

NEW YORK CITY
27–29 March 2014



The Renaissance Society of America
Annual Meeting

The Renaissance Society
of America

Annual Meeting
Program and Abstract Book

New York City
27–29 March 2014

Length of velvet. Pile on pile cut, voided, and brocaded velvet of silk and gold metallic thread with bouclé details, sixteenth century. 87 in. by 22 1/2 in. (221.0 cm by 57.2 cm). Fletcher Fund. The Metropolitan Museum of Art, 46.156.120. With kind permission of The Metropolitan Museum of Art.

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Acknowledgments

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

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 Society for Emblem Studies
 Society for Medieval and Renaissance Philosophy (SMRP)
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Lodi Nauta, Philosophy
Peter Mack, Rhetoric
Diana Robin, Women and Gender Studies

Registration

Location: NEW YORK HILTON MIDTOWN

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

Wednesday, 26 March: 3:00 p.m.–8:00 p.m.

Thursday, 27 March: 7:45 a.m.–6:00 p.m.

Friday, 28 March: 8:00 a.m.–5:00 p.m.

Saturday, 29 March: 8:00 a.m.–12:00 p.m.

Walk-in registration can be paid by Visa or MasterCard: members \$250, student members \$160, nonmembers \$350.

Book Exhibition

Location: NEW YORK HILTON MIDTOWN, SECOND FLOOR

Thursday, 27 March: 8:00 a.m.–6:00 p.m.

Friday, 28 March: 8:00 a.m.–6:00 p.m.

Saturday, 29 March: 8:00 a.m.–2:00 p.m.

BOOK EXHIBITORS

AMS Press, Inc.

Arizona Center for Medieval and Renaissance Studies (ACMRS)

Ashgate Publishing Company

Boydell & Brewer

Brill Academic Publishers

Broadview Press

Cambridge University Press

Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Fordham University Press

Getty Publications

Hackett Publishing Company

Harvard University Press

ISD

Karger Publishers

Leo Cadogan Rare Books Ltd.

Maney Publishing

Northwestern University Press
The Penn State University Press
ProQuest
Rodger Friedman Rare Book Studio
Routledge
The Scholar's Choice
7th Street Film Syndicate
Springer Science+Business Media
Syracuse University Press
Truman State University Press
University of Chicago Press
University of Pennsylvania Press
University of Toronto Press
Viella
Wiley

Business Meetings

Thursday, 27 March
7:00 p.m.

RSA EXECUTIVE BOARD MEETING
AND DINNER

Location: Warwick Hotel, Second Floor,
Sussex

Executive Board Members

Friday, 28 March
7:00–8:00 a.m.

DISCIPLINE REPRESENTATIVES
BREAKFAST MEETING

Location: Warwick Hotel, Murals on
54 Restaurant

*Renaissance Quarterly Editors and
Discipline Representatives*

Friday, 28 March
12:00–2:00 p.m.

RSA COUNCIL LUNCHEON AND MEETING

Location: Warwick Hotel, Murals on
54 Restaurant

*Associate Group Representatives, Discipline
Representatives, Executive Board Members*

Saturday, 29 March
6:30–7:00 p.m.

RSA ANNUAL MEMBERSHIP MEETING

Location: New York Hilton Midtown,
Second Floor, Murray Hill West A

All RSA Members

Plenaries, Awards, and Special Events

Wednesday, 26 March OPENING RECEPTION
6:00–7:30 p.m.

Location: New York Hilton Midtown,
Second Floor, Rhineland Gallery

Thursday, 27 March MARGARET MANN PHILLIPS LECTURE
7:00–8:30 p.m.

Sponsor: Erasmus of Rotterdam Society

Organizer: Eric Macphail, *Indiana University*

Location: New York Hilton Midtown,
Second Floor, Sutton Rooms

Paul J. Smith, *Leiden University*

Folly Goes French: French Translations of the *Praise of Folly* in the
Seventeenth and Eighteenth Centuries

The early modern French translations of Erasmus's *Praise of Folly* show an astonishing adaptability to its ever-changing readership. Recently much attention has been given to the two sixteenth-century translations (1518 and 1520); however, the three French translations of the seventeenth and eighteenth centuries are less known. The 1642 version addresses preclassical readers, adepts of Richelieu's newly founded Académie Française, while the 1671 version appeals to the Parisian salons. Nicolas Gueudeville's 1713 translation went through twenty-two editions, in which its language is refined according to the rules of *bienséance*, and Vianen's illustrations, inspired by Holbein's famous drawings, are replaced by Charles Eisen's elegant figures, dressed in the latest fashion. Although she changed names (Moria/Stultitia, Dame Sottise, Dame Folie), language (from humanist Latin to Parisian French), appearance and attire (from Holbein to Eisen), Folly remains much the same through the ages — everlasting and omnipresent, just as the vices she laughs at.

Friday, 28 March PLENARY SESSION: CURRENT TRENDS IN THE
7:00–8:30 p.m. DIGITAL RENAISSANCE

Sponsor: The Renaissance Society of America

Location: New York Hilton Midtown,
Second Floor, Sutton Rooms

Organizer and Chair: Martin Elsky, *CUNY,
Brooklyn College and The Graduate Center*

Jonathan R. Hope, *Strathclyde University*

Paradigm Shifts in British Renaissance Literature: The Digital Future

On 1 January 2015, research in British literature will be transformed by the release of the first set of EEBO–TCP (Early English Books Online–Text Creation Partnership) texts, giving free access to 20,000 fully searchable volumes. With further releases planned, scholars can look forward to being able to read every printed English book from the period. It is hard to overestimate the importance of this as a paradigm shift in Renaissance studies, but such “big data” (or rather, in today’s terms, small-to-medium-sized data) also poses new challenges. In order to realize the potential of such data sets, Renaissance scholars must adapt tools and methodologies from other fields such as corpus linguistics, data visualization, and statistical analysis. I will also look beyond text analytics to new applications of network analysis, geospatial mapping, and image searching, which promise to transform our research into Renaissance social structures, spaces, and visual culture.

Nicholas A. Eckstein, *University of Sydney*

Renaissance History and the Digital Turn

Of late, Renaissance historians have ventured decisively down the road of the “digital turn.” New digital technologies mean not only that scholars can map cities with unprecedented detail and clarity. They may also virtually “observe” and “experience” urban environments from vantage points that help us to see through barriers that even now divide disciplines and subdisciplines. Overlaying and peeling away categories of data allows us to filter our view of streets, zones, and neighborhoods by gender, occupation, residence, spatial relations, and other variables in order to reveal visual and even aural landscapes. Views of Venice and Florence by such cartographers as Jacopo de’ Barbari and Stefano Buonsignori, for all their magisterial detail, are static. The exciting promise of several projects currently underway is to create dynamic maps that are not prisoners of the moment — maps that show evolutionary change, and may evolve and expand in the future.

Saturday, 29 March
6:30–7:00 p.m.

RSA ANNUAL MEMBERSHIP MEETING

Location: New York Hilton Midtown,
Second Floor, Murray Hill West A

All RSA members are invited

Saturday, 29 March
7:00–7:30 p.m.

AWARDS CEREMONY

Location: New York Hilton Midtown,
Second Floor, Sutton Rooms

Paul Oskar Kristeller Lifetime Achievement Award

Phyllis Goodhart Gordan Book Prize

*RSA-TCP Article Prize in Digital Renaissance
Research*

William Nelson Prize

Saturday, 29 March
7:30–8:30 p.m.

JOSEPHINE WATERS BENNETT LECTURE

Sponsor: The Renaissance Society of America

Location: New York Hilton Midtown,
Second Floor, Sutton Rooms

William E. Wallace, *Washington University in St. Louis*

“Certain of Death”: Michelangelo’s Late Life and Art

What do we know about the final eighteen years of Michelangelo Buonarroti’s life? From his appointment as architect of St. Peter’s in 1546 through his death in 1564, Michelangelo completed no further sculptures. He took on nearly a dozen architectural projects, personally supervising half of them, but completing none in his lifetime. He lived with the constant expectation of death. I will examine the seeming paradox of an artist who, despite a plethora of incomplete endeavors, only increased his stature and authority, and extended his influence over the art and architecture of his time. Rather than the entrepreneurial artist of his earlier career, the elder Michelangelo astutely cultivated powerful patrons, influential bureaucrats, and a few trusted companions to realize his vision, remaining ever mindful of his legacy, the salvation of his soul, and the perpetuation of his family.

Saturday, 29 March
8:30–10:00 p.m.

CLOSING RECEPTION

Sponsor: The Renaissance Society of America

Location: New York Hilton Midtown,
Third Floor, Grand Ballroom East

Program Summary

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

Thursday, 27 March 2014, 8:30–10:00

10101	<i>Hilton, Concourse Level Concourse A</i>	<i>Religious Materiality I</i>
10102	<i>Hilton, Concourse Level Concourse B</i>	<i>Roundtable: Connected Histories</i>
10103	<i>Hilton, Concourse Level Concourse C</i>	<i>Celebrating the Saints I: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century</i>
10104	<i>Hilton, Concourse Level Concourse D</i>	<i>Reconsidering Premodern Accuracy, Verisimilitude, and Truth Claims I: Literary Methodology</i>
10105	<i>Hilton, Concourse Level Concourse E</i>	<i>Religion and Philosophy in the Early Modern Period</i>
10106	<i>Hilton, Concourse Level Concourse F</i>	<i>Art and Politics in the Chapels of Early Modern Rome</i>
10107	<i>Hilton, Concourse Level Concourse G</i>	<i>Early Modern Women Philosophers, Theologians, and Scientists I: Joining the Philosophical Conversation</i>
10108	<i>Hilton, Concourse Level Concourse H</i>	<i>Celebrating Twenty Years of The Renaissance Print I</i>
10109	<i>Hilton, Second Floor Gibson</i>	<i>Ficino I: Living a Good Life</i>
10110	<i>Hilton, Second Floor Clinton</i>	<i>Geographical Knowledge on the Move</i>
10111	<i>Hilton, Second Floor Madison</i>	<i>Talking about Early Modern Things I: Saying Things</i>
10112	<i>Hilton, Second Floor Morgan</i>	<i>Music I</i>
10113	<i>Hilton, Second Floor Bryant</i>	<i>Jesuits as Counselors I</i>
10114	<i>Hilton, Second Floor Gramercy West A</i>	<i>Roundtable: The Cambridge Companion to the Italian Renaissance</i>
10115	<i>Hilton, Second Floor Gramercy East B</i>	<i>Entangled World: Venice and the East in the Fifteenth and Sixteenth Centuries I</i>
10116	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Reading Publics I: Marketing the Book in Early Modern Paratexts</i>
10117	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Reading What You See in Renaissance Printed Books</i>
10118	<i>Hilton, Second Floor Nassau West A</i>	<i>Negotiating Power and Transforming Urban Space in Early Modern England I</i>
10119	<i>Hilton, Second Floor Nassau East B</i>	<i>Artists Drawing Close Together: The Informal Academies of Netherlandish Art, 1400–1750 I</i>

27 March 2014, 8:30–10:00 (Cont'd)

10120	<i>Hilton, Second Floor Regent</i>	<i>New Perspectives on El Greco I</i>
10121	<i>Hilton, Second Floor Sutton South</i>	<i>Landscapes of Pleasure, Landscapes of Chore I</i>
10122	<i>Hilton, Second Floor Sutton Center</i>	<i>Arts of Dissimulation and Dissent I</i>
10123	<i>Hilton, Second Floor Sutton North</i>	<i>Armor as Art</i>
10124	<i>Hilton, Second Floor Beekman</i>	<i>Digital Florence and Venice I: The DECIMA Project for an Interactive Online Map</i>
10125	<i>Hilton, Second Floor Rhinelanders North</i>	<i>Rhetoric and the Emotions I</i>
10126	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>Venice, Land and Sea: Between Historiography and Research I</i>
10127	<i>Hilton, Fourth Floor Holland</i>	<i>Iberian Encounters in Africa and the New World: Nodes and Networks I</i>
10128	<i>Hilton, Fourth Floor Harlem</i>	<i>Florentine Painting</i>
10129	<i>Hilton, Fourth Floor Midtown</i>	<i>Devotion and Visual Culture in Spain</i>
10130	<i>Hilton, Fourth Floor Hudson</i>	<i>Humanist Studies I</i>
10131	<i>Hilton, Fourth Floor New York</i>	<i>Beyond Disegno: New Studies in Early Modern Italian Drawing, 1450–1700 I: Creative Process</i>
10132	<i>Hilton, Fourth Floor Lincoln</i>	<i>Local and Global Irish Identities in the Seventeenth Century</i>
10133	<i>Hilton, Fourth Floor Green</i>	<i>Political Thought</i>
10134	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Honoring Liana De Girolami Cheney I: Music in Art</i>
10136	<i>Warwick, Lobby Level Davies</i>	<i>Adapting Celestina across Europe through Textual and Visual Representations</i>
10137	<i>Warwick, Second Floor Sussex</i>	<i>Cavendish I: The Context of Royalist Culture</i>
10138	<i>Warwick, Second Floor Essex</i>	<i>Sidney I: Sidney Books and Sidney Letters</i>
10139	<i>Warwick, Second Floor Kent</i>	<i>Performative Literary Culture I: The Flesh Made Word: Literary Performances of the Eucharist</i>
10140	<i>Warwick, Second Floor Surrey</i>	<i>John Donne I: Roundtable: Donne and Patronage Jobs</i>
10141	<i>Warwick, Second Floor Oxford</i>	<i>Current State and New Developments in Rabelais Scholarship I</i>
10142	<i>Warwick, Second Floor Warwick</i>	<i>Mystical Bodies in Reformation England</i>
10143	<i>Warwick, Sixth Floor Suite 616</i>	<i>English Dramatic Genres and Literary Precursors</i>

27 March 2014, 8:30–10:00 (Cont'd)

10144	<i>Warwick, Seventh Floor Suite 716</i>	<i>English Poetry</i>
10145	<i>Warwick, Eighth Floor Suite 816</i>	<i>Early Modern Texts in Motion</i>
10146	<i>Warwick, Ninth Floor Suite 916</i>	<i>Women, Religion, and Letters in England</i>
10147	<i>Warwick, Tenth Floor Suite 1016</i>	<i>Conduct Literature Texts for and about Women in Early Modern Italy: Between Description and Prescription I</i>
10148	<i>Warwick, Eleventh Floor Suite 1116</i>	<i>Transformission: Intercultural Semiosis in Renaissance England</i>
10149	<i>Warwick, Twelfth Floor Suite 1216</i>	<i>Tragedy and History in the Hispanic World</i>
10150	<i>Warwick, Fourteenth Floor Suite 1416</i>	<i>Writing Illustrious Women's Lives: Boccaccio's De mulieribus claris and Its French Legacy</i>

Thursday, 27 March 2014, 10:15–11:45

10201	<i>Hilton, Concourse Level Concourse A</i>	<i>Religious Materiality II</i>
10202	<i>Hilton, Concourse Level Concourse B</i>	<i>The Education of Indians in Colonial Mexico</i>
10204	<i>Hilton, Concourse Level Concourse D</i>	<i>Reconsidering Premodern Accuracy, Verisimilitude, and Truth Claims II: Historiography and Scholarly Methodology</i>
10205	<i>Hilton, Concourse Level Concourse E</i>	<i>From Neo-Latinity to Italian Vernacular Humanism: Ethics, Language, and Gender</i>
10206	<i>Hilton, Concourse Level Concourse F</i>	<i>Rome and Sculpture</i>
10207	<i>Hilton, Concourse Level Concourse G</i>	<i>Early Modern Women Philosophers, Theologians, and Scientists II: Women at the Cutting Edge of Cosmology and Theology</i>
10208	<i>Hilton, Concourse Level Concourse H</i>	<i>Celebrating Twenty Years of The Renaissance Print II</i>
10209	<i>Hilton, Second Floor Gibson</i>	<i>Ficino II: Image, Form, and Representation</i>
10211	<i>Hilton, Second Floor Madison</i>	<i>Talking about Early Modern Things II: Describing Things</i>
10212	<i>Hilton, Second Floor Morgan</i>	<i>Music II</i>
10213	<i>Hilton, Second Floor Bryant</i>	<i>Jesuits as Counselors II</i>
10214	<i>Hilton, Second Floor Gramercy West A</i>	<i>Roundtable: Transnational Literatures</i>
10215	<i>Hilton, Second Floor Gramercy East B</i>	<i>Entangled World: Venice and the East in the Fifteenth and Sixteenth Centuries II</i>
10216	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Reading Publics II: Constructing Audiences</i>

27 March 2014, 10:15–11:45 (Cont'd)

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| 10217 | <i>Hilton, Second Floor
Murray Hill East B</i> | <i>From Manuscript to Print: Medieval Arthurian
Romance and Renaissance Printers in France</i> |
| 10218 | <i>Hilton, Second Floor
Nassau West A</i> | <i>Negotiating Power and Transforming Urban Space in
Early Modern England II</i> |
| 10219 | <i>Hilton, Second Floor
Nassau East B</i> | <i>Artists Drawing Close Together: The Informal
Academies of Netherlandish Art, 1400–1750 II</i> |
| 10220 | <i>Hilton, Second Floor
Regent</i> | <i>New Perspectives on El Greco II</i> |
| 10221 | <i>Hilton, Second Floor
Sutton South</i> | <i>Landscapes of Pleasure, Landscapes of Chore II</i> |
| 10222 | <i>Hilton, Second Floor
Sutton Center</i> | <i>Arts of Dissimulation and Dissent II</i> |
| 10223 | <i>Hilton, Second Floor
Sutton North</i> | <i>Antiquarianism and Philology I</i> |
| 10224 | <i>Hilton, Second Floor
Beekman</i> | <i>Digital Florence and Venice II: Streets and City in
Motion</i> |
| 10225 | <i>Hilton, Second Floor
Rhineland North</i> | <i>Rhetoric and the Emotions II</i> |
| 10226 | <i>Hilton, Second Floor
Rhineland Center</i> | <i>Venice, Land and Sea: Between Historiography and
Research II</i> |
| 10227 | <i>Hilton, Fourth Floor
Holland</i> | <i>Iberian Encounters in Africa and the New World:
Nodes and Networks II</i> |
| 10228 | <i>Hilton, Fourth Floor
Harlem</i> | <i>Art, Politics, and Prophecy in Savonarola's Florence</i> |
| 10229 | <i>Hilton, Fourth Floor
Midtown</i> | <i>The Intellectual Milieus of Renaissance Spanish
Artists</i> |
| 10230 | <i>Hilton, Fourth Floor
Hudson</i> | <i>Humanist Studies II</i> |
| 10231 | <i>Hilton, Fourth Floor
New York</i> | <i>Beyond Disegno: New Studies in Early Modern
Italian Drawing, 1450–1700 II: Draftsmen in the
Margins</i> |
| 10232 | <i>Hilton, Fourth Floor
Lincoln</i> | <i>Interpreting the Renaissance as "Competitive
Culture": Ideas, Practices, and Perceptions</i> |
| 10233 | <i>Hilton, Fourth Floor
Green</i> | <i>Diplomatic Writing: Reflecting on Foreign Policy in
the Seventeenth Century</i> |
| 10234 | <i>Hilton, Fourth Floor
Hilton Boardroom</i> | <i>Honoring Liana De Girolami Cheney II: "Divine
Darkness": Messages in Stained Glass</i> |
| 10235 | <i>Hilton, Fourth Floor
East</i> | <i>New Trends in the History of Science, Medicine, and
Technology I</i> |
| 10236 | <i>Warwick, Lobby Level
Davies</i> | <i>Heroic Couples: Co-Rulership in Text and Image in
Early Modern Italy and France</i> |
| 10237 | <i>Warwick, Second Floor
Sussex</i> | <i>Cavendish II: Medicine and Natural Philosophy</i> |
| 10238 | <i>Warwick, Second Floor
Essex</i> | <i>Sidney II: Roundtable on Sidney Editions</i> |

27 March 2014, 10:15–11:45 (Cont'd)

10239	<i>Warwick, Second Floor Kent</i>	<i>Performative Literary Culture II: Poetic and Musical Performance in Fifteenth- and Sixteenth-Century France: Passion Plays, Farces, and Tragedies</i>
10240	<i>Warwick, Second Floor Surrey</i>	<i>John Donne II: Editing the Sermons</i>
10241	<i>Warwick, Second Floor Oxford</i>	<i>Current State and New Developments in Rabelais Scholarship II</i>
10242	<i>Warwick, Second Floor Warwick</i>	<i>Crossing Confessions in Reformation England</i>
10243	<i>Warwick, Sixth Floor Suite 616</i>	<i>New Approaches to the English History Play</i>
10244	<i>Warwick, Seventh Floor Suite 716</i>	<i>English Vernacular Poetics before Sidney</i>
10245	<i>Warwick, Eighth Floor Suite 816</i>	<i>Literary Experimentalism: Genre and Science in Early Modern England</i>
10246	<i>Warwick, Ninth Floor Suite 916</i>	<i>William Tyndale, Allegory, and the History of Reading in Early Modern England</i>
10247	<i>Warwick, Tenth Floor Suite 1016</i>	<i>Conduct Literature Texts for and about Women in Early Modern Italy: Between Description and Prescription II</i>
10248	<i>Warwick, Eleventh Floor Suite 1116</i>	<i>Four Unknown Early Modern Italian Religious Plays: Johns Hopkins MSB 99</i>
10249	<i>Warwick, Twelfth Floor Suite 1216</i>	<i>Spanish Drama, Performance, and Devotion</i>
10250	<i>Warwick, Fourteenth Floor Suite 1416</i>	<i>Law and the Passions in France</i>

Thursday, 27 March 2014, 1:15–2:45

10301	<i>Hilton, Concourse Level Concourse A</i>	<i>Religious Materiality III</i>
10302	<i>Hilton, Concourse Level Concourse B</i>	<i>Renaissance Monsters, Humans, and Animals I</i>
10303	<i>Hilton, Concourse Level Concourse C</i>	<i>Celebrating the Saints II: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century</i>
10304	<i>Hilton, Concourse Level Concourse D</i>	<i>Reconsidering Premodern Accuracy, Verisimilitude, and Truth Claims III: Cartography, Chorography, Cosmology</i>
10305	<i>Hilton, Concourse Level Concourse E</i>	<i>Neo-Latin Culture I</i>
10306	<i>Hilton, Concourse Level Concourse F</i>	<i>Art in Rome</i>
10307	<i>Hilton, Concourse Level Concourse G</i>	<i>Early Modern Women Philosophers, Theologians, and Scientists III: Theology and Natural Philosophy</i>
10308	<i>Hilton, Concourse Level Concourse H</i>	<i>Celebrating Twenty Years of The Renaissance Print III</i>

27 March 2014, 1:15–2:45 (Cont'd)

10309	<i>Hilton, Second Floor Gibson</i>	<i>From Metaphysics to Natural Philosophy</i>
10310	<i>Hilton, Second Floor Clinton</i>	<i>Early Modern Hebraism I: Manasseh ben Israel</i>
10311	<i>Hilton, Second Floor Madison</i>	<i>Cultural Biography of Things: The “Careers” of Monuments, Works of Art, and Objects I</i>
10312	<i>Hilton, Second Floor Morgan</i>	<i>Sound, Sense, Space: Musical Incarnations in Seicento Rome</i>
10313	<i>Hilton, Second Floor Bryant</i>	<i>Jesuits as Counselors III</i>
10314	<i>Hilton, Second Floor Gramercy West A</i>	<i>Roundtable: Erasmus after the Humanities: New Directions in Humanism since the 1980s</i>
10315	<i>Hilton, Second Floor Gramercy East B</i>	<i>Restoring Venice’s Treasures: Conservation Discoveries and Dilemmas</i>
10316	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Reading Publics III: Old and New Reading Practices</i>
10317	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Ghosts, Ballads, and “Baggage Books” on the Shelves of the Bodleian Library</i>
10318	<i>Hilton, Second Floor Nassau West A</i>	<i>Painted Objects: Furniture Ornament and the Arts in Renaissance Italy</i>
10319	<i>Hilton, Second Floor Nassau East B</i>	<i>Intersections of Art and Science: Exploring the Netherlandish Contribution</i>
10320	<i>Hilton, Second Floor Regent</i>	<i>Toward a New Renaissance Aesthetic: A Tribute for Elizabeth Cropper I</i>
10321	<i>Hilton, Second Floor Sutton South</i>	<i>Landscapes of Pleasure, Landscapes of Chore III</i>
10322	<i>Hilton, Second Floor Sutton Center</i>	<i>Death and Virtue I</i>
10323	<i>Hilton, Second Floor Sutton North</i>	<i>Antiquarianism and Philology II</i>
10324	<i>Hilton, Second Floor Beekman</i>	<i>Digital Florence and Venice III: Structures and Senses</i>
10325	<i>Hilton, Second Floor Rhineland North</i>	<i>Arms and the Man</i>
10326	<i>Hilton, Second Floor Rhineland Center</i>	<i>Venetian History</i>
10327	<i>Hilton, Fourth Floor Holland</i>	<i>Interrogating Value: Imperial Exchanges and Iberian Wealth I</i>
10328	<i>Hilton, Fourth Floor Harlem</i>	<i>Art as Devotion</i>
10329	<i>Hilton, Fourth Floor Midtown</i>	<i>Religious Watchdogs: The Role of the Chapel in the Courts of the Spanish Habsburgs</i>
10330	<i>Hilton, Fourth Floor Hudson</i>	<i>Humanist Studies III</i>
10331	<i>Hilton, Fourth Floor New York</i>	<i>Beyond Disegno: New Studies in Early Modern Italian Drawing, 1450–1700 III: Fortuna Critica</i>

27 March 2014, 1:15–2:45 (Cont'd)

10332	Hilton, Fourth Floor Lincoln	<i>Lies, Fakes, and Forgeries I: Humanism, Antiquarianism, and Creative Historiography in Early Modern Europe</i>
10333	Hilton, Fourth Floor Green	<i>The Anti-Machiavellian Reaction in Early Modern Europe</i>
10334	Hilton, Fourth Floor Hilton Boardroom	<i>Honoring Liana De Girolami Cheney III: Back to the Future: Iconography's Current Path</i>
10335	Hilton, Fourth Floor East	<i>New Trends in the History of Science, Medicine, and Technology II: Sight, Touch, and Taste</i>
10336	Warwick, Lobby Level Davies	<i>Murder and Mourning: The Passions and Death in Renaissance and Baroque Texts</i>
10337	Warwick, Second Floor Sussex	<i>Cavendish III: Economics and the Law</i>
10338	Warwick, Second Floor Essex	<i>Sidney III: Wrothian Networks I: Family and Social Networks</i>
10339	Warwick, Second Floor Kent	<i>Performative Literary Culture III: Debate Poetry in French-Burgundian and Flemish-Dutch Rhetorician Culture, 1500–1800</i>
10340	Warwick, Second Floor Surrey	<i>John Donne III: Immortality, Female Patrons, and Pseudonymous "J.D."</i>
10341	Warwick, Second Floor Oxford	<i>Publics and Publicity: Textual Dissemination in Sixteenth- and Seventeenth-Century France</i>
10342	Warwick, Second Floor Warwick	<i>Confessional Contest and Compromise in Early Modern England I</i>
10343	Warwick, Sixth Floor Suite 616	<i>Religion, Re-Formation, and Human Matter in Early English Drama</i>
10344	Warwick, Seventh Floor Suite 716	<i>Succession Literature in Seventeenth-Century Britain</i>
10345	Warwick, Eighth Floor Suite 816	<i>Noise in Early Modern England</i>
10346	Warwick, Ninth Floor Suite 916	<i>Understanding Nostalgia in Sixteenth-Century England</i>
10347	Warwick, Tenth Floor Suite 1016	<i>Dante in the Commedia: Personal, Political, Literary</i>
10348	Warwick, Eleventh Floor Suite 1116	<i>Setting the Stage: Female Dramatists of Early Modern Italy I</i>
10349	Warwick, Twelfth Floor Suite 1216	<i>The Image of Elizabeth I in Early Modern Spain</i>
10350	Warwick, Fourteenth Floor Suite 1416	<i>Faire la fete à la Renaissance I</i>

Thursday, 27 March 2014, 3:00–4:30

10401	Hilton, Concourse Level Concourse A	<i>Art, Poetry, and Devotion in Italy I</i>
10402	Hilton, Concourse Level Concourse B	<i>Renaissance Monsters, Humans, and Animals II</i>

27 March 2014, 3:00–4:30 (Cont'd)

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| 10403 | Hilton, Concourse Level
Concourse C | <i>Celebrating the Saints III: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century</i> |
| 10404 | Hilton, Concourse Level
Concourse D | <i>Reconsidering Premodern Accuracy, Verisimilitude, and Truth Claims IV: Knowledge, Sacred Art, and Authority</i> |
| 10405 | Hilton, Concourse Level
Concourse E | <i>Neo-Latin Culture II</i> |
| 10406 | Hilton, Concourse Level
Concourse F | <i>Foreigners in Sixteenth- and Seventeenth-Century Rome I</i> |
| 10407 | Hilton, Concourse Level
Concourse G | <i>Early Modern Women Philosophers, Theologians, and Scientists IV: Interventions in Science, Philosophy, and Religion</i> |
| 10408 | Hilton, Concourse Level
Concourse H | <i>Reexamining the Early Modern Ornament Print I</i> |
| 10409 | Hilton, Second Floor
Gibson | <i>French Renaissance Philosophy at a Crossroads: Charles de Bovelles, Lefèvre d'Étaples, and the Reformulation of a Humanist Ideal</i> |
| 10410 | Hilton, Second Floor
Clinton | <i>Early Modern Hebraism II: Music, Chronology, Law</i> |
| 10411 | Hilton, Second Floor
Madison | <i>Cultural Biography of Things: The "Careers" of Monuments, Works of Art, and Objects II</i> |
| 10412 | Hilton, Second Floor
Morgan | <i>Digital Projects in Music and Language Studies</i> |
| 10413 | Hilton, Second Floor
Bryant | <i>Jesuit Contributions to Early Modern Science</i> |
| 10414 | Hilton, Second Floor
Gramercy West A | <i>Regional Renaissance Societies in the United States: A Roundtable on Their Past, Present, and Future</i> |
| 10415 | Hilton, Second Floor
Gramercy East B | <i>"Ritrarre il tutto": The Art of Portraiture in Renaissance Venice I</i> |
| 10416 | Hilton, Second Floor
Murray Hill West A | <i>Reading Publics IV: Staging Conflicts and Debates</i> |
| 10417 | Hilton, Second Floor
Murray Hill East B | <i>Early Modern Queens and Their Books</i> |
| 10418 | Hilton, Second Floor
Nassau West A | <i>Buildings and Cities in Early Modern Italy I: Rome</i> |
| 10419 | Hilton, Second Floor
Nassau East B | <i>Netherlandish Art in the Global Context</i> |
| 10420 | Hilton, Second Floor
Regent | <i>Toward a New Renaissance Aesthetic: A Tribute for Elizabeth Cropper II</i> |
| 10421 | Hilton, Second Floor
Sutton South | <i>Landscapes of Pleasure, Landscapes of Chore IV</i> |
| 10422 | Hilton, Second Floor
Sutton Center | <i>Death and Virtue II</i> |
| 10424 | Hilton, Second Floor
Beekman | <i>New Technologies in Medieval and Renaissance Studies I: Text Collation, Translation, and Analysis</i> |
| 10425 | Hilton, Second Floor
Rhinelanders North | <i>Biondo Flavio: Historian, Antiquarian, Chorographer I</i> |

27 March 2014, 3:00–4:30 (Cont'd)

10426	<i>Hilton, Second Floor Rhinelander Center</i>	<i>Literature and Antiquarianism in Venice and Naples I</i>
10427	<i>Hilton, Fourth Floor Holland</i>	<i>Interrogating Value: Imperial Exchanges and Iberian Wealth II</i>
10428	<i>Hilton, Fourth Floor Harlem</i>	<i>Gender and Official Sanctity, 1608–22: Francesca Romana, Teresa of Avila, and Ignatius of Loyola</i>
10429	<i>Hilton, Fourth Floor Midtown</i>	<i>Early Modern Iberian Art (History) and the Anthropological Discourse</i>
10430	<i>Hilton, Fourth Floor Hudson</i>	<i>Gasparo Contarini in Context I: Literature and Philosophy</i>
10431	<i>Hilton, Fourth Floor New York</i>	<i>Beyond Disegno: New Studies in Early Modern Italian Drawing, 1450–1700 IV: Collection, Preservation, Destruction</i>
10432	<i>Hilton, Fourth Floor Lincoln</i>	<i>Lies, Fakes, and Forgeries II: Refutations and Reputations</i>
10433	<i>Hilton, Fourth Floor Green</i>	<i>The Law, Property, and Rights</i>
10434	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Honoring Liana De Girolami Cheney IV: Emblems, Imprese, and Devices in Renaissance Visual Culture</i>
10435	<i>Hilton, Fourth Floor East</i>	<i>New Trends in the History of Science, Medicine, and Technology III: Francis Bacon</i>
10436	<i>Warwick, Lobby Level Davies</i>	<i>Renaissance Pastoral: The “Third” Genre Revisited I</i>
10437	<i>Warwick, Second Floor Sussex</i>	<i>Cavendish IV: Cavendish and the Self</i>
10438	<i>Warwick, Second Floor Essex</i>	<i>Sidney IV: Wrothian Networks II: Reception and Intratextual Networks</i>
10439	<i>Warwick, Second Floor Kent</i>	<i>Performative Literary Culture IV: Muses, Icons, Interlocutors: Women and Vernacular Literary Sociability I</i>
10440	<i>Warwick, Second Floor Surrey</i>	<i>John Donne IV: Influences Continental / (In)Continental</i>
10441	<i>Warwick, Second Floor Oxford</i>	<i>The Theology and Poetics of Intentionality in Marguerite de Navarre</i>
10442	<i>Warwick, Second Floor Warwick</i>	<i>Confessional Contest and Compromise in Early Modern England II</i>
10443	<i>Warwick, Sixth Floor Suite 616</i>	<i>Transgressive Passions I</i>
10444	<i>Warwick, Seventh Floor Suite 716</i>	<i>Friendly Fire: Renaissance Humanists’ Critiques of Renaissance Humanism</i>
10445	<i>Warwick, Eighth Floor Suite 816</i>	<i>Near-Death Experience in the Renaissance I</i>
10446	<i>Warwick, Ninth Floor Suite 916</i>	<i>Courtly and Literary Culture in England</i>
10447	<i>Warwick, Tenth Floor Suite 1016</i>	<i>Christian Epic in Renaissance Italy and Beyond I</i>

27 March 2014, 3:00–4:30 (Cont'd)

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| 10448 | Warwick, Eleventh Floor
Suite 1116 | <i>Setting the Stage: Female Dramatists of Early Modern Italy II</i> |
| 10449 | Warwick, Twelfth Floor
Suite 1216 | <i>Spanish Literature</i> |
| 10450 | Warwick, Fourteenth Floor
Suite 1416 | <i>Faire la fete à la Renaissance II</i> |

Thursday, 27 March 2014, 4:45–6:15

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| 10501 | Hilton, Concourse Level
Concourse A | <i>Art, Poetry, and Devotion in Italy II</i> |
| 10502 | Hilton, Concourse Level
Concourse B | <i>How Things Move: Global Histories of Transmission, Fifteenth to Eighteenth Century</i> |
| 10503 | Hilton, Concourse Level
Concourse C | <i>Celebrating the Saints IV: Feasts of Beatification and Canonization in France during the Seventeenth Century</i> |
| 10504 | Hilton, Concourse Level
Concourse D | <i>Reconsidering Premodern Accuracy, Verisimilitude, and Truth Claims V: The Visual Arts</i> |
| 10505 | Hilton, Concourse Level
Concourse E | <i>The Neo-Latin Novel</i> |
| 10506 | Hilton, Concourse Level
Concourse F | <i>Foreigners in Sixteenth- and Seventeenth-Century Rome II</i> |
| 10507 | Hilton, Concourse Level
Concourse G | <i>De mulieribus claris: Women and Scholarship of the Early Modern Period</i> |
| 10508 | Hilton, Concourse Level
Concourse H | <i>Reexamining the Early Modern Ornament Print II</i> |
| 10509 | Hilton, Second Floor
Gibson | <i>Poetry and Science in Early Modern France</i> |
| 10510 | Hilton, Second Floor
Clinton | <i>From the Outside: Viewing Jews as Other</i> |
| 10511 | Hilton, Second Floor
Madison | <i>Cultural Biography of Things: The “Careers” of Monuments, Works of Art, and Objects III</i> |
| 10512 | Hilton, Second Floor
Morgan | <i>Music and Digital Humanities</i> |
| 10513 | Hilton, Second Floor
Bryant | <i>Jesuit Exegesis and Hebraism</i> |
| 10514 | Hilton, Second Floor
Gramercy West A | <i>Roundtable: Contingent Faculty: Career Paths and Possibilities</i> |
| 10515 | Hilton, Second Floor
Gramercy East B | <i>“Ritrarre il tutto”: The Art of Portraiture in Renaissance Venice II</i> |
| 10516 | Hilton, Second Floor
Murray Hill West A | <i>Circulation, Reception, and Censorship in Philological and Antiquarian Studies from Pomponio Leto to Marc-Antoine Muret: Three Case Studies</i> |
| 10517 | Hilton, Second Floor
Murray Hill East B | <i>Musical Thought</i> |
| 10518 | Hilton, Second Floor
Nassau West A | <i>Buildings and Cities in Early Modern Italy II: Urbino, Venice, Genoa</i> |

27 March 2014, 4:45–6:15 (Cont'd)

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| 10519 | <i>Hilton, Second Floor
Nassau East B</i> | <i>Vexed Images: The Burden of Religious Art in the
Sixteenth-Century Netherlands</i> |
| 10520 | <i>Hilton, Second Floor
Regent</i> | <i>Toward a New Renaissance Aesthetic: A Tribute for
Elizabeth Cropper III</i> |
| 10521 | <i>Hilton, Second Floor
Sutton South</i> | <i>Splendor and Conflict: Patronage in Renaissance
Central Europe</i> |
| 10522 | <i>Hilton, Second Floor
Sutton Center</i> | <i>Death and Virtue III</i> |
| 10523 | <i>Hilton, Second Floor
Sutton North</i> | <i>Scholarship, Sacrifice, Genre, and Theology: Debora K.
Shuger's The Renaissance Bible at Twenty</i> |
| 10524 | <i>Hilton, Second Floor
Beekman</i> | <i>New Technologies in Medieval and Renaissance
Studies II: Workshop on Digital Tools and Resources
for Exploring the Early Modern Book Trade</i> |
| 10525 | <i>Hilton, Second Floor
Rhineland North</i> | <i>Biondo Flavio: Historian, Antiquarian,
Chorographer II</i> |
| 10526 | <i>Hilton, Second Floor
Rhineland Center</i> | <i>Literature and Antiquarianism in Venice
and Naples II</i> |
| 10527 | <i>Hilton, Fourth Floor
Holland</i> | <i>Iberian-Muslim Interactions in the Far Reaches of the
Spanish and Portuguese Empires</i> |
| 10528 | <i>Hilton, Fourth Floor
Harlem</i> | <i>Devotion and Visual Culture in Italy</i> |
| 10529 | <i>Hilton, Fourth Floor
Midtown</i> | <i>Roundtable: Early Modern Iberian Art (History) and
the Anthropological Discourse</i> |
| 10530 | <i>Hilton, Fourth Floor
Hudson</i> | <i>Gasparo Contarini in Context II: Science and
Theology</i> |
| 10531 | <i>Hilton, Fourth Floor
New York</i> | <i>Drawing on Nature: Leonardo, Inquiry, and
Inspiration</i> |
| 10532 | <i>Hilton, Fourth Floor
Lincoln</i> | <i>Imagining Ancient Greece and Sparta in the Fifteenth
Century</i> |
| 10533 | <i>Hilton, Fourth Floor
Green</i> | <i>Renaissance Aristotelianisms</i> |
| 10534 | <i>Hilton, Fourth Floor
Hilton Boardroom</i> | <i>Honoring Liana De Girolami Cheney V: La donna è
nobile: Women as Patrons, Muses, Models</i> |
| 10535 | <i>Hilton, Fourth Floor
East</i> | <i>Authority and Compliance in Italian Renaissance
Medicine</i> |
| 10536 | <i>Warwick, Lobby Level
Davies</i> | <i>Renaissance Pastoral: The "Third" Genre Revisited II</i> |
| 10537 | <i>Warwick, Second Floor
Sussex</i> | <i>Early Modern Women's Political Writing: Margaret
Cavendish and Lucy Hutchinson</i> |
| 10538 | <i>Warwick, Second Floor
Essex</i> | <i>Sidney V: Wrothian Networks III: How to Do Things
with Wroth: A Roundtable for Pedagogy and
Performance Beyond the Academy</i> |
| 10539 | <i>Warwick, Second Floor
Kent</i> | <i>Performative Literary Culture V: Muses, Icons,
Interlocutors: Women and Vernacular Literary
Sociability II</i> |
| 10540 | <i>Warwick, Second Floor
Surrey</i> | <i>Reading and Health in Early Modern England</i> |

27 March 2014, 4:45–6:15 (Cont'd)

10541	Warwick, Second Floor Oxford	<i>Religion, Politics, and Culture in France</i>
10542	Warwick, Second Floor Warwick	<i>Confessional Contest and Compromise in Early Modern England III</i>
10543	Warwick, Sixth Floor Suite 616	<i>Transgressive Passions II</i>
10544	Warwick, Seventh Floor Suite 716	<i>Rumor and Reputation: The Power of Gossip in Early Modern England</i>
10545	Warwick, Eighth Floor Suite 816	<i>Near-Death Experience in the Renaissance II</i>
10546	Warwick, Ninth Floor Suite 916	<i>Intersections and Perspectives: Early Modern English Poetics in Theory and Practice</i>
10547	Warwick, Tenth Floor Suite 1016	<i>Christian Epic in Renaissance Italy and Beyond II</i>
10548	Warwick, Eleventh Floor Suite 1116	<i>Setting the Stage: Female Dramatists of Early Modern Italy III</i>
10549	Warwick, Twelfth Floor Suite 1216	<i>Anglo-Spanish Exchanges: Books, Diplomacy, and Translation</i>
10550	Warwick, Fourteenth Floor Suite 1416	<i>Faire la fete à la Renaissance III</i>

Friday, 28 March 2014, 8:30–10:00

20101	Hilton, Concourse Level Concourse A	<i>Early Modern Virtual Communities and Nonlinear Networks Subverting and Transcending Center-Periphery I</i>
20102	Hilton, Concourse Level Concourse B	<i>The Global Renaissance I: Ceramics in Circulation</i>
20103	Hilton, Concourse Level Concourse C	<i>Confraternities and the Spaces of the Renaissance City I: Meeting Places</i>
20104	Hilton, Concourse Level Concourse D	<i>In Memory of Domenico Sella: Crisis and Continuity in Spanish Lombardy and Beyond: A Reappraisal</i>
20105	Hilton, Concourse Level Concourse E	<i>Strangers among Us: Case Studies in Crosscurrents of Culture</i>
20106	Hilton, Concourse Level Concourse F	<i>Leo X: New Perspectives on His Pontificate I</i>
20107	Hilton, Concourse Level Concourse G	<i>Material Cultures of Early Modern Women's Writing I</i>
20108	Hilton, Concourse Level Concourse H	<i>Incision and the Identity of the Artist</i>
20109	Hilton, Second Floor Gibson	<i>Evidence in Medicine, Astrology, Theology, and Natural Philosophy I</i>
20110	Hilton, Second Floor Clinton	<i>Roundtable: Jewish Life and Material Culture in the Medici Grand Ducal Archive</i>
20111	Hilton, Second Floor Madison	<i>Art, Science, Medicine</i>

28 March 2014, 8:30–10:00 (Cont'd)

20112	<i>Hilton, Second Floor Morgan</i>	<i>Music and Madness</i>
20113	<i>Hilton, Second Floor Bryant</i>	<i>Tracking the First Jesuits</i>
20114	<i>Hilton, Second Floor Gramercy West A</i>	<i>Did Women Artists Have a Reformation?</i>
20115	<i>Hilton, Second Floor Gramercy East B</i>	<i>Art in Venice</i>
20116	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Layout and Marketing Strategies in European Book Production, ca. 1460–1700</i>
20117	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Archives, Politics, and the Filters of Information in Early Modern Europe: A Comparative Perspective</i>
20118	<i>Hilton, Second Floor Nassau West A</i>	<i>Art, Architecture, and the Artist in Renaissance Venice I: Mapping the Workshop and Artistic Legacy</i>
20119	<i>Hilton, Second Floor Nassau East B</i>	<i>Cultures of Things in Early Modern Antwerp I: Universes of Values</i>
20120	<i>Hilton, Second Floor Regent</i>	<i>Harmonies and Disharmonies in Leonardo's Approaches to the Body I: Anatomies</i>
20121	<i>Hilton, Second Floor Sutton South</i>	<i>Early Modern Gardens: Tamed Nature as the Mirror of Power I</i>
20122	<i>Hilton, Second Floor Sutton Center</i>	<i>The Renaissance Narrative Relief: Ghiberti to Giambologna I</i>
20123	<i>Hilton, Second Floor Sutton North</i>	<i>The Sculpted Altarpiece in the Italian Renaissance I</i>
20124	<i>Hilton, Second Floor Beekman</i>	<i>New Technologies in Medieval and Renaissance Studies III: Big Data</i>
20125	<i>Hilton, Second Floor Rhinelanders North</i>	<i>Italian Humanism in Global Context</i>
20126	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>Roundtable: Early Modern Venetian Studies in the Twenty-First Century</i>
20127	<i>Hilton, Fourth Floor Holland</i>	<i>Making Iberian History I: Historians and Humanists at the Spanish Habsburg Courts</i>
20128	<i>Hilton, Fourth Floor Harlem</i>	<i>Politics, Reform, and Building in Italy</i>
20129	<i>Hilton, Fourth Floor Midtown</i>	<i>Conversion and Its Intellectual Consequences I: Assimilation and New Forms of Sacred History</i>
20130	<i>Hilton, Fourth Floor Hudson</i>	<i>Building Knowledge, Creating Culture: Intellectual Networks in Renaissance Italy</i>
20131	<i>Hilton, Fourth Floor New York</i>	<i>Coins and Medals in the Renaissance I: Filarete</i>
20132	<i>Hilton, Fourth Floor Lincoln</i>	<i>Risk, Chance, and Fortune in Renaissance Cultures I</i>
20133	<i>Hilton, Fourth Floor Green</i>	<i>Conciliarism I: Conciliarism in the Fifteenth Century to the Council of Constance (1414–18)</i>
20134	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Emblems and Narrative</i>

28 March 2014, 8:30–10:00 (Cont'd)

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| 20135 | Hilton, Fourth Floor
East | <i>Communicating Chymistry I: Alchemical Images, Allegories, and Practices</i> |
| 20136 | Warwick, Lobby Level
Davies | <i>Equipment for Living: Early Modern Handbooks in Theory and Practice</i> |
| 20137 | Warwick, Second Floor
Sussex | <i>Geography in Renaissance Utopias I: Topos and Text, Topos in Text</i> |
| 20138 | Warwick, Second Floor
Essex | <i>Sidney and Spenser Studies in Tribute to T. P. Roche I: Symbolism and Allegory in Spenser</i> |
| 20139 | Warwick, Second Floor
Kent | <i>Performing Archive: Oral and Written Culture in the Renaissance I</i> |
| 20140 | Warwick, Second Floor
Surrey | <i>What's Class Got To Do With It? I: Sammelbandes, Folios, and Songbooks</i> |
| 20141 | Warwick, Second Floor
Oxford | <i>The Poetics and Politics of Historia in Renaissance France</i> |
| 20142 | Warwick, Second Floor
Warwick | <i>Classical Receptions in Early Modern England I</i> |
| 20143 | Warwick, Sixth Floor
Suite 616 | <i>Shakespeare I</i> |
| 20144 | Warwick, Seventh Floor
Suite 716 | <i>Fragmented Bodies: Literary and Cultural Representations of Dissected Anatomies during the Renaissance</i> |
| 20145 | Warwick, Eighth Floor
Suite 816 | <i>Liberty, Necessity, and Imagination I</i> |
| 20146 | Warwick, Ninth Floor
Suite 916 | <i>Renaissance Impossibilities: Spaces, Erotics, Poetics</i> |
| 20147 | Warwick, Tenth Floor
Suite 1016 | <i>New Linguistic Findings in the History of the Italian Language</i> |
| 20148 | Warwick, Eleventh Floor
Suite 1116 | <i>Novelty and Unorthodoxy in the Works of Pietro Aretino I: Toward a New Aesthetic</i> |
| 20149 | Warwick, Twelfth Floor
Suite 1216 | <i>The Emergence of Form, Voice, and Character in the Poetry of Cervantes</i> |
| 20150 | Warwick, Fourteenth Floor
Suite 1416 | <i>Renaissance Keywords I: Subtilitas, Subtlety</i> |
| 20151 | Hilton, Fourth Floor
Conrad Hilton Suite | <i>Renaissance Axiomatics: Euclid in Thought, Print, and Practice I</i> |

Friday, 28 March 2014, 10:15–11:45

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| 20201 | Hilton, Concourse Level
Concourse A | <i>Early Modern Virtual Communities and Nonlinear Networks Subverting and Transcending Center-Periphery II</i> |
| 20202 | Hilton, Concourse Level
Concourse B | <i>The Global Renaissance II: Ethnography and Descriptions of Culture</i> |
| 20203 | Hilton, Concourse Level
Concourse C | <i>Confraternities and the Spaces of the Renaissance City II: Sacred Spaces</i> |
| 20204 | Hilton, Concourse Level
Concourse D | <i>Representative Government and Its Discontents</i> |

28 March 2014, 10:15–11:45 (Cont'd)

20205	<i>Hilton, Concourse Level Concourse E</i>	<i>The Voluntary and the Involuntary in Early Modernity</i>
20206	<i>Hilton, Concourse Level Concourse F</i>	<i>Leo X: New Perspectives on His Pontificate II</i>
20207	<i>Hilton, Concourse Level Concourse G</i>	<i>Material Cultures of Early Modern Women's Writing II</i>
20208	<i>Hilton, Concourse Level Concourse H</i>	<i>Prints, Printmaking, Publishing, Reproduction</i>
20209	<i>Hilton, Second Floor Gibson</i>	<i>Evidence in Medicine, Astrology, Theology, and Natural Philosophy II</i>
20210	<i>Hilton, Second Floor Clinton</i>	<i>Identity Legitimized, Constructed, and Differentiated: Non-Jewish Institutions and Jewish Communal Self- Definition in Renaissance Italy</i>
20211	<i>Hilton, Second Floor Madison</i>	<i>Creative Destruction in Early Modern Europe</i>
20212	<i>Hilton, Second Floor Morgan</i>	<i>Music and Pornography</i>
20213	<i>Hilton, Second Floor Bryant</i>	<i>Jesuit Missions: A Global Perspective</i>
20214	<i>Hilton, Second Floor Gramercy West A</i>	<i>Piero della Francesca: Technique and Chronology</i>
20215	<i>Hilton, Second Floor Gramercy East B</i>	<i>Veneto and Visual Culture</i>
20216	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Compilation Practice and Textual Recycling in Seventeenth-Century Manuscripts</i>
20217	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Archives, Politics, and the Filters of Information in Early Modern Italy</i>
20218	<i>Hilton, Second Floor Nassau West A</i>	<i>Art, Architecture, and the Artist in Renaissance Venice II: Private Collections and Residences</i>
20219	<i>Hilton, Second Floor Nassau East B</i>	<i>Cultures of Things in Early Modern Antwerp II: Virtues and Virtuositities</i>
20220	<i>Hilton, Second Floor Regent</i>	<i>Harmonies and Disharmonies in Leonardo's Approaches to the Body II: The Grotesque</i>
20221	<i>Hilton, Second Floor Sutton South</i>	<i>Early Modern Gardens: Tamed Nature as the Mirror of Power II</i>
20222	<i>Hilton, Second Floor Sutton Center</i>	<i>The Renaissance Narrative Relief: Ghiberti to Giambologna II</i>
20223	<i>Hilton, Second Floor Sutton North</i>	<i>The Sculpted Altarpiece in the Italian Renaissance II</i>
20224	<i>Hilton, Second Floor Beekman</i>	<i>New Technologies in Medieval and Renaissance Studies IV: Digital Manuscript Studies</i>
20225	<i>Hilton, Second Floor Rhineland North</i>	<i>Passions and Interests in Renaissance Rhetoric</i>
20226	<i>Hilton, Second Floor Rhineland Center</i>	<i>Venice Dressed for the Market: The Manuscript Friendship Album and the Printed Costume Book</i>
20227	<i>Hilton, Fourth Floor Holland</i>	<i>Making Iberian History II: The Role of Local Elites</i>

28 March 2014, 10:15–11:45 (Cont'd)

20228	<i>Hilton, Fourth Floor Harlem</i>	<i>Wax, Models, Cartoons</i>
20229	<i>Hilton, Fourth Floor Midtown</i>	<i>Conversion and Its Intellectual Consequences II: Iberian Polemics and the Rise of European Orientalism</i>
20230	<i>Hilton, Fourth Floor Hudson</i>	<i>Academies in Italy</i>
20231	<i>Hilton, Fourth Floor New York</i>	<i>Coins and Medals in the Renaissance II: Papal Medals</i>
20232	<i>Hilton, Fourth Floor Lincoln</i>	<i>Risk, Chance, and Fortune in Renaissance Cultures II</i>
20233	<i>Hilton, Fourth Floor Green</i>	<i>Conciliarism II: Conciliarism in the Fifteenth Century from the Council of Constance Onward</i>
20234	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Emblems and the Arts</i>
20235	<i>Hilton, Fourth Floor East</i>	<i>Communicating Chymistry II: Iatrochymical Recipes, Prescriptions, Letters</i>
20236	<i>Warwick, Lobby Level Davies</i>	<i>Transgressing Boundaries: Comparative Epic and Drama I</i>
20237	<i>Warwick, Second Floor Sussex</i>	<i>Geography in Renaissance Utopias II: From Geography to Poetry</i>
20238	<i>Warwick, Second Floor Essex</i>	<i>Sidney and Spenser Studies in Tribute to T. P. Roche II: Spenser and Manuscripts</i>
20239	<i>Warwick, Second Floor Kent</i>	<i>Performing Archive: Oral and Written Culture in the Renaissance II</i>
20240	<i>Warwick, Second Floor Surrey</i>	<i>What's Class Got To Do With It? II: Class and Readers</i>
20241	<i>Warwick, Second Floor Oxford</i>	<i>Medicine, Norms, and Montaigne</i>
20242	<i>Warwick, Second Floor Warwick</i>	<i>Classical Receptions in Early Modern England II</i>
20243	<i>Warwick, Sixth Floor Suite 616</i>	<i>Shakespeare II</i>
20244	<i>Warwick, Seventh Floor Suite 716</i>	<i>Poetic Institutions</i>
20245	<i>Warwick, Eighth Floor Suite 816</i>	<i>Liberty, Necessity, and Imagination II</i>
20246	<i>Warwick, Ninth Floor Suite 916</i>	<i>Culture in the English Republic of Letters</i>
20247	<i>Warwick, Tenth Floor Suite 1016</i>	<i>Letters in Italy and Hungary</i>
20248	<i>Warwick, Eleventh Floor Suite 1116</i>	<i>Novelty and Unorthodoxy in the Works of Pietro Aretino II: Aretino and the Sacred</i>
20249	<i>Warwick, Twelfth Floor Suite 1216</i>	<i>Imagination and Anxiety in the Poetry of Cervantes</i>
20250	<i>Warwick, Fourteenth Floor Suite 1416</i>	<i>Renaissance Keywords II: Tactus, Tango, Contingo, Contagio</i>
20251	<i>Hilton, Fourth Floor Conrad Hilton Suite</i>	<i>Renaissance Axiomatics: Euclid in Thought, Print, and Practice II</i>

Friday, 28 March 2014, 1:15–2:45

20301	<i>Hilton, Concourse Level Concourse A</i>	<i>Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe I</i>
20302	<i>Hilton, Concourse Level Concourse B</i>	<i>The Americas between History and Myth: 1492–1700 I</i>
20303	<i>Hilton, Concourse Level Concourse C</i>	<i>Confraternities and the Spaces of the Renaissance City III: City Streets and Piazzes</i>
20304	<i>Hilton, Concourse Level Concourse D</i>	<i>Medicine, Astrology, and Dream Interpretation</i>
20305	<i>Hilton, Concourse Level Concourse E</i>	<i>Beyond the Public Stage: Alternative Performance Spaces in Early Modern Europe</i>
20306	<i>Hilton, Concourse Level Concourse F</i>	<i>Lenses of Comparison: Rome and Venice</i>
20307	<i>Hilton, Concourse Level Concourse G</i>	<i>Critical Thinking: Early Modern Women and Literary Criticism</i>
20308	<i>Hilton, Concourse Level Concourse H</i>	<i>Prints as Agents of Cross-Cultural Exchange I</i>
20309	<i>Hilton, Second Floor Gibson</i>	<i>Renaissance Humanism and Modern Philosophy: Legacies, Traditions, Missed Opportunities I</i>
20310	<i>Hilton, Second Floor Clinton</i>	<i>Jewish Conversion in Renaissance Italy</i>
20311	<i>Hilton, Second Floor Madison</i>	<i>The Hand at Work</i>
20312	<i>Hilton, Second Floor Morgan</i>	<i>Music in German Cultures</i>
20313	<i>Hilton, Second Floor Bryant</i>	<i>The Social Impact of Jesuit Music in Early Modern Europe</i>
20314	<i>Hilton, Second Floor Gramercy West A</i>	<i>Representative Cartography</i>
20315	<i>Hilton, Second Floor Gramercy East B</i>	<i>Visual Biography in Renaissance Venice</i>
20316	<i>Hilton, Second Floor Murray Hill West A</i>	<i>The Role and Practice of Translation in Published News in Early Modern Europe</i>
20317	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Frames and Framings: (Re)Negotiating Text-Image Relationship</i>
20318	<i>Hilton, Second Floor Nassau West A</i>	<i>Art, Architecture, and the Artist in Renaissance Venice III: Patronage and Devotional Practice</i>
20319	<i>Hilton, Second Floor Nassau East B</i>	<i>Cultures of Things in Early Modern Antwerp III: Networks of Objects and Knowledge</i>
20320	<i>Hilton, Second Floor Regent</i>	<i>Early Modern Academies of Art I: Foundation</i>
20321	<i>Hilton, Second Floor Sutton South</i>	<i>Performative Identity in the Domestic Interior</i>
20322	<i>Hilton, Second Floor Sutton Center</i>	<i>Calm before the Storm? Creative Idleness, Artistic Inactivity, and Non-Inspiration I</i>
20323	<i>Hilton, Second Floor Sutton North</i>	<i>Material and Cultural Collection and Exchange</i>

28 March 2014, 1:15–2:45 (Cont'd)

20324	<i>Hilton, Second Floor Beekman</i>	<i>New Technologies in Medieval and Renaissance Studies V: Digital Tools for the Study of Drama</i>
20325	<i>Hilton, Second Floor Rhinelanders North</i>	<i>Renaissance Historical Consciousness and Its Discontents</i>
20326	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>Fear, Blood, and Political Encounters at the Time of the Italian Wars</i>
20327	<i>Hilton, Fourth Floor Holland</i>	<i>Making Iberian History III: The Politics of History</i>
20328	<i>Hilton, Fourth Floor Harlem</i>	<i>Sieneese Artists at Home and Abroad</i>
20329	<i>Hilton, Fourth Floor Midtown</i>	<i>Conversion and Its Intellectual Consequences III: Conversion as Sower of Doubt, Skepticism, and Dissimulation</i>
20330	<i>Hilton, Fourth Floor Hudson</i>	<i>Diversity in Discourse: Little-Known Preachers of Renaissance Florence</i>
20331	<i>Hilton, Fourth Floor New York</i>	<i>Coins and Medals in the Renaissance III: Coins into Paper: Numismatic Books of the Renaissance</i>
20332	<i>Hilton, Fourth Floor Lincoln</i>	<i>Social Memory and the Dutch Revolt</i>
20333	<i>Hilton, Fourth Floor Green</i>	<i>Neutrality in Renaissance Diplomacy and Politics I</i>
20334	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Emblems at Church and Court</i>
20335	<i>Hilton, Fourth Floor East</i>	<i>Scientific Visualizations I</i>
20336	<i>Warwick, Lobby Level Davies</i>	<i>Transgressing Boundaries: Comparative Epic and Drama II</i>
20337	<i>Warwick, Second Floor Sussex</i>	<i>Geography in Renaissance Utopias III: Outside and Overseas</i>
20338	<i>Warwick, Second Floor Essex</i>	<i>Sidney and Spenser Studies in Tribute to T. P. Roche III: Spenser's Poetics and Its Influence</i>
20339	<i>Warwick, Second Floor Kent</i>	<i>Renaissance Nonsense</i>
20340	<i>Warwick, Second Floor Surrey</i>	<i>Representing Origins I</i>
20341	<i>Warwick, Second Floor Oxford</i>	<i>Ex pluribus unum: Working Together in the Renaissance</i>
20342	<i>Warwick, Second Floor Warwick</i>	<i>Classical Receptions in Early Modern England III</i>
20343	<i>Warwick, Sixth Floor Suite 616</i>	<i>Shakespeare III</i>
20344	<i>Warwick, Seventh Floor Suite 716</i>	<i>Heroic Passions</i>
20345	<i>Warwick, Eighth Floor Suite 816</i>	<i>Matching up the Margins: New Work on Gabriel Harvey's Marginalia</i>
20346	<i>Warwick, Ninth Floor Suite 916</i>	<i>Invoking Women: Translation, Adaptation, and Textual Dissemination in Renaissance England</i>

28 March 2014, 1:15–2:45 (Cont'd)

20347	Warwick, Tenth Floor Suite 1016	<i>Style and Freedom</i>
20348	Warwick, Eleventh Floor Suite 1116	<i>Novelty and Unorthodoxy in the Works of Pietro Aretino III: Reshaping Literary Genres</i>
20349	Warwick, Twelfth Floor Suite 1216	<i>Cervantes's Library</i>
20350	Warwick, Fourteenth Floor Suite 1416	<i>Renaissance Keywords III: Hyle, Sylva, Materia, Matter, Woods, Stuff</i>
20351	Hilton, Fourth Floor Conrad Hilton Suite	<i>Roundtable: Samples of a Genre: Niccolò Perotti's Dedicatory Letters</i>

Friday, 28 March 2014, 3:00–4:30

20401	Hilton, Concourse Level Concourse A	<i>Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe II</i>
20402	Hilton, Concourse Level Concourse B	<i>The Americas between History and Myth: 1492–1700 II</i>
20403	Hilton, Concourse Level Concourse C	<i>Confraternities and the Spaces of the Renaissance City IV: Charitable and Economic Spaces</i>
20404	Hilton, Concourse Level Concourse D	<i>The Trivium: Language Arts and Literary History, 1500–1700</i>
20405	Hilton, Concourse Level Concourse E	<i>Dance in Early Modern Europe: Staging Politics and Performing Networks</i>
20406	Hilton, Concourse Level Concourse F	<i>Seeing the Soul I: Theology, Philosophy, and Myth</i>
20407	Hilton, Concourse Level Concourse G	<i>Early Modern Women in Public and Private</i>
20408	Hilton, Concourse Level Concourse H	<i>Prints as Agents of Cross-Cultural Exchange II</i>
20409	Hilton, Second Floor Gibson	<i>Renaissance Humanism and Modern Philosophy: Legacies, Traditions, Missed Opportunities II</i>
20410	Hilton, Second Floor Clinton	<i>Jewish Family and Families in Northern and Central Italy, 1500–1800: Settlements, Solidarity, Organization</i>
20411	Hilton, Second Floor Madison	<i>Materiality and Design I: The Age of Dürer and Michelangelo</i>
20412	Hilton, Second Floor Morgan	<i>Theory, Practice, and Aesthetics of Music in Late Renaissance France</i>
20413	Hilton, Second Floor Bryant	<i>Contemplating Christ's Wounds: Exploring Varying Responses to the Passion in Early Modern Art and Literature</i>
20414	Hilton, Second Floor Gramercy West A	<i>Mapping Knowledge / Maps as Knowledge</i>
20415	Hilton, Second Floor Gramercy East B	<i>Telling Time in the Renaissance</i>
20416	Hilton, Second Floor Murray Hill West A	<i>Diplomacies and Early Modern Correspondence</i>

28 March 2014, 3:00–4:30 (Cont'd)

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| 20417 | <i>Hilton, Second Floor
Murray Hill East B</i> | <i>Censorship, Inquisition, and Deception</i> |
| 20418 | <i>Hilton, Second Floor
Nassau West A</i> | <i>Art, Architecture, and the Artist in Renaissance
Venice IV: Roundtable</i> |
| 20419 | <i>Hilton, Second Floor
Nassau East B</i> | <i>Cultures of Things in Early Modern Antwerp IV:
Cosmopolitanism and Collecting</i> |
| 20420 | <i>Hilton, Second Floor
Regent</i> | <i>Early Modern Academies of Art II: Theory</i> |
| 20421 | <i>Hilton, Second Floor
Sutton South</i> | <i>Restraining the Passions: Art, Emotion, and Ethics in
the Early Modern Domestic Interior I</i> |
| 20422 | <i>Hilton, Second Floor
Sutton Center</i> | <i>Calm before the Storm? Creative Idleness, Artistic
Inactivity, and Non-Inspiration II</i> |
| 20423 | <i>Hilton, Second Floor
Sutton North</i> | <i>Michelangelo</i> |
| 20424 | <i>Hilton, Second Floor
Beekman</i> | <i>New Technologies in Medieval and Renaissance
Studies VI: Linked Data, Projects, and People</i> |
| 20425 | <i>Hilton, Second Floor
Rhinelander North</i> | <i>At Your Service: Servants and Serving at Table in
Early Modern Europe I</i> |
| 20426 | <i>Hilton, Second Floor
Rhinelander Center</i> | <i>Preaching in Early Modern Italy, 1450–1700</i> |
| 20427 | <i>Hilton, Fourth Floor
Holland</i> | <i>Making Iberian History IV: Sanctity and the Past</i> |
| 20428 | <i>Hilton, Fourth Floor
Harlem</i> | <i>Visual Culture in Italy</i> |
| 20429 | <i>Hilton, Fourth Floor
Midtown</i> | <i>Space and Place in Imperial Spain</i> |
| 20430 | <i>Hilton, Fourth Floor
Hudson</i> | <i>Exile, Power, and Princely Rule: Epistolary Culture in
Italian Courts</i> |
| 20431 | <i>Hilton, Fourth Floor
New York</i> | <i>Coins and Medals in the Renaissance IV: Medals
Miscellany</i> |
| 20432 | <i>Hilton, Fourth Floor
Lincoln</i> | <i>Learning and Letters in Northern Europe</i> |
| 20433 | <i>Hilton, Fourth Floor
Green</i> | <i>Neutrality in Renaissance Diplomacy and Politics II</i> |
| 20434 | <i>Hilton, Fourth Floor
Hilton Boardroom</i> | <i>Emblems in Social History</i> |
| 20435 | <i>Hilton, Fourth Floor
East</i> | <i>Scientific Visualizations II</i> |
| 20436 | <i>Warwick, Lobby Level
Davies</i> | <i>Transgressing Boundaries: Comparative Epic and
Drama III</i> |
| 20437 | <i>Warwick, Second Floor
Sussex</i> | <i>Dead Ends and Fresh Starts in Early Modern English
Literature</i> |
| 20438 | <i>Warwick, Second Floor
Essex</i> | <i>Sidney and Spenser Studies in Tribute to T. P. Roche IV:
Roundtable on New Directions</i> |
| 20439 | <i>Warwick, Second Floor
Kent</i> | <i>Crowd Control in the Renaissance I</i> |

28 March 2014, 3:00–4:30 (Cont'd)

20440	<i>Warwick, Second Floor Surrey</i>	<i>Representing Origins II</i>
20441	<i>Warwick, Second Floor Oxford</i>	<i>Prophecy and Reason in Early Modern Europe</i>
20442	<i>Warwick, Second Floor Warwick</i>	<i>Classical Receptions in Early Modern England IV</i>
20443	<i>Warwick, Sixth Floor Suite 616</i>	<i>Shakespeare and Consciousness</i>
20444	<i>Warwick, Seventh Floor Suite 716</i>	<i>“Evil” Femininity in Early Modern Spectacles</i>
20445	<i>Warwick, Eighth Floor Suite 816</i>	<i>Places of Writing and Places of Reading in Early Modern England</i>
20446	<i>Warwick, Ninth Floor Suite 916</i>	<i>Women and Letters in England</i>
20447	<i>Warwick, Tenth Floor Suite 1016</i>	<i>Authorship and Audience from Dante to Petrarch</i>
20448	<i>Warwick, Eleventh Floor Suite 1116</i>	<i>Novelty and Unorthodoxy in the Works of Pietro Aretino IV: Power and Patronage</i>
20450	<i>Warwick, Fourteenth Floor Suite 1416</i>	<i>Renaissance Keywords IV: Hyle, Sylva, Materia, Matter, Woods, Stuff</i>
20451	<i>Hilton, Fourth Floor Conrad Hilton Suite</i>	<i>Writing and Truth in Renaissance Latin Humanism</i>

Friday, 28 March 2014, 4:45–6:15

20501	<i>Hilton, Concourse Level Concourse A</i>	<i>Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe III</i>
20502	<i>Hilton, Concourse Level Concourse B</i>	<i>The Americas between History and Myth: 1492–1700 III</i>
20503	<i>Hilton, Concourse Level Concourse C</i>	<i>Confraternities and the Spaces of the Renaissance City V: Pictorial and Sculptural Spaces</i>
20504	<i>Hilton, Concourse Level Concourse D</i>	<i>Gendering Medical Expertise in the Early Modern Mediterranean</i>
20505	<i>Hilton, Concourse Level Concourse E</i>	<i>Adapting Genre in Music on the Early Modern English Stage</i>
20506	<i>Hilton, Concourse Level Concourse F</i>	<i>Seeing the Soul II: Instruction and Salvation in the Illuminated Book</i>
20507	<i>Hilton, Concourse Level Concourse G</i>	<i>Women and Gendered Education in Early Modern England</i>
20508	<i>Hilton, Concourse Level Concourse H</i>	<i>Prints as Agents of Cross-Cultural Exchange III</i>
20509	<i>Hilton, Second Floor Gibson</i>	<i>Roundtable: The Encyclopedia of Renaissance Philosophy</i>
20510	<i>Hilton, Second Floor Clinton</i>	<i>Humanist Italy and the Jews: Jewish Thought and Jewish Image</i>
20511	<i>Hilton, Second Floor Madison</i>	<i>Materiality and Design II: The Age of Rubens and Bernini</i>

28 March 2014, 4:45–6:15 (Cont'd)

20512	<i>Hilton, Second Floor Morgan</i>	<i>Music, Theory, and Devotion in Padua, Paris, and Munich</i>
20513	<i>Hilton, Second Floor Bryant</i>	<i>Roundtable: New Directions in Jesuit Art</i>
20514	<i>Hilton, Second Floor Gramercy West A</i>	<i>Cartography and the Arts in Fifteenth-Century Florence</i>
20515	<i>Hilton, Second Floor Gramercy East B</i>	<i>Roundtable: The House as a Laboratory: People, Objects, and Space in Venetian Private Residences</i>
20516	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Time, Place, and the Book</i>
20517	<i>Hilton, Second Floor Murray Hill East B</i>	<i>The Culture of Print and Publishing</i>
20518	<i>Hilton, Second Floor Nassau West A</i>	<i>Artists' Collaborations and Litigations in Sixteenth- Century Venice</i>
20519	<i>Hilton, Second Floor Nassau East B</i>	<i>In Newer Light: The Art of Utrecht</i>
20520	<i>Hilton, Second Floor Regent</i>	<i>Early Modern Academies of Art III: Identity</i>
20521	<i>Hilton, Second Floor Sutton South</i>	<i>Restraining the Passions: Art, Emotion, and Ethics in the Early Modern Domestic Interior II</i>
20522	<i>Hilton, Second Floor Sutton Center</i>	<i>Broken Images</i>
20523	<i>Hilton, Second Floor Sutton North</i>	<i>Caravaggio: His Sources and His Influence</i>
20524	<i>Hilton, Second Floor Beekman</i>	<i>New Technologies in Medieval and Renaissance Studies VII: Workshop on Global Interactions through Shakespeare</i>
20525	<i>Hilton, Second Floor Rhinelanders North</i>	<i>At Your Service: Servants and Serving at Table in Early Modern Europe II</i>
20526	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>Florentine Studies</i>
20527	<i>Hilton, Fourth Floor Holland</i>	<i>Making Iberian History V: Myth and History</i>
20528	<i>Hilton, Fourth Floor Harlem</i>	<i>The Color of Splendor: Materials and Textures in Early Modern Italy</i>
20529	<i>Hilton, Fourth Floor Midtown</i>	<i>Outsider Views of Hispanic Culture</i>
20530	<i>Hilton, Fourth Floor Hudson</i>	<i>Working across Boundaries in the Renaissance City</i>
20531	<i>Hilton, Fourth Floor New York</i>	<i>Bells in the Italian Renaissance</i>
20532	<i>Hilton, Fourth Floor Lincoln</i>	<i>Challenging the Reformation: Counterculture and Religious Change in the Post-Reformation German Empire</i>
20533	<i>Hilton, Fourth Floor Green</i>	<i>Neutrality in Renaissance Diplomacy and Politics III</i>

28 March 2014, 4:45–6:15 (Cont'd)

20534	Hilton, Fourth Floor Hilton Boardroom	Meta-Emblems
20535	Hilton, Fourth Floor East	Scientific Visualizations III
20536	Warwick, Lobby Level Davies	Transgressing Boundaries: Comparative Epic and Drama IV: Roundtable
20537	Warwick, Second Floor Sussex	Abraham Cowley in Context
20538	Warwick, Second Floor Essex	Sidney, Spenser, Shakespeare, Kyd: New Work in Renaissance Studies
20539	Warwick, Second Floor Kent	Crowd Control in the Renaissance II
20540	Warwick, Second Floor Surrey	New Work in Early Modern Manuscript Studies
20541	Warwick, Second Floor Oxford	The Poetics of Fairy Tales
20542	Warwick, Second Floor Warwick	Attention and Observation in Early Modern Science and Literature
20543	Warwick, Sixth Floor Suite 616	Shakespeare and the Boundaries of the Sacred
20544	Warwick, Seventh Floor Suite 716	The Rhetorical Negotiation of Kinship in Early Modern England
20545	Warwick, Eighth Floor Suite 816	Image Making and Propaganda in England
20546	Warwick, Ninth Floor Suite 916	Sexuality and English Letters
20547	Warwick, Tenth Floor Suite 1016	Speaking Truth to Power: Dante, Petrarch, and Boccaccio
20548	Warwick, Eleventh Floor Suite 1116	Vernacular Languages in the Renaissance: New Analytical Methods
20549	Warwick, Twelfth Floor Suite 1216	Letters and Humanism in Spain
20550	Warwick, Fourteenth Floor Suite 1416	Reading Emotion in English Renaissance Poetry
20551	Hilton, Fourth Floor Conrad Hilton Suite	The Battle of Lepanto: Neo-Latin Poetry and Global News

Saturday, 29 March 2014, 8:30–10:00

30101	Hilton, Concourse Level Concourse A	Dissent, Heresy, Reform, and Education in Italy
30102	Hilton, Concourse Level Concourse B	Italy and the Imagination of the New World
30103	Hilton, Concourse Level Concourse C	The Bible and English Readers I: From Medieval to Renaissance
30104	Hilton, Concourse Level Concourse D	The Varied Role of the Amateur in Early Modern Europe I

29 March 2014, 8:30–10:00 (Cont'd)

30105	<i>Hilton, Concourse Level Concourse E</i>	<i>Merchants and Mercantile Culture</i>
30106	<i>Hilton, Concourse Level Concourse F</i>	<i>Early Modern Rome: An Interdisciplinary Panel</i>
30107	<i>Hilton, Concourse Level Concourse G</i>	<i>Perceptions of the Female Body in Early Modern England</i>
30108	<i>Hilton, Concourse Level Concourse H</i>	<i>Assistance, Punishment, Advancement: Community Regulation of Poor Women</i>
30109	<i>Hilton, Second Floor Gibson</i>	<i>Renaissance Natural Philosophy</i>
30110	<i>Hilton, Second Floor Clinton</i>	<i>Spoils of the Renaissance I: Politics</i>
30111	<i>Hilton, Second Floor Madison</i>	<i>The Senses in Early Modern Visual Culture</i>
30112	<i>Hilton, Second Floor Morgan</i>	<i>Catholic Devotion: Mass, Motet, Lauda</i>
30113	<i>Hilton, Second Floor Bryant</i>	<i>Nonconformity or Recusancy: Who's to Blame?</i>
30114	<i>Hilton, Second Floor Gramercy West A</i>	<i>Skin, Fur, and Hairs: Animality and Tactility in Renaissance Europe I</i>
30115	<i>Hilton, Second Floor Gramercy East B</i>	<i>San Geminiano: The Lost Church of St. Mark's Square I</i>
30116	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Fragments and Gatherings I: Poetry</i>
30117	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Printers and Publishers in Early Modern England</i>
30118	<i>Hilton, Second Floor Nassau West A</i>	<i>Papers in Honor of Juergen Schulz I: From Venice to Cairo: Architecture at Home and Abroad</i>
30119	<i>Hilton, Second Floor Nassau East B</i>	<i>Le Belle: Portraits of Beautiful Women: Origins, Places, and Implications I</i>
30120	<i>Hilton, Second Floor Regent</i>	<i>Italian Sculpture, a Social History: The Practice of the Craft from Nicola Pisano to Michelangelo</i>
30121	<i>Hilton, Second Floor Sutton South</i>	<i>Viriditas and Viridescence: Greenery in Renaissance Art</i>
30122	<i>Hilton, Second Floor Sutton Center</i>	<i>Ancient Models and Visual Culture</i>
30123	<i>Hilton, Second Floor Sutton North</i>	<i>Reconsidering the Artistic Response to the Black Death in Italy I</i>
30124	<i>Hilton, Second Floor Beekman</i>	<i>Architecture in Detail I</i>
30125	<i>Hilton, Second Floor Rhinelander North</i>	<i>Renaissance Foodstuffs</i>
30126	<i>Hilton, Second Floor Rhinelander Center</i>	<i>Murder in Renaissance Italy I</i>
30127	<i>Hilton, Fourth Floor Holland</i>	<i>Early Modern Women Negotiating Spaces and Subjectivities in Spain and the New World</i>
30128	<i>Hilton, Fourth Floor Harlem</i>	<i>Politics and Visual Culture</i>

29 March 2014, 8:30–10:00 (Cont'd)

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| 30129 | <i>Hilton, Fourth Floor
Midtown</i> | <i>Culture and Society in the Spanish Empire I</i> |
| 30130 | <i>Hilton, Fourth Floor
Hudson</i> | <i>Translation and Agency in the Italian and French
Renaissance I</i> |
| 30131 | <i>Hilton, Fourth Floor
New York</i> | <i>Music and the Visual Arts I: Singers and Painters</i> |
| 30132 | <i>Hilton, Fourth Floor
Lincoln</i> | <i>Mediality and Authority: Neidhart, Tauler, Luther</i> |
| 30133 | <i>Hilton, Fourth Floor
Green</i> | <i>Borderlands as Political Testing Grounds in the
Renaissance I</i> |
| 30134 | <i>Hilton, Fourth Floor
Hilton Boardroom</i> | <i>Reassessing Claude-François Ménestrier's Second Art
des emblèmes: 1684–2014</i> |
| 30135 | <i>Hilton, Fourth Floor
East</i> | <i>Erudites and Polymaths I: The Quest for Knowledge</i> |
| 30136 | <i>Warwick, Lobby Level
Davies</i> | <i>Michelangelo and Beyond: Art, Poetry, and Literature</i> |
| 30137 | <i>Warwick, Second Floor
Sussex</i> | <i>Thomas More and His Circle I: More and Erasmus:
In Honor of Clare M. Murphy</i> |
| 30138 | <i>Warwick, Second Floor
Essex</i> | <i>Colin's Clout: Spenser's Shepheardes Calender in the
Late Elizabethan Literary Imaginary</i> |
| 30139 | <i>Warwick, Second Floor
Kent</i> | <i>Classical and Christian Thought in Milton's Late
Poetry</i> |
| 30140 | <i>Warwick, Second Floor
Surrey</i> | <i>"Morumque varietate stili varietas excusatur":
Translating Boccaccio</i> |
| 30141 | <i>Warwick, Second Floor
Oxford</i> | <i>Comic Writing in the French Renaissance:
La tradition facétieuse I</i> |
| 30142 | <i>Warwick, Second Floor
Warwick</i> | <i>Roundtable: Editing the English Counter-
Reformation: Sixteenth-Century Catholic
Hagiography and Tridentine Verse</i> |
| 30143 | <i>Warwick, Sixth Floor
Suite 616</i> | <i>Shakespeare: Collection and Recollection</i> |
| 30144 | <i>Warwick, Seventh Floor
Suite 716</i> | <i>Renaissance Afterlives: Cultural and Critical
Receptions on Stage, Page, and Screen</i> |
| 30145 | <i>Warwick, Eighth Floor
Suite 816</i> | <i>John Selden (1584–1654) and His Table Talk:
Publication, Literature, Thought</i> |
| 30146 | <i>Warwick, Ninth Floor
Suite 916</i> | <i>Ranting, Railing, and Complaining: Renaissance
Rhetoric of Discontent I</i> |
| 30147 | <i>Warwick, Tenth Floor
Suite 1016</i> | <i>Politics and Literature between the Sixteenth and
Seventeenth Centuries: On the Edge of Renaissance I</i> |
| 30148 | <i>Warwick, Eleventh Floor
Suite 1116</i> | <i>Staging Games in the English Theater</i> |
| 30150 | <i>Warwick, Fourteenth Floor
Suite 1416</i> | <i>Molleses renaissantes: Style, Politique, et Sexualité</i> |

Saturday, 29 March 2014, 10:15–11:45

30201	<i>Hilton, Concourse Level Concourse A</i>	<i>“A Language all nations understand”: Secular and Religious Cosmopolitans</i>
30202	<i>Hilton, Concourse Level Concourse B</i>	<i>Locating Early Modern Ethnicities: Cultural and Global Histories, 1500–1700</i>
30203	<i>Hilton, Concourse Level Concourse C</i>	<i>The Bible and English Readers II: From Renaissance to Restoration</i>
30204	<i>Hilton, Concourse Level Concourse D</i>	<i>The Varied Role of the Amateur in Early Modern Europe II</i>
30205	<i>Hilton, Concourse Level Concourse E</i>	<i>Peacemaking in Early Modern Europe</i>
30206	<i>Hilton, Concourse Level Concourse F</i>	<i>Citizens and Clerks in Renaissance Rome: Economic and Socioreligious Aspects</i>
30207	<i>Hilton, Concourse Level Concourse G</i>	<i>Unpicking Women’s Textile Work in Early Modern England</i>
30208	<i>Hilton, Concourse Level Concourse H</i>	<i>Women, Religion, and Community in Golden Age Spain</i>
30209	<i>Hilton, Second Floor Gibson</i>	<i>Historiography of Renaissance Philosophy: Giovanni Pico and Eugenio Garin</i>
30210	<i>Hilton, Second Floor Clinton</i>	<i>Spoils of the Renaissance II: Representations</i>
30211	<i>Hilton, Second Floor Madison</i>	<i>Solidifying the Pearls of Cleopatra: A Discussion of Whiteness</i>
30212	<i>Hilton, Second Floor Morgan</i>	<i>Madrigals, Canzonette, and a Requiem in the Cinquecento</i>
30213	<i>Hilton, Second Floor Bryant</i>	<i>Confessionalization and the Senses in the Later Sixteenth Century</i>
30214	<i>Hilton, Second Floor Gramercy West A</i>	<i>Skin, Fur, and Hairs: Animality and Tactility in Renaissance Europe II</i>
30215	<i>Hilton, Second Floor Gramercy East B</i>	<i>San Geminiano: The Lost Church of St. Mark’s Square II</i>
30216	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Fragments and Gatherings II: Drama</i>
30217	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Popish Polemics, Covert Coteries, and Illicit Libraries: Bookish Notes from the Elizabethan Catholic Underground</i>
30218	<i>Hilton, Second Floor Nassau West A</i>	<i>Papers in Honor of Juergen Schulz II: Positioning Artists in Their Maturity: Bellini, Michelangelo, Palladio</i>
30219	<i>Hilton, Second Floor Nassau East B</i>	<i>Le Belle: Portraits of Beautiful Women: Origins, Places, and Implications II</i>
30220	<i>Hilton, Second Floor Regent</i>	<i>On “Naturalism” in Early Modern Italian Art</i>
30221	<i>Hilton, Second Floor Sutton South</i>	<i>Collecting Nature</i>
30222	<i>Hilton, Second Floor Sutton Center</i>	<i>Patronage and Matronage in Italy</i>

29 March 2014, 10:15–11:45 (Cont'd)

30223	Hilton, Second Floor Sutton North	<i>Reconsidering the Artistic Response to the Black Death in Italy II</i>
30224	Hilton, Second Floor Beekman	<i>Architecture in Detail II</i>
30225	Hilton, Second Floor Rhinelanders North	<i>The Culture of Hunting in Renaissance Italy</i>
30226	Hilton, Second Floor Rhinelanders Center	<i>Murder in Renaissance Italy II</i>
30227	Hilton, Fourth Floor Holland	<i>Nuns, Actors, and Authors: Women's Roles in Early Modern Spain and Colonial Latin America</i>
30228	Hilton, Fourth Floor Harlem	<i>Personification: Embodying Meaning and Emotion</i>
30229	Hilton, Fourth Floor Midtown	<i>Culture and Society in the Spanish Empire II</i>
30230	Hilton, Fourth Floor Hudson	<i>Translation and Agency in the Italian and French Renaissance II</i>
30231	Hilton, Fourth Floor New York	<i>Music and the Visual Arts II: Playing and Painting Renaissance Instruments</i>
30232	Hilton, Fourth Floor Lincoln	<i>Modes of Representation in Early Modern German Texts</i>
30233	Hilton, Fourth Floor Green	<i>Borderlands as Political Testing Grounds in the Renaissance II</i>
30234	Hilton, Fourth Floor Hilton Boardroom	<i>Actresses in Print</i>
30235	Hilton, Fourth Floor East	<i>Erudites and Polymaths II: Their Works and Their Friends</i>
30236	Warwick, Lobby Level Davies	<i>Renaissance Worlds from Dante to Vico I</i>
30237	Warwick, Second Floor Sussex	<i>Thomas More and His Circle II: John Colet: In Honor of Clare M. Murphy</i>
30238	Warwick, Second Floor Essex	<i>Spenser</i>
30239	Warwick, Second Floor Kent	<i>Milton I</i>
30240	Warwick, Second Floor Surrey	<i>Boccaccio and Petrarch</i>
30241	Warwick, Second Floor Oxford	<i>Comic Writing in the French Renaissance: La tradition facétieuse II</i>
30242	Warwick, Second Floor Warwick	<i>Roundtable: The Merry Wives of Windsor</i>
30243	Warwick, Sixth Floor Suite 616	<i>Shakespeare and Film: Space and Time, Language and Movement</i>
30244	Warwick, Seventh Floor Suite 716	<i>Politics of Difference: Precarious Encounters in Early Modern Drama and Narratives</i>
30245	Warwick, Eighth Floor Suite 816	<i>Reading, Language, Emotion</i>

29 March 2014, 10:15–11:45 (Cont'd)

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| 30246 | Warwick, Ninth Floor
Suite 916 | <i>Ranting, Railing, and Complaining: Renaissance Rhetoric of Discontent II</i> |
| 30247 | Warwick, Tenth Floor
Suite 1016 | <i>Politics and Literature between the Sixteenth and Seventeenth Centuries: On the Edge of Renaissance II</i> |
| 30248 | Warwick, Eleventh Floor
Suite 1116 | <i>Music, Theater, and Cultural Memory in Early Modern England</i> |
| 30250 | Warwick, Fourteenth Floor
Suite 1416 | <i>L'épithète et le sens</i> |

Saturday, 29 March 2014, 1:15–2:45

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| 30301 | Hilton, Concourse Level
Concourse A | <i>Writing about Art</i> |
| 30302 | Hilton, Concourse Level
Concourse B | <i>The Circulation of Arabic Texts and Speakers in the Early Modern Western Mediterranean: Contests and Collaborations</i> |
| 30303 | Hilton, Concourse Level
Concourse C | <i>The Bible and Political Theology</i> |
| 30304 | Hilton, Concourse Level
Concourse D | <i>Curiosities and Social Networks I</i> |
| 30305 | Hilton, Concourse Level
Concourse E | <i>Race, Honor, and Empire in Early Modern Political Culture</i> |
| 30306 | Hilton, Concourse Level
Concourse F | <i>Writing Rome in the Renaissance: Latin and Vernacular Responses to the Eternal City</i> |
| 30307 | Hilton, Concourse Level
Concourse G | <i>Chessboard, Jewels, and a Heart: Three Patterns of Gift-Giving among Tudor and Stuart Women</i> |
| 30308 | Hilton, Concourse Level
Concourse H | <i>Royal Lives: Women, Family, and the Court</i> |
| 30309 | Hilton, Second Floor
Gibson | <i>Renaissance Scholasticism: Between Aristotle and Machiavelli</i> |
| 30310 | Hilton, Second Floor
Clinton | <i>Spoils of the Renaissance III: Legacies</i> |
| 30311 | Hilton, Second Floor
Madison | <i>Reading, Misreading, Misleading: Writers and Artists in Mid-Sixteenth-Century Florence</i> |
| 30312 | Hilton, Second Floor
Morgan | <i>Monophony in the Renaissance: Saints' Offices and Boccaccio's Ballatas</i> |
| 30313 | Hilton, Second Floor
Bryant | <i>Narratives of the Witches' Sabbath in the Renaissance: A Comparative Perspective</i> |
| 30314 | Hilton, Second Floor
Gramercy West A | <i>Renaissance Water I: Instrumental Uses of Water</i> |
| 30315 | Hilton, Second Floor
Gramercy East B | <i>Roundtable: Early Modern Ecologies</i> |
| 30316 | Hilton, Second Floor
Murray Hill West A | <i>Fragments and Gatherings III: Making Sense of a Fragmented Past</i> |
| 30317 | Hilton, Second Floor
Murray Hill East B | <i>Early Modern Image and Text I: Film and TV Renditions</i> |

29 March 2014, 1:15–2:45 (Cont'd)

30318	<i>Hilton, Second Floor Nassau West A</i>	<i>Papers in Honor of Juergen Schulz III: Urban Infrastructures: The Architecture of Health Care and Water Harvesting</i>
30319	<i>Hilton, Second Floor Nassau East B</i>	<i>Gesti Amorosi: The Body Language of Love in Renaissance Art</i>
30320	<i>Hilton, Second Floor Regent</i>	<i>Stillness in Early Modern Italian Art</i>
30321	<i>Hilton, Second Floor Sutton South</i>	<i>Framing Foreign Nature: Representing Animals in Early Modern China and Europe</i>
30322	<i>Hilton, Second Floor Sutton Center</i>	<i>Patronage as Evidence for Early Modern Catholic Reform I</i>
30323	<i>Hilton, Second Floor Sutton North</i>	<i>Early Modern Bodies: Material and Immaterial, Inside and Outside, Dead and Alive I</i>
30324	<i>Hilton, Second Floor Beekman</i>	<i>Ravenna and Renaissance Imagination</i>
30325	<i>Hilton, Second Floor Rhinelanders North</i>	<i>A Renaissance Sensorium: The Convivial Arts of the Banquet</i>
30326	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>International Relations in Renaissance Italy</i>
30327	<i>Hilton, Fourth Floor Holland</i>	<i>Women's Eating Habits and Other Food Practices in Early Modern Spain and the New World</i>
30328	<i>Hilton, Fourth Floor Harlem</i>	<i>The Value and Effect of Material Culture in Context</i>
30329	<i>Hilton, Fourth Floor Midtown</i>	<i>Culture and Society in the Spanish Empire III</i>
30330	<i>Hilton, Fourth Floor Hudson</i>	<i>Italian Academies and Their Networks 1525–1700: The Margins and the Periphery</i>
30331	<i>Hilton, Fourth Floor New York</i>	<i>Changing Patterns: Altering the Fabrics, Designs, and Music of Renaissance Italian Elites</i>
30333	<i>Hilton, Fourth Floor Green</i>	<i>Border Management: Politics, Law, and Security in Early Modern Borderlands</i>
30334	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Miniaturists, Illustrators, and Copyists: New Manuscript Evidence from Italian Nun Bookmakers, ca. 1450–1600</i>
30335	<i>Hilton, Fourth Floor East</i>	<i>Erudites and Polymaths III: The Promotion and Reception of Their Works</i>
30336	<i>Warwick, Lobby Level Davies</i>	<i>Renaissance Worlds from Dante to Vico II</i>
30337	<i>Warwick, Second Floor Sussex</i>	<i>Thomas More I: Thomas More Facing His Time</i>
30338	<i>Warwick, Second Floor Essex</i>	<i>Spenser and Narratology I</i>
30339	<i>Warwick, Second Floor Kent</i>	<i>Milton II</i>
30340	<i>Warwick, Second Floor Surrey</i>	<i>Boccaccio and Philosophy</i>

29 March 2014, 1:15–2:45 (Cont'd)

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| 30341 | Warwick, Second Floor
Oxford | <i>Faith and Farce</i> |
| 30342 | Warwick, Second Floor
Warwick | <i>Slavery and Race in Europe before 1611 I</i> |
| 30343 | Warwick, Sixth Floor
Suite 616 | <i>English Theater I</i> |
| 30344 | Warwick, Seventh Floor
Suite 716 | <i>Documentary and Biographical: New Work from the Archives I</i> |
| 30345 | Warwick, Eighth Floor
Suite 816 | <i>Letters and Religion in England</i> |
| 30346 | Warwick, Ninth Floor
Suite 916 | <i>Classics, Antiquities, and English Letters</i> |
| 30347 | Warwick, Tenth Floor
Suite 1016 | <i>Petrarchan Variations: Family, Fellows, Society I</i> |
| 30348 | Warwick, Eleventh Floor
Suite 1116 | <i>Theater, Power, and Religion on the Italian Stage, 1400–1600 I</i> |
| 30350 | Warwick, Fourteenth Floor
Suite 1416 | <i>Homère à la Renaissance</i> |

Saturday, 29 March 2014, 3:00–4:30

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| 30401 | Hilton, Concourse Level
Concourse A | <i>The Dialectics of Faith and Doubt in Seventeenth-Century Spain: Visual and Literary Reflections I</i> |
| 30402 | Hilton, Concourse Level
Concourse B | <i>The Prophet and the Messiah as Renaissance Man: Perspectives from India to Iberia</i> |
| 30403 | Hilton, Concourse Level
Concourse C | <i>Religion and the Perception of Texts: Pre- and Post-Reformation</i> |
| 30404 | Hilton, Concourse Level
Concourse D | <i>Curiosities and Social Networks II</i> |
| 30405 | Hilton, Concourse Level
Concourse E | <i>Politics in the British Isles</i> |
| 30406 | Hilton, Concourse Level
Concourse F | <i>Another Renaissance: Historical Memory, Antiquarian Culture, and Artistic Patronage in Campania and Basilicata I</i> |
| 30407 | Hilton, Concourse Level
Concourse G | <i>Women's Writing about Beauty in Early Modern England</i> |
| 30408 | Hilton, Concourse Level
Concourse H | <i>Varieties of Diplomatic Actors I: Sciences, Arts, and Literature</i> |
| 30409 | Hilton, Second Floor
Gibson | <i>Nicholas of Cusa and the Visual Arts I</i> |
| 30410 | Hilton, Second Floor
Clinton | <i>Emerson's Renaissance</i> |
| 30411 | Hilton, Second Floor
Madison | <i>Scribbles and Scribbling in the Renaissance I</i> |
| 30412 | Hilton, Second Floor
Morgan | <i>Music and the Soul in Renaissance Learning I</i> |
| 30413 | Hilton, Second Floor
Bryant | <i>Witches, Reformers, and Readers of Romance: Becoming an Early Modern Cultural Audience</i> |

29 March 2014, 3:00–4:30 (Cont'd)

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| 30414 | <i>Hilton, Second Floor
Gramercy West A</i> | <i>Renaissance Water II: Water in Triumph</i> |
| 30415 | <i>Hilton, Second Floor
Gramercy East B</i> | <i>Roundtable: Communication in Medieval and Early
Modern Italy: Disciplines in Dialogue</i> |
| 30416 | <i>Hilton, Second Floor
Murray Hill West A</i> | <i>Fragments and Gatherings IV: Print and Manuscript
Hybrids</i> |
| 30417 | <i>Hilton, Second Floor
Murray Hill East B</i> | <i>Early Modern Image and Text II: Landmark
Re-Creations in Granada, Potosi, Cascata delle
Marmore</i> |
| 30418 | <i>Hilton, Second Floor
Nassau West A</i> | <i>Papers in Honor of Juergen Schulz IV: New Practices
in Venetian Painting and Print Culture: Titian,
Fialetti, and Guardi</i> |
| 30419 | <i>Hilton, Second Floor
Nassau East B</i> | <i>Renaissance Portrait Drawings: Italy and the North,
1400–1550 I</i> |
| 30420 | <i>Hilton, Second Floor
Regent</i> | <i>Blood: Representation, Materiality, and Agency in
Italian Renaissance Art</i> |
| 30421 | <i>Hilton, Second Floor
Sutton South</i> | <i>Sacred Space in the Italian Church Interior I:
Florence and Umbria</i> |
| 30422 | <i>Hilton, Second Floor
Sutton Center</i> | <i>Patronage as Evidence for Early Modern Catholic
Reform II</i> |
| 30423 | <i>Hilton, Second Floor
Sutton North</i> | <i>Early Modern Bodies: Material and Immaterial,
Inside and Outside, Dead and Alive II</i> |
| 30424 | <i>Hilton, Second Floor
Beekman</i> | <i>Vitruvius's Reception and Transmission in Renaissance
Europe and the New World I</i> |
| 30425 | <i>Hilton, Second Floor
Rhineland North</i> | <i>Early Modern Food: For Thought</i> |
| 30426 | <i>Hilton, Second Floor
Rhineland Center</i> | <i>Friends, Rivals, and Lovers in Renaissance Mantua</i> |
| 30427 | <i>Hilton, Fourth Floor
Holland</i> | <i>The Disciples of Teresa of Avila in Europe and the
Americas</i> |
| 30428 | <i>Hilton, Fourth Floor
Harlem</i> | <i>Transmediality and Moving Spaces</i> |
| 30429 | <i>Hilton, Fourth Floor
Midtown</i> | <i>Culture and Society in the Spanish Empire IV</i> |
| 30430 | <i>Hilton, Fourth Floor
Hudson</i> | <i>Medici Intelligence Agencies: Gathering, Delivering,
and Analyzing Information in the Age of Cosimo I
de'Medici</i> |
| 30431 | <i>Hilton, Fourth Floor
New York</i> | <i>Devotion, Text, Music</i> |
| 30432 | <i>Hilton, Fourth Floor
Lincoln</i> | <i>Regimes of Body, Thought, and State in
German-Speaking Lands</i> |
| 30433 | <i>Hilton, Fourth Floor
Green</i> | <i>Beyond the Battlefield I: Diplomacy, Information,
Politics</i> |
| 30434 | <i>Hilton, Fourth Floor
Hilton Boardroom</i> | <i>Matter in Renaissance Commentaries on the Timaeus</i> |
| 30435 | <i>Hilton, Fourth Floor
East</i> | <i>Erudites and Polymaths IV: The Craft of History</i> |

29 March 2014, 3:00–4:30 (Cont'd)

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| 30436 | Warwick, Lobby Level
Davies | <i>Renaissance Worlds from Dante to Vico III</i> |
| 30437 | Warwick, Second Floor
Sussex | <i>Thomas More II: Intertextual Connections</i> |
| 30438 | Warwick, Second Floor
Essex | <i>Spenser and Narratology II</i> |
| 30439 | Warwick, Second Floor
Kent | <i>Milton III</i> |
| 30440 | Warwick, Second Floor
Surrey | <i>Boccaccio in the Renaissance</i> |
| 30441 | Warwick, Second Floor
Oxford | <i>Intertextual Montaigne: Machiavelli and Brantôme</i> |
| 30442 | Warwick, Second Floor
Warwick | <i>Slavery and Race in Europe before 1611 II</i> |
| 30443 | Warwick, Sixth Floor
Suite 616 | <i>English Theater II</i> |
| 30444 | Warwick, Seventh Floor
Suite 716 | <i>Documentary and Biographical: New Work from the Archives II</i> |
| 30445 | Warwick, Eighth Floor
Suite 816 | <i>Letters and Politics in England</i> |
| 30446 | Warwick, Ninth Floor
Suite 916 | <i>Sir David Lyndsay and the Three Estates</i> |
| 30447 | Warwick, Tenth Floor
Suite 1016 | <i>Petrarchan Variations: Family, Fellows, Society II</i> |
| 30448 | Warwick, Eleventh Floor
Suite 1116 | <i>Theater, Power, and Religion on the Italian Stage, 1400–1600 II</i> |
| 30450 | Warwick, Fourteenth Floor
Suite 1416 | <i>Intituler, penser, classer: De la constitution des genres éditoriaux à la Renaissance</i> |

Saturday, 29 March 2014, 4:45–6:15

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| 30501 | Hilton, Concourse Level
Concourse A | <i>The Dialectics of Faith and Doubt in Seventeenth-Century Spain: Visual and Literary Reflections II</i> |
| 30502 | Hilton, Concourse Level
Concourse B | <i>Japan's Christian Century, 1549–1650</i> |
| 30503 | Hilton, Concourse Level
Concourse C | <i>Religious Thought</i> |
| 30504 | Hilton, Concourse Level
Concourse D | <i>Renaissance Agon</i> |
| 30505 | Hilton, Concourse Level
Concourse E | <i>Transmutations: Shaping and Reshaping of Mineral Resources between Economy, Art, and Science</i> |
| 30506 | Hilton, Concourse Level
Concourse F | <i>Another Renaissance: Historical Memory, Antiquarian Culture, and Artistic Patronage in Campania and Basilicata II</i> |
| 30507 | Hilton, Concourse Level
Concourse G | <i>Early Modern Authorship and Gender</i> |

29 March 2014, 4:45–6:15 (Cont'd)

30508	<i>Hilton, Concourse Level Concourse H</i>	<i>Varieties of Diplomatic Actors II: Mediators of Interaction</i>
30509	<i>Hilton, Second Floor Gibson</i>	<i>Nicholas of Cusa and the Visual Arts II</i>
30510	<i>Hilton, Second Floor Clinton</i>	<i>Renaissance Revivals</i>
30511	<i>Hilton, Second Floor Madison</i>	<i>Scribbles and Scribbling in the Renaissance II</i>
30512	<i>Hilton, Second Floor Morgan</i>	<i>Music and the Soul in Renaissance Learning II</i>
30513	<i>Hilton, Second Floor Bryant</i>	<i>Religion, Social Order, and the Organization of Life</i>
30514	<i>Hilton, Second Floor Gramercy West A</i>	<i>Renaissance Water III: Reconceiving Water</i>
30515	<i>Hilton, Second Floor Gramercy East B</i>	<i>Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</i>
30516	<i>Hilton, Second Floor Murray Hill West A</i>	<i>Useless Reading</i>
30517	<i>Hilton, Second Floor Murray Hill East B</i>	<i>Early Modern Image and Text III: Friends, Fiends, and Monsters</i>
30518	<i>Hilton, Second Floor Nassau West A</i>	<i>Papers in Honor of Juergen Schulz V: Surveying and Viewing: Cities and Their Architecture in Early Modern Europe</i>
30519	<i>Hilton, Second Floor Nassau East B</i>	<i>Renaissance Portrait Drawings: Italy and the North, 1400–1550 II</i>
30520	<i>Hilton, Second Floor Regent</i>	<i>Africans in Early Modern Tuscany: Visual Images and Personal Identities</i>
30521	<i>Hilton, Second Floor Sutton South</i>	<i>Sacred Space in the Italian Church Interior II: Venice and Rome</i>
30522	<i>Hilton, Second Floor Sutton Center</i>	<i>Patronage as Evidence for Early Modern Catholic Reform III</i>
30523	<i>Hilton, Second Floor Sutton North</i>	<i>Early Modern Bodies: Material and Immaterial, Inside and Outside, Dead and Alive III</i>
30524	<i>Hilton, Second Floor Beekman</i>	<i>Vitruvius's Reception and Transmission in Renaissance Europe and the New World II</i>
30525	<i>Hilton, Second Floor Rhinelanders North</i>	<i>Roundtable: In Good Company: Sociality, Friendship, and Joyfulness in Early Modern Literary Societies</i>
30526	<i>Hilton, Second Floor Rhinelanders Center</i>	<i>In the Margins of Ferrara: Translation, History, Literary Theory, and Papal Politics</i>
30527	<i>Hilton, Fourth Floor Holland</i>	<i>Female Players on the Early Modern Stage</i>
30528	<i>Hilton, Fourth Floor Harlem</i>	<i>Staged Production</i>
30529	<i>Hilton, Fourth Floor Midtown</i>	<i>Reimagining Time in the Early Modern Hispanic World</i>
30530	<i>Hilton, Fourth Floor Hudson</i>	<i>The Bracceschi and Their Historians</i>

29 March 2014, 4:45–6:15 (Cont'd)

30531	<i>Hilton, Fourth Floor New York</i>	<i>Music and Marginalia</i>
30532	<i>Hilton, Fourth Floor Lincoln</i>	<i>Sacred and Profane Transformations: New Theories Regarding Late Medieval Objects</i>
30533	<i>Hilton, Fourth Floor Green</i>	<i>Beyond the Battlefield II: Patronage, Culture, Knowledge</i>
30534	<i>Hilton, Fourth Floor Hilton Boardroom</i>	<i>Transmitting Texts: Scholarly and Vernacular Translations</i>
30535	<i>Hilton, Fourth Floor East</i>	<i>Erudites and Polymaths V: The Power of Language</i>
30536	<i>Warwick, Lobby Level Davies</i>	<i>Renaissance Worlds from Dante to Vico IV: Roundtable</i>
30537	<i>Warwick, Second Floor Sussex</i>	<i>Utopia among the Disciplines</i>
30538	<i>Warwick, Second Floor Essex</i>	<i>Marvell and the Intersections of Thought and Politics</i>
30539	<i>Warwick, Second Floor Kent</i>	<i>Missing Milton</i>
30540	<i>Warwick, Second Floor Surrey</i>	<i>Boccaccio and the Arts</i>
30541	<i>Warwick, Second Floor Oxford</i>	<i>Lyric and Intensity in France after Petrarch</i>
30542	<i>Warwick, Second Floor Warwick</i>	<i>The Impact of Angus Fletcher on Renaissance Studies in Literary and Art Theory</i>
30543	<i>Warwick, Sixth Floor Suite 616</i>	<i>English Theater III</i>
30544	<i>Warwick, Seventh Floor Suite 716</i>	<i>Retrieving an Irish Colonial Landscape: The Estates of Richard Boyle, First Earl of Cork</i>
30545	<i>Warwick, Eighth Floor Suite 816</i>	<i>Fulke Greville: Poetics, Philosophy, and Politics</i>
30546	<i>Warwick, Ninth Floor Suite 916</i>	<i>Politics, Religion, and Letters in England</i>
30548	<i>Warwick, Eleventh Floor Suite 1116</i>	<i>The Spaces of Early Modern Drama</i>
30550	<i>Warwick, Fourteenth Floor Suite 1416</i>	<i>Culture and Reform in France</i>

Thursday, 27 March 2014
8:30–10:00

10101
Hilton
Concourse Level
Concourse A

RELIGIOUS MATERIALITY I

Organizers: Suzanna Ivanic, *Gonville and Caius College, University of Cambridge*;
Mary R. Laven, *Jesus College, University of Cambridge*;
Andrew Morrall, *Bard Graduate Center*

Chair: Jacqueline Marie Musacchio, *Wellesley College*

Mary R. Laven, *Jesus College, University of Cambridge*

Wax versus Wood: The Material of Votive Offerings in Renaissance Italy

What determined the form and materials of votive gifts left at shrines and sanctuaries associated with miraculous healing and other kinds of grace? In medieval and early modern Europe, wax was especially popular as a medium for ex votos, whether molded into anatomical models or presented in the form of candles. But in the final decade of the fifteenth century, another kind of votive offering began to appear on the walls of Italian shrines: *tavolette dipinte*, small wooden boards bearing painted representations of individuals or groups experiencing the intervention of the Virgin Mary and other saints. While wax votives from this period have seldom survived, more than a thousand painted tablets from the fifteenth and sixteenth centuries are extant. Fortunately, both kinds of ex voto are extensively documented in the miracle books that poured off the Renaissance presses. This literature will provide the basis for my comparative analysis.

Maria Alessandra Chessa, *Royal College of Art*

The Substance of God's Grace: Paper ex votos in Renaissance Italy

Devotion in Renaissance Italy consisted of certain practices and beliefs that, even today, have eluded historical investigation. As an expression of the intimate bond between devotees and the divinity, anatomical ex votos represent the most captivating case, and continue to provoke wonder, suspicion, and morbid curiosity by turns. Although occasionally documented in Tuscan sanctuaries, paper ex votos have never aroused the interest of scholars, possibly eclipsed by the fascinating studies on the materiality of wax initiated by Schlosser. These factors, along with the peripheral location of the shrine, determined the complete oblivion of 5000 paper ex votos still hung after centuries on the walls of the Romituzzo, a sixteenth-century countryside sanctuary near Siena. The present contribution will explore this extraordinary surviving collection and, through a novel insight into the nature of paper material, will drive us toward a broader knowledge of this distinctive expression of the devotional phenomenon itself.

10102
Hilton
Concourse Level
Concourse B

ROUNDTABLE: CONNECTED HISTORIES

Sponsor: Americas, RSA Discipline Group

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

Discussants: Josiah Blackmore, *Harvard University*;

Giancarlo Casale, *University of Minnesota*;

Dana Leibsohn, *Smith College*;

Miguel Martinez, *University of Chicago*;

Ayesha Ramachandran, *Yale University*

As recent attention in early modern studies to networks of circulation — of people, commodities, currency, objects, texts and ideas — has gained momentum, scholars in a range of fields are exploring the methodological and conceptual paradigm of “connected histories.” Articulated perhaps most famously by the historian, Sanjay Subrahmanyam, the vision of the early modern world as a complex interplay of “connected histories” now informs a variety of disciplinary approaches from history to literature, art and cultural studies, broadly conceived. This roundtable aims both to assess the allure, utility, and critical drawbacks of this paradigm for early modern studies as well as to propose future directions for research. It invites reflections on the energy as well as the challenges that “connected histories” pose for the field at large, even as it seeks to showcase why and how this method might inform scholarship across a range of disciplines.

10103
Hilton
Concourse Level
Concourse C

CELEBRATING THE SAINTS I: FEASTS OF BEATIFICATION AND CANONIZATION IN THE SPANISH MONARCHY DURING THE SEVENTEENTH CENTURY

Organizers: Jaime García Bernal, *Universidad de Sevilla*;

Cécile Vincent-Cassy, *Pléiade, Université Paris 13*

Chair: Cécile Vincent-Cassy, *Pléiade, Université Paris 13*

Annick Delfosse, *Université de Liège*

Spanish Saints in the Spanish Netherlands

In the seventeenth century, the Roman proclamations of beatification or canonization generated a large number of festivities and spectacular events in many parts of the Monarchy of Spain. Yet, in the Netherlands, they received a fainter echo and left a limited number of sufficiently documented testimonies. Two cases, however, are exceptions: the canonization of Ignatius of Loyola and Francis Xavier triumphantly celebrated by the Belgian Jesuits in 1622, and the beatification of Francisco Borgia in 1624, i.e., the elevation to the Catholic pantheon of three Spanish saints rejoiced by an order marked by its hispanophile nature, in provinces recently returned to the Spanish Crown. I will seek to define the Hispanic features of these events and I will particularly stress the very noticeable way how the Spanish communities, present in the Low Countries, committed themselves in these festivities.

Natalia Fernández, *Universität Bern*

Proving Sanctity on Stage: Dramatic Devices of Praising the Saints in Two Hagiographical Comedias by Lope de Vega

Lope de Vega, as a poet and also as a playwright, was deeply involved in the canonization festivities that took place in seventeenth-century Spain. The hagiographical comedia, one of the most popular genres of *arte nuevo*, became a usable resource for celebrating the saints through poetry, visual effects, and entertainment.

The aim of this paper is to analyze how Lope de Vega addressed dramatic resources to the prospect of praising the saint-to-be in two plays that were composed in relation to two canonization festivities: Santa Teresa de Jesús (beatified in 1614 and canonized in 1622), and San Pedro Nolasco (canonized in 1629). This approach will lead us to a deeper understanding of the dramatic structure of *comedia de santos* and, moreover, will enlighten the narrow link between the subgenre and the reception conditions.

Carlos Galvez-Pena, *Catholic University of Peru*

Sainthood and Citizenship in Seventeenth-Century Lima: The Feast of Beatification of Rose of Lima in 1670

The triumphal festivities that took place in colonial Spanish American cities once the news of beatification and canonization were known have been studied as Baroque spectacles of faith and local pride. However, the significant amount of political leverage and money involved in making saints reveals a less studied phenomenon, that of the promotion of local sainthood and its relationship in the building of Spanish American citizenship. In the description of the festivity of beatification of Rose of Lima that took place in Lima in 1669, written by the Dominican Meléndez, we can test the political expectations of Lima's gentry using the celebration of a devotion locally produced through an elaborate civic parade to celebrate more than the new saint. The traditional parade used for the entry of the royal seal and the viceroy was resignified in order to express the negotiation of rights local creoles aimed from the Spanish Crown.

10104

Hilton

Concourse Level

Concourse D

**RECONSIDERING PREMODERN
ACCURACY, VERISIMILITUDE,
AND TRUTH CLAIMS I: LITERARY
METHODOLOGY**

Sponsor: Charles Singleton Center for the Study of Premodern Europe

Organizer and Chair: Walter Stephens, *Johns Hopkins University*

Clare Costley King'oo, *University of Connecticut*

Authenticity and Excess in *The Examinations of Anne Askew*

The Examinations of Anne Askew, published in 1546–47 by the Reformer John Bale, presents a sparse first-person trial narrative ascribed to Askew (who was martyred under Henry VIII) interspersed with a lengthy commentary by Bale. Modern criticism, drawing on textual studies and feminist theory, regularly posits a stark antagonism between Bale and Askew, maligning Bale for obscuring an original Askew text/voice, especially via the excesses of his editing and commenting practices. This paper offers an alternative perspective. Focusing on the medium of communication (early print), and using the model of remediation developed within media studies, it argues that the apparently surplus elements of the *Examinations* are, in fact, integral to the work's representation of an authentic Askew text/voice in the first place. It thus calls for a reconsideration of what it means to separate Askew from Bale, as some sixteenth-century editions did, and as our teaching anthologies do today.

Lisa M. Barksdale-Shaw, *Michigan State University*

"I'll tear your libel for abusing that word": Truth Telling and False Evidence in Manipulating Convictions in Early Modern Drama

This paper submits that written evidence becomes the central artery through which the fates of the diverse characters in early modern drama generally fall, thereby illustrating how these documents function to distort (i.e., lie), rather than serve as a marker for truth telling, as argued by Sir Edward Coke in the *Countess of Rutland Case* (1604). Hence, this essay looks at how well-crafted, but libelous briefs, letters, and other evidence offered at court confronts concepts like authenticity, credibility, corroboration of evidence, and burden of proof to evaluate the veracity of evidence in this era, where these adversarial concepts seem "truth-defeating" to the legal process (Langbein 6). Here this analysis focuses on the attempts in the play to devalue the

trustworthiness of written evidence presented at a time when early modern courts emphasized the reliability of such evidence, and demonstrates how interpersonal communications intervened as vital legal vehicles within this society.

Erin Kathleen Kelly, *Rutgers University*

“Veritas et Utilitas”: Narrative Truth in the Francis Bacon’s *New Atlantis*

“Truth and utility,” Francis Bacon suggested, “are the very same things.” In the scientific pursuit of truth, the myriad interests fostering inquiry require that certainty be weighed against the practical demand for workable knowledge, forcing utility to become equivalent to truth. In Baconian science, a rigorous standard of truth exists uncomfortably alongside a flexible notion of “useful” knowledge. To derive general truths from particular observations necessitates writing free from persuasive rhetoric that implies certainty prematurely. Hence, Bacon employs not only empirical instruments and an emerging standard of objectivity, but also — surprisingly — narrative as an engine to reconcile stable, eternal laws with contingent, practical knowledge. This paper considers how Bacon refigures knowledge by working with a tapestry of different regimes for achieving accuracy, verisimilitude, and truth, including narrative in the *New Atlantis*, where Bacon’s utopian world building suggests that truth is an endpoint worked toward asymptotically through useful, but counterfactual, assumptions.

10105

Hilton

Concourse Level

Concourse E

RELIGION AND PHILOSOPHY IN THE EARLY MODERN PERIOD

Sponsor: History of Religion, RSA Discipline Group

Organizer and Chair: Irena Backus, *Université de Genève*

Stefania Tutino, *University of California, Santa Barbara*

The Oath in the Post-Reformation Catholic Culture: Hermeneutics and Theology in Francisco Suarez

This paper investigates Francisco Suárez’s reflections on the hermeneutical and theological significance of oaths. In the wake of Paolo Prodi’s seminal work on oaths in early modern Europe, scholars have usually focused on the political significance of Suárez’s understanding of oaths as the foundation of political communities and, as such, as an important moment in the consolidation of territorial states. In this paper I argue that Suárez did not simply understand the oath as a political pact.

Cristiana Facchini, *Università degli Studi di Bologna*

The Rise of the Historical Jesus: A Jewish and a Christian Interpretation in the Seventeenth Century

At the outset of the Renaissance, new methodological modes of inquiry influenced the interpretation of scripture. Moreover, the rise of the Reformation greatly influenced the interpretation of the Bible, fueling a new historical insight into the life of Jesus and the rise of Christianity. Did the Jews living in the midst of the Christian worlds react to these epoch-making changes? Surprisingly enough, Jewish interpretation of Jesus’s life during the early modern period was significantly revised and therefore modified. This paper aims at introducing some works written by Jews, namely the *Hizzuq emuna*, composed by the Karaite Isaac Abraham Trocki (from the Polish commonwealth) at the end of sixteenth century, and the *Magen wa-beruv*, written by Leon Modena, and finished in Venice around 1647.

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

Supreme Peace or Fatal Destabilization? Constantine and the Fall of Rome in Early Modern French Catholic Universal Histories

My paper is part of a broader research focusing on French early modern universal histories, in which I try to figure out how they relate to each other; how they combine a cyclical and a linear vision of time; how Providence interacts with determinism, fortune and random; and finally how they incorporate different levels

of causality. In this perspective, my paper aims at examining a question both central and recurrent in historiography, and whose stakes are essential in the uninterrupted debate about the Christian roots of European civilization: the causes of the fall of Rome. More precisely, I will question the crucial figure of Constantine, as depicted by the Catholic writers Loys Le Roy, Petau, Fleury, and Bossuet.

10106

Hilton

Concourse Level

Concourse F

ART AND POLITICS IN THE CHAPELS OF EARLY MODERN ROME

Organizer: Guendalina Serafinelli, *CASVA, National Gallery of Art*

Chair: James D. Clifton, *Sarah Campbell Blaffer Foundation*

Guendalina Serafinelli, *CASVA, National Gallery of Art*

The Boncompagni Corcos Family Chapel in the Church of Santa Maria in Vallicella and the Making of a New Family Identity

In around 1635, Pietro Boncompagni Corcos, a member of the Roman Jewish family that had converted to Catholicism at the end of the sixteenth century, commissioned the statue of Saint Philip Neri from the Bolognese sculptor Alessandro Algardi. The statue was intended for the altar of the family tomb in the sacristy of the Roman church of Santa Maria in Vallicella. His uncles, Agostino and Ippolito, also took part in the commission by financing the erection of the niche and the two columns that would have flanked the statue of the Oratorian Father. On the basis of some new documentary evidence regarding the story of this very little known family, my paper will explore the making of the altar in connection with the self-construction and self-representation of this family of early converted Jews.

Marco Simone Bolzoni, *Morgan Library & Museum*

The Original Decoration of the Cesi Chapel in the Church of Santa Caterina dei Funari Although the Roman church of Santa Caterina dei Funari is one of the most important sixteenth-century ecclesiastical foundation in the Eternal City, it is still little known today. The church was built *ex novo* at the wish of Cardinal Federico Cesi and contains the works of the leading Roman artist of the later sixteenth century, including Federico Zuccari and Girolamo Muziano, and once also housing works by Livio Agresti, now lost. Indeed when the church opened its doors in 1565 Agresti was commissioned to paint the entire *cappella maggiore* with scenes from the life of Saint Catherine of Alexandria. Some unpublished drawings, presented here with a new attribution to the artist, enable us to reconstruct the original decoration of the chapel's frescoes, never begun because of the patron's premature death, and for the three altarpieces, now replaced by three eighteenth-century paintings.

Sergio Guarino, *Musei Capitolini*

Through the Grate: The Chapel of the Palazzo dei Conservatori

The Chapel of the Palazzo dei Conservatori on the Capitoline Hill is a place of worship in a public building and offers a valuable opportunity for investigating the relationship between political power and the Church. As with others places in Rome, it is a symbol in itself. Constructed in the early 1570s, the chapel was dismantled after 1870 and restored in 2000. Its decoration was carried out in stages. The frescoes on the vault date to 1576–78, the altarpiece by Marcello Venusti is slightly later, while the eight canvases on the walls belong to the seventeenth century: they were probably installed under Pope Urban VIII Barberini, but were completed in ca. 1648–49, during the pontificate of Innocent X Pamphili. The chapel's iconography should be interpreted within the context of conflict between the government of the Eternal City and the Vatican.

Patrizia Tosini, *Università di Cassino e del Lazio Meridionale*

A Family Affair: The Capuchin Church in Frascati and Boncompagni Patronage in Counter-Reformation Rome

The Capuchin church in Frascati was completely restored by the Boncompagni papal family, with the contribution of Gregory XIII and his nephews, the cardinals

Filippo Boncompagni and Filippo Guastavillani. Located in the family's favorite vacation spot, the commission was conceived as a "global monument" to the family's devotions to the new Franciscan Order of the Capuchins. It consisted of a "triptych" of altarpieces that conveyed a strong message of Counter-Reform. Girolamo Muziano painted the Crucifixion for the high altar, but the artists responsible for the other two paintings, commissioned by the cardinals for the side altars, are still unknown. This paper investigates the meaning of this decoration and sheds light on one of the mysterious authors of the unattributed paintings.

10107

Hilton

Concourse Level

Concourse G

**EARLY MODERN WOMEN
PHILOSOPHERS, THEOLOGIAN,
AND SCIENTISTS I: JOINING THE
PHILOSOPHICAL CONVERSATION**

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizers: Julie D. Campbell, *Eastern Illinois University;*

Anne R. Larsen, *Hope College;*

Diana Robin, *University of New Mexico*

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

Anne R. Larsen, *Hope College*

Anna Maria van Schurman and Descartes

In the summer of 1649, while on his way to the Swedish court, Descartes visited Anna Maria van Schurman. Noticing a Hebrew Bible on her desk, he expressed astonishment, stating that he had once studied Hebrew but had found nothing clear in the Genesis account of creation. Deeply offended, Van Schurman, according to her biographer Pierre Yvon, "took care for ever after never to have anything to do with him." Apocryphal or not, this story raises the question as to whether she ever considered seriously Cartesian claims. What were her views on Descartes? Scholars state either that she rejected his thought outright when she met him for the first time in 1635, or that since she was mentored by the arch-conservative Utrecht theologian Gisbertus Voetius she clearly had no interest in him. This paper reopens the case of Descartes's influence on Van Schurman in the mid- to late 1630s.

John J. Conley, *Loyola College in Maryland*

Tutor, Salon, Convent: The Formation of Women Philosophers in Early Modern France

The emergence of women writing on philosophical topics in seventeenth-century France is at first glance mysterious. French women during this period were banned from the three major vectors of philosophical formation: the university, the seminary, and the scientific academy. How did these women acquire their philosophical culture? This paper will explore several of the more prominent venues for this philosophical formation: the tutor, the salon, and the convent school. The thesis will be illustrated by several prominent examples. Madame Deshoulières acquired her metaphysical naturalism from her personal tutor Jean Henault, a disciple of Gassendi. Madame de Sablé developed her critical theory of virtue from interaction with the skeptical and Jansenist members of her salon. Angélique de Saint-Jean Arandul d'Andilly developed her radical Augustinianism through the books used at the Port-Royal convent (Augustine, Bernard, Jansen, Saint-Cyran) and through visitors to the convent (Blaise Pascal, Antoine Arnauld).

Marie-Frédérique Pellegrin, *Université Lyon 3*

La femme philosophe à l'âge moderne: Définitions et pratiques

Parle-t-on de femmes philosophes à l'âge classique? Le titre du recueil de Gilles Ménage, *Histoire des femmes philosophes* (1690) pourrait le faire croire. Mais il n'évoquait que des philosophes de l'Antiquité. La question est donc de savoir si cette désignation peut s'appliquer à des contemporaines de Ménage. Car il semble que la philosophie, tout comme la science (les deux termes n'étant d'ailleurs pas clairement distincts l'un de l'autre à cette époque), résistent à une féminisation de leurs pratiques au XVII^e siècle.

L'amour de la sagesse, quand il se dit et s'écrit, est-il donc impensable pour les femmes à cette époque ? Au travers de deux exemples, celui d'Élisabeth de Bohême (1618–80) et celui d'Anna-Maria van Schurman (1607–78), nous souhaitons interroger des pratiques indéniablement philosophiques, mais qui peinent à être reconnues comme telles, la figure de la femme savante ou de la muse s'interposant alors.

10108

Hilton

Concourse Level

Concourse H

CELEBRATING TWENTY YEARS OF *THE RENAISSANCE PRINT I*

Organizers: Naoko Takahatake, *Los Angeles County Museum of Art*;
Ashley D. West, *Temple University*

Chair: Ashley D. West, *Temple University*

David S. Areford, *University of Massachusetts Boston*

The Christ Child Unmasked: Prints about Time, Knowledge, and God

This paper explores several fifteenth- and early sixteenth-century German and French prints of the infant Jesus in the tradition of the so-called Proleptic Passion, in which the suffering and sacrifice of the adult Christ is made manifest in his childhood. With their explicit references to the Passion (usually in the form of the *arma Christi*), these images have often been interpreted in terms of the collapse of time and figurative leap forward to the Crucifixion. In some cases, however, these prints suggest further devotional and theological meanings concerning not only time but the very nature of the person of the Christ Child — his foreknowledge of his fate and his relationship to the omniscience of God. More broadly, these prints help clarify our understanding of early printmaking as an inventive medium that promoted original content in an accessible form to diverse audiences.

Rebecca Zorach, *University of Chicago*

Calcographia arte occultos haud admittente: Making Secret Things Visible in the Renaissance Print

I discuss how printmakers work with the idea of the invisible or very fine line. As Leon Battista Alberti had noted vis-à-vis painting, the lines with which visual artists work can approximate but never reach the status of a geometric line; they are unavoidably material. Cennino Cennini recommends invisible lines be used to map compositions, and many scholars have proposed invisible geometric compositional scaffolds for two-dimensional arts in the Renaissance. How does this translate into print? Printmaking as a medium relies on lines, contour lines in particular, even as it makes gestures toward attenuating them. But printmakers (and painters) also use lines to make the invisible visible, not just in the ordinary sense of visualizing the divine, but also diagramming relationships, lines of vision, and lines of influence. This talk examines several examples of such lines, culminating in a discussion of some linear peculiarities of Dürer's *Stigmatization of St. Francis*.

Susan Dackerman, *Harvard University*

Prints and Knowledge of Islam

In 1994, Landau and Parshall stated that we take as a commonplace that printed texts revolutionized the exchange of information. Twenty years later we also can say that printed images are potent vehicles of knowledge production and exchange, thanks to the challenge issued in *The Renaissance Print*. My paper will look at how printed images were critical to the pursuit of knowledge in contemporary politics and cultural history. Depictions of Islamic, in particular Ottoman subjects, proliferated in sixteenth-century Northern European prints, functioning as a form of informational currency between Christian and Islamic cultures. As a means of understanding the Islamic world, European artists mapped what was known of them onto graphic forms typically reserved for the knowledge projects of the period. This paper will examine how contemporary events involving the Turks sometimes were reported cartographically, as apparent in Hans Sebald Beham's 1529/30 woodcut *Siege of Vienna*, published by Nicolaus Meldemann.

Olenka Horbatsch, *University of Toronto*

Imperial Experiments: Early Netherlandish Etching, ca. 1520

Characterized by limited print runs, experimental techniques, and short-lived periods of activity, early sixteenth-century Netherlandish etching has been deemed unsuccessful in garnering continued interest and widespread market demand. However, two early examples of the technique, Lucas van Leyden's portrait of Maximilian I and Jan Gossart's portrait of Charles V, imperial portraits executed by leading Netherlandish artists, bespeak an illustrious artistic and courtly milieu. What motivated such artists and dignitaries to engage with this new technique, and what can this reveal about the function and status of etching in its nascent years? Taking these early etched portraits as case studies, this paper explores the courtly interest in the experimental nature of the technique. Positing that the success of an artistic technique is not always reflected in market demand, this paper seeks to reassess the significance of early Netherlandish etching to the broader development of Northern printmaking.

10109

Hilton

Second Floor

Gibson

FICINO I: LIVING A GOOD LIFE

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

Chair: James George Snyder, *Marist College*

James Sommerville, *Queen's University*

"Know Thyself": Bodies, Demons, and Political Theology in the Writing of Marsilio Ficino

My presentation argues that the Latin writings of Marsilio Ficino (1433–99) contain within them an apparatus, that is, a physical, psychic, and political regimen of subjectivization, centered around the imperative *nosce te ipsum*. Ficino used this apparatus as a weapon in his spiritual combat against demons and the devil. The act of knowing yourself, which meant orienting yourself totally toward God through medicine, exercise, contemplation, habit, and commentary, was also a struggle against the demonic powers that sought to keep mankind turned toward earthly things. Ficino believed that this apparatus could produce, under special conditions, a prophetic ruler, a "living law," who would establish a heavenly kingdom on earth in which all would adhere willingly to the providential design of God. In arguing this, my presentation will posit stronger links between Ficinian Neoplatonism and both Camaldolese and Augustinian spirituality.

Susanne Kathrin Beiweis, *International Research Center for Cultural Studies, Vienna*

Gems and Talismans: Natural and Demonic Magic in Marsilio Ficino's *De vita libri tres*

In the fifteenth century, magical patterns of thought were an integral component of medical, natural philosophical, theological, and astrological discourses. Magical concepts especially underwent a highly theoretical and philosophical rebirth through Marsilio Ficino's *De vita libri tres* published in 1489. Ficino described the effects of natural objects like gems and stones based on universal sympathies and antipathies. He combined medical, natural philosophical, and theological concepts with astrological and magical ideas. In this analogy between the macrocosm and microcosm, Gold and Saffron, for example, help to consume the power of the Sun. Besides his account of "natural magic," Ficino also described the fabrication of magical figures like talismans, which allowed humans to draw down the rays of planetary demons. The goal of "talismanic magic," to manipulate the effects of planetary demons, was not compatible with Christian doctrine. I will analyze Ficino's synthesis of these different and ambiguous ideas.

10110
Hilton
Second Floor
Clinton

GEOGRAPHICAL KNOWLEDGE ON THE MOVE

Sponsor: Medieval & Renaissance Studies Association in Israel

Organizer: Zur Shalev, *University of Haifa*

Chair: Lauren T. Kassell, *Pembroke College, University of Cambridge*

Nicholas Popper, *Princeton University*

Notes in Space: Geography and Note-Taking in Early Modern Europe

For early modern European scholars, the world was a problem of information management. Those seeking to absorb reports from exotic locales into older geographical frameworks did so by deploying disciplined regimes of note-taking. They supplied travelers with precise instructions for recording observations, systematically extracted textual snippets from formal geographies, and excerpted, focused elements of maps. Various spatial and expository rationales guided their then syntheses of the resulting evidence. Some narrated the experience of movement, describing the world in linear travel accounts. Others prioritized visualization, plotting their notes into maps. Some created comprehensive dictionaries of geographical names; others charted shifts in the nomenclature over time. All these constituted solutions to the problem of representing the collections of inscriptions harvested from their sources. By looking at a range of contemporary examples, this talk argues that the vibrancy of early modern geography is best illuminated by the range of works enabled by note-taking.

Sean Roberts, *University of Southern California*

The “Lost” Map of Matteo de’ Pasti and the Facticity of Early Modern Cartography

In 1461, Matteo de’ Pasti left Rimini for Constantinople. Dispatched as an envoy for Sigismondo Malatesta, Matteo brought with him gifts for the Ottoman Sultan, including a manuscript of Roberto Valturio’s *De re militari*. When his ship stopped in Crete, Matteo was detained by Venetian officials on suspicion of espionage. Contemporary documents record that he carried with him a map, confiscated at this time. Though never identified by modern scholars, this map has been understood to be a strategically valuable one of the Adriatic. My paper explores the possibility that the Venetians may well have played to contemporary expectations regarding Sigismondo’s reputation for treachery and the assumed strategic value of maps as diplomatic gifts. I argue that historians have likewise found themselves seduced by the persuasive power of maps to suggest strategic advantage and political import — often regardless of their practical utility or the specificity of their cartographic information.

Zur Shalev, *University of Haifa*

Geographical Hebraism as a Case in Cultural Translation

My paper addresses geographical Hebraism — the reception of medieval Jewish geographical texts in the early modern Christian republic of letters. I look at two early examples of such work. The first is Sebastian Münster’s printing at the end of his *Cosmographia* (1552) a shortened version of the Hebrew letters of Prester John. The second example is the tale of Eldad ha-Dani and its translation into Latin (1563) by another prominent Hebraist, Gilbert Générard. I will examine these scholars’ motives for engaging with such texts and what significance the texts might have had in the humanist and religious culture of the time. These examples allow a broader reflection on the role of Jewish geographical texts in the republic of letters during an age of new geographical discoveries.

10111
Hilton
Second Floor
Madison

TALKING ABOUT EARLY MODERN THINGS I: SAYING THINGS

Organizers: Jessica Keating, *University of Southern California*;
Helen Smith, *University of York*

Chair: Jessica Keating, *University of Southern California*

James C. Beaver, *Brown University*

Into the Woods: *Titus Andronicus* and Matters of Use

When an Elizabethan grammar student heard a word like *materia* or *res*, he would have been reminded not of the physical, but rather the rhetorical, world. For Elizabethans, “particularity . . . can exist only in things. When those things (res) are described by means of words, they are without exception defined by means of common categories” (Trousdale, *Shakespeare and the Rhetoricians*, 11). In the turn to material culture, this gap between particularity and generality has been largely overlooked; criticism has focused on empirically inflected accounts of objects without investigating the rhetorical models from which those accounts were drawn. This paper focuses on the woods of *Titus Andronicus*, which dramatize the epistemological tensions between a language that eschews referentiality and a dramatic medium realized in the physical world. *Titus’s* woods, I argue, are both the *rhetoricae silva* and *locus amoenus* of the play, as well as the wood of the stage itself.

Stephen Hequembourg, *University of Virginia*

The Poetics of Materialism in the Seventeenth Century

My paper explores how seventeenth-century authors attempt to create a language that doesn’t rely on immaterial substance or immortal souls. In an attempt to purge language of such mystifications, they adopt a peculiar strategy: the perversely literal interpretation of metaphors. Hobbes, for example, discovers a literal truth behind the “motion of the soul”; while the schoolmen think they are using metaphors, Hobbes insists: “that doth not hinder, but that such Motions are.” This paper explores the thrill of the discovery that the dead metaphors of the past speak literal truths about the natural world. Cavendish finds physical truths in Platonic metaphors; Milton discovers that despite the “common gloss of theologians” angels eat with “real hunger”; and Conway reinterprets Scriptural phrases to recover accurate descriptions of human physiology. There is a peculiar excitement in this moment of realizing that we have been speaking more truly in our metaphors than we ever suspected.

Helen Smith, *University of York*

“English tynne” and “Graecian gold”: Substantial Language in Early Modern England
In Tomkis’s *Lingua* (1607), “Common Sense” complains about the title character’s attempt to display her linguistic prowess. Like contemporary “language makers,” *Lingua* “freezeth all Heterogeneall languages together, congealing English Tynne, Graecian Gold, Romaine Latine all in a lumpe.” Phantastes takes issue with this analogy, arguing that *Lingua’s* mangled speech is more like “Gulls Apparell,” mixing the fashions of six nations. Voiced by actors, in a drama populated by personifications, these lines play upon material metaphors as a way to conceive of and critique linguistic diversity. Taking this scene as its starting point, my paper will explore the corporeal comparisons used to talk about language at the turn of the seventeenth century, asking both what insights the terms of commingling and transformation offer into the materiality of language, and what kinds of knowledge about materials and of things are articulated in these substantial terms.

10112
Hilton
Second Floor
Morgan

MUSIC I

Chair: Filomena Calabrese, *Christopher Newport University*

Antonio Cascelli, *National University of Ireland, Maynooth*

Dissonance as Metaphor in L'Ottuso's *Nuova Pratica* and the Audience for the Emerging Operatic Genre

In L'Ottuso's "nuova pratica," dissonance is treated as a metaphor. As in poetry a word can be replaced by another one, which still reminds the original word while surprising the reader and expanding the meaning of the text; likewise, in music a consonance can be replaced by a dissonance. The intellect knows which word/consonance is required; nevertheless the dissonance/metaphor surprises the audience with its novelty, and in appropriating Aristotle's statement that "metaphors set the scene before our eyes," it prompts a redescription of reality as a combination of the senses. Such understanding of dissonance may contribute to the definition of the audience for the emerging operatic genre, as a subject/audience at the center of a web where the senses are crucial in determining the significance of the embodied subject in relation to opera and the arts across the sixteenth and seventeenth centuries.

Aliyah M. Shanti, *Princeton University*

"Cosi nel mio parlar voglio esser aspro": The Dantean Style of the *seconda prattica*

While scholars have studied the influence of poets both ancient and modern upon the development of Monteverdi's new musical style, the *seconda prattica*, the impact of Dante has been neglected, despite extensive use of Dantean language in the composer's *Orfeo*. I propose that the Dantean style of *Orfeo* is indicative of a much broader invocation of Dante in Monteverdi's new style. Many of those composers whom Monteverdi considered his predecessors in the *seconda prattica* — Luzzaschi, Gesualdo, and Rore, among others — were somehow associated by their contemporaries with Dante. During the sixteenth and seventeenth centuries, Dante was considered by admirers as well as detractors to have a harsh style and a willingness to use coarse language, in contrast to the elegance and refinement of Petrarch. By invoking the Dante-Petrarch dichotomy, Monteverdi lends greater weight to the *seconda prattica* use of harsh sounds to move the affections and suit the language.

Emiliano Ricciardi, *University of Massachusetts Amherst*

"La bella mano": The Topos of the Female Hand in the Italian Madrigal

Italian madrigals are often based on poems that draw on or rework topoi of the courtly love tradition. One of the topoi that recurs more frequently in the poetic repertoire employed by madrigal composers is that of the female hand. This topos appears for example in Petrarch's "O bella man, che mi destringi 'l core," Panigarola's "Donna, la bella mano," and Tasso's "Non è questa la mano," all of which became hits among madrigalists, receiving dozens of settings. Expanding on James Mirollo's study of this topos in literature and in the visual arts, in this paper I suggest that the composers' fondness for poems on the female hand resulted from the central role played by this topos in late sixteenth-century culture. I then explore how composers reacted musically to the topos, outlining trends and showing that some madrigalists turned the female hand into a musical topos through word-painting techniques.

10113
Hilton
Second Floor
Bryant

JESUITS AS COUNSELORS I

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Harald E. Braun, *University of Liverpool*

Chair: Markus Friedrich, *University of Frankfurt*

J. Michelle Molina, *Northwestern University*

Pocket-Sized Solace: Jesuit Spiritual Consolation Designed for the Road

Often copies of the Jesuit *Spiritual Exercises* were sized for travel, that is, they were made to be carried in one's pocket. Such a collection of *Exercises* with notes was made by a Mexican Jesuit in the early seventeenth century. This document is unique because it includes the dialogue between himself and his director, the Jesuit P. Juan de la Plaza (ca. 1602), who instructed him on humility, prayer, and offered him spiritual counsel. None of these writings are available in the published works of La Plaza. In this paper, I compare La Plaza's spiritual advice with the guide to spiritual consolation written by Jesuit General Claudio Aquaviva (1601): *Labor (or Therapy) for the Cure of Souls*. I read these documents to discern what consolation may have entailed for a Jesuit in early seventeenth-century Mexico. What, precisely, was he seeking?

Harald E. Braun, *University of Liverpool*

Botero the Counselor

There is much more to Giovanni Botero (1544–1617) than sophisticated anti-Machiavellianism in the shape of his celebrated notion of "reason of state." In his major treatises *Delle cause della grandezza delle città* (1588), *Della ragion di Stato* (1589), and *Le Relazioni universali* (1591–96), the ex-Jesuit provided contemporary readers with new ways of analyzing and understanding political power in terms of demography, geography, economy, and culture. Each treatise recast the genre of the mirror of princes. Each treatise, too, responded to the overarching concern of Botero's career and writing: the languages, strategies, and practice of counsel. Whether he taught at Jesuit colleges, advised Borromeo cardinals, or instructed young Savoy princes, Botero constantly sought to generate and convey the knowledge needed to address the salient issues of the day. Building on recent research and renewed interest in his life and thought, this paper will seek to offer a fresh perspective on Botero the counselor.

Nicole Reinhardt, *Durham University*

Hernando de Mendoza (1562–1617): Counsel or Scandal?

This paper examines the concepts of counsel present in two different writings by the Spanish Jesuit Hernando de Mendoza. The first aimed to reform the structures within the Society of Jesus and denounced the abuse of confession as a means of "absolutist" control of its members. The second shows Mendoza addressing the public with a memorandum he had composed for his penitent, the viceroy of Naples Conde de Lemos, on venality and corruption within the vice-kingdom. While the first thoroughly ruined Mendoza's reputation, the second is nowadays a largely forgotten, but very reasonable piece of moral theology. The reasons for scandal and oblivion are not entirely clear, in particular as he seems to have enjoyed papal protection. The paper will ask in how far Mendoza's concepts concerning the exercise of counsel and confession within and without the Society of Jesus may explain both.

10114
Hilton
Second Floor
Gramercy West A

**ROUNDTABLE: THE CAMBRIDGE
COMPANION TO THE ITALIAN
RENAISSANCE**

Organizer and Chair: Michael W. Wyatt, *Independent Scholar*

Discussants: Nadja Aksamija, *Wesleyan University*;
Leonard Barkan, *Princeton University*;
Edward Muir, *Northwestern University*;
Eugenio Refini, *Warwick University*;
Jane C. Tylus, *New York University*;
Kate van Orden, *Harvard University*

The Renaissance in Italy continues to exercise a powerful hold on scholarly inquiry and on the popular imagination, and *The Cambridge Companion to the Italian Renaissance* (to be published in January 2014) seeks to provide an introduction to the richly varied materials and phenomena as well as the different methodologies through which the period is studied today in both the English-speaking world and in Italy. Comprising eighteen essays written by scholars at various stages of their careers and representing the disparate traditions of Anglo-American and Italian scholarship, the volume provides a broad framework for the interdisciplinary study of the Italian Renaissance. Many of the contributors to the *Companion* intend to be present for this session, but the discussion will be led by six other scholars with interests and expertise relevant to the volume's wide range of concerns.

10115
Hilton
Second Floor
Gramercy East B

**ENTANGLED WORLD: VENICE AND
THE EAST IN THE FIFTEENTH AND
SIXTEENTH CENTURIES I**

Organizer and Chair: Lucas Burkart, *Departement Geschichte der Universität Basel*
Azeta Kola, *Northwestern University*

Ottoman Albania? A Venetian History of a Former Colony Post-1479

Scholars interested in the history of Venetian Albania have concluded that Albania was economically insignificant for the Venetian Republic, and most importantly their historical inquiry ends in 1479 with the fall of Scutari to the Ottomans. In this paper, I argue that the Venetian state continued to have economic interests, judicial rights, and religious ties in many Albanian cities well into the sixteenth century. During this period the Albanian population remained overwhelmingly Christian, and Venice provided religious comfort to these Catholics away from Rome. Albanians saw the Ottomans as foreign intruders, and they remained loyal to the Venetian state, which fueled the Albanian resistance against the Ottoman invasion by offering weapons, financial, and moral support. Religion and culture in Albania had a natural affinity with the Latin world of the West. Islam and the Islamic world were new to the country, and as a result, they were met with resistance.

Benedikt Bego-Ghina, *Universität Basel*

Trading with the Enemy? Venetian Merchants in the Levant

Humanistic discourse of the fifteenth century emphasized contrast and conflict between Western Christendom and the Eastern Muslim and Byzantine world. Trade between Venice and the Levant, however, continued all through the century, before and after the overthrow the Fall of Constantinople represented. Venetian merchants handled large portions of the commerce with Byzantine and Ottoman regions. In my paper I will analyze the well-known subject of commercial communities in foreign environments by focusing upon the protagonists, their experiences, and their actions. While bilateral agreements defined the political and judicial ramifications of the envisaged transactions and thus formed the framework for trade, it was individual merchants who had to implement these provisions, come to terms with

local authorities, and establish and maintain trustworthy relationships with their trading partners. Despite the difficulties of an intercultural exchange many of them conducted business successfully and some took even long-term residence far from their native city.

Benjamin Braude, *Boston College*

Pope Julius II's Response to the Muslim Challenge: Anniius of Viterbo's Orient in Michelangelo's Sistine Ceiling Frescoes

Anniius of Viterbo and Michelangelo countered the rise of the Ottoman Empire. In *De futuris christianorum triumphis in saracenos* (1480) — better known before than after his death — and in his notorious *Vetustissimi auctores* (1498), Anniius asserted that Christian Rome, not the Muslim usurpers, was through Noah and his sons the true heir of the lore and mysticism of the ancient near east, pagan and scriptural. Until his death in 1502 Anniius had been the chief theological adviser to the pope. Subsequently under Julius his influence continued to reverberate through the sermons of his devoted fellow Viterban, the papal preacher and adviser, Egidio. Accordingly Michelangelo gave disproportionately more attention to Noah than any other church artist and filled the chapel with Orientals: the Israelite ancestors of Jesus, sibyls, and prophets. The program of Michelangelo's ceiling frescoes shored up the papacy against the challenge from the east.

10116

Hilton

Second Floor

Murray Hill West A

READING PUBLICS I: MARKETING THE BOOK IN EARLY MODERN PARATEXTS

Sponsor: Newberry Library Center for Renaissance Studies

Organizers: Thomas Denman, *University of Reading*;

Sara Olivia Miglietti, *University of Warwick*;

Sarah Elizabeth Parker, *Jacksonville University*;

Andie Silva, *Wayne State University*

Chair: Caroline Duroselle-Melish, *Harvard University*

Andie Silva, *Wayne State University*

"You Have Bestowed Your Money Well": Printers, Advertising, and the Value of Nonauthorial Paratext

Early modern printers, publishers, and booksellers not only influenced readers to purchase particular books but continue to shape our perception of such books today. Through title-page advertisements, prefaces, and indexes, these "print agents" manipulated texts to please new and returning readers. The sheer number of such paratexts demonstrates print agents were a pervasive influence in formation of reading publics. Consideration of variant editions and paratextual changes can uncover strategies for marketing new books, corralling readers, and outlining new genres. However, locating these materials can prove extremely difficult. After going over examples of databases like the British Book Trade Index, EEBO, and DEEP, I will propose a database for nonauthorial paratexts across markets and print-agents. As we rethink what it means to read, edit, and disseminate texts through the digital medium, we must also understand the degree to which early modern editorial practices challenge and shape our scholarship and criticism.

Jonathan Olson, *University of Liverpool*

Claims of Novelty on Sixteenth-Century Title Pages

By the end of the sixteenth century it became common for London publishers to advertise reprinted English texts on their title pages as corrected, revised, or enlarged. Another technique for selling reprints was to include supplementary texts and advertise them as never before printed. On the Continent, however, these editorial and advertising methods were already common in Latin and vernacular books in the first half of the sixteenth century. The publishers of English books were usually booksellers who sold not only their own books and those of other London

publishers, but also books imported from the Continent. European books were therefore an immediate context of the production of English texts, and this paper argues that English publishers learned to advertise reprinted texts with title-page claims of new or improved contents — whether they actually were or not — from the advertising techniques of European publishers whose books passed through their shops in London.

Jake Halford, *University of Warwick*

“To be sold at the sign of the Green Dragon”: London Bookshops, Title Pages, and Readers

This paper shows how searchable digital texts can be used to study the paratextual apparatus of early English books and help scholars to reconstruct the early modern literary world. Using a systematic study of printer and publisher’s marks from title pages, this paper explores the book trade in St. Paul’s churchyard in the 1640s by tracing the locations that title pages advertised as selling points for their books. This will provide a glimpse into what it was like to step into an early modern bookshop and help us to understand the dynamics of English booksellers. Thus, this paper will show to what extent London booksellers were ideologically motivated in the books they sold and to what degree they specialized in certain genres, topics, and type of books as a sales strategy.

10117

Hilton

Second Floor

Murray Hill East B

READING WHAT YOU SEE IN RENAISSANCE PRINTED BOOKS

Organizer: Catrien Santing, *University of Groningen*

Chair and Respondent: Sabrina Corbellini, *University of Groningen*

Mart van Duijn, *Rijksuniversiteit Groningen*

Reaching Readers: The Case of the First Printed Bible in Dutch (1477)

One of the most important and most debated aspects of the invention of printing is the changing relation between producers and consumers of books. Printers had to meet demand. This paper focuses on their marketing strategies and the targeted and actual audience regarding the first printed Bible in Dutch of 1477. The emphasis will first be on the innovative strategies devised by the printers to target a large audience, and on the actual owners of the first printed Bible in Dutch. This should ultimately uncover the dynamic relation between producers and consumers of printed books at the end of the fifteenth century. To reach that aim books were custom-made for the client; illustrations and other embellishments could be added to meet individual desires, taste, and financial resources. This means that there is not one *Delftse Bijbel*, but that there are many, which have to be studied as autonomous products.

Catrien Santing, *University of Groningen*

Hailing Humanness in Picture and Text

On the basis of Magnus Hundt’s rarely studied massive *Anthropologium* (Leipzig, 1501) and the even more unknown *Compendium philosophiae naturalis* (1499) of his colleague Johannes Peyligk, which contains a “physical chapter,” it will be argued that despite their apparently anatomical pictures, these texts were not about teaching anatomy to medical students. They do prove, however, that Renaissance humanism knew a medical side. Although Hundt and Peyligk concur with the medieval *De homine* tradition and the form they choose was that of the traditional encyclopedia, their treatises can be hailed as German versions of fifteenth-century Italian humanist manifestos on man’s excellence and dignity. These Leipzig university professors envisaged man mediated in all the glory of his species. Through them a public of Saxonian princes and nobles came into contact with Renaissance-style spiritual and physical self-consciousness and self-fashioning, which was deployed in the following years of Reformation turmoil

Evelyn Lincoln, *Brown University*

Picturing the Gospels in Arabic

The Medici Oriental Press in Rome published two editions of the *Gospels*, in Arabic and in Arabic with Latin, illustrated with many accomplished woodcuts picturing key moments from the narratives. The illustrations, designed by Antonio Tempesta and carved by a group of printmakers associated with other religious illustrated books in the late sixteenth century, brought together artists and printers skilled at providing the visual aspects of Roman liturgical books and hagiographies from portraits to musical notation. This paper addresses the making and the reading of such books, moving between familiar pictures and foreign text, in the larger context of Rome, a city saturated with print and resonant inscriptions in many languages and media.

10118

Hilton

Second Floor

Nassau West A

NEGOTIATING POWER AND TRANSFORMING URBAN SPACE IN EARLY MODERN ENGLAND I

Sponsor: History of Art and Architecture, RSA Discipline Group

Chair: Karen-edis Barzman, *SUNY, Binghamton University*

Meisha T. Lohmann, *SUNY, Binghamton University*

Social Spaces and Civic Identities: Producing Religious Drama in Premodern York

Drama is necessarily spatial, and early English civic drama uniquely shaped both the urban space of premodern York and the identities of its inhabitants. York's Corpus Christi play cycle, from 1376 to 1568, was performed in the city streets, and each play in the cycle was produced by a different local group. I argue that through producing drama, these groups competed to create spaces within the city that actively redefined their civic identities for York's inhabitants and visitors. Informed by Henri Lefebvre's assertion that social space is constructed by physical, mental, and social actions, I will examine a single performance location in premodern York and investigate how plays produced by different groups created competing social spaces in one place. Through civic drama, actors, producers, and audience members were directly involved in the production of space within their communities, and, through spatial production, groups in York constructed civic identities.

Barbara A. Hanawalt, *Ohio State University*

Stage Directions for the Mayor of London

In a society in which hierarchical authority was most commonly determined by inheritance of title and office or sanctified by ordination, elected civic officials had to invent rituals to cement their authority, power, and dominance. Since mayors served only for a year, their position was a precarious one. Threats to their authority came from both inside London and outside from the king and nobles. The rituals surrounding their election had to be sufficiently elaborate to offer respect for the office. Inaugural ceremonies in the Guildhall and public processions to and from Westminster where mayors took their oath before the king had to be grand enough to impress a largely illiterate public, but not so grand as to offend the monarch or to make London appear wealthy enough to be taxed heavily. The intricate balance of these various elements gradually came to be part of a scripted ritual.

Hyeyun Chin, *SUNY, Binghamton University*

A "Publick Stage" for Conflict between Crown and City: The Royal Exchange in Early Modern London

Initially designed to house a new commercial institution where merchants from around the globe could assemble in London to exchange goods, capital, and information, the Royal Exchange and its surrounding neighborhood soon became an important staging ground for civic ritual throughout the year. Yet it also housed the most highly concentrated collection of royal statues in the entire city and served as a platform for royal ceremony as well, even as the building rightly belonged to the city's mercers. This paper begins with the unique architectural features of the Royal

Exchange, which became a veritable theater for daily transactions of various sorts, both regulated and unregulated (discussion will include its redesign after the Great Fire of 1666). It then addresses the Exchange as the site of complex negotiations between Crown and city, focusing on the performance of competing interests undergirding “Great Britain’s Glory” (*Theophilus Philalletes*, 1672).

10119
Hilton
Second Floor
Nassau East B

ARTISTS DRAWING CLOSE
TOGETHER: THE INFORMAL
ACADEMIES OF NETHERLANDISH
ART, 1400–1750 I

Sponsor: Historians of Netherlandish Art

Organizer: Shelley Perlove, *University of Michigan*

Chair: Judith Noorman, *New York University*

Victoria Sancho Lobis, *The Art Institute of Chicago*

Female Life Drawing in the Rubens Workshop: Case Studies

Documentary evidence suggests that Peter Paul Rubens engaged female models for his “from the life” study of the female nude. However, remarkably few of his surviving drawings provide clear evidence of firsthand study of the female nude figure. This paper will examine several examples of female nude figure drawings by Rubens and members of his workshop to assess the degree to which drawing the female nude “from the life” was indeed a central element of instruction and invention in the Rubens workshop. To what extent did Rubens extrapolate his concept of the female figure from his knowledge of the antique and Renaissance models? How significant was his “from the life” study of the male nude figure? Widely celebrated drawings by Rubens (in Windsor Castle, for example) will provide the point of departure for analysis of more complicated examples in the Louvre, Courtauld Institute, Statens Museum in Copenhagen, and Kupferstichkabinett in Berlin.

Karolien De Clippel, *Universiteit Utrecht*

The Problem of the Female Life Drawing in the Rubens Workshop

In an enigmatic letter of the 1620s, Peter Paul Rubens wrote to one of his associates in Paris requesting arrangements for the “Caprio ladies” of the Rue du Verbois to be available to him in preparation of three studies of sirens. Were these Parisian ladies indeed models for Rubens to create studies of nude female figures? If Rubens — no stranger to the representation of nude female flesh — had access to female models willing to pose for him without clothing, to what extent can we understand this activity as central to studio practice within the Rubens workshop? This paper will present the evidence provided by documentary primary sources including Rubens’s correspondence as well as related inventories and theoretical treatises.

Lara Yeager-Crasselt, *The Catholic University of America*

Picturing Practice: Michael Sweerts and the Image of the Netherlandish Drawing Academy

While the Netherlandish drawing academy has long been neglected as a subject for study, so too have the seemingly documentary images that artists produced of it in the seventeenth century. From the modest Dutch images of these drawing sessions, such as those in Utrecht and Amsterdam, to Flemish artist Michael Sweerts’s large-scale painting of the Drawing Academy from the 1650s, the representation of the academy remains a rich source for understanding its purpose and practice in the Netherlandish context. This paper examines the development of the “academy image” in the seventeenth century and seeks to shed new light on the meaning and identity of the drawing academy through its pictorial representation.

10120
Hilton
Second Floor
Regent

NEW PERSPECTIVES ON EL GRECO I

Organizer: Livia Stoenescu, *University of Houston–Clear Lake*

Chair: Jeanette Kohl, *University of California, Riverside*

Giles R. M. Knox, *Indiana University*

El Greco and Byzantine Monumental Art

Scholars have argued in recent decades that El Greco's training as an icon painter in Crete had a continuing and long-lasting impact on his mature style. This Byzantine foundation has, however, been thought of mostly in rather narrow terms, focusing on the specifically Cretan traditions in which he was schooled. In this study I move beyond the icons of Crete to suggest that monumental Byzantine art may also have been an important inspiration for El Greco, especially once he arrived in Spain and was called upon, for the first time in his career as far as we know, to produce large-scale paintings. In particular, I argue that the characteristic hovering presence of El Greco's figures may be a result of his creative adaptation of Byzantine conventions.

Livia Stoenescu, *University of Houston–Clear Lake*

The Historical Portrait of Christ in El Greco's Painting

In adapting medieval images to his various portraits of Christ, El Greco reaffirmed in painting ideas of portraiture circulated in other media. But from his early portrait of Christ painted on an oval shield on the Santo Domingo altarpiece in Toledo to the portrait of Christ in Edinburgh, the relationship between portrait and its referential model disrupts the particular character of portraiture. I argue that El Greco refined and expanded the historical relationship between image as an artistic object and its indexical medieval mode with the objective of advancing the life of ancient artifacts and their aesthetic value toward the truth claims of a new generation of distinctive, personalized portraits of Christ. The resulting portrait enters into contention with the icon and adapts and repurposes prototypical images.

Carmen B. Ripolles, *Metropolitan State University of Denver*

El Greco and Artistic Identity in Early Modern Spain

Described as "singular" in the seventeenth century and outspoken about his artistic practice, El Greco constituted a new paradigm of the artist in early modern Spain. This presentation will consider how El Greco introduced and embodied many of the issues that defined notions of artistic identity in early modern Spain. How did his contemporaries define artistic identity? And how did El Greco shape its development in Spain? I will focus on two recurring notions in the artistic literature about El Greco: the perceived "singularity" of his art and his identity as a learned artist. More precisely, I will examine the meanings that El Greco's "singularity" evoked in early modern Spanish artistic thought, and will elucidate what his contemporaries meant when they exhorted artists to be "learned."

10121
Hilton
Second Floor
Sutton South

LANDSCAPES OF PLEASURE, LANDSCAPES OF CHORE I

Organizers: Raffaella Fabiani Giannetto, *University of Pennsylvania*;

Anatole Tchikine, *Dumbarton Oaks*

Chair: Raffaella Fabiani Giannetto, *University of Pennsylvania*

Anatole Tchikine, *Dumbarton Oaks*

Seeing the Unseen: The Italian Landscapes of Giuseppe Casabona

Renaissance herbalists could act as pharmacists, university professors, medical consultants and theorists, or garden superintendents. What they all shared was an

interest in the properties and applications of medicinal plants, which they searched for in the wild and transplanted in their gardens. During these botanizing trips, they explored a variety of geographical areas and climate zones, gaining specialist knowledge and direct experience of the natural landscape. This paper is based on the ample correspondence of one of the leading herbalists associated with the sixteenth-century Medici court: the Fleming Josef Goedenhuize, known in Italy as Giuseppe Casabona (d. 1595). By examining the locations he visited, the routes that he took, the problems, and dangers that he encountered, as well as his responses to what he saw during these expeditions, it attempts to define Casabona's peculiar mode of perceiving and interpreting nature as shaped by his personal experience and professional interests.

Kelly D. Cook, *University of Maryland, College Park*

Charles Estienne's *Praedium Rusticum* and the Garden of Experience

Charles Estienne's agricultural treatise *Praedium Rusticum* (1554, later published as *La Maison Rustique*) has traditionally been viewed as a footnote in the development of the French formal garden tradition. This paper posits a reconsideration of this treatise and aims to suggest how the text was rooted within the realms of protoscientific knowledge emergent in mid-sixteenth-century France, and what implications this had for the elaboration of garden spaces. Estienne's treatise details the arrangement, implementation, and miscellanea of a working country estate while simultaneously revealing the larger ideological formation of experience. The paper will elucidate the formation and varieties of experience that Estienne suggested could be programmed into gardens. It will situate Estienne's texts within the French protoscientific and artistic communities that were part of a European network of intellectuals who routinely used landscape sites to observe, dissect, describe, and categorize nature and its processes, including findings from the New World.

Denis Ribouillault, *Université de Montréal*

"Seeing the sky on earth": Astronomy and the Early Modern Garden

Focusing on the little-known use and function of garden sundials, predominantly in Rome, this paper seeks to stress the importance of astronomical metaphors for the understanding of early modern gardens. The gnomon was then instrumental in practical geometry, for surveying, building geographical and chorographical maps, and laying out streets and the main boundaries of territories. In short, it was a pivotal instrument of local, yet cosmic measurement of time and space, both an instrument and symbol of power. The presence of these measuring devices is an eloquent illustration of the idea that the early modern garden was an area for the demonstration of science and the acquisition and display of knowledge. It also reveals how gardens and designed landscapes were ideally perceived as a reflection of the wider universe.

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Hilton

Second Floor

Sutton Center

ARTS OF DISSIMULATION AND DISSENT I

Organizer: Julia Alexandra Siemon, *Columbia University*

Chair: David Freedberg, *Columbia University*

Laura Blom, *Johns Hopkins University*

The Macabre as Dissent: The Ephemeral Art of Rustici's *compagnie di piacere*

In this paper, I argue that the "hell banquets" created by the Companies of the Trowel and the Cauldron were politically and artistically subversive under the Medici rule of Florence in the 1510s. As described in Vasari's *Life of Giovanfrancesco Rustici*, these *compagnie di piacere*, comprised of artists and oligarchs, engaged in banquets involving carnivalesque role-reversals and parodies of social order, including reenacting descents into hell and feasting on foodstuffs of animal flesh, refashioned into human form. I analyze how these groups use the macabre as a subversive visual

language in order to critique the political regime. In contrast to the Medicean mythology of eternal youth and the golden age, these groups offer an alternative conception of rebirth and cyclical time. Their productions thematize resurrection as an unnatural, and ultimately deceptive, illusion. Dissent is signaled primarily in ephemeral media, including Carnival canzone and prints, where death is linked with transgression.

Jennifer Nelson, *Michigan Society of Fellows*

Cranach the Younger's Plural Hercules

Differences in visual idiom encode critical sentiment in two enormous panels by Lucas Cranach the Younger depicting *Hercules and the Pygmies* (1551). Unpopular Elector Moritz of Saxony, the patron, was a great double-dealer of early modernity, a Protestant who betrayed the Schmalkaldic League to win his electorship from Emperor Karl V. Moritz's visits to Duke Ercole II d'Este in Ferrara strongly influenced Moritz's visual patronage. Thus, Cranach's panels likely found inspiration in Ercole's panel of *Hercules and the Pygmies* by Dosso Dossi (1535). However, Cranach's paintings possess a complex, internally plural iconography, invoking not only Italianate influence but also Northern myths of the giant Sigenot; distinct shifts in visual idiom abet these iconographic cues. Considering this iconographic diversity, a lost panel depicting similar iconography, and a possible embedded portrait of Cranach the Elder, this paper argues that the panels allegorize Moritz as both hero and villain in his own home.

Julia Alexandra Siemon, *Columbia University*

Painting David in the City of Goliath: Bronzino's *Ugolino Martelli*

The history of early modern republicanism and its failure in the Florentine state sets the stage upon which we view Bronzino's career, one that plays out its grandest moments in the promotion of the Medici duchy. This connection to an autocratic government has colored reception of the painter's art: subject matter and style are understood as the result of ducal sponsorship or courtly ambition, his works symptomatic of cultural and political decadence and decline. It is important, however, to distinguish features designed to demonstrate courtly qualities from those meant to portray allegiance to the Medici court. Bronzino's *Ugolino Martelli* is generally interpreted as an expression of Medicean loyalty or convenient political neutrality. Setting aside Bronzino's later affiliation with the court, and instead considering the painting in the context of Martelli's biography and the contemporary political situation, this paper argues that the portrait is a calculated statement of republican partisanship.

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Hilton

Second Floor

Sutton North

ARMOR AS ART

Organizers: Diane Bodart, *Columbia University*;

Michael W. Cole, *Columbia University*

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

Francesca Borgo, *Harvard University*

The Beast Within, the Beast Without: Animality and Hybridity in Early Modern Armor Ornamentation

Drawing from and accentuating classical motifs, the surfaces of all'antica armor are inhabited by grotesque heads and hybrid creatures such as harpies, medusas, and centaurs, as well as by an impressive variety of animal exuviae: leonine protomes and paws, ram's horns, shells, tails, beaks, and wings. In pictorial and sculptural representations, and especially when depicted in battle scenes, such ornaments are often endowed with the appearance of autonomous life, becoming animated through color and movement. Interest in the apotropaic value of animal forms, as well as in the blurring of boundaries between species, finds radical expression in Leonardo's *Battle of Anghiari*, where the exercise of war leads to a metamorphosis of

the warriors' bodies. Bringing into focus early modern ideas about the behavioral and morphological proximity of living beings, this paper considers zoomorphic armor ornamentation as a space for exploring the intersections between human and animal, animate and inanimate forms.

Pierre Terjanian, *Metropolitan Museum of Art*

Drawings and the Design of Luxury Armor in Renaissance Germany

This paper will investigate the role and significance of drawings in the process of designing luxury armor in Renaissance Germany. Whereas archival documents frequently refer to such drawings, very few examples are known to survive, and aside from an album that documents a series of armors etched by the Augsburg artist Jörg Sorg the Younger (ca. 1525–1603) they remain largely unpublished. The recent rediscovery of two albums of drawings, long thought to be either lost or destroyed, which pertain to the works of eminent German Renaissance armorers, provides an opportunity to reexamine the question of how drawings fit into the design process of these highly accomplished craftsmen.

Diane Bodart, *Columbia University*

Armor as Mirror

In 1534, Vasari explained that Alessandro de' Medici's armor, in his portrait, was as "white and shining" as "the mirror of the prince" should be for his people; in 1604, Hans Mayr, a courtly poet in Munich, wrote that the princely armor "shines like a clear mirror." Polished metal, thanks to the technical improvements of the 1440's, gave the prince in his armor the appearance of a bright and moving mirror. The reflective capacity of the metal surface echoed the martial brightness of the armor of ancient heroes, as well as the pure splendor of the armor made by Christian virtues. The association of the prince arrayed in armor with a mirror also refers to the conception of the mirror as a model revealing supreme perfection. This paper will analyze the symbolic dimension of the mirror in relation with the different kinds of optical reflections on armor in Renaissance painting.

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Hilton

Second Floor

Beekman

DIGITAL FLORENCE AND VENICE I: THE DECIMA PROJECT FOR AN INTERACTIVE ONLINE MAP

Organizer and Chair: Nicholas Terpstra, University of Toronto

Colin S. Rose, *University of Toronto*

Populating a Digital Prosopography: Geocoding the Florentine Decima of 1561

This paper explores the methodological challenges faced by early modern historians working with GIS, drawing on experience with the "Buonsignori" city map of Florence (1584). How does a team procure, digitize, and edit appropriate basemaps, and what particular problems do historical maps present for georeferencing? What types of qualitative historical data can be mapped, and what are some of the best practices for doing so? Demonstrating new approaches to these problems, the DECIMA aims to shape a discussion among interdisciplinary Renaissance historians on how to employ digital methods such as GIS to better understand historical phenomena. The project's foundation GIS, the 1561 Decima city tax assessment geocoded onto the contemporaneous "Buonsignori" city map, illustrates how spatial considerations not only pose answers to long-held questions, but can themselves prompt new avenues of research and new themes of inquiry.

Daniel Jamison, *Centre for Medieval Studies, University of Toronto*

Administering the Public Good: Florence's Ospedale degli Innocenti as an Urban Landlord

While many of the tenancy relationships revealed by the 1561 Decima occurred between independent renters and their tenants, the most active landowners in the city were major charitable institutions. Each of these confraternities, hospitals,

and chapters, operating through rectors or leaseholders, controlled at least a few properties. A few, like the Ospedale degli Innocenti, held contiguous blocks in different areas of the city. Thanks to donations made over time, the founding hospital had a significant presence in each quarter of the city. Its administration of these accumulated bequests varied from building to building, the product of piecemeal decisions rather than a holistic strategy. The mapping apparatus provided by the DECIMA Project permits a visualization of the variety and scale of the orphanage's operations. Through this lens, we can compare the Ospedale degli Innocenti with its peer institutions both in size and in its relationships with individual Florentines.

Eduardo Fabbro, *University of Toronto*

From the Decima to the DECIMA and Back Again: Methodological Questions and Possibilities of the Digital Mapping of Florence.

Turning the 1561 Florentine *Decima Granducale* into a fully searchable database and plotting the data into a sixteenth-century map of Florence creates a large number of possibilities. But how do we turn an idiosyncratic manuscript into a standardized database? What is lost when we move from a diversified text — with different hands, different dialects, and even slightly different methodologies — to a unified digital entry? On the other hand, how much can the facilities of a digital database — searching tools, statistics, georeference, among others — help us understand the manuscript itself? Using examples from the new DECIMA database, I intent to point out how we dealt with the methodological challenges of editing the Decima Granducale and turning it into a database, and to present some new possibilities open by the edition not only to a better understanding of the manuscripts, but also of sixteenth-century Florence.

Leah Faibisoff, *University of Toronto*

Motives and Methodologies of the Decima Granducale 1561: Walking the Streets with Census Takers

This paper will discuss the methodology used by the census-takers of the 1561 Florentine Decima Granducale. I will analyze the census itself for points of reference within the document that may aid in the depiction of a kind of narrative about the modus operandi and/or the route of the officials involved in the process. This opens up questions about how the city's streets were approached from the point of view of bureaucratic record-taking, and also from the point of view of a fundamentally pedestrian space whose streets and blocks dictated certain directions and forms of movement.

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Hilton

Second Floor

Rhineland North

RHETORIC AND THE EMOTIONS I

Sponsor: Rhetoric, RSA Discipline Group

Organizers: Peter Mack, *University of Warwick*;
Marjorie Curry Woods, *University of Texas at Austin*

Chair: Peter Mack, *University of Warwick*

Rita Copeland, *University of Pennsylvania*

Aristotle, the Emotions, and Giles of Rome

This paper will focus on the reception of book 2 of Aristotle's *Rhetoric*, with its distinctive, dynamic account of the emotions, in particular on one of the most influential uses of the *Rhetoric* from the late Middle Ages through the Renaissance: Giles of Rome's blockbuster work, *De regimine principum*. In writing this treatise Giles seems to have absorbed or taken on board the deep political implications of Aristotle's rhetoric of the passions. In other words, what other commentators did not register about the *Rhetoric*, Giles foregrounds in

his rule for princes: the emotions are a way of knowing the social self. Various scholars have commented on how Aristotle's rhetorical thought informs the *De regimine* as a whole. But I shall argue that Giles transforms the role of the emotions. His political explanation of Aristotle's emotional thought provided late medieval and humanist readers with an applied understanding of Aristotle's rhetorical treatise.

Marjorie Curry Woods, *University of Texas at Austin*

Rhetoric and Emotion in the Boys' Own *Iliad*

The *Ilias latina*, probably composed during the reign of Nero, is described by P. K. Marshall in *Texts and Transmission* as "an unattractive compendium (whereby the *Iliad* is reduced to 1,070 hexameter lines. . .)." But Marco Scaffai's careful edition (1982) and George Kennedy's study and translation (1998) allow us to approach the work more appreciatively. Probably written as a school exercise, the *Ilias latina* was praised by medieval educational theorists and placed in the highest stratum of texts to be read and taught. It is extant in many manuscripts and was printed several times in the incunabular period as well as later. Its evocation of male pathos and employment of obvious rhetorical techniques appear to have contributed greatly to its pedagogical popularity, and in this paper I will examine these characteristics and their relationship to the surprisingly consistent presence of the *Ilias latina* in both the literal and the ideal classroom.

Lawrence Green, *University of Southern California*

Emotional Turmoil in Rhetorical Theory

Renaissance writers of rhetorical manuals seem to offer a more or less consistent view of emotion. They discuss the same techniques and echo one another's language. Practitioners of rhetoric share in this consensus, whether in literature or in social rhetoric, enough so that observers at the time (and critics today) can see and discuss how techniques are being used. But this apparent community of understanding obscures the underlying turmoil in theoretical understandings of how emotions really work, of how they relate to other aspects of rhetorical theory, and even in understandings of what constitutes an emotion. Among the competing theories were survivals of Peripatetic ideas, Stoic notions, Christian theology, Renaissance psychology, and exploratory physiology. This turmoil will be traced in writers such as Antonio Riccoboni, Daniele Barbaro, Cipriano Suárez, Rudolf Agricola, Nicolas Caussin, Bartholomaeus Keckermann, Philipp Melanchthon, and Bernard Lamy.

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Hilton

Second Floor

Rhineland Center

VENICE, LAND AND SEA: BETWEEN HISTORIOGRAPHY AND RESEARCH I

Organizer: Alfredo Viggiano, *Università di Padova*

Chair: Matteo Casini, *Suffolk University*

Andrea Zannini, *University of Udine*

The Republic of Venice and the Modern State: A Reassessment

The paradigm of the modern state has radically changed in the last thirty years. The construction of the state entities in the early modern period is now considered as a multifaceted, complex phenomenon of reciprocal adaptation: by subject territories and communities toward a dimension of statehood on the one hand, and on the other by central institutions to the different parts of the society. From this viewpoint, and on a European scale, the case of the aristocratic Republic of Venice acquires a new dimension: it was not simply a medieval city with a large Italian and Mediterranean dominion, a sort of "failure" in the process of state building, but actually a premodern State sharing many problems with the great national monarchies.

Vera Costantini, *Ca' Foscari di Venezia*

New Comparative Perspectives on Early Modern Eastern Mediterranean Maritime Trade

Based on a comparative analysis of early modern Ottoman and Venetian documents, this paper will try to broaden the horizons of the historiography on Mediterranean economies, traditionally focused on trading activities. Among the numerous entrepreneurial activities performed in the Ottoman domains, trade has certainly played a central role, though generally integrated in a more complex range of investments accomplished by Ottoman subjects and foreigners. In particular, when taking place in the framework of farming-out opportunities, such investments have been considered a state-building measure, happening in a shared space of exchanges and consumptions, granted by diplomatic agreements.

Matteo Melchiorre, *University of Udine*

The Rediscovered Dominion: Three Decades of Historiography on the Venetian Terraferma (1400–1600)

In the fifteenth century the Republic of Venice turned to a large extent from the sea to the mainland, and established a domain on the Venetian mainland and eastern Lombardy that would last four centuries. From the late Middle Ages to the modern era, therefore, control over these mainland provinces became a crucial issue in overall government action. Although historiography has long favored attention to Venice the city and Venice the international emporium, more recent studies have examined its relationship with the mainland state from new, updated research perspectives. The verdict of this research underscores the special nature of Venetian government strategy: it combined concessions to local political agencies with promotion of central authority, and mingled direct exercise of power with delegation; it negotiated the relation between center and periphery, and alternated between efficiency and inefficiency.

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Hilton

Fourth Floor

Holland

IBERIAN ENCOUNTERS IN AFRICA AND THE NEW WORLD: NODES AND NETWORKS I

Sponsor: Renaissance: Early Modern Literary Studies at Stanford University

Organizers: Cammy Brothers, *University of Virginia*;
Roland Greene, *Stanford University*

Chair: Cammy Brothers, *University of Virginia*

Suzanne Preston Blier, *Harvard University*

By Sea, Sand, and River: Three African Global Stories of Art and Influence

Africa and the West have long been sites of striking cross-currencies in artistic and other contexts. My paper touches on three contexts: first, early fourteenth-century Mali architecture and its relationship to Spain; second, late fourteenth-century and later European and Islamic prestige vessels in Ghana; and third, Coptic robes and medallions that traveled to Nigeria and influenced an array of local bronzes there. The first example, architecture in Mali and Spain, examines cross currencies across the Sahara desert. The second example explores European and Islamic vessels that reached Ghana by ship and by overland trade routes. In the third example, robes and textile arts from the Mediterranean Nile delta port city of Damietta reached inland Nigeria largely by river and wadi. These three stories of art and influence reveal the remarkable depth of contact, influence, and engagement between these regions over this period.

Erin Kathleen Rowe, *Johns Hopkins University*

Ethiopia in Renaissance Text and Image

Much attention has been focused in recent years by scholars interested in exploring reactions among Europeans to their early modern global explorations; although

Africa played a significant role in the evolution of the early modern world, European knowledge of and interest in sub-Saharan Africa has been understudied. Examining European beliefs and understandings about early modern Ethiopia provide an important opportunity, because Ethiopia boasted a crucial difference from its sub-Saharan neighbors — its long-standing Christianity. This paper engages this large topic by focusing on one specific case study: Paolo Giovio's elegies of "great" historical men, which included two Ethiopian rulers. Editions of Giovio's work include engravings and portraits commissioned to provide visible representation of these men, whose text and image traveled widely outside of Italy. I discuss their role in the marked rise of interest in Ethiopia in seventeenth-century Spanish literature, sacred history, and theater.

Cécile Fromont, *Harvard University*

Images and Cross-Cultural Knowledge of Kongo and Angola, 1500–1750

Since the sixteenth century, Europeans have used images to seize the Central African natural, cultural, and religious environment in the diverse genres of missionary images, chronicles of colonial rule, and travelogues. This paper considers how this rich visual record of the independent Kingdom of Kongo and the neighboring Portuguese colony of Angola raises key questions about the status of images in the construction of cross-cultural knowledge in the early modern period.

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Hilton

Fourth Floor

Harlem

FLORENTINE PAINTING

Chair: Diane Cole Ahl, *Lafayette College*

James Kirk Irwin, *Columbia College Chicago*

Brunelleschi's Trinity: An Alternative Perspective

Using Autocad and geospatial software, this paper will show that the spatial construct existing in Masaccio's *Trinity* has its basis in Vitruvian anthropomorphic proportions rather than in Alberti's one-point perspective method, and that the same spatial construct exists at a city-scale in Brunelleschi's trinity of buildings: San Lorenzo (Father), the Pazzi Chapel at Santa Croce (Son), and Santo Spirito (Holy Spirit). Situating Masaccio's fresco within Brunelleschi's urbanism reveals similarities between Masaccio's representational methods and Brunelleschi's proportioning methods that were previously unnoticed. This paper will suggest that both Masaccio and Brunelleschi employed alternative perspectives. Prevailing historiographies of perspective will be called into question in support of the hypothesis that one purpose of perspective was to render in urban form an architectural expression of the Trinity, and second, that perspective was not limited to a monolithic schema, but instead facilitated several schemata characterized by complex sets of social, theological, and political relationships.

Sabine Sommerer, *University of Zurich*

Reconsidering Giotto's Paintings in the Cappella Peruzzi, S. Croce, Florence

The Peruzzi Chapel frescoes of Giotto di Bondone in S. Croce, Florence — being discussed in most surveys of medieval Italian painting — are considered most innovative. Their intensified corporality and spatiality are valued as much as their evident referring to the spectator. However, it has not been mentioned earlier that the paintings on the left and right walls of the chapel address different spectators, inside and outside the chapel. This can be concluded from the different dimensions of the figures, the narrative and painting styles, distinct oriented architectures, and not least from the selection of subjects on the two respective walls. Investigations of the lay's view through the rood screen and across the monks' chancel, both removed in 1565 under the aegis of Giorgio Vasari, will round off this study.

Linda A. Koch, *John Carroll University*

The Mystic Lamb at the Portal: Archaisms and Jerusalem at the Medici Palace Chapel
Benozzo Gozzoli's Medici Palace Chapel frescoes representing *The Journey of the Magi* (1459) and Filippo Lippi's *Mystic Nativity* on the altar have deservedly received much scholarly analysis. Here, in the inner sanctum of the family palace, the Medici expressed in effusive terms not only their piety but also their authority and likeness to Christian kings. Less attention has been devoted to Gozzoli's fresco of *The Mystic Lamb* over the chapel's original entrance. While the imagery's derivation from Revelation and some connections to the inner frescoes and Nativity altarpiece are recognized, less consideration has been given to specific details of the representation itself, its relationship to past visual traditions, and to the larger implications of its meaning. I will show how Gozzoli's imagery revives medieval modes of representation, as seen in the churches of Florence and Rome, and suggest that it connects the Medici family with Florence's identity as the New Jerusalem.

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Hilton

Fourth Floor

Midtown

DEVOTION AND VISUAL CULTURE IN SPAIN

Chair: Linda K. Williams, *University of Puget Sound*

Isidro J. Rivera, *University of Kansas*

El retablo de la vida de Cristo (1500) and Sixteenth-Century Visual Culture

Written ca. 1500 by Juan de Padilla, a Carthusian monk from the monastery of Santa María de la Cuevas, Seville, *El retablo de la vida de Cristo* encourages the performance of individualized acts of piety centered on the mysteries of Christ's life. The editions printed in Seville during the sixteenth century contain over seventy-two woodcuts and includes a full-page illustration in the form of a retablo. Padilla's text in particular draws from the visual culture of late medieval Christianity to create a performative space in which readers can experience a private, interiorized form of piety. My presentation will also consider how the printed book became important cultural signifiers for enhancing the readers' spiritual lives, and how these objects guided readers in the performance of devotional acts. Printed devotional texts ultimately provided laypeople with "ways of seeing" their faith by offering a space in which to perform acts of religiosity.

Krystel Chehab, *University of British Columbia*

Stilling the Saintry Head in Seventeenth-Century Spanish Painting

Religious forms of imagery were increasingly recast in the emerging genre of still-life painting in seventeenth-century Spain. In the city of Seville, for instance, artists mobilized the genre's conventions to enthrall viewers with realistic depictions of decapitated heads of saints. Paintings of severed heads by Bartolomé Murillo and Sebastián Llanos y Valdés visibly negotiate the tensions between image categories and ostensibly put pressure on early attempts at classification in contemporary art treatises. In a context in which imagery was considerably legislated, still-life painting, as this paper will explore, could function as an important forum for probing the religious image.

Rosilie Hernández-Pecoraro, *University of Illinois at Chicago*

The Politics of Contemplation in Counter-Reformation Spanish Art Treatises

Throughout the early modern period numerous art treatises were published in Spain that sought to establish apposite parameters for the valuation of the visual arts within the context of the Counter-Reformation. I will examine Vicente Carducho's *Diálogo de la Pintura* (1633) and Francisco de Pacheco's *Arte de la Pintura* (1641), focusing on the strategies deployed when equating religious painting with theology, defined as a science and a philosophy that allow for a privileged engagement with

and contemplation of the divine. The craft of painting is thus elevated to a way of knowing and as truth bearing. As such, how do Carducho and Pacheco navigate the political and ideological exigencies of Counter-Reformation Spain? How is painting as a vehicle for meditation made to conform to the pragmatic interests of the state? How, in short, is contemplation as an intimate experience made public and politicized in these treatises and to what effects?

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Hilton
Fourth Floor
Hudson

HUMANIST STUDIES I

Chair: Dustin Mengelkoch, *Lake Forest College*

Cynthia M. Pyle, *New York University*

Classical and Fifteenth-Century Concepts of *Historia* in Historical Literature

Increasingly aware (in part through the rediscovery of classical texts such as Livy and Polybius) of history as verifiable events in this world taking place at particular times, Italian Renaissance humanists beginning with Petrarch and Salutati were both absorbing and developing their own concepts of history, as Billanovich and Ullman established. In the fifteenth century, humanists including Lorenzo Valla and Angelo Poliziano continued this evolution, adding different criteria for documentation and evidence, and emphasizing their own interests in the historical record (as has been shown by such scholars as Rizzo, Regoliosi, Brugnoli, and Godman). This paper, in part addressing questions left unanswered by a recent book on *historia* (MIT, 2005), will examine specific classical and humanist uses of the Greek and Latin *historia* and related terms with emphasis on fifteenth-century developments.

Andrew Miller, *Princeton University*

Fauns and Bards: Cicero, Ennius, and Renaissance Stylistic History

The discovery of Cicero's *Brutus* in 1421 gave humanists from Cortesi to Vasari a new vocabulary for writing histories of literary and visual art. Scholarship has noted the centrality of this Ciceronian historicism to controversies over the imitation of Cicero himself; this paper turns to the way Cicero's late rhetorical work focused Renaissance debates on literary imitation and stylistic archaism. Tracing Cicero's observations on the style of Ennius through their reception in the Renaissance, this paper argues for the centrality of the *Brutus* and the *Orator*, also written in 46 BCE and recovered in full in 1421, to the history of literary style. When Ben Jonson wrote that although "Spencer, in affecting the Ancients, writ no Language" he "would have him read for his matter; but as Virgil read Ennius," he was drawing on a distinctly Ciceronian understanding of what it might mean to imitate an historical model.

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Hilton
Fourth Floor
New York

BEYOND *DISEGNO*: NEW STUDIES IN EARLY MODERN ITALIAN DRAWING, 1450–1700 I: CREATIVE PROCESS

Sponsor: Princeton Renaissance Studies

Organizers: Marina S. Brownlee, *Princeton University*;

Giada Damen, *Princeton University Art Museum*;

Laura Giles, *Princeton University*;

Lia Markey, *Princeton University*

Chair: John Marciari, *San Diego Museum of Art*

Matthias Wivel, *The National Gallery*

Titian Etched

This paper examines a group of etchings made after Titian's drawings in the mature years of his career. These remarkable prints have been overlooked in the scholarship,

generally assumed to have been made independently of the master, probably after his death. I will demonstrate not only that they were made within his lifetime, between the 1530s and the 1550s, but also almost certainly by his initiative. Remarkably, the model drawings for them survive, which offers us rare insight into how Titian worked with printmakers and how he translated painterly ideas into linear graphics. The etchings further demonstrate how Titian maintained an experimental interest in original printmaking in this period, when he is generally considered to have abandoned the practice, and they add to our knowledge of the work process behind such major works as the London National Gallery *Diana and Actaeon*, on which he was working concurrently.

Ian F. Verstegen, *Tyler School of Art*

One Man and a Sheet of Paper: An Ecological Approach to Barocci

This paper proposes that fundamental for understanding early modern drawings is the ecology of the artistic practice, the demands made upon a draftsman as he worked with the supports, tools, and tasks before him. Using the example of Federico Barocci, I will report new research that shows how simple physical parameters dictated many of his practical artistic choices. For example, given his propensity to scale drawings with a compass and the standard sizes of sheets of manufactured paper, it follows that he would select particular scales so that they would fit into the sheet. Given the difficulty of rescaling whole drawings, we can expect drawn and painted models to match resulting prints, which is almost always the case. Using such examples, one can see a powerful methodological anchor for weighting different interpretations of drawings and their meaning.

Helen Langdon, *British School at Rome*

“Look into the stains on walls”: Salvator Rosa’s Drawings as a Stimulus to Invention

In this paper I shall explore Salvator Rosa’s use of drawing to liberate his imagination or fantasia. His early drawings are rapid, naturalistic sketches, but his style became increasingly abstract, and I will look at how he drew imagery and inspiration from abstract patterns of wash, and the speed of his rushing line; he overlaid different media, often contrasting the *finito* and the non-*finito*, and experimented with different modes of representation. He was famed for his rare iconography; he also delighted in the *novità* of unusual media, in monochrome drawings on unprepared wood, and charcoal drawings on villa walls. His art lies between *meraviglia* and the sublime, and I will conclude by suggesting that his graphic language was itself stimulated by the new seventeenth-century aesthetic of the sublime.

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Hilton

Fourth Floor

Lincoln

LOCAL AND GLOBAL IRISH IDENTITIES IN THE SEVENTEENTH CENTURY

Organizer: Marc D. Caball, *National University of Ireland, Dublin*

Chair and Respondent: Vincent P. Carey, *State University of New York, Plattsburgh*

Clare Carroll, *CUNY, Queens College and The Graduate Center*

Wadding’s *Annales minorum*: An Exile between Imperial and Local Histories

Luke Wadding praises the global political ambitions and records the overseas conquests of the Spanish Empire in his history of the Franciscans, *Annales Minorum* (Lyon, 1625–54). Having grown up in Portugal and Spain, and having been sent to Rome by Philip in 1618, Wadding adopted this new culture through necessity. Woven throughout his eight-volume international history of the Order are also local histories of the Irish Franciscan convents. Though ostensibly chronicling the medieval past, Wadding’s *Annales* also commemorate the late sixteenth-century friars’ solidarity with the people and opposition to English “heretics,” and thus speak to the needs and aims of his contemporary Irish Franciscans. This paper will examine how the future that Wadding projects and the past he remembers both express an exilic historiography.

Marc D. Caball, *National University of Ireland, Dublin*

Concepts of Local and Global in Late Seventeenth-Century Ireland

This paper examines expressions of the local and the global in the work of the late seventeenth-century Gaelic poet Aogán Ó Rathaille (ca. 1670–1729). This master artist was essentially a poet in the learned Gaelic tradition who operated in nontraditional circumstances. In key respects, his attitudes and work were defined by his native locality of southwest Munster where he composed poetry for elite patrons. However, Ó Rathaille was not simply local in outlook in so far as his allegiance to the Stuart dynasty transcended the provincial and national in terms of the application of its ideological currency across three kingdoms. Work composed by Ó Rathaille for the Gaelic noble household of McCarthy as well as poems addressed to the influential Anglo-Irish Browne family are discussed in order to locate an apparently regional poet within a social, cultural, and political milieu subject to a matrix of Irish, British, and Continental influences.

Sarah Covington, *CUNY, Queens College and The Graduate Center*

Irish Memory and Identity in the Aftermath of Cromwell

Despite the immediate and profound impact that Oliver Cromwell exerted on Ireland during and after his 1649–50 invasion, recent scholarship has largely argued that the centrality of his place in Irish memory was not fully established until the later eighteenth and nineteenth centuries, when nationalist and sectarian interests found in him a convenient symbol for the harnessing of their respective causes. This paper, however, will look to previously overlooked alternative evidence — mummings plays, martyrologies, Gaelic poetry, Protestant memoirs, government petitions, and material and oral culture — to understand the manner in which Cromwell himself, and the land policies attributed to him, were actually memorialized earlier on, from the 1650s through the 1680s. In the process of such memorizations, new identities were formed that not only divided across confessions and classes, but emerged within those groups as well. Perceptions of Cromwell reflected contemporary realities and they also came to influence lasting social formations.

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Hilton

Fourth Floor

Green

POLITICAL THOUGHT

Chair: Elaine M. Ancekwicz, *Independent Scholar*

Gábor Almási, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Anonymous Machiavellians: Secret Knowledge Displayed and Sold in 1620

Published in nineteen different Latin and German editions only in 1620 the anonymous *Secretissima instructio* was probably the most widely read political writing at the beginning of the Thirty Years' War. The paper combines philological investigation with historical analysis. It is proved that the author of the pamphlet is not Paul Welsler, as has been recently argued, but one of the key actors of the Counter-Reformation, Kaspar Schoppe. The authorship of this self-made Catholic agent, propagandist, and political theorist radically modifies the contexts in which the pamphlet gains its significance. It is not only an exemplary piece of Machiavellist writings of the period, but also an important byproduct of Schoppe's fight for Machiavelli's rehabilitation within the Catholic Church and his uses for Counter-Reformation purposes. Moreover, it is also a writing that clearly reveals how profoundly political thinking changed since the age of Renaissance humanism.

Alessandra Mantovani, *Università degli Studi di Bologna*

Educating the Signore in Renaissance Italy: Garzoni's *De eruditione principum* as a "Mirror for Tyrants"

Crises like the Pazzi Conspiracy in Florence and the Malvezzi Conspiracy (1488) in Bologna revealed how fragile signorial regimes were, and how harshly they could

respond to threats. The Malvezzi crisis showed clearly the tyrannical nature of the Bentivoglio regime, and humanist Giovanni Garzoni responded by writing a treatise to Giovanni II Bentivoglio, employing the humanistic genre of *institutio principis*, which was new to Bologna. Garzoni produced an intertextual revision of Giles of Rome's masterpiece, reading it through the filter of Aristotelian and Ciceronian political thought. While formally accepting the signorial regime, he put forward the problem of the collective nature of power and firmly asserted the primacy of law. Aiming to confirm Bolognese republicanism, Garzoni defined clear limits to the lord's power, who could legitimately rule only with the assistance of those magistracies, which had been the traditional guardians of civic liberties through the centuries.

Mauricio Suchowlansky, *University of Toronto*

Machiavelli's *Sommario delle Cose di Lucca*: Venice as a *Buon Governo*

This essay examines a heretofore overlooked dimension in Machiavelli's republicanism — his evaluation of Venice. It is argued that scholars have overlooked the extent to which Machiavelli considers Venice as a conceptual source that can be adapted for use in the circumstances of post-1520 Medicean politics. I present the *Sommario delle Cose di Lucca* — where Venice is described as a “well-ordered republic” — as a “hermeneutic key” to the political theorizing of the post-1520 political and historical works of Machiavelli. The language Machiavelli applies here is in many ways suggestive of a search for inner stability as he favorably compares Venice to Rome as two successful mixed governments. I posit that the *Sommario* can be presented as a textual example of the transformation in his conception of politics that results in his *éloignement* from the Roman republican model of civil discord and “guardianship of liberty.”

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Hilton

Fourth Floor

Hilton Boardroom

HONORING LIANA DE GIROLAMI CHENEY I: MUSIC IN ART

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer: Katherine S. Powers, *California State University, Fullerton*

Chair: Ellen Louise Longworth, *Merrimack College*

Martine Clouzot, *University of Burgundy*

Music in the Margins: The Iconography of Musician-Animals and Hybrid Creatures in the Illuminated Manuscripts of the Fourteenth and Fifteenth Centuries

The best-known musicians in illuminated manuscripts are generally angels, King David, or court minstrels. Aside from these celebrated instrumentalists, a numerous and lively crowd of animals, grotesque beings, and hybrid creatures appears in the margins. They animate the ornamented capitals and the decorated borders of the books with their gestures and musical “performances.” The juxtaposition of images on one side of the page and instrumental music on the other invites us to think about musical margins in a wider sense. From the musical point of view, the margins involve particular sonorities (musical and instrumental), which are situated at the frontier between silence and musical noise. Anthropologically speaking, they concern musicians who exist somewhere between humanity and animality. The interaction of these three axes of reflection — iconography, instrumental music, and the anthropology of images — allows us to interpret the various ways of listening and perceiving music during the early modern period.

Sara Brown Bordeaux, *University of Delaware*

Pulling Out All the Stops: Emanuel de Witte's Images of Worship and the Seventeenth-Century Dutch Calvinist Organ Campaign

As the only church interior painter to accord the organ a prominent role in the Dutch Reformed service, Emanuel de Witte offers the most significant pictorial contribution to the organ's promotion in the heated debate over organ music

in Calvinist worship. Calvin's post-Reformation condemnation of musical instruments as sinful led to the abolition of ecclesiastical organ accompaniment. However, unabated interest in the organ as an instrument of civic pride and sacred community — evidenced in the post-Reformation commission and maintenance of church organs and their promotion in contemporary paintings, poems and pamphlets — demonstrates nationwide interdisciplinary organ advocacy that challenged orthodox opposition and precipitated the organ's gradual incorporation into hymns during services. De Witte's representations of the aural component of Amsterdam worship elaborated upon the precedent for the organ's pictorial promotion, established by the Haarlem painter, Pieter Saenredam, and reinvented the Netherlandish visual tradition of organs as palatable for a Reformed audience.

Katherine S. Powers, *California State University, Fullerton*

Bellini's Recorder-Playing Angel

Giovanni Bellini integrated music making into many of his mythological and religious paintings. In his religious paintings, angel-musicians perform for the viewer. Bellini painted music making with expert understanding. His musical instruments, in particular the string instruments of lute, rebec, and *lira da braccio*, are illustrated with finely wrought details in the wood grain, strings, frets, and ornate tone holes. Bellini's recorder-playing angel for his Santa Maria dei Frari altarpiece in Venice, however, is less expertly wrought, seeming outside of the artist's standards. This paper will examine Bellini's recorder-playing angel as representative of his approach to the diversity of musical instruments and with respect to the purpose of the music-making angel in devotional painting, within the context of Renaissance attitudes toward the recorder and its use in society.

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Warwick

Lobby Level

Davies

ADAPTING *CELESTINA* ACROSS EUROPE THROUGH TEXTUAL AND VISUAL REPRESENTATIONS

Organizer: Marta Albala Peregrin, *Princeton University*

Chair: Stefano Gulizia, *Fashion Institute of Technology*

Marta Albala Peregrin, *Princeton University*

Gestures and Portrayed Emotions in *Celestina's* Early Woodcuts

The innovations occurring in woodcuts accompanying some of the early editions of *La Celestina* have been the object of numerous studies, some of them accounting for the woodcuts' novelty at the avant-garde of the printing press (Burgos: Fadrigue de Basilea, 1499) or the fact that they became a commercial model through the depiction of violence (Seville: Cromberger, 1535). Building upon this scholarship, my paper will explore how printers and illustrators codified the text through the specific gestures represented in the woodcuts. In particular, these gestures tell us about contemporary dramatic theories and the movements of actors on the stage. These illustrations allow us to see how some early modern readers perceived the work and how they positioned themselves within contemporary debates on decorum, or on the art of oratory, especially in those sixteenth-century editions in which a new set of woodcuts was created for the occasion.

Gregory Baum, *Indiana University*

"A picture drawne with a coal": *La Celestina* in England

This paper examines James Mabbe's 1631 *The Spanish Bawd*, the earliest complete English translation of Fernando de Rojas's *La Celestina*. Mabbe's translation follows Fernando de Rojas closely but is marked by self-consciousness about the act of translation. The prologue, in particular, offers an opportunity to consider how the text's metatranslational project engages with *La Celestina's* underlying concerns about rhetoric and language. Those same concerns are then mapped onto Mabbe's

own preoccupations with translation as an act of hermeneutic destabilization. In negotiating a relationship with Fernando de Rojas, Mabbe reveals the indeterminacy that he sees present not only in translation but in all language. The prologue also works out the interpretive model of authorship, translation, and readership that Mabbe imagines for his text — a model that requires readers to fill in Mabbe’s “picture drawn with a coal.”

Jesus Hidalgo Campos, *Duke University*

Gerardo Vera’s Close Adaptation of *Celestina* (1996)

Within the commercial revalorization of Spanish classical literature by filmmakers in the 1990’s, *Celestina* (Gerardo Vega, 1996) stands out as an adaptation whose ability to render a close reading of the text failed to entertain critics and audiences alike (IMDB). My paper will explore how the close adaptation of the work, which depends on a scholarly tradition, together with its particular choices, such as maintaining the explicit sexuality contained in it, is at odds with contemporary practices for commercial film adaptations. If contemporary versions of plays by Shakespeare have long converted the explicit sexual passages into mild sensual allusions, *Celestina* permits us to contemplate what happens when we face a divergent understanding of what “faithfulness” means in terms of adaptation. This example serves to reflect how not only the ability to translate culture, but also “changes in taste” are at stake when adapting a work from one media to another.

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Warwick

Second Floor

Sussex

CAVENDISH I: THE CONTEXT OF ROYALIST CULTURE

Sponsor: International Margaret Cavendish Society

Organizers: James B. Fitzmaurice, *University of Sheffield*;
Lisa Walters, *University of Ghent*

Chair: Alexandra G. Bennett, *Northern Illinois University*

Respondent: Joanne Wright, *University of New Brunswick*

Stefano Saracino, *Ludwig-Maximilians-Universität München*

Sexuality, Masculinity, and a Critique of Royalism: *Blazing World* and Restoration Utopias

The honeymoon between Charles II and his subjects was over soon after the Restoration began. The reaction of utopian writers to the political situation was divided: some extolled Charles II’s “happy restoration,” while others expressed disapproval and harshly criticized the king and his court. The purpose of this paper is to present a reading of Margaret Cavendish’s *Blazing World* within the context of the apologetic and critical Royalist utopias written in this milieu. Political affiliation reflected in Cavendish’s work has been the object of much debate in recent scholarship. Cavendish’s criticism of Royalism can be understood by comparing the topics of sexuality and masculinity in her *Blazing World* to what is found in Neville’s *Isle of Pines* (1668) as well as in the earlier text of R. H.’s *New Atlantis* continued (1660).

James B. Fitzmaurice, *University of Sheffield*

Two Stories from *Nature’s Pictures* as Royalist Mirth Colliding with Cavendish Family Tradition

“Love and Courage,” a tale of romance told by a lady in *Nature’s Pictures*, is followed by a cranky old man’s rant against romance. In the romance, the main setting is a comically adjusted version of Bolsover Castle, the Cavendish family holiday home. The romance ends with the newly dead members of a love triangle entombed together on the order of their families. It was customary in the larger Cavendish

family for a husband to be entombed with more than one wife, and, I will suggest, Margaret used the tale of romance to make light of such practice. Indeed, she can be seen to align herself with the cranky old man. Her mirth, far from being cynical, fits nicely with Royalist poetry in which cavaliers launched good-natured barbs at one another.

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Warwick
Second Floor
Essex

SIDNEY I: SIDNEY BOOKS AND SIDNEY LETTERS

Sponsor: International Sidney Society

Organizers: Joseph Black, *University of Massachusetts Amherst*;
Margaret Hannay, *Siena College*

Chair: Joseph Black, *University of Massachusetts Amherst*

Respondent: Joel B. Davis, *Stetson University*

Germaine Warkentin, *University of Toronto*

Thirty Years with the Sidneys and Their Books

In March 1984 I uncovered the manuscript library catalogue of the great library at Penhurst Place, ca. 1652–65. In fall 2013, almost thirty years later, my collaborators and I published an edition of this catalogue — over 400 pages, chronicling not only the library of 1665 and the making of the manuscript, but also the story of the Sidneys and their books from about 1540 virtually to the present day. In those decades we have watched the scene of Sidney studies change in radical ways, moving from a primarily literary approach by scholars working in isolation to a broad-ranging collaborative activity across many fields: literary of course, but political, historical, and bibliographical. The experience changed the editors too. It's time to survey those changes and consider what they mean, not only for the study of a magnate family of great cultural significance, but for contemporary scholarly practices as well.

Felicity Lyn Maxwell, *University of Glasgow*

Epistolary Agency: The Letters of Rowland Whyte to Sir Robert Sidney

Rowland Whyte's letters to Sir Robert Sidney vividly illustrate the interdependence of absent master and literate servant and the importance of letter-writing in conducting business through patronage at the Elizabethan court. Whyte's letters constantly refer to his epistolary industry on Sir Robert's behalf, writing, delivering, forwarding, and soliciting letters of support among influential contacts in his role as Sir Robert's agent at court while the latter was governor of Flushing. Furthermore, like many early modern upper servants, Whyte enacted personal agency by penning blunt advice to his master. Building on Lynne Magnusson's work on the correspondence of another Sidney servant, Edmund Molyneux, this paper will use historically informed stylistic analysis of Whyte's letters in the forthcoming edition to examine by what linguistic means he represented himself as an opinionated yet dutiful correspondent and how the combined practical and social dynamics of his service enabled him to write as he did.

Robert E. Stillman, *University of Tennessee*

Great Things in Small: Sidney's Letter to the Camerarii

Roger Kuin's splendid new edition of *The Correspondence of Philip Sidney* will interest scholars for various reasons — among which are the great discoveries possible amid small, seemingly obscure pieces of long forgotten letters. My talk is about one such potential discovery in a single letter. On 1 May 1578, Philip Sidney wrote to Joachim and Philip Camerarius, the sons of Joachim Camerarius the Elder, among the best Greek scholars of his day, with a request: to edit their

father's commentaries on politics. In quick response, the Camerarii published Camerarius's editions of Aristotle's pseudo-*Economics*, *Ethics*, and *Politics* — the totality of Aristotle's learning about government. They contain extended commentary about the terms central to Sidney's poetics, especially *energeia* and *oikonomia*, as well as meditations on the deployment of classical knowledge for the Reformed cause. Camerarius's editions afford much of the philosophical gold alchemically refined into Arcadian fiction.

10139
Warwick
Second Floor
Kent

PERFORMATIVE LITERARY CULTURE I:
THE FLESH MADE WORD: LITERARY
PERFORMANCES OF THE EUCHARIST

Organizers: Noah D. Guynn, *University of California, Davis*;
Samuel Mareel, *University of Ghent*

Chair: Russ Leo, *Princeton University*

Noah D. Guynn, *University of California, Davis*

"Ne tenez pas ce mistere a faintise": Faith, Doubt, and Eucharist in Andrieu de La Vigne's *Mystère de saint Martin* (1496)

Steven Justice has recently critiqued the view that the cult of miracles arose from scientific ignorance and false consciousness, noting that empirical and ideological suspicions were ubiquitous in medieval Christianity and, long before Wycliff, Luther, and Zwingli, regularly attached themselves to transubstantiation. The difficulties of Eucharistic belief were not "adventitious," however, but "constitutive": they made "the sacrament what it [was]" by denying believers the comfort of presupposition and requiring "a discipline of fidelity." This paper examines the relationship between Eucharistic faith and empirical and ideological forms of doubt in pre-Reformation drama, focusing on the blurring of boundaries between sacrament and illusion in La Vigne's *Saint Martin*. If the semiotization of the host perversely associates *mistere* (sacrament) with *faintise* (fiction, sham, ruse), it also demonstrates that belief doesn't merely survive being refuted by empirical evidence and ideological critique but is constituted by that refutation as a willful, iterative, and performative act.

John Parker, *University of Virginia*

The Apparent Absence: Toward A Sacramental Theory of Early Drama

My paper will dwell on the relation of drama — broadly defined — to a corollary of the real presence. According to orthodox doctrine, what appears to the senses (bread and wine) is not at all what communicants really get (the flesh and blood of Christ). Christ's presence (mercifully, in some accounts) withholds his appearance. My argument is that medieval and early modern drama paradoxically — or, at times, ironically — tries to sacralize their representations in a kindred manner by flamboyantly staging the failure of the divine to appear in them. I'll start with the *Visitatio* plays of the *Regularis Concordia* and the *Fleury Playbook* before making a brief pass at the *Croxtton Play of the Sacrament*. I'll finish with some similar revelations — such as they are — on the commercial London stage, toward the end of rethinking how we're supposed to tell sacred drama from the profane.

Samuel Mareel, *University of Ghent*

The Flesh, the Word, and the Image: Representing the Eucharist in the Early Modern Low Countries

In early modern Netherlandish rhetorician culture, few topics have given rise to such a frequent and varied combination of word and image as representations related to the sacrament of the Eucharist. We may think of the putting up of poems near altarpieces, the integration of tableaux vivants into plays and of poems into paintings, and the visual decoration of texts and impersonifications of the biblical scene of the

Last Supper. This paper first sketches the cultural and liturgical background of this frequent combination of word and image in representations of the Eucharist. It then investigates how a number of recent methodological approaches, such as the spatial study of art, multimodal stylistics or Michael Camille's "psychological materialism" can provide us with an understanding of the interaction of word and image, the verbal and the visual, in this context that moves beyond the iconographic.

10140
Warwick
Second Floor
Surrey

JOHN DONNE I: ROUNDTABLE: DONNE AND PATRONAGE JOBS

Sponsor: John Donne Society

Organizer and Chair: Graham Roebuck, *McMaster University*

Discussants: Donald R. Dickson, *Texas A&M University*;

Dennis Flynn, *Independent Scholar*;

Margaret A. Maurer, *Colgate University*;

Ernest W. Sullivan, *Virginia Polytechnic Institute and State University*

Donne's secretarial work for Lord Keeper Thomas Egerton (1597–1602), his abortive proposal in 1607 for the reversion of Sir William Fowler's secretaryship for Queen Anne, his 1608 inquiry about the secretaryship of the deceased Irish secretary Sir Geoffrey Fenton, and his 1613 suit for the assistance of Robert Carr, Viscount Rochester, to "make my Profession Divinitie" — these are the only four instances we can document that show Donne gaining or attempting to gain employment through patronage. On this scant basis stands a critical and biographical industry created out of very little evidence. Either Donne's thirteen years of unemployment were years of misery for him and his family, or he simply did not need the income a job would have provided. This panel will consider the evidence of Donne's letters, which suggest some surprising contradictions of the theory of Donne's "desperate" fortunes and "ambition," proverbial in decades of biographical and critical literature.

10141
Warwick
Second Floor
Oxford

CURRENT STATE AND NEW DEVELOPMENTS IN RABELAIS SCHOLARSHIP I

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer and Chair: Mireille Marie Huchon, *Université Paris-Sorbonne*

Claude La Charité, *Université du Québec, Rimouski*

Rabelais et la philologie médicale: Nouvelles avenues de recherche entre histoire littéraire et histoire de la médecine

Reste-t-il encore quelque chose à dire sur Rabelais et la médecine après le livre magistral que Roland Antonioli publia sur la question en 1976? Malgré cette importante étude, les nombreuses thèses de médecine et les innombrables articles sur Rabelais médecin, tout reste encore à faire, pour peu que l'on cherche à situer le médecin humaniste dans la pratique médicale de son temps. Dès lors, s'ouvre à nous un vaste chantier de recherche qui comprend l'étude détaillée des éditions médicales publiées par Rabelais: les cinq traités d'Hippocrate et de Galien en traduction latine, les *Lettres médicales* de Giovanni Manardo ou encore les, *Aphorismes et le Pronostic* d'Hippocrate en grec. À cet ensemble, il faut encore ajouter les livres de médecine portant l'*ex-libris* de l'humaniste. En fait, ce n'est rien de moins que le Rabelais philologue et sa bibliothèque médicale qui nous restent à découvrir.

Nicolas Le Cadet, *Université Paris-Est Créteil*

Rabelais humaniste et Rabelais populaire: Les nouvelles orientations de la critique

Les rabelaisants du XXe siècle se sont affrontés sur la question du type de culture, savante ou populaire, auquel appartiennent les Livres rabelaisiens, et autour du type de public auquel ils s'adressent. Dans la lignée de Jean Plattard, puis de Michael Screech qui brosse le portrait d'un Rabelais érudit s'adressant à un cercle restreint de savants et de réformateurs modérés, la critique du premier XXIe siècle privilégie le Rabelais humaniste au Rabelais populaire de Mikhaïl Bakhtine et de Michel Beaujour. En combinant les apports de la biographie, de la bibliographie matérielle et de la recherche intertextuelle, elle fait ressortir l'image d'un Rabelais latiniste et helléniste confirmé, introduit dans les cercles intellectuels d'avant-garde, éditeur de livres savants en latin et en grec et puisant abondamment chez Platon, Lucien, Plutarque et Hippocrate comme chez Pline, Horace ou encore Érasme.

Bernd Renner, *CUNY, Brooklyn College and The Graduate Center*

"*Qu'un fol enseigne bien un saige*": Rabelais et la folie: entre idéal et réel

Depuis les chefs-d'œuvre de Sébastien Brant, *La Nef des folz* (1494), et d'Érasme, *L'Éloge de la folie* (1511), le concept de la folie occupe une place de choix dans les lettres humanistes. C'est bien la distinction fondamentale entre folie naturelle et folie artificielle qui se voit souvent négligée dans la critique contemporaine mais qui est susceptible d'avoir un impact herméneutique majeur sur un bon nombre de grands textes de l'époque. Chez Rabelais, ce concept atteint un sommet inégalé, quoique la recherche ait privilégié sa manifestation chez le seul Panurge dont la situation semble d'ailleurs bien plus nuancée qu'on ne le croie. Nous proposons une nouvelle lecture de la folie renaissante dans le cadre de l'écriture militante qui caractérise l'œuvre rabelaisienne, notamment dans le conflit entre l'idéal et le réel qui est au centre de cette approche sériocomique qu'est la satire.

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Warwick

Second Floor

Warwick

MYSTICAL BODIES IN REFORMATION ENGLAND

Sponsor: Center for Medieval and Renaissance Studies, Saint Louis University

Organizers: Jennifer Rebecca Rust, *Saint Louis University*;

Jay Zysk, *University of South Florida*

Chair: Jay Zysk, *University of South Florida*

Margaret E. Owens, *Nipissing University*

The Royal Funeral Effigy as Mystical Body

In *The King's Two Bodies*, Ernst H. Kantorowicz identifies royal funeral effigies and their associated rituals as instantiations of the immortal dignity of the sovereign. While Kantorowicz carefully distinguishes between English and French customs involving royal effigies, noting that the ideology of the two bodies received a more elaborate expression at the French court, this distinction has often been elided in more recent citations of the effigy tradition in cultural theory and literary criticism. Concentrating on the royal effigies created for Tudor and early Stuart funeral ceremonies, this paper strives to account for the hesitancy and qualification that mark Kantorowicz's references to the English effigy tradition. Built for obsolescence, not necessarily for immortality, the royal effigy, I argue, is too unstable to sustain the symbolic burdens with which modern scholars have often invested it.

Lisa Viktoria Kranzer, *University of Birmingham*

Transforming the Mystical Body: How the Reformation Changed the Idea of Christian Community

The idea of the mystical body was a problem for evangelicals. They had to demolish it in order to split the Church, while simultaneously creating their own community of

the faithful. They thus developed the idea of the “elect” where not anyone believing in Christ was part of the mystical body, but only those chosen by God himself. This represented a radical departure from previous conceptualizations of the mystical body and led to deep fissures among the Reformers themselves. This is most evident in their writings about evangelical “martyrdom” where the mystical body of the Church was not only represented by, but also became physically manifest through the bodily suffering of a believer. Hence women’s martyrdom was particularly troublesome, because an essentially male concept was expressed through a female body. This paper will examine how Reformers, through martyrdom, rewrote the idea of the mystical body to fit their own circumstances.

Jennifer Rebecca Rust, *Saint Louis University*

Mystical Bodies and Fiscal Theologies in Jonson’s *The Alchemist*

While the dominant metaphor of alchemy in *The Alchemist* plays upon the mystification of material wealth and may trope the magical thinking of commodity fetishism, the play also comically trades on an ideal liturgical and communitarian mystical body by continually referencing and staging quasi-religious rituals. A parodic mystical body emerges early in the play when alchemical tropes are intertwined with the quarrel of “cozeners” whose criminal endeavor is cast as a radical social form “begun out of equality . . . all things in common.” This “common work” of cozening instantiates an ideal economy (with material, social, and spiritual dimensions) that is refracted in the various utopian schemes of their gulls: the Anabaptists, Ananias and Tribulation, and the pleasure-seeking knight, Sir Epicure Mammon. The gulls’ fantasies of wealth are perversions of communitarian ideals that illuminate how economic pursuits continue to be linked to theologically inspired social obligations into the early seventeenth century.

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Warwick
Sixth Floor
Suite 616

ENGLISH DRAMATIC GENRES AND LITERARY PRECURSORS

Organizer: Tanya Pollard, *CUNY, Brooklyn College and The Graduate Center*

Chair: Naomi Conn Liebler, *Montclair State University*

Jessica Winston, *Idaho State University*

“With Hollow Voice He Spake”: The Ghost of Seneca in Elizabethan Tragedy

This paper examines Elizabethan adaptations of one feature of Seneca’s tragedies, the ghost. In Seneca, the ghost exists in a world separate from the main characters, yet he exercises control over them. The ghost thus highlights Seneca’s broader thematic concerns with fate and inexorable forces that control characters’ lives. I then survey five Elizabethan tragedies where ghosts appear: Jasper Heywood’s *Troas*, *The Spanish Tragedy*, *Richard III*, *Julius Caesar*, and *Hamlet*. Over these plays, the ghost is increasingly naturalized as a figure who acts in the world, even as he (or she) has less control over it. The ghost is thus less a representative of fate than one whose presence underscores the individual choices that lead to the tragic downfalls of the central characters. The gradual diminution of the ghost provides one model for thinking about the ways that Renaissance playwrights dealt with a specter of classical precedents.

Tanya Pollard, *CUNY, Brooklyn College and The Graduate Center*

Madness and Mixed Genres: *Orestes* in England

Though Seneca’s contributions to English tragedy has received more attention, the classical tragedy most frequently performed and adapted on the early modern English stage seems to have been Euripides’s *Orestes*, a now-neglected play whose visibility in late antiquity was formalized with its place in Euripides’s Byzantine triad. Between 1550 and 1620, at least four versions of the play were staged in England; it hovers behind John Pickering’s *Horestes* (published 1567) and Thomas Goffe’s *The Tragedy of Orestes* (performed ca. 1609–19, published 1633). The early modern popularity of this uneasy hybrid play, which features madness, deferred violence,

and a happy ending leading to two weddings, suggests unexplored influences on the period's generic experimentation, and especially on the development of the melancholy and malcontent revenger onstage. This paper argues that the English afterlives of Euripidean tragedy illuminate playwrights' negotiations with a genre firmly identified with its Greek origins.

Lucy Munro, *King's College London*

Archaism, the Literary Past, and the Theatrical Marketplace in *The Knight of the Burning Pestle*

While the first two papers in this panel address English drama's interactions with its Latin and Greek forebears, this paper instead turns to the ways in which playwrights used English literary tradition as a generic and stylistic resource, focusing on Francis Beaumont's eclectic comic satire, *The Knight of the Burning Pestle* (ca. 1607). Much attention has been paid to the workings of genres such as city comedy and romance in this play; however, relatively little scholarship has addressed the specifics of its language and poetic style. In this paper I argue that close consideration of Beaumont's use of outmoded literary and linguistic style throws new light on the workings of dramatic and aesthetic tradition in this notoriously experimental play. Staging archaic modes ranging from Spenserian style to old-fashioned fourteeners, *The Knight of the Burning Pestle* reconfigures both the English literary past and the dynamics of the Jacobean theatrical marketplace.

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Warwick

Seventh Floor

Suite 716

ENGLISH POETRY

Chair: Erin A. McCarthy, *Arizona Center for Medieval and Renaissance Studies*

Rhiannon Lewis, *Stanford University*

"Three Hours" or "My Whole Years Work": The Labor of Lyric Writing in Renaissance England

This paper presents a new perspective on early modern lyric poetry: the temporal circumstances of lyric's composition. Recent scholarship on the period's conception of literary writing as work has focused on the recognizably "professional" genres of drama and epic, while overlooking shorter forms like lyric. Furthermore, for non-aristocratic poets like George Gascoigne, Edmund Spenser, and Ben Jonson, the work of writing was measured not only by the literary deliverable, but also by the time spent composing. I examine Gascoigne's *Poesies* (1575), where he professes to have spent "three hours in penning of an amorous Sonnet," and Spenser's *Amoretti* (1595), a sequence ostensibly written at the rate of one sonnet a day. I argue that representations of the temporality of lyric production constitute key fictional strategies that inform a poetics of the genre's social and literary value, and contribute significantly to our understanding of early modern conceptions of writing as occupation.

Dana Lawrence, *University of South Carolina Lancaster*

Ecofeminism and the Country-House Poem in Aemilia Lanyer's "The Description of Cooke-ham" and Veronica Franco's *Capitolo 25*

In Aemilia Lanyer's "The Description of Cooke-ham" (1611) and Veronica Franco's "Capitolo 25" (1575), the country-house poem serves as medium for critiquing hierarchies of class and gender and imagining a space in which such divisions cease to exist. The London-based Lanyer and the Venetian Franco embrace the associations of nature and the feminine as they engage urban/rural and art/nature dichotomies, claiming the liminal borders between them as a space of resistance. In this essay I examine the work of these poets through the lens of ecofeminist theory, emphasizing their use of the pastoral mode to expose and criticize rather than celebrate "the social and moral values" represented by the country houses and their owners — in particular, challenging the very idea that there is an urban/rural divide and, by extension, that social hierarchies are "natural."

Whitney Blair Taylor, *Northwestern University*

“Immortal Maid . . . Be unto my Muse a Father”: Inspiration, Gender, and Renaissance Authorship

Male poets invoke the muses — decidedly female goddesses — to inspire and even possess them as they craft poetry. Inherited by English Renaissance poets, I argue that this commonplace of classical and philosophical paradigms fundamentally resists gendering authorship or attribution of a work as categorically male or female. Renaissance poets thus manipulate figures of the muse to negotiate gender positions and relationships — e.g., speakers, patronesses, dedicatees, beloveds — within and between works. These negotiations grapple with questions of gender and authorship even as they work to shape the parameters of authorship and textual ownership itself. This paper specifically explores these questions through figures of muses who are embodied, sexualized, or cross-gendered in lyric poetry; a muse might, for example, penetrate, impregnate, or possess poets and their poems. Attending to these neglected figurations of the muse reveals a model of Renaissance authorship in which gender is an inherently — and productively — flexible variable.

10145

Warwick

Eighth Floor

Suite 816

EARLY MODERN TEXTS IN MOTION

Sponsor: Centre for Early Modern Studies, University of Aberdeen

Organizer: Andrew Gordon, *University of Aberdeen, King's College*

Chair: Adam Smyth, *Balliol College, University of Oxford*

Andrew Gordon, *University of Aberdeen, King's College*

Eastward Ho and the Traffic of the Stage

The urban drama of the early seventeenth century has long been noted for its close engagement with the places and spaces of contemporary London. Recent work has drawn attention to its representation of a built environment familiar to its audience, and highlighted the rich significance within the contemporary imagination of certain key sites within the city. Less studied have been the means and modes of “going” through which such sites were connected. Of all the literary genres, drama is the most emphatically concerned with motion, affording a medium well suited to examining the cultural politics of transportation. No play of the period illustrates this better than the collaborative *Eastward Ho*, in which navigation and means of mobility are the vexed issues on which the drama turns. “Traffic,” Security tells us, “is subject to much uncertainty and loss,” and in this paper I trace the play’s anxieties of motion.

Bernhard Klein, *University of Kent*

English Travel to Guinea before 1600

The trading voyages to Guinea of the 1550s and 1560s were among the first regularly undertaken by English seafarers to locations outside Europe. Accounts of ten Guinea voyages were included in Hakluyt’s *Principal Navigations* (1589), but few of these have been the subject of recent critical attention. As a result, some key players in the early African voyages — such as John Lok, who brought five sub-Saharan Africans to London in 1555; William Towerson, who sailed to Guinea three times in the 1550s; or Robert Baker, who wrote a travel poem about two Guinea voyages in the 1560s — remain virtually unknown. This paper will explore the general context of English travel to Guinea, focus on the English merchants’ relations with local African traders and European competitors, and argue that contact with West Africa shaped English overseas “travel knowledge” in a more profound sense than has been appreciated.

Anna Groundwater, *University of Edinburgh*

Ben Jonson's Walk to Edinburgh, 1618: Reading the "Foot Voyage"

The account of Ben Jonson's walk from London to Edinburgh uncovered in the Chester Archives in 2009 is an invaluable and seductive source. It furnishes us with a detailed itinerary and an almost exhaustive — indeed, exhausting — list of the 300 people Jonson and his traveling companion met along the way. It offers new information on the places they visited, and insights into early modern travel within the Stuart kingdoms during the later Jacobean age. Yet it is also in some ways a sketchily written and frustratingly gnomonic document that raises as many questions as it answers — not least, the still-obscure identity of its author. In this paper, I will attempt to show how a close reading of the "Foot Voyage" can help to assuage some of these frustrations, and reveal dimensions of significance that are not apparent in an initial encounter.

10146

Warwick

Ninth Floor

Suite 916

WOMEN, RELIGION, AND LETTERS IN ENGLAND

Chair: Sara Read, *Loughborough University*

Fiona Kao, *University of Cambridge*

John Foxe and His Virgin Martyr Legends

There are many assumptions about John Foxe and his monumental work *The Acts and Monuments*, or more generally called *The Book of Martyrs*. These assumptions include his more lenient Protestant attitude toward women compared with his Catholic contemporaries, his aversion toward miracles, his suspicion of virginity, and his use of Eusebian motives. In this paper, I will reveal how these assumptions can be challenged by looking at the six virgin martyr legends recorded in Foxe — the legends of Saints Katherine, Eugenia, Eulalia, Julitta, Agnes, and Cecilia. I will compare Foxe's versions against his source materials, namely, Basil the Great, Prudentius, Ambrose, and Bergomensis, as well as *The Golden Legend*, to examine how he rewrites popular legends to fit his ideals of martyrs and what his attitude toward female martyrs was — both virgin martyrs of the legendary past and the contemporary martyrs.

Teresa Feroli, *Polytechnic Institute of New York University*

Unfit "to Be at Home to Wash the Dishes": Editing Seventeenth-Century Quaker Women

As George Fox urged they must, seventeenth-century Quaker women famously did much more than stay home and "wash the Dishes." For the cause of their faith, they preached, prophesied, and suffered imprisonment. In addition, they published the largest number of tracts — some 220 — of any single group of women in the second half of the seventeenth century. This paper will address the scholarly volume of their writing that I am editing for The Other Voices Series of the University of Toronto Press. I will discuss how, in order to produce a 300-page edition suitable for classroom use, I have chosen texts from this extensive archive that both represent genres unique to Quakerism and underscore the importance of Quaker women's writing to the broad study of early modern history and literature. My aim is to illustrate the distinct literary voices that emerge out of the Friends' shared beliefs.

10147
Warwick
Tenth Floor
Suite 1016

CONDUCT LITERATURE TEXTS
FOR AND ABOUT WOMEN IN
EARLY MODERN ITALY: BETWEEN
DESCRIPTION AND PRESCRIPTION I

Organizers: Francesco Lucioli, *University of Cambridge*;
Helena L. Sanson, *Clare College*

Chair: Brian Richardson, *University of Leeds*

Helena L. Sanson, *Clare College*

Discussing Conduct, Learning Conduct: Flaminio's and Dorotea's Voices in Lodovico Dolce's *Dialogo . . . della institutione delle donne* (1545)

In the sixteenth-century Italian production of conduct literature for and about women, Lodovico Dolce's 1545 *Dialogo . . . della institutione delle donne* enjoyed, after the princeps, further editions in 1547 (corrected and enlarged), 1553, 1559, and 1560 (all with Giolito), as well as a further 1622, *Degli ammaestramenti pregiatissimi*. In the light of the forthcoming first modern edition of Dolce's text (MHRA Critical Texts Series, 2014), this paper will discuss the role of the *Dialogo* in relation to other early modern texts on conduct and within the context of the wider book production aimed at a female readership. Despite its obvious debt toward Vives's 1524 *De institutione feminae christianae*, Dolce's vernacular text is far from being a slavish repetition of it and succeeded in reaching a larger audience of less learned readers, by combining *utile* and *diletto*, while offering modern readers an insight into women's everyday life in sixteenth-century Italy.

Francesco Lucioli, *University of Cambridge*

History and Fortune of Agostino Valier's Conduct Literature for Women

In 1575 Agostino Valier, Cardinal and Bishop of Verona, published, under the title of *La istituzione d'ogni stato lodevole delle donne cristiane*, three treatises on, respectively, spinsterhood, widowhood, and marriage: *Modo di vivere proposto alle vergini che si chiaman dimesse*, *Istruzione della vera e perfetta viduità*, *Istruzione delle donne maritate*. This collection was reprinted in 1577, when the second and the third treatises were republished separately. In the same years, Valier wrote also the *Ricordi lasciati alle monache nella sua visitazione fatta l'Anno del Santissimo Giubileo*, first published in 1575. In 1744 these four texts were all republished by Gaetano Volpi, who integrated Valier's texts with other similar short treatises, from the sixteenth to the eighteenth century. The analysis of the history and fortune of Valier's treatises will offer the opportunity to discuss an important example of conduct literature for women soon after the Council of Trent.

Paolo Pucci, *University of Vermont*

Free at Last . . . but Not for Long: Being a Widow in Italian Conduct Literature of the Sixteenth Century

A widow could potentially enjoy a level of independence never experienced before as a result of the freedom from her husband's strict scrutiny. Empowered by the restitution of the dowry, she could spend the rest of her life autonomously. Such a prospect, however, alarmed the community: the widow challenged patriarchal norms of female submission, especially when she refused to marry again. Sixteenth-century conduct literature on the topic, from *Epistola del Trissino de la vita, che dee tenere una donna vedova* by Trissino to *La vedova del Fusco* by Fusco and Cabe's *Ornamenti della gentil donna vedova*, disseminates an idealized image of the widow to bring this potentially destabilizing figure back within the boundaries of male dominance. In my investigation, I approach treatise writing on the widow as an attempt by patriarchy to curb the freedom granted her by dowry regulations implemented by several Italian cities of the time

10148
Warwick
Eleventh Floor
Suite 1116

TRANSFORMATION: INTERCULTURAL SEMIOSIS IN RENAISSANCE ENGLAND

THURSDAY, 27 MARCH 2014
8:30-10:00

Sponsor: Massachusetts Center for Renaissance Studies

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

Respondent: Brenda M. Hosington, *University of Warwick and Université de Montréal*

Anne E. B. Coldiron, *Florida State University*

Refusals of Translation: Code Switching and Displacement in Early Printed Macaronics

Macaronic verse, an intense, strange sort of poetry — the fugitive oddball lurking at the far edge of a spectrum of early modern plurilingual practices — was a flexible textual strategy. Macaronics could reflect cultural discord and intellectual ferment alike, often in ludic and satiric ways. Ernst Curtius long ago interpreted macaronic epics as signs of and responses to sixteenth-century cultural tensions. Short Tudor macaronics (from e.g., Caxton, Dunbar, Bale, Reginald Scot) use a similar dynamic of discord, but in a compact space. These compressed, interlingual sites reveal how printers juxtaposed alterities, representing — and sometimes harmonizing — broad cultural conflicts in a small textual space. This talk discusses examples of Renaissance printed macaronic verse in terms of the copresence of cultures compressed on the page, and in terms of refusals, displacements, and relocations of translation.

Belen Bistue, *CONICET, Universidad Nacional de Cuyo*

“Ad verbum haec est sententia”: Reading *Utopia* as a Multilingual Translation

Some of the most influential analyses of *Utopia* have been based on comparisons with textual and pictorial models available to Thomas More and his contemporaries (rhetorical and poetical strategies, philosophical dialogues, perspectivistic drawing, and anamorphic painting among them). In my paper, I propose to use multilingual-translation practices as yet another model that can help us read *Utopia*. This possibility is suggested by one of the prefatory texts included in its early editions: a fictional bilingual translation, contributed by Peter Giles, that presents a four-line poem in Latin and “Utopian” versions. Following Giles’s cue, I read *Utopia* as a multiversion text, in which different writing and reading positions coexist. My analysis establishes a critical dialogue with modern theorizations of the reader as a unifying space in the text and with influential readings of *Utopia* that attempt such unification — even when they describe the work as ambiguous, polysemic, and contradictory.

Anna Strowe, *University of Massachusetts Amherst*

Freeman Jones Emigrates: The Adventures of George Gascoigne in Pseudotranslation

This paper examines George Gascoigne’s *Adventures of Master F. J.* and the intercultural significance of the description of the second published version as a translation out of the “Riding Tales” of a fictional Italian author named Bartello. This case is briefly connected to existing translation theory on pseudotranslation (e.g., from scholars G. C. Kálmán and Gideon Toury). The main point of the paper, however, is to explore how pseudotranslation in the case of *Master F. J.* represents as well a kind of interlingual semiosis that draws on the cultural, literary, and linguistic contexts of both Italy and England in order to construct its meaning. Such intercultural meaning production is consistent with theories of postcolonial literature, but is rarely applied to early modern literatures. The paper draws on recent scholarship from translation studies and postcolonial theory to explore the semiotic system of Gascoigne’s work.

10149
Warwick
Twelfth Floor
Suite 1216

TRAGEDY AND HISTORY IN THE HISPANIC WORLD

Organizer: Ariadna García-Bryce, *Reed College*

Chair: William Childers, *CUNY, Brooklyn College*

Ariadna García-Bryce, *Reed College*

The Tragic Body Politic in *Lucrecia y Tarquino*

Francisco de Rojas Zorrilla's *Lucrecia y Tarquino* offers a productive lens for examining the use of tragic conventions in an anti-Machiavellian context. As it addresses the political concerns of its own epoch, the work perpetuates tragedy's original role as a genre that captures the tensions inherent in the transition from a prerational world torn by violence to an enlightened law-based order. Focusing on the representation of Lucrecia's sacrificial body, I reflect on the relationship between the sacralization of suffering in Greek and Roman tragedy and the glorification of torment in Counter-Reformation theories on Christian rulership. In depicting the heroine's death as both disturbing atrocity and necessary catalyst of historical change, the play shows the continued relevance of antique tragedy's conflicted view of human progress in a milieu where emergent political rationalization and messianic idealism coexist in perpetual conflict.

Margaret R. Greer, *Duke University*

Iberian Empires and Consuming Passions: *Escarmientos para el cuerdo*

Amid the thousands of early modern Spanish comedias that are comic or tragicomic, there are a small number of tragic plays. This tragic nucleus is important because it reveals the link between the history of Golden Age drama and the growth and decline of the global Iberian empires. *Escarmientos para el cuerdo*, a work attributed variously to Tirso de Molina or Andrés de Claramonte, is one of these tragedies. It is based on the history of Diu, an island fortress in Portuguese India, and the duplicity of its Captain General Manuel de Sousa, who died with his family after a shipwreck on the African coast. Its inclusion of the motif of anthropophagy not only marks a frontier of "barbarity" but also the dawning recognition that imperialism represents the consumption of one society by another and the conquering society's self-destruction by self-centered passions and fratricidal struggles.

Jason McCloskey, *Bucknell University*

Tragic Atonement in the Columbian Narrative of Luis Zapata's *Carlo famoso*

In his epic *Carlo famoso* (1566), Luis Zapata follows a rumor recounted in Spanish historiographical texts of the day that Christopher Columbus learned of the New World through an anonymous sailor, who arrives shipwrecked on Columbus's doorstep and shortly thereafter perishes. Zapata effectively depicts the unknown mariner as a kind of pharmakos to atone for the immorality traditionally associated with seafaring. One popular expression of this perceived transgression appears in Seneca's tragedy, *Medea*, to which Zapata subtly alludes in his narrative. Zapata also compares Columbus to Icarus and Leander, both of whom die in the sea after daring to exceed human limitations. This paper explores how these tragic overtones are consistent with the ambivalent attitude toward Spanish voyages of discovery in the sixteenth century. While they reflect a moral uneasiness with transatlantic navigation, they also allow for a celebration of Columbus and the colonial project he initiated.

Paul Firbas, *SUNY, Stony Brook University*

Drama and Tragedy in Spanish-American Colonial Epic Poetry

This paper studies dramatic and tragic elements in Spanish-American Renaissance and Baroque epic poems. Spanish theories on tragedy and epic are

confronted with the actual practice of epic writing in South America, where epic became a key miscellaneous genre and a textual space for theoretical debates on poetry, history, and politics. The study will focus on two main aspects: first, dramatic scenes in epic poems, particularly those with extensive direct speeches by Indian characters, and their implied audience; and second, the interaction between open and closed spaces in colonial poems, or the fluctuation between expansive epic ideals and dramatic local politics. Discussion of poetic theories will be based on Alonso Pinciano and Juan Pablo Martir Rizo. Colonial epic poems to be discussed include *La Araucana*, *Arauco domado*, *Purén indómito*, and *Armas antárticas*.

10150
Warwick
Fourteenth Floor
Suite 1416

**WRITING ILLUSTRIOUS WOMEN'S LIVES:
BOCCACCIO'S *DE MULIERIBUS CLARIS* AND
ITS FRENCH LEGACY**

Organizer: Alison Lovell, Tulane University

Chair: Elsa Filosa, Vanderbilt University

Alison Lovell, Tulane University

"O mulieris astutia!": Erudite Women in Boccaccio's *De mulieribus claris* and Christine de Pizan

In *De mulieribus claris*, irony and ambiguity undermine Boccaccio's stated purpose of moral edification for women readers. While distinguished individual figures are lauded, the juxtaposition of vice and virtue accompanied by occasional misogyny from the author of the *Corbaccio* gives rise to Christine's response in the *Cité des Dames*: a moral defense of women with arguments articulated by allegorical figures imbued with divine authority and exempla with didactic intent. Sappho and Cornificia are abundantly praised for excelling in poetry and study, in contrast to Boccaccio's portrayal of the primordial Eve. This paper examines the treatment of learned women in Boccaccio and Christine de Pizan respectively, with close attention to rhetorical strategies and the intellectual genealogy of virtues attributed to women. Three kinds of imitation emerge: Boccaccio imitating compendia of famous men; Christine imitating Boccaccio's exempla of Sappho and Cornificia; and illustrious women poets as models for Christine herself.

Kristina M. Olson, George Mason University

Maternal and Literary Languages: Biographies of Female Eloquence and Literacy in Giovanni Boccaccio and Christine de Pizan

Several authors from the Trecento to the Cinquecento have regarded language, from the vernacular to *grammatica*, as the production of women. Boccaccio, writing in the shadow of Dante's own theory of a maternal vernacular, claims that the vernacular is the "il volgare delle femine" (*Esposizioni* 1, *accessus*). The *questione della lingua* would debate the value of the vernacular and *grammatica* according to the linguistic proficiencies of Roman women (Bruni, Biondo). In this paper, I explore how these gendered linguistic theories find a narrative counterpart in the biographies of women acclaimed for their eloquence and literacy, those who comprise the protagonists of this gendered history of language. I focus mainly on Boccaccio's *De claris mulieribus* and its reinterpretation by Christine de Pizan in *Le livre de la cité des dames*, attending to three figures — Nicostrata, Cornelia, and Sappho — as representatives of linguistic and poetic innovation, rhetoric, and education.

Chelsea Pomponio, Franklin & Marshall College

Seen and Not Heard: Female Self-Sacrifice and Civic Virtue in Giovanni Boccaccio and Christine de Pizan

Lucretia has long served as an archetypal victim of sexual violence. The overall image that emerges from earliest sources is laudatory: Lucretia, whose suicide both

vindicates her corporeal pollution and preserves her spiritual chastity, served for classical and patristic sources as a praiseworthy exemplum for violated women. Yet Augustine's question, "Si adulterata, cur laudata; si pudica, cur occisa?" ["If she committed adultery, why has she been praised? If chaste, why was she slain?"] (*De civitate dei* 1.19), renders ambiguous the heroics of the raped martyr. In this paper, I trace the treatment of Lucretia in Giovanni Boccaccio's *De mulieribus claris* and its transformation in Christine de Pizan's *Cité des dames*, and consider in particular how the political context of contemporary humanist society informs the significance of Lucretia's suicide.

Thursday, 27 March 2014
10:15–11:45

10201

Hilton

Concourse Level

Concourse A

RELIGIOUS MATERIALITY II

Organizers: Suzanna Ivanic, *Gonville and Caius College, University of Cambridge*;
Mary R. Laven, *Jesus College, University of Cambridge*;
Andrew Morrall, *Bard Graduate Center*

Chair: Andrew Morrall, *Bard Graduate Center*

Rachel King, *University of Manchester*

A Chain of Thought? The Continued Use of the Rosary in Early Modern Medical Treatments

Long after much of Germany and England had gone over to the reformed religion, the rosary was still being recommended in medical treatments (drinking rosary-infused waters, suspending them above or laying them atop afflicted areas, burning beads for their curative scent). Taking amber rosaries as its basis, I ask what was the effective ingredient: the rosary itself, or the material used for it? Recipes are often translated word-for-word from other languages and unrevised: were they simply reproduced without much thought for their readership's confession? Were they followed? If yes, did the rosary's status as a devotional aid with apotropaic qualities have a role to play? Or was it recommended because ropes of beads was the form in which amber (by now popularly worn as bracelets and sewn onto the clothes) was commonly available? Or was it simply the continuation of tradition? I will explore the rosary in Counter-Reformation medical treatments.

Suzanna Ivanic, *Gonville and Caius College, University of Cambridge*

Religious Materiality in the *Kunstammer* of Rudolf II

The *Kunstammer* is known as a place of science and art, yet religion pervaded collections. Looking closely at objects in Rudolf II's court in Prague reveals the blurring of boundaries and complex interactions between religion, the supernatural, and magic. The coconut shell, rhinoceros horn, and bezoar stone that made up a liturgical cup in the collection were thought to protect against poisonous liquids and its inscription with a psalm drew attention to the notion of "thirsting" for God. Text or images could make references to religion, but sometimes religiosity was lodged within the material. Precious stones were considered to represent just such divine power. Religious objects made in artist's studios and stone-cutters' workshops show how the materiality of belief systems was often created outside ecclesiastical control. This paper examines meanings of materiality in relation to religious beliefs in the Habsburg court in Prague during 1583–1612.

Kate Holohan, *New York University, Institute of Fine Arts*

American Idols in Spain: An Examination of Philip II's Collection of Precious Stones

This paper examines a group of American precious stone "idols" inventoried in the collection of Philip II. It begins by reconstructing their indigenous contexts, their geographic origins, and the rituals in which they were initially used. It then examines the circumstances of the sculptures' physical transfer to the king's collection and their transformation, within a Hispano-Catholic context, from pagan idols to precious stones, valued for their medicinal qualities. Through an examination of sixteenth-century medical treatises, I will discuss the ways in which natural objects — from America in particular — were used therapeutically to ease pain. Finally, I will consider how the stone "idols" were able to retain, despite their physical and ontologically transformative journeys, their power to both awe and to act upon the humans within their orbit.

10202

Hilton

Concourse Level

Concourse B

THE EDUCATION OF INDIANS IN COLONIAL MEXICO

Sponsor: Americas, RSA Discipline Group

Organizer: Ricardo Padrón, *University of Virginia*

Chair: Tatiana Seijas, *Miami University*

David Tavárez, *Vassar College*

Dangerous Christianities: Indigenous and Franciscan Scholars and the Transformation of the *devotio moderna* in Mexico

Between 1536 and the early seventeenth century, the Colegio de Santa Cruz, established by the Franciscans at Tlatelolco near Mexico City, was a hub for collaborative work between Nahuas educated in Latin and the liberal arts, and their teachers. This paper addresses two poorly known projects shaped by Nahua-Franciscan collaboration: the rendering of Thomas à Kempis's *Imitation of Christ* into Nahuatl before 1570, and a masterful Nahuatl scholarly translation of the Proverbs of Solomon, probably completed before 1562, and banned by the Mexican Inquisition in 1577. The study of these works contributes to our knowledge of Amerindian intellectual and social history in three ways. First, the Nahuatl Proverbs are the only extant early translation of a biblical book in an Amerindian language. Second, the very existence of these texts tested Counter-Reformation restrictions on doctrinal literature. Third, both works showcase the appropriation and Nahuatization of a European model for scholarly commentary.

Amber E. Brian, *University of Iowa*

Mestizo Historiography and Renaissance Humanism

This paper focuses on the legacy of the humanistic tradition associated with the educational environment at the Colegio de Tlatelolco. Though mestizo historians such as don Fernando de Alva Ixtlilxochitl and Diego Muñoz Camargo were not students at Tlatelolco, their studies of pre-Columbian and conquest-era Mexico were indebted to the paradigms of historical inquiry and narrative that were taught at the Franciscan school. Scholars such as Martin Lienhard (1983), Enrique Florescano (1987), and Salvador Velasco (2003) have emphasized the ways in which Muñoz Camargo and Alva Ixtlilxochitl embody a specifically mestizo tradition, by combining native narratives and European literary and historical discourses. This paper will argue that Catholic humanism is key to understanding how the mestizo authors incorporated the Indian past into a larger narrative of universal history.

Camilla Townsend, *Rutgers University*

The Franciscan School at Tlatelolco and the Creation of the *Historia Tolteca Chichimeca*

The *Historia Tolteca Chichimeca* is one of the most remarkable indigenous productions of sixteenth-century Mexico. It is richly detailed in both its Nahuatl text and its painted images. Sadly, for many years, its meanings and its purpose have been shrouded from our view, as its anonymity rendered it confusing when considered from our modern vantage point. I believe I have ascertained beyond doubt the identity of the *Cuahtinchan tlatoani* who orchestrated the project and the young relatives who helped him enact it. The latter had been students of the Franciscan school at Tlatelolco. In the text, we see the ways in which an indigenous family of rank successfully used what they learned at the feet of the friars to preserve and render useful in the new regime their community's histories and teachings.

10204
Hilton
Concourse Level
Concourse D

RECONSIDERING PREMODERN
ACCURACY, VERISIMILITUDE, AND
TRUTH CLAIMS II: HISTORIOGRAPHY
AND SCHOLARLY METHODOLOGY

Organizer: Ruth S. Noyes, *University of Massachusetts Amherst*

Chair: Earle A. Havens, *Johns Hopkins University*

Frederic N. Clark, *Princeton University*

Historia, Fabula, and the Periodization of Veracity

Ancient rhetorical categories, transmitted to Renaissance humanists via late antiquity and the Middle Ages, abounded with distinctions between *historiae*, imbued with literal veracity or verisimilitude, and patently untrue fabulae — characterized as tales “contrary to nature.” Yet as some early modern scholars realized, many fables duplicitously masqueraded as histories, thereby requiring correction or reclassification through critical philological analysis. However, few narratives of this now-familiar disentangling consider its paradoxical reliance upon historical periodizing. Accordingly, this paper examines how late humanist scholars — including Pierre Pithou, Isaac Casaubon, and G. J. Vossius — approached “duplicitous” late antique and medieval histories. It considers how their assessments of the untrustworthiness or fabulousness of the *historiae* of such periods were influenced by developing narratives of historical periodization, including tropes of cultural senescence and “decline and fall.” As explored here, early modern perceptions of verisimilitude were themselves conditioned by very specific temporal categories, whose legacies we still grapple with today.

Bernd Uwe Kulawik, *Stiftung Bibliothek Werner Oechslin*

In Search of the True Vitruvius: The Accademia della Virtù and Its Scientific Project

In 1547 Claudio Tolomei published a letter written in 1542, stating the intended project of the Roman Accademia della Virtù: to publish twenty-four volumes on both the text by Vitruvius *per se* and all surviving artifacts from Roman antiquity — including buildings and aqueducts, medals and coins, vases and reliefs, and paintings and inscriptions. Of course, this undertaking required not merely recording massive amounts of information, but, further still, first collecting and compiling all this information in a scientific manner. The Accademia project’s explicit aim was to improve and verify the only classical text on architecture by using all kinds of available material and sources. This, in turn, would contribute to establishing a correct theory of antique architecture, and its cultural context, as a basis for modern architecture. This paper takes up the question of the issues involved in this methodological program for a veristic, scientifically based Renaissance and its development.

Samuel Vitali, *Kunsthistorisches Institut in Florenz*

Forger or Modern Historian? A Reevaluation of Carlo Cesare Malvasia’s Reliability and Use of Sources

Carlo Cesare Malvasia, author of *Felsina pittrice*, is among the most controversial figures of early modern art historiography. Julius Schlosser dubbed him little more than a forger, whose usefulness as a source is hindered by patriotic bias, a judgment endorsed by the mainstream of twentieth-century scholarship on Bolognese painting. However, more recent research conducted, especially by Charles Dempsey, Elizabeth Cropper, and Giovanna Perini, underscores Malvasia’s systematic search for and accurate use of first-hand sources, such as letters and account books; accordingly, it has been claimed that, in his search for historical truth, the Bolognese canon was actually ahead of his time. In an attempt to make sense of the seemingly disparate opinions regarding Malvasia’s truthfulness, this paper seeks to reconsider his use of sources and his reliability as a historian, by establishing a causal relationship between his ostensive display of documentary evidence and the ideological aims of his publication.

Patrick J. Boner, *Catholic University of America*

Confession and Authority in Early Modern Chronology

To the modern eye, chronology may appear conventional and reductive. This paper will take up the question of issues in Bavarian Chancellor Herwart von Hohenburg’s

work, which instead reveals the dynamic interplay of directions and disciplines, and reflected knowledge as diverse as his scholarly retinue, as history and philology found a new foundation in astronomy. A “practicing prince” committed to civil epistolary conversation, Herwart shared his interest in chronology with every corner and confession, including the Lutheran Kepler. Yet Herwart did not intend to invent an ecumenical chronology. By 1600, partisan fervor had torn the fabric of sacred and secular time asunder. Herwart claimed he demonstrated the chronology of Christ “beyond a shadow of a doubt” by “the unwavering tradition of the Roman Catholic Church.” Arming chronology with astronomy, Herwart reinforced revelation with an accurate account of heavenly history. While the weapons were new, the Word of God was unchanging.

10205

Hilton

Concourse Level

Concourse E

FROM NEO-LATINITY TO ITALIAN
VERNACULAR HUMANISM: ETHICS,
LANGUAGE, AND GENDER

Sponsor: History of Classical Tradition, RSA Discipline Group

Organizers: Jonathan Combs-Schilling, *Ohio State University*;
Aileen A. Feng, *University of Arizona*

Chair: Timothy Kircher, *Guilford College*

Gur Zak, *Hebrew University of Jerusalem*

Boccaccio, Petrarch, and the Ethics of Elegiac Writing

This paper examines Petrarch's and Boccaccio's respective attitudes toward the ethical dimensions of elegiac writing, i.e., sorrowful laments over unrequited love or the tribulations of fortune. In their early works, both authors viewed elegiac composition as a means to assuage the author's grief and elicit compassionate responses in readers. Yet Petrarch always considered the elegiac as problematic and inferior to the epic mode, which provides readers with models of heroic and steadfast behavior to be imitated. In later works such as the *Genealogia* and the *Esposizioni*, Boccaccio's view of the elegiac seems to move in the direction of Petrarch's, as is evident from his shifting interpretations of Boethius's *Consolatio*. Yet although following Petrarch, Boccaccio also maintained his distance from the ethical poetics of his older friend, considering the elegiac as inferior not to the classical epic mode, but rather to Dante's poetics of *caritas*.

David Lummus, *Stanford University*

Poetry and the City: Coluccio Salutati and Fourteenth-Century Humanist Poetics

In this paper I consider the role that fourteenth-century defenses of poetry played in theorizing and establishing the poet-scholar as a political figure in the early modern Italian city-state. Long regarded as protohumanist in their movement toward the appreciation of human art as such, the defenses of poetry of Albertino Mussato, Francesco Petrarca, and Giovanni Boccaccio each engage with their political surroundings in order to promote the poet's civic status. In this story, Coluccio Salutati is the pivotal figure who bridges the gap between the fourteenth and fifteenth centuries by merging the roles of poet and statesman. I pay special attention to the civic ethics promoted by each poet in order to show that these individuals sought to establish poetry as the primary ethical discourse capable of accounting for the complexities of the human experience of reality.

Jonathan Combs-Schilling, *Ohio State University*

The Mother Tongue of Shepherds: Tre- and Quattrocento Pastoral between Latin and the Vernacular

This paper examines the use of pastoral to both establish and undermine hierarchies of genre and language in fourteenth- and fifteenth-century Italy. From Dante's first eclogue, which establishes an analogy between classical Latin pastoral as genre and the vernacular as language, to the decisions of Sannazaro and Boiardo to write eclogue collections in both languages, pastoral served as a privileged site to meditate upon the cultural position of the vernacular vis-à-vis Latin and to articulate some of

the most coruscating critiques of Italian poetry, but also to bridge the gap between the two languages. To examine this latter phenomenon, I will focus on Boccaccio and Poliziano and the translingual pastoral imagination evident in their works, so as to address the convergences of their pastoral poetics and to observe how we can use the model of pastoral to mediate between the Latin and vernacular output of poets of the period.

Aileen A. Feng, *University of Arizona*

Female Mythology and Nation Building in the Ciceronian Controversies

In this paper I examine the role of female mythology in the second phase of the Ciceronian Quarrels between Gianfrancesco Pico della Mirandola and Pietro Bembo (1512–13). At the center of the Ciceronian Controversies (1480s–1530s) — the Neo-Latin humanist debate on imitation between the Ciceronians and Eclectics — is the theorization of how *usus* (language use) can determine *norma loquendi* (linguistic standards). Although these debates coincided with the emergence of the first generations of Italian women writers, there is no explicit theorization of whether or not a woman writer could identify with, and understand, the social reality of the classical male authors she imitates in order to adapt his idiom to her own social circumstances. However, in the Pico-Bembo debate, the discussion of Boccaccio's Carmenta myth (*De mulieribus claris*) looks forward to the role of the female intellectual in both creating new linguistic norms and reestablishing Italian hegemony.

10206

ROME AND SCULPTURE

Hilton

Concourse Level

Concourse F

Chair: Francesco Freddolini, *Luther College, University of Regina*

Natsumi Nonaka, *Independent Scholar*

Borromini's Sundials: The Quadriconcave Dial in the Quirinal Garden and the Unrealized Villa Pamphilj Project

The present paper examines Borromini's two sundial-related projects — the timepiece in Urban VIII Barberini's garden on the Quirinal (1628) and the scientific device intended for the Villa Pamphilj (1644). Sundials in the villas and gardens of seventeenth-century Rome can be interpreted as a confluence of three distinct intellectual currents: first, the tradition of solar imagery and the notion derived from Roman antiquity of the sun as ideological pointer; second, the new trend in scientific research and the contemporary interest in the model of the heliocentric universe; and third, the notion of the pope as timekeeper, fulfilling the role of establishing order in society traditionally assumed by the Catholic Church. The paper seeks to highlight the multivalence of the sundial and the tension between the diverse cultural meanings contained in a seemingly common garden furnishing, and to situate the sundial within the broader context of the history of architecture.

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

The Abandonment of Marble Spolia in Quattrocento Rome and the Turn to *Marmo Vivo*

The growing interest of Renaissance patrons and popes in classical antiquity and its art encouraged them to commission the reuse of ancient marbles whenever possible. Plundering the Colosseum is just one of many examples of ancient buildings, which principally served as a quarry for new commissions. The looted material served for tombs, altars, statues, and pavements, and papal decrees designed to preserve it had no effect. A vital change occurred with Tuscan popes accustomed to use *marmo vivo* from nearby Carrara and knowledgeable about the refined qualities of freshly cut marble which allowed more refined technique. Many Tuscan sculptors who came to study Roman antiquity did not stay long in the city, since working conditions were far from ideal. This is certainly true of Donatello, while in Michelangelo's time the artist's conscious convictions could no longer be ignored.

Lara R. Langer, *University of Maryland, College Park*

The Tomb as Spectacle: Sculpture's Role in the Chapel Setting at Santa Maria del Popolo

My paper aims to explore the nature of sculpture and spectacle within the church interior through the examination of tomb monuments produced by the early sixteenth-century Italian sculptor, Andrea Sansovino, during his period in Rome from 1505 to 1513. Sansovino, inspired by late fifteenth-century Italian sculptors, such as Andrea Bregno, created imposing memorials decorated with profuse ornament and figural sculpture. Specifically, Pope Julius II commissioned Sansovino to produce the large twin cardinal tombs at Santa Maria del Popolo, and had them placed in Bramante's renovated choir chapel behind the main altar. The tombs' conspicuous location at the liturgical center suggests a shift in the function of sculpture toward a ritualistic mode of exalting public figures in the politically charged chapel setting. Julius's known public displays of pageantry in the church and Sansovino's ingenious design of the tombs work together to visually convey a spectacular sensorial experience for the devotee.

10207

Hilton

Concourse Level

Concourse G

**EARLY MODERN WOMEN
PHILOSOPHERS, THEOLOGIANs,
AND SCIENTISTS II: WOMEN AT THE
CUTTING EDGE OF COSMOLOGY
AND THEOLOGY**

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizers: Julie D. Campbell, *Eastern Illinois University;*

Anne R. Larsen, *Hope College;*

Diana Robin, *University of New Mexico*

Chair: Diana Robin, *University of New Mexico*

Meredith K. Ray, *University of Delaware*

Networks of Knowledge: Margherita Sarrocchi's Correspondence with Galileo Galilei

Known for her epic poem *Scanderbeide* (1623), Margherita Sarrocchi was celebrated by her contemporaries for her excellence in the sciences: her discourses on natural philosophy figure prominently in early modern catalogues praising women, and she presided over a salon in Rome. Here she encountered Galileo Galilei, with whom she corresponded after his return to Tuscany. Their letters depict an epistolary and intellectual relationship in which literary and scientific interests are closely intertwined: Sarrocchi seeks advice about revisions to an early version of *Scanderbeide*, while offering, in return, to praise and defend Galileo's discoveries among the scientific community in Rome. Although Sarrocchi's correspondence with Galileo has received limited critical attention, it offers important new perspectives on the hybrid nature of early modern networks of knowledge, on the dynamics of cultural patronage in Renaissance Italy, and on the participation of women in scientific culture.

Rebecca Giselsbrecht, *University of Zurich*

Laywoman Theology in the Letters of Margarete Blarer and Anna Alexandria zu Rappoltstein

Analyzing the letters of sixteenth-century women is rapidly changing our understanding of how women participated in shaping Reformation Europe. The goal of this paper is to rekindle the discussion of women's theology, female participation, and the influence women had on the Zwinglian reform in Middle Europe by adding the correspondence of two women to the already established sources. The proposed paper will juxtapose the exchange between Margarete Blarer of Constance (1493–1541) and Martin Bucer (1491–1551) and the correspondence of Anna Alexandria zu Rappoltstein (1527–85) with Heinrich Bullinger (1504–75). A comparison and contrast of these letters reveals that religious language and theological themes predominate the more than thirty-nine mostly unpublished notes and missives. Together, the letters are a rich source for discerning the self-identities, values, and goals of these women, but they also convey that laywoman theology influenced sixteenth-century evangelical leaders.

Sarah J. Moran, *Universität Bern*

Clerical Errors: Anna Bijns's *Refrains* and the Catholic Defense of the Priesthood before Trent

With the publication of the first volume of her *Refrains* in 1528, Anna Bijns became the first person to articulate, in the printed Dutch vernacular, a Catholic refutation of Protestant ideas. In her verses, Bijns attacked “Lutheran doctrine” as the cause of both spiritual and social breakdown, and vehemently defended the Catholic sacrament of priesthood — but she did so, ironically, by acknowledging priests’ sins and asserting that they were just as fallible as the ordinary layperson. This paper points out that the theological underpinnings of Bijns’s defense of the clergy were in fact almost identical to Luther’s doctrine of spiritual equality, despite his opposing conclusions about the priesthood. I examine the channels through which such ideas were circulated, reframed, and potentially inverted in early sixteenth-century Antwerp, and I furthermore use Bijns’s example to shed new light on the mechanics of gender and authorship in formulating early modern religious identities.

10208

Hilton

Concourse Level

Concourse H

CELEBRATING TWENTY YEARS OF THE RENAISSANCE PRINT II

Organizers: Naoko Takahatake, *Los Angeles County Museum of Art*;
Ashley D. West, *Temple University*

Chair: Henri Zerner, *Harvard University*

Laura Aldovini, *Università Cattolica del Sacro Cuore, Milano*

The Beginning of Printmaking in Italy: The Case of Lombardy

In *The Renaissance Print*, David Landau and Peter Parshall emphasized the necessity of a direct approach to the object and its materiality, attention to printmaking techniques, and the print’s relationship with other arts. Keeping these aspects in mind, I will focus on early printmaking in Lombardy, a region often overlooked in the history of Renaissance printmaking. In Milan in 1481, the goldsmith Bernardo Prevedari produced a large architectural engraving that became a “record breaker” in many ways. Building upon the documentary evidence relating to its making, I will address the role goldsmiths played in prints’ production in this period, and focus especially on the issue of nielli. Furthermore, the London impression of the engraving is pricked, providing important evidence of its use as a model sheet. The study of Prevedari’s print will therefore act as a case study, from which a vivid portrayal of early printmaking in Lombardy will emerge.

Anne Bloemacher, *Westfälische Wilhelms-Universität Münster*

Raphael’s Prints: The Collaboration of Raphael and Marcantonio Raimondi

In *The Renaissance Print* David Landau and Peter Parshall analyze the print production by Raphael and Marcantonio Raimondi thoroughly. Much had already been written on that early collaboration between a painter and an engraver. Yet Landau and Parshall offer completely new insights on how this print production was organized, based on a careful study of the objects themselves and relevant documents. The authors hypothesize that Raimondi and his coworkers received finished drawn “modelli” out of Raphael’s workshop, which they transferred into prints. The paper will present new technical evidence in favor of this hypothesis. Thus an actual collaboration between Raphael and Raimondi, which has still been questioned by various authors up to the present, is finally proven.

Catherine Jenkins, *The Metropolitan Museum of Art*

Technical Evidence: Defining the Fontainebleau School Print

The Renaissance Print inspired a new generation of scholars to embrace the print medium as a serious area of study, and to think about the origins of printmaking in a comprehensive way: from workshop practice to artist collaboration, technique to function, audience to collecting habits. In their discussion of the Fontainebleau School of printmaking, Landau and Parshall write: “the creation of a school of

printmaking in a province is itself an unparalleled phenomenon . . . but what makes this case even more interesting is the shape it took.” This paper will utilize technical evidence gathered over the years to demonstrate how a picture of the Fontainebleau School has evolved. It will present a distinct methodology — inspired by *The Renaissance Print* — which treats the print not simply as an image but as a three-dimensional object: paper, inks, and printing techniques are all considered in the quest to define this “unparalleled phenomenon” of Renaissance printmaking.

Naoko Takahatake, *Los Angeles County Museum of Art*

The Chiaroscuro Woodcuts of Domenico Beccafumi

In the 1540s, the Sienese artist Domenico Beccafumi took up the chiaroscuro woodcut medium to execute what Landau and Parshall describe in *The Renaissance Print* as “the most extraordinary color prints of the Italian Renaissance.” Building upon the authors’ considered examination of his prints, this paper aims to shed new light on Beccafumi’s experimental and idiosyncratic output of chiaroscuro woodcuts. In particular, it will address such problems as chronology, variant printings, states, and workshop practice, relying on close scrutiny of the physical evidence of the prints themselves — including paper, ink, characteristics of cutting and printing. This paper will also consider these striking and highly personal works within the context of sixteenth-century chiaroscuro woodcut production in Italy.

10209

Hilton

Second Floor

Gibson

FIGINO II: IMAGE, FORM, AND REPRESENTATION

Organizer and Chair: Valery Rees, School of Economic Science, London

Christophe Poncet, *Villa Stendhal*

The Vagrancies of the Pilgrim Fool: A Ficinian Connection between Jean Gerson and Hieronymus Bosch

The pilgrim appears in a passage of Marsilio Ficino’s *Theologia Platonica* as a metaphor of the worldly vicissitudes of the human soul. This paper will show that this image echoes writings from the French theologian Jean Gerson (1363–1429). Indeed, the chancellor of the University of Paris had used the figure of the pilgrim as a personal emblem and a representation of the human journey conceived as an exile and a return to God. The wayfarer reappears at the end of the fifteenth century in different works of art: woodcuts attributed to Dürer for Sebastian Brandt’s *Narrenschiff*, paintings by Hieronymus Bosch, and tarot cards. I shall consider these representations in the light of Ficino’s reworking of Gerson’s pilgrim, notably his reinterpretation of the wanderer as a melancholic and a madman.

Anna-Maria Bartsch, *Ludwig-Maximilians-Universität München*

Ficinian Influence in the Work of Alexander Gottlieb Baumgarten

At first sight, the German philosopher Alexander Gottlieb Baumgarten, considered the founder of aesthetics, has nothing to do with Italian Renaissance sources, but a closer look reveals some interesting connections. My presentation aims at discussing the hypothesis that Baumgarten was strongly influenced by philosophical and art theoretical texts of the Italian Renaissance. This is clearly demonstrated in the case of Federico Zuccari’s tract *L’Idea de’scultori, pittori e architetti* (1607), but also in the writings of Giordano Bruno. What these both share is a fundamental relation to the Neoplatonism of Marsilio Ficino. I will show how Baumgarten’s *Metaphysica* (1739) and *Aesthetic* (1750) refer to Renaissance ideas of art theory and to Neoplatonic philosophy in general by means of an overview of Baumgarten’s ideas, and, through appropriate text passages of Zuccari, Bruno, and Ficino, I will demonstrate how the proposed link can be illustrated.

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

Divine Mind and the Mathematics of Art: From Ficino to Dürer

Since in Neoplatonic thought things in the world are images of the forms or ideas in the divine mind, the artist aware and acknowledging this philosophy, in providing

images of natural things, is set not to merely record what he sees, but to express his soul's capacity to grasp intelligible reflections of God. This paper aims to explore the possible link between this theory and Dürer's determination to bring ideas to life through the power of mathematics. Space, figures, and the objects populating his compositions are all part of a complex language trying to bring forth a layer of meaning beyond that immediately apparent.

10211

Hilton

Second Floor

Madison

TALKING ABOUT EARLY MODERN THINGS II: DESCRIBING THINGS

Organizers: Jessica Keating, *University of Southern California*;
Helen Smith, *University of York*

Chair: Jessica Keating, *University of Southern California*

Silvia Evangelisti, *University of East Anglia*

Speaking of Domestic Materiality in Early Modern Italy

My paper focuses on the relationship between texts and objects in early modern Italian discourses on domestic devotion and education. Drawing on educational tracts, arts and architecture tracts from the sixteenth and seventeenth centuries, alongside probate inventories, I examine the ways in which these different texts speak of the materiality of the house and its function, and at the same time give meaning to the material and visual objects that could be found in its different spaces. I question the extent to which these texts, usually written by clergymen and artists, suggest possible forms of agency to their readers, and speculate on how they seek to contribute to the creation of ideal models of domesticity and domestic living. The paper brings into view early modern understandings of the relationship between texts and things, and reflects on the potentialities of textual analysis as well as its limits for historical knowledge.

Christopher James Nygren, *Emory University*

Talking about Titian

Many sixteenth-century sources discuss Titian's paintings in ways that sit uncomfortably with the positivistic origins of art history. Aretino and Dolce, for example, unabashedly accorded agency to Titian's images: his Danae could incite lustful thoughts in a chaste prelate; Venus and Adonis "cuts to the marrow" of any beholder; the castigated figure of the Ecce Homo transforms a bedroom into a "holy temple of God." Modern scholars dismiss the claims made in these early sources as rhetorical topoi, thus divesting the images of their putative agency, yet the emergence of new paradigms offer novel perspectives on how we can talk about things, or, perhaps better, how we can allow things to tell their own stories. Focusing on a few key works, this paper examines the challenges of talking about Titian's works in a way that is historically accurate, yet does not sacrifice the enchanted perspective of Titian's contemporaries.

Marie Theres Stauffer, *Université de Genève*

Talking about Catoptrics

My paper will investigate the relation between early modern demonstrations performed with catoptric engines and their representation in writings. Only a small number of early modern catoptric (mirror optic) machines have survived, and the performed demonstrations are irretrievably lost. Hence, the main sources of my study are early modern books about *magia naturalis*, perspective, optics, and light; the textual record plays a key role in the analysis of early modern catoptric "things." Catoptric experiments were performed in the *Kunstkammer* and in natural-philosophical literature. Treatises contain descriptions of procedures that the appliances used could never achieve. Such passages should not be regarded as "mistakes," but rather as a kind of "scientific fiction" with its own aesthetic function. The medium of the treatise gave scholars an opportunity to correct actual experiments, and to realize imagined effects. To the reader, the performance of these experiments was presented in engravings and narrative texts.

10212
Hilton
Second Floor
Morgan

MUSIC II

Chair: Barbara J. Watts, *Florida International University*

Scott Edwards

Con voce da i sospiri: Bohemian Repercussions on Italian Music South of the Alps

Unprecedented trade and migrational realignments in Central Europe following Rudolf II's relocation of the imperial seat from Vienna to Prague transformed the late Renaissance Bohemian capital from musical backwater to vanguard practically overnight. Miscellanies of Latin, German, Czech, and Italian songs, multinational dance music, and polyglot quodlibets speak to the linguistic heterogeneity of the region, where a cosmopolitan body of composers cultivated new genres to suit an internationally diverse public. The popularity of Italian song mobilized composers to formal experimentation in German and Italian musical forms, as well as liturgical music, fueling European-wide expansion of the Italian *canzonetta* by means of diplomatic, cultural, and matrimonial networks and a print economy stretching from Prague to Venice. This paper contends that Italian cultural expansion northward was met by a powerful Central European influence southward, in which Northern tastes for Italian music placed unheralded pressure on vernacular song south of the Alps.

Jane Daphne Hatter, *McGill University*

Simple Lessons? Compositional Virtuosity and Professional Identity in Fifteenth-Century Music

Several composers from the fifteenth and early sixteenth centuries used abstract concepts of music theory as fundamental organizational principles for their compositions. Antoine Busnoys based his motet about Johannes Ockeghem, *In hydraulis*, on a symmetrical melody constructed from the superparticular ratios. Ockeghem derived the organizational principle for his *Missa Prolationum* from a systematic exploration of double mensuration canons at different melodic intervals. Why did Busnoys and Ockeghem create these incredibly complex compositions based on rudimentary elements of music theory? Previous scholars have referred to these works as didactic or pedagogical, despite the fact that they would have been too difficult for beginning singers learning the supposed "lessons" that they teach. I propose that these pieces are important as expressions of compositional virtuosity and professional identity. Busnoys and Ockeghem manipulate the simple tools of music to advertise their individual professional profile to an elite group of other musicians and knowledgeable patrons.

David Kidger, *Oakland University*

When in Rome: A Literary and Musical Context for Zarlino's Account of Willaert's Visit to the Papal Chapel

Adrian Willaert's visit to the papal chapel during the pontificate of Leo X is described in a famous anecdote in the writings of Zarlino. Zarlino recounts how when Willaert visited the chapel, he discovered that his six-voice motet "Verbum bonum" was being performed, but that the singers thought the piece was by Josquin. Moreover, having discovered the work's true composer the singers no longer wished to perform it. This paper investigates the reliability of Zarlino's writings on Willaert's biography, and shows that Zarlino's account of this incident draws directly on the famous text on Josquin in Baldassare Castiglione's *Il libro del Cortegiano* (1528). Further it considers Zarlino's writings on Willaert's biography in the context of other contemporary biographies of artists from Venice, focusing especially on Vasari's *Le vite* (1550). Finally the paper considers the few works by Willaert that we can be sure found their way into the Papal chapel.

10213

Hilton

Second Floor

Bryant

JESUITS AS COUNSELORS II

Sponsor: Institute of Medieval and Renaissance Studies, Durham University, UK

Organizer and Chair: Nicole Reinhardt, *Durham University*

Paolo Broglio, *Università degli Studi Roma Tre*

Jesuit Counsel in Counter-Reformation Rome: The Career of Francisco de Toledo between the Pontificates of Gregory XIII and Clement VIII

Francisco de Toledo (1532–1596) taught at the Roman College of the Society of Jesus between 1559 and 1590. A philosopher and theologian, he was also a consultant to many Roman congregations, renowned preacher, and brilliant diplomat in the service of the Roman pontiffs. The fact that he became the first Jesuit to be made a cardinal reflects his standing in the papal curia and courts. Trusted by the popes, if not so much by Philip II, Toledo played a fundamental role in many key issues of his time — such as the reform of his order, the controversy over grace and free will, and, last but not least, Pope Clement VIII's concession of absolution to Henry IV of France. His extraordinary life and career, which has not so far received the attention it certainly deserves, is a perfect example of Jesuit activity in terms of political counselling and intermediation.

Erik De Bom, *Katholieke Universiteit Leuven*

Jesuits as Counselors and the Rise of Sovereignty

Although the notion of sovereignty is by no means a modern concept and is closely associated with the Peace of Westphalia (1648), it is possible to approach the question of sovereignty from a normative point of view and to turn to early modern Jesuit texts. It is, however, important to bear in mind that sovereignty was not the leading principle in the fifteenth and sixteenth centuries when it came to understanding political order. Instead, the point of departure was the *communitas perfecta* directed at the common good. In this paper, I will clarify how the embryonic understanding of sovereignty fit into this framework. More specifically, I will look at how Jesuits constructed the notion of sovereignty and, in a second stage, how this understanding had an impact on their role as counselors. This will also lead to a better comprehension of the relation between worldly and spiritual authority.

Brandan Grayson, *Anderson University*

Critique, Counsel, and Control: A Jesuit Model for Virtuous, Productive Masculinity in Colonial New Spain as Depicted in *Tragedia intitulada Oçio* (1586)

Fearful of a widespread spate of idleness in colonial society, in 1531 New Spanish officials founded La Puebla de Los Ángeles, an agricultural center consecrated to economically productive labor. *Tragedia intitulada Oçio* (1586) assesses the success of Puebla's ideological foundations, utilizing an allegorical figure, Studium, to critique harshly young Poblanos's slothful behavior and their wealthy parents' overindulgence. In doing so, the play promotes a uniquely colonial model of masculinity, one that eschews sloth and valorizes diligent study as necessary for future economic profit. Written by the Jesuit Juan Cigorondo for El Colegio de San Jerónimo, this work not only counsels youth on their performance of masculinity, but also depicts Jesuit brothers as absolute authorities over domestic relations. Through performance, this play thus seeks to ascribe historical Jesuits a measure of control over the production of private wealth so that they may channel it for the advancement of the state.

10214
Hilton
Second Floor
Gramercy West A

ROUNDTABLE: TRANSNATIONAL LITERATURES

Organizer and Chair: Warren Boucher, *Queen Mary University of London*

Discussants: Anne E. B. Coldiron, *Florida State University*;
Barbara Fuchs, *University of California, Los Angeles*;
Andrew Pettegree, *University of St. Andrews*;
Alan Stewart, *Columbia University*

How do transnational approaches change our understanding of early modern literary history? How do transnational literary relations map onto religio-political, diplomatic, and wider cultural relations? This roundtable will address the recent reinvigoration of transnational approaches in various fields within early modern literary studies, from English studies and comparative literature, to the history of the book and translation studies. On the one hand, these approaches are currently complicating, even displacing our sense of the early modern construction of particular nations and national literatures, by revealing instances of literary and cultural hybridity both within and without texts, and recasting older studies of sources and influences. On the other hand, scholars are following books and other forms such as news pamphlets on their travels across borders, to track the ways in which they found and related to audiences in different locations. The roundtable brings together US and UK scholars with different kinds of expertise.

10215
Hilton
Second Floor
Gramercy East B

ENTANGLED WORLD: VENICE AND THE EAST IN THE FIFTEENTH AND SIXTEENTH CENTURIES II

Organizer and Chair: Lucas Burkart, *Departement Geschichte der Universität Basel*

Emine Fetvacı, *Boston University*

The Clothes Make the Man: The Foreign and the Familiar in Ottoman Depictions of Venetians

The four paintings in the *Shahnama (Book of Kings)* of Sultan Selim II (r. 1566–74) depicting the 1571 conquest of Cyprus reveal not only Ottoman attitudes toward Venetians at the end of the sixteenth century, but also the negotiation of power dynamics at the Ottoman court. The attack on Venetian-controlled Cyprus was not universally condoned by the court, and its depiction in the account of Selim II's reign aims to justify the campaign. The moments chosen for depiction — the siege of Famagusta, and the punishment of Venetian commanders — help to present the conquest as a necessity and a justified move. The paintings also illuminate how Ottoman artists depicted foreign lands and peoples. The scenes narrating the execution of Venetian officers and the flaying of the skin of the Venetian commander Bragadino are especially revelatory of how Ottoman artists visualized cultural and ethnic differences.

Nicolai Kölmel, *Universität Basel*

The East in the Venetian Pictorial Self-Identity

The interactions between Venice and her neighbors in the Levant in the early modern period have been subject of several recent studies. The knowledge of culture, costumes, and architecture connected herewith is not least reflected in Venetian art; meanwhile scholars have analyzed a variety of the iconographic references and provenances. It is known, however, that images of the late fifteenth and the sixteenth centuries do not only represent some unspecific Easterners but more concrete Egyptian Mamluks, Ottoman Turks, and sometimes even Safavid Persians. Whereas the iconographic origins and relations are more or less known, the social intentions behind these images are not. In this paper I will point out how in paintings by Gentile Bellini, Titian, Bassano, and several lesser-known painters

(Marco Marciale or Carlo Caliarì) Eastern figures and images are used to construct and shape a pictorial self-identity of the Serenissima Republic.

Bronwen Wilson, *University of East Anglia*

Artists and Espionage

Early modern travelers in the Mediterranean were particularly attentive to monuments and their inscriptions, to which numerous manuscript and printed depictions of epigraphy attest. Focusing on accounts of travel to the Ottoman Empire, this paper explores what was at stake for some Europeans in this phenomenon of making pictures of writing. Accounts of the need to disguise oneself when reproducing monuments, and the dangers faced by chroniclers when caught in the act, are topoi of the genre of travel writing. Tales of surreptitious activities prompt consideration of the traffic in information about the region. My hypothesis is that interest in espionage reverberates in the practice of recording inscriptions and the role of writing and translation in the circulation of knowledge. Transcriptions of monuments are often mute records of the past that solicit efforts to make them speak.

10216

Hilton

Second Floor

Murray Hill West A

READING PUBLICS II: CONSTRUCTING AUDIENCES

Sponsor: Centre for the Study of the Renaissance at the University of Warwick, UK

Organizers: Thomas Denman, *University of Reading*;

Sara Olivia Miglietti, *University of Warwick*;

Sarah Elizabeth Parker, *Jacksonville University*;

Andie Silva, *Wayne State University*

Chair: Eugenio Refini, *Warwick University*

Cordelia Zukerman, *University of Michigan*

Reading Publics in Shakespeare's Sonnets and Sonnet Plays

This paper argues that Shakespeare uses the sonnet form to analyze the complex relationship between social status and literary taste. I begin with a brief analysis of *Love's Labor's Lost* and *As You Like It*, showing that Shakespeare depicts sonnets written within aristocratic coterie networks as intimately tied to interpersonal relationships and social striving — at the expense of literary achievement. I then examine Shakespeare's own sonnets, which imaginatively construct a national reading public that is far more widespread and socially diverse than the public of an aristocratic circle. Shakespeare's sonnets suggest that poetry becomes great when it reaches and moves a broad reading public. Through the idea of a national reading public, Shakespeare thus envisions a new space of literary engagement, in which work is judged by its aesthetic merit rather than its social value, and in which professional writers can assert their own cultural importance.

Carla Baricz, *Yale University*

"Knowledge-Dividable": Margaret Cavendish's *Shapes of Fancy* and the Transgeneric Text

This paper examines Margaret Cavendish's *Blazing World* as a text that engages with various genres — utopia, romance, Renaissance epic, natural philosophy treatise, *moralia tradition* — in order to explore the question of genre itself. A transgeneric approach allows Cavendish to show how genre appropriates its subject matter by restructuring information into narrative. By refusing to acknowledge one genre as dominant, Cavendish's text reveals its dependency on modes of storytelling, showing that any "description of a new world" always affirms its Latin root *scriptio* and the shaping practices of knowledge inscription. The ordering of knowledge through narrative is an experiment in which all readers of *The Blazing World* participate, proving Cavendish's point that all forms of reading rely on the practice of interpretation. Ultimately, for Cavendish, all knowledge paradigms are subjective narratives, uncertain human renderings of universal order.

10217
Hilton
Second Floor
Murray Hill East B

FROM MANUSCRIPT TO PRINT:
MIEVEAL ARTHURIAN ROMANCE
AND RENAISSANCE PRINTERS IN
FRANCE

Organizer: Richard Trachsler, *Universität Zürich*

Chair: Mireille Marie Huchon, *Université Paris-Sorbonne*

Mary Beth Winn, *SUNY, University at Albany*

The Editions of *Tristan*: Anthoine Vêrard and His Successors

The legend of Tristan and Iseut is one of the greatest myths of the medieval West, the myth of fatal love leading to death. If the earliest French versions in verse, dating from the twelfth century, are known only from fragments, the vast prose redaction of the thirteenth century is represented by more than 80 manuscripts. Published in 1489 by Anthoine Vêrard, *Tristan* was the first Arthurian romance to appear in print. This edition resembles one known manuscript (BnF fr 103), but Vêrard's actual source remains unknown. The changes he wrought on the text, as well as his page layout, type-set, and illustrations, were copied by later publishers for another seven editions, so that Vêrard's printed edition ultimately determined what and how readers read this medieval romance at least until the mid-sixteenth century. These changes from manuscript to print and from edition to edition will be examined in this presentation.

Francesco Montorsi, *Université Lille 3*

Guiron le Courtois under the Printing Press: A Twofold Adventure

Guiron le Courtois is a thirteenth-century French Arthurian romance, which, like many others (*Tristan*, *Lancelot*, *Merlin*, *Perceforest*), was printed in Paris during the first years of the sixteenth century, after having widely circulated in manuscripts. But unlike its fellow romances, *Guiron* was not published as a whole. Instead, the text was published in two separate volumes, by two different publishers (Antoine Vêrard and Galliot du Pré) and with a thirty-years' time interval (i.e., 1501 and 1528). Those volumes correspond roughly to the first and second parts of the medieval romance. Nevertheless, the publishers, who were not working in collaboration, did not cut the French prose with geometrical precision. Instead, it seems that each of them suppressed some episodes and joined originally separated portions. This presentation would like to analyze the publishers' intervention in the printed transmission of *Guiron le Courtois* and try to interpret their editorial practices.

Richard Trachsler, *Universität Zürich*

Claude Platin's *Histoire de Giglan et de Geoffroy de Mayence* (1520): Two for One?

Around 1520, Claude Nourry printed *L'Histoire de Giglan et de Geoffroy de Mayence* by Claude Platin, a romance that has no direct medieval model or, to be more accurate, has two models: it intermingles adventures taken from Renaut de Bâgé's *Bel Inconnu* and others drawn from the Occitan romance *Jaufre*, both fairly old texts by 1520 and written in verse. These sources were already identified in the nineteenth century, but nobody to date seems to have raised the question as to why Claude Platin also introduced episodes extracted from a third romance, the prose romance *Roman de Laurin*. This presentation attempts to explain this choice. It suggests that the key to the answer lies not in the medieval manuscript of *Le Bel Inconnu*, *Jaufre*, or *Laurin*, but in the new tradition generated by the *Amadis* wave that changed the expectations regarding the structure of romance in 1520.

10218
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Nassau West A

NEGOTIATING POWER AND TRANSFORMING URBAN SPACE IN EARLY MODERN ENGLAND II

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizer and Chair: Karen-edis Barzman, *SUNY, Binghamton University*

Paul Griffiths, *Iowa State University*

Freting about Visual Representations of Authority in Sixteenth- and Seventeenth-Century England

Visual articulations of authority and morality in markets and streets were lynchpins of sound government four centuries ago, after which their importance began to wane. In this paper I will argue that public representations — from ceremonies to landmarks and insignia — became more tenuous and less routine in seventeenth-century England. I will evaluate them by how they conformed or violated standards of appearance, noise, and smell that were linked to civility or associated with crime and disease. This waning of authority's visual expression contributed to broader shifts in conducting government inside rather than outside. It may be associated within parallel histories of a drop in the rate of "public" punishment that began after 1600, a rise in intellectual and administrative cultures of precision, a greater reliance on more sophisticated information cultures and networks, and deeper faith in institutions to provide remedies for all maladies from crime to sickness.

Ian Andrew Munro, *University of California, Irvine*

Broken Icons and Spatial Power: Urban Performance in Stow and Jonson

This paper begins with John Stow's discussion of the Cross in West Cheap, marred (in Stow's account) for the crime of impeding traffic in the thoroughfare. No longer a sacred monument ordering the symbolic space of the city, the cross becomes an obstruction to efficient movement in the desacralized space of the city. Yet the broken statue accrued symbolic meaning: thus maimed, it illustrates for Stow the disjointed, illegible city that London has become. I connect this paradoxical spatial transformation to Ben Jonson's *Bartholomew Fair* and its concluding puppet show, where the puppet Dionysius refutes the antitheatrical Puritan Busy by lifting its skirt and revealing that it has no genitalia. This refutation, I argue, illustrates the social role of the desacralized theater, but also, like Stow's statue, it can be understood as a remnant, pointing to an older theatrical dispensation that complicates the play's ostensible cultural positioning.

Bernard Capp, *University of Warwick*

Distaff Power: Women, Agency, and Space in Early Modern England

While ordinary women had no formal positions of responsibility in early modern urban communities, this paper explores the informal influence they might wield, focusing on four categories. First, collective petitioning played a particularly important role in London in the Civil War era. Second, women often played a significant role in shaping neighborhood public opinion, through daily interaction at markets, bake houses, and in the street, which could lead to community pressure against neighbors judged "disorderly." It might also trigger official action by parish officers, and some women took their grievances to higher bodies (e.g., urban mayors and justices). Third, women might also resort to direct action, in shaming or violent action against troublemakers, physical resistance against pressgangs, or riots over grain supplies. Finally, the paper examines issues of urban space and time, exploring the significance of sites which at certain times might be transformed into predominantly or exclusively female places.

10219
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Nassau East B

ARTISTS DRAWING CLOSE
TOGETHER: THE INFORMAL
ACADEMIES OF NETHERLANDISH
ART, 1400–1750 II

Sponsor: Historians of Netherlandish Art

Organizer: Shelley Perlove, *University of Michigan*

Chair: Judith Noorman, *New York University*

Susan Anderson, *Maida and George Abrams Collection*

The Haarlem Drawing Academy: The Third Generation

The informal drawing academy established in the late sixteenth century by Hendrick Goltzius, Karel van Mander, and Cornelis Cornelisz. van Haarlem set the stage for the practices of the next generation in Haarlem, specifically the artists' collegia that drew together from live models during the mid-seventeenth century, whose members included Cornelis Bega and Gerrit Berckheyde, among others. At the end of the seventeenth century, Cornelis Dusart made use of these groups' traditions, although tempered to suit his own needs to survive in a market saturated with Golden Age painting. How did this third generation of figure drawing and drawing circles in Haarlem differ from those past, and how did Dusart and his contemporaries alter established practices to accommodate a less vibrant artistic milieu? The strengthening interest in drawings as collectible objects and increased drawing practice by amateurs allowed Dusart to lead the way in transforming the collegia during this era.

Stephanie S. Dickey, *Queen's University*

Contentione perfectus: Drawing in the Studios of Rembrandt and Annibale Carracci

The accounts of commentators such as Belloria and Malvasia (for Carracci); Hoogstraten, Sandrart, and Houbraken (for Rembrandt); and comparison of drawings by these artists and their associates reveal intriguing parallels between the Carracci academy in Bologna and the workshop of Rembrandt in Amsterdam, for instance, in sketching together from the model. Also surprisingly similar are these commentators' accounts of how the two masters behaved toward clients and followers. Rembrandt's interest in Annibale is documented in other ways, such as the presence of prints by all three Carracci in his collection. This paper argues that Rembrandt may well have been aware of the activities of Annibale Carracci, perhaps through stories brought back from Italy by his teacher Pieter Lastman, and that he found in Annibale's teaching practice a model for the kind of independent, competitive engagement he fostered in his own studio associates.

Michael Zell, *Boston University*

Graphic Images: Rembrandt's Late Printed Nudes

Life drawing sessions Rembrandt organized for pedagogical purposes also stimulated his production of a remarkable group of printed nudes. His final, most unusual etchings of the subject parade their origins in studio exercises, yet defy classification as straightforward renderings of posing models. Some present naked or partially clothed women caught unselfconsciously before or after posing. In others, studio props morph ambiguously into signs of thematic context or remain incongruous studio vestiges within a natural setting. These prints exploit boundaries between artifice and reality, past and present, and between hierarchies of subject and media. They challenge us, as aporia, to embrace indeterminacy as fundamental to their meaning and invite reflection on processes of making as central to their content. The exercise of life drawing thus inspired Rembrandt's highly self-conscious engagements with the truth claims of representational artifice in prints, which, I argue, constitute pointed meditations on his artistic theory and practice.

10220
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Regent

NEW PERSPECTIVES ON EL GRECO II

Organizer and Chair: Livia Stoenescu, *University of Houston–Clear Lake*

Jeongho Park, *The Frick Collection*

An Ambitious Portrait: El Greco's *Vincenzo Anastagi*

El Greco's *Vincenzo Anastagi* epitomizes the incongruity between the artist's achievements as a portraitist and his frustrated aspirations in Italy. The portrait displays the sitter's military virtues by emphasizing his physical traits and gesture rather than by relying on trappings often found in courtly likenesses of men in armor. It has been suggested that the connection between Anastagi and Jacopo Boncompagni, commander of the papal troops, was behind the commission of this portrait. Overlooked in previous studies is the way in which this relationship between Anastagi and Boncompagni affected El Greco's pictorial innovation. By comparing Vincenzo Anastagi with Scipione Pulzone's portrait of Jacopo Boncompagni (1574), this paper examines how El Greco's creation of the unique portrait was propelled by the artist's sense of rivalry as well as Anastagi's courtly ambitions.

Felix Monguilot, *National Gallery of Art*

Chasing El Greco: Chronicle of Two Altarpieces for the Chapel of San José in Toledo

The paper focuses on the history of two works that the painter El Greco made for the Chapel of San José in the Spanish city of Toledo. The master signed a contract in 1597 for the completion of four canvases for the three altars of the chapel. The main altar included a big retable with the image of Saint Joseph, culminated with the Crowning of the Virgin. The other paintings were conceived for the side altars and represented Saint Martin and the Beggar and the Madonna and Child with two saints. These two canvases remained inside the chapel until 1907. After being brought to Paris, they were acquired by the American financier Peter Widener. They stayed in Philadelphia until 1942, when they were donated to the National Gallery of Art in Washington, DC. The paper analyzes these two paintings, but also the consequences of their removal from their original context.

Luis Alberto Pérez Velarde, *Museo del Greco, Toledo*

The Accuracy of the Historical Past Revisited in the Renovated Museo del Greco

The renovated Museo del Greco, which reopened in 2011, carries through the original project of the founder, Marquis de la Vega-Inclán, and seeks to restore historical accuracy within a twofold interpretation. On the one hand, El Greco's home is presented as the Marquis's idea of including in the museum a reconstruction of the house and studio that El Greco once had on the banks of the Tagus, in front of the museum building. On the other, the newly renovated museum brings to new heights the aim to create a relevant Museo de Arte Español by displaying a collection of El Greco's paintings and other Spanish artists that the Marquis raised in collaboration with his American counterpart, Archer Milton Huntington, the founder of the Hispanic Society of America.

10221
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Sutton South

LANDSCAPES OF PLEASURE, LANDSCAPES OF CHORE II

Organizers: Raffaella Fabiani Giannetto, *University of Pennsylvania*;
Anatole Tchikine, *Dumbarton Oaks*

Chair: Anatole Tchikine, *Dumbarton Oaks*

Raffaella Fabiani Giannetto, *University of Pennsylvania*

Staging Magnificence: Hunting and the Construction of Landscape Experience in Early Modern Italy

Hunting was one of the genteel pastimes of the Italian upper classes that required not only ownership of land, but also the possession of legal privileges. In addition to being an essential element of the pleasure of countryside living, as is well known, hunting had also cultural connotations important to the continuing prestige of those in power. This paper will focus on a less studied aspect of hunting that has to do with the way in which, in the name of magnificence, the staging of a cinegetic and/or fowling event motivated the territorial and ecological transformation of the places on which it occurred. A study of these environmental transformations in the territory of the Patrimony through the reading of diarists' cinegetic accounts and artists' visual records, in turn sheds light on the construction of the experience of nature outside of the walls of early modern Italian gardens.

Jill M. Pederson, *Arcadia University*

"Under the shade of a mulberry tree": Reconstructing Nature in Leonardo's Sala delle Asse

Leonardo da Vinci's painting of an intertwined arbor of trees in the Sala delle Asse, a large ground-floor room in the northern tower of Milan's Castello Sforzesco, is one of the least understood works in his celebrated oeuvre. Largely repainted in the early twentieth century, these wall paintings have been largely neglected by scholars; however, the current conservation work on the room provides the timely opportunity to revisit the iconography. This paper explores the varied uses of this room, and its resulting interpretations by the groups that occupied it. Whether as a backdrop for theatrical performances, hunting expeditions, or scientific debate, the fictive grove provided the setting for a range of lively activities at the Sforza court. The poetic and philosophical interests of the court will provide the interpretive lens through which we can better understand the perception of nature and landscape in the context of Renaissance Milan.

Jelle De Rock, *Ghent University*

Early Netherlandish Landscapes Revisited: Countryside Motives in Fifteenth- and Early Sixteenth-Century Altarpieces and Portraits

Early Netherlandish painting is renowned for its delicate and "realistic" background landscapes. Art historians tend to read these tranquil rural settings as spiritual evocations of the earthly paradise or the Marian *hortus conclusus*. However, while looking into the details of these landscapes, it becomes clear that they equally expressed a more secular, social ideal. Dotted with moated cities, castles, huntsmen, and doves, these stereotyped images of a "seigneurial countryside" were at least as much related to the mindset and representation strategy of the (portrayed) donor, as to the central religious narrative. This paper questions the widespread assumption that early Netherlandish panel painting was in essence a bourgeois art, characterized by a love of detail and a proximity to daily economic life. Rather, it demonstrates that many urban patrons of late medieval Flemish altarpieces gazed away from the city into a locus amoenus as a representation of the traditional social order.

10222
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Sutton Center

ARTS OF DISSIMULATION AND DISSENT II

Organizer and Chair: Julia Alexandra Siemon, *Columbia University*

Johannes von Müller, *Universität Basel*

The Cause of Rejection: Rethinking Gian Lorenzo Bernini's *Bust of Louis XIV*

This paper examines political idealism as expression of dissent. It proposes that Renaissance art and pieces that stand in its tradition included idealistic concepts that confronted their addressees with appeals by depicting states that differed from political reality. Consequently, these works provoked corresponding reactions — up to their rejection. Therefore, the paper shall reassess a case of rejection well-known to the history of art: Gian Lorenzo Bernini's *Bust of Louis XIV*. It shall be examined to what extent this work differs from political reality and whether it is an exception to its time or not. The paper will show that as modern beholders we have eventually to question common positivistic concepts of representation as dominant interpretations of premodern political iconography since these interpretations may have led us to underestimate the complex, multidimensional nature of Renaissance art.

Molly Harrington, *University of Maryland, College Park*

The "Superior Head" in Jeopardy: Orangist Propaganda in Nicolaes van Galen's Painting of a Legendary Beheading

In 1657, the small town of Hasselt in the Dutch province of Overijssel commissioned Nicolaes van Galen to paint *Count Willem III Presides over the Execution of the Dishonest Bailiff, 1336* for its council hall. While the legendary subject conjures Dutch patriotism and urges obedience to the law, the story of the dishonest bailiff also provided an outlet for Hasselt burgomasters to express their frustration during the "Stadholderless" period of the mid-seventeenth century. During this time, the powerful province of Holland sought political autonomy while smaller provinces like Overijssel yearned for a return to a single Stadholder from the House of Orange. I will argue that along with its surface message promoting honesty and just governance, the painting also relates to contemporary Orangist rhetoric and imagery. Van Galen conveyed both pro-stadholder message as well as a general distrust of political leaders; both views speak to Hasselt's powerless position in 1657.

Kevin Ingram, *Saint Louis University, Madrid Campus*

The Subtle Art of Protest: Velazquez's *Drunkards* and *Christ Contemplated by the Christian Soul*

In 1623 the Converso and covertly dissident Diego Velazquez entered the court of Philip IV, where the king's first minister, the Count-Duke of Olivares, was engaged in a program of moral, economic, and political reform, including the introduction of Portuguese Marrano businessmen into the court and the abolition of Spain's purity-of-blood laws. My paper examines two of Velazquez's early canvasses, *Christ and the Christian Soul* and *Los Borrachos* against the backdrop of Olivares's reforms and the tensions they created. Velazquez's art, I will argue, was influenced by his Converso-humanist background. Like other Converso humanists, he constructed his works (or many of them) for two publics — the "orthodox" general public, and "discreet" readers, a group of like-minded friends who would understand the hidden message.

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Second Floor

Sutton North

ANTIQUARIANISM AND PHILOLOGY I

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizers: William Stenhouse, *Yeshiva University*;
Ginette Vagenheim, *Université de Rouen*

Chair: William Stenhouse, *Yeshiva University*

Respondent: Anthony Grafton, *Princeton University*

Francesco de Angelis, *Columbia University*

War, Plunder, and the Rise of Antiquarianism in Ancient Greece

The paper discusses the treatise *On the Plunder of the Treasures in Delphi* by the Greek historian Theopompus (fourth century BCE). This work is only known to us thanks to a handful of quotations by other ancient authors and yet represents a crucial step in the development of antiquarian literature in ancient Greece. The paper analyzes the extant fragments, and assesses Theopompus's indebtedness to his predecessor Herodotus as well as his influence on later writers. It argues that traumatic events such as the looting of votives in sanctuaries played a key role in the rise of an awareness of the importance of artifacts as testimonies of the past.

Robert W. Gaston, *University of Melbourne*

Pirro Ligorio's Antiquarian Philology

Ligorio's antiquarian activity (ca. 1535–83) has been investigated chiefly in relation to the disciplines of classical archaeology and art and architectural history. Yet his philological labor in some forty manuscripts reveals an astonishing range for a painter and architect. We must measure Ligorio's textual aspirations against contemporary humanist philology, but also explore its rationale within mid-Cinquecento artisanal vernacular culture. Ligorio imitates humanist philology in his concern with Greek and Roman inscriptions, the critical use of manuscripts, and humanist editions of texts. Covertly, however, he suppresses debts to humanist friends, to humanist translations, and to humanist dictionaries. Ligorio's frequent preference for Greek historical and philosophical sources probably signals his desire to distance himself from the linguistic limitations of rival artists, notably Michelangelo and Vasari. He thus furnishes a vernacular variant of what Anthony Grafton has called the "moral language" of humanist philology.

Ginette Vagenheim, *Université de Rouen*

An Unexpected Source of Justus Lipsius's *De bibliothecis*: Fulvio Orsini's *Familiae Romanae*

In this paper I will consider two aspects of Fulvio Orsini's contribution to Renaissance antiquarianism. His *Familiae Romanae* exemplifies the antiquarian method already implemented in Ligorio's "Roman antiquities," which consists in the study of antiquities in the light of the literary sources and a rigorous textual criticism, based on the achievements of the most famous scholars of the sixteenth century. In fact, on the basis of a review of the manuscripts of Orsini's work, we can show that Antonio Agustín played a significant part in its creation. Orsini also contributed to the reemergence of antiquarian literature — *stricto sensu* — with his little-known treatise on Roman libraries (*De bibliothecis*) that in turn influenced Justus Lipsius so much that he made it the basis of his homonymus work, but placing it within the framework of a discussion about the public access to the private libraries.

10224
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Beekman

DIGITAL FLORENCE AND VENICE II: STREETS AND CITY IN MOTION

Organizer: Nicholas Terpstra, *University of Toronto*

Chair: Niall Atkinson, *University of Chicago*

Nicholas A. Eckstein, *University of Sydney*

The Prepositional City: An Eye-Level Mapping of Florentine Streets and Alleys in the Renaissance

Florentines did not give home addresses by street numbers, but said “I live behind the Servites,” “My house is at the corner of the Millstone,” or “I reside with my family next to Piero the baker.” My current survey of the Florentine Catasto tax census explores this “prepositional” relationship between Florentines and their urban environment. A quasi-geometric sense of belonging emerges especially in the Catasto’s lists of so-called *confini*, where householders identified their dwellings by reference to the properties, people, and physical features above, below, and beside them. The *confini* and other data allow us to map species of neighborhood not captured by other categories. This supplements the familiar bird’s-eye view of conventional cartography with a horizontal, eye-level perspective. We may thus begin to walk short distances with Florentines, and see what they saw in traversing the myriad overlapping and interlocking locales of their constantly evolving city.

Fabrizio Nevola, *University of Exeter*

Microstoria 2.0: The Hidden Florence SmartPhone App Project and the Geolocation of Spatial and Architectural History

The proliferation of smartphone technologies allows historians of all disciplines to experiment with the well-worn metaphor of the city as a text or palimpsest. GPS (global positioning system) enables the audio guide to be taken out into the city streets. This provides us with a powerful means for conducting new research and communicating with wider publics. The “spatial turn” that has been described for various areas of historical research can thus literally take on a kinetic dimension, so that as researchers we can experience the significance of movement and place (and communicate this to users). This paper discusses the research questions and methods behind the Hidden Florence app (see www.hiddenflorence.org), how the design process engages us in a close dialogue with the micro-histories of place, and what strategies can be adopted to expand out from the local to a wider narrative.

David C. Rosenthal, *University of Bath*

Inventing Giovanni: The Hidden Florence SmartPhone App Project and the Re-Creation of the Past

Smartphones, with GPS mapping, offer historians novel ways in which to convey in situ the deep connections between place, movement, and identity in the early modern city. The Hidden Florence app project is one example of how this can be achieved. It uses an invented character, Giovanni, who acts as a “contemporary” guide, a wool worker living in 1490. Through Giovanni’s perceptions, stories, and experiences, the user explores his neighborhood (Sant’ Ambrogio) and the city center, where he works in a textile workshop. This paper examines how historical scholarship has been deployed and interpreted to create this composite character and his world, as well as the issues associated with that. More broadly, it discusses the agendas in social and urban history that underpin the project and how the app is situated in relation to established touristic itineraries to Florence.

10225

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Rhineland North

RHETORIC AND THE EMOTIONS II

Sponsor: Rhetoric, RSA Discipline Group

Organizers: Peter Mack, *University of Warwick*;
Marjorie Curry Woods, *University of Texas at Austin*

Chair: Marjorie Curry Woods, *University of Texas at Austin*

Peter Mack, *University of Warwick*

The Emotions in Agricola and Catholic Sixteenth-Century Sermon Manuals

An increased attention to the study of the emotions, in comparison with previous Latin rhetoric textbooks, is one of the hallmarks of Renaissance rhetoric. In this paper I shall discuss the way in which Rudolph Agricola (1443–85) gave a new impetus to the rhetorical study of the emotions in his *De inventione dialectica* (completed 1479, first printed 1515) through the topics of invention and the analysis of classical Latin texts. I shall compare Agricola's approach with that taken in Catholic manuals on sermon composition, such as Erasmus's *Ecclesiastes* (1535), Agostino Valier's *De rhetorica ecclesiastica* (1574) and Nicolas Caussin's *Eloquettiae sacrae et humanae parallela Libri XVI* (1619).

Irina Alexandra Dumitrescu, *Freie Universität Berlin*

Terence and the Pedagogy of Emotions

The importance of Terence to Renaissance Latin pedagogy has long been noted, if often only in cursory fashion. He was recognized as a model of pure, eloquent Latin and influenced rhetorical writing in the classical tradition, and these qualities still appealed to humanist educators. However, his plays also provided teachers with a font of highly emotional language, which composers of Terentian *vulgaria* such as John Anwykyll and Nicholas Udall used to construct phrasebooks rich in dramatic passions and ripe for the writing of *ethopoeia*. My first goal in this talk is to show that many aspects of English colloquies and *vulgaria* seen to reflect historical schoolroom emotional life are in fact influenced by Terence and Terentian *florilegia*. Second, I will suggest that the deep history of Terentian influence on early Latin education explains some affective continuities between medieval and early modern colloquies noted by modern scholars.

Manfred E. Kraus, *Universität Tübingen*

Ut personarum omnium affectus imitari coneris: Emotions in Renaissance *Progymnasmata*

The *progymnasmata*, or preliminary exercises, according to Aphthonius form the pervasive basis of all Renaissance rhetoric and literacy. Among many other things, in these exercises students were instructed to develop proficiency in all kinds of styles, among them the expression of strong emotions. *Ethopoeia* in particular was a favorite training ground for emotional expressivity; but other exercises, such as commonplace, vituperation, and occasional description also joined in. Some Renaissance manuals also added consolation or amplification. By looking at the comments and scholia included in some of the earlier Renaissance translations and adaptations of Aphthonius (such as Alardus, Mosellanus, Lorch, Lullus, el Brocense, Rainolde, Camerarius, Mal-lara, etc.), their interpretations of terms such as pathos and ethos, and at their preferences in selecting significant examples (especially the prominence of pathetic *ethopoeiae* in female voices) the paper will try to assess the special role of emotions in *progymnasmata* within the context of Renaissance literacy

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Rhineland Center

VENICE, LAND AND SEA:
BETWEEN HISTORIOGRAPHY
AND RESEARCH II

Organizers: Alfredo Viggiano, *Università di Padova*;
Andrea Zannini, *University of Udine*

Chair: Monique E. O'Connell, *Wake Forest University*

Anna Bellavitis, *Université de Rouen*

Gender and Family in Renaissance Venice

The topics of women's and gender history became relevant in the historiographical researches about Venice since the articles of Stanley Chojnacki focusing on women's and men's roles in the patrician family. Recent research has addressed the topics of work, religion, patterns of transmission, everyday life, family, and gender roles according to social classes. Our knowledge about gender roles and women's and men's lives in early modern Venice took advantage of the dialogue with other disciplines, and especially anthropology and the history of law and justice. The most interesting developments in research that seem quite promising for the future, and that I will develop in my paper, concern the (possible) relation between the Venetian political system and the gender roles, and the comparison with other cities, beyond the traditional comparison and opposition between Florence and Venice.

Matteo Casini, *Suffolk University*

Venezia Quattrocento: Two Recent Books and a Few Ideas

The fifteenth century in Venice has been the object of extensive recent studies, two of which are particularly significant, Ennio Concina's *Tempo Novo* (2006) and Dennis Romano's *The Likeness of Venice* (2007). With different targets and approaches — but also with ground in common — these two books consider the “long century” from the late 1300s to early 1500s, examining the fundamental transition that the “Most Serene” Republic underwent between medieval times and the Renaissance. The paper will confront the results of the two studies with other recent contributions and with my personal work on sources of the same period. A basic question is how and why the Quattrocento was a true “Tempo Novo,” or instead the complex result of the blending of tradition and innovation that often has been a classical feature of the Venetian civilization

Alfredo Viggiano, *Università di Padova*

The Invention of a Capital City: Venezia 1420–1530

This paper will try to consider the principal moments of Venetian political and constitutional history by emphasizing lines of research and working hypotheses that have emerged in the confrontation between the central points of the “classical” historiography between the 1950s and 1980s — the form of institutions, their development, their conscious dialectic, the formation of personnel, republican ideology — and the most recent proposals. I would like to underline the following issues as central: first, the specific attention to the stability and metamorphoses of the idiom of “republican patriotism”; and, second, the study of the history of Venice and its political class as a site of complex mediations between external and internal, between the affirmation of an “anthropological” difference between the inhabitants of the *terraferma* and the maritime colonies on the one hand, and the *mésalliances* and hybridizations on the other.

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Fourth Floor
Holland

IBERIAN ENCOUNTERS IN AFRICA AND THE NEW WORLD: NODES AND NETWORKS II

Sponsor: Renaissances: Early Modern Literary Studies at Stanford University

Organizers: Cammy Brothers, *University of Virginia*;
Roland Greene, *Stanford University*

Chair: Cammy Brothers, *University of Virginia*

Respondent: Roland Greene, *Stanford University*

Sara Ryu, *Yale University*

Typologies of Antiquity in Mexico-Tenochtitlan

This paper considers how buildings and artifacts in the colonial New World participate in a network of early modern ideas about pagan antiquity across time and space. The first case study argues that Santa María la Redonda, an indigenous barrio church in the capital of New Spain, posits a typological link with an authoritative model in Rome, the Pantheon. Less a replica than an evocation of the reconsecrated pagan temple, the church employs strategies such as labeling and layout to appropriate the paradigmatic status of the rotunda. The second study discusses the mounting of the rediscovered Aztec Calendar Stone on the Metropolitan Cathedral façade in 1791, which produced an unprecedented visual ensemble proclaiming a Mexican antiquity. While the Calendar Stone came to be viewed in light of recent excavations at Herculaneum and Pompeii, this paper proposes that the crucial comparison lies with the 1506 rediscovery of the Laocoön in Rome.

Anna More, *Universidade de Brasília*

Jesuit Networks and African Slavery in the Early Iberian Atlantic

Focusing on Alonso de Sandoval's *De Instauranda Aethiopia Salute* (1627, 1647), this paper explores the material and institutional conditions that marked one of the most important commentaries on the African slave trade in the first half of the seventeenth century. A Jesuit missionary in the slave port of Cartagena de Indias, Sandoval based his natural history of Africa on an eclectic array of sources, including Jesuit reports, Portuguese chronicles, and the testimony of slaves themselves. By reading the revisions of the 1647 edition in light of the particular conditions of Jesuit writing, the paper examines the interplay between religious and economic motives that contributed to the collection, selection, and repression of sources on the slave trade. Theoretically, it will argue for approaching the archive of early modern publications, especially those written from or about the frontiers of European expansion, as an active contributor to the formation of ideologies.

Byron Ellsworth Hamann, *Ohio State University*

Mapping Circulations

How do we imagine the circulations of objects in the early modern world? How have scholars from various disciplines visualized these circulations in both prose and drafted maps? What can attention to the narration and plotting of circulatory routes reveal about the strengths and limitations of our models of early modern material exchange? Interrogating textual metaphors of networks, canals, and train stations (Gell, Latour, Morrison), classic maps of early modern trade routes (from recent interests in the Manila galleon trade, to the Atlantic Triangle Trade and its critics, their potential relations to classic anthropological mappings of trade routes), and the boom in oceanic histories from the mid-2000s on, this paper investigates the extent to which our dominant models of circulation privilege binary here-there, there-here structures, and then ends by discussing the challenges of mapping more entangled networks of material circulations that cross both space and time.

10228
Hilton
Fourth Floor
Harlem

ART, POLITICS, AND PROPHECY IN SAVONAROLA'S FLORENCE

Organizer: Lisa Vitale, *Southern Connecticut State University*

Chair: Pina Palma, *Southern Connecticut State University*

Luigi Lazzerini, *Independent Scholar*

Savonarola: Prophecy and Theology

While prophecy is currently considered the category through which to interpret Savonarola's religious activity, there is no specific attention drawn to the theological aspects of Savonarola's thought. Savonarola's theological vision is considered unoriginal and inspired by Thomism; I suggest that Savonarola's theology is an original construction based essentially on the dialectic between sin and mercy, inspired by Pauline and Augustinian sources. In my opinion this theology, defined as a theology of the miserere, was developed by Savonarola at the beginning of his preaching activity in Florence in 1492, particularly in the preaching cycles on the First Letter of Saint John and in short treatises such as the *Trattato dell'Umiltà*. This original theological vision of Fra Girolamo was recovered by the friar's comments on the Psalms 30 and 50, written during imprisonment. The miserere theology became, after Savonarola's death, the main source of inspiration for Italian Evangelical circles.

Trinity Martinez, *CUNY, The Graduate Center*

The Prophet and the Poet: "God's Soldier" Recruits Angelo Poliziano

Fra Girolamo Savonarola returned to Florence in 1490 with a renewed sense of purpose and a polished set of oratory skills. One by one, Florentines were drawn to his pulpit searching for spiritual guidance. This paper will investigate Savonarola's influence on humanist scholar Angelo Poliziano. A renowned literary figure, Poliziano also acted as artistic advisor within Lorenzo de' Medici's circle. Like many others, he fell under Savonarola's hypnotic spell; consequently, Poliziano took the vows of a Dominican lay brother just days before his death in 1494. How did Poliziano's adherence to Savonarola's sermons of prophecy and reform affect his own lifestyle and his role as artistic advisor? To what extent did he advocate Savonarola's rigorous guidelines for morality and salvation with regard to art and cultural reform? This paper hopes to provide insight into the last period of Poliziano's life as an avid supporter of Savonarola's "vision of renewal."

Lisa Vitale, *Southern Connecticut State University*

Savonarola as Michelangelo's Muse

In the forward to the *Selected Writings of Girolamo Savonarola: Religion and Politics, 1490–1498*, Giuseppe Mazzotta states that Savonarola "was well aware of the creative, deeply subversive powers of the imagination and, specifically, of the religious and prophetic imagination. He thought of himself as, and was, a preacher-prophet" (xi). This preacher-prophet became, in his turn, an unlikely source of inspiration for artists, in particular, for Michelangelo in his later years. This paper seeks to explore Savonarolan aesthetics, often misunderstood in the context of the Bonfire of the Vanities, and the great impact Savonarola the prophet had on the poetry and sculpture of Michelangelo.

10229
Hilton
Fourth Floor
Midtown

THE INTELLECTUAL MILIEUS OF RENAISSANCE SPANISH ARTISTS

Sponsor: Hispanic Literature, RSA Discipline Group

Organizers: Laura R. Bass, *Brown University*;
David A. Boruchoff, *McGill University*

Chair: Laura R. Bass, *Brown University*

Tanya J. Tiffany, *University of Wisconsin-Milwaukee*

Artistic Fame and Religious Devotion in the Writings of a Spanish Painter and Nun

This paper focuses on the intellectual and sacred frameworks of writings by the painter and Poor Clare, Estefanía de la Encarnación (ca. 1597–1665). Before taking holy orders, Estefanía enjoyed close connections to artistic circles in her native Madrid, and her autobiography demonstrates her engagement with early modern discourse on painting. Like other painters, Estefanía described her artistic vocation in terms of worldly fame, inborn talent, and divine inspiration. At the same time, however, she revealed her participation in conventual culture and adherence to the conventions of nuns' autobiographies by emphasizing her humble acceptance of a higher religious calling. Elucidating the tensions felt by nuns in negotiating the sacred and secular, Estefanía characterized her practice of painting as both holy and dangerous. She glorified Christ and the saints by painting their images, but she perceived her thirst for artistic renown as a perilous diversion from the contemplative milieu of the convent.

Maria Vitagliano, *CUNY, The Graduate Center*

Poet among Painters, Painter among Poets: Luis de Góngora and the Artistic Milieus of Renaissance Spain

Luis de Góngora's visually powerful poems, *The Fable of Polyphemus and Galatea* (1612) and *The Solitudes* (1613), have inspired comparisons to painting ever since they first appeared at the Court of Philip III. Góngora pertained to a vibrant international milieu that included prominent painters, art theorists, and patrons, and frequented important sites of artistic production and literary-artistic exchange, such as the Madrid court, the academy of Francisco Pacheco in Seville, and that of El Greco in Toledo. This paper examines the interactions among these cultural spheres, including the circulation of theoretical writings on art in both printed and manuscript form, in an attempt to shed light on visual arts discourses embedded in Góngora's poetry (particularly in *Polifemo* and the moment of visual exchange between Galatea and Acis) and on the way in which Góngora appropriates elements of late Renaissance art theory to innovate upon a traditional Neoplatonic literary paradigm.

Lisandra Estevez, *Winston-Salem State University*

Jusepe de Ribera and the Poets of the Accademia degli Oziosi

In his celebrated etching of *The Poet* (ca. 1620–21), the Spanish-Neapolitan artist Jusepe de Ribera pictured a brooding intellectual consumed by his thoughts and tribulations, perhaps reflecting Ribera's own meditation on the poetics of painting. In parallel fashion, the poets of the Accademia degli Oziosi (Academy of Idlers) lauded Ribera's exceptional talent as a colorist, and "painted" erudite portraits of him. Examples include Girolamo Fontanella's "Ritratto di S. Girolamo del Cavalier Gioseppe Riviera" in his *Nove cieli* (1646), and Giuseppe Campanile's praise for Ribera as the "Spanish Zeuxis" in his ode "Si celebra il Pennello di Giuseppe di Rivera" (1666). This paper reads these poems in the context of Ribera's art to provide greater insight into the painter's ties to Neapolitan viceregal intellectual and literary circles and into the critical reception of his art.

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

Devotion, Politics, and Literature: The Membership and Literary Activities of Writers in *Congregaciones de esclavos* in Seventeenth-Century Madrid

Congregaciones de esclavos, or *esclavitudes*, developed in Madrid at the beginning of the seventeenth century as a new model of religious confraternity promoted by the

nobility and courtesan elites. These organisms played an important role in the renewal of lay spirituality and the display of confessional religion. Some were founded with the specific aim of repairing the alleged atrocities suffered by Catholic symbols at the hands of Protestants and Jews. They also sponsored literary competitions within their festivals, which had a strong appeal to established poets and amateurs. The confraternity's "slaves" to the Virgin, Jesus Christ, and the Eucharist included poets and writers such as Lope de Vega, Cervantes, Salas Barbadillo, and Quevedo. This paper explores the presence of writers in these seventeenth-century confraternities and specifically studies sonnets, romances, enigmas, glosses, and *jeroglíficos* that promoted an anti-Protestant and anti-Semitic culture.

10230

Hilton

Fourth Floor

Hudson

HUMANIST STUDIES II

Chair: Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Robert T. Kendrick, *Gustavus Adolphus College*

Achilles's Spit: Poliziano's *Ambra* and the Place of Greek in Humanist Style

Angelo Poliziano's repeated attacks on the proponents of a strict Ciceronian Latin as the only acceptable humanist Latin served his own poetic ideal, what Perrine Galand-Hallyn identifies as his *varietas*, or eclectic imitation. His pursuit of *varietas* fueled Poliziano's philological research into the ancient Greek canon, research valuable in itself in its recovery of a largely alien, ancient culture and valuable as the source of his poetry's intertexts. Poliziano's *Ambra* (1485), the poetic prologue to his course on Homer, exemplifies how philology and poetry informed each other in Poliziano's practice, another blow in his battle against strict Ciceronians. Drawing closely on Callimachus's *Bath of Pallas*, Poliziano's central image — Achilles spitting the power of prophecy into Homer's mouth to compensate for his blindness — argues persuasively for the stylistic value of the non-Ciceronian and the crucial place of Greek studies, and even its homoerotic content in humanist texts.

Bianca Morganti, *Universidade Federal de São Paulo*

Petrarch's Defense of Poetry and Cicero's *Pro Archia*

In the first book of his *Invective contra medicum* Petrarch is quick to rebut his opponent's accusations against the poet and his poetry. To defend his *doctrina poetica* he uses some arguments taken from the Ciceronian *Pro Archia* and — remodeling old ideas — links them with the concepts of poetry as allegory and the poet as *theologus*. While he sees poetry as a form of rational knowledge, he casts disrepute on the medical occupation, the argument and consequently on the character of his opponent. My paper will analyze how Petrarch reads and interprets *Pro Archia*, what kind of poetry he wished to see defended.

David M. Posner, *Loyola University Chicago*

The Space of the Sublime: The Aesthetics of the Literary Fragment in the Renaissance
In the Renaissance project of the recovery of classical antiquity, the fundamental unit is perforce the fragment, whether physical or textual. Fragments engender a broad spectrum of responses, from the mournfully elegiac (the episode of the Macraeons in the *Quart Livre* of Rabelais) to the ruthlessly dismissive (Bacon in the *Advancement of Learning*). What these responses share, however, is a sense that the fragment creates opportunity, in that it leaves a space to be filled. And yet there remains a sense that the space is unfillable, that there will always be something beyond what is sayable or representable. The fragment, then, engenders this space of the sublime, which I propose to examine in Rabelais, Bacon, the *Essais* of Montaigne, and the *Cinque Canti* of Ariosto.

10231
Hilton
Fourth Floor
New York

**BEYOND *DISEGNO*: NEW STUDIES IN
EARLY MODERN ITALIAN DRAWING,
1450–1700 II: DRAFTSMEN IN THE
MARGINS**

Organizers: Giada Damen, *Princeton University Art Museum*;
Laura Giles, *Princeton University*;
Lia Markey, *Princeton University*

Chair: Lia Markey, *Princeton University*

Mary Vaccaro, *University of Texas at Arlington*

Drawing in the Margins: Two Unpublished Sheets by Lelio Orsi and Biagio Pupini

The concept of *disegno*, loosely translatable as design and considered to be the foundation of all visual arts, was almost invariably identified with Tuscan-Roman art in sixteenth-century theory. Giorgio Vasari (1568) repeatedly bemoaned its neglect among artists living outside of Central Italy and recounted how one artist (Benvenuto Tisi, called Garofalo, 1481–1559), upon arriving in Rome, cursed the style of Northern Italy and resolved to “unlearn” it in order to learn properly how to draw. The range of technique and inventive possibility in drawings by Northern Italian artists challenges the normative priority of Tuscan-Roman practice. Draftsmen in the supposed periphery did not always or necessarily follow procedures common in Central Italy. My paper will present two studies for ornament by the Northern Italian artists Lelio Orsi (1508/11–87) and Biagio Pupini (fl. 1511–51), respectively, both of whom were prolific draftsmen, to consider the phenomenon and its implications.

Lucia Tantardini, *University of Cambridge*

Beyond Workshop Boundaries: The Luini and the Procaccini

My paper will explore the interrelations between the workshops of the brothers Luini and the brothers Procaccini in late sixteenth-century Milan. Milanese draftsmanship of the Cinquecento still remains an understudied and underappreciated subject area and the processes of collaboration and competition between these workshops, two of the most important in the city, have eluded even the best informed experts in the field of old master drawings. Through comparative analyses of selected works from the oeuvre of Aurelio and Giovan Pietro Luini on the one hand, and Camillo and Giulio Cesare Procaccini on the other, I aim to clarify their reciprocal influences, their workshop collaborations, and the effects of these on their art.

Laura Giles, *Princeton University*

Paragone on Paper: Pasquale Ottino's Draftsmanship

Between around 1590 and 1630, several Veronese artists, including Pasquale Ottino (1578–1630), were much in demand for their paintings on a lustrous black marble, called *paragone*. A little-known study by Ottino for one of these — the *Resurrection of Lazarus* (Galleria Borghese) reveals a compelling intersection between his draftsmanship and the locally quarried stone.

10232
Hilton
Fourth Floor
Lincoln

**INTERPRETING THE RENAISSANCE
AS “COMPETITIVE CULTURE”: IDEAS,
PRACTICES, AND PERCEPTIONS**

Organizer: Christian Stefan Jaser, *Humboldt-Universität zu Berlin*

Chair: Patrick Baker, *Humboldt-Universität zu Berlin*

Johannes Helmrath, *Humboldt-Universität zu Berlin*

Humanist Invectives and Their Intellectual and Social Functions

Humanist invectives constitute a special field of intellectual agon within a small, well-defined elite group. But do they differ from the tradition of medieval invectives? When we read, for example, the juicy, obscene insults or the Plautine parts of Poggio's

and Valla's invectives, we feel like the spectators of a grand joke. And that's the case, at least partially. On the other hand, we are confronted with voluminous invectives, like those by Valla and Facio, that revolve around the art of writing history or the nature of correct or elegant Latin style. Thus the most important issues (for the humanists) get negotiated in a theatrical, polemical manner. Furthermore, invectives serve a social function, establishing the boundaries of the humanist elite (corona) by excluding and including specific individuals and practices. Ultimately, invective is the inverse of the humanist cult of friendship.

Marika Barbara Bacsoka, *Humboldt-Universität zu Berlin*

The Competing Practices of Scholarship: Setting Boundaries in Scholastic and Renaissance Dialogues

Who is a true scholar and who is not? There can be no doubt that this simple question is one of the most disputed points in intellectual struggles. Many academic practices that we now consider clearly shaped and well established had first to be named, developed, and negotiated by medieval and Renaissance authors in numerous methodological controversies. This battle over "scientific objectivation" took place in a highly competitive culture of knowledge, in the Renaissances of the twelfth and fifteenth centuries. By examining and comparing high medieval with Renaissance dialogues, this paper aims to redelineate scholarly practices, highlighting what and especially whom Ermolao Barbaro (1485), Adelard of Bath (1121), and John of Salisbury (ca. 1159) considered unscholarly. I will argue that scholarly competition is one of the key arenas for understanding intellectual activity and that competitive rhetoric is not just mere form; rather disputations and dialogues redefine boundaries within oratorical contests.

Christian Stefan Jaser, *Humboldt-Universität zu Berlin*

Mens and Corpus: Humanist Culture and Urban Sport Competitions in Fifteenth-Century Florence

Fifteenth-century Florence can in many regards be seen as a laboratory for competitive self-expression. Due to relatively volatile political and economic structures, this "great market of fame" (Jacob Burckhardt) encompassed long-standing familial rivalries, the *paragone* of arts and artists, as well as practices of *aemulatio* on the part of the humanists. Consequently, humanist pedagogues like Pier Paolo Vergerio and Leon Battista Alberti advocated the cultural value of sport contests as a means for mental recreation, physical fitness, and social advancement. This notion cannot be interpreted as a simple reminiscence of ancient, physical agon. Rather, it reflects a contemporary urban sport culture that, in Florence and elsewhere, involved jousts, *calcio*, and the *concorrentia* of *palio* racing. This paper will discuss these communal events as a genuine "competitive culture" that molded perceptions of social, political, and economic hierarchies and entailed the monetization of physical performance through betting.

10233

Hilton

Fourth Floor

Green

DIPLOMATIC WRITING: REFLECTING ON FOREIGN POLICY IN THE SEVENTEENTH CENTURY

Organizer: Nathalie E. Rivere de Carles, *Université de Toulouse II-Le Mirail*

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

Frederic Herrmann, *Université Lumière Lyon 2*

Milton as Ambassador: Self-Reinvention and the Status of His "State Papers" within the Republican Canon

John Milton's tenure as Secretary for Foreign Languages during the 1650s resulted in the production of a substantial number of government materials, mainly correspondence with foreign powers, which show that Milton was not merely a scribe or translator for the young English Republic but could also be seen as taking on an ambassadorial role for the regime. The issue as to whether Milton himself penned every single one of those documents remains a vexed one, but it is connected

to his attempt to publish a selection of them after the Restoration. Milton forging his own literary canon can thus be viewed as an act of political significance, beyond the mere celebration of his “Latin style” that such a publication potentially offered, and this paper will examine how this body of work fits within the context of his 1650s republican writings and their intention to defend the English Republic abroad.

Nathalie E. Rivere de Carles, *Université de Toulouse II-Le Mirail*

Questioning Solitary and Shared Principality in Diplomatic Affairs in Seventeenth-Century European Drama

Through plays such as *Hamlet*, *Measure for Measure*, *A Game at Chess*, and poems like “To Sir Henry Wotton at his going ambassador to Venice”, William Shakespeare, Thomas Middleton, and John Donne all offer a very public look at the secrecy and the complexity of the roles of both principals and diplomatic agents in seventeenth-century politics. Such literary reflectors will be analyzed in the perspective of the positions of Grotius, Macchiavelli, Callieres, and Richelieu on the definition of a flexible framework for diplomatic activity and roles. These theoretical dialogues between fiction and philosophy will mirror the choice between a republican or a monarchic system of government and its influence on the management of geopolitical activity. The paper will also investigate dual figures like Dirk Rodenburg who superimposed literature and diplomacy through their translating activities and deepened a new form of diplomatic activity away from their principals.

Stephane Miglierina, *Université Paris-Sorbonne*

Delimitation of Diplomatic Spaces: Jurisdictional Conflicts and Triumphal Entries in Spanish Milan of the Counter-Reformation

The figure of Juan Fernández de Velasco, Duke of Frias (1550–1613), governor of Milan, the representative of the Spanish Crown in Lombardy, questions the link between diplomatic office and cultural development in Milan, in the bellicose era of the Counter-Reformation. His involvement in judicial disputes with both local civil and ecclesiastical Borromean institutions, his role in the organization of festivities for the wedding of Margaret of Austria in 1598, and his regulation of the conditions of theatrical performances raise the issue of what relationship such a diplomatic agent entertains with central power within this endogenous context. Far from being a *stricto sensu* ambassador, as he is the de facto ruler of Milan, the governor is not least the organizer of the intermediate places, those specific to ambassadors — the street, the square, the theater, the masquerades — and he thus constructs, composes, and frames the meaning of such a political urban geography.

10234

Hilton

Fourth Floor

Hilton Boardroom

HONORING LIANA DE GIROLAMI CHENEY II: “DIVINE DARKNESS”: MESSAGES IN STAINED GLASS

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer and Chair: Tina Waldeier Bizzarro, *Rosemont College*

Bethany Farrell, *Temple University, Tyler School of Art*

Gems for Her Crown: The Stained Glass Drum Oculi of Santa Maria del Fiore

For the prominent position in the drum of Santa Maria del Fiore’s cupola, the *Arte della lana*, commissioned four artists — Donatello, Uccello, Ghiberti, and Castagno — to design cartoons for eight stained glass oculi between 1434 and 1444. Although the windows have been individually analyzed, they have rarely received more than cursory studies as a whole. This paper articulates the role of the windows and demonstrates the patrons’ desire to reinforce Mary in her role as Queen of Heaven and Florence. An investigation of the extant documents emphasizes the significance of the east-end oculi, where Donatello’s *Coronation of the Virgin* window acts together with Ghiberti’s tribune windows as focal point and decoration for the high altar of the choir. The remaining corona windows play a subsidiary role in the decoration of the drum. Together, these oculi manifest the contemporary liturgical and political use of the Duomo.

Ellen Konowitz, *SUNY, New Paltz*

Renaissance Typology: A Stained Glass Cycle by Dirk Vellert, Reconstructed

Netherlandish glass designer Dirk Vellert was active in Antwerp from circa 1511 to 1547. His windows, dateable from the late 1530s to the mid-1540s and now dispersed in collections in New York and England, form a typological cycle of Old and New Testament subjects — a format more typically associated with medieval art and claimed, by some art historians, to have lost significance in the Renaissance. The typological formula was particularly important for the medium of stained glass, and it continued to be used in sixteenth-century glass design. This paper places Vellert's reconstructed cycle within the context of other sixteenth-century typological windows, including the monumental program at King's College, Cambridge, installed by Henry VIII. The typological formula's significance, during this period of religious instability in Northern Europe, is examined.

Jennifer Bates Ehlert, *Harvard University*

Manibus O Date Lilia Plenis: Dante and the Boston Brahmin in the Stained Glass

of Sarah Wyman Whitman

Bostonian artist Sarah Wyman Whitman (1842–1904) admired the writings of Dante and studied his works throughout her life. Whitman's admiration for Dante can be seen in several windows she designed for members of Boston's highest social circles. Using both Dante's text and verdant symbolism, her windows invoke Renaissance beauty while also reflecting the tastes of her associates who saw Boston as a "new Florence." This paper will explore Whitman's use of Dante's symbolism and Renaissance ideals in her windows, as well as touch upon the lives and social interests of the windows' patrons.

10235

Hilton

Fourth Floor

East

NEW TRENDS IN THE HISTORY OF SCIENCE, MEDICINE, AND TECHNOLOGY I

Sponsor: History of Medicine and Science, RSA Discipline Group

Organizer: Monica Azzolini, *University of Edinburgh*

Chair: Monica Calabritto, *CUNY, Hunter College*

Jennie M. Votava, *Allegheny College*

"With a False Plague, and Fained Vrinall": Sensory Hierarchies and the Early Modern Uroscopic Imagination

Uroscopy (the visual, olfactory, and gustatory evaluation of a patient's urine) is an underexplored practice of early medicine with crucial implications for the history of medical and sensory science. The increasingly derogatory view of uroscopy after the sixteenth century can be traced to the method's uncertainty; the threat to physicians' professional authority in its use by less educated practitioners; its Arabic origins; and, especially, its association with the "lower," excremental, often feminized senses. With new readings of medically focused scenes in two seventeenth-century plays — Tomkiss's *Lingua, or the Combat of the Tongue and the Five Senses for Superiority* and Middleton's *The Changeling* — I will show how drama engaged in contemporary debates about uroscopy by pitting vision against the "lowest" sense of touch. Thus the stage revised typical sensory as well as gender hierarchies in order to challenge the privileged status of vision in an emerging medical empiricism.

Dario Tessicini, *University of Durham*

The Comet and the Plague: Medical and Astrological Pamphlets in Early Modern Venice

This paper addresses the issue of the diffusion of scientific knowledge through the medium of pamphlets, fliers, and other occasional publications. The case studies will be mainly drawn from the spate of medical and astrological writings that flooded the Venetian bookmarket in the wake of the plague of 1576 and of the comet of the following year. These texts range from short polemical discourses and satirical dialogues to poetical components in Latin and single-sheet posters.

Through an analysis of the content, function, genre, and modes of circulation of these publications, the aim of this paper will be to provide further considerations on the integration between different histories of science (such as medicine and astrology), the history of the book and cultural history.

Sarah-Maria Schober, *Universität Basel*

Medical Sites, Social Sites: Basel Physicians and Their Social Entanglement within and beyond Medicine

In recent years physicians have been examined as actors in a broad medical marketplace. Still underestimated are, however, their relations exceeding the medical world. Do they form a group in the not yet professionalized and functionalized early modern society? Yes, they do, but this subcommunity is accompanied by various group-building processes connected with but exceeding the medical sphere. This paper examines the social positioning of physicians in Basel around 1580 by emphasizing the physicians' contacts with nobles in the upper-Rhine region as well as their engagement within the urban political and academic elite. To understand these processes of male bonding and interaction better, different social sites are analyzed. This involves a multitude of more or less fixed places, like the households of single scholars, the baths in the region, anatomical events, but also the protagonists' printed works with their paratexts, dedications, and handwritten marginal notes.

10236

Warwick

Lobby Level

Davies

HEROIC COUPLES: CO-RULERSHIP IN TEXT AND IMAGE IN EARLY MODERN ITALY AND FRANCE

Organizer: Melissa Swain, *New York University*

Chair: Sarah Cockram, *University of Edinburgh*

Melissa Swain, *New York University*

Co-Rulership and Dynastic Continuity in Piero della Francesca's Montefeltro Diptych

The figure of the "heroic couple" provides entrée into the critically understudied realm of complementary conjugal rule in Quattrocento court culture. The informal political arrangement of co-rulership, which positioned female consorts as primary rulers in times of necessity, served to strengthen husbands' and sons' claims to continued rule. Piero della Francesca's extraordinary double portrait of Federico da Montefeltro and Battista Sforza (1472) emblemizes this co-rulerly ideal. The painting's visual program of mutually enriching figures points to the evolution of a new decorum of dynastic consort, in which Battista's achievements as a rhetorician are articulated in dialogue with her husband's own image as active ruler and humanist prince. The work's strictly gendered ethos is synecdochic of a broader ideation of mutual political, economic, and dynastic fidelity that found currency in the real-world practice of shared stewardship. My reading examines how this relationship was crafted and communicated in literary and artistic cultural texts.

Eleonora Stoppino, *University of Illinois at Urbana-Champaign*

Sol perché casta visse: Isabella d'Este Reads Ulysses

This paper explores the controversial role of Ulysses in sixteenth-century chivalric literature, in particular in Ariosto's *Orlando furioso*, and the character's role in the representation of political power. In Ariosto's *Furioso*, Ulysses rarely appears, generally as a term of comparison for strong heroes, and these mentions could just be ornamental references to the classical myth. But among the few direct references to the Homeric character, the most intriguing is the one attributed to Isabella d'Este, *marchesana* of Mantua. In this passage, the Homeric hero finds himself at the center of a debate on the worth of women. How did the *factor fandi* of the Homeric poems become the alter ego of the chaste woman? The reconfiguration of the couple Penelope/Ulysses, in turn, casts new light on the historical couple Isabella/Francesco, at the center, I argue, of a new Ariostian attempt at representing political power in the hands of women.

Kathrina Ann LaPorta, *New York University*

Corrupting the Bosom of the State: The Regencies of Catherine and Marie de' Medici
This paper analyzes the black legend constructed around the figures of Catherine and Marie de' Medici in the sixteenth and seventeenth centuries. Although the Salic Law prevented females from ascending to the French throne, Catherine and Marie served as queen regent while their sons were too young to reign. Both faced a divided French state and a hostile political environment. The massacre of Protestants on Bartholomew's Day unleashed a polemical assault vilifying Catherine for having usurped and corrupted the crown. Forty years later, Marie de' Medici faced vicious slander during her conflict with the nobility and with Louis XIII himself. Denouncing the Medicis for their Machiavellian governance and Florentine roots, the black legend casts both regents and their sons as anti-heroic couples who invert traditional gender hierarchies. By examining anti-Medici depictions in pamphlets and visual representations, my paper assesses the extraordinary backlash produced by Italian and feminine rule in France.

10237
Warwick
Second Floor
Sussex

CAVENDISH II: MEDICINE AND NATURAL PHILOSOPHY

Sponsor: International Margaret Cavendish Society

Organizers: James B. Fitzmaurice, *University of Sheffield*;
Lisa Walters, *University of Ghent*

Chair: Mary Baine Campbell, *Brandeis University*

Respondent: Claire Gheeraert-Graffeuille, *Université de Rouen*

Edith Snook, *University of New Brunswick*

Margaret Cavendish, Recipes, and the Theory and Practice of Medicine in Early Modern England

Cavendish's interest in natural philosophy has inspired wide-ranging scholarly interest. Yet, her medical thinking, a subset of that field, has received little attention, even though *Philosophical and Physical Opinions*, *The Worlds Olio*, *Grounds of Natural Philosophy*, and *Observations upon Experimental Philosophy* variously examine sicknesses, cures (including Galenic and chemical medicine), physiology, and physicians' learning. This paper will consider how in her prose and in selected poetry in *Poems and Fancies*, Cavendish engages the medical thinking of her male contemporaries and the rhetoric of the recipe, the core literary form of domestic medicine — commonly used and valued by women and informed by experience — learned and commercial medicine, and social networks. The paper's investigation of Cavendish's attention to an intellectual culture in which women participated, as well as to male thinkers to whom she is more often compared, highlights her response to the gendered condition of early modern medical discourse.

Lisa Walters, *University of Ghent*

Gender, Medicine, and Renaissance Bodies in Margaret Cavendish's *Philosophical Letters* (1664)

During the early modern period, medical theories of the body tended to reinforce gendered hierarchies and naturalized early modern notions of sexual difference. These understandings of medicine either directly or implicitly situated women and femininity as passive, incomplete, irrational, and impure. Such assumptions reinforced beliefs that women should be silent, obedient, and chaste, and were unfit for positions of power or intellectual rigor. This paper will argue that Cavendish in her philosophical treatises, particularly *Philosophical Letters*, articulates a natural philosophy that appropriates, critiques, and revises certain influential early modern medical theories of the body. Cavendish's theory of nature disrupts cultural signifiers that shaped early modern medical understandings of body and

corporeality, and their corresponding gender ideologies that directly or implicitly defined women's bodies or femininity as incomplete or deficient.

Marie E. Hause, *Florida State University*

"Her Severall Fancies": The Shared Matter of Cavendish's *Poems, and Fancies* and *Philosophicall Fancies*

The scientific and philosophic content of Margaret Cavendish's *Poems, and Fancies*, (1653) has long been a subject of scholarship. However, few have recognized that Cavendish's *Philosophicall Fancies* (1653), published at the same time and later reprinted as the first part of her *Philosophical and Physical Opinions* (1655), serves as a companion volume for her collection of poetry. In this paper, I provide examples of the benefit of a paired reading of these two works for our understanding of the poetic sequence on Nature's house in *Poems, and Fancies*, which explores the motions of matter described in *Philosophicall Fancies*, and for the fairy poems, which supplement the description of rational spirits in *Philosophicall Fancies*. I argue that reading *Philosophicall Fancies* together with *Poems, and Fancies* provides a complementary view of the scientific content of the two, illuminating both.

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Second Floor
Essex

SIDNEY II: ROUNDTABLE ON SIDNEY EDITIONS

Sponsor: International Sidney Society

Organizers: Joseph Black, *University of Massachusetts Amherst*;
Margaret Hannay, *Siena College*

Chair: Lisa Celovsky, *Suffolk University*

Discussants: Joseph Black, *University of Massachusetts Amherst*;
Hannah Crumme, *King's College London*;
Margaret Hannay, *Siena College*;
Roger J. P. Kuin, *York University*;
Steven W. May, *Emory University*

The past fifty years have seen an unprecedented collection of scholarly Sidney editions. Beginning with William Ringler's edition of Philip's *Poems* in 1962, it included Van Dorsten and Duncan-Jones' *Miscellaneous Prose* and Robertson's *Old Arcadia*, both in 1973, Skretkowicz' *New Arcadia* in 1987, and Kuin's *Correspondence* in 2012. Mary Sidney received Hannay's edition of her *Collected Works* in 1998; Robert had Croft's edition of his *Poems* in 1984 and the Hannay, Kinnamon and Brennan edition of his and his wife Barbara's *Correspondence* in 2005; and Mary Wroth, Roberts' edition of her *Poems* in 1992 and of the first part of the *Urania* in 1995, and the second part of the *Urania* by Roberts, Gossett and Mueller in 1999. To this we may add the Black-Warkentin *Sidney Library Catalogue* now in press. The present roundtable will review this rich harvest, discussing its methods, its discoveries and its lessons.

10239
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Second Floor
Kent

PERFORMATIVE LITERARY
CULTURE II: POETIC AND MUSICAL
PERFORMANCE IN FIFTEENTH-
AND SIXTEENTH-CENTURY FRANCE:
PASSION PLAYS, FARCES,
AND TRAGEDIES

Organizers: Olga Anna Duhl, *Lafayette College*;
Arjan van Dixhoorn, *University of Ghent*

Chair: Olga Anna Duhl, *Lafayette College*

Respondent: Cynthia J. Brown, *University of California, Santa Barbara*

Jean-Marie Fritz, *University of Burgundy*

Music, Sound, and Performance in Two Fifteenth-Century French Passion Plays

Music and sound played a major role in the Passions of Arnoul Gréban (ca. 1450), a composer and organ player, and Jean Michel (1486). These intricate plays were based on a wide variety of dramatic and musical performance devices, such as chant, songs, lyrical poems, liturgical music, sound effects, and stage machinery. By affecting the senses of sight and hearing, such resources were systematically explored to create ideological and aesthetic oppositions between the high (angels' choir) and the low spheres (devil scenes), harmony and chaos, Latin and the vernacular. Ultimately, they carried symbolic meanings. For example, while a thunder was used to represent Pentecost, during the baptism of Christ, God's speech was expressed as a three-voice melody conveying the idea of the Trinity.

Jelle Koopmans, *Universiteit van Amsterdam*

French Song and Farce Culture in the Fifteenth and Sixteenth Centuries

The intertwined literary history of fifteenth- and sixteenth-century French farce and song is traditionally based on the study of the texts in which they have been preserved (i.e., *The Recueil de Florence*). However, since singing and acting were ways of operating in public (and private) space, such texts provide an incomplete view of the social fabric and the unique events from which they emerged. In fact, an analysis of archival records, such as capitulary, administrative, and juridical documents, including municipal deliberations, offers a significantly different insight into the French performative culture of the period than the one provided by the surviving songs and farces themselves. This paper aims to show to what extent the study of archival material can change our perception of literary history.

Nathalie Dauvois, *Université Sorbonne Nouvelle-Paris 3*

Le lyrique et le dramatique, formes, rôle et enjeux des chœurs lyriques dans la tragédie à la Renaissance (Beze-Des Masures-Jodelle-Garnier)

Nous étudierons la façon dont la parole du chœur, sous la forme du psaume ou de l'ode, accomplit et actualise, dans la tragédie biblique et antique de la Renaissance, la vocation pragmatique de la poésie lyrique. On envisagera notamment le contexte proprement musical de ces interventions chorales. Seront également analysés les dialogues entre les chœurs et les personnages. Cela devrait nous permettre de proposer quelques conclusions sur la relation du lyrique et du dramatique dans la tragédie de la Renaissance.

10240
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Second Floor
Surrey

JOHN DONNE II: EDITING THE SERMONS

Sponsor: John Donne Society

Organizer and Chair: Graham Roebuck, *McMaster University*

Chanita R. Goodblatt, *Ben-Gurion University of the Negev*

The Simpson and Potter Edition

I will discuss three major issues regarding this edition: authority, biography, and chronology. The issue of authority involves both Donne's editorial authority regarding the Folios, as well as the editorial authority of Evelyn Simpson as the more prominent Donnean scholar of the two twentieth-century editors. Secondly, there is the issue of biography, both that of Simpson herself — one of the first generations of women scholars and one of the "New Bibliographers" who edited Renaissance authors — and of her attempt to reconstruct Donne's psychological development through his writings. Thirdly, the issue of chronology — that is, the chronological arrangement of the sermons as the determining principle of this edition.

Peter McCullough, *Lincoln College, University of Oxford*

The Oxford Edition

I will begin by giving an overview of the defining principles of the new Oxford Edition (the first volumes of which are now beginning to appear): presentation of the sermons grouped not by date, but by place of preaching; thorough reassessment of all textual witnesses and choice of copy deemed closest to delivery; and exhaustive commentary and documentation of Donne's sources. I will discuss how these key principles have proved integrally related, how the edition advances on work of its predecessors, and how it will transform our understanding of Donne's composition of his sermons and their transmission in manuscript and print.

10241
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Oxford

CURRENT STATE AND NEW DEVELOPMENTS IN RABELAIS SCHOLARSHIP II

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer and Chair: Bernd Renner, *CUNY, Brooklyn College and The Graduate Center*

Tom Conley, *Harvard University*

Steganographies: Rabelais and Béroalde

Rabelais and Béroalde coincide where steganography is at stake. Much is made of the affinities of *Le Moyen* and Rabelais, but less of some of the areas where steganography is most pronounced, namely, in Béroalde's 1600 edition of *Le Songe de Poliphile*, a work that is refashioned to obtain a greater sense of "veiling" of words and images than what was given in Colonna; even less about the relation that Rabelais, in *Gargantua*, establishes with the *Songe* in its anticipation of a hieroglyphic style. Rabelais, exceeding what is given in the mix of prurience and piety in the novel of initiation, the *Hypnerotomachia*, becomes an unsettling point of reference for Béroalde, who then manages better to "control" the matter of steganography in the strange narrative preface to the 1600 text and the copperplate frontispiece. It may be possible then to see better how Rabelais works in Béroalde's creations after 1600.

Romain Menini, *Centre d'Etudes Supérieures de la Renaissance, Université François-Rabelais Tours*

Rabelais, homme d'atelier(s)

Il s'agira de remettre au premier plan le rôle qui fut celui de Rabelais dans les ateliers d'imprimerie lyonnais, notamment chez François Juste et Sébastien Gryphe. Outre des questions proprement biographiques, on tentera de cerner ce que son expérience

dans les “arrière-boutiques” de la littérature a apporté à l’auteur du *Pantagruel*, et comment une enquête aux abords des officines lyonnaises permet d’en savoir davantage sur les conditions d’écriture de la *Chronique*. On abordera le cas d’une édition gryphienne d’un classique latin ayant toutes les chances d’avoir été revue par François le correcteur.

Olivier Pedeflous, *Université Paris-Sorbonne*

Le dossier du *Ve livre*: Nouvelles perspectives

Beaucoup reste à dire sur l’épineux chantier du *Ve livre*: si on ne conteste plus aujourd’hui la paternité rabelaisienne pour l’essentiel du texte, ce chapitre a été un peu laissé de côté ces dix dernières années depuis le colloque de Rome organisé par F. Giacone. On voudrait proposer quelques apports nouveaux obtenus par un croisement de critique matérielle (reprise sur nouveaux frais des trois témoins du texte), de recherche intertextuelle et de recontextualisation fine de l’éclosion des récits rabelaisiens en Poitou, approfondissant des hypothèses de M. Huchon et G. Polizzi. Ce texte de la fin, à val, pourrait bien partiellement être éclairé par un retour aux sources, à mont de la geste.

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Warwick

CROSSING CONFESSIONS IN REFORMATION ENGLAND

Sponsor: Center for Medieval and Renaissance Studies, Saint Louis University

Organizers: Jennifer Rebecca Rust, *Saint Louis University*;

Jay Zysk, *University of South Florida*

Chair: Jennifer Rebecca Rust, *Saint Louis University*

Respondent: Jay Zysk, *University of South Florida*

Sara Hasselbach, *Tufts University*

Richard Crashaw’s Mystical Devotions

This paper explores Crashaw’s poetic engagement with Catholic mystical devotional practices from the medieval period. Particularly, I will argue that Crashaw (a Catholic convert) finds mysticism especially helpful in informing and conveying ideals of bodily involvement in devotion, or affective piety. Crashaw’s treatment of gender as fluid is one inherited mystical practice by which the extreme physicality and dynamic descriptions characteristic of his poetry emerge. In “The Flaming Heart,” a tribute to mystic St. Teresa of Ávila, Crashaw depicts the body as mutable, echoing his vision of Christ’s wounded body during the Passion. Building on the work of historian Caroline Walker Bynum, I will suggest that Crashaw employs the raw associations of the wounded, seeping, ever-present body from female medieval devotion in his seventeenth-century lyrics. Thus he asserts a new — yet old — form of Catholic poetic agency, one that engages with the body emotively and affectively, to a didactic end.

Musa Gurnis, *Washington University in St. Louis*

Mixed Confessional Audiences and Collective Audience Response

The early modern London commercial theaters attracted playgoers from across the varied spectrum of religious practice and belief. Much recent scholarship on post-Reformation drama presupposes homogeneous audiences made up of conforming members of the Church of England. However, even the small sample of 260 theatergoers known to us by name evinces a far more diverse set of confessional characters: hot, lukewarm, and cold statute Protestants; recusant, church papist, and militant Catholics; avant-garde forerunners and Laudians; converts and serial converters; the conflicted and the confused. Yet, by illustrating the confessional diversity of early modern theatergoers, I do not mean to suggest that these various religious identity positions narrowly determined individual responses to plays. Rather, my interest is in the potential of dramatic form to orchestrate collective responses that cross sectarian divides, and facilitate imaginative experimentation with the fraught, heterogeneous materials of post-Reformation culture.

Chance Brandon Woods, *Vanderbilt University*

Speaking to the Body: Sir Tobie Matthew, Richard Crashaw, and Catholic Mysticism in Seventeenth-Century England

Many of the most prominent English converts to Catholicism in the seventeenth century exhibited a pronounced interest in corporeal mysticism. From Tobie Matthew and Richard Crashaw to Augustine Baker and Serenus Cressy, the body's mystical conception functioned as a cohesive strand of ideological commitment in the face of a Protestant national regime that disparaged Catholic devotion. These converts translated, edited, and disseminated mystical literature from positions of cultural exile. In this paper, I explicate the discursive correlation between the Catholic's exile (his bodily dislocation) and his interest in mystical literature, underscoring the thematic importance of the body within this discursive relationship. I contend that the cultivation of mystical literature among these convert-writers supplied unique resources for resistance to Protestant negations of bodily religious practice. There is in each of these instances a discernible cultural correspondence between the Catholic exile's physical erasure from his country and his gravitation toward corporeal mysticism.

Christopher Mead, *University of California, Berkeley*

Martyrological Milton

In my paper, I read Milton's wishful confluences of his physical and textual body in "Apology against a Pamphlet" and *Areopagitica* as signs of his investment in himself as a living martyr. While he refuses to "write himself Martyr," as he accuses Charles of doing in the *Eikon Basilike*, his description of Joseph Hall as a "tormentor of semicolons" demonstrates that the text can nevertheless be a site of authorial suffering. Linking Hall's literal abuse to his call to have him stoned, Milton literalizes the conventional complaints of reformers like Tyndale about the "wrestinge" of scripture. But while Tyndale describes biblical suffering, Milton describes his own. By showing how Milton's sense of his suffering is related to his sense of being "in print," I offer a new interpretation of what are usually understood as expressions of his disability and vocational uncertainty.

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Suite 616

NEW APPROACHES TO THE ENGLISH HISTORY PLAY

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizers: Colin S. Macdonald, *CUNY, The Graduate Center*;
Michael Plunkett, *CUNY, The Graduate Center*

Chair: Michael Plunkett, *CUNY, The Graduate Center*

Mario DiGangi, *CUNY, The Graduate Center*

Affective Politics and Alternative Histories in Rowley's *When You See Me, You Know Me*

This paper deploys affect theory to analyze the relationship between embodiment and political ideology in Samuel Rowley's *When You See Me, You Know Me* (1605), which dramatizes the reign of Henry VIII. By "affective politics," I refer to the relationship between a character's affective orientation — the dramatic projection of an emotional disposition that shapes his self-understanding and relationships with others — and his political orientation. In Rowley's play, Cardinal Wolsey's self-aggrandizing emotional and political energies are countered by King Henry's more collaborative or "entangled" affective and political relations. Fashioning an alternative history of Reformation politics, the play suggests that Wolsey's pro-Catholic schemes are derailed not by principled doctrinal resistance as much as by a series of contingent encounters involving Henry and his fool, Will Sommers. *When You See Me* eschews a Foxean teleology, validating instead a collaborative and open-ended affective politics that makes Henry an effective, even if an insufficiently Protestant, monarch.

Gavin Hollis, *CUNY, Hunter College*

Forgetting the Map in Shakespeare's Histories

Shakespeare's history plays memorialize England's pre-Elizabethan past, but they also engage in misremembering, suggesting an interest on Shakespeare's part in the

ways in which histories form through forgetting as well as through recollection. The histories also delineate the contours of English national consciousness, a spatializing project that was rooted in cartography, geometry, and surveying — sciences that while concerned with delineation and codification were also acts of memorialization (and hence forgetting — of, for example, customary land relations and local mapping practices). This paper focuses on Hotspur's realization, "I have forgot the map," in *1 Henry IV*, viewing it as a marker of the ways in which maps are represented or evoked only to be made redundant, ignored, or lost in the history plays. More broadly, it reads cartography and history in terms of early modern notions of memory, with Hotspur's forgetfulness symptomatic of early modern English historiography, its memory, and its memory lapses.

Joseph D. E. Bowling, *CUNY, The Graduate Center*

The Affective Politics of Prophecy in Shakespeare's *Richard II*

Steven Mullaney has described the early modern English theater as an "affective technology" that aids its audience in "[sounding] out the gaps that had opened up in the heart of the Elizabethan social body." In this paper, I will build on Mullaney's description and analyze the affective dimensions of prophetic language in Shakespeare's *Richard II*. I will consider how prophetic language produces an interruptive temporality and ontology in Shakespeare's play by reading the scene through affect theorists. More specifically, I will consider how Shakespeare's play presents prophetic language as foregrounding the political significance and agency of England's physical terrain as constitutive of Richard II's lived sovereignty.

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Seventh Floor

Suite 716

ENGLISH VERNACULAR POETICS BEFORE SIDNEY

Organizer: Matthew Harrison, *Princeton University*

Chair: Paul J. Hecht, *Purdue University North Central*

William Mcleod Rhodes, *University of Virginia*

Translating Rusticity: The Humanist Eclogue, Vernacular Satire, and Elizabethan Poetics
English poetry during the sixteenth century is often described as a progressive reconciliation of classical and Continental models with native traditions of versification. Pastoral poetry throughout the period self-consciously plays with this mixture of cosmopolitan artistry and local forms. *The Shepheardes Calender* is often seen as the culmination of this tension in sixteenth-century poetics between native tradition and Continental innovation. Yet this tension between cross-cultural experiment and insular forms was a constituent aspect of much of the earlier poetry that supposedly represents the native and archaic side of Spenser's art. This paper will revisit the early Tudor humanist eclogue and pastoral satire in the work of Skelton, Barclay, and Wyatt in order to complicate the dichotomy between native and cosmopolitan in "Reformation literature," mid-Tudor "courtly" poetry, and their influence on Elizabethan poetics

Matthew Harrison, *Princeton University*

Lurking Panthers and Baited Hooks: How to Read (and Write) a Dangerous Poem

Sidney's *Defence* imagines an ideal poetics, using the force of poetry's sweetness to move auditors to learn. But as Tudor writers knew, to delight is not necessarily to teach: if a poem may "please and profit," surely it might also, as Thomas Watson has it, "offend or harm." And the spark of the reader's mind against the text — arousal, temptation, even envy or anger — may well short-circuit the best didactic intentions. Tudor moralists don't gloss over this problem, wrestling (as I show) in surprisingly sophisticated ways with poetic form and effect. Arthur Golding locates emotional response dialectically between semantic feature and attention, Watson invokes imitative form, and Timothy Kendall tries to pare away the "pernicious patches" of the text. Focused on signs of anxiety and strategies of containment, we have neglected the insights such moments offer us on Tudor theories of poetic craft.

David Hadbawnik, *SUNY, University at Buffalo*

“Rum, Ram, Rude”: The Rustic Sojourn of English Vernacular Poetry in the Fifteenth Century

Chaucer’s pronouncement, via the Parson near the end of *The Canterbury Tales*, that he cannot “rum, ram, ruf” by letter, has often been taken as a jibe at regional alliterative verse practiced in England. E. K.’s apology some 200 years later, in Spenser’s *The Shepheardes Calender*, for the New Poet’s “rustical rudeness,” seems to drag regional language and verse forms back into the literary spotlight. It also invites a host of questions, which I will focus on the intervening era between Chaucer and Spenser. What happened to vernacular English poetry, in terms of verse forms and poetic diction, during that time? How was Chaucerian language altered as manuscripts traveled around different parts of England? In this paper, I will attempt to parse the terms of abjection that characterize the language and verse of this intervening period, reflecting a linguistic crisis in English that paved the way for its most stunning triumphs.

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Eighth Floor
Suite 816

LITERARY EXPERIMENTALISM: GENRE AND SCIENCE IN EARLY MODERN ENGLAND

Organizer: Jasmine Lellock, *University of Maryland, College Park*

Chair: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Claire Preston, *Queen Mary University of London*

The *Oikopoesis* of Experiment

The place of seventeenth-century science is difficult to picture beyond some alchemical kitchens and a few illustrations of celebrated, idealized investigative spaces like Tycho’s Uraniborg. We must rely on literary descriptions for any spatial sense of natural philosophy’s experimental, observational, and meditative practice. This paper examines retired and contemplative devotional closets and the associated literature of small domestic offices, and the confluence of the scientific and the devotional from the mid-seventeenth century, in laboratories, closets, cabinets, and other adapted and specialized personal or domestic locations, utopian schemes for scientific colleges and research institutions, and the few public scientific spaces of early modern Europe. Where does science happen, and how is the space of science described, poeticized, celebrated, justified, criticized, and wondered at by scientists and literary writers including Bacon, Jonson, Descartes, Boyle, Aubrey, Cowley, Shadwell, MacKenzie, Evelyn, Astell, Centlivre, and Flecknoe?

Reid Barbour, *University of North Carolina at Chapel Hill*

What Kind of Thing Is *Religio Medici*?

What did it mean to invent a genre in the Renaissance? That is, not to mix genres on the order of “tragi-comedy,” nor to imitate a genre such as Jonson’s Pindaric ode, nor further still to vulgarize or burlesque a genre such as romance, but instead to endogenously create a kind of writing that many would imitate as their *locus classicus*? Thomas Browne’s *Religio Medici* has been compared to many classical, medieval, and early modern kinds: the classical epistle and Seneca’s moral “dialogues,” Augustine’s *Confessions*, the paradoxical encomium, and Montaigne’s essays. It makes sense to contextualize the *Religio Medici* within the multiplication of subgenres in early seventeenth-century prose, including the meditation, resolve or vow, the character, and the aphorism. I consider Browne’s bold invention of a genre as linked to his celebration of singularity and fancy, interrelating those lauded values with Browne’s investigations into hybridities and monstrosities of kind.

Jasmine Lellock, *University of Maryland, College Park*

Alchemical Poetics in Michael Maier’s *Atalanta Fuigens*

Michael Maier’s *Atalanta Fuigens* (1617) is an experimental text. An emblem book with fifty fables and scores, it is allegorical and pastoral, numerological and poetic, pictorial and musical. Further, Maier considers the multiple ends of alchemy: medical, mineral, and metaphysical. One of the goals of the magnum opus is to reconcile contraries, and the hybridity of this text attempts this alchemical result.

In contrast with Jonathan Sawday's claim that the seventeenth century was the "point at which science and poetry finally struggle free of one another," Maier fuses together science, poetry, and the occult. Unlike Bacon's dismissal of poetry ("poesy" is "pleasure or play of wit," not a "science") or Donne's of natural philosophy ("Is not thy sacred hunger of science / Yet satisfy'd?"), Maier suggests that art, science, and nature are complementary endeavors: "Art, therefore, & Nature, do mutually join hands & officiate one for the other."

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Suite 916

WILLIAM TYNDALE, ALLEGORY, AND THE HISTORY OF READING IN EARLY MODERN ENGLAND

Organizer: Mark Rankin, *James Madison University*

Chair: David M. Whitford, *Baylor University*

Mark Rankin, *James Madison University*

William Tyndale's *Practyce of Prelates* (1530) and the Reading of Medieval Chronicles
William Tyndale's *Practyce of Prelates* (1530) represents his contribution to the controversy surrounding Henry VIII's divorce from Catherine of Aragon. Henry's desire for divorce led to his break from the Roman Catholic Church and establishment of the autonomous Church of England, with himself as its head. By arguing that Henry ought not to divorce Catherine, *Prelates* offers a landmark in the development of counsel-literature, but Tyndale was taking a dangerous position given the potential consequences of offending Henry. Copies of *Prelates* were publicly burned in London, according to a report by the Imperial ambassador. In offering a history of alleged clerical usurpation of English monarchy, Tyndale consulted William Caxton's edition of Ranulf Higden's *Polychronicon* (1482) besides other works. This essay will explore Tyndale's use of medieval histories, chronicles, and theological treatises in order to shed light on his thought and the reception of these writings in the sixteenth century.

Margaret Christian, *Pennsylvania State University and Lehigh Valley College*

"Apte & honsome": *Allegoresis* in Tyndale's Biblical Translations

Since Tyndale condemns the practitioners of traditional biblical interpretation, whom he says (in one of many abusive passages) "feign false descant and juggling allegories, to stablish their kingdom withal," readers might be surprised to find Tyndale constructing allegories of perfectly straightforward biblical passages. But Tyndale saw no inconsistency between his insistence on the literal interpretation of scripture and those marginal glosses in his own translations that treat biblical characters and their stories as allegories for contemporary characters and situations. This paper will survey Tyndale's principles of biblical interpretation from *The Obedience of a Christen Man*, "The Prologue to the Prophet Jonas," and "to the Epistle of the Hebrews," as well as his practice as evidenced in his translations.

10247
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Tenth Floor
Suite 1016

CONDUCT LITERATURE TEXTS FOR AND ABOUT WOMEN IN EARLY MODERN ITALY: BETWEEN DESCRIPTION AND PRESCRIPTION II

Organizers: Francesco Lucioli, *University of Cambridge*;
Helena L. Sanson, *Clare College*

Chair: Helena L. Sanson, *Clare College*

Valerie Hoagland, *New York University*

Progressive or Regressive? The Reappropriation of Female Biography in Fifteenth- and Sixteenth-Century Italy

Early modern compendia of female biographies illustrate how the male cultural elite sought to define the nature of women and prescribe their social, cultural, and intellectual roles. In particular, Giuseppe Betussi's 1545 vernacular translation of Boccaccio's *De mulieribus claris*, to which Betussi appended fifty biographies of his

own, has been noted for its gender progressivism, eschewing traditional associations between female erudition and sexual promiscuity. Scholarship has failed to notice, however, the influence of Iacopo Filippo Foresti's lesser-known 1497 biographical compendium, the *De plurimus claris selectisque mulieribus*, from which Betussi excerpts in near-literal translation. This textual genealogy gives us reason to reevaluate the critical commonplace that Foresti was a conservative writer intent on presenting a regressive definition of femininity. Based on close readings of each author's biographies of Isotta Nogarola and Cassandra Fedele, this paper urges us to reconsider the place of the *De plurimus* within the female life-writing tradition.

Federica Boldrini, *University of Catanzaro*

Orfeo Cancellieri's *De ornatu mulierum*: A Sixteenth-Century Juridical Treatise against Women's Vanities

The great disciplining process affecting women in early modern Italian cities found one of their most significant features in the moral and legal regulation of their apparel. Extremely relevant, in its implementation, actively conducted by both secular and religious authorities, was the role of the Observant Franciscan preachers who brought about extensive public campaigns against the excesses of female vanity, exercising considerable influence on urban governments, and stimulating the adoption of sumptuary laws. The *Tractatus de Ornatu mulierum* (1526) is a brief canon law treatise written by the Observant friar Orfeo Cancellieri which aimed to instruct preachers and confessors who dealt with moral problems concerning vanity; it enlightens the most significant aspects of the Observants' preaching to vain women in its full theological and social implications, and discloses precious insights into the ideological bases of sumptuary legislation, as well as about female status in early modern Italian society.

Marguerite Deslauriers, *McGill University*

Physiological Accounts of Women's Superior Conduct in Some Sixteenth-Century Italian Pro-Woman Treatises

The aims of this paper are, first, to identify the original aspects of Lucrezia Marinella's arguments (in *La Nobiltà et l'Eccellenza delle Donne Co' Diffetti et mancamenti de gli Huomini* [1601]) for the physiological basis of the superiority of women's conduct, and, second, to show that the appeal to physiology involved a conflation of descriptive and prescriptive judgments about the nature of the sexes and their conduct. I contend that Marinella modeled many arguments in her treatise on Ludovico Domenichi's *La Nobiltà delle Donne* (1549), which in turn drew on Agrippa's *De Nobilitate & Praecellentia Foeminei Sexus*, but, more importantly, on Capella (Capra)'s *della Eccellenza et Dignità delle Donne*. I consider in particular the claim that the cooler temperature of women's bodies causes them to behave with more sexual restraint and with greater reason, because the heat of men's bodies is associated with both unbridled desire and perceptual insensitivity.

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Eleventh Floor
Suite 1116

FOUR UNKNOWN EARLY MODERN ITALIAN RELIGIOUS PLAYS: JOHNS HOPKINS MSB 99

Sponsor: Italian Literature, RSA Discipline Group

Organizer and Chair: Walter Stephens, *Johns Hopkins University*

Respondent: Elissa B. Weaver, *University of Chicago*

Alyssa Falcone, *Johns Hopkins University*

La rappresentatione della assumptione della madona and *Historia per modo di Comedia intitolata el sponsalio di Isahac*

The shorter plays (the first and third, respectively) in the manuscript concern the assumption of the Virgin Mary into Heaven, and the quest to find a suitable wife for Abraham's son, Isaac. Although the first deals with a somber and heavily religious theme, the third is a comedy, featuring humorous conversations interspersed among more serious philosophical debates on gender and reason, the cosmos, and the afterlife. The literary source for the first play is Iacopo da Varagine's *Legenda aurea*; the third may have precedents in Feo Belcari's *Rappresentazione di Abramo e Isacco* (1440s), among others.

Maria Assunta Farisco, *Johns Hopkins University*

Historia e martirio di Santa Dorotea vergine e martire per modo di tragicomedia

The second play is a tragicomedy, mostly written in terza rima, that tells the story of the martyrdom of Saint Dorothy of Caesarea, who is put to death for refusing the love of the pagan Prefect of Caesarea, Fabritio. The minor characters, the two sisters Clista and Calista and the various courtiers of the Prefect, provide the play with its comic elements before being finally converted and accepting martyrdom as well. The play styles itself a tragicomedy, explaining that from the viewpoint of earthly life it is a tragedy, but a comedy from the perspective of the souls's salvation.

Lorenzo Filippo Bacchini, *Johns Hopkins University*

Historia di Santa Chaterina da Siena, cioè quando prese lo habito, per modo di comedia e rapresentatione insieme

The fourth play, in five acts, tells the story of Saint Catherine of Siena, who has taken a vow of virginity and wants to become a *mantellata*, and her struggles with the devil and with her parents, who want to convince her to contract an earthly, carnal marriage with the wealthy Tommaso. The play ends with the mystical marriage of Saint Catherine with Christ. Composed in ottava rima with abundant humorous scenes in rhymed couplets of *settenari* and *endecasillabi*, and containing a *lauda*, the Te Deum, and other hymns, the play features allegorical personifications of the Virtues.

10249

Warwick

Twelfth Floor

Suite 1216

SPANISH DRAMA, PERFORMANCE, AND DEVOTION

Chair: Andreea Marculescu, *Harvard University*

Matthew S. Tanico, *Yale University*

Moorish Mores in Cervantes's *El viejo celoso*

How does a stage prop written into the text of a brief dramatic interlude by Miguel de Cervantes, printed before it had ever been presented on stage, affect the narrative and understanding of the story? In my paper I study the cultural, literary and historical implications of an understudied leather wall hanging, or *guadamecá*, decorated with four Saracen knights of Ariosto's *Orlando furioso* that Cervantes incorporates into his interlude *El viejo celoso* (*The Jealous Old Man*). I suggest that the object provides a clandestine meaning to the work in light of the contemporary expulsion of the Moriscos from Spain. The tropes of containment and contamination in the theatrical piece that are typically read in relation to the popular wife-honor leitmotif in the work are recast in my paper vis-à-vis the racial and religious "Other."

Joan F. Cammarata, *Manhattan College*

The Devotional Space of Performance in Counter-Reformation Spain

The Inquisitorial trial of the *beata* Francisca de Ávila reveals the significant challenges that face women religious reformers after the Council of Trent. Francisca is imprisoned and questioned for two years (1575–77) by the Toledan Inquisitor Juan de Llano de Valdés who challenges her humility and prophetic authority and scrutinizes the authenticity of her visions (probing their origin as divine, demonic, or imagined) in 144 religious fraud allegations. Through performance concepts and theory of mind, this paper examines, first, Francisca's apocalyptic visionary experiences, which she delivers through speech, gestures, and body language in public spaces before receptive audiences — all elements descriptive of the transformative power of charismatic preaching; and, second, the Inquisitorial tribunal that methodically documents and interprets the presumed mental states behind her behavior and ultimately denounces Francisca's charismatic public performances through castigation and social exclusion in the institutional public spectacle and performance of the *auto-da-fé*.

Dale Shuger, *Tulane University*

The Muppets Take Madrid: Puppets on the Baroque Spanish Stage

As J. E. Varey notes in his *Historia de los títeres en España*, puppets and marionettes in the early modern period were hardly just for kids. Almost any comedia could be

adapted for puppets, but the technique was particularly apt for religious theater, in part because puppet shows did not require the use of actors and hence evaded many religious objections to theater, and in part because of the “miraculous” abilities of “actors” not subject to the limitations of the human body. This paper examines the texts and staging instructions of several works known to have been performed with puppets and considers the specific implications that the use of puppets might have had on these Counter-Reformation pedagogy plays. In particular, I am interested in how the use of puppets might have affected teachings, fundamental to these plays, on the “reality” of miracles and on the power of free will.

10250

LAW AND THE PASSIONS IN FRANCE

Warwick

Fourteenth Floor

Suite 1416

Organizer and Chair: Ullrich Langer, *University of Wisconsin-Madison*

Stéphan Geonget, *Université François-Rabelais Tours*

“Infinies angoisses, passions & perturbations de l’ame”: Le Caron Charondas ou l’éloge de la constance

Louis Le Caron est tout à la fois un homme de loi et un homme de lettres de la Renaissance française. En tant que juriste, il a à réfléchir dans sa pratique quotidienne sur les transgressions, les débordements et sur ces passions humaines qu’en tant qu’homme de lettres il met aussi en scène dans sa poésie, ses dialogues et ses récits brefs. Un des premiers à subir l’influence déterminante du néostoïcisme (qu’il contribue à diffuser avant Juste Lipse ou Guillaume Du Vair), il trouve en cette philosophie de quoi alimenter sa réflexion sur la “constance” dont doit faire preuve l’homme de valeur en ces temps troublés. Au cœur de notre réflexion figure notamment un texte peu étudié, publié en 1588, le *De la tranquillité d’esprit*, livre singulier. Plus un Discours sur le proces criminel fait à une Sorciere condamnée à mort.

Paul-Alexis Mellet, *Université François-Rabelais Tours*

Les remontrances protestantes pendant les guerres de religion (France, 1560–1600)

Les remontrances sont des textes adressés à des autorités civiles ou religieuses pour réclamer un droit, une exemption ou la sanction d’une dérive. Ces documents sont particulièrement nombreux dans la France des guerres de religion, de 1562 à 1598. Ils présentent l’originalité d’être animés par la passion d’un retour à l’ordre (la supposée perfection des origines, le prétendu souverain bien, etc.), tout en respectant une forme littéraire et institutionnelle contraignante. Les remontrances constituent une source tout à fait singulière, dans la mesure où elles sont motivées par la passion pacificatrice de ceux qui les rédigent (ou qui les prononcent oralement). Mais elles cherchent aussi à dénoncer la passion guerrière et destructrice de ceux qu’elles rendent responsables des malheurs du temps, et réclament contre eux l’application de sanctions sévères et exemplaires. Les remontrances se situent donc à l’interface entre la modération des passions et l’élaboration des lois.

Phillip John Usher, *Barnard College*

From Faithful Wife to Political Advisor: The Case of Robert Garnier’s *Porcie*

In Robert Garnier’s *Porcie*, I explore not how the Wars of Religion are represented, but how the tragedy advances a political and legal response to them. I concentrate on ways in which Garnier reimagines Portia, wife of Brutus. Written by Plutarch to be a “faithful wife” who kills herself out of matrimonial loyalty, Portia in Garnier’s play is quite different. The art historical reception of an earlier rewriting, by Boccaccio in his *De mulieribus claris*, paved the way for a certain politicization of Portia’s fidelity, and Garnier took this further by morphing Portia’s passion for Brutus into a passion for right politics, defined by *utilité*. Garnier’s Portia, unlike earlier incarnations of that same figure, does not hesitate to tell Brutus that his politics are wrong. By considering the play’s dedication and opening epistle, this reading of Portia opens out onto contemporary debates about the role of the *parlements*.

Thursday, 27 March 2014

1:15–2:45

10301

Hilton

Concourse Level

Concourse A

RELIGIOUS MATERIALITY III

Organizers: Suzanna Ivanic, *Gonville and Caius College, University of Cambridge*;
Mary R. Laven, *Jesus College, University of Cambridge*;
Andrew Morrall, *Bard Graduate Center*

Chair: Caroline Walker Bynum, *Princeton University*

John-Paul Ghobrial, *Balliol College, University of Oxford*

Between Rome and Baghdad: Religious Materiality among the Chaldeans

This paper explores the material culture of religious life among the Chaldeans, one of the oldest Christian churches in the Middle East. After the Council of Trent, the Vatican's interest in the Chaldeans was as much an anxiety about their "Nestorian" beliefs as a concern about specific elements of devotional practice and sacramental life. This paper draws on the writings of Catholic missionaries in Baghdad to demonstrate how the material culture of Catholicism intersected locally with Chaldean practices. Yet this process worked in both directions: for when Chaldean alms collectors arrived in Europe, they tried in poignant ways to convince their European contemporaries that they were actually Catholic, through, for example, improvised masses or the adoption of Catholic vestments. In drawing on accounts written by such interlopers in Europe, this paper reflects on a wider question at the heart of early modern Catholicism: how do you convert an Eastern Christian?

Alexandra E. Bamji, *University of Leeds*

Masks, Shrouds, and Catafalques: The Materiality of Death in Early Modern Venice

Material objects played significant roles in the transition between deathbed and burial place in early modern Venice, particularly in funerary rituals. Objects featured in the funerals of individuals at all levels of the social hierarchy, from death masks and catafalques for the doge, to shrouds and wax candles. This paper explores four issues: what these objects reveal about the relationship between Catholic Church and the Venetian Republic, the nature and meanings of objects in a city in which consumption was shaped by sumptuary laws and the accessibility of goods in a wealthy port, the ephemerality of many of these objects and their symbolic significance alongside the decaying corpse, and the relationship between ephemeral objects and more durable memorials to the dead such as funerary monuments and tomb effigies.

Rachel L. Greenblatt, *Harvard University*

"With an Outward Expression of Rejoicing": Jewish Materials in Public Procession (Prague, 1716)

Upon the long-awaited birth, in April 1716, of an heir to the Habsburg throne, Jews in Prague declared special, twice daily recitations of psalms of gratitude in local synagogues, and an elaborate Baroque procession through the Jewish Quarter. Within the synagogues, local Jews' highly developed aesthetic sensibility was on display, among other ways, in sumptuous ritual textiles bearing a variety of social and religious meanings. The public procession provided an opportunity to convey religious and political messages on a grander scale, before a Christian audience. This paper focuses on a triumphal arch erected for the procession, which appears in the center of a contemporaneous printed illustration, and on the groups of parading Jews shown nearby. In imagery and text displayed on the arch, local Jews sought to convey simultaneous political submission to the Habsburgs and religious self-confidence involving refutation of Christian triumphalism, itself a theme of much contemporaneous local material culture.

10302

Hilton

Concourse Level

Concourse B

RENAISSANCE MONSTERS, HUMANS, AND ANIMALS I

Sponsor: Americas, RSA Discipline Group

Organizers: Surekha Davies, *Western Connecticut State University*;
Daniel Margocsy, *CUNY, Hunter College*;
Ricardo Padrón, *University of Virginia*

Chair: Ricardo Padrón, *University of Virginia*

Respondent: James D. Clifton, *Sarah Campbell Blaffer Foundation*

Daniel Margocsy, *CUNY, Hunter College*

A Natural History of Satyrs: Myths and Exotica in the Age of Discoveries

This talk examines how natural historians made a connection between ancient fables and exotic animals in the age of discoveries. In recent years, historians have examined how early modern naturalists relied on humanist philology to identify the Greek species of Dioscorides and Theophrastus with local plants in their environs. Yet the scholarship has ignored how naturalists also consulted myths and fables to make sense of exotic plants and animals. Well into the eighteenth century, natural historians assumed that, poetic license aside, these sources offered factual evidence about real species. An expertise in natural history included the interpretive skill to tease out the difference between fact and fiction in poetry. This talk examines this skill through a case study of satyrs. While some claimed that satyrs were a human race, or the devil, later naturalists said they were the orangutang.

Surekha Davies, *Western Connecticut State University*

Counting Monsters: Renaissance Maps, Travel Writing, and the Ontology of Human Difference

Renaissance scholars faced the challenge of separating real information in travel writing from errors and fabrication. In the case of testimony about monstrous peoples who apparently inhabited the Americas, such scholars as the humanist Maximilianus of Transylvania and the mathematician Thomas Blundeville disputed not the observations of monsters, but their proper interpretation. The dilemma these writers faced was that there was no consensus on how many monsters needed to be observed before one could be sure that they constituted a monstrous people, ontologically distinct from humanity, rather than being singular monstrous births. This paper shows how Renaissance mapmakers entered this discourse, and how the visual epistemology of the map shaped the expectations of scholars, printers, and travelers alike, from Jean de Léry to Levinus Hulsius to Ulisse Aldrovandi. In these cases, it was to maps that readers turned for arbitration on the nature of monsters.

Jessica Keating, *University of Southern California*

Pieter Brueghel the Elder's *Two Chained Monkeys*

Scholars have worked to ennoble Pieter Brueghel the Elder's *Two Chained Monkeys*. To one the apes refer to the "effects of avarice," for another "the dualism between man and nature," and the next "the conflict between man's appetites and his rational spirit." The basis for these positions is twofold: Brueghel's association with Flemish humanists and the texts these humanists read — natural histories, theological tracts, and proverbs — in which apes are discussed in terms of their inability to deny themselves pleasure for future gain. To claim that the painting is not an allegory about the flesh, then, belies the interpretations it has engendered. In this paper, I do not disavow the allegorical significance of Brueghel's painting, but add to the piece's overall significance in the history of early modern art, by alerting us to the picture's alignment between the human and animal world.

10303
Hilton
Concourse Level
Concourse C

CELEBRATING THE SAINTS II:
FEASTS OF BEATIFICATION AND
CANONIZATION IN THE SPANISH
MONARCHY DURING THE
SEVENTEENTH CENTURY

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)

Organizers: Agnès Guiderdoni, *Université Catholique de Louvain*;
Cécile Vincent-Cassy, *Pléiade, Université Paris 13*

Chair: Agnès Guiderdoni, *Université Catholique de Louvain*

Immaculada Rodríguez Moya, *Universitat Jaume I*

The Triumph of the Lineage Chosen by God, 1671: The House of Austria and the Sanctification of San Fernando

This paper will examine the way kings' portraits supported the House of Habsburg's aim of a saint-king from their blood. The procedure for San Fernando's canonization had begun during the empire of Maximilian I, father of that dynasty, and would culminate under Charles II. I study the main role of holy kings, holy dukes, and holy emperors' image in festivals and ceremonies and the way this image helped them to become saints. The paper will revise the visual artifacts and festivals performed by cities where the holy kings and emperors were show from the sixteenth to seventeenth century, as, for example, the Maximilian's triumphal procession and Arch of Triumph; the weddings festivities for Philip III in Valencia in 1599; and the celebrations in Granada, Málaga, Madrid, Roma, Mexico, and Seville for the canonization of San Fernando in 1671.

Caroline Heering, *Université Catholique de Louvain*

Celebrating Jesuit Saints: The Transmission and Diffusion of Ornamental Devices in the Seventeenth Century

From the seventeenth century onward and this throughout the Catholic world, Jesuits celebrated new saints with splendor and inventiveness. These spectacles required an arsenal of apparati in which ornamentation played an essential role, aiming to act emotionally on the spectator and being at the heart of the religious experience. This paper will discuss this development and more specifically focus on the transmission of festive ornamental devices. Though the ornament is often considered as the most appropriate medium for spreading new forms and styles, relatively little attention has been given hitherto to the circulation of models during the seventeenth century and especially throughout the Spanish Realm. Focusing on the Southern Netherlands and based on a comparative study of Spanish and Italian visual and written documents, the diffusion of some selected ornamental and framing devices is explored. In particular, it will be stressed how models were converted and adapted to local traditions.

Maarten Delbeke, *University of Ghent*

Projecting Sanctity: Shrines for Miracle-Working Statues of the Virgin

The seventeenth-century Southern Netherlands saw a proliferation of miracle working statues of the Virgin. Mostly small and made of poor materials, soon after their invention they were gifted precious robes, jewels, thrones, baldacchins, altars, and, finally, chapels and churches. The present contribution seeks to understand how these material artifacts helped to establish, protect, and promulgate the sanctity of the Virgin Mary. It will do so by examining how contemporary written and visual sources construct an incontrovertible link between these statues and their material surroundings, inserted these ensembles into a devotional landscape, and made them part of a spectacular devotional culture.

10304

Hilton

Concourse Level

Concourse D

RECONSIDERING PREMODERN
ACCURACY, VERISIMILITUDE, AND
TRUTH CLAIMS III: CARTOGRAPHY,
CHOROGRAPHY, COSMOLOGY

Organizer: Ruth S. Noyes, *University of Massachusetts Amherst*

Chair: Sean Roberts, *University of Southern California*

Rodolfo Maffeis, *Kunsthistorisches Institut in Florenz*

“La luna densa e grave / densa e grave / come sta la luna”: Leonardo’s Moon between Concrete Depiction and Elusive Reality

In Leonardo da Vinci’s cosmological studies, the depiction of the moon undergoes a radical transformation. In opposition to the smooth and geometrical celestial body of Ptolemaic tradition, Leonardo’s moon is a humpy, irregular sphere, which he describes in his notes as its only truthful appearance, resulting from careful and painstaking study from nature. Nonetheless, because of the inescapable limits of naked-eye observation, Leonardo was forced to corrupt the accuracy of his lunar portrait with ideas and theories borrowed from his optical studies. The elusive celestial body was then imagined and visualized through a mix of direct observations, deductions, and arbitrary assumptions. Through a close reading of Leonardo’s cosmological notes and drawings (mss. Leicester, Atlanticus and F in particular), this paper aims at investigating how the claim for truthfulness was constructed both visually and verbally in this context, and how experimental optics and sky gazing interacted in Leonardo’s imaginative cosmology.

Camille Serchuk, *Southern Connecticut State University*

Claiming Land, Claiming Truth: Art and Authority in Sixteenth-Century French Legal Cartography

Cartography was integral to the adjudication of territorial conflicts in France in the sixteenth century; a centralized legal bureaucracy relied on artists (rather than surveyors) to replicate the disputed areas in a map approved by all parties. Legal authorities sought truth; artists rendered truth with art. An uneasy interdependence grew between these collaborators, as the professional reputations of both depended on the authority of the maps. Artists vaunted the accuracy of their work through extensive, empirically observed detail; adjudicators detailed their meticulous production in written documents. Nonetheless, artists often embellished maps with extraneous detail. Such auxiliary elements operated paradoxically; they amplified the ostensible verisimilitude of the images while simultaneously diverting their focus. Adjudicators therefore worked with and against the artists/mapmakers when the disputing parties challenged the accuracy of the maps. Both images and documents expose the tensions attendant to, and inherent in, legal and artistic truth claims at this time.

Ryan E. Gregg, *Webster University*

Anachronism as Fact: Vasari’s Resurrection of the Porta San Gallo Monastery for Cosimo il Vecchio

In the *Ragionamenti*, Giorgio Vasari declares history paintings’ truthfulness in Leo X’s apartments in Florence’s Palazzo Vecchio. Portraits and settings, he says, are “portrayed from nature.” Vasari’s remarked-upon optical evidence, usually cited, offers numerous contradictions — in fact, he attests too much, particularly in moments of least factuality. He acknowledges such contradiction in one case: the Porta San Gallo monastery, begun by Giuliano da Sangallo in 1488, depicted in the background of Cosimo’s Return from Exile in 1434. Vasari explains the anachronism through utility — he recorded the church’s appearance for posterity, due to its 1529 destruction — thereby claiming a mnemonic, even resurrective, power for his art, through a linked claim for its facticity. Yet the subject undercuts the foundations of opacity and verisimilitude upon which Vasari bases those claims. This paper considers the artistic, historiographic, and epistemologic conditions for the church’s presence and its position as key to Vasari’s rhetorical practice.

Daniel Brownstein, *University of California, Berkeley*

Uniting Territorial Divides and Framing Ecclesiastic in the Cycle of Geographic Maps
Egnazio Danti's cycle of maps of the Italian Peninsula in the Vatican combined perspectival views of forty regions and embedded city views within its topography, joining representational artifice and cartographic skills. Privileging Italy as a site of ecclesiastic history, the cycle's artifice took the continuity of the peninsula's topography as metaphor for the church's historically constituted nature. The cycle Danti planned and coordinated in a pictorial complex rewrote the relation between local and universal across juridically fragmented regions that not only staked claims to worldly power, but invested unity in the peninsula's identity, publishing a counter-map to the a series of texts recently placed on the *Index*, including both Guicciardini's *Storia d'Italia* and Dante's *De Monarchia*. This paper examines how the cycle published a record of the benefits unity conferred on the region by linking these regions to one another and selectively foregrounding a record compelling to the curia.

10305

NEO-LATIN CULTURE I

Hilton

Concourse Level

Concourse E

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies

Organizer and Chair: Craig Kallendorf, *Texas A&M University*

Florence Bistagne, *Universite d'Avignon*

Theories about Grammar as a Resistance to Linguistic Dominance in Renaissance Naples

After the *De Aspiratione*, in 1462, Giovanni Pontano wrote almost at the same time the *De Sermone* (1501), a theoretical treatise, and *Antonius* (ca. 1493), a dialogue in which he outlines his extremely accurate theories about grammar, opposing great humanist philologists such as Leonardo Bruni and Lorenzo Valla, the "great elders" as well as Poliziano, his contemporary. This was also clearly a resistance to the Florentines' attempts to impose their language, literature and, therefore, political preeminence. By assuming Latin as a common and modern language and giving a theory and a method to speak and write it *cum delectu*, Pontano was to confirm the performative power of language when rhetoric gives way to conversation as a precursor of Bembo's theories on the vernacular twenty years later.

John C. Leeds, *Florida Atlantic University*

Verbal Mood and Aristotelianism in the Grammatical Works of Thomas Linacre

The grammatical and medical writings of Thomas Linacre (1460–1524), physician and Neo-Latin humanist, reveal a common philosophical outlook. To the five verbal moods inherited from Priscian, Linacre adds a sixth of his own, the potential mood. In fact, he classifies almost all the uses of what we today call the subjunctive mood under this new heading. I argue that Linacre thus turns away from what had been a basically rhetorical approach to the moods, as "affections of the mind," toward a philosophical classification instead. A survey of his medical writings shows Linacre's view of natural process to be thoroughly Aristotelian. By subsuming most of the "subjunctive" functions under the potential mood, Linacre in effect establishes an Aristotelian verbal system in which the indicative mood represents actuality and the subjunctive mood potentiality. I argue, moreover, that Linacre's view is essentially correct.

Ada Palmer, *Texas A&M University*

Weak Empiricism and Provisional Belief: The Influence of Lucretius and Epicurean Skepticism on Montaigne, Gassendi, Mersenne, and Early Modern Science

Clear connections have been drawn between the recovery of the writings of ancient skeptics, including Sextus Empiricus and Cicero's dialogues, and the resurgence of philosophical skepticism in the early modern period, first in the works of Montaigne,

then in the development of the scientific method. Yet there are different modes of philosophical skepticism preserved in Epicurean sources, especially Lucretius, which appear nowhere else in the surviving works of antiquity. Two of these specifically Epicurean veins of skepticism directly facilitate modern scientific thought: the weak empiricism introduced by Epicurean insistence on the fallibility of the senses, and the capacity for provisional belief employed in atomist attacks on superstition. These forms of skepticism are absent from medieval and early Renaissance writings, but are clearly detectible in the works of Montaigne, Gassendi, and Marin Mersenne, all of whom studied Lucretius, and who all exerted a formative influence on seventeenth-century science.

10306

Hilton

Concourse Level

Concourse F

ART IN ROME

Chair: Diane Cole Ahl, Lafayette College

Allison N. Fisher, *Independent Scholar*

A New Reading of a Fresco in the Villa Farnesina

To decorate the nuptial chamber in his Villa Farnesina, the merchant-banker Agostino Chigi commissioned a series of frescoes depicting scenes from the life of Alexander the Great from artists of the circle of Raphael. Included in the cycle is a small scene traditionally identified as the Battle of Issus. A comparison with the ancient accounts of the life of Alexander, however, reveals the problematic nature of this identification. In this paper, I propose a new identification for the battle fresco, and I will suggest the ramifications of this interpretation on the larger programme of the room. Alexander had long been a model of secular authority for rulers, but by the sixteenth century, the political climate encouraged comparisons with Alexander in imperialistic papal propaganda. As a salient figure at the papal court, Chigi's interest in Alexander reflects not only his *all'antica* taste, but, more importantly, his political associations and social aspirations.

Alexander Linke, *Ruhr-Universität Bochum*

Lost in Archaeology: The Reinvention of the Past in San Giovanni in Laterano

My paper explores the mid-seventeenth-century Roman antiquarianism, leading to a highly original reinvention of the symbols of the *primi Christiani* in the age of their actual rediscovery. My main concern is with the High Baroque stucco reliefs in S. Giovanni in Laterano (1650), showing scenes of the Old and New Testament, and the *Roma sotterranea* of Antonio Bosio (1632), charting the typological art of early Christians. In S. Giovanni, however, the renovation of the basilica is bound to commemorate and emulate the lost church decoration of the Constantinian era. Interestingly, though, the project of reconstructing the imagery of the old church gets tangled up in the wealth of newly discovered visual and textual data from the past. This results in a highly sophisticated fiction of a Christian heritage, displaying the oddness and strangeness of their visual and narrative strategies.

Robin L. O'Bryan, *Independent Scholar*

The Medici Pope, Curative Puns, and a Panacean Dwarf in the Sala di Costantino

This paper examines the imagery and puns used by the Medici pope, Leo X, in support of his propagandistic epithet, "Christus medicus," healer of ills. Focusing on the Sala di Costantino, and specifically on the comical dwarf included in the Adlocutio scene, I argue that this figure played an important role in Leo's healing iconography. The dwarf's exposed testicle invoked a popular pun on the Medici *palle* — and hence Leo's curative involvement in Florentine politics. Moreover, his diminutive presence subtly alluded to the dwarf's ancient association with Aesculapius, god of medicine (analogous to Christ as healer), who was duly absorbed into Leonine propaganda. Significantly, in antiquity dwarfs were doctors' assistants, making the dwarf's inclusion in the Leonine pictorial program especially apt. Not only did the dwarf play on the pun on the Medici name meaning "doctors," but he also served a prophylactic function, his painted presence insuring the pope's continued well being.

10307
Hilton
Concourse Level
Concourse G

EARLY MODERN WOMEN
PHILOSOPHERS, THEOLOGIANs,
AND SCIENTISTS III: THEOLOGY
AND NATURAL PHILOSOPHY

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

Organizers: Julie D. Campbell, *Eastern Illinois University*;

Anne R. Larsen, *Hope College*;

Diana Robin, *University of New Mexico*

Chair: Anne R. Larsen, *Hope College*

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

Emily Griffiths Jones, *Massachusetts Institute of Technology*

“Natures in Conjunction”: Lucretian Natural Law in Lucy Hutchinson’s *Order and Disorder*

In this paper, I examine the intersections between natural philosophy, religion, and genre in Lucy Hutchinson’s *Order and Disorder*. In her Genesis epic, Hutchinson, who translated Lucretius’s *De Rerum Natura*, marries a Lucretian principle — the attraction of matter to like matter — with the Calvinist tenet of election. She turns Lucretius to Calvinist ends to explain the love of godly couples such as Jacob and Rachel: as God’s chosen, their material being derives from a divine original and recognizes its like. Hutchinson modifies the romance genre’s tradition that the elite can love only the elite, replacing it with a Calvinist literary trope that the elect, by natural law, can love only the elect. Through Lucretius, she adopts radical stances on both marriage and politics: that men and women are equal in creation, and that a godly people may pursue “divorce” from an ungodly ruler, rightly abhorring their “unlike natures in conjunction.”

Giuliana Di Biase, *Università degli Studi “G. d’Annunzio” Chieti e Pescara*

The Religious Thought of Damaris Cudworth: A Dispute against Deism and Superstition

In *Occasional Thoughts in Reference to a Vertuous or Christian Life*, Damaris Cudworth sets out to defend reasonable Christianity from both Deism on the one hand as well as superstition. The book is also an answer to Mary Astell’s *The Christian Religion as Professed by a Daughter of the Church*, which was published as a reply to another work by Damaris, *A Discourse Concerning the Love of God*. Against the Deists, Damaris insists on the importance of revelation and faith and denies that natural religion based purely on reason is possible. On the other hand, religious belief that ignores the role of reason in religion is mere superstition and will result in bigotry and atheism. Damaris emphasizes the moral aspect of religion, its practical application, rather than doctrinal content. She shares Locke’s view that virtuous living is more important than religious ceremonial.

Sharon L. Arnoult, *Midwestern State University*

Mary Pope: A Female Anglican-Royalist Apologist During the English Civil War

The 1640s in England saw an outpouring of publication on theological and political issues, which were usually intertwined. A handful of women dared to publish in these fields as well although, perhaps not surprisingly, they virtually all held radical religious and political views. Mary Pope published three tracts defending the established church and the monarchy, the only woman to do so. This paper not only situates Pope’s work within the broader theological thought and political philosophy of the time, but also examines how she negotiated the area between her own conservatism and the audacity of a woman publishing on religio-political issues.

10308

Hilton

Concourse Level

Concourse H

CELEBRATING TWENTY YEARS OF *THE RENAISSANCE PRINT* III

Organizers: Naoko Takahatake, *Los Angeles County Museum of Art*;
Ashley D. West, *Temple University*

Chair: Patricia A. Emison, *University of New Hampshire*

Freyda Spira, *Metropolitan Museum of Art*

Daniel Hopfer's Etched Broadsheets

Daniel Hopfer is celebrated in *The Renaissance Print* as the artist who transferred the technique of etching from the decoration of unique pieces of armor into a multiple that is printed on sheets of paper. He is also noted for making among the earliest Reformation broadsheets in an intaglio medium. During a period of rapid realignments in theological stances in all strata of Augsburg society, Hopfer's religious broadsheets and smaller-scale religious etchings expose various reform ideologies that were circulating through texts, images, and the spoken word. Produced during this tumultuous period, these images generally combine text and image. By exploring the market for Hopfer's broadsheets and smaller-scale religious prints, this paper will reveal how Hopfer skillfully adapted strategies employed in woodcut broadsheets as well as other modes central to the propagation of the Reformation.

Natalie Lussey, *University of Edinburgh*

Making Prints Our Own: Beyond Production and Reproduction to Use and Appropriation

This paper explores a key issue left unaddressed by *The Renaissance Print*, and one that has come to characterize recent scholarship in this area: how prints in the early modern period were used and even personalized by their early modern owners. Drawing upon a corpus of material from the Venetian print workshop of Giovanni Andrea Vavassore (active ca. 1510s–72), this paper will consider the themes of personalized use and contemporary engagement through the examination of a collection or "book" of religious prints produced in the early part of Vavassore's career. These biblical prints were produced to illustrate the typological connections between the Old and New Testaments and are extant in a surprisingly large number of copies that show varying degrees of use. Through comparison of existing copies, this paper will show how owners made Renaissance prints their own, through the addition of color, reordering and omission, and personal marks and bindings.

Suzanne Karr Schmidt, *The Art Institute of Chicago*

Printing on Fabric: Shrouds, Sleeping Caps, and Satin Dürers

What kept Renaissance prints in vogue after the Renaissance? Posthumous impressions from copper plates by Albrecht Dürer and others survive on shimmering satin, a luxury support that dazzled collectors longing to add the glint of gold- and silver-threaded tapestries to their albums and devotional spaces. This paper will investigate the balance between commercialism and uniqueness in the little-seen survivors of a lavish printmaking technique with more panache than traditional vellum or prepared papers. Woodcuts on linen date with printmaking to the fifteenth century, with engravings on satin in fashion from the late sixteenth century onward. Impressions survive from many Northern and Southern artists, from Cherubini Alberti's proof engravings on silks in garish hues to Hercules Segers's monotype-like "printed paintings" on canvas. These appealed to different, but evidently existing, markets than the devotional images of holy shrouds on satin, political portraits (on linen sleeping caps), and the abundantly reprinted Dürer engravings.

10309
Hilton
Second Floor
Gibson

FROM METAPHYSICS TO NATURAL PHILOSOPHY

THURSDAY, 27 MARCH 2014
1:15–2:45

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Donald F. Duclow, *Gwynedd-Mercy College*,
Anna Laura Puliafito Bleuel, *Universität Basel*

Chair: Matthieu van der Meer, *SUNY, Binghamton University*

Sophie Berman, *St. Francis College*

Nicholas of Cusa and Bruno on the Infinity of the Universe

Nicholas of Cusa and Bruno are the two major figures of Renaissance natural philosophy who defend the idea of an infinite universe. This paper compares and contrasts their respective doctrines on this point. Building on Cusanus's notion of the coincidence of opposites, but also assigning a pivotal role to the new worldview ushered in by Copernican astronomy, Bruno presents a powerful system in which the infinity of the universe — not just its immensity — occupies a central place. This system is both similar to Cusanus's worldview, to which it is indebted, and at odds with it in a fundamental way.

Georgina Rabasso, *University of Barcelona*

The Sun, Heart of the Cosmos: The Tradition of Solar Monotheism in the Origins of Nicolaus Copernicus's Heliocentric Cosmology

The aim of this paper is to analyze the origins of heliocentrism and, in particular, the role that the long tradition of solar monotheism implicitly played in it. From Plato (*Republic*; *Timaeus*) to Marsilio Ficino (*De Sole*), through Julian the Apostate (*To King Helios*), Cicero (*Somnium Scipionis*), and Macrobius in his commentary, among many others, all those authors declare the Sun to be the heart of the universe. That is, while Earth is located at the geometric center of the cosmos, the Sun is the latter's natural center. In the first book of the *De revolutionibus orbium celestium libri VI* (1543) Nicolaus Copernicus sets out his philosophical references, but does not refer explicitly to this close astrological and religious tradition.

Olga Sylvia, *University of California, Berkeley*

The Animal Question in the French Renaissance: The Case Study of Des Périers's *Cymbalum Mundi* (*The Cymbal of the World*)

While the cryptic presence of animal characters in Des Périers' French sixteenth-century text *Cymbalum Mundi* is regarded by scholars as an extension of a medieval allegorical tradition, I propose in my paper that this text markedly departs from this tradition; instead, it proffers a philosophical inquiry on the subject matter of animals. *Cymbalum Mundi* belongs to a small number of Renaissance texts that reveal a new approach on how to perceive animals in the hierarchy of species by challenging the Aristotelian vision of the unquestionable superiority of humans over all other species based on their position of logos. A philosophical reading of this text, rather than a literary one, is supported by two major processes taking place in this period: the rediscovery of many classical texts that included discussion about animals; and the newly emerging cultural and zoological knowledge from geographical explorations in the fifteenth and sixteenth centuries.

10310
Hilton
Second Floor
Clinton

EARLY MODERN HEBRAISM I: MANASSEH BEN ISRAEL

Sponsor: Medieval & Renaissance Studies Association in Israel

Organizer: Zur Shalev, *University of Haifa*

Chair: Kenneth R. Stow, *University of Haifa*

Abraham Melamed, *University of Haifa*

Manasseh ben Israel on the Hebraic Sources of Science and Philosophy

Manasseh ben Israel (Amsterdam, 1604–57) followed the old traditions of the Hebraic origins of science and philosophy and applied them to the changing intellectual circumstances of his times. My lecture traces his many references to this issue and his sources — ancient, medieval, and Renaissance. In his *Conciliator* the Mosaic constitution is described as the most perfect legislation ever, which even Aristotle could not comprehend. On a medieval Jewish tradition that argued that Plato studied with a certain Jewish sage, ben Israel superimposed the Patristic legend that he studied with the prophet Jeremiah. In various places he found great similarity between Plato's opinions and Kabbalistic theories. Pythagoras is described as a student of the prophet Ezekiel. Ben Israel's boldest argument and most original contribution is the theory that the Greek-Hellenistic theories of the transmigration of the soul were directly taken from Hebraic sources.

Anat Gilboa, *University of Nebraska at Omaha*

The Portraits of Manasseh ben Israel

The seventeenth-century Portuguese Rabbi of Amsterdam, Manasseh ben Israel (1604–57), is well known for his scholarly work and mission to Oliver Cromwell. Less known is the fact that the rabbi was a patron of several artists. We know of six portraits of him that were made during his life. Although affluent and culturally integrated in Dutch society, only few Sephardic Jews were interested in visual arts. Although struggling with financial problems, Manasseh ben Israel commissioned several self-portraits. While scholars have studied various aspects of Jewish portraiture in seventeenth-century Amsterdam, the Rabbi's portraits have not been considered as a unique phenomenon. In my talk I will examine the portraits of Manasseh ben Israel, and will focus on the connection between his portraits and other depictions of Amsterdam Jewry.

Noam Flinker, *University of Haifa*

Biblical Return and Diasporic Honor: The Cultural Work of Manasseh ben Israel

Although Manasseh ben Israel is best known for his *Hope of Israel* (1652) in which he explicitly refers to the Jewish desire for a return to Zion, in at least one earlier work (*De Termino Vitae*, 1639) he is no less explicit that like the Trojans the Jews "should esteem it an Honour to be banish'd out of their own Country." This view is an aspect of the tension that he felt between a desire for the Homeric circularity of return and a no-less-powerful identification with Virgilian linearity. Manasseh integrated these two modes of European cultural perception, Odyssean longing for home and Trojan search for New Troy, into his portrayal of Judaism and Jewish civilization. This tension likewise found expression in the experiences of his family on one level and on his cultural activity as publisher and distributor of books on another.

10311
Hilton
Second Floor
Madison

CULTURAL BIOGRAPHY OF THINGS:
THE “CAREERS” OF MONUMENTS,
WORKS OF ART, AND OBJECTS I

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizers: Brian A. Curran, *Pennsylvania State University*;
Stephanie C. Leone, *Boston College*

Chair: Sally J. Cornelison, *University of Kansas*

Elizabeth M. McCahill, *University of Massachusetts Boston*

Masolino's Santa Maria Maggiore Triptych: A Quattrocento Interpretation of the Basilica's Past

From at least the thirteenth century, Colonna cardinals were important patrons of Santa Maria Maggiore, and two of them commissioned the Rusuti mosaics on the basilica's façade. When Masolino painted the double-sided Santa Maria Maggiore triptych in the 1420s, he updated Rusuti's scene of the miracle of the snow, and he also referenced multiple elements of the basilica's history to celebrate his papal patron, Martin V (Odo Colonna). Masolino depicted Martin as Popes Liberius and Gregory the Great, thereby associating the Quattrocento pontiff with Santa Maria Maggiore's foundation and with the end of a terrible plague, and he also included visual references to some of the basilica's most famous relics. This paper will explore the ways in which Masolino appropriated and reinterpreted the basilica, Rusuti's mosaic, and specific holy objects in order to illustrate and buttress papal authority in the chaotic period after the Western Schism.

Kristin A. Triff, *Trinity College*

“Damnatio Memoriae” or Apotheosis? The Afterlife of the Monte Giordano “Uomini Famosi”

Masolino's lost fresco cycle of *uomini famosi* at the Orsini palace in Rome has long been recognized as one of the most important examples of this late medieval Italian genre. The fresco — which was executed in 1431–32 and included prominent members of the Orsini family among its over 300 full-size historical, biblical, and mythological figures — was destroyed in the mid-1480s by a faction led by the rival Colonna family. Documented in four contemporary copies and widely discussed in Renaissance literature, the fresco cycle became a touchstone for later Orsini artistic patronage, despite the waning of late medieval pictorial culture and the rise of more classicizing forms of Quattrocento humanism. Ultimately, this adherence to what Paola Pavan has called the “chivalric myth,” a recasting of the family's identity through a cavalcade of seemingly timeless Orsini *uomini famosi*, presents a compelling contrast to the political decline of the Orsini during this period.

Lila Elizabeth Yawn, *John Cabot University*

Benvenuto Cellini's Necromancer and the Afterlife of the Colosseum in Rome

According to one of the strangest, most hilarious stories reported in Benvenuto Cellini's *Vita*, the sculptor went to the Colosseum with a necromancer in the early 1530s and conjured up demons, particularly fierce and dangerous ones. After the end of antiquity the Colosseum had functioned as a quarry for materials and later as a lively artisans' quarter (900–1400), but by Cellini's time it had been largely abandoned. This paper considers the possible reasons for its selection as a venue for Cellini's congress with the spirits. They include the edifice's place in early modern variants on the *mirabilia* literature; the rediscovery of the Colosseum's original function and of Tertullian's *De Spectaculis*; legends associated with Simon Magus on the nearby Velian Hill; and the likelihood of sodomitic double entendre in Cellini's appellation for the building (“culiseo”).

10312
Hilton
Second Floor
Morgan

SOUND, SENSE, SPACE: MUSICAL INCARNATIONS IN SEICENTO ROME

Organizer: Eric Bianchi, *Fordham University*

Chair: Mauro Calcagno, *University of Pennsylvania*

Valeria de Lucca, *University of Southampton*

Roman Heroes/Roman Patrons: Constructing Aristocratic Identity in Seventeenth-Century Rome

In the broad context of reception and assimilation of classical antiquity in early modern Rome, the Colonna family stands out for its original use of the theme and imagery of the ancient Roman general not only in the visual realm, but also in the world of opera. In this paper I discuss three operas on the subject of illustrious military leaders from ancient Rome — *Scipione affricano*, *Mutio Scevola*, and *Pompeo magno* — in the context of the family's broader patronage of the visual arts, and particularly of the Galleria Grande of Palazzo Colonna. By exploring the Colonnas' use and manipulation of these themes to promote their public and private image in Rome as well as in Venice, my paper aims to investigate aesthetic and sociopolitical concerns in the Colonna family's artistic patronage, revealing a fluidity and permeability through the media that was at the heart of Baroque aesthetics.

Christine Jeanneret, *University of Geneva*

Bodies of Eloquence and Eroticism: Female Singers and Castrati in Seventeenth-Century Rome

Private gatherings of the Roman aristocracy in *accademie* or *veglie* included the performance of sophisticated games of eloquence, music, and poetry. The librettist Domenico Benigni describes such an evening in the introduction to *L'Idée della veglia* (Rome, 1640) with a detailed account of a game called "the oracle," which has never drawn the attention of the scholars. Four of the guests are chosen to discuss the matter of love, drawing on philosophy, astrology, puns, and the entire Baroque rhetoric arsenal. The shifts from one point of view to the other, as well as the games of impersonation, extemporization, and theatricality, are exactly the ones a singer was expected to perform. Cantatas were sung by women and castrati, playing an ambivalent game on gender, eroticism, and passions. In the light of early modern scientific theories of the body, these performances can be read as transgressive behavior against social norms.

Eric Bianchi, *Fordham University*

The Jesuits and the Castrati

This paper examines seventeenth-century Jesuit writings on castration against the wider polemic over the morality of the practice. That polemic centered on Rome, where prominent castrati not only sang the liturgy, but even became priests. While theologians from choral orders (including the Theatines) endorsed castration, many Jesuits denounced it. Melchior Inchofer, for instance, argued that the castrato's "vocation" amounted to a grotesque parody of priestly celibacy and sacrifice. Like other Jesuits, he folded the theological debate over castration into broader disputes among Catholic religious orders over questions of free will, liturgy, and mission. Nevertheless, Jesuit opinion on castration was by no means uniform. To avoid offending the powerful princes who cultivated castrati, the Society of Jesus exercised considerable care and control in disseminating opinions. And, as the work of Athanasius Kircher shows, the Society was keenly aware of the important role that castrati played in their own global musical mission.

10313

Hilton

Second Floor

Bryant

JESUITS AS COUNSELORS III

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer and Chair: Harald E. Braun, *University of Liverpool*

Kira von Ostenfeld, *Columbia University*

The Jesuit and the King's Advisers: The Influence of Pedro de Ribadeneira (1527–1611) upon the Spanish Crown

The Jesuit Pedro de Ribadeneira exerted tremendous influence upon Philip II's secretaries Juan de Idiáquez (1540–1613) and Cristóbal de Moura (1538–1613). These key advisers turned to Ribadeneira and his treatise on Christian reason of state to find a new way of presenting Philip as the perfect Christian prince, especially to foreign adversaries. The Jesuit, in turn, was able to express his conviction that the king had to maintain morality even when making pragmatic political decisions, and that this image needed to become the primary concern of those who intended to make such statecraft visible to those outside the Spanish court. This is significant, as it indicates an understanding of how the perception of the monarch's actions and how they conformed to the precepts of political morality were integral to political power and stability. This aspect of Ribadeneira's ideas produced the most lasting impact upon Spanish political thought.

Jean-Pascal Gay, *Université de Strasbourg*

Moral Theology and Culture of Counsel in the Seventeenth-Century Society of Jesus: Entangled Histories

A dominant trait of the history of early modern catholic theology is its connection to what one can refer to as a culture of counsel. Exploring a series of texts by Jesuits and their enemies (particularly Antonio de Merenda's little known *Disputationes de Consilio*), as well as a series of examples regarding the practice of counsel both to monarchs and within the Jesuit order (admonitors, counsellors, assistants), this paper will attempt to historicize this statement further. As the paper will demonstrate the evolution of Jesuit probabilism can be connected to a crisis of the practice of counsel. Furthermore, the evolution of probabilism and its insistence on intrinsic probability deepened this early modern crisis of conscience. It encouraged both disregard for the institutional structure of counsel and a dissociation of counsel regarding public and private matters.

Renaud Malavaile, *Université Paris-Sorbonne*

La retórica del consejo en la escritura jesuítica de la historia

In their historiographical writings, the Jesuits Juan Alfonso de Polanco (1517–76), Pedro de Ribadeneira (1527–1611), and Juan de Mariana (1535–1624) reflect on council and counsel as fundamental to the history and identity of Spain and the government of the Spanish monarchy, especially in relation to the governmental traditions of the various peninsular kingdoms and principalities of which it was composed. In Mariana's vernacular *General History of Spain*, for instance, the notions of council and counsel appear not merely in terms of theoretical digressions, but define the "balance sheet" of reigns, even more so than in the first Latin version (*Historiae Hispaniae rebus*, 1592) and his political treatise *De rege et regis institutione* (1599). For Mariana and his fellow Jesuit historians, the rhetoric of counsel and council was crucial to the alliance of historiography and monarchical power increasingly affirmed during the reign of Philip III.

10314
Hilton
Second Floor
Gramercy West A

ROUNDTABLE: ERASMUS AFTER THE HUMANITIES: NEW DIRECTIONS IN HUMANISM SINCE THE 1980S

Sponsor: Erasmus of Rotterdam Society

Organizer: Brian Cummings, *University of York*

Chair: Eric MacPhail, *Indiana University*

Discussants: Brian Cummings, *University of York*;

Kathy Eden, *Columbia University*;

Peter Mack, *University of Warwick*;

Paul J. Smith, *Universiteit Leiden*

This roundtable brings together distinguished specialists of Erasmus and Renaissance humanism in order to assess the defining achievements of recent decades of Erasmian scholarship and to discuss the role of Erasmus in the future of the humanities.

10315
Hilton
Second Floor
Gramercy East B

RESTORING VENICE'S TREASURES: CONSERVATION DISCOVERIES AND DILEMMAS

Organizer and Chair: Mary E. Frank, *Independent Scholar*

Respondent: David Rosand, *Columbia University*

Christopher Thomas Apostle, *Sotheby's Institute of Art*

Seeing through Paintings: Venetian Masterpieces Revealed

Given the huge numbers of paintings created during the Renaissance in Venice and the special problems posed by its lagoon environment, the city has been at the forefront of art restoration since the time of Pietro Edwards in the late eighteenth and early nineteenth centuries. Now noninvasive investigative techniques such as x-ray and infrared reflectography allow restorers and art historians to peer beneath a painting's surface, offering information beyond the dreams of an early restorer like Edwards. These techniques provide an understanding not only of how works of art were originally conceived and created, but also how earlier interventions have altered artists' original intentions. Several recent restoration projects sponsored by Save Venice Inc. will serve to demonstrate how these and more innovative techniques have led to fascinating revelations about such masterpieces as Titian's *Presentation of the Virgin* and the *Assumption of the Virgin*, and Carpaccio's St. Ursula Cycle.

Melissa Conn, *Save Venice Inc.*

Restoring Paolo Veronese's Church of San Sebastiano

From 1555 to 1565, the painter Paolo Veronese transformed the Venetian church of San Sebastiano into a unified decorative scheme created using a variety of media and supports: oil on canvas, oil and tempera on wood, tempera and oil on dry plaster, and fresco. The remarkable inventiveness of Veronese's technical choices, although a marvel to the eye, has created numerous challenges for conservation treatment and involved some difficult choices. The current restoration campaign has resulted in numerous discoveries about Veronese's working methods. Close observation aided by archival research, advanced photography, and scientific investigation have provided insights that have not only permitted a successful conservation treatment, but are also added to the understanding of Paolo Veronese's creativity. Certain mysteries — including the puzzling color of the sky in the ceiling canvases and the fate of his frescoes in the church cupola, hidden under whitewash for centuries — have also been solved.

Frederick A. Ilchman, *Museum of Fine Arts, Boston*

Learning in the Accademia: How Conservation Unlocks the Storeroom

The paintings storeroom in a major museum is often the subject of fascination. Many works languish there, not only because gallery space is at a premium, but also because a painting's poor condition may make it fundamentally misleading in appearance. Recent conservation at Venice's Gallerie dell'Accademia has allowed a number of Renaissance paintings to be rescued from the *deposito* and returned to public display. These "acquisitions from the storeroom" include works by painters as famous as Tintoretto or Cima da Conegliano as well as those by lesser-known artists like Girolamo Dente. Masterpieces normally on view, such as Jacobello del Fiore's *Justice Triptych* and Gentile Bellini's *Blessed Lorenzo Giustinian*, exemplars of Venetian iconography, have also recently been conserved. Treatments have transformed their appearance and revealed how they were made. Together, these case studies serve as a point of departure to discuss the politics and priorities of art conservation in Venice.

10316

Hilton

Second Floor

Murray Hill West A

READING PUBLICS III: OLD AND NEW READING PRACTICES

Sponsor: Centre for the Study of the Renaissance at the University of Warwick, UK

Organizers: Thomas Denman, *University of Reading*;

Sara Olivia Miglietti, *University of Warwick*;

Sarah Elizabeth Parker, *Jacksonville University*;

Andie Silva, *Wayne State University*

Chair: Roberta Vera Ricci, *Bryn Mawr College*

Rocco Di Dio, *University of Warwick*

Reading and Transcribing Greek Texts: Scribes and Scholars from Renaissance Italy

In spite of the advent of printing in the fifteenth century, texts continued to circulate among Renaissance readers in the form of manuscripts. Scribal and manuscript practices offered rapidity and convenience to scholars, who either compiled themselves private notebooks and working copies or commissioned professional scribes to perform transcriptions. Although a strict separation between manuscript and printing culture is often upheld, these two were often tightly connected and influenced each other. The first part of the paper will explore Renaissance scribal practices and the relationship between manuscripts and printed texts, focusing particularly on Greek texts and on the activity of some professional scribes, particularly Giovanni Onorio da Maglie and Andrea Darmario. The second part will focus on Renaissance reading practices, through a contextualized analysis of three manuscripts, which provide clear evidence of such practices and were produced by one of the most important representatives of the Italian Renaissance: Marsilio Ficino.

Gabriella Addivinola, *University of Warwick*

Readings of the *Liber de causis* by Nicholas of Cusa and Johannes Wenck

My paper will be focused on the role played by ideological beliefs in the appropriation of ancient thought in Renaissance Europe, within the Plato-Aristotle controversy. In this context analyzing the reception of the *Liber de causis* proves to be very interesting: the *Liber* is in fact an Aristotelian pseudoepigraphic treatise adapted from Proclus's *Elementatio Theologica* and Plotinus's *Enneads*. I will compare the different readings of the *Liber* by Nicholas of Cusa and by the Aristotelian Heiderberg professor Johannes Wenck, who strongly criticized Cusanus's *De docta ignorantia* in his *De ignota litteratura*, to which Nicholas of Cusa replied with the *Apologia doctae ignorantiae*. Both the authors knew the *Liber* very well: Nicholas owned a copy of the book with Thomas Aquinas's commentary, one of the first to point out the Neoplatonic origin of the text, and Wenck himself wrote a commentary on the treatise.

10317

Hilton

Second Floor

Murray Hill East B

GHOSTS, BALLADS, AND “BAGGAGE BOOKS” ON THE SHELVES OF THE BODLEIAN LIBRARY

Organizer: Robyn Adams, *University College London*

Chair: Alexandra Franklin, *University of Oxford*

Robyn Adams, *University College London*

Ghosts in the Library: The Hidden Spaces within the Bodleian Library Records

My paper interrogates the early records of the Bodleian Library, following the refoundation by Thomas Bodley in the seventeenth century. At that moment of profound bibliographic consequence, the population of the library with books solicited by Bodley from donors also occasioned new systems of list-making and library administration. Taking as my focus the Benefactor's Register, begun in 1600, and the first printed catalogue of the Bodleian, published in 1605, I will examine the selection, organization, and distribution of books within the library. Preliminary statistical analysis has revealed interesting lacunas between the books listed in the Register and those in the catalogue. Bodley and his librarian Thomas James had different ideas about cataloging and depositing, and the gaps in these records may reflect their distinctive practices. I will explore how the two iconic pillars of library authority, the Benefactors' Register, and Catalogue contain spaces of fiction, whether deliberate or mistaken.

Brooke Sylvia Palmieri, *University College London*

Unpacking the Baggage Books: Acquisition Policies in the First Fifty Years at Bodley's Library

The early correspondence between Thomas Bodley and Thomas James contains a flurry of lists: books purchased, donated, desired, and owned in duplicate. Despite Bodley's eager acquisition he was pickier in private, complaining about “baggage books” like almanacs and plays, leaving them to James's “discretion, to keep or reject.” This paper will survey some of the donations made under the librarianship of Thomas James and John Rouse, looking at traces of their “discretion” that remain. Quick expansion strained the library's organization system. Mistakes were made: the practice of “coupling” books to cut binding costs caused oversight. Sometimes it was intentional: James didn't catalogue books he knew Bodley didn't value. As the keeper of the library changed, so did his priorities. I will conclude with the uneven incorporation of Robert Burton's books into the library by Rouse. Ultimately, accession into a prestigious library by no means guarantees a healthy shelf life.

Giles Bergel, *University of Oxford*

Ballads and Other Ridicularia: Cheap Print in Thomas Bodley's Library

This paper will explore the rapid and early development of the Bodleian Library in Oxford's collections of cheap print. Despite Thomas Bodley's well-known execration of “baggage books” and forbidding of Thomas James to acquire play-texts, the Bodleian moved quickly to fill the gaps in its collections, beginning with what John Rous called “ridicularia” from Robert Burton's Library: ballads and other vernacular texts in cheap pamphlet formats. An even cheaper format is the broadside ballad, of which the Bodleian now has immense holdings. The paper will ask when this material first entered the library and delineate the enthusiasm for ballads common to antiquaries associated with the early days of the Bodleian, including Thomas Hearne, John Aubrey, Richard Rawlinson, John Selden, and Henry Aldrich.

10318
Hilton
Second Floor
Nassau West A

PAINTED OBJECTS: FURNITURE
ORNAMENT AND THE ARTS IN
RENAISSANCE ITALY

Sponsor: Italian Art Society

Organizers: Chriscinda C. Henry, *McGill University*;
Susannah Rutherglen, *Independent Scholar*

Chair: Chriscinda C. Henry, *McGill University*

Rebekah Tipping Compton, *College of Charleston*

Concealed Flesh: Female Nudes inside Fifteenth-Century Florentine Chests

While recent scholarship has examined the painted exteriors of wedding and betrothal chests, their interior decoration has not been extensively studied. This paper investigates female nudes on the inner lids of cassoni and *forzerini*, paying particular attention to concealment and display within the nuptial bedchamber. Created during the fifteenth century, these chests contained the clothing and jewelry a woman wore to adorn her body and attract her lover's admiring gaze. Their insides, however, revealed an unadorned body, whose physical features exemplified the health and fertility necessary to create a new body, preferably of the male sex. This paper explores the interplay between these private nudes and the more public portrayals of Eve, particularly the pristine beauty of her prelapsarian body. It also examines the gradual movement of the reclining nude from interior lids to *spalliere* and then to large-scale panel paintings, analyzing the art of hiding and exposing feminine flesh.

Elinor Myara Kelif, *Université Paris 1 Panthéon-Sorbonne*

Private Delectation: Jacopo Zucchi's Cabinet Paintings for Cardinal Ferdinando de' Medici

Cabinet paintings on copper are a specific class of painted object that had multiple functions but are not well defined by art historiography. These small and delicate pictures were displayed in private *studioli* and as elements of decorative art for pieces of furniture. They were highly appreciated by European connoisseurs, especially by the Roman cardinalate, but their meaning and function await further study. This paper explores a particularly intriguing example: the lost *studiolo di noce* of Ferdinando de' Medici, decorated with eight small paintings by Jacopo Zucchi. I propose a reconstruction of the complex program, probably inspired by the *studiolo* of Francesco I in Florence, of this unique piece of furniture, one of Ferdinando's masterpieces in the Villa Medici in Rome. I also consider it in relation to the rest of the decoration of the cardinal's apartments and to the other *sportelli* painted by Jacopo Zucchi for the cardinal.

Susannah Rutherglen, *Independent Scholar*

Painting at the Threshold: Pictures for Doors in Renaissance Venice

This paper focuses on a little explored genre of Venetian Renaissance domestic art, painted doors and shutters. Several of the city's most notable artists created pictures for these liminal settings, which typically marked the boundary between two rooms or the enclosure of a substantial cabinet. Recently discovered documentary and technical evidence makes possible the identification of well-known easel paintings as original door ornaments. This investigation seeks to reconstruct the intended settings of these objects and to understand how their content relates to their placement and function. I argue that the paintings take up themes of passage and obstruction, privilege and exclusion, and concealment and revelation inherent in the concept of the doorway.

10319
Hilton
Second Floor
Nassau East B

INTERSECTIONS OF ART AND SCIENCE: EXPLORING THE NETHERLANDISH CONTRIBUTION

Sponsor: Historians of Netherlandish Art

Organizer: Shelley Perlove, *University of Michigan*

Chair: Paul Crenshaw, *Providence College*

Catherine Levesque, *College of William and Mary*

Roelandt Savery and the Culture of Mining

Rudolf II's court in Prague has long been recognized as a center of mining and metallurgy. The talk will explore the ways in which the paintings and drawings by the emperor's court artist, Roelandt Savery, figured within that culture. Though inflected by more recent Paracelsan currents and pragmatic interests in mining, courtly attitudes toward mining still reflected a tradition laid down by Pliny who linked the history of minerals and the history of art. In Savery, no less than Pliny, the relationship between mining and art is at once pragmatic in that it addresses the mineral basis of many pigments and also more subtle in attending to the interplay of nature and art in each. This traditional emphasis on the relationship between processes of art and nature in mining culture helps to explain the significant interrelationship of Savery's subject matter and technique.

Angela C. Vanhaelen, *McGill University*

Automata in the Labyrinth: Beast Machines in Early Modern Amsterdam

According to Francis Bacon "all ingenious and accurate mechanical inventions may be conceived as a labyrinth." The claim is derived from Ovid's account of Daedalus, cunning inventor of both labyrinths and automata. Bacon calls Daedalus the most execrable artist of antiquity, and Karel van Mander likewise advises early modern artists to eschew his deviant ways. Drawing on these commentaries, this paper explores the Doolhoven — labyrinth gardens — of early modern Amsterdam. Innovative exhibition spaces, these urban sites combined hedge mazes with automata displays in a manner that prompted Peripatetic viewers to consider both the beneficial and malevolent potential of the mechanical arts in civic life.

Bret L. Rothstein, *Indiana University*

Picturing Thought in the Early Modern Low Countries

This paper addresses the relationship between early Netherlandish painting and contemporaneous theories of cognition and brain function. Beginning with the recognition that both patrons and painters approached pictures as instruments of thought, it attempts to reconstruct syntactical mechanisms that would have been deemed especially useful for both provoking and structuring cogitation. Of particular importance is the diffusion of, for want of a better term, early modern psychological writing in the vernacular. That diffusion, I suggest, met with particular favor among the makers and consumers of images, who found in it a cognitive as well as religious justification for pictures. More important, they not only responded to that diffusion, but also informed it in important, and specifically pictorial, ways.

10320
Hilton
Second Floor
Regent

TOWARD A NEW RENAISSANCE
AESTHETIC: A TRIBUTE FOR
ELIZABETH CROPPER I

Organizer and Chair: Genevieve Warwick, *University of Edinburgh*

Lorenzo Pericolo, *University of Warwick*

Elizabeth Cropper's Beauty

Throughout her career, Elizabeth Cropper has been constantly reflecting on the definition, role, and practical implementation of the Renaissance and Baroque concept of beauty. This paper intends to be a critical survey of Cropper's engagement with the poetics of beauty in the sixteenth and seventeenth centuries, thereby tracing the evolution and assessing the significance of Cropper's views of this crucial issue in early modern aesthetics.

Stephen J. Campbell, *Johns Hopkins University*

Veronese and Metacomposition

Paolo Veronese's standing as a painter of Petrarchan poetic values — *grazia*, *piacevolezza*, *venustà* — has long been recognized, and not always to the artist's advantage. It has been made to serve a normative mode of art historical writing about Veronese that insists on the vapid, "decorative" character of his work. It will be shown that as the older painter Titian increasingly departed from the paradigm of "poetic" painting, Veronese correspondingly elaborated a mode of pictorial invention that aimed at formal facility, urbanity, and wit, yet at the same time sought to embed formal and compositional procedures in the hermeneutics of an exegetical humanism: his painting is simultaneously an apparatus activating a phenomenological response and a text that needs to be read — or rather, "read against" certain painterly or poetic forebears.

Morten Steen Hansen, *Stanford University*

Vision, Desire, and the Failure of Touch in Rubens's *Angelica and the Hermit*

In Ariosto's *Orlando furioso*, Angelica, the beautiful princess of Cathay, is twice threatened with rape, which she escapes either through her use of magic or thanks to the impotence of her aggressor. The second story is the subject of Rubens's *Angelica and the Hermit* (Vienna), painted for the Duke of Buckingham, which pictures the drugged, sleeping princess and the old hermit, incapable of approaching her with other senses than that of sight. I argue that seventeenth-century artists, Rubens among them, applied the more controversial aspects of Ariosto's text to reimagine and problematize relationships between vision, touch, and desire.

10321
Hilton
Second Floor
Sutton South

LANDSCAPES OF PLEASURE,
LANDSCAPES OF CHORE III

Organizers: Raffaella Fabiani Giannetto, *University of Pennsylvania*;
Anatole Tchikine, *Dumbarton Oaks*

Chair: Anatole Tchikine, *Dumbarton Oaks*

Erin Maglaque, *University of Oxford*

Pietro Coppo and the Ruined Landscape of Venetian Istria

I examine a group of humanist scholars who lived in Istria, a peninsula in the northeastern Adriatic under Venetian governance. These scholars were interested in producing chorographies of Istria, or topographical and historical descriptions of the region. I look closely at the spaces and built environments elaborated in those chorographies: pastoral landscapes, classical Roman ruins, and archaeological sites that provided the substance for humanist investigation, and for affiliation between geographically separated scholars and governors. Venetian scholars — who often had a role in the governance of Istria — articulated the ways in which the Istrian

polity was integrated into the Venetian empire, using the language and genres of humanist scholarship. The chorographies of Pietro Coppo and his peers demonstrate how an early modern colonial polity could be conceived through the perception of landscape within a shared intellectual culture, often in conflict with the geo-political boundaries of colonial administration and jurisdiction.

Elizabeth Merrill, *University of Virginia*

The Architect's Training in Nature

Francesco di Giorgio Martini (1439–1501) conceived of his *Trattato di Architettura* as practitioner's guide to architecture. Knowledge of the natural environment, he taught, was foundational in an architect's education, as every building took form according to its immediate physical and spatial context. The architect had to know about soil conditions, the nature of the winds, the strength and availability of building materials, and how to source pure water. Yet such practical information was site specific. Aware that his treatise could not adequately teach the student-architect everything about the building environment, Francesco encouraged his student to discover for himself and to study on site. His exposition on the natural environment reads as a travel log, combining citations from classical texts with anecdotes from his own experiences. Through travel, he gained knowledge of diverse landscapes and building conditions, which facilitated his ability to produce successful design solutions.

Luke Morgan, *Monash University*

Colossus: Giants as Avatars of Nature in the Renaissance Garden

The garden was an important site for the sixteenth-century revival of the colossal sculptural mode. The figure of the giant provided one of the Renaissance designer's principal means of representing both local topography and the scale of the natural world. This paper will offer a new interpretation of Giambologna's colossal *Appennino* (ca. 1579) at Pratolino from the perspective of folklore. It will argue that the cultural context of the *Appennino* includes ancient legends about the giants who formed the earth through their actions or the fragmentation of their bodies (what Alberti called the "huge bones of some extraordinary animals"), as well as the traditionally ambivalent symbolism of the giant as both anthropomorphic hero and hostile "other." The paper will propose that the *Appennino* implies an idea of nature as amoral, nonchalantly destructive, and potentially frightening in its obliviousness to the human subject.

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Hilton

Second Floor

Sutton Center

DEATH AND VIRTUE I

Organizers: Theda Juerjens, *Ludwig-Maximilians-Universität München*;

Anett Ladegast, *Humboldt-Universität zu Berlin*

Chair: Michael W. Cole, *Columbia University*

Stephan Karl Sander-Faes, *University of Zurich*

O Grave, Where Is Thy Victory? Memory and Remembrance in the Sixteenth-Century Zadar

The paper investigates the different approaches to memory and remembrance undertaken by a selection of nobles, clerics, and merchants of Zadar (Zara) in the sixteenth century. While neighboring Italy and Venice proper in particular continue to attract considerable scholarly attention, the same cannot be said about the peripheral regions of the Venetian *Stato da mar*. The focus of this paper is the city of Zadar, then the capital of Venice's Adriatic dual province of Dalmatia and Albania. Its purpose is to compare the testaments, codicils, and related documents of Zadar's urban elites addressing the following questions: How subtle were the distinctions of status and wealth that separated the nobility from the non-noble elites? Which strategies did these individuals pursue, and to what extent did the choice of the burial place influence the descendants' behavior beyond the grave?

Anett Ladegast, *Humboldt-Universität zu Berlin*

A Testament in Stone: The Podocataro-Tombs in Rome and Venice

When commissioning the splendid tomb for his uncle and benefactor Cardinal Ludovico Podocataro (d. 1503) in Santa Maria sopra Minerva in Rome, the young Livio Podocataro (d. 1553), was looking forward to bright career prospects at the Roman Curia. The later bishop of Nicosia was not as successful as his uncle, but his tomb in San Sebastiano in Venice clearly states his claims for higher offices. And although Livio had started preparing early for his afterlife and commissioned Jacopo Sansovino to create the tomb already in his lifetime, its realization had been left to his heirs. Whereas the monument is modest in form and material — using mostly Istrian stone instead of marble and abstaining from extensive decorations — its monumental, triumphant architecture is highly ambitious. In my talk, I want to compare the very specific arguments on virtue in both Podocataro tombs and to discuss their interaction with the church's decorations.

Theda Juerjens, *Ludwig-Maximilians-Universität München*

Treasure of *fama* and *memoria*: Bernardino India's Testament and Artists' Houses in Cinquecento Veneto

In 1589, the Veronese painter Bernardino India created an extraordinary legacy in his last will and testament. He bequeathed his paintings, drawings, and his working utensils, as well as his portrait collection to his nephew under the condition to keep his collection — which he calls “museum” in his testament — in his house. This document shows Bernardino India's desire to define his home as the place of his remembrance, where those who lived after him could experience posthumously the aura of his artworks and the site of his creative process. Thus, the artist played an active part in building up this *memoria* and *fama*. In my paper I would like to present aspects of my case study about India's house and to outline how this phenomenon relates to other artists' houses and refers to the concept of the artist's virtue at the end of the Cinquecento.

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Hilton

Second Floor

Sutton North

ANTIQUARIANISM AND PHILOLOGY II

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies

Organizers: William Stenhouse, *Yeshiva University*;
Ginette Vagenheim, *Université de Rouen*

Chair: Ginette Vagenheim, *Université de Rouen*

Respondent: William Stenhouse, *Yeshiva University*

Colette Nativel, *Université Paris 1 Panthéon-Sorbonne*

Jules César Boulenger's Antiquity

Jules César Boulenger (Bulengerus) (1558–1628), a Jesuit who wrote many treatises on Roman antiquities (some of them republished in Graevius and Gronovius's *Thesauri*), has not been widely studied. I would like to study Bulengerus's approach to and vision of antiquity, which demonstrate an important development in Renaissance antiquarianism. I will emphasize his use of texts and objects. As Blaise de Vigenère's pupil (at least that is what he claims; we have no independent proof), he is much interested in vocabulary and in technical matters. I will also examine Bulengerus's aims. By some aspects, his books seem to have a pedagogical purpose; however, he does not seem to follow the same ethical aims as Justus Lipsius, whose works he read.

Peter N. Miller, *Bard Graduate Center*

Peiresc in the Parisian “Jewel House”

Between 1617 and 1623 Nicolas Fabri de Peiresc (1580–1637), the famous antiquary from Aix-en-Provence, lived and worked at the court of Marie de' Medici

and Louis XIII in Paris. During these years he observed court politics at close range, burrowed into royal and monastic archives, and explored private and institutional collections of objets d'art. He also developed a working relationship with a series of artisans. Peiresc seems to have watched and listened very closely while they worked, for his archive preserves a series of recipes. These describe methods of making glass, of casting in glass, of making molds, of fabricating artificial marble, and of making enamel casts. Peiresc's interest in these processes reflects not only a broad curiosity, a fascination with materials, but also an interest in improved technologies of reproduction which he could then employ to further his own eye-witness examination of objects whose originals might be elsewhere.

Irina Oryshkevich, *Independent Scholar*

Antiquarianism and Early Christianity

In the past few decades, increasing attention has been paid to the origins and early development of Christian archaeology, especially in Rome. Despite recognizing the ideological and apologetic undercurrent running beneath the budding discipline, current scholarship has focused primarily on the way in which scholars, such as Cesare Baronio, Antonio Bosio, and Antonio Gallonio, who drew on the material culture of early Christianity, leaned heavily on humanist models developed through the investigation of the pagan past. Considerably less work has been devoted to the discrepancies between the way in which the physical remains of Christianity and those of other ancient cultures were studied, identified, analyzed, and depicted. Focusing on specific physical objects, particularly those related to burial, that exist in both Christian and other ancient cultures (sarcophagi, *hypogaea*, epitaphs, lamps, amulets, gold glass vessels), my talk will examine the ways in which Christian and non-Christian antiquarianism parted course.

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Hilton

Second Floor

Beekman

DIGITAL FLORENCE AND VENICE III: STRUCTURES AND SENSES

Organizer: Nicholas Terpstra, *University of Toronto*

Chair: Fabrizio Nevola, *University of Exeter*

Anne Leader, *Italian Art Society*

Another Look at the Social World of Franciscan and Dominican Spirituality in
Trecento Florence

Daniel Lesnick's *Preaching in Medieval Florence* continues to influence our understanding of the Franciscan and Dominican communities in late medieval Florence. He argues that the social status of the friars mirrored that of each order's primary constituency, with Franciscans appealing mostly to the *popolo minuto*, and the Dominicans, to the elite. A comprehensive examination of tombs installed in Santa Croce and Santa Maria Novella at the turn of the fourteenth century complicates this thesis. Statistical analysis of more than 1,500 tombs demonstrates how members of the *popolo grasso* actively sought burial rights with both orders, and some lineages installed monuments in each church. Indeed, the primary patrons of Santa Croce (the Bardi, Alberti, Cavalcanti, Gherardini, Donati, Ricasoli, Adimari, Cerchi, Pazzi, and Peruzzi) include some of the city's oldest elites, with both magnates and merchant bankers choosing the Franciscans to care for their remains and pray, and presumably preach, for their salvation.

Niall Atkinson, *University of Chicago*

Mapping Florentine Soundscapes: Bells, Voices, and Stories

This project is situated between the two acoustic poles that constituted the urban soundscape of Renaissance Florence. On the one hand, there was the orchestrated monologue of the state that attempted to construct a regime of sonic harmony through the regulation of voices, trumpets, and bells. On the other was the more informal and chaotic circulation of gossip, rumors, and stories. Listening to and interpreting both of these acoustic networks was a critical part of urban life, through which Florentines understood and constituted their complex social and political

relationships. Such practices were profoundly spatial in nature and, therefore, this paper explores the possibilities that new techniques of digital mapping may provide for visualizing the temporal rhythms and spatial jurisdiction of the city's official sonic regime, as well as the spatial logic that governed the circulation of oral information, the stories and narratives that grafted symbolic meaning onto streets and squares.

Caroline Bruzelius, *Duke University*

Visualizing Venice: Mapping the Renaissance City

Digital technologies are revolutionary in their ability to engage in the transformation of buildings and cities over time. They enable us to map and model change as a “continuous flow” from the past into the present, a stark contrast with the static and frozen representations of maps and plans. The goal of Visualizing Venice is to represent archival and visual data as a series of three-dimensional models in animations that engage with questions of change and transformation. Visualizing Venice is a collaboration between the universities of Duke, IUAV, and Padua. The goal is an open-access database of archival and visual data that support reconstructions of the city as it has changed over time. We are also committed to training students at all levels on basic with database and visualization tools in workshops and courses, from college freshmen to post-docs.

10325

ARMS AND THE MAN

Hilton

Second Floor

Rhineland North

Sponsor: Humanism, RSA Discipline Group

Organizers: Kenneth Gouwens, *University of Connecticut*;

Margaret Meserve, *University of Notre Dame*;

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

Chair: Richard L. Kagan, *Johns Hopkins University*

Rebecca A. Boone, *Lamar University*

A Rod or a Kiss? Burgundian and Italian Views of Conquest and Masculinity at the Court of Charles V

The conflict between Burgundian chivalric values and Italian diplomatic practice was illustrated by a rivalry between the two most important counselors of Charles V: Mercurino di Gattinara, Grand Chancellor of Charles V, and Charles de Lannoy, Viceroy of Naples. Their divergent strategies of conquest, one based on force and the other on finesse, reflected not only differences in culture and education, but also contrasting attitudes toward masculinity. Gattinara's portrayal of himself as a perpetual “Cassandra” at court underlines his struggle to maintain power in a culture that marginalized him.

Kenneth Gouwens, *University of Connecticut*

Portraying the Perfect Commander amid the Italian Wars

In a dialogue written soon after the Sack of Rome, the humanist Paolo Giovio blames the Italians' recent defeats primarily upon their political and military leaders. When his interlocutors survey present-day men of arms in an effort to portray a perfect commander, they end up finding its embodiment in the marquis of Pescara (d. 1525), a Neapolitan of Spanish background who had led Charles V's land forces in Italy. Underlying the failures of Italian commanders is a crisis in masculinity that consists not exclusively in an absence of prowess, but instead in an inability to manage the requisite aggressiveness with a measured prudence.

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

Arms and the Habsburg Ruler: Titian's and Mor's Portraits of the Armed Philip II

Leadership in a victorious battle was crucial in proving the military prowess regarded as essential to a Renaissance sovereign. This paper, representing research toward a book tentatively entitled *Gendered Identity in Titian's Court Portraits* will explore the ideology underlying the sitter's pose and attire in Titian's Prince Philip in Armor,

ca. 1550–51 (Prado), created at a time when emperor Charles V would not allow his son to take part in war, and those in King Philip II by Mor, ca. 1557 (Escorial), after his army had defeated the Valois king Henri II at the battle of Saint Quentin.

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Hilton

Second Floor

Rhineland Center

VENETIAN HISTORY

Chair: Ersie C. Burke, *Monash University*

Joanne M. Ferraro, *San Diego State University*

Identity and Disguise: Venice's Wayward Women

The seventeenth-century archival records of Venice's Bestemmia offer new perspectives on women in the sex trade. While scholars have emphasized the importance of prostitution to tourism, and have studied its regulation, there is still much to learn about the women themselves. The Bestemmia reveals a layer of the trade that was more prevalent among ordinary people than the celebrated courtesans of foreign travel writings and literary study. We find women whose identities were not fixed solely in sexual commerce, but were also situated within the contexts of religious, ethnic, and neighborhood affiliation, as well as marital status. Labeled by authorities a danger to the city's virgins, neighbors nicknamed them with value-laden attributes that shed light on their place in the community. Prostitutes also constructed identities, as entrepreneurs subletting rooms and through dissemblance. Dress disguising social and marital status, masking, and cross-dressing prevailed despite legal prohibitions, exposing the disjunction between law and social practice.

Christina Papakosta, *Independent Scholar*

Men of War in Early Modern Greece: The Grivas Family

Between the well-known stradioti was the family of Bua, many members of which had served as mercenaries from the fifteenth to the seventeenth century in Italy and in Central Europe. A branch of Bua was the Grivas family who had been active in Western Greece during the same period. The Grivas had served under the Venetian flag as mercenaries, and in the seventeenth and the eighteenth century the Grivas had provided their service to the Ottoman Empire, serving as *armatoloi* (leaders of an armed body with extended jurisdiction beyond the maintenance of order) in the region extended from the Central Greece to the Ionian coasts. Based on unpublished documents, I will reconstruct the life and the activities of family members during the early modern period, the metamorphosis of a stradioto to *armatolos*, the way in which the inhabitants faced the Grivas and their integration into the local community.

Maartje Van Gelder, *Universiteit van Amsterdam*

The People's Prince: Popular Politics and Ducal Charity in Late Sixteenth-Century Venice

The involvement of the "disenfranchised masses" has become an integrated aspect of political history. Yet the notion of the Republic of Venice as a stable polity governed by a benevolent patriciate, bureaucratically run by dutiful *cittadini*, and populated by a powerless *popolo* remains one of the most enduring myths of early modern European history. This paper examines the dynamic relationship between the Venetian people and the sixteenth-century Doge Marino Grimani. Based on chronicles, political treatises, street songs, and ducal (financial) records, it throws light on the political role of the *popolani* during a period marked by dearth, demographic pressure, and economic decline. As part of the legitimation of Venetian power relations, the *popolo* participated in demonstrations of republican authority, such as ducal coronations, funerals, and elections. Paradoxically, these carefully orchestrated events offered a public space for expressing dissenting opinions and popular actions that had a demonstrable impact on Venetian politics.

10327
Hilton
Fourth Floor
Holland

INTERROGATING VALUE: IMPERIAL EXCHANGES AND IBERIAN WEALTH I

Organizer and Chair: Anna More, *Universidade de Brasília*

Elvira Vilches, *North Carolina State University*

Metals and Modern Facts in the Iberian Atlantic

In the first half of the sixteenth century Juan Díez Freyle, Nicolás Monardes, and Tomás de Mercado, among others, studied the ways metals could be examined through various kinds of abstractions such as commodities, ledger entries, and numerical values in conversion tables. This paper explores these efforts to formulate techniques and theories of wealth by looking at the developing of mercantile expertise and their new ways of making knowledge. The stress on how commerce exemplifies processes of learning, innovation, and practical application demonstrates that heuristics rather than theory was the primary mode of engagement with the world.

Orlando Bentancor, *Barnard College*

Technology and Surplus Value in José Luis Capoché's *Relación de la Villa Imperial de Potosí*

José Luis Capoché, author of the *Relación de la Villa Imperial de Potosí* (1585), was a Spaniard who owned mines and refining mills in Potosí. This text describes the transition from an Andean system of refining to the new system of amalgamation recently invented in Europe. In order to argue for the absolute necessity of amalgamation, Capoché claims that there is no Castile without Indies, no Indies without evangelization, no evangelization without production of profit, no profit without amalgamation, and no amalgamation without compulsory labor. I argue that a close examination of Capoché's letter shows that value (as the extraction of surplus made possible by the new refining technology) is conceived as a necessary and determining cause of the Spanish Empire and that this, in turn, sustains the contingent chain of assemblages that define mining as a technological and commercial network.

Lisa B. Voigt, *Ohio State University*

The Benefit of Silver in Baroque Festivals of Lima and Potosí

The silver and gold extracted from the Americas to fuel the Iberian empires were not only a means but also an object of celebration, as when festivals were organized in Lima and Potosí, Peru, to commemorate a new method of refining silver developed in the 1670s. The invention and celebrations were later recounted in Lorenzo Felipe de la Torre Barrio y Lima's *Arte o cartilla del nuevo beneficio de la plata* (1738) and Bartolomé Arzáns de Orsúa y Vela's *Historia de la Villa Imperial de Potosí* (finished 1736), written at a time when Potosí's mineral wealth had declined in both absolute and relative terms — as a result of the reduced quality of the silver mined, as well as the Crown-mandated devaluation of coins minted in Potosí. This paper compares how these texts respond to the crisis in silver's value by relocating it in scientific invention, public celebration, and literary discourse.

10328
Hilton
Fourth Floor
Harlem

ART AS DEVOTION

Organizer: Arvi Wattel, *University of Western Australia*

Chair: David Young Kim, *Universität Zürich*

Daniele Di Lodovico, *University of Washington*

The Object of Devotion in Lando di Pietro's Prayer

After the sculptor Lando di Pietro finished a highly naturalistic wooden crucifix, he placed a prayer on parchment inside the sculpture, in which he asked the Virgin Mary and all saints for an intercession with Christ. In addition, he wrote, "This figure was completed in the similitude of Jesus Christ crucified Son of God living and true. And it is He one must adore and not this wood." Di Pietro's prayer both indicates that the sculpture was a work of faith, and implies concern about the power of the crafted object. Lando seems to register that the very verisimilitude he employed to make the suffering Christ vivid for devotees might also lead the faithful to mistake a simulacrum for real presence. Anticipating his sculpture's power as an affecting devotional object, Lando urges worshipers not to idolize a work that was the fruit of devotion and prayer, ideally soliciting further devotion.

Cyril Gerbron, *Université Paris 1 Panthéon-Sorbonne*

Fra Angelico's Life by Vasari and the Painter's Self-Image in the Armadio degli argenti

In his Life of Fra Angelico, Vasari borrows many tropes from hagiography: he presents the figure of a perfect monk according to Dominican observance. The personality of the painter disappears, leaving space for the virtues of humility and obedience, for a new, generic and ideal man, forged by the monastic community. Is it therefore impossible to grasp Angelico's spiritual and inner life? In *Jesus among the Doctors*, in the Armadio degli argenti, a Dominican friar sits praying among the doctors. This previously unnoticed figure may be considered as an ideal projection of Fra Angelico; it says much about how he conceived himself and the role of devotion and prayer in the creation of religious images. Other unusual details prove that this work was intended as the painter's own offering to the Virgin (the four panels of the Armadio were inserted in a cupboard enclosing ex-votos offered to the Annunziata).

Arvi Wattel, *University of Western Australia*

For the Love of God

On the back of Lorenzo Lotto's *Christ Crucified with the Symbols of the Passion* a friend of the artist recorded that he had painted the work during Holy Week, finishing it on Good Friday at the hour of Christ's Passion. The meditation on Christ's Passion to which Lotto's painting invites here seems to parallel the act of its creation. The Ferrarese artist Garofalo, on the other hand, is said by Vasari to have worked "on every feast-day for twenty whole years . . . for the love of God" at a local convent of Poor Clares to complete a series of canvases for the nuns. While Vasari's facts often turn out to be fictions, two of the canvases do bear an inscription stating that Garofalo had created the works "free of charge." Can we therefore read these paintings — like Lotto's — as a "spiritual exercise," or are diverging motives at play?

10329
Hilton
Fourth Floor
Midtown

RELIGIOUS WATCHDOGS: THE ROLE OF THE CHAPEL IN THE COURTS OF THE SPANISH HABSBURGS

Organizers: Pierre-François Pirllet, *University of Liège*,
Dries Raeymaekers, *Radboud University Nijmegen*
Chair: Luc L. D. Duerloo, *Universiteit Antwerpen*

Pierre-François Pirllet, *University of Liège*

“More Powerful than Anyone in Matters of State”: The Princely Confessor, an Outstanding Adviser

In the first half of the seventeenth century, the princely confessor at the Habsburg court of Brussels is often described as a leading political figure. His powers extend to various fields, as the piety of the prince is only one of his responsibilities: the confessor has a say in domestic and foreign affairs; in court finances, nominations, diplomacy, and the management of the Catholic Church in the Southern Netherlands. He has a wide range of means at his disposal, among which his private talks with the prince, his participation in the Council of State, his ability to preside hearings and his closeness to key figures in the governments of Brussels and Madrid. However, it is also clear that many situations are beyond the influence of this spiritual director. The aim of this paper is to objectivize the powers and the means deployed by the confessor at the court of Brussels.

Dries Raeymaekers, *Radboud University Nijmegen*

Spiritual Guidance, Political Gain: The Role of the Court Chapel in Brussels, 1598–1633

The archdukes Albert and Isabella, rulers of the Habsburg Netherlands in the period 1598–1633, were renowned for their vigorous support of the Counter-Reformation. Under their impetus a great deal of measures were taken to fight Protestantism and restore the Catholic faith among the populace. Throughout this process of (re)confessionalization an important role was played by the Court Chapel in Brussels. Not only did its numerous members theologically underpin the renewed religious doctrine by writing tracts and holding sermons, but they also took care of the spread and application of these ideas in practice. Their support was much encouraged by Albert and Isabella, who spared neither costs nor effort to install their chaplains and preachers in important ecclesiastical functions. This paper will examine the ways in which the members of the Brussels Court Chapel contributed to the Catholic revival and helped to strengthen the archdukes' authority in the country.

Koldo Trapaga Monchet, *Universidad Autonoma de Madrid*

The Political Role of the *Sumilleres de Cortina* and Royal Chaplains of Philip IV

According to traditional historiography, the decline of the Spanish Monarchy began during the reign of Philip IV, especially in the second half of the reign, due to several reasons (economical, political, and so on). One of the ways in which this idea can be tested is by looking at the Royal Household. Its main function until that moment — the integration of the territorial elites — gradually ceased to exist, resulting in the dissatisfaction of many people from the different territories of which the Monarchy was composed. Our paper will focus on the political role played by some of the key figures in the Royal Chapel during this episode: the *sumilleres de cortina* and the royal chaplains of Philip IV. The Chapel was one of the main sections of the Household, especially because it was the environment in which the spirituality of the Spanish Monarchy was defined at a crucial moment in its history.

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Hilton

Fourth Floor

Hudson

HUMANIST STUDIES III

Chair: Marcia L. Colish, *Yale University*

Rodney J. Lokaj, *Università degli Studi di Roma*

Falcone, Castiglione, and the “Golden Nearchus”: A Homoerotic Love Triangle in Neo-Latin

The Vat. lat. 6250 contains more Latin compositions by the close friends, Baldassarre Castiglione and Domizio Falcone, than those included in the recension of manuscripts. The aim of this paper is thus twofold: to give an overview of these carmina and to suggest that the silence surrounding them is due not only to the pitiful nature of the manuscript, but also to the prickly nature of its contents. Prickly in their denunciation of certain behind-the-scenes sexual practices within the Gonzaga administration, the carmina, furthermore, present Falcone’s own self-confessed bisexuality, from his stormy affair with Paula to the “notti d’amore” with men. What also emerges is a homoerotic love triangle between Falcone, Castiglione, and a certain “golden Nearchus,” which provides a surprisingly stark contrast with the received view of the future author of the *Cortegiano*.

Agnes Juhasz-Ormsby, *Memorial University of Newfoundland*

Humanist Educational Theory and Practice: Leonard Cox’s *De erudienda iuventute* (1526)

The Welsh humanist scholar, poet, and educator Leonard Cox’s (ca.1495–ca. 1549) educational treatise *De erudienda iuventute* (1526) was composed during his sojourn in Central Europe, while he held teaching positions first at the University of Cracow and later in the kingdom of Hungary (now in Slovakia). Cox’s work was inspired by his experiences and personal connections in the region and reveal the influence of Italian and Northern European humanists, particularly that of Erasmus. I will explore how Cox applied his educational theories expressed in *De erudienda* in the commentaries of his editions of pedagogical handbooks with a special focus on Erasmus and William Lily’s *De octo orationis partium constructione libellus*, which Cox highly recommended in *De erudienda* and published with extensive annotations after his return to England in 1540 as a fitting contribution to the Henrician educational reforms.

Michael Fontaine, *Cornell University*

The Intercalary Scenes in Joannes Burmeister’s *Aulularia* (1629)

From 1620 to 1629 Joannes Burmeister (1576–1638) quietly pioneered a radically new genre of Latin poetry. He created four biblical comedies by “inverting” comedies of Plautus — that is, he tracked them in obsessive detail. Burmeister preserved meter and most words verbatim, and where he did change a word, he often punned on the original. The only “inverted” play to reach us complete is his newly discovered *Aulularia* (Hamburg, 1629). It tells the tale of Joshua’s Achan and Rahab, and after it Burmeister included two bizarre but ingenious “intercalary scenes” of his own devising. The scenes perfectly wed Plautine metrics and the “Isidorian style” of rhyming prose, so that their words can simultaneously be read as either classical verse or medieval prose. What is more, the scenes offer many clues to the dire circumstances of 1627 that prompted Burmeister to write a play about Achan in the first place.

10331
Hilton
Fourth Floor
New York

BEYOND *DISEGNO*: NEW STUDIES IN
EARLY MODERN ITALIAN DRAWING,
1450–1700 III: *FORTUNA CRITICA*

Organizers: Giada Damen, *Princeton University Art Museum*;
Laura Giles, *Princeton University*;
Lia Markey, *Princeton University*

Chair: Giada Damen, *Princeton University Art Museum*

Juliana Barone, *Birkbeck, University of London*

Leonardo's Cartoons and the Production of Leonardesque Compositions

This paper will examine Leonardo's cartoons and the compositional methods that resulted from his workshop procedures and that fostered the transmission of his inventions among close and more distant followers, mainly in Lombardy and Piedmont. Like those of other draftsmen, Leonardo's drawings were much copied, both loosely and in facsimile reproduction. But with Leonardo the question of replication assumes very particular dimensions. In the light of the new pieces of evidence that have emerged from my recent study of the drawings by Leonardo and by Leonardesque artists in British Collections, I will discuss the use of cartoons and of part-cartoons in a type of production that seems to have been characterized by increasingly intricate compositional methods, and which not only raises important questions about the actual function of these large-scale drawings, but also about style, market demands, and authorship.

Mari Yoko Hara, *University of Virginia*

Architecture as a Visual Art: Early Modern Reception of Baldassarre Peruzzi's
Perspective Sketches

Twentieth-century historians have often dismissed Baldassarre Peruzzi's architectural project drawings (or design drawings that conceptualize new buildings) as "unprofessional" for their heavy reliance on pictorial methods like shading and perspective. But if Peruzzi's "vision of a painter oriented towards the picturesque encroached his architecture," as one modernist critic disapproved, this characteristic design method was also germane to architecture's new classification as a visual art in the later sixteenth-century's theoretical discourse. In the generation immediately following Peruzzi's own, practitioners of architecture, theorists, and collectors alike prized these renderings highly, often excising them out of larger sheets to create personal albums or scrapbooks. My paper focuses on this peculiar collecting practice through a closer look at a group of Peruzzi's project drawings now conserved in the Uffizi Gallery in Florence. By recontextualizing this collecting practice, I hope to shed new light on how drawing influenced the formation of an artist's critical fortune.

Barbara Ghelfi, *University of Bologna*

New Evidence for the Este Collection of Drawings in the Early Seventeenth Century

At the end of the seventeenth century the collection of drawings assembled by the Ducal family in Modena was one of the most important in Italy for both the quantity and quality of its holdings. Through a discussion of newly discovered documents from the Este archives, this paper sheds light on the taste and practice of collecting drawings of two prominent members of the Este family: Cardinal Alessandro d'Este (1568–1624) and Duke Alfonso IV (1634–62). Cardinal Alessandro, an excellent draftsman himself, collected extensively both early Renaissance drawings and works by contemporary local artists. A few decades later, the Duke Alfonso IV, under the guidance of the painter Fra Bonaventura Bisi (1601–59), began an extensive acquisition policy that brought the number of Este drawings in the collection to some 2,800 sheets, which were collected in a series of volumes known as the Gallery of Drawings and Medals.

10332
Hilton
Fourth Floor
Lincoln

LIES, FAKES, AND FORGERIES I:
HUMANISM, ANTIQUARIANISM,
AND CREATIVE HISTORIOGRAPHY
IN EARLY MODERN EUROPE

Sponsor: Charles Singleton Center for the Study of Premodern Europe

Organizer: Earle A. Havens, *Johns Hopkins University*

Chair: Walter Stephens, *Johns Hopkins University*

Shana O'Connell, *Johns Hopkins University*

Returning Many to One: The Commentary of Annius of Viterbo on Propertius 4.2

Before the Olympian gods had achieved their conventional and paradigmatic identities as Jupiter, Minerva, and so on, it was argued that there existed an arcane pantheon of more amorphous divinities. Molding contemporary associations of the distant historical past with allied conceptions of marvel, wonder, and the unknown, the ancient Roman poet Propertius composed an aetiology that purported the precedence of a primus deus, the Etruscan god Vertumnus. In the late Quattrocento the humanist Annius of Viterbo seized upon Propertius's work, presenting it not only as an authoritative, and recently recovered, ancient text, but also one whose obscurity could be usefully deployed as crucial "evidence" for his revisionist *De Antiquitatibus* (1498), in which he retraced the story of civilization from the Noachian flood up to his own historical moment. This paper explores the framework and imaginative space within which Annius reshaped classical mythology, and employed poetic *ingenium*, in his commentary on Propertius 4.2.

Neil B. Weijer, *Johns Hopkins University*

Inventing a Glorious Heritage, Forging a Patriotic Tradition: Legendary History in Sixteenth-Century England and France

In England and France in the fifteenth and sixteenth centuries, humanism brought with it a renewed interest in the restoration/reconstruction of the nonclassical past. However, even as antiquarians questioned the validity of documents from that distant past and began to rid the corpus of medieval forgeries, they were faced with the problem of providing alternate histories to fill lacunae. In England, if the early history of Trojan/Arthurian Britain was dismissed as a false invention, what should replace it? This paper examines the efforts of these Anglo-French antiquaries to explore and defend the legendary origins of their respective peoples. Humanist inquiry and historical forgery were not isolated activities. Nor were they always opposed to one another, as their meanings and methods evolved from earlier historiographical traditions. Rather, both activities fed growing concerns over the preservation of the historical past and its various latter-day uses in the service of patriotic mythology.

Daniel Houston, *Johns Hopkins University*

Renaissance Homer in the Eighteenth Century: An Antiquarian Hoax

In 1360 Petrarch, *apud superos*, wrote Homer an epistle apparently aggrieved that his many imitators had taken him up only piecemeal, reassuring him, "sic oportuit, nemo in totum tanti ingenii capax erat." Such was the Renaissance Homer: the ingenius first font of ancient literature. This congratulatory tone evolved over time, as Vico defended Homer's inconsistencies, claiming him as no sage, but a primitive bardic figure. Friedrich August Wolf opened the "Homeric Question" of authorship in his *Prolegomena* (1795), revealing the Homeric corpus as inherently more complex. In 1772, however, Graaf Pasch van Krienen made the ultimate case for Petrarch's Homer, publishing his miraculous "discovery" of Homer's tomb on the island of Ios with sculptural elements, inscriptions, and writing implements. This paper explores the academic and popular contexts in which van Krienen's sensational but little-known hoax was produced, its precedents in Renaissance Homeric scholarship, and its influence in philology before Wolf.

10333
Hilton
Fourth Floor
Green

THE ANTI-MACHIAVELLIAN REACTION IN EARLY MODERN EUROPE

Organizer: Maria Clara Iglesias Rondina, *Hopkins School*

Chair: Susanna Barsella, *Fordham University*

Gregory Murry, *Mount Saint Mary's University*

Anti-Machiavellianism and Roman Religion in the Sixteenth Century

The paper will use a diachronic lens to examine the way in which humanistic attitudes toward classical civil religion, particularly Roman religion, changed over the course of the sixteenth century. Using princely tracts from across sixteenth-century Europe, the study suggests that Reformation disputes and Machiavelli's enthusiasm for "false" Roman religion pushed anti-Machiavellians to classify religion as a set of doctrines in place of its more traditional classification as a species of the moral virtue of justice. This focus on doctrine and religious veracity drove anti-Machiavellian writers to take a far more negative view of classical civil religion than had their earlier sixteenth-century predecessors, thereby closing off an era of optimism in which Renaissance humanists had liberally used classical religion as exempla for contemporary politics and had sought to elide, obscure, and blur the differences between pre-Christian religion and Christianity.

Maria Clara Iglesias Rondina, *Hopkins School*

Machiavelli's *Discorsi* in Jesuit Anti-Machiavellian Treatises

The role of Machiavelli's *Discorsi sopra la prima deca di Tito Livio* in Jesuit anti-Machiavellian texts has been traditionally misrepresented. Critiques on Machiavelli have been seen as merely focused on *Il principe*, whose ideological discourse was regarded as an instrument able to support the figure of the tyrant, whereas the apparently more "republican" text of the *Discorsi* embodied political tolerance and understanding. However, if analyzed carefully, most early anti-Machiavellian writings show intense critiques on the *Discorsi*, especially on what the authors interpret as an attack against Christian moral theology and the social place of religion. This paper, therefore, explores the presence of Machiavelli's *Discorsi* in anti-Machiavellian texts written between the sixteenth and seventeenth centuries by Italian and Spanish Jesuits, such as Giovanni Botero, Pedro de Ribadeneyra, and Claudio Clemente.

Alejandro Barcenas, *Texas State University*

Leibniz's Anti-Machiavellian Moment

In spite of the fact that G. W. Leibniz carefully studied and quoted Machiavelli's works throughout his life, little attention has been placed on comprehending the reasons why Leibniz first rejected and then embraced the Florentine's ideas. Partly influenced by Jakob Thomasius, his teacher in Leipzig, early in his writings Leibniz condemned "Machiavelli and his followers" for disregarding natural law and defending the "power of virtue" over legitimate power. Leibniz's initial understanding of Machiavelli is found mainly in the correspondence with his mentor and, more systematically, in his *Portrait of the Prince* (1679), which was dedicated to Johann Friedrich of Hanover and written in the style of the mirror for princes. In my presentation I will explore Leibniz's early arguments against Machiavelli and the reasons why he reconsidered the value of Machiavelli's approach to history and politics in his later writings.

10334
Hilton
Fourth Floor
Hilton Boardroom

HONORING LIANA DE GIROLAMI CHENEY III: BACK TO THE FUTURE: ICONOGRAPHY'S CURRENT PATH

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer: Tina Waldeier Bizzarro, *Rosemont College*

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

Charles Burroughs, *Case Western Reserve University*

Truth Is Not a River: Checking Up on Father Tiber

River gods are ubiquitous in classical imagery, both ancient and early modern, especially as symbols of the primitive origins and permanence of cities, like Rome, founded around their streams. A key source for such figures is the river god Tiberinus, as described by Vergil in *Aeneid* 8, who assures the interloper Aeneas of divine assent to his people's future occupancy of the site of Rome. However, as already discussed in antiquity, Tiberinus dissembles. What does this untruth imply for apparently stable symbolic values? Indeed, does the anthropomorphic figure melt back into the fluidity and temporality that, in a different classical tradition, rivers also represent?

Lynette M. F. Bosch, *SUNY, Geneseo*

Liturgical Iconography: Pontormo's Frescoes for the Choir of San Lorenzo

Pontormo's last work, the lost frescoes for the choir of San Lorenzo, are a tantalizing enigma that can only be deciphered through partial literary descriptions, sketchy reproduction, and the remaining preparatory drawings for the lost frescoes. The subjects assembled by Pontormo, for what should have been his last triumphant cycle, instead became a puzzle that bewildered his contemporaries as well as today's art historians. Recently, the frescoes have been interpreted as illustrations of heterodox texts, attributed to the circle of Juan de Valdés, the problematic spiritual leader declared a heretic by the Inquisition. However, their liturgical context indicates that the core program for the cycle may be found in the liturgy of the Church.

Brian D. Steele, *Texas Tech University*

Veronese and the Art of Contemplation: On the Role of Splendor in the *Marriage at Cana* at San Giorgio Maggiore, Venice

This paper adumbrates a historically grounded method with which to approach Paolo Veronese's presentational strategy, exemplified in the 1563 *Marriage at Cana* for the refectory of San Giorgio Maggiore, Venice. The painting violates Albertian requirements for a minimal number of figures to teach the *istoria*; yet it is usually explored in terms of the narrative's iconography, often leaving subsidiary events as distractions from an ideal contemplation of contrasts between physical and spiritual sustenance. I articulate a type of examination that accounts for incidental elements within a process of meditative reflection suited to monastic habits of reading word-concept puzzles, by which monks generated relationships between, and hence meanings assigned to, marginal and principal images. Contemporary sources provide clues to spiritual meanings gained by members of the monastic audience viewing the painting during mealtimes, within the confines of a specific physical space.

10335
Hilton
Fourth Floor
East

NEW TRENDS IN THE HISTORY
OF SCIENCE, MEDICINE, AND
TECHNOLOGY II: SIGHT, TOUCH,
AND TASTE

Sponsor: History of Medicine and Science, RSA Discipline Group

Organizer: Monica Azzolini, *University of Edinburgh*

Chair: Eileen A. Reeves, *Princeton University*

Heidi Hausse, *Princeton University*

Articulated Fingers: Artificial Hands and the Intersections of Medicine, Technology, and Culture in Early Modern Europe

There are few objects that illustrate so well the intersections of medicine, technology, and culture as early modern artificial hands. Made of metal, wood, leather, and paint, these artifacts suggest the creative and elaborate ways early moderns coped with bodily loss. Yet the scant evidence of these objects in written and printed sources has rendered them invisible to scholarly analysis. This paper begins with surgical literature to show how artificial hands influenced the amputation of upper extremities. Attention is then given to the artifacts themselves and what their materiality conveys about their creation and function. Their mechanisms exhibit the techniques of the gunsmith, the clockmaker, and even the woodworker. Some are simple, some are complex, but all share one characteristic: their relative impracticality. This paper concludes that a number of these objects belong to the *Kunstammer* impulse of the early modern age as artificial wonders fashioned to supplement the natural body.

Feike Dietz, *Universiteit Utrecht*

Visual Experiences in Children's Catechisms: The Dissemination of Visual Skills among the Young

Visual literacy was vital to the large-scale shift in knowledge production in early modern Western Europe. Current research has examined how texts taught adults (craftsmen, artists, scholars) to become visually literate. Yet texts with a similar function for the young have received little attention. In this paper, I will examine the transmission of visual and empirical skills in early modern children books. I will focus on the implications of the invention of optical instruments (telescope, microscope, and magnifying glass) on Dutch children catechisms. My analysis will show how authors confronted readers with new narrative techniques and perspectives inspired by these technical inventions, which redirected the readers' thinking about religious subjects. I will demonstrate how new visual instructions, tropes, and narrative styles urged readers to obtain religious knowledge by looking closer, or from a distance, in detail or in overview, rather than in the traditional pattern of question and answer.

Krista Turner, *University of North Carolina at Chapel Hill*

"The Nature of the Medicine": Thomas Lodge's *A Margarite of America* and the Poisonous New World

In Monardes's *Joyfull Newes out of the Newfound World*, translator John Frampton sought to inspire English explorers by proclaiming that the Spanish had discovered "Hearbes, Trees, [and] Oyles" in America that served as "cures for sundry great diseases." Yet Frampton neglected to mention that these "cures" were also poisons. This paper will investigate the initial impact of the New World and its constitutive parts on English conceptions of health, agency, and national identity. By drawing on Thomas Lodge's *A Margarite of America* — the first transatlantic romance — and a variety of sixteenth-century herbals, travel texts, and literary works, I suggest that even as English consumers eagerly ingested exotic substances, there arose descriptions of America as a dangerous or unhealthy land. Indeed, America was gradually understood as a physical and symbolic poison, a space that eroded ontological distinctions between subjects and objects and ethnic distinctions between the English and other Europeans.

10336
Warwick
Lobby Level
Davies

MURDER AND MOURNING: THE PASSIONS AND DEATH IN RENAISSANCE AND BAROQUE TEXTS

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer: Clare Carroll, CUNY, Queens College and The Graduate Center

Chair: Paolo Fasoli, CUNY, Hunter College

Respondent: Monica Calabritto, CUNY, Hunter College

Adrian M. Izquierdo, CUNY, The Graduate Center

The Maquiavelian Passions of a Washerwoman

Boccaccio's *De casibus virorum illustrium* includes the story of Philippa of Catania, a Sicilian washerwoman, governess of Joan I of Naples. French historiographer Pierre Matthieu rewrites her history as a biography depicting the fall of great men, and it is translated into Spanish in the 1620's by Mártir Rizo. This paper studies how the biographical tradition inherited from the early Italian Renaissance is adapted by Counter-Reformation Catholicism to produce a political biography intended to warn kings and ministers. Philippa's passions bring about the death of kings and kingdoms, and stand as the photo negative of the Neo-Stoic ethics systematized by Lipsius. Low birth, greed, envy, hypocrisy, false religion, and dissimulation stand in stark contrast to modesty, prudence, friendship, and faith. These "political" passions are studied in relation to the questions of reason of state and the rhetoric used to write history.

Lorena Uribe Bracho, CUNY, The Graduate Center

La cítava mía vuelta en llanto: Music, Melancholy, and Mourning in Golden Age Spanish Poetry

This paper explores the use of musical metaphors in Golden Age Spanish poetry — references to instruments, to playing, and to listening — and how those metaphors can become topoi for the expression of grief and mourning. In this paper I study a selection of poems by authors such as Sor Juana Inés de la Cruz, Pedro Calderón de la Barca, Pedro de Medina Medinilla, Diego Ramírez Pagán, and Francisco de Quevedo that deal with the death of a friend, a lover, or an admired personage, and represent the resulting sense of absence, of longing, and of silence. Relationships are explored between music and pain, music and lyric expression, music and tears, and music and melancholy, as well as the possibility music has of either alleviating or intensifying the suffering brought forth by death and bereavement.

Luisanna Sardu Castangia, CUNY, The Graduate Center

Preda d'oscura e dispietata Morte: Conveying Death in Women's Petrarchan Poems

This paper aims to examine how Isabella Morra (ca. 1520) and Gaspara Stampa (1523–54) elaborate the motif of death in their lyrics, and how their poetic attitude toward death is inserted in a web of grief, fear, rage, and despair. The poems I selected highlight how the two poets' dark passions negotiate not only with their artistic desire to tap into a long-held Petrarchan tradition, but also with their necessity to comprehend their social plight as women. Accused of having an affair and dishonoring her family, Isabella Morra was murdered by her brothers. After being abandoned by her lover, the Count Collatino, Gaspara Stampa became a victim of psychological depression and devouring fevers. The pain expressed in Petrarchan form springs from the dramatic images of Eurydice's death, malevolent Fortuna, and a desire for immortality, which results in portraying the two poets as preys of a dark and pitiless death.

10337
Warwick
Second Floor
Sussex

CAVENDISH III: ECONOMICS AND THE LAW

Sponsor: International Margaret Cavendish Society
Organizers: James B. Fitzmaurice, *University of Sheffield*;
Lisa Walters, *University of Ghent*
Chair: Taneja Gulshan, *University of Delhi*
Respondent: Vimala C. Pasupathi, *Hofstra University*

Marissa Nicosia, *University of Pennsylvania*
“Eloquent Pleadings”: Legal Allegory in Cavendish’s “The Contract” and *The Blazing World*

Margaret Cavendish’s prose fictions explore the nuances of legal practice. The “eloquent pleadings” that appear throughout Cavendish’s “romancical tales” demonstrate the contentious nature of legal bonds. In this paper I study two of Cavendish’s trial scenes — the courtroom drama that preserves the engagement in “The Contract” and the failed trial of Fortune in *The Blazing World* — to show the range of Cavendish’s legal fictions. While “The Contract” provides a robust defense of oaths, by contrast the trial scene in *The Blazing World* displays the instability of contractual relationships and bemoans the near impossibility of restitution. I juxtapose these two trial scenes to argue that Cavendish revised her position on the relationship between allegorical fiction and legal jurisdiction after the Restoration settlement. Furthermore, I suggest that legal allegories, like Cavendish’s, were potent tools not only for Royalist resistance in the interregnum, but also for Royalist historiography in the Restoration.

Melanie Russell, *Eastern Arizona College*

Cavendish’s Convent: The Economics of Pleasure

While there has been considerable scholarly notice of the consumption of luxury goods in Cavendish’s *Convent of Pleasure*, scholars have primarily focused on the Duchess’s Royalist versus Puritan views embedded within material culture. However, more insight might be gained from examining the play within the context of seventeenth-century economic theory. As an economic model, Cavendish’s convent is in accord with William Petty’s claim that public extravagance promoted economic balance and contradicts Thomas Mun’s complaints that ravenous consumption of unnecessary luxuries caused men to “live beyond their callings” with “pride and monstrous fashions.” Cavendish and Mun, however, differed on the importance of labor as a part of the English economic system. This paper will examine how Cavendish borrowed from various contemporary economists, selecting bits of several theories and creating her own workable economy within the convent.

10338
Warwick
Second Floor
Essex

SIDNEY III: WROTHIAN NETWORKS I: FAMILY AND SOCIAL NETWORKS

Sponsor: International Sidney Society
Organizers: Margaret Hannay, *Siena College*;
Andrew Strycharski, *Florida International University*
Chair: Naomi J. Miller, *Smith College*
Respondent: Paul Salzman, *La Trobe University*

Ilona D. Bell, *Williams College*

“Rhymes that won thee”: Wroth and Herbert

Mary Sidney Wroth was the first Englishwoman to publish a pastoral romance and to revise a major collection of secular poems for print, and the second, to write an

original drama. Yet all her work was originally written for a private network — her extraordinarily literary family and friends, and most important among them, William Herbert, whom she loved from a young age and with whom she later had two out-of-wedlock children. By reading the manuscript and expurgated, printed versions of Herbert’s “Elegy” and Wroth’s “Penshurst Mount” alongside the letters Robert Sidney wrote to his wife before Wroth’s marriage, and the letters exchanged between Herbert and his future father-in-law, the Earl of Shrewsbury, and their representatives, this talk explores the ways in which Wroth’s literary and familial networks shaped Wroth’s writing, even as her writing gave shape to her life, and her view of what life and art could become.

Beverly M. Van Note, *St. Edward’s University*

Networks of Correspondence and Competing Realms of Influence in *Love’s Victory*

This paper examines several letters penned to Sir Dudley Carleton in order to elucidate tensions among familial, literary, and sociopolitical concerns in *Love’s Victory*. Details and images in letters from April 1619, the date of Barbara Sidney’s first marriage and the likely occasion for Lady Mary Wroth’s play, afford telling contrasts between events surrounding that historical wedding and those of the play’s fictional world. Rereading *Love’s Victory* through the lens of this correspondence allows us to better understand its immediate historical and familial contexts and more keenly to appreciate that it not only addresses familiar literary and social networks, but also gestures toward a more national and politicized audience. *Love’s Victory* blurs the line between domestic and political spectacle, gazing back nostalgically to the period of Sidney influence under the recently deceased Queen Anne and ultimately providing a cogent argument for the necessity of female influence within the body politic.

Mary Ellen Lamb, *Southern Illinois University, Carbondale*

Poems by William Herbert, Third Earl of Pembroke

There can be little doubt that Mary Wroth and William Herbert, Third Earl of Pembroke, read and responded to each other’s poems. They were lovers, writing about and arguably for each other. Before that, they were cousins who regularly shared family lodgings, in particular Baynard’s Castle in London. This purpose of this paper is to introduce scholars to Pembroke’s poetry, focusing on two poems: “Muse get thee to a Cell; and wont to sing,” which gains special poignancy from sun imagery shared with Wroth’s aubade, “The birds doe sing, day doth apeer”; and Pembroke’s “Can you suspect a change in me?” as a characteristic deflection of guilt. Discussing these poems together provides a sense of the social as well as literary context that formed them, acknowledging their status as aesthetic objects as well as personal expressions evoked by lived circumstances.

10339
Warwick
Second Floor
Kent

**PERFORMATIVE LITERARY
CULTURE III: DEBATE POETRY
IN FRENCH-BURGUNDIAN AND
FLEMISH-DUTCH RHETORICIAN
CULTURE, 1500–1800**

Organizers: Katell Lavéant, *University of Utrecht*;
Arjan van Dixhoorn, *University of Ghent*

Chair: Samuel Mareel, *University of Ghent*

Respondent: Jelle Koopmans, *Universiteit van Amsterdam*

Johan Oosterman, *Radboud University Nijmegen*

Hidden Debates: Flemish Rhetoricians and Their Discourse on Society and Religion in the Fifteenth Century

Like their later successors, the Flemish chambers of rhetoric, established in the first half of the fifteenth century, must have been platforms for debates on religion and society. However, due to the lack of sources, it is hard to get a grip on this debating culture. There are no extensive accounts of festivals, as there are for later periods, and the fifteenth-century archives of these chambers have not been preserved.

Nevertheless it is useful and possible to dig up the remains of what must have been a lively, multilingual discourse in which early humanistic influences are discernible and which shows the outlines of serious debates on politics and religion in the pre-Reformation era. In my paper I will show the methodology and heuristics of describing debates in a region with an almost dramatic lack of sources for the literary culture of that period.

Katell Lavéant, *University of Utrecht*

A Poetic Feud: Politic Debates and Controversy between French and Burgundian Rhetoricians (1477–91)

Although limited in number and little studied until now, the literary texts produced by the French-speaking chambers of rhetoric from the Low Countries at the end of fifteenth century are worth an in-depth study. This paper will focus on poems collected in a chronicle by the Tournai rhetorician Jean Nicolai in order to investigate the polemic side of these literary societies. The aim is to study how the rhetoricians of this region, from the French cities (Tournai, Amiens) and the Burgundian ones (Valenciennes especially), uttered conflicting views on current political affairs opposing the French king and the Duke of Burgundy, by sending each other virulent poems. The paper will analyze how they express their political disputes with forms and devices learned in the competitions in which they tested their poetical skills.

Arjan van Dixhoorn, *University of Ghent*

The Burgundian Legacy: Rhetoricians and Debating Culture in the Dutch Republic, a Case Study (Haarlem, 1612–13)

This paper aims to investigate the continuity of the “Burgundian” literary legacy in shaping the politico-philosophical culture of the Dutch Republic in the seventeenth century despite attempts by Calvinist ministers to curb its influences. The focus will be on the role of poetic debate as a form for the exploration of a question (be it religious, moral, political, or philosophical) and the expression of cultural frictions. The paper will investigate how the culture of poetic debate was promoted by the chambers of rhetoric through a textual and contextual study of the contributions to one particular poetry contest held in the city of Haarlem in 1612 and the ensuing debate between the prize winner, a participant and the contest organizer who published the contributions and the controversy in 1613. The published accounts allow the researcher to explore the engagement of rhetorician practice with the culture wars of the early seventeenth century.

10340
Warwick
Second Floor
Surrey

**JOHN DONNE III: IMMORTALITY,
FEMALE PATRONS, AND
PSEUDONYMOUS “J.D.”**

Sponsor: John Donne Society

Organizer: Graham Roebuck, *McMaster University*

Chair: Dennis Flynn, *Independent Scholar*

Alison Shell, *University College London*

The Two Immortalities: Donne’s Elegists in *Poems* (1633)

When Tudor and Stuart poets commemorated other poets through elegy, hopes for their subject’s posthumous survival were sometimes couched in the language of classical paganism, sometimes invoked Christian ideas of immortality, and sometimes drew on both. The exact balance struck between the two depends on such factors as the dead poet’s clerical or lay status, his known piety, and whether he essayed secular or sacred verse, as well as the elegist’s own self-positioning. Donne’s move from profane to sacred writing accorded neatly with one notion of the Renaissance poetic career, but gave his elegists a delicate task. This paper will examine how, in the poems appended to the first collected edition of his poems, some chose to ignore or denigrate his earlier productions, while others celebrated them as harbingers of his later work, or used his life and works to address the jarring relationship between the two immortalities.

Daniel Starza Smith, *Lincoln College, University of Oxford*

“Therefore I study you first”: Where to Start with Donne’s Female Patrons?

This paper will present the first findings from a postdoctoral fellowship investigating the female patrons of Donne’s verse and prose. Powerful women played central roles in inspiring, reading, funding, and responding to Donne’s poetry, sermons, and letters, yet scholarship on their patronage is not commensurate with their actual influence. More than twenty of his poems are directly associated with female patrons, specific women receive sixty mentions in the 1651 *Letters to Severall Persons of Honour*, and many of Donne’s sermons were preached to or about women. Foremost among them is Lucy Russell, Countess of Bedford. Drawing on significant new biographical work on Lady Bedford, this paper will offer a reading of Donne’s poems to and about her in order to make clear the methodological challenges of this research.

Katherine Rundell, *All Souls College, University of Oxford*

“Truth and falsehood be near twins”: John Donne and the Pseudonymous “J.D.”

In September of 1654, just as the First Protectorate Parliament was summoned by Oliver Cromwell, Robert Chamberlain published *The Harmony of the Muses*, a verse miscellany containing the first print appearances of John Donne’s three banned elegies, alongside, as the title page states, “The gentlemen and ladies choicest recreation full of various, pure and transcendent wit . . . and all the subjects incident to the passionate affections either of men or women.” Recto-verso with the Donne poems were three lyrics ascribed to “Dr Dun” or “J.D.,” erotic verses that appear at first reading to be crude pastiches. Drawing on hitherto unstudied miscellanies from the archive, I consider the significance of this and other, earlier, appearances of the pseudonymous “J.D.” and ask what “J.D.” might tell us about the literary assumptions being made immediately after Donne’s death, the reading public’s armory of memory, and the interpretive possibilities generated by juxtaposition.

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Warwick
Second Floor
Oxford

**PUBLICS AND PUBLICITY: TEXTUAL
DISSEMINATION IN SIXTEENTH- AND
SEVENTEENTH-CENTURY FRANCE**

Organizer: Elizabeth C. Black, *Old Dominion University*

Chair: Phillip John Usher, *Barnard College*

Joshua Blaylock, *College of the Holy Cross*

Covert Libertinage: Secrecy, Self-Censorship, and Storytelling in Charles Sorel’s *Les nouvelles choisies* (1623, 1645)

In 1623, Charles Sorel publishes a novella collection entitled *Les nouvelles françaises* that contains many overt libertine themes and rhetorical strategies. In 1645, Sorel revisits his work, renaming it *Les nouvelles choisies*, reordering the novellas, adding two additional novellas, revising many passages, and adding a frame tale. In this paper, I will argue that in making significant editorial changes to his novella collection, Sorel is practicing a form of “covert libertinage” situated at the crossroads of storytelling, secrecy, and self-censorship. A close analysis of the second novella of the 1645 edition reveals the ways in which Sorel erases the more explicit libertine content while keeping the larger philosophical framework of a libertinage marked by skepticism. The novella is an excellent example of Sorel’s “covert libertinage” because it stages how private tales become public spectacles and how these are used to push the boundaries of what is socially acceptable.

Elizabeth C. Black, *Old Dominion University*

Montaigne’s Public Self: Between Building and Book

The notion of a public sphere in the Habermasian sense of the term is unavoidably tied to questions of power and authority created through the circulation of texts, which create a space for discourse not bound by physical parameters. This paper considers the creation of such a space in the context of sixteenth-century France and its potential to transform the mechanisms of authority, shifting from buildings

guaranteeing physical dominance to texts that influence public policy and behavior. Montaigne recognizes the waning power of buildings and the rising power of text as he considers the role of his chateau as a projection of himself in the world. As he turns his back on the Foucauldian-type power afforded him by his position in the library tower, questions arise of a text's ability to reproduce its author.

Jacob Vance, *Harvard University*

Between Secrecy and Openness: Marguerite de Navarre's *Heptameron*

This paper will discuss the way Marguerite de Navarre structures a number of the *Heptameron's* narratives and literary dialogues around a governing tension between secrecy and openness. Focusing on the *Heptameron's* second day, I show that its stories dramatize the movement from secrecy to openness by depicting how private fantasies first become sublimated, then acted on, and finally made public as news (*nouvelles*) and rumors (*bruits*). In the fictional dialogues about the stories, different publics interpret that news in various, often-conflicting ways. The *Heptameron* thus uses the opposition between secrecy and openness as a structure for its stories, and as a means of generating fictional dialogues about them. These dialogues are the fictional representation of a public sphere that centers on problems of narrative and secrecy. In the course of discussing this structure, Frank Kermode's seminal work on secrecy shall be considered in connection with its importance in Marguerite's stories.

Amy Graves Monroe, *SUNY, University at Buffalo*

The Materiality of the Early Modern Present

This paper examines the negotiation of an emerging culture of information and the idea of the memorable in early modern historiography. Through an examination of the early modern event — as it is mediated and perceived — I attempt to grasp the site of memory, meaning, and, perhaps, a sense of an emerging notion of a modern concept of time. A growing and expanding notion of the present emerged from how the sense of the happening negotiation of meaning that surrounded the event in print culture, one that sits at the nexus of spaces, time, and affect.

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Second Floor

Warwick

CONFESSIONAL CONTEST AND COMPROMISE IN EARLY MODERN ENGLAND I

Sponsor: English Literature, RSA Discipline Group

Organizer: Robert S. Miola, *Loyola University Maryland*

Chair: Elizabeth A. Patton, *Johns Hopkins University*

Tessie Prakas, *Yale University*

"I my self a Catholick will be": Toward a Poetics of Piety

This paper considers Crashaw as one of several authors whose publication histories present devotional verse as an important locus of confessional compromise in early modern England. I argue that "piety," more ecumenically conceived, was increasingly heralded as a desirable characteristic in devotional poets, and that this phenomenon accompanied — and perhaps prompted — a diminishing interest in their specific confessional convictions. I propose, ultimately, that seventeenth-century religious lyric gave rise to notions of literary achievement that related in new, much more flexible ways to religious identity.

Jenna Lay, *Lehigh University*

Christ's Suffering and Contested Devotional Practice in Early Modern Passion Poems

John Milton's "The Passion" is famously incomplete: in the 1645 and 1673 Poems, it was printed with the same claim that "This Subject the Author finding to be above the yeers he had, when he wrote it, and nothing satisf'd with what was begun, left it unfinished." Why did this poem on Christ's suffering and death prove so difficult for Milton, despite nearly thirty years during which he could mature and revise? And why publicize that difficulty? Through readings of Catholic and Protestant poems on the passion, this paper will suggest that Milton's advertised failure

functions as a deliberate strategy of differentiation. Though it helped to produce a critical discourse in which passion poems have been exiled from English literature as foreign, Catholic, and Baroque intrusions into post-Reformation Protestant poetics, “The Passion” itself reveals that contested devotional episodes could function as the basis for unlikely — and sometimes unwilling — confessional compromise.

Brooke Allison Conti, *SUNY, The College at Brockport*

The Liturgical Past and the Religious Present in *Merchant of Venice*

Act 5 of *Merchant of Venice* contains sustained allusions to the ancient Easter Vigil service that are intended to evoke audience nostalgia for a unified Christian church. Although the Easter Vigil service dates back to the earliest days of Christianity, it appears to have vanished from English worship at the Reformation. However, there are numerous reasons to think that English Protestants not only remembered the Easter Vigil liturgy but regarded it as part of a shared Christian heritage. The Holy Saturday liturgy (and its most notable literary element, the hymn known as the Exultet) involves cultural memories that were available to both Protestants and Catholics: fond reminders of happy bygone days. The presence of Jewish characters on stage — true outsiders, compared to whom the differences between Catholic and Protestant seem trivial — may also encourage the fantasy of a shared past and the possibility of a shared future.

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Sixth Floor

Suite 616

**RELIGION, RE-FORMATION,
AND HUMAN MATTER IN EARLY
ENGLISH DRAMA**

Sponsor: Pacific Northwest Renaissance Society

Organizer: Patricia Badir, *University of British Columbia*

Chair: Elizabeth Hodgson, *University of British Columbia*

Robert W. Barrett, *University of Illinois at Urbana-Champaign*

Stained Were His Clothes: Ecocriticism and the Vegetable Body in the Croxton *Play of the Sacrament*

Scholarship on the theme of Corpus Christi in the Croxton Play of the Sacrament replicates the show’s logic of transubstantiation by treating the Eucharistic body under assault in the play as a human body. I opt instead for an ecocritical approach to the play, identifying a Corpus Christi that is as nonhuman as it is human, a body that is less a consistent substance and more an assemblage of multiple matters. The play-text is filled with such hybrid entities: the cartographic Aristorious, more *mappamundi* than man; the Jew Jonathas, linked to plants and stones via his trafficking in the same; the Flemish quack Brundich, ethically equivalent to the topographical sewer from which he takes his name. In my paper, I discuss these associations and connect the play’s tortured Host to a series of iconographic and devotional images situating the Eucharist at the intersection of the human and the vegetable.

Patricia Badir, *University of British Columbia*

Synesthetic Encounters in the York Play and its Postmedieval Manifestations

In the York Scrivener’s pageant, the resurrected Christ invites Thomas the Apostle to touch his wounds. Thomas responds with reference to sight (“Mankynd in erth, behold and see / This blessed blode”) as if looking at something produces the same knowledge as touching it. This paper will explore synesthesia — the production of a sensory impression associated with one part of the body by means of another — as it is figured in the post-Resurrection pageants of the York Play as well as in the post-Reformation records of the City of York. The point made most forcefully by the Saint Thomas material is that encounters with the divine, the supernatural, or the inhuman can produce sensory disorientation that challenges the integrity of the human body and its ability to comprehend not just its own corporeality, but also its location within the natural and the social world.

Alice A. Dailey, *Villanova University*

Substance and Shadow: *Richard II* and the Real Presence of History

This paper uses Aquinas's concept of Eucharistic "accidents" and "substances" to describe a central preoccupation of Shakespeare's history plays: where the "real presence" of historical persons and representations is located. The paper argues that Shakespeare's recurrent idiom of "substance" and "shadow" expresses a fundamentally Eucharistic logic of bodily signification in which the absent body (of Christ or Henry V or Richard II) is carefully reproduced through ritual and material simulacra. Rather than repairing the fracture between living and dead or absent and present, however, the mechanisms of recuperation reinstate temporal and corporeal dislocation. The paper focuses on a reference in *2 Henry IV* to the relics of Richard II, "scraped from Pomfret stones" to enliven a dispirited rebel army (1.1.204). This "corpse" army — "but shadows and the shows of men" — can exceed the limitations of mere bodily action only by repurposing the corporeal remainder of a dead man (1.1.191–92).

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Warwick

Seventh Floor

Suite 716

SUCCESSION LITERATURE IN SEVENTEENTH-CENTURY BRITAIN

Organizer: John West, *University of Exeter*

Chair: Henry Power, *University of Exeter*

Andrew McRae, *University of Exeter*

Praise and the Political Subject: Stuart Succession Panegyric

How did poets position themselves in relation to political authority in early modern England? And how did this change across the course of the seventeenth century? This paper will address these questions by considering Stuart succession panegyric: poetry published to mark the onset of a new reign. The corpus at each succession is different, due to the differing nature of political challenges and threats. Panegyric is lent shape by the nature of what it opposes. But the paper will focus on longer term shifts in political subjectivity. It posits that the political subject is never more fraudtly alive than when she or he presents her or himself before the nation's ultimate source of authority. The paper will draw upon the database of succession literature produced by The Stuart Successions Project. It will also engage with some key works of succession panegyric, from some of the leading writers of the early modern period.

Steven N. Zwicker, *Washington University in St. Louis*

"He seems a king by long succession born": The Problem of Cromwellian Accession and Succession

That was the problem — what to think of Oliver Cromwell: a king or no king; a subject on the equal floor or "something more." So Andrew Marvell mused in "The First Anniversary," his anxious, exultant, and mysterious poem celebrating Cromwell's first year as Lord Protector. Nor was Marvell alone in puzzling over Cromwell's rule — by what rites and rituals had he acceded to power, by what rights and authority did he hold office? And how — failing the apocalypse — would he be succeeded? These deep puzzles produced strange results: silence from John Milton, a poem that collapses in tears from Andrew Marvell, an elegy from John Dryden that cultivates a distance and coolness to which the soon-to-be Stuart laureate would never return. This paper will address the problems of the Cromwellian succession by counterpointing literary responses to the crises over the protectorate.

John West, *University of Exeter*

1689 and the Aesthetics of Succession

The accession of William and Mary was in some sense engineered, brought about by Parliamentary intervention and popular opposition rather than the death of the incumbent monarch. The constitutional impact of this has attracted a considerable historiography. The implications for imaginative representations of succession

however have been largely ignored. This paper will explore the tension in the year's succession literature between representing succession as a natural process and discussing it through a language laden with images of artifice: fabric, edifice, theater, or fiction. The paper will focus on work written in late 1688 and early 1689 when the succession remained uncertain. It will consider pamphlets that reimagine the state as a malleable artifice alongside poems that seem evasive about their own artificiality. It will conclude by focusing on Elkanah Settle's "A View of the Times," an ode that comments anxiously on the pliability of political forms in early 1689.

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Warwick

Eighth Floor

Suite 816

NOISE IN EARLY MODERN ENGLAND

Organizer: Laura Feitzinger Brown, *Converse College*

Chair: Sarah F. Williams, *University of South Carolina*

Laura Feitzinger Brown, *Converse College*

"As Full of Noise as Sport": Music as Noise in *Cymbeline* and *Bartholomew Fair*

Scholarship on the senses has discussed the importance of hearing in early modern England. Therefore, the questions of what sounds were defined as noise, under what conditions, and why become well worth study. The 1595 *Lawes of the Market*, for example, defined certain sounds as off-limits in London after nine at night. At the same time, in the theaters, characters on stage defined some sounds as acceptable and others as noise. In this paper I seek to explore how characters describe certain musical sounds as noise in Shakespeare's *Cymbeline* and Ben Jonson's *Bartholomew Fair*. I am particularly interested in the ways that characters' constructions of music as noise suggests, first, the vulnerability of professional musicians both economically and legally and, second, the power of listeners to define musical meaning and musical worth.

Andrew Loeb, *University of Ottawa*

Noise, the City, and the Subject in Jonson's *Epicoene*

This paper argues that, in Jonson's *Epicoene* (1609), Morose's anxieties about noise are connected to anxieties about the coherence of selfhood in a newly urbanized environment. Drawing on the notion, articulated by both Bruce R. Smith and Wes Folkerth, that sound was perhaps the most potent means through which early moderns could articulate notions of subjective interiority, the paper listens carefully to the play's deployment of different noises and argues that Morose's phobic responses to the sounds of London are grounded in an underlying anxiety about his own tenuous sense of identity in a world that emphasizes new ways of fashioning selves. That Morose's efforts to compartmentalize himself within the cityscape (in a sound-proofed house, for example) are counterpointed by long soliloquys describing his own ideals and desires suggests that fashioning a self (and the problems that attend the process) is as much an acoustic as a visual practice.

Esther Richey, *University of South Carolina*

The "Ragged Noise" of Herbert's *Temple*

This paper considers Herbert's *Temple* as an exploration of acoustic space. "Noise" in Herbert's poems signals a spatiotemporal boundary, a rupture in space and time that enables the entrance of an altogether new kind of statement, song, or form to emerge from the dissonance that mediates it. The shattering of consciousness, the groan at the limit of language, the sigh that is more breath than word, quicken into transcendent utterance that may or may not be verbal. I consider the "noise" reverberating in "Redemption," "Gratefulness," "The Familie," and "Aaron" to understand how sound carries, what it signifies, and, of course, the poetic space that mediates it.

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Suite 916

UNDERSTANDING NOSTALGIA IN SIXTEENTH-CENTURY ENGLAND

Organizer: Kristine Johanson, *University of Amsterdam*

Chair: András Kiséry, *CUNY, The City College of New York*

Lauren Elmore, *University of Southern California*

Feeling Nostalgia in Surrey's Poems of Friendship

Discourses of friendship in sixteenth-century England interacted at their core with a concept of nostalgia. Taking their cues from Cicero's *De amicitia*, English humanists valued friendship as an uncommon, elite relationship, scarce even in Cicero's time and venerated through the ages using very few classical, emblematic pairs of friends. In his poems on the death of his childhood friend Richmond, the Earl of Surrey breaks with literary tradition to depict a more intimate sense of longing for a lost state of connection. Instead of remembering a praiseworthy friend to reflect praise upon himself, Surrey focuses on the embodied experience of grief; oddly enough, depicting the result of reminiscing on his own body allows him to divest himself of authorial control. Altering expectations of courtly, curated masculinity, Surrey's friendship poems queer the space and time of friendship, challenging readers to feel friendship and nostalgia in new ways.

Melanie Mohn, *Princeton University*

Nostalgia and Imitation in *The Shepheardes Calender*

When Sidney lists possible precedents for English poetry in his *Defense of Poesy*, he calls *The Shepheardes Calender* "worthy the reading" despite Spenser's "old rustic language." Beyond its archaism, the poem conjures the past in laments of lost love, fleeting adolescence, and death. This paper explores nostalgia and imitation in *The Shepheardes Calender*, with particular attention to pastoral elegy. Mourning Tityrus, the poem advertises its indebtedness to Chaucer; likewise, Colin's "November" lament for Dido, an imitation of Marot, rehearses a seemingly premature nostalgia for Elizabeth, again grounded in poetic precedent. I suggest that these scenes invite the text's further imitation by contemporaries — from Sidney's endorsement of its exemplary status, to its reappearance in verse miscellanies, in derivative poems, and even in Spenser's own return to pastoral. The nostalgia of *The Shepheardes Calender* becomes a literary performance, even a discursive affliction, in the service of the consolidation of English vernacular lyric.

Megan Cook, *Bowdoin College*

Poetic Nostalgia in Robert Greene's *Vision*

In Robert Greene's *Vision* (1592), the Middle English poets Geoffrey Chaucer and John Gower visit the author on his deathbed. After Gower condemns Greene's allegedly amoral writings, the two poets debate the purpose of literature: Gower argues that it should edify, while Chaucer, siding with Greene, advocates for delight. Greene engages in a detailed reconstruction of his poetic forbearers, including physical descriptions of both men. These descriptions are Greene's innovation, and not characteristic of other Renaissance references to the poets. Taking them as a starting point, this paper explores how the *Vision* imagines the poets and poetry of England's past using aspects of the material culture of Tudor London, especially Chaucerian portraiture and Gower's tomb in Southwark Cathedral. In this, I argue, Greene's work participates in a broader Tudor antiquarianism that passionately seeks the recovery of a distinctively English past that fits the needs and desires of the sixteenth-century present.

Kristine Johanson, *University of Amsterdam*

The Past Just Isn't What It Used to Be: Interrogating Nostalgia in Early Modern England and Shakespeare's *Richard II*

This paper interrogates early modern conceptions of nostalgia and of time and, in the process, problematizes our own understanding of early modern attitudes toward the past. Critics have been inclined to impose contemporary conceptualizations

of nostalgia on its Renaissance iterations, but I challenge this inclination: to fully understand the period's attitude toward nostalgia we must relinquish our contemporary ideas of it. By way of illustration, I will examine briefly the shifting representations of Fortuna and Occasio. Ideas about Fortune and time in sixteenth-century England demonstrate an important break with contemporary temporal constructs, particularly early modernity's notion of bifurcated time and the changing perception both of how fortune could be controlled and of the limits of individual agency. With Shakespeare's *Richard II* as an example, I argue that our critical conceptions of early modern nostalgia must be revised in order to acknowledge the significance of different early modern temporalities.

10347
Warwick
Tenth Floor
Suite 1016

DANTE IN THE *COMMEDIA*:
PERSONAL, POLITICAL, LITERARY

Organizer: Kevin Brownlee, *University of Pennsylvania*

Chair: Simone Marchesi, *Princeton University*

Ronald L. Martinez, *Brown University*

Dante and the Horatian Vices

Dante's use of Horace's *Ars Poetica* has provoked a range of critical responses, from Mengaldo's view that it is largely conventional, to Barański's claim that although Dante cites Horace, as in *Paradiso* 23.64–66, he rejects Horace's counsels. A nuanced approach is offered by Villa, who underlined Horace's occasional flexibility regarding mixing comic and tragic styles as an incentive to Dante's bold mixing of styles in the *Commedia*, and identified Dante's Geryon as an adaptation of Horace's monster of incongruity in *Ars poetica* 1–5. In this paper, known Horatian borrowings in the poem, such as Dante's multiple references to Horace's *Ars poetica* 38–41 ("Sumite materiam," etc.) will be reexamined, and some new parallels advanced, as evidence of Dante's exploitation both of Horatian advice and of the Horatian vices, as mediated by medieval commentary on the *Ars*, in fashioning the pathbreaking poetics of the *Paradiso* and the whole *Commedia*.

Teodolinda Barolini, *Columbia University*

Dante and the Semantics of Friendship

I show the development over time of Dante's semantics of friendship, going back to his use of *amico* in his earliest lyric exchanges with Dante da Maiano (early 1280s). The frequent presence of the word *amico* in the tenzoni with Dante da Maiano has nothing to do with friendship; rather, a *Ciceronian amicitia*, in which the friend is a version of the self, first appears in the sonnet "Guido, i' vorrei che tu e Lapo ed io." In that early sonnet we also find the basis of what will be Dante's semantics of friendship, based on a clustering of pronouns in such a way as to generate a poignant sense of intimacy. Moving from the sonnet to Guido, I trace Dante's semantics of friendship through the tenzone with his friend Forese Donati (mid-1290s) and into the *Commedia*, where a consistent semantic program undergirds the poet's mature meditation on *amicitia*.

Kevin Brownlee, *University of Pennsylvania*

Dante's Portrayal of France in the *Commedia*

I examine the complex issue of Dante's bivalent representation of France in the *Commedia* by reading Hugh Capet's speech in *Purgatorio* 20 against Justinian's in *Paradiso* 6. By considering the independent French nation state in contradistinction to the Roman Empire, I argue that the absolute standard for determining the negative or positive valence of "France" in the political, religious, and historical contexts of the *Commedia* is its relation to the two divinely sanctioned universal authorities of the empire and the papacy. To the extent that French political or ecclesiastical power challenges the centrality of Rome, it transgresses against the Dantean vision of God's plan for human history. On the other hand, in cases where the category "French" does not function in opposition to the two divinely sanctioned, universally valid powers of Roman Empire and papacy, it is presented as redeemed.

10348
 Warwick
 Eleventh Floor
 Suite 1116

SETTING THE STAGE: FEMALE
 DRAMATISTS OF EARLY MODERN
 ITALY I

Sponsor: Duke University Center for Medieval and Renaissance Studies

Organizers: Sara Elena Diaz, *Fairfield University*;
 Jessica Goethals, *University of Pennsylvania*

Chair: Courtney Keala Quaintance, *Dartmouth College*

Elissa B. Weaver, *University of Chicago*

Two More Plays for Antonia Pulci?

In Florence women were involved in theater as early as the late fifteenth century. Antonia Pulci (ca. 1452–1501) and suor Raffaella de' Sernigi (ca. 1473–1557) were the first, it seems, to have published plays, but there were other nuns like Sernigi who were actively involved in a theatrical tradition that was a regular part of life in Tuscan convents. Though not a nun when she wrote them, Pulci's plays were part of the convent repertoire; they were in demand and published repeatedly for two centuries. I have edited five *sacre rappresentazioni* that can securely be attributed to Pulci, but a contemporary source claims she wrote other plays as well. I will characterize Pulci's known works, highlighting important elements of her style, and discuss the arguments for attributing two other plays to her.

Julia M. Kisacky, *Baylor University*

The Figure of the Woman Warrior in Valeria Miani's *Celinda*

Though heroines abound in Italian Renaissance tragedy, women warriors were not common figures. But considering their popularity among women readers of chivalric literature, it is not too surprising that Valeria Miani included one in her *Celinda* (1611), the only known Italian Renaissance tragedy written by a woman. Even more unusual, this woman warrior, Lucinia, is actually the cross-dressed Prince Autilio, masquerading as a woman to woo in secret the princess Celinda, with allusions to the mythical Hercules. Thoroughly and voluntarily enmeshed in the feminine persona (Rees), Lucinia occasions questions on gender roles, sexual mores, and power relations, from lesbian erotics, to regal abuse of power, to power relations between lovers, to the different viewpoints of different social classes regarding this figure. This may be Celinda's tragedy, but Autilio's leaving behind Amor for Mars, his taking on the woman warrior role, is the cause of the ruin and death.

Lisa M. Sampson, *University of Reading*

Performing Female Cultural Sociability: Theater and Patronage in the Northern Italian Courts and Academies of the Late Sixteenth Century

This paper will examine how elite women engaged in theatrical events in circles extending across Parma, Ferrara, Vicenza, and Mantua, exploring especially the cultural protagonism of Isabella Pallavicino Lupi, Maddalena Campiglia, and Barbara Torelli Benedetti. Pallavicino Lupi was variously connected with many kinds of performances, which are inscribed in literary and dramatic works by women as well as men. The contexts of these throw light on the variety of women's roles in court performances, but also their less acknowledged place in academy events.

10349
Warwick
Twelfth Floor
Suite 1216

THE IMAGE OF ELIZABETH I IN EARLY MODERN SPAIN

Organizers: Esther Fernández, *Sarah Lawrence College*;
Eduardo Olid Guerrero, *Muhlenberg College*

Chair: Esther Fernández, *Sarah Lawrence College*

Respondent: Eduardo Olid Guerrero, *Muhlenberg College*

Mercedes Alcalá Galán, *University of Wisconsin-Madison*

Elizabeth I and the Politics of Representation: The Triumph over Spain

It is well known that Queen Elizabeth I of England was able to create a cult around herself and reaffirm her political power by transforming herself very effectively into a myth. This myth making sharply intensified following the defeat of the Spanish Armada, in part by way of an abundant series of highly symbolic portraits. What has not been adequately examined until now is the implicit dialogue existing between the representations of the queen and the relations between England and Spain, or, in other words, England's policy with regard to the sea, the colonization of America, or southern European Catholicism. I have chosen four portraits: the Siena Sieve Portrait (1583), the famous depiction of the Armada (1588), the Hardwick Portrait (1599), and the Rainbow Portrait (1600) in order to identify the political keys that reveal the queen's position regarding the conflicts with Philip II's Spain.

Alejandro García-Reidy, *Syracuse University*

The Queen as Tyrant: Lope de Vega's Portrayal of Elizabeth I as a Political Figure

Queen Elizabeth I plays a relevant role in two of Lope de Vega's epic poems: *La Dragontea* (1598) and *Corona trágica. Vida y muerte de la serenísima reina de Escocia María Estuarda* (1627). Scholars who have approached these works have pointed out that Lope presents Elizabeth as a heretic, a negative depiction linked to the writer's militant Catholicism. In this paper I will focus on how the religious perspective is not the only component of the construction of Elizabeth's image, as we must also pay attention to political aspects. In Lope's poems Elizabeth I is presented as a bad monarch, affected by defects associated with a tyrant and the Machiavellian ruler, but also open to political strategizing. This approach offers an additional layer of interpretation to Lope's portrayal of this English queen, which relates to the reflections on the limits of power that took place in early modern Spain.

Ronna Feit, *SUNY, Nassau Community College*

Elizabeth I, Lope de Vega, and Spanish National Identity

This study will examine Lope de Vega's portrayal of Elizabeth I as a diabolical figure who is the embodiment of Counter-Reformation Spain's international political and religious strife. Lope's representation of Elizabeth addresses the problems that her rule caused for Spain and the impact they had on Spanish national identity and the nation's collective sense of self-worth. Lope's reflections on the Virgin Queen call to mind her accession speech in which she adopted the medieval political theology of the sovereign's "two bodies": the body natural and the body politic. This paper will be based on poems that Lope wrote from the late 1500s to the 1600s, including "De Isabel de Inglaterra," "De María de Escocia," and "Égloga a Claudio"; the epic poems *La corona trágica* and *La Dragontea*; as well as the sonnet "A la venida de los ingleses a Cádiz," which was included in *La moza del cántaro*.

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Warwick

Fourteenth Floor

Suite 1416

FAIRE LA FÊTE À LA RENAISSANCE I

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

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

Giovanni Ricci, *Università di Ferrara*

Rovinare la festa: Incidenti, violenze, imprevisti nelle feste pubbliche ferraresi del Rinascimento

Nel 1502, durante le feste per l'entrata a Ferrara di Lucrezia Borgia, fresca sposa di Alfonso I d'Este, un ladro penetrò nel palazzo di Schifanoia e derubò gli invitati personali del duca. Nel 1543 il giovane attore Flaminio Ariosto, parente di Ludovico, fu pugnalato a morte mentre si accingeva a recitare davanti a papa Paolo III, giunto in visita a Ferrara. Nel 1598, uno spettacolo pirotecnico che voleva omaggiare il nuovo padrone della città, papa Clemente VIII, incendiò una torre del Castello Estense causando una ventina di morti. Sono tre soli esempi in una sequenza di omicidi e incidenti di ogni tipo. Il secolo della massima ritualità festiva in una delle capitali del dispotismo rinascimentale è scandito, quasi a ogni appuntamento, da sviluppi tragici imprevisti. Questa comunicazione intende sollevare il velo dell'oblio per giungere a una più concreta e completa rappresentazione delle celebrate feste pubbliche rinascimentali.

Eugenio Refini, *Warwick University*

From the Page to the Stage: Exploring *Orlando furioso's* Theatrical Afterlife

If the *Plaisirs de l'île enchantée* (Versailles, 1664) is one of the most celebrated chapters in the European reception of the *Orlando furioso*, the theatrical afterlife of Ludovico Ariosto's chivalric poem remains largely unexplored. By looking at Francesco Saracinelli's *La liberazione di Ruggiero dall'isola di Alcina* (Florence, 1625), this paper will address the ways in which playwrights and music composers reshaped episodes from Ariosto's narrative in order to make them fit in with the rules of the stage. Often part of wider festive celebrations, similar works were usually meant to convey allegorical and ideological meanings. On the other hand, they were grandiose occasions for courtly entertainment, chiefly aiming at arousing the audience's amazement. Within this context, Saracinelli's drama is all the more significant, for the printed edition of the text is provided with a set of illustrations that let us seize better how the staging did actually work.

Riccardo Benedettini, *Università di Verona*

Fêtes dans la Ferrare de l'Arioste: Sur quelques aspects des traductions en français

L'Arioste n'est pas seulement l'Arioste, mais il est la ville et la cour de Ferrare. Et quand on parle de Ferrare, il faut reconnaître, au-delà de la scène théâtrale, une tradition, une civilisation, des problèmes historiques qui concernent l'Italie du début du XVIe siècle. La comédie en particulier, avec ses jeux comiques et ses mises en scène, offre une vue précieuse du contexte ariostesque, un contexte dans lequel scène et texte ont un rapport précis. Il s'agira de montrer comment la traduction en français de certains textes de l'auteur est le reflet d'une perméabilité entre la culture italienne de la fête et la culture française.

Thursday, 27 March 2014
3:00–4:30

10401
Hilton
Concourse Level
Concourse A

ART, POETRY, AND DEVOTION IN
ITALY I

Organizers: Emily Fenichel, *Duquesne University*;
Sarah Rolfe Prodan, *University of Toronto, CRRS*

Chair: Sarah Rolfe Prodan, *University of Toronto, CRRS*

Respondent: Paul Barolsky, *University of Virginia*

Ruth Marie Chester, *University of Leeds*

Walking through Stories: Dante and Giotto

This paper considers how the practice of walking through a painted or a narrative space contributes to devotional and learning experiences. Dante's *Commedia* describes the story of a man walking and seeing through a highly sensory landscape in which he is continually confronted with images, both natural and artistically crafted, on which to reflect. Walking and seeing become key to the character's spiritual development. Similarly, the frescoes by Giotto in the Arena Chapel in Padua present a pictorial universe made up of narrative and symbols through which the worshiper passes and travels on their way to spiritual enlightenment. Both works of late medieval Italian art emerge from a devotional culture that places image and narrative at the heart of its communicative methodology. This paper explores parallel devotional strategies employed in Dante's poetry and Giotto's imagery and considers their significance against the backdrop of religious practice of the late thirteenth century.

Sarah Dillon, *CUNY, Kingsborough Community College*

Shaping the Divine: Trecento Devotional Art and Ugo Panciera's *Treatise on Perfection*

Ugo Panciera's *Treatise on Perfection* poetically describes a fourteenth-century Franciscan meditation that instructs the reader to envision Christ in several stages, moving from a basic sketched outline to a fully modeled image. By evoking the artistic process, Panciera assumed that his audience was not only familiar with the process by which a painting was made, but also found merit in equating artistic imagery and mental contemplation. Fourteenth-century Franciscans commissioned many important artworks so it may not be surprising that Panciera utilized the artistic process as a metaphor. More surprising are the inferences one can make by applying Panciera's rhetorical strategy to an understanding of how the Trecento Franciscans conceptualized their paintings and other artworks. This paper examines Panciera's treatise and its implications within the wider context of Trecento Franciscan devotional art in an effort to better understand the complex relationships between fourteenth-century Italian artworks, religious doctrine, and private meditative practice.

Steven F. H. Stowell, *Concordia University*

Poetry, Painting, and Song: Laudesi Confraternities and Devotions Sung to Paintings

Music, poetry, and the visual arts flourished in the Italian *laudesi* confraternities of the early fourteenth century around Florence and Siena. *Laudesi* confraternities met regularly to sing vernacular devotional songs (*laude*), often directing their praises toward a representation of the Virgin. The texts and melodies of some of these *laude* survive, as do some of the confraternities' Marian images. The relationships created between votaries and paintings through poetry and song have been the subject of some recent studies, which have noted that the imagery of the *laude* gives us insight into the meanings that early Renaissance images may have held for

viewers. In this paper I will consider relationships between the prayers expressed in the *laude* and miracles attributed to the Virgin during this time, while also reflecting on the importance of music and poetry as the vehicle through which votaries communicated with the Virgin.

10402

Hilton

Concourse Level

Concourse B

RENAISSANCE MONSTERS, HUMANS, AND ANIMALS II

Sponsor: Americas, RSA Discipline Group

Organizers: Surekha Davies, *Western Connecticut State University;*

Daniel Margocsy, *CUNY, Hunter College;*

Ricardo Padrón, *University of Virginia*

Chair: Mary Baine Campbell, *Brandeis University*

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

Florencia Pierri, *Princeton University*

“A beast whose scales are as Armor”: Armadillos in Early Modern Europe

“When it needs to make a speedy escape,” the Spanish Jesuit Juan Eusebio Nieremberg wrote in his *Historia Naturae, maxime peregrinae*, the armadillo “curls up into a ball and rolls away.” This was all fine and good, but what the readers of this text might have wondered was what an armadillo was in the first place? As the first Europeans who traveled into the New World soon found out, the lands across the Atlantic did not necessarily share the same animals, and the New World contained some very odd creatures, creatures that posed several conceptual problems for early modern Europeans. In this talk, I plan to use the armadillo to discuss how novel animals were initially understood by Europeans, how they were explained, and how they were integrated into existing structures of natural knowledge.

Holly E. Dugan, *George Washington University*

“The monkey duchess all undressed”: Women and Monkeys in Seventeenth-Century England

Andrew Marvell’s scathing mockery of Anne Clarges, Duchess of Albemarle, in his *Third Advice To A Painter* (1667) defines her uncanny ability to mimic the tropes of aristocracy as decidedly simian: “Seest not the monkey duchess all undressed? Paint thou but her and she will paint the rest.” Stripped of her fancy clothes, she is more monkey than duchess, refracting the complex ways in which tropes of gender and class were, to use Donna Haraway’s terms, “reinvented” as “natural” across the seventeenth century. Anne Clarges, a prominent perfumer in the New Exchange and upwardly mobile wife of the Duke of Ablermarle, demonstrates how an emerging discourse of primatology shaped human cultural meanings of sex and gender. Reading Marvell’s poetic satire of Clarges alongside other historical texts about her and about simians, I argue that Clarges’s metaphorical hybridity may have had more material resonances than has previously been recognized.

Touba Ghadessi, *Wheaton College*

Ruling Bodies and Monstrous Bodies in the Valois Court

This paper analyzes several images of three Valois rulers: François I, Catherine de’ Medici Valois, and Henri III. First, I investigate an androgynous portrait of François I that combines alchemical and mythological imagery to portray the king as a quintessential alchemical being — a hermaphrodite. Then, I examine Catherine de’ Medici Valois who, like other rulers, owned dwarves, a topos of courtly rule. She also protected a family of hirsutes she had inherited from her late husband, yet she never had her likeness depicted with them, since this visual message did not suit her ruling ambitions. Finally, I consider how Henri III, unlike François I, battled any association between his persona as a ruler and the ambiguity of the hermaphroditic monster. I thus trace the monarchs’ political intentions through the ways in which they created new epistemologies based on the meanings of monstrous bodies.

10403
Hilton
Concourse Level
Concourse C

CELEBRATING THE SAINTS III:
FEASTS OF BEATIFICATION AND
CANONIZATION IN THE SPANISH
MONARCHY DURING THE
SEVENTEENTH CENTURY

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)

Organizers: Ralph Dekoninck, *Université Catholique de Louvain*;
Agnès Guiderdoni, *Université Catholique de Louvain*

Chair and Respondent: Cécile Vincent-Cassy, *Pléiade, Université Paris 13*

Jaime García Bernal, *Universidad de Sevilla*

Imagining the Sacred (with Real Experiences): Popular Traditions in the New Religious Festivals of Baroque Spain (ca. 1610)

The beatification of Ignatius of Loyola (1609) spread out an extensive series of festivities in Spain. The detail reports (*relaciones*) of which were printed in 1610 and promoted by the Jesuits. These new sacred festivals join both academic and popular culture in a unique and seemingly coherent language. The study of a broad selection of these texts reveals nevertheless the contradictions and implicit messages that shape the discourse beyond the image of social harmony and celestial epiphany. Additionally the various rhetorical components of this discourse (sermons, emblems, processions, and sacred objects) made up the popular Spanish festive traditions and reelaborated them into a new conceptual framework. This process gave rise to a new particular narrative genre of religious festive discourse (*discursos festivos a lo divino*) that focused on the concept of invention and novelty in order to imagine and perform holiness.

Ralph Dekoninck, *Université Catholique de Louvain*

Celebrating the Sacred: The Distinctive Features of Religious Festivities in the Spanish Netherlands

One of the main issues for someone working on festival culture during the seventeenth century concerns the specificities of the celebration of the “sacred” compared to the celebration of the “profane.” Even if this distinction tends to neglect the double nature, sacred and profane, of all festivities at this time (sacralization of the political power and the mundane taming of the sacred), this question deserves to be asked, as it invites us to consider the particular syntax and vocabulary adapted to glorify the saint. Working on the festivities of canonization of Ignatius of Loyola (1622) that represented a new phenomenon in the Spanish Netherlands, we will analyze the type of architectural, iconographical, and ornamental legacy coming from the well anchored festival culture in this country from the sixteenth century onward, as well as the transformations and inventions conceived to give a more transcendent dimension to the celebration of holiness.

Carmen Peraita, *Villanova University*

Civic Identity and Religious Devotion in Seventeenth-Century Valencia

The cult of patron saints was particularly evident in seventeenth-century Valencia, a city that faced a need to strengthen its civic identity. My paper examines *Solemnidad festiva que hizo Valencia a canonización de santo Tomás de Villanueva* (Valencia, 1658). The jurats appointed Marco Antonio Ortí, municipal secretary, to take care of the task. The Concejo financed the cost of printing the chronicle, which was illustrated with engravings of the guilds’ wagons and the ephemeral altars built by the local convents. Both wagons and altars were the most costly artifacts designed for the celebration. In pondering “the legitimate reasons for admiration,” Ortí consolidated a genre of hagiographical chronicle, which influenced the manner in which Valencia would celebrate future events. Celebrating Saint Thomas’s canonization was an occasion when the ideal of a society both hierarchical and harmonious, both stratified and unified, attained a momentary reality.

10404
Hilton
Concourse Level
Concourse D

RECONSIDERING PREMODERN
ACCURACY, VERISIMILITUDE, AND
TRUTH CLAIMS IV: KNOWLEDGE,
SACRED ART, AND AUTHORITY

Organizer: Ruth S. Noyes, *University of Massachusetts Amherst*

Chair: Christopher James Nygren, *Emory University*

Pippa Saloniuss, *Independent Scholar*

Public Display of Knowledge and “Truth” on the Cathedral in Premodern Europe

The Church utilized cathedral façades, ideal spaces for public declarations, as places to sanction official worldviews and propagate “truth” to its subjects. Italian pictorial narrative in this context was often a discursive, employing iconographic content, as much as a didactic method. A sculpted Genesis sequence on Orvieto’s cathedral façade terminates with illustrations of human achievement, complementing the recurring theme of human perseverance in the quest for knowledge pervading the reliefs, and suggesting knowledge acquisition as means to salvation. Agostino Paravicini Bagliani emphasizes the well-established relationship between Church politics and scientific exploration in the late Middle Ages. Although modern perception may find this rapport contradictory, it was widely recognized and accepted by the contemporary public. This paper examines the role of monumental church decoration in propagating and promoting the erudition of the papal court, and how the Church publicly invoked reference to scientific and technical accomplishments to lend doctrine an aura of “truth.”

Jason Di Resta, *Johns Hopkins University*

The Immersive Media of Gaudenzio and Pordenone

The dramatic immediacy that characterizes many of the religious artworks created in early sixteenth-century Lombardy and Piedmont suggests a shared desire among artists to evoke the sensation of unmediated access to the divine and elide the distinction between sacred past and devotional present. This propensity for theatrically immersive artifice has been said to unite Pordenone’s frescoes of Christ’s Passion at Cremona Cathedral with Gaudenzio Ferrari’s tableaux at the Sacro Monte di Varallo: in both cases the distinction between the actuality of the medium and the represented subject is put under pressure. However, the means by which these artists manufactured verisimilitude were quite distinct. This paper contends that Pordenone’s projective illusions solicited deeper levels of involvement by asking beholders to increasingly assent to the fictions of art, whereas the Sacro Monte exhibited a multimedia conception of naturalism that relied partly on the perception that its tableaux were the product of “artlessness.”

Kelly Whitford, *Brown University*

Signifying Accuracy and Arranging the Truth: Constructing the Church in Early Modern Conclave Prints

This paper will examine a series of seventeenth-century conclave prints that employ the combined use of representational paradigms (architectural plans, oblique views, narrative scenes, and various elements of text) to construct authoritative accounts of early modern papal conclaves. Illusionistic representations of unfurling scrolls and drawn curtains ostensibly frame acts of disclosure. Signifiers of accuracy such as place names, dates, attendance lists, architectural plans, and map keys further suggest that these images reveal the truth. However, although these prints employ a rhetoric of truthfulness and specificity, they largely rely upon conventional imagery and recycled compositions from previous conclave prints. Indeed, while these images claim to reveal the secret truth of an exclusive ceremony, they are, in fact, constructions that assert an authoritative version of the papacy and its election process in order to shape the collective history of these events and the institution of the Church.

Jasmin Mersmann, *Humboldt-Universität zu Berlin*

What Was Truth? Negotiating Conflicting Truth Claims in Painting around 1600

Along with the defense of images against iconoclasm, the authors of the so-called Counter-Reformation argued for a revision of traditional iconography, viz. its

“errors.” At the same time, the newly founded art academies defined standards for “correct” images. Aesthetic ideals and the claims for adherence to *veritas historica* and decorum, however, occasionally came into conflict with each other. My paper will, first, compare the truth claims of Tridentine treatises with such claims in other realms, such as historiography, natural philosophy, and theology; and second, analyze some attempts to respond to those conflicting demands. The interrelation of medical, historical, philological, theological, and artistic concerns becomes particularly evident in Cigoli’s painting of the *Feast in the House of Simon*, commissioned by the physician and antiquarian Girolamo Mercuriale: even in this nitpicking representation, however, there is an instance of “creative anachronism,” introduced by servants in modern clothing charged with bridging the aesthetic border.

10405

Hilton

Concourse Level

Concourse E

NEO-LATIN CULTURE II

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis /
International Association for Neo-Latin Studies

Organizer: Craig Kallendorf, *Texas A&M University*

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

Noreen Humble, *University of Calgary*

Melanchthon and Xenophon’s *Cyropaedia*

Melanchthon directly translated into Latin only a few extracts from Xenophon’s corpus (*Hellenica* 2.2.24–34 and “Hercules’s Tale” from the *Memorabilia*) but references to, and quotations from, many of Xenophon’s works are rife in his letters, declamations, and poetry. The *Cyropaedia*, however, held particular significance for him, and he frequently refers to Xenophon’s Cyrus as an exemplar. This paper will argue that Melanchthon’s championing of the work reached far and wide in the Reformation world from the use put to it in Carion’s *Chronicle* to support the exemplarity of the biblical Cyrus, to the important Latin translations of the work by Melanchthon’s own pupils (e.g., Johannes Sambucus and Johannes Caselius) and its centrality to the conception of good kingship of other pupils (e.g., Laurentius Petri Gothus), and to the central role it came to play in the learning of Greek in Reformed schools.

Astrid Sanger, *Universitat Hamburg*

Strategies of Satire in Euricius Cordus’s *Epigrammatum Libri IX* (1529)

The Hessian humanist Euricius Cordus (1486–1535) is not only known as a professor of medicine at the University of Marburg (since 1527) and a botanist (*Botanologicon*, 1534), but also as the author of about 1250 epigrams, which often satirically reflect the writer’s life and environment. Being a supporter of Luther and opposing the old Church vehemently, Cordus typically employs anticlerical topics (e.g., lack of education, bigotry, violation of celibacy) and anti-Roman polemic. Like his literary model Martial, he also mocks other groups and professions as well as vices and human misdemeanor in general. In order to provide an insight into this characteristic part of Cordus’s epigrammatic oeuvre, the paper aims at illuminating and exemplifying the most important literary motifs and strategies, which he functionalizes satirically. Furthermore, the paper suggests the entertainment of a learned audience as an important goal of his satirical poetry.

Peter Sjokvist, *Uppsala University Library*

Royalist Panegyric Poetry and Paratext in Petrus Lagerlof

The Latin poetry of the Uppsala professor and *historiographus regni* Petrus Lagerlof (1648–99) has attracted limited attention in research, although his Latin diction was much admired in his own day and in the eighteenth century. A considerable part of his Latin oeuvre was published as paratexts in the publications of students and colleagues. In this paper I will examine a number of Lagerlof’s poems that contain

panegyrics superficially praising the king, but in reality address other people. In the poems we come upon ideas and topoi that recur as necessary ingredients in the works of many other authors in the later Caroline period in Swedish history as well. However, in the poems addressing young students it is especially interesting to note the different arguments serving to excuse their young age. In fact, Lagerlöf demonstrates that this *excusatio propter infirmitatem* can be used as an effective means in royal panegyrics.

Justo Hernández, *Universidad de La Laguna*

Michael Servetus and Blood Circulation: A Historiographical Construction of the Enlightenment

The doctor Michael Servetus has been considered the discoverer of the lesser blood circulation. However, this question belongs to a great metanarrative created by several authors from the Enlightenment who have considered him as a hero because he was burned by Calvin due to his religious ideas. In this way, there has been a mixture of religion and medicine that deforms the historical reality of the medical fact concerning blood circulation. In this paper I defend that this great metanarrative has to be destroyed by the means of the right explanation of the discovery of blood circulation. This subject shows a bias of the historical context because the concept of circulation was introduced by Harvey seventy-five years later. Therefore, authors have misused this concept in an aprioristic and anachronistic way. Moreover, Servetus did not study the pulmonary anatomy moved by medical reasons but by only religious ones.

10406

Hilton

Concourse Level

Concourse F

FOREIGNERS IN SIXTEENTH- AND SEVENTEENTH-CENTURY ROME I

Organizer: Anne H. Muraoka, *Old Dominion University*

Chair: Rose May, *Independent Scholar*

Susanne Kubersky-Piredda, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

The Art and Politics of National Churches in Rome during the Pontificate of Gregory XIII

The return of the papal curia from exile in Avignon marked the foundation of numerous national institutions aimed at assisting pilgrims and immigrants. Initially these were small hospices with adjoining chapels, managed by a group of people with a common language. By the end of the sixteenth century some of these communities had grown considerably and manifested their presence in the city through the construction of representative churches. As these institutions became more complex, they were increasingly involved in both local and international affairs. While neither the pope nor the various European rulers had initially shown much interest in Rome's national churches, they now recognized their usefulness as political tools. This paper will address Gregory XIII's attempts to obtain control over some of the major foreign groups in Rome, the Spanish, French, German, and English communities, by exerting influence over the decorative programs created in their churches between 1572 and 1585.

Elena Cristina Napolitano, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Shifting Alliances and National Rivalries: Spain and France in the Chapel of Saint Louis in San Luigi dei Francesi

Situated in the heart of Rome, the church of S. Luigi dei Francesi was a strategic nucleus of French piety and representation since its establishment in the mid-fifteenth century. A chapel for its patron saint, King Louis IX, was not fully realized, however, until the late seventeenth century. Completed in 1680, its decorative program represents a complex allegory of French royal sanctity, directly linking the patron saint to Louis XIV. Moreover, it includes an unprecedented depiction of

foreign presence: an altarpiece featuring the Spanish Infanta and mother of Louis XIV, Anne of Austria, establishing another church devoted to Saint Louis, not in Rome, but in Madrid. This paper reevaluates existing readings of the chapel as an allegory of harmony between the two powers by considering the broader context of French representation in seventeenth-century Rome, including urban, festive, and architectural projects specifically aimed at promoting French primacy over Spain.

Tiffany Lynn Hunt, *Temple University*

Io/Isis and the Intersecting Roots of Civilization: Syncretic Strategies in Pope Alexander VI's Salla dei Santi

As the popular appeal of Pope Alexander VI catalyzes a renewed interest in his notorious legacy, scholarship on Pinturicchio's frescoes for the Borgia apartments remains an area open for further development. One room in particular, the Sala dei Santi, presents scholars with a programmatic enigma. Although dominant interpretations tend to read these frescoes as a mechanism of dynastic legitimacy or the Church triumphant, this paper explores how the ceiling narratives operate as a form of early modern syncretism through the intersecting and overlapping of myths of origination in Io and Isis. For a newly elected foreign Spanish pope dealing with the Italian centrism of the Roman papacy, artistic patronage became a potential strategy for negotiating this bias. This paper argues that the use of syncretism creates an ecumenical approach to the roots of civilization that levels the Italian dominant cultural prejudice.

10407

Hilton

Concourse Level

Concourse G

**EARLY MODERN WOMEN
PHILOSOPHERS, THEOLOGIAN,
AND SCIENTISTS IV: INTERVENTIONS
IN SCIENCE, PHILOSOPHY, AND
RELIGION**

Organizers: Julie D. Campbell, *Eastern Illinois University*;

Anne R. Larsen, *Hope College*;

Diana Robin, *University of New Mexico*

Chair: Anne R. Larsen, *Hope College*

Giovanna Devincenzo, *Università degli Studi di Bari*

Dans les coulisses de l'atelier d'un maître verrier, ou Marie de Gournay et les séductions de la science

Dans la Peinture de Mœurs, autoportrait en alexandrins rimés, Marie de Gournay répond aux dures attaques de la part de ses «brocardeurs» lui reprochant entre autres de s'être occupée d'alchimie. Partisane de la vérité, elle ne nie pas. Au contraire, elle avoue qu'elle n'a pas résisté à la tentation de chercher la 'pierre philosophale'. L'intérêt de Marie de Gournay envers l'alchimie naît sans doute à l'occasion de son voyage en Guyenne avec Pierre d'Espagnet, Président au Parlement de Bordeaux et célèbre alchimiste, auquel la Peinture de Mœurs est adressée. A partir de la prise en compte des nombreuses traces de ses connaissances dans ce domaine, foisonnant dans l'ensemble de ses œuvres, et notamment dans la Peinture de Mœurs, notre analyse arrivera à montrer comment, à l'aube du XVIIe siècle, une femme s'occupant de ces questions ne pouvait s'attendre qu'à des réprobations.

Joan Gibson, *York University*

Philosophy, Women, Genre

While the tradition of composing philosophical work in multiple genres may be noted, it is far less likely to be examined even in the works of established male philosophers, on the assumption that relevant ideas will be explored more clearly elsewhere. However, a study of multiple genres is extremely important for discovering the nature and extent of women's interest and participation in philosophical culture. While neither exceedingly rare nor common among women writers of the period, it is not unusual to find evidence of women's philosophizing outside the Neoplatonic tradition, and in genres such as dialogue, drama, and poetry. Going beyond the well-known figures who ventured into these fields, such as Margaret Cavendish,

I draw on a range of less well-established figures across the sixteenth and seventeenth centuries whose writings provide an opportunity to broaden our understanding of their intellectual worlds.

Micheline White, *Carleton University*

Women and Liturgical Reform: Queen Katherine Parr and the Book of Common Prayer

Were early modern women liturgists? At first glance, the answer seems to be an obvious no. Yet an examination of women's writing reveals that several high-ranking women contributed to the liturgical reforms that took place in England after 1544. This paper examines Parr's *Psalms or Prayers* (1544). Although scholars have previously noted that Parr's volume was produced in the same year as Cranmer's vernacular Litany, I will demonstrate in greater detail the degree to which Parr was working with Cranmer to produce new texts that would enable the English to respond effectively to military crises. Parr's prayers were apparently understood (by some) to be part of England's new liturgical landscape for they were printed as part of the Litany in a volume from 1548 and had a role to play in the Book of Common Prayer.

10408

Hilton

Concourse Level

Concourse H

REEXAMINING THE EARLY MODERN ORNAMENT PRINT I

Organizers: Femke Speelberg, *Metropolitan Museum of Art*;
Madeleine C. Viljoen, *New York Public Library*

Chair: Andrew Morrall, *Bard Graduate Center*

Peter Fuhring, *Fondation Custodia*

Ornament Prints: Multiple Intentions and Multiple Functions

In this paper ornament prints are examined against the historic background of the need of nineteenth-century collectors and training schools to bind together a group of prints that had largely escaped the attention of early print scholarship. The overwhelming presence of ornament in all these prints, whether pure ornament or applied, became instrumental in their naming. In the first studies of this material the use as models for students, craftsmen, and artists played a central role and it is within this approach that the term *Ornamentale Vorlageblätter* must be understood. It has largely been forgotten that using the print as a model to be copied was only one of many possible functions, however. This equation as role model has masked other essential functions of ornament prints such as supplying information about a designer's work and about a cultural period, but also offering design possibilities that stimulated the conception of novel designs.

Femke Speelberg, *Metropolitan Museum of Art*

From Phenomena to Exempla: The Establishment of the Ornament Print in the Emerging Renaissance Print Market

The introduction of the print medium led to a wide array of experiments regarding its employment during the fifteenth and sixteenth centuries. Pioneers explored different subject matters and modes of representation. From these experiments various distinct genres eventually crystallized. The ornament print is one of the genres that, by the second half of the sixteenth century, had matured into a vital segment of the print market. Focusing on the production, presentation, purpose, and manner of publication of Renaissance ornament prints, in my paper I will explore the development of the genre from its early protagonists to the professional organization and standardization of their production. Generally stated, this development describes the transition from single leaf prints of particular subject matter — phenomena — to suites offering a coherent group of designs, aimed at a broad audience of enthusiasts and professionals as exempla: "to take from them what suited one best."

Oliver Kik, *Katholieke Universiteit Leuven*

Signs of Knowledge: The Goldsmith-Engraver in the Low Countries and the Dissemination of Design

Early European printmaking has always been strongly associated with goldsmith's workshops. Martin Schongauer, Master E. S. or Albrecht Dürer are well-known examples of early engravers with roots in the goldsmith's craft. This paper examines the professional position and production of ornament prints of goldsmith-engravers such as Alart DuHameel or the Bruges Master W with the Key. A major part of their output consisted of designs for metalwork such as reliquaries and censers, some with geometrical ground plans, instructing on the object's construction. Besides providing designs for a wide range of craftsmen, this group of goldsmith-engravers can also be interpreted as an intermediate in the dissemination of geometrical designing knowledge in the visual arts. Often not bound to guild regulations, they were able to position themselves between different professional groups. The paper addresses issues of dissemination of design, professional borders between craftsmen, and self-representation through house marks and monograms.

10409

Hilton
Second Floor
Gibson

**FRENCH RENAISSANCE PHILOSOPHY
AT A CROSSROADS: CHARLES DE
BOVELLES, LEFÈVRE D'ÉTAPLES,
AND THE REFORMULATION OF A
HUMANIST IDEAL**

Sponsors: International Charles de Bovelles Society; Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Tamara Albertini, *University of Hawaii at Manoa*;
Donald F. Duclow, *Gwynedd-Mercy College*

Chair: John Monfasani, *SUNY, University at Albany*

Kathryn LaFevers Evans, *Pacifica Graduate Institute*

French Renaissance Philosophy: Pythagorean Philosophy or Cabala in Jacques Lefèvre d'Étaples's *De magia naturali*

Philosophy professor at the University of Paris, Jacques Lefèvre d'Étaples published extensively, yet for half of a millennium the sole complete manuscript of his 1493 treatise *De magia naturali* has remained unpublished. Lefèvre delineates the natural magic of *Liber secundus* as Pythagorean philosophy or Cabala, the subject matter of which is the unity of creation. Nature achieves this through cosmogenesis. I demonstrate Lefèvre's philosophy and practice of natural magic through his sole image in the *De magia*, his sole image in *Quincuplex Psalterium*, and through readings from my edition-in-progress, e.g. f. 218v: "Voluntque Cabalam litterariam in numerorum secretam philosophiam Magicumque traducere. Hinc pendet secreta Pythagore philosophia. Hinc arcana numerorum singula in solo silentio discenda. / And they will the written Kabbalah to conduct them across into the secret philosophy and magic of numbers. From here Pythagorean philosophy hangs secreted. From here the mystery of numbers descends alone upon the desert silence."

Donald F. Duclow, *Gwynedd-Mercy College*

Charles de Bovelles on God, Nihil, and Negative Theology

In *Libellus de nichilo* (1510), Charles de Bovelles probes the meanings of *nihil* nothing in several registers: semantic, logical, metaphysical/theological, and symbolic. Yet a consistent concern is the relation of *nihil* to God and creation, since God reportedly creates "ex nihilo." This paper focuses on the work's concluding chapters, where Bovelles analyzes the dialectic of affirmation and negation in naming God. Here, *nihil* ends a descending series of affirmative divine names, "truly proclaiming and mysteriously announcing that nothing is God (*nihil esse deus*)." *Nihil* then becomes the first term denied of God in an ascending series of negations, which culminates in denying all divine names and a "learned ignorance" that signals a turn to mystical theology. The paper compares Bovelles's analysis with its source, Dionysius the Areopagite's *Mystical Theology*, and its interpretation by Nicholas of Cusa.

Tamara Albertini, *University of Hawaii at Manoa*

Charles de Bovelles's Philosophy of Solitude and French Renaissance Canon Culture

Despite his Parisian success, Charles de Bovelles returned early on to his native Picardie, where he served as a canon in Noyon. Like the cosmographer in Nicholas of Cusa's *Compendium*, who recorded news from round the world without ever exiting his city, Bovelles stayed in Noyon and lived according to his "homo-homo-homo" ideal (Man of Nature–Man of Art/Learning–Man of Wisdom) perfecting himself in inner solitude till the end of his life. This paper places Charles de Bovelles in the context of canon culture and connects his philosophy of solitude to Francesco Petrarca's "De Vita Solitaria" that is known to have inspired him. Although Bovelles seems to have been reluctant to consult Islamic sources, his solitary ideal will also be compared and contrasted with *The Governance of the Solitary* by Muslim philosopher Ibn Bajja (d. 1137/38) who recommended philosophers live in secretive urban solitude.

10410

Hilton

Second Floor

Clinton

EARLY MODERN HEBRAISM II: MUSIC, CHRONOLOGY, LAW

Sponsor: Medieval & Renaissance Studies Association in Israel

Organizer: Zur Shalev, *University of Haifa*

Chair: Noam Flinker, *University of Haifa*

Joyce Louise Irwin, *Princeton Research Forum*

Music among the Ancient Hebrews in the Work of Johann Lund (1638–86)

Johann Lund, seventeenth-century German pastor, wrote a lengthy study of ancient Hebrew ceremonies, priests, and temples that was published posthumously by his son and republished in later editions, as well as a Dutch translation in the eighteenth century. Although his work relied on scholarship by other Christian Hebraists, his contribution was in making the material available in very readable German to a larger audience. His praise of the Levitic accomplishments in music contributed to the claims of those who believed ancient music was superior to that of their own time. The work was cited by eighteenth-century music theorist Johann Mattheson in defense of liturgical dance, and his conclusion that women sang in Hebrew ceremonies was controversial. Lund himself, however, humbly admitted that he was unlikely to avoid errors in such ancient matters.

Elliott M. Simon, *University of Haifa*

Azariah de' Rossi and Joseph Scaliger: Locating the Bible in Time

For Jewish and Christian scholars in the early modern period the assimilation of Hebrew and Aramaic texts with Greek, Latin, Persian, Babylonian, and Egyptian chronological systems revealed substantive ambiguities in ancient histories, epic poems, and the Judeo-Christian biblical narratives and revelations. For the Jewish scholar Azariah de' Rossi (1513/14–78) in *Me'or Eynayim* (1573–75) and the Huguenot scholar Joseph Scaliger (1540–1609) in *De emendatione temporum* (1583) the idealistic attempt to correct biblical chronologies through a reinterpretation of Hebrew and Hellenic philology and astronomical theories challenged the veracity of the sacred texts as true historical narratives that invited charges of heresy in addition to criticism of their innovative chronological systems. For de' Rossi, Scaliger, and Isaac Casaubon (1559–1614) locating biblical events accurately in time was essential for both scholarly edification and an understanding of their actual religious significance.

Joseph E. David, *Oriental Institute, University of Oxford*

Nomos and Globalization in the Writings of Grotius and Selden

My aim is to read anew the debate between Hugo Grotius (1583–1645) and John Selden (1584–1654) about the *dominium maris* against their reference to Hebraic sources. I will inquire into the extent to which the absence of talmudic references in Grotius's *Mare Liberum* and the fact that all his biblical references, except one, are

limited to the New Testament play any role in his conclusive position. Conversely, I will examine in what way Selden's usage of biblical sources, in their original Hebrew, Greek, Latin, and Aramaic versions, and his enormous references to both *Talmudic corpora* are constitutive of his stance.

10411
Hilton
Second Floor
Madison

CULTURAL BIOGRAPHY OF THINGS: THE "CAREERS" OF MONUMENTS, WORKS OF ART, AND OBJECTS II

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizers: Brian A. Curran, *Pennsylvania State University*;
Stephanie C. Leone, *Boston College*

Chair: Brian A. Curran, *Pennsylvania State University*

Stephanie C. Leone, *Boston College*

Luca Signorelli's Coriolanus Fresco (1509) from Palazzo Petrucci, Siena: From "Singular" to "Commodity" and Back Again

Signorelli's Coriolanus fresco has suffered the fate of many works of art: physical and conceptual detachment from its original context. The scene was one of eight paintings embellishing a reception room in Palazzo Petrucci, Siena, furnished for the 1509 marriage between Borghese Petrucci and Vittoria Piccolomini. Art historians have interpreted the scene as exemplifying civic virtue and the role of marriage and family in society. I will use the methods of cultural biography and reception theory to argue that although this interpretation has merit for the original function, the painting's biography changed over time. I will highlight two moments: when the painting remained in situ but the Petrucci's fortunes shifted dramatically and its audience changed to include the couple's daughter, Aurelia, a poet and dedicatee of humanist writings; and when the painting was removed from the palace and transformed into a commodity for sale.

Sally J. Cornelison, *University of Kansas*

Recycling, Renaissance Style: Vasari's Repurposed Religious Paintings

In 1551 Pope Julius III commissioned Giorgio Vasari to paint an altarpiece depicting the Calling of Peter and Andrew. Ten years later, the pope's successor and nemesis, Paul IV, rejected the panel, returning it to Vasari. The artist subsequently incorporated this papal commission into the large altar that served as his funerary chapel at the church of the Pieve in Arezzo. In the same basilica Vasari later installed another of his paintings, a Coronation of the Virgin originally made for the Florentine Filippo Salviati's chapel in Prato, on an altar belonging to the Aretine jurist Nerozzo Albergotti. The Pieve panels are the principal focus of this paper, which will examine the ways in which Vasari recycled multiple paintings and compositions over the course of his long career. It will demonstrate that he conscientiously capitalized upon or manipulated the iconography of these repurposed works to integrate them into their new settings.

Jacqueline Marie Musacchio, *Wellesley College*

The Misses Williams in Salem and Rome: Women Making and Marketing Renaissance Art in the Late Nineteenth Century

This paper will examine Mary Elizabeth (1825–1902) and Abigail Osgood Williams (1823–1913), sister painters who lived in Rome for extended periods beginning in 1861. Unpublished documents and surviving paintings indicate that they executed originals and old masters copies, and sold these paintings, as well as various Renaissance — or allegedly Renaissance — objects from their Roman studio and Salem gallery to friends and travelers. These objects included everything from maiolica plates to lacework and, rather astonishingly and improbably, a marble relief by Donatello. Mary Williams also wrote an illustrated monograph on Raphael, and sought subscribers from the Boston area Italophiles to cover the costs of the volume. By making and marketing art they gained financial independence and the ability to live their lives free of familial or societal interference. But their activities also demonstrate the importance of the Italian Renaissance to Americans at home and abroad during this time.

10412
Hilton
Second Floor
Morgan

DIGITAL PROJECTS IN MUSIC AND LANGUAGE STUDIES

Chair: Francesca Canadé Sautman, *CUNY, Hunter College and The Graduate Center*

Ichiro Fujinaga, *McGill University*

Digital Prosopography of Renaissance Musicians: A Progress Report

In this project, we are interested in describing relationships between musicians of the Renaissance, thereby establishing a new biographical tool. We are creating a distributed international database based on Linked Open Data, such as FOAF (Friend of a Friend), where the data is extracted from existing computer-readable documents. This project, funded by NEH Digital Humanities Start-up Grant (Susan Forcher Weiss, PI), aims to create a framework that can answer questions not easily answered by Google-like search or traditional means. For example: Did composer A and composer B live in Rome in 1543? Were there musicians working in Rome from 1540 to 1545 who performed music by both of these composers? Although online biographical databases exist, they are expensive to build because they are mostly created manually. We are reducing costs by applying natural language processing technology (e.g., GATE) to automatically extract necessary information then using crowd and expert sourcing techniques for corrections.

Nadia Cannata Salamone, *Sapienza Università di Roma*

Language Matters and the Matter of Language: A Museum Project

The history of linguistics illustrates many different ways in which languages — spoken, written, vernacular, and local versus learned and literary — were perceived and described. The very perception that a language exists is in a way a document of its existence, and the question of how that perception relates to the way people actually speak is a fascinating object that changes over time, conveying the best definition of what a language had been at any one time in history. During the Renaissance, a crucial case in point, new national languages were being acknowledged and given written codification. As a group of researchers coordinated by a linguist (N. Cannata), a museographer (M. Gahtan), and an architect (A. Campofredano) working on a project for the European Language Museum, we would like to show and discuss ways in which Renaissance linguistic ideas could be materialized and shown as a physical museum exhibition.

10413
Hilton
Second Floor
Bryant

JESUIT CONTRIBUTIONS TO EARLY MODERN SCIENCE

Organizer: Sheila J. Rabin, *Saint Peter's University*

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

Marcelo Aranda, *Stanford University*

The Habits of a Highly Effective Jesuit: Scientific Patronage and Success at the Court of Charles II of Spain

The Jesuit José Zaragoza was a renowned mathematician in the late seventeenth-century Spanish Monarchy. Zaragoza was primarily known as a pedagogue, royal tutor, and author of various mathematical texts, covering subjects such as trigonometry, military engineering, and cosmography. By the standards of his day, Zaragoza had a highly successful career, going from a small village on the outskirts of Valencia to the most intimate circles of the royal palace in Madrid. Zaragoza's current obscurity is probably due to the fact that he was primarily a pedagogue; while he does mention some of the new systems and philosophies in his writings, he was not a scientific innovator. This presentation will explore the "habits" Zaragoza cultivated to achieve scientific success in late seventeenth-century Spain and the particular criteria for scientific success in that setting.

Florence C. Hsia, *University of Wisconsin-Madison*

What Time Is It There? Some Jesuit Answers

The early modern European science of time was chronology. Its practitioners wielded a formidable set of skills, for their subject required them to wrestle with timekeeping practices that welded together natural givens and social conventions, astronomy and antiquarianism. Members of the Society of Jesus were thick on this tortured ground, and controversially so: think of Christoph Clavius's defense of the Gregorian calendar reform, Denis Petau's effort to wrest the science of time from the Calvinist Joseph Justus Scaliger, and Jean Hardouin's unsettling rejection of nearly the entire textual legacy known to European scholars in favor of numismatic and epigraphic evidence. Especially challenging were the temporal complexities Jesuits faced in the worlds both "Old" and "New" that they traversed in their missionary zeal. Through a comparative analysis of Jesuit solutions to such dilemmas, this paper argues for a synthetic assessment of early modern Jesuit chronological practices.

Sheila J. Rabin, *Saint Peter's University*

Jesuit Astronomy in the Early Modern Period

Despite their "refusal to accommodate," to Copernican astronomy, as Irving Kelter phrased it, sixteenth- and seventeenth-century Jesuit scholars were well trained in mathematics thanks to the mathematics program first instituted by Christopher Clavius in the Collegio Romano. Consequently, Jesuit scholars not only "accommodated" their Aristotelian philosophy so that they were able to integrate mathematics into natural philosophy, but they also used astronomical instruments, including the telescope, for observation. Thus, Jesuit scholars made contributions to early modern astronomy. For example, Clavius led in the reform of the calendar, various missionaries on their voyages were able to adjust the longitudes of the places they visited, and others confirmed planetary ellipses. This talk will focus on such important Jesuit contributions to the progress of astronomy.

10414

Hilton

Second Floor

Gramercy West A

**REGIONAL RENAISSANCE SOCIETIES
IN THE UNITED STATES:
A ROUNDTABLE ON THEIR PAST,
PRESENT, AND FUTURE**

Organizer: Christopher Carlsmith, *University of Massachusetts Lowell*

Chair: Ann E. Moyer, *University of Pennsylvania*

Discussants: Kristin M. S. Bezio, *University of Richmond*;

Paul V. Budra, *Simon Fraser University*;

Yael Even, *University of Missouri-St. Louis*;

Kevin Moll, *East Carolina University*;

Tara Nummedal, *Brown University*

This roundtable will explore the history and contributions of various American scholarly societies/conferences devoted to study of the Renaissance, including those in New England (NERC), Pacific Northwest (PNRS), Southern California (RCSC), Rocky Mountain (RMMRA), and South-Central (SCRC). Aside from a pair of very brief essays in *Renaissance Quarterly* (1954, 1989), little is known of the history of these organizations, their relationship to the RSA, and their links to the broader field of Renaissance Studies. Questions/Issues to consider: Thumbnail sketch of each society's history and current status. What are the unique achievements of your regional society? How would you define your society's relationship with the RSA in past and present? What are the advantages, or disadvantages, of joining a regional society instead of (or in addition to) a national one? How does your society achieve interdisciplinary balance, geographical parity for meetings, and funding for events?

10415
Hilton
Second Floor
Gramercy East B

“RITRARRE IL TUTTO”: THE ART OF PORTRAITURE IN RENAISSANCE VENICE I

Organizer: Christophe Brouard, *Institut d'Etudes Supérieures des Arts*

Chair: Eveline Baseggio Omiccioli, *Rutgers University*

Respondent: Laura de Fuccia, *Université Paris 1 Panthéon-Sorbonne*

Elsje Van Kessel, *University of St. Andrews*

“In tutte le case di Vinezia sono molti ritratti”: Venetian Portrait Collections and Their Functions

As Giorgio Vasari attests, Venice and its terraferma housed several of the best-known portrait collections of the early modern period, yet we still know surprisingly little about this type of collection. With the exception of devotional images, portraits were the most common kind of image in the Venetian house, and not only the patricians and *cittadini*, but also the popular classes often owned at least a few. The reasons why Venetians acquired portraits and the uses they made of them remain vague, however. On the basis of little studied sources, this paper will examine a number of collections reconstructing their makeup, location in the house, and display. What does the presentation of a particular portrait tell us about its functions? How did portraits and their viewers interact on a day-to-day basis? What were collectors' motives behind the establishment of purpose-built portrait galleries?

Laura Moretti, *University of St. Andrews*

Portraying the Patron: Cultural and Artistic Patronage and the Image of Self in Sixteenth-Century Venice

In sixteenth-century Venice a refined and enthusiastic group of wealthy patrons, through the commission and the collection of works of art, and the meetings that took place in their houses, promoted themselves in the social context in which they lived and operated. They filled their houses with objects and promoted cultural activities that involved a great number of people, contributing to the diffusion of the arts and culture in the society of their time. Many of their portraits still survive today. How were they represented? Which objects were selected by them and the artists who portrayed them to depict their personalities and interests? This paper will discuss this theme through the use of selected case studies.

10416
Hilton
Second Floor
Murray Hill West A

READING PUBLICS IV: STAGING CONFLICTS AND DEBATES

Sponsor: Centre for the Study of the Renaissance at the University of Warwick, UK

Organizers: Thomas Denman, *University of Reading*;

Sara Olivia Miglietti, *University of Warwick*;

Sarah Elizabeth Parker, *Jacksonville University*;

Andie Silva, *Wayne State University*

Chair: Ingrid A. R. De Smet, *University of Warwick*

Sarah Elizabeth Parker, *Jacksonville University*

Constructing the Self through Paratext in English Seventeenth-Century Scientific Polemic

From wordy title pages, to their prefaces “To the Reader,” to interjections of personal anecdote, seventeenth-century natural philosophers make frequent use of the first person in their writings. This paper will examine in particular the debates around Scottish polemicist, Alexander Ross's *Arcana Microcosmi*, which presented his opinions on the natural world by way of an attack on Thomas Browne's *Pseudodoxia Epidemica* on popular errors, Bacon's *Natural History*, and

William Harvey's scientific writings, including his work on generation. The attacks on these authors make up a relatively minor portion of the treatise's content, but the book's paratextual materials emphasize scientific debate. Considering in particular strategies of self-presentation in the works of Ross and his competitors, I argue that seventeenth-century scientific polemic involved a careful use of first person that holds implications for our understanding of early modern subjectivity.

Sara Olivia Miglietti, *University of Warwick*

Climate Theory on Trial? Roman Discussions and Censorship of Climatological Works in the Late Sixteenth Century

"Climate theory," often invoked in the Renaissance to explain human variety on a global scale, maintains that climate, weather, and landscape contribute to shaping not only the physical appearance and "temperament" of men, but also their intellectual faculties and moral behavior. At first glance, this doctrine implies a degree of determinism that could hardly have been acceptable for Catholic orthodoxy. It is commonly assumed that a hostility toward climate theory was a primary or contributing reason for the Roman prohibition of authors such as Juan Huarte and Jean Bodin. This paper seeks to complicate this picture by looking into actual processes of expurgation of climatological works. It argues that in the late Renaissance climate theory was not so heterodox as we tend to assume today: what posed a problem was not environmental causality in itself, but its potential for use in prohibited divinatory disciplines such as physiognomy, metoposcopy, and palmistry.

Thomas Denman, *University of Reading*

Giovan Battista Manso and the Politics of Publishing: *I paradossi* (1608) and *Erocallia* (1628)

Giovan Battista Manso, Marquis of Villa and Principe of the Accademia degli Oziosi, had a prominent role in spurring the cultural and intellectual ferment that animated elite society in early seventeenth-century Naples. This paper examines two editions of his philosophical dialogues on love and beauty. The first, titled *I paradossi*, was published in Milan in 1608. Twenty years later, a much extended edition emerged in Venice with the title *Erocallia*. A letter prefixed to this latter edition — allegedly addressed to Manso by the poet Giambattista Marino — states that the former was in fact pirated, and based on a lost manuscript rediscovered at the bottom of a river. Questioning the validity of this intriguing claim, the paper considers the relationship between the two editions as a prism through which to explore Manso's interaction with the literary world and issues related to the politics of publishing in early modern Italy.

10417

Hilton

Second Floor

Murray Hill East B

EARLY MODERN QUEENS AND THEIR BOOKS

Sponsor: Center for Medieval and Renaissance Studies, University of California, Los Angeles

Organizer, Chair, and Respondent: Carole Levin, *University of Nebraska*

Sara Torres, *University of California, Los Angeles*

Mapping Dynastic Sovereignty in Lancastrian Manuscripts: Margaret of Anjou's Shrewsbury Book and the Burghley *Polychronicon*

The Shrewsbury Book was presented to Margaret of Anjou in 1445 by John Talbot on the occasion of her marriage to Henry VI. Though the manuscript is often cited in histories of fifteenth-century literature, little critical work has focused on how the codex's unique *ordinatio* responds to its historical moment. The compilation, I argue, articulates the dynastic geography of the Lancastrian dual monarchy and spatializes the genealogical paradigms offered in its illuminations. The manuscript's presentation to Margaret during a cross-channel royal itinerary rhetorically enacts the claims of sovereignty that manuscript comes to symbolize. Moreover, the

Shrewsbury Book's multiplicity of generic forms offers complementary models of baronial loyalty in order to promote Talbot's status within the power structures of the Lancastrian affinity. The baronial significance of the manuscript may be seen in its relationship with the Burghley *Polychronicon*, a miscellany related to the Shrewsbury Book that mirrors its literary content.

Sonja Drimmer, *University of Massachusetts Amherst*

Questionable Contexts: Queen Elizabeth's Pedigree Book

A genealogy made for Elizabeth I (BL, King's MS 396) illustrates the lines of the queen's descent for her edification and entertainment. Conventionally, books owned by queens have been addressed for their private dimensions or devotional contents — an interest encapsulated by the now-famous image of Jane Grey, inscribing a tearful note in her prayer book (Harley MS 2342) before approaching the block. It is perhaps for this reason that Elizabeth's pedigree book has received almost no attention. Neither an object of private devotion, nor a public display of royal might, the Elizabeth pedigree challenges any form of contextual analysis that preceding studies of either queens' or kings' books offer. This paper takes up the analytical challenge presented by the Elizabeth pedigree, an object that reforms genealogy itself and the loci in which such statements of royal self-assertion are made.

Dorothy Kyung Hi Kim, *Vassar College*

Catherine of Braganza's Books

This paper will examine Catherine of Braganza's reading life, her royal library, and her relationships with the London book trades between 1662 and 1705 with particular attention to her collection of medieval manuscripts and early printed editions in English. What we find in preliminary archival research on Catherine of Braganza's recusant Catholic reading habits is a patron of the illicit London book trades; she was not just the public face of Catholic dissent in Restoration England but its literary agent. Her relationship with Serenus Cressy and her ownership of a printed copy of Julian of Norwich's XVI *Revelations* demonstrates how her book patronage allowed her to be constructed as England's Catholic queen. Archival evidence shows that Catherine employed editors, printers, and booksellers who produced dozens of illegal Catholic books under her legal protection and that she legitimized these books by having them bound by England's most talented binders for her own library.

10418

Hilton

Second Floor

Nassau West A

BUILDINGS AND CITIES IN EARLY
MODERN ITALY I: ROME

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Jasmine Cloud, *Temple University*;
Alexandra Dodson, *Duke University*

Chair: Niall Atkinson, *University of Chicago*

Dorothy Metzger Habel, *University of Tennessee*

Building in the City: Where Public and Private Meet

In early modern Italy the urban setting called for an architecture conceived, and built, in the context of a larger plan; perforce, this required cooperation among parties — among property owners, architects, public officials, and private investors. This paper will examine where public and private meet in mid-seventeenth-century Rome through consideration of a limited number of discrete incidents in building — for example, at Palazzo Pamphili al Collegio Romano, where there were squabbles over the height of building, and at Piazza Colonna, where we can document choices regarding the character of the architecture projected for building. Considerations of financial investment, private image, public amenity, and urban decorum presume conflict, but on these occasions these forces coalesced in surprising ways. The larger argument here is primarily methodological, prioritizing the single incident as a key measure of the impact of architectural forms and choices in the urban environment.

Amy Marina Martin, *University of Delaware*

The Space of Spectacle: Urban Experience of Public Executions in Early Modern Rome

In the sixteenth and seventeenth centuries, the Ponte Sant'Angelo was Rome's most-frequented passageway to Saint Peter's. But for the Catholic Church, its function was not merely pedestrian. Redevelopments to the Ponte Sant'Angelo and the Piazza di Ponte in these centuries, including Bernini's ten angels that form a *Via Salvationis*, intentionally ingrained the Church's rituals of capital justice into the urban fabric and thus into the experience of the city. Through these renovations, a public allegory of divine justice was created, with bodies displayed postmortem to exhort individual reflection on the Church's justice and the nature of salvation. Literally bridging Rome's sacred and secular districts, the Church's renovation program at the Ponte insinuated a built reminder of its mediating role between salvation and judgment for all who crossed.

Jasmine Cloud, *Temple University*

In and Out of the Roman Forum: Charting the Properties of SS. Cosma e Damiano and S. Francesca Romana

Standing at the edge of the Roman Forum, SS. Cosma e Damiano and S. Francesca Romana both served as monastic churches in the early modern period. Each monastic order — the Terzo Ordine Regolare di San Francesco at SS. Cosma e Damiano and the Benedettini Olivetani at S. Francesca Romana — administered their churches, as well as extensive landholdings throughout the city of Rome. In this paper, I will examine the relationship between the churches themselves and these secondary properties. Some sites were adjacent to the Forum, while others stood miles away outside the city walls and into the Castelli Romani. The revenues these lands produced and the ways in which the properties were acquired shaped the development of the urban landscape of Rome, from the heart of the ancient city to its periphery.

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Hilton

Second Floor

Nassau East B

NETHERLANDISH ART IN THE GLOBAL CONTEXT

Sponsor: Historians of Netherlandish Art

Organizer: Shelley Perlove, *University of Michigan*

Chair: Angela Ho, *George Mason University*

Carolyn Van Wingerden, *Rice University*

The *Grand Turc* Woodcuts Attributed to Pieter Coecke van Aelst and What They Reveal about Ottoman-Netherlandish Relations in the Sixteenth Century

Pieter Coecke van Aelst, the previously understudied Flemish artist, has lately garnered renewed interest, apparent in recent work on his woodcut series, *Les moeurs et fachons de faire des Turcs*, by Larry Silver and Annick Born. The Metropolitan Museum of Art is even organizing an upcoming monographic exhibition on Pieter Coecke. However, to my knowledge, no scholar has carefully analyzed perhaps some of his most fascinating woodcuts entitled *Description de la Court du Grand Turc Solimans*. This paper aims to do exactly that, looking critically and intently at these woodcuts to decipher how they fit into the larger archive of early modern European visual representations of Muslims, Ottomans, and Turks. In particular I will consider how Coecke visually represents cultural exchange and what this might reveal about Ottoman-Netherlandish relations given that he was one of few sixteenth-century European artists who spent an extended period of time in the Ottoman Empire.

Carrie Anderson, *Massachusetts College of Art and Design*

Material Mediators: Johan Maurits, Textiles, and the Art of Diplomatic Exchange

From the tapestry collections of the Hapsburg dynasty to the cumbi garments of the Inca Empire, textiles enjoyed a privileged position among elite rulers in the increasingly globalized world of the early modern era. Given their broad cultural

prestige, it comes as no surprise that textiles frequently worked in the service of diplomatic negotiation, acting as material mediators in political and social encounters. For Count Johan Maurits (1604–79), the governor-general of Dutch Brazil from 1637 to 1644, textiles played an essential role in intra- and intercultural exchange, which facilitated the widespread circulation of these prestigious and ideologically potent luxury items. This paper will explore the role that textiles played in the diplomatic negotiations of Johan Maurits, who presented them as gifts to a geographically and culturally disparate group of leaders, including the Tarairiu ruler known as Nhandui, the African King of Congo, and the French king Louis XIV.

Claartje Rasterhoff, *Erasmus University*

Filip Vermeyleen, *Erasmus University*

Mediators of Trade and Taste: Netherlandish Art Dealers in a Globalizing Art World

This paper seeks to interpret the role of art dealers in shaping visual culture in the early modern Low Countries. We use a two-stage analysis to link distribution practices to the mediation of taste across cultures. Firstly, we draw on serial data from a unique source, the Zeeland toll registers, to trace the distribution of works of art throughout the Spanish Netherlands and the Dutch Republic during the long seventeenth century. This quantitative analysis reveals a regional art trade strongly embedded in colonial commercial activities. Secondly, a qualitative analysis of dealers' correspondence allows us to analyze the cultural ramifications of the lively international art trade that existed at the time. The paper argues that Dutch and Flemish art dealers did much more than simply match supply and demand. In an increasingly globalized art world, Netherlandish merchants acted as cultural gatekeepers, imbuing works of art with symbolic and economic value.

10420

Hilton

Second Floor

Regent

TOWARD A NEW RENAISSANCE AESTHETIC: A TRIBUTE FOR ELIZABETH CROPPER II

Organizer: Genevieve Warwick, *University of Edinburgh*

Chair: Frances Gage, *Buffalo State College*

Alina A. Payne, *Harvard University*

Vasari and the Case of the Architect's Missing Hand

In this paper I would like to argue that alongside tensions and contradictions that have been identified in Vasari's *Lives* one significant source of tension is hidden: the concept of personal style in architecture and its inextricable corollary, the hand of the artist. Does Vasari conceive of such a thing as an architect's personal style, or *maniera*? Is it even conceivable since the "hand" argument does not work for an art where the finished product is in fact the product of a host of hands, none of which is that of its author? And, if the style equation fails for architecture, how does it then belong among the arts?

Philip Sohm, *University of Toronto*

Interactive Painting and the Empathic Viewer

"That way of jabbing the brush. . . This makes the figures jump." This verse by Marco Boschini, when read literally rather than metaphorically, broaches a curious category — the interactive painting — where figures seem to move when touched by the painter's brush. Paintings that show chains of causation problematize settled boundaries between the painted and real worlds by presenting painted figures on the same level of reality as the artist who is represented as making them. What might the consequences be if the divide between passive paintings and active painters is breached?

Genevieve Warwick, *University of Edinburgh*

Recollecting Venus

"Without repetition art would lose its memory." Following Alfred Gell's proposition, this paper traces antique survivals in Renaissance art as an aspect of cultural memory

in its complex relation to objects and images. Structured around the figure of Venus, it studies High Renaissance painting's "recollections" of antique statuary with a particular attention to the Medici Venus. It considers this sculpture's place not only in the history of collecting, but also in the history of painting, in order to arrive at a renewed definition of the imitation of classical beauty as predicated on varying, even divergent, painted translations of a sculptural idiom. The analysis is thus bound up with the cultural formulation of beauty as a figuration marked by a high degree of translatability over time and place, but also of artistic medium.

10421
Hilton
Second Floor
Sutton South

LANDSCAPES OF PLEASURE, LANDSCAPES OF CHORE IV

Organizers: Raffaella Fabiani Giannetto, *University of Pennsylvania*;
Anatole Tchikine, *Dumbarton Oaks*

Chair: Raffaella Fabiani Giannetto, *University of Pennsylvania*

Mirka M. Benes, *University of Texas at Austin*

The Vigna in Early Modern Rome: From Food to Poetry in Vernacular and Elite Suburban Landscapes

From the early 1500s on, the great Roman Renaissance villa gardens around the city were built on land assembled by each owner from *vigne* (vineyards, kitchen gardens) bought or wrested from others. Often, this was not an easy task, given the heightened meanings of the *vigna* for citizens and the irregular borders of the plots. For example, ca. 1600 Marchese Vincenzo Giustiniani, the famed art patron, struggled to design his villas with them, "riducendoli da vigne malcomposte in giardini ornati." The core unit of suburban Roman landscape property in medieval and early modern times, the *vigna* provided food supply for recreational use. This paper explores its landscape qualities in property, social, cultural, and sensuous contexts, and maps the broad range of functions of this vernacular property that often survived in complex tension with elite appropriation and making of the famous Roman villa gardens, from Villa Madama to Villa Pamphilj.

Tracy Ehrlich, *Cooper-Hewitt Museum*

Pastoral Poetry and the Social Construction of Landscape in Seventeenth-Century Rome

In seventeenth-century Rome rural landscape constituted a unique element in social strategies employed by ambitious families. At the Villa Mondragone at Frascati, Cardinal Scipione Borghese brought together high-style palatial and garden forms with *vigne*, olive groves, orchards, farms, and fiefs. The Borghese employed pastureland and pastoral imagery to lay claim to aristocratic status. Their social identity unfolded as visitors traversed the estate with its collections of works of art and landscape "scenes." The very act of viewing naturalized hierarchical social values. For the peasants who worked the land there were, however, no viewing platforms or poetic interpretative devices. The pastoral ideal to which they contributed by working the land and tending flocks was a landscape for the privileged from which they were excluded. The pastoral construction worked from above, confirming the spectator's own sense of privilege and underscoring the elite status of the patron who willed the landscape into being.

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Hilton

Second Floor

Sutton Center

DEATH AND VIRTUE II

Organizers: Theda Juerjens, *Ludwig-Maximilians-Universität München*;
Anett Ladegast, *Humboldt-Universität zu Berlin*

Chair: Tanja Michalsky, *Universität der Künste Berlin*

Claudia Jentzsch, *Universität der Künste Berlin*

Virtue or False Modesty? Memorial and Sepulchral Concepts in Renaissance Florence
Since the late Middle Ages a strong memorial culture shaped the arts of Florence; however, the fifteenth century produced a relatively small number of sepulchral monuments. Moreover, in comparison with cultural centers like Rome, Naples, and Venice the design of the tomb monuments remained conspicuously modest. Except for remarkable personalities from the high clergy, high politicians or public figures, very few from the Florentine ruling elite shared the honor of the eternal remembrance immortalized in stone. The majority represented themselves through the media of painting in theological programs. Their last resting place was marked only by a simple floor slab. The paper examines early modern memorial concepts in Florentine churches, with a special focus on the “unrepresented” and the negation of sepulchral representation. It asks if the visual concept of modesty served as testimony to virtue or rather if the renunciation of *fama* was due to the republican tradition of Florence.

Simone Streibich, *Universität Bern*

Memory, Performance, Identity: The Cappella dei Pittori in SS. Annunziata in Florence

This paper focuses on the interaction of memory, performance, and identity in the Cappella dei Pittori in SS. Annunziata in Florence, which was established in 1561, the same year the Accademia del Disegno was founded. I will present this chapel as a “space of memory” for deceased Florentine artists, a meeting place of the academy, and an exhibition room for artworks created by the living members. With the transfer of Pontormo’s corpse, who died in 1557, during the foundation ceremony of the Accademia, the concept of “death as virtue” became an inherent concept of this place and so of the whole artists’ society. Thus, I argue that the chapel’s space and its overall design played an active part within the construction of the member’s identity, the creation of the academy’s constitution, and the elevation of the social status of the deceased and living artists in general.

Wolfgang Loseries, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Lost Memory: How Vecchieta Created His Burial Chapel and How It Failed

For Siena’s great hospital Santa Maria della Scala, Vecchieta (d. 1480) created important works that include his famous bronze tabernacle, now on the cathedral’s high altar. From 1477 to 1479 he erected his own burial chapel in the hospital church, furnishing it with a bronze Risen Christ and a painting depicting the Madonna with saints particular to him and his wife. Vecchieta’s sculpture and painting functioned as objects for religious devotion and as proofs of his artistic skill. In 1480 he was buried there. Vecchieta’s attempts to ensure his spiritual and artistic immortality were unsuccessful. As early as 1512 the chapel passed to a new patron who erased the artist’s memory. On the basis of new documents, this paper will reconstruct Vecchieta’s chapel, explain its brief existence, and clarify what happened to its furnishings. It will also elucidate why Vecchieta’s profession in his altarpiece signature was changed from “sculptor” to “painter.”

Grit Heidemann, *Universität der Künste Berlin*

Emphasizing the Ancestry? The Persistence of Virtues on Neapolitan Noble Tombs of the Quattrocento

The representation of virtues on Neapolitan noble tombs of the premodern times has a long tradition that can be traced back to the reign of the Anjou. The monuments should not only depict the deceased, but also the descendants in a morally exemplary

way, as the humanists postulated. This ensured an emblematic insertion and a permanent affirmation of the one's social position within the Neapolitan society. The application of virtues as caryatids characterizes the Neapolitan sepulchral landscape of the whole Quattrocento. But this phenomenon should not be classified as antiquated, for even while new tomb types appeared at the same time, it revealed a specific strategy of representation of the old noblemen instead. Using the example of the persistence of virtues this paper will discuss the strategies of representation of the different noble groups who met in Quattrocento Naples

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Hilton
Second Floor
Beekman

NEW TECHNOLOGIES IN MEDIEVAL
AND RENAISSANCE STUDIES I:
TEXT COLLATION, TRANSLATION,
AND ANALYSIS

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;
Diane Katherine Jakacki, *Bucknell University*;
Michael Ullyot, *University of Calgary*

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

Andrew Keener, *Northwestern University*

Digital Approaches to Spenser's Translations from Du Bellay's *Songe* (Text Analysis)

This paper presents my ongoing collaboration with digital scholarship librarian Josh Honn in order to visualize early modern instances of literary translation. With software including Voyant, Juxta, and CATMA, as well as a custom-made HTML5/CSS color-coded collation apparatus, I am pursuing a method of early modern text analysis that can help scholars to better assess instances of translation and revision through deeply tagged texts. The first of three texts I study here is Joachim Du Bellay's *Songe*, sixteen visionary sonnets in French (1558). The second consists of Edmund Spenser's English translations of eleven of these sonnets in blank verse, which first appeared in print in 1569. The third text, Spenser's revised version of these same sonnets, saw print in 1591. The survival of revised translations in early modern print presents an opportunity to investigate both digitally and visually how translation, adaptation, and revision function together in Spenser's oeuvre and beyond.

David Lee Miller, *University of South Carolina*

Dhaval Salvi, *University of South Carolina*

PARAGON: Intelligent Collation and Difference Detection

PARAGON is a software system capable of intelligent collation and difference detection among materials from multiple repositories, digitized according to varying standards with a range of methods and equipment. Funded by an NEH Digital Humanities Implementation grant, this project is a collaboration between the general editors of the *Collected Works of Edmund Spenser*, under contract to Oxford University Press, and two research centers at the University of South Carolina: the Center for Digital Humanities and the Computer Vision Lab. Project co-PI David Miller will be joined by CSE Doctoral candidate Dhaval Salvi to discuss the technical challenges presented by this project and report on our success in meeting them. In spring of 2014 the project will be near the end of its development phase, so we expect to be able to present a clear picture of the software's capabilities.

Maciej Eder, *Polish Academy of Sciences*

A Bird's Eye View of Early Modern Latin: A Computer-Assisted Analysis of Style Variation

While computational stylistics has been usually associated with authorship attribution, recent research shows that the same methods can be used in a much broader context of literary study. Namely, the underlying idea of tracing similarities between (anonymous) texts can be extended to map textual relations in large-scale approaches, also in the field of Latin literature. One of the most intriguing issues

here is the phenomenon of renovation of Latin style in the Renaissance, e.g., the question of the extent to which the Renaissance humanists succeeded in imitating the style of Cicero, and whether they truly overcame the medieval vulgar style (as they claimed to have done). To assess some of these questions, multidimensional analyses of 150 prose texts and 55 poems have been performed, and the data have been visualized using network analysis methods. Instead of expected chronological patterns, the results revealed some other interesting regularities.

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Hilton

Second Floor

Rhineland North

BIONDO FLAVIO: HISTORIAN, ANTIQUARIAN, CHOROGRAPHER I

Sponsor: Humanism, RSA Discipline Group

Organizers: Angelo Mazzocco, *Mount Holyoke College*;
Margaret Meserve, *University of Notre Dame*

Chair: Angelo Mazzocco, *Mount Holyoke College*

Fulvio Delle Donne, *Università della Basilicata*

Ancient and Modern Rome: The Conception of History in Biondo Flavio's *Decades*

The *Decades* is certainly the most extensive and complex of Biondo's works, both from the point of view of its general conception and its multiple drafts. Started in 1435, or shortly thereafter, to describe the events of his time (from the death of Pope Martin V, *Decades* 3, book 5), in 1443 Biondo decided to go back and include the history *ab inclinatione Romani imperii*. In doing so, he had to solve many problems: the sources were scarce and not always accurate, but, above all, it was necessary to define a conceptually uniform structure. In fact, he had to reconcile the history of the *imperii inclinatio*, characterized in a clearly negative way, with the exciting feeling of a new cultural rebirth that prompted interest in the origins and vicissitudes of modern people: people for whom the new papal Rome, not unlike the old one, should have been a guide.

Marc Laureys, *Rheinische Friedrich-Wilhelms-Universität Bonn*

Johannes Hinderbach's Notes on Biondo Flavio's *Roma instaurata*

As soon as Flavio Biondo brought out his *Roma instaurata* in 1446, this pioneering treatise on the topography of ancient Rome caught widespread attention in the scholarly world. One of the most assiduous early readers of *Roma instaurata* (as well as of Biondo's other writings) was the Prince-Bishop of Trent, Johannes Hinderbach. During his stay in Rome in the 1460s he had *Roma instaurata*, *Roma triumphans*, and *Italia illustrata* copied out for him, and added a wealth of observations in the margins of his manuscripts himself. In this paper I intend to discuss the notes in his copy of *Roma instaurata* (Trent, Biblioteca Comunale, W 3498). I submit that these annotations not only evince the antiquarian learning and interests of their author, but also help elucidate why *Roma instaurata* marked a watershed for the study of Roman topography and remained a standard reference text for decades to come.

Jeffrey A. White, *St. Bonaventure University*

Biondo Flavio as Henry James's Dencombe: Revising the *Italia illustrata*

From 1451, the year of its first publication up until 1462 anyway, the year before he died, Biondo Flavio kept revising his *Italia illustrata*. His revisions range from minute to extensive, trivial to momentous, and generalizing to quite personal and politically programmatic. Quantitatively, most reside in the Roman editio princeps of 1474 done by his son Gaspare: we do not have the father's MSS from which Gaspare claims he constituted his text, but there is MS coincidence of many of these revisions, particularly in EH. There is other MS authority for other revision sets, too. This paper, working from the speaker's collations and assisted by Lucarini-Pontari's work with the MSS and by Pontari's stemma, seeks to identify and interpret, historically and culturally, some various patterns of purpose in Biondo's compulsively fussy (almost Jamesian) revisions to the *Italia illustrata*.

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Second Floor
Rhineland Center

LITERATURE AND ANTIQUARIANISM IN VENICE AND NAPLES I

Sponsor: Centro Cicogna

Organizers: Angela Caracciolo, *Università Ca' Foscari di Venezia*;
Matteo Soranzo, *McGill University*

Chair: Eric R. Dursteler, *Brigham Young University*

Angela Caracciolo, *Università Ca' Foscari di Venezia*

Le raccolte epigrafiche di Marin Sanudo il giovane, l'edizione del *Polifilo*, gli *Hieroglyphica* di Pierio Valeriano

This paper focuses on a group of intellectuals based in Venice and sets out to investigate how their works contributed to the diffusion and knowledge of antiquity in the early stage of Northern Italian Humanism. In particular, the paper will discuss Marin Sanudo il giovane, Aldo Manuzio, *Hypnerotomachia Poliphili*, and Pierio Valeriano's *Hieroglyphica*.

Chiara Frison, *Università Ca' Foscari Venezia*

L'influenza dell'antiquaria negli epigrammi di Jacopo Sannazaro

In his Latin works, Jacopo Sannazaro shows continuous references to antiquity and his taste for the antique. In the epigrams Sannazaro's taste is expressed by recalling some precious objects, in particular, from the past, which take on a meaning still current for the author and the interpretation of the times in which he lived.

Salvatore Napolitano, *New York University*

"Sono greco, e ciò mi dà gloria": Antiquarianism, Collecting, and Civic Identities in Sixteenth-Century Naples

This paper aims to reconstruct Southern Italy's awareness of its ancient Greek past in the sixteenth century. More specifically, it follows the region's cultural self conception as a part of Magna Graecia in Antonio de Ferrariis Galateo's *De situ Iapygiae* (Basilea, 1558); a lucid understanding of the Greek identity of the Southern regions appears for the first time.

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Hilton
Fourth Floor
Holland

INTERROGATING VALUE: IMPERIAL EXCHANGES AND IBERIAN WEALTH II

Organizer: Anna More, *Universidade de Brasilia*

Chair: Orlando Bentancor, *Barnard College*

Ralph Bauer, *University of Maryland, College Park*

The Blood of the Dragon: Alchemy and the Science of Empire in Nicolás Monardes's American *materia medica*

This talk explores the role that the language of alchemy, both visual and verbal, plays in Nicolás Monardes's *Historia medicinal* (1574), one of the most influential early modern treatises of the great variety of exotic *materia medica* found in the New World. The medieval language of alchemy in the early modern European literature of the discovery of the New World offered an important rhetorical venue for the apprehension of American exotica by framing the interests in New World *materia medica*, both scientific and commercial, in strongly religious, salvific, and even magical terms. Steeped in Christological symbolism and the mysticism inhering in the recovery of esoteric and arcane knowledge, the language of alchemy hereby not only offered a rhetorical recourse against traditional theological interdiction of *vana curiositas*, but also functioned to de- and recontextualize plants used in Native American cultures for their medicinal properties within an Old World providentialist context.

Bryan David Green, *Pontificia Universidad Catolica de Valparaiso*

The Wager of Colonial Theodicy in Spanish America: Wealth and Salvation

This presentation will approach the problem of colonial theodicy through a reading of José de Acosta's *De procuranda indorum salute* (1590), an extensive tract on missionary practice and colonial reform in Spanish America. I argue that the problem of theodicy, understood as the reaffirmation of a moral order in the face of suffering and evil through the performance of an ascetic ideal, is central to the Jesuit's program for reform. While Acosta recognized the predominance of vice (principally greed in the accumulation of wealth) in the origin of the colonial regime, he nevertheless wagered on a providential order that used this evil as a vehicle for the civilization and salvation of the Amerindian (even through death). This reaffirmation of a global order based on the exception (evil, vice, and death) is, I argue, a foundational decision of modernity that foreshadows modern political economy's transmutation of vice into the common good.

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Hilton

Fourth Floor

Harlem

**GENDER AND OFFICIAL SANCTITY,
1608–22: FRANCESCA ROMANA,
TERESA OF AVILA, AND IGNATIUS
OF LOYOLA**

Organizer: Pamela M. Jones, *University of Massachusetts Boston*

Chair: John W. O'Malley, *Georgetown University*

Suzanne Scanlan, *Rhode Island School of Design*

Francesca Romana and Paul V: Reimagining a Saint for the Counter-Reformation Church

This paper considers fifteenth-century representations of Santa Francesca Romana (Francesca Bussa dei Ponziani, 1384–1440) alongside images and documents proclaiming her canonization by Pope Paul V in 1608. Focusing on frescoes commissioned for the chapel dedicated to Francesca Romana in the monumental Cappella Paolina in Santa Maria Maggiore, the following questions will be addressed: To what extent was Francesca's identity as a popular mystic and hands-on healer among Rome's poor excised, suppressed, or refashioned in Paul V's canonization bull? How was the documented experience of a Quattrocento noblewoman who inspired a local cult and founded a community of religious women reimagined to accommodate post-Tridentine spiritual and representational ideals? Do the paintings of Santa Francesca in the Pauline Chapel embody or project a particular model of female sanctity presented in official church records at the time of her canonization?

Pamela M. Jones, *University of Massachusetts Boston*

Teresa of Avila: Action and Contemplation in the Official Persona of a Post-Tridentine Female Saint

An analysis of the official persona of Teresa of Avila (1515–82) as promulgated in her Brief of beatification (1614) and Bull of Canonization (1622) will center on these questions: First, to what extent were the lived experiences of women (before and after Trent) reinterpreted in light of social norms current at the times of their canonizations? Second, to what extent was gender a factor in the construction of official sanctity? Third, which visual imagery most closely expresses Teresa's official image as saint? New perspectives on these issues will emerge by comparing Teresa's saintly persona to those of Francesca Romana (canonized in 1608) and Ignatius of Loyola (canonized with Teresa in 1622 by Gregory XV), and by analyzing prints, paintings, and sculptures.

Anna C. Knaap, *Emmanuel College*

Redefining Male Sanctity: Rubens's High Altar of Ignatius of Loyola in the Antwerp Jesuit Church

Around 1600 the Jesuits launched a comprehensive campaign in word and image to have their founder, Ignatius of Loyola, officially canonized. Ignatius was canonized in 1622 on the same day as Teresa of Avila, likewise a Spanish spiritual author and founder

of a religious Order. This paper, which focuses on Rubens's high altar depiction of Ignatius (1617) for the Antwerp Jesuit church, will shed light on gendered notions of sanctity while asking how distinctive features of the altarpiece can be seen as deviations from or affirmations of the official image of the saint as articulated in such official documents as biographies and the bull of canonization. It will further ask whether departures from the standard written accounts reflected local concerns and priorities.

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Hilton
Fourth Floor
Midtown

EARLY MODERN IBERIAN ART (HISTORY) AND THE ANTHROPOLOGICAL DISCOURSE

Organizer: Felipe Pereda, *Johns Hopkins University*

Chair: Thomas B. F. Cummins, *Harvard University*

Respondent: Alessandra Russo, *Columbia University*

Jens Baumgarten, *Universidade Federal de São Paulo*

Visual Systems: Circulating Objects and Concepts, or the Deconstructing of Dichotomies

This paper will address the circulation and “social life” of artifacts, both sent to and disseminated within colonial Brazil, in the context of the Iberian world questioning how these “traveling artifacts” shaped the subjectivity of their holders and beholders. The paper does not aim to produce an anthropological comparison of the symbolical power with which objects are endowed in different societies, but rather a deepened analysis of their transcultural potential. Avoiding linear or dichotomous argumentation it will analyze the following groups: material and European objects, relics and Asian artifacts. This division considers different strategies of appropriation and resignification in a transcultural perspective, and the function of the traffic of “foreign” artifacts across all sorts of borders: national, religious, sexual, and geographical. How do mobilized objects intervene in power relations, and which signs of aesthetic, political, religious, economic, and sexual difference were established and translated in the process of cultural exchange?

Elena Alcalá Donegani, *Universidad Autónoma de Madrid*

Objects and Discourse in the Museo de América of Madrid

Museums with significant collections of Spanish American colonial objects are faced with the challenge of how to display them and what stories to tell about them. However, far from what might be expected, this challenge is conditioned by many of the same issues with which academia struggles in dealing with this material, namely questions about canonicity, quality, and difference. This paper will look at a series of objects in the Museo de América of Madrid and the way their display (both in the present and the past) intersects with different disciplines (especially history, anthropology, and art history). The aim is to consider how certain methodologies have been privileged over others in displaying and understanding these works, and how these choices limit and define the discourse in which they are inscribed.

Gabriela Siracusano, *Universidad de Buenos Aires*

“Buddah in the Andes”: Tradition, Synchronicity, and the Invention of Images around the World

In recent years, studies on images produced in the Spanish Americas during the so-called “colonial” period have frequently been addressed under the heading of original/copy, considering the problematic extent of their inventive character. These studies have favored the reconsideration of traditional geographic and iconic borders that previous historiography had limited in a sometimes narrow effort to posit local identities and establish cultural borders. The synchronic appearance of similar visual eschatological programs in places as distant as Lake Titicaca, Slovenia, Jolfa, or Goa allow us to not only redefine these same borders in historical and anthropological terms, but also to identify new networks of meaning. Taking as a point of departure a colonial painting featuring iconography related to Buddha's life, this paper will consider the relationship between invention and originality in colonial painting.

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Hilton
Fourth Floor
Hudson

GASPARO CONTARINI IN CONTEXT I: LITERATURE AND PHILOSOPHY

Organizer: Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Chair: Anna Laura Puliafito Bleuel, *Universität Basel*

Johannes Bartuschat, *Universität Zürich*

Gasparo Contarini: One Life and Two Biographers

Gasparo Contarini's biographies were written shortly after his death; two leading humanists authored them, namely Giovanni della Casa (whose biography has remained unachieved and was completed by Pier Vettori) and Ludovico Beccadelli. This paper will analyze these biographical writings under a twofold perspective: on the one hand, it will show how these texts construct their narrative in order to express a peculiar ideal of Christian perfection. On the other hand, it will study these biographies in the frame of the history of the biographical genre, with special attention to the lives of poets and learned men in fifteenth- and sixteenth-century Italy.

Tomas Nejeschleba, *Palacký University, Olomouc*

Natural Reason and the Immortality of the Soul: The Debate between Pietro Pomponazzi and Gasparo Contarini

A former student of Pietro Pomponazzi, Contarini is one of the most important opponents of his teacher's *Tractatus de immortalitate animae*. Contarini accepts Pomponazzi's assumption and wants to deal with the issue of immortality within the boundaries of natural reason. Contrary to Pomponazzi, however, Contarini's goal is to show that immortality belongs to those truths that we can grasp through natural reason. Contarini follows Aquinas's argument, but he revises and adapts it in order to overcome Pomponazzi's challenge. Contarini, moreover, claims that he is not following any authority and his attempt to deal with the problem of immortality should be measured according to strictly philosophical criteria.

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Hilton
Fourth Floor
New York

BEYOND *DISEGNO*: NEW STUDIES IN EARLY MODERN ITALIAN DRAWING, 1450–1700 IV: COLLECTION, PRESERVATION, DESTRUCTION

Organizers: Giada Damen, *Princeton University Art Museum*;

Laura Giles, *Princeton University*;

Lia Markey, *Princeton University*

Chair: Laura Giles, *Princeton University*

Andrew Morrogh, *University of Oregon*

Vasari's *Libro de' Disegni* and Niccolò Gaddi's Collection of Drawings: The Work of Gaddi's "Chief Framer"

It is always said that the drawings in Vasari's *Libro de' disegni* were embellished with two-dimensional frames. While that could still be true for some of the surviving frames, it can now be shown that the most characteristic ones were drawn, not for Vasari, but for the wealthy Florentine Niccolò Gaddi (1537–91), who acquired the *Libro* after Vasari's death. Eleven frames, all by the same hand, were certainly created for Gaddi. Their technique and certain recurring motifs permit one to attribute many further frames to the master concerned, whom I call Gaddi's Chief Framer. In his later work particularly, this extremely competent artist abounded in invention, creating frames that can claim as much attention as the drawings they decorate. Keenly interested in architecture and evidently eager for novelty, Gaddi fostered frames that are architectural in nature, and whose variety and strength of personality are unparalleled in the collecting of drawings.

Alessandra Baroni Vannucci, *Museum and Bartolini Collection, Fraternita dei Laici*

Framed Paintings: Vasari's Book of Drawings and Other Examples

The paper presents an analysis of the use and function of the frame (borders with grotesque, figures, objects, architectural elements, flowers, and vegetables) in sixteenth-century drawings and prints, in single sheet, suites, or groups. Vasari's "Libro de' disegni" frames (drawings at the Louvre, the GDSU, the Albertina, and the British Museum) offer a fascinating case for studying the function and source for such framing devices. Comparison with book illustrations and contemporary Netherlandish prints (by Cock, Galle, Cort, Goltius, etc.) are useful for understanding how graphic arts transmitted style and taste.

Ann Sutherland Harris, *University of Pittsburgh*

The Significance of Loss: The Politics of Preservation

Drawing scholars rarely think about the thousands of drawings that have been lost over the centuries: trying to identify and understand the function of those that have escaped destruction is more important; laments about loss seem pointless. Beyond passing thoughts about how many drawings by particular artists must have been discarded in the studio after serving their purpose, or thrown away by artists' descendants who saw no value in keeping them, it may seem a waste of time to consider destruction and survival more carefully. Nevertheless, awareness of patterns of loss and survival offer clues about the artists concerned, the functions of drawings, the history of collecting, the market for drawings since 1500, and the constantly evolving abilities of connoisseur-scholars to classify what has escaped destruction.

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Hilton

Fourth Floor

Lincoln

LIES, FAKES, AND FORGERIES II: REFUTATIONS AND REPUTATIONS

Sponsor: Charles Singleton Center for the Study of Premodern Europe

Organizer: Walter Stephens, *Johns Hopkins University*

Chair: Earle A. Havens, *Johns Hopkins University*

Respondent: Neil B. Weijer, *Johns Hopkins University*

Michele Zanobini, *Johns Hopkins University*

Agostino Steuco's Confutation of Lorenzo Valla: *Contra Laurentium Vallam, de falsa Donatione Constantini libri duo*

In 1547 the illustrious humanist Agostino Steuco published a comprehensive but now neglected treatise against Lorenzo Valla's confutation of the forgery par excellence, the Donation of Constantine. Steuco's *De falsa Donatione Constantini* represents the first attempt to restore the authenticity and authority of the only document able to guarantee the temporal power that the Papacy had claimed for over seven centuries. A close analysis of Steuco's text — now present at Johns Hopkins thanks to the recently acquired Bibliotheca Fictiva — represents a fundamental step toward better understanding aspects of the early Catholic Counter-Reformation.

Walter Stephens, *Johns Hopkins University*

Gaspar Barreiros's Comeback: A Landmark in Forgery Scholarship

Gaspar Barreiros (d. 1574) was the most thorough of the early debunkers of the forgeries published by Annius of Viterbo in 1498. In 1561 he published short *Censuras* in Portuguese on four of Annius's pseudoauthors. Arriving in Rome that same year, he discovered that his arguments were already being read and debated. After a defender of Annius handed him a stinging defeat in a debate at a cardinal's soirée, Barreiros focused his energies more sharply, enlarging his *Censura* of Pseudo-Berosus and rewriting it in Latin to make his arguments better known. This paper will examine the strategic changes made in the 1565 Latin text, and its relation to sixteenth- and seventeenth-century debates over forgery and authenticity by more famous philologists.

Janet E. Gomez, *Johns Hopkins University*

A Love Affair with Tasso's Love Affair: The Compagnoni and Alberti Forgeries

The legend of the supposed love affair between Torquato Tasso and Leonora d'Este began in Tasso's first biography, published in 1621 by Giovan Battista Manso. This legend became a model for romantic poets from Goethe to Byron and Leopardi. The lack of direct historical or autobiographical evidence proving this melancholic love affair inspired two forgers claiming to have found authentic documents written by Tasso. Giuseppe Compagnoni's *Le Veglie di Tasso* claims to be a diary kept by the poet, describing his mad love for Leonora and comparing her to all the heroines of *Gerusalemme Liberata*. Published soon after, Count Mariano Alberti's *Manoscritti inediti di Torquato Tasso* claims to contain autograph letters, poems, and other documents, detailing his love for Leonora. This paper will closely examine these works, their contribution to the legend of Tasso, and their failure to have a lasting effect on European literary history.

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Hilton

Fourth Floor

Green

THE LAW, PROPERTY, AND RIGHTS

Organizer: Jonathan W. Robinson, *Catholic University of America*

Chair: Robert Fredona, *Stanford University*

Thomas M. Izbicki, *Rutgers University*

The *Form of Inventory* Attributed to Bartolus

A puzzle to be solved in identifying the genuine works of Bartolus de Saxoferrato is the attribution to him of a *Forma inventarii* used in evaluating an inheritance. The *Form* was added to the printed opera late. An examination of the Vatican manuscripts suggests that the original was an actual inventory done in Bologna with Iacobus Butrigarius, Bartolus's teacher, as a witness. This matches language attributed to Bartolus in the manuscripts saying the *Form* was given to him by Butrigarius.

Jonathan W. Robinson, *Catholic University of America*

Natural Rights, the "Deserving" Poor, and the Jurists

By the fourteenth century it was commonplace to assert people had inalienable natural rights, at least in times of extreme need. Modern historiography has to date grappled mainly with theological and canonistic thought, while civilian jurists remain largely absent from this picture. Yet, because the civilians had to reconcile the normative claims of the canonists regarding the rights of the poor to the superfluous goods of the rich with the texts of the Roman law — which treated property as a natural rather than conventional phenomenon and evinced a greater skepticism regarding the innate value of poverty — such a study is a fertile topic for appreciating the inner workings of the *ius commune*. I shall address these issues paying particular attention to the writings of Bartolus de Saxoferrato and Baldus de Ubaldis.

Ryan Greenwood, *Independent Scholar*

The Right of Self-Defense in Roman and Canon Law

Self-defense was agreed by medieval jurists to be a natural right, a precedent that had a foundation in Roman law. Jurists also developed standards for self-defense, and considered limitations on its extent. These views changed over time, and sometimes differed between canon and Roman law. They were likewise applied in actual cases, in which defenders' rights to fend off violence were contested by skilled jurists. The doctrines and their applications can shed light on the care with which medieval and Renaissance Italian courts thought about issues of interpersonal violence, and help to examine assumptions about honor and vengeance in the Italian cities. This paper will describe the evolution of juristic thought on self-defense, and examine a few cases in which self-defense theory was applied in interesting ways.

10434
Hilton
Fourth Floor
Hilton Boardroom

HONORING LIANA DE GIROLAMI CHENEY IV: EMBLEMS, *IMPRESE*, AND DEVICES IN RENAISSANCE VISUAL CULTURE

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer and Chair: Tina Waldeier Bizzarro, *Rosemont College*

Giuseppe Cascione, *Università degli Studi di Bari Aldo Moro*

Intersections of Power: Reference Games in the Power Representation of Sixteenth-Century Milanese Medals

This paper examines the different communicative strategies underlying the use of political symbols in printed *imprese*, coins, and medals, with specific attention to a set of images and mottos whose adoption was shared, for a short time, in the late sixteenth century. Reference will be made to the connection between some medals of Charles V, Philip II, Niccolò Madruzzo, Ferdinando Gonzaga, and other notables of sixteenth-century Milan. These references, between portraits on the obverse and allegorical representations on the reverse, are connected and symbolic of the power hierarchy in the Milan of the Habsburgs. The “quasi-emblematic” interpretation of some important imperial medals and their symbolic references (published by Luckius in his volume *Sylloge Numismatum Elegantiorum* of 1620) will be examined.

John Shannon Hendrix, *Roger Williams University*

The Inflamed Heart

Francesco Borromini interwove the inflamed heart, the emblem of San Filippo Neri, into the design of the Oratorio di San Filippo Neri in Rome (1637). The emblem can be found in the pediment, window grates, and *caminetto*, on the interior. Varieties of the inflamed heart can be found in the *Iconologia* of Cesare Ripa, accompanied by quotations from Marsilio Ficino, which explain the Neoplatonic and hermetic ideas behind the images.

Donato Mansueto, *Università degli Studi di Bari*

Who Holds the Reins? Iconography of Temperance in Sixteenth- and Seventeenth-Century Europe

A rider mounted on an animal is one of the most common images used to represent the relations between reason and passion. In the context of the discourse on the cardinal virtues, that iconographic theme is often connected to temperance and to its opposite, the vice of intemperance. This paper explores some of the metamorphoses of that theme in sixteenth- and seventeenth-century emblems and the changing ways it interacts with different representations of temperance, seeking to provide further elements to understand the connections between discourse on virtue and political power in the ages of reason of state and absolute monarchies.

10435
Hilton
Fourth Floor
East

NEW TRENDS IN THE HISTORY OF SCIENCE, MEDICINE, AND TECHNOLOGY III: FRANCIS BACON

Sponsor: History of Medicine and Science, RSA Discipline Group

Organizer: Monica Azzolini, *University of Edinburgh*

Chair: Sachiko Kusakawa, *Trinity College, University of Cambridge*

Julianne Werlin, *University of Southern California*

“Immersed in Matter”: Francis Bacon’s *Scientia Civilis*

According to Francis Bacon, the subject of *scientia civilis*, or civil knowledge, is “the most immersed in matter, and hardest reduced to axiom” of any field. Even as he notes the difficulty of the enterprise, however, Bacon leaves the possibility of systematizing civil knowledge open. Recent scholarship, stimulated by work in the social history of science, has illuminated the influence of Bacon’s work as a lawyer,

politician, and civil servant on his *Great Instauration*. But the question of whether the political world itself could, in Bacon's view, be the subject of science has received less attention. Drawing on Bacon's scattered references to *scientia civilis*, as well as his concrete suggestions for social reforms in his letters and political writings, I will suggest that his thought contains a distinct, if idiosyncratic, conception of political science.

Richard W. Serjeantson, *Trinity College, University of Cambridge*

The "Interpretation of Nature" in the Late Renaissance

Francis Bacon regarded his most original contribution to philosophy to be the "interpretation of nature" ("*interpretatio naturae*"). Yet by contrast with his handling of the subordinate ideas of method, induction, and experiment, the significance of "interpreting" nature has been very little considered by historians of philosophy and the sciences in the late Renaissance. This paper considers Bacon's claims for the originality of the idea across the noninterpretative disciplines of natural philosophy, medicine, and natural history before turning to reflect on the significance for Bacon of the disciplines in which interpretation did play a central role: theology and law.

Craig Martin, *Oakland University*

The Renaissance Background to Francis Bacon's *History of Winds*

Bacon's *Instauratio magna* remained unfinished. He hoped to compose six experimental and natural histories that would illustrate his methods but managed to publish only two of these during his lifetime. The earliest of these histories discussed winds. While a topic not widely associated with the novel natural philosophies of the seventeenth century, the subject of winds suited many of Bacon's aims. He collected numerous observations found in the works of earlier writers, he proposed classificatory systems, he conducted experiments in which he created artificial winds, and, he connected the knowledge of winds with practical endeavors that could enrich the commonwealth. Bacon's *History of Winds*, while remarkable, appropriated and engaged with earlier debates over the winds. Natural philosophers and navigators alike put forth numerous attempts during the sixteenth century to reclassify and explain the causes of wind. Understanding these attempts illuminate Bacon's novelties and debts to predecessors.

10436

Warwick

Lobby Level

Davies

RENAISSANCE PASTORAL: THE "THIRD" GENRE REVISITED I

Organizer: Alexandra Collier, *CUNY, Lehman College*

Chair: Lisa M. Sampson, *University of Reading*

Alexandra Collier, *CUNY, Lehman College*

Pastoral Drama Authored by Women: The Plays of the "Gentildonna Lucchese" (Leonora Bernardi), Valeria Miani, and Isabetta Coreglia

This paper will investigate three newly rediscovered female-authored pastoral dramas: a "tragicomedia pastorale" conjecturally authored by Leonora Bernardi and still in manuscript (Biblioteca Marciana, comp. 1590s), Valeria Miani's *Amorosa speranza* (Venice, Francesco Bolzetta, 1604), and Isabetta Coreglia's *Erindo il fido* (Pistoia, Fortunati, 1650). The plays will be analyzed within the context of pastoral drama, the canonical production of Torquato Tasso's *Aminta* (1581) and Giovanni Battista Guarini's *Pastor fido* (1589), the less well-known examples of Francesco Bracciolini, Francesco Contarini, and Muzio Manfredi, as well as against the backdrop of the more widely acclaimed pastorals of Isabella Andreini (*Mirtilla*, [1588]), Maddalena Campiglia (*Flori*, [1588]), and Barbara Torelli (*Partenia*, [MS, comp. ca. 1587]). Ultimately, what can these female-authored plays teach us about imitative and revisionist practices, the "negotiation" between canonical and noncanonical texts, as well as their own claims to originality?

Simone Chess, *Wayne State University*

Queerly Pastoral: Male-to-Female Crossdressing in English Prose Romance
English pastoral romances, particularly Sir Philip Sidney's *The Countess of Pembroke's Arcadia* and Lady Mary Wroth's *The Countess of Montgomery's Urania*, are the sites of some of the richest, queerest, and most sustained presentations of male-to-female (MTF) cross-dressing in the early modern period. What makes the pastoral genre of these prose romances such an ideal vehicle for explorations of cross-dressed characters, their genders, and their romantic lives? How are pastoral romance themes of disguise and passing repurposed and applied to representations of gender-queer presentations and performances? This paper hopes to show that, because pastoral romances allow authors and readers alike to maintain safe distance from explorations of MTF cross-dressed sexuality, the genre offers a unique space for depicting and exploring queer identities and desires. Further, the idealized and classicized pastoral ideal serves as a model and method for depictions of MTF cross-dressing in particular.

Michael Plunkett, *CUNY, The Graduate Center*

Lyly's *Gallathea* (1585/92) and the Pilgrimage of Grace
In this essay I demonstrate how Lyly's *Gallathea* (Stationers' Register 1585, quarto 1592), which critics usually take to be a depoliticized pastoral fantasy, is actually a political play. I argue that *Gallathea* explores residual feelings about Henry VIII's suppression of local uprisings against his harsher Reformation measures. I link the voice of Lyly's Neptune with Henry's own voice in his threatening dispatches to Lincolnshire following its people's uprisings against his new taxes and dissolution of monasteries. Analyzing neglected passages charged with transgressive popular sentiment, I demonstrate *Gallathea's* unacknowledged place in burgeoning scholarly conversations about early, pre-Shakespearean history plays, like *Jack Straw*, wherein popular suffering and transgressive agency in the face of abstract power is explored. This argument touches the play's form too, analyzing neglected passages announcing its epic component, while reconsidering its connection to Virgil's first eclogue, whose own popular politics *Gallathea's* critics also tend to neglect.

10437
Warwick
Second Floor
Sussex

CAVENDISH IV: CAVENDISH AND THE SELF

Sponsor: International Margaret Cavendish Society

Organizers: Huse Ann, *CUNY, John Jay College;*

James B. Fitzmaurice, *University of Sheffield;*

Lisa Walters, *University of Ghent*

Chair: Cristina Malcolmson, *Bates College*

Delilah Anne Bermudez Brataas, *Sør-Trøndelag University College*

The Self in *Sociable Letters*, *The Blazing World*, and Alan Moore's *League of Extraordinary Gentlemen*

Margaret Cavendish maintains an absent presence in her texts through prefaces and textual intrusions, but also through a constant conflation of "self" and text, or, as she describes it, the "paper bodies" that find her suffering the same fate as a manuscript lost at sea. In this paper, I explore how this tendency represents Cavendish's desire to prepare her readers for the unconventional language and forms they will discover and how it simultaneously suggests a need to control her readers' experience of her textual worlds. I consider examples from *Sociable Letters* and *The Blazing World* to illustrate Cavendish's deliberate design of this absent presence. I also consider Alan Moore's *League of Extraordinary Gentlemen: Black Dossier* (2008) and its use of *Blazing World* as a poignant example of Cavendish's literary legacy in which self and text are finally fused so utterly that her "self" is lost to the textual world.

Donovan E. Tann, *Temple University*

Matter, Self, and Space in Cavendish's Imagined Worlds: *The Convent of Pleasure* and *Observations Upon Experimental Philosophy*

In her closet drama, *The Convent of Pleasure*, Margaret Cavendish describes Lady Happy's establishment of a convent dedicated to nature's pleasures and its ultimate transformation into an inward, mental space. While critics have considered Cavendish's works of natural philosophy in the context of contemporary philosophical debates, her dramatic representations of religious spaces extend her argument for the material foundations of human knowledge. Lady Happy justifies her ideal space opposed to the values and practices of the ordinary world in explicitly theological ways. At the play's end, her convent no longer requires a physical location because dedicated religious spaces within the material world cannot approach the divine any more than the mind of the subject. By articulating these ideas through the discourse of religious retreat and metaphors of mental inwardness, however, Cavendish's *Convent of Pleasure* participates in a developing discourse that begins to associate religious belief with private, enclosed spaces.

Layla Aldousany, *Duke University*

The Self as Observer: Early Modern Experimental Philosophy in Margaret Cavendish's *The Blazing World*

This paper examines *The Blazing World* in conjunction with both Hobbes's and Boyle's mid-seventeenth-century debates over the vacuum and Bruno Latour's work on the quasi-object. In 1667, Cavendish published *The Blazing World*, a proto-science-fiction romance peopled by animal-human hybrids. I read Cavendish's utopian fantasy as a critique of the developing experimental philosophy — one that challenges the seemingly objective stance of the scientific observer as well as the facts produced in the laboratory. Instead of producing scientific objects, the laboratory in Cavendish's text produces and is in turn produced through hybridity. Cavendish reworks the experimental philosophy enshrined by the Royal Society by framing it as something capable of being experimented on in literary form. At a time when the two cultures were becoming officially distinct, Cavendish belies this seeming separation, and instead stresses their interrelated practices.

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Warwick

Second Floor

Essex

SIDNEY IV: WROTHIAN NETWORKS II: RECEPTION AND INTRATEXTUAL NETWORKS

Sponsor: International Sidney Society

Organizers: Margaret Hannay, *Siena College*;
Andrew Strycharski, *Florida International University*

Chair: Katherine R. Larson, *University of Toronto*

Respondent: Madeline J. Bassnett, *University of Western Ontario*

Kristiane Ruth Stapleton, *University of Wisconsin-Madison*

Measuring Authorship: Networking Genre in the *Urania*

Wroth redefines measure as more than an indicator of meter. In contrast to authorship and readership run amok, she posits "measure" as an alternative model of authorship supported, integrated, and framed within *Urania*. In her hands measure becomes a marker of decorous authorship suitable to its audience, its function, and the skill level of its author. While Pamphilia's fame and skill is inescapable in *Urania*, other authors are not always as well received. Wroth's characters must execute the right form for their intended purpose and audience with the right level of skill if they are to be successful as authors and lovers. In this way, Wroth gestures to networks both within and without her text, devoting extensive narrative attention to the composition and the reception of inset texts within *Urania*, and creating her own complex, occasionally contradictory, system of internal literary evaluation through the exchange of these smaller generic examples.

Kathryn DeZur, *SUNY, Delhi*

Networks Forged by Wit: Affective Communities, Irony, and Lady Mary Wroth's *Urania*

With all the crying, moaning, lamenting, groaning, swooning, and general unhappiness in Lady Mary Wroth's *The Countess of Montgomery's Urania*, we do not often think of it as a humorous text. In this paper, I will argue that Wroth creates an affective community not only through the expression of and empathy with grief, but also through the use of wit. This second method is far less prominent than the first, but it still deserves attention. Characters within the *Urania* laugh rarely, and usually scornfully. Wroth generally represents their laughter as uncouth or harmful. Nonetheless, Wroth's narrator displays a sharp, and often amusing, ironic wit. Wroth's wry wit serves to create or strengthen empathetic networks. Such wit creates "insiders" and "outsiders" within and around the text both at the time (as evidenced, for instance, by George Manners, who wanted a key to the *Urania*'s allegorical meanings) and now.

Clare Regan Kinney, *University of Virginia*

Inside and Outside the (Net)Work: Mary Wroth's Lyric Turns

Mary Wroth's stylistic "networking" is not only evident in the *Urania*'s narrative preoccupation with elaborate kinship bonds within and between extended families (both fictional and nonfictional); it is also found at the more microscopic level of poetic style. The recursive turns, eccentric voltas, and strategic "derailments" of the *Pamphilia to Amphilanthus* sonnets inflect, and are inflected by, the poems' oblique relationship with the romance narrative to which they are appended in the 1621 text; they are shaped, furthermore, by the perplexed relationship between the fictional Pamphilia and her creator. Considering the particularly charged association between the "turns" of the larger sequence and those of the poems embedded within the *Urania* that constitute "Lindamira's Complaint," it is my contention that the Lindamira sonnets, whose unusual militancy is half-occluded by the masking devices of the romance, at once subvert and reconceive the shadow plays of Wroth's hybrid text: they dance outside the net.

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Warwick
Second Floor
Kent

**PERFORMATIVE LITERARY CULTURE IV:
MUSES, ICONS, INTERLOCUTORS:
WOMEN AND VERNACULAR
LITERARY SOCIABILITY I**

Organizers: Judith Allan, *University of Birmingham*;
Arjan van Dixhoorn, *University of Ghent*

Chair: Julia L. Hairston, *University of California, Rome*

Respondent: Ramie Targoff, *Brandeis University*

Judith Allan, *University of Birmingham*

Patronage, Politics, Homosocial Exchange: Simonetta Cattaneo Vespucci and the Creation of Poetry in Renaissance Florence

The death of Simonetta Cattaneo Vespucci (1453–76) unleashed an outpouring of literary grief from the poets who gravitated around Lorenzo de' Medici. While scholars have often assumed that they were simply flocking to commemorate an adored beauty, this collective enterprise was instead fueled by poetic and political agendas that were, in turn, powered by the exchange of ideas and texts between poets who were both collaborators and competitors. The subject of an unprecedented number of funerary poems in the *volgare*, Simonetta became the medium through which writers jointly discussed, developed, and promoted Tuscan vernacular literature. Yet such mutual poetic endeavor should not blind us to the fact that, as a Medici favorite, she was valuable homosocial currency for poets who were a step away from destitution. Circulating their verse on Simonetta allowed them to combine forces, but also to outdo each other, and to win Lorenzo's patronage in the process.

Lisa Tagliaferri, *CUNY, The Graduate Center*

Vittoria Colonna as Writer and Muse

Famous as a friend of Michelangelo, Vittoria Colonna occasionally served as his poetic muse, though her own poetry received more attention during the Cinquecento. A bestselling author, her poems were featured prominently in anthologies, and she was the first woman writer whose work received a commentary before her death, proving her capable participation within the literary circle of her time. Grounding my work in scholarship by Abigail Brundin, Alexander Nagel, and Virginia Cox, I examine Colonna's social engagement with her contemporary literary culture. I address her artistic exchange with male poets through Counter-Reformation gift giving, her letters to writers, and Castiglione's mention of her in *The Book of the Courtier*. This book in particular will inform my treatment of her relation to her social circle, as it serves as a lens through which to gain insight toward the verbal conduct of Colonna and her peers.

10440

Warwick

Second Floor

Surrey

JOHN DONNE IV: INFLUENCES CONTINENTAL / (IN)CONTINENTAL

Sponsor: Southeastern Renaissance Conference

Organizer: Julia M. Walker, *SUNY, Geneseo*

Chair: Peter McCullough, *Lincoln College, University of Oxford*

Respondent: Anne Lake Prescott, *Barnard College*

Julia M. Walker, *SUNY, Geneseo*

Donne's Tolling Bell, Hogarth's Mrs. Thatcher, Plato's Picture-Thinking

Just as I was asking myself if any woman's death diminishes me, the dutiful media coverage of Margaret Thatcher's funeral was enlivened by images from London's ArtBelow Gallery. In a collection featuring Thatcher's image over icons from Queen Victoria to the Virgin Mary, the clear standout was Ben Moore's reworking of Hogarth: Thatcher as the half-naked, half-serpent Sin separating Death (David Cameron) from Satan (Tony Blair). Recovering from sheer delight, I returned to my moral dilemma, only to realize that this twenty-first-century intersection of the sociopolitical and the spiritual constitutes a near-perfect replication of the shock and awe produced by two of Donne's most viscerally visual metaphors of the physical and spiritual — the entombed lovers of "The Relique" and the intercessor lovers of "The Canonization." The socially constructed (£12 million) solemnity dislocated by Moore's painting is perhaps an easier target than the cult of the saints, but the parallels are illuminating.

Achshah Guibbory, *Barnard College*

Donne, Milton, Spinoza: Cross-Confessional Notions of Toleration in the Seventeenth Century

I want to place Donne in the larger context of the history of toleration, showing how elements in his writing and thinking (privileging conscience, an expansive sense of religion, and divine mercy) anticipate later writing on toleration. *Satire III* (particularly the ending) and some of the Holy Sonnets and his sermons express an anti-Calvinist sense of God's expansive mercy. I will bring Donne's writing and thinking about conscience and toleration into conversation with Milton (radical Protestant), and Baruch Spinoza (radical Jew, excommunicated by the rabbis, accused of being not a Jew, but of being really a Christian). What links them in this period is that all groups experienced persecution and suffering because of religion. Donne, Milton, and Spinoza are also linked in that all three were seekers, questioning received truths. I don't think there has been enough attention to the cross-currents of cross-confessional development of notions of toleration in seventeenth century.

Roger J. P. Kuin, *York University*

Alternative Energies: The Prose of Donne's *Devotions* and *Death's Duel*

The inquiry into the energy of Donne's poetry, its sources and methods, begun in my address at the Baton Rouge conference in 2013, invites a continuation and extension that deals with Donne's prose. I have chosen two striking examples. The *Devotions Upon Emergent Occasions* correspond in many ways to the poetry, notably the Songs and Sonnets and the Holy Sonnets: while intended, or at least published, to be read by many, they are ostensibly private, a pondering in a bedroom, a conversation between a man and his God. Donne's last sermon, on the other hand, is public in both appearance and reality, a preaching, addressed to a multitude; yet the circumstances of its delivery gave it, to its first hearers and (thus) to later readers, an element of the private also. In both cases the energy of the prose is remarkable: this paper will inquire into its sources and methods.

10441
Warwick
Second Floor
Oxford

THE THEOLOGY AND POETICS OF INTENTIONALITY IN MARGUERITE DE NAVARRE

Organizers: Scott M. Francis, *University of Pennsylvania*;
Reinier Leushuis, *Florida State University*;
Nicolas Russell, *University of Wisconsin-Milwaukee*

Chair: Gary Ferguson, *University of Delaware*

Scott M. Francis, *University of Pennsylvania*

Marguerite Nicodemite? *Adiaphora* and Intention in *Heptaméron* 65 and 72

Scholars of Marguerite de Navarre and her circle have tended to agree with Calvin's assessment of them as "Nicodemites" who go along with practices they know to be blasphemous. However, Jonathan Reid has recently shown how Gérard Roussel, Marguerite's almoner, defends participation in the Catholic mass by emphasizing the intention of the individual believer. This paper will argue that Marguerite similarly defends herself against the charge of Nicodemism through her representation of Catholic devotional practices in tales 65 and 72 of the *Heptaméron*. Through these tales and the reactions of the *devisants*, Marguerite simultaneously reveals her characters' sincere intentions and the opacity of these intentions to observers. In so doing, she equates practices like placing candles before images with *adiaphora*, the "indifferent matters" central to Christian liberty whose righteousness or sinfulness hinges upon intention, an intention unjustly assumed to be ignorant or malicious by schismatic reformers like Calvin.

Nicolas Russell, *University of Wisconsin-Milwaukee*

The Pleasures of Marguerite de Navarre's *Prisons*

Marguerite de Navarre's spiritual poetry can be read as a series of meditations on sin and redemption, and ultimately as a series of meditations on God. In this respect, as Robert Cottrell has suggested, Marguerite's poetry is repetitive, continually returning to the same problems seen through a shifting set of terms. Within specific poems, Marguerite also repeats herself, returning continually to the same terms that serve as focal points around which she structures her meditations. This paper will argue that terms related to pleasure (*plaisir, joie, contentement, félicité*) serve such a function in Marguerite's *Prisons*. Taking as a starting point Augustine's discussions of joy in the *Confessions* (10.21ff.) and the *City of God* (14.6–7), *Les Prisons* explores human spirituality through the dynamics of pleasure — addressing questions of pleasure as an act of human will, the relation of pleasure to its object, and pleasure as a reflection of human nature.

Reinier Leushuis, *Florida State University*

"Ceste parole vive": Speech and Christian Liberty in Marguerite de Navarre's *Les Prisons*

As previous critics have shown, the epithet "living" modifying the noun "faith" (*vive foy*) in Marguerite de Navarre's early poetry articulates her intermediate position between Catholic writers (*vive* included charity through works) and evangelical

writers (*vive* meant firm confidence in God). In *Les Prisons*, however, her last major poem about an Amy who has freed himself from the prisons of earthly love, glory, and knowledge through spiritual ascent, the epithet *vive* repeatedly qualifies the voice of the divine logos (*parole vive*) and its conferral of grace and spiritual freedom. My paper interprets this formula in relation to the poem's marked orality and staging of human voice and speech. If in Marguerite's later poetry the epithet *vive* generally bestows on *foy* the stricter meaning of *sola fides*, I argue that in *Les Prisons* its combination with *parole* suggests a degree of human agency and intent in the attainment of Christian liberty.

10442
Warwick
Second Floor
Warwick

CONFESSIONAL CONTEST AND COMPROMISE IN EARLY MODERN ENGLAND II

Sponsor: English Literature, RSA Discipline Group

Organizer and Chair: Robert S. Miola, *Loyola University Maryland*

George Vahamikos, *Duke University*

Our Lady of the Exile: Jane Dormer, Tudor Disaffection, and the English Diaspora in Spain
While Mary Tudor lay on her deathbed, Jane Dormer, one of the queen's former gentlewomen, was affianced to Gomez Suarez de Figueroa, Philip II's most trusted adviser. Quick to perceive the changing religious tide, Dormer knew that Elizabeth would not favor her predecessor's servants any more than her faith. The cost would be perpetual exile from her native land. Dormer's departure from English shores — along with others — marked the beginning of a lifelong commitment to the cause of English Catholicism abroad. Once in Spain, Dormer and her household functioned as a powerful magnet for disaffected English Catholics, whom she offered the mantle of her protection. This paper will chart Dormer's remarkable transformation from intimate confidante of Mary Tudor to exiliarch and *materna dolorosa* of English recusancy, a worthy adversary of Elizabeth and, indeed, one who would continue to trouble the confessional borders of early modern England until death.

Alicia Clark-Barnes, *Lehigh University*

Recusant Bodies: Representations of Fasting as Religious Dissent

According to Frances Dolan, the 1631 translation of the *Rule of Saint Benedict* by the recusant Alexia Grey “set the standard for and imposed structure on Benedictine conventual life.” Grey's status, as well as her dedication to her abbess Eugenia Poulton, highlights connections between recusancy and gender. The significance of this intersection can be seen in the text's depiction of fasting. This connection can also be seen in *The Life and Good End of Sister Marie*, which describes the life of the Briggittine nun Mary Champney. In these texts, I will argue that fasting functions as both internal and external signifier of individual devotion as well as of communal cohesion as the private and public nature of fasting enables it to be an act of religious dissent for recusant Catholics, while also allowing them to maintain the appearance of accommodation as the act itself is subtle enough to allow practitioners to avoid persecution

Kathleen Bossert, *Notre Dame of Maryland University*

Self-Appointed Prophets: Naming the Antichrist in Early Reform Polemic

This paper considers contemporary efforts to identify the antichrist. I address Erasmus's epistolary discussions of Luther, as well as More's *Letter to a Monk*. In both cases, Luther and the monk accuse particular individuals of being the apocalyptic antichrist. Erasmus and More oppose these allegations — not by exonerating the accused individuals, but by critiquing the attempt to identify the antichrist in the first place. Both see these verbal indictments as self-reflexive speech acts that do more harm to the accuser than the accused. By identifying the antichrist, the accuser claims a role in eschatological history, either as a holy prophet or, if mistaken, a false herald. Thus, naming the antichrist is a high-risk venture — a proud boast that history may vindicate or God might damn. Erasmus and More seek to suppress apocalyptic name calling and thereby define a hermeneutic that evaluates language based on the moral consequence of its use.

10443
Warwick
Sixth Floor
Suite 616

TRANSGRESSIVE PASSIONS I

Organizers: Femke Molekamp, *University of Warwick*;
Marion Wells, *Middlebury College*

Chair: Elizabeth Swann, *University of Tennessee*

Marion Wells, *Middlebury College*

“Thy Woes Will Make them Sharp”: Transforming Passions in Shakespeare’s
Richard III

After the death of her two sons in the Tower, Queen Elizabeth refers to her lamenting words as “windy attorneys to their client’s woes” that “ease the heart” in venting misery. This view of words as ventilating a passionate disturbance that threatens literally to “break” or suffocate the heart is indebted to early modern medical views of the curative effects of “purging” the body of affective disturbance through sighing, weeping, or other modes of expulsion. But Queen Margaret’s advice and example suggest a more radical extension of this theory. She suggests that concentration on one’s sorrows sharpens words of lament into deadly performative utterances — into curses that can “pierce.” Taking my cue from recent work in affect theory, I will suggest that affect in this play is transgressive precisely in the sense that it moves mysteriously across the boundaries of apparently self-contained subjects, to seduce or even destroy them

Femke Molekamp, *University of Warwick*

Managing Inordinate Passion: The Letters of Dorothy Osborne

Between 1652 and 1654 Dorothy Osborne kept up an extensive correspondence with her suitor Sir William Temple, despite the opposition of both families to the match. The letters provide an insight into Osborne’s anxieties about the transgressive nature not only of the courtship, but of what she perceived to be the inordinate passions associated with it. This paper explores the philosophical, literary, and medical discourses on which Osborne draws in her letters to formulate her views upon excessive, disordered passions. It also examines the means by which she seeks to manage inordinate passions in her letters, and argues that the process of letter writing (and arguably letter reading) itself appears to have a therapeutic purpose, in line with Robert Burton’s recommendations regarding the curative effects of reading and writing in his influential *Anatomy of Melancholy* (1621).

Adam Rzepka, *Montclair State University*

“A lamentable tragedy mixed ful of pleasant mirth”: Chaotic Passions in *Cambises*

My paper argues that Thomas Preston’s *Cambises*, a touchstone for overwhelming passions in Shakespeare and others more than thirty years after its first performance, established this legacy in part by exploring the ways in which such passion scrambles emotional categories and the corporeal distinctions that support them. In the play, the innovative, brutal violence done to bodies on stage opens a deterritorializing arbitrariness within feeling itself. Characters express fury and grief in ways that rewrite the anatomy of emotion and, at the level of the play’s reception, the anatomy of genre: *Cambises* is the first English play to self-identify as a tragedy, but the first edition also describes itself as “A lamentable tragedy mixed ful of pleasant mirth” as well as “A comedy” and even a “tragicall history.” I show how the growing corporeal chaos attending violent passions in the play gives rise to the chaos of its generic classification.

10444
Warwick
Seventh Floor
Suite 716

FRIENDLY FIRE: RENAISSANCE
HUMANISTS' CRITIQUES OF
RENAISSANCE HUMANISM

Organizer and Chair: Kat Lecky, *Arkansas State University*

James Rutherford, *Princeton University*

Logic against Logic: Marlowe's Ramism

One of the most memorable attacks on humanistic pedagogy occurs in the seventh scene of Christopher Marlowe's *The Massacre at Paris*, where the Duke of Guise orders the murder of the internationally famous logician, Petrus Ramus. Scholars with their own axes to grind against Ramism, a notorious method of simplifying — critics would say “misrepresenting” — arguments, often cite the scene approvingly. Indeed, Marlowe seems to share their concerns about Ramus's bowdlerization of Aristotle's *Organon*, as well as an expertise that extends to technicalities like the number of logical predicables or the evidentiary value of human testimony. In this paper, however, I suggest that Marlowe's opposition to Ramism and humanist logic more generally is not so clean-cut. Rather, I argue that Marlowe's ostensible rejection of humanist logic is meant to illuminate conceptual paradoxes inherent in any attempt to reject it, for logic proves indispensable to its own critique.

Ruth Kaplan, *Quinnipiac University*

Revaluing Rhetoric in *Astrophil and Stella* and *Hero and Leander*

This essay argues that Philip Sidney's *Astrophil and Stella* and Christopher Marlowe's *Hero and Leander* contest humanist claims for the power of rhetoric. *Hero and Leander* takes on an article of faith for English humanists: rhetoric's utility to the state. Where Thomas Wilson's *Art of Rhetoric* imagines that the skillful orator can conquer cities, Marlowe presents rhetoric as best fitting amorous pursuits. Meanwhile, Sidney's sonnet sequence challenges humanists' moral claim that poetry can teach as it delights by undermining the Neoplatonism of texts like Erasmus's *Enchiridion* that place poetics in service to virtue. Both poets, however, exult in their rhetorical facilities and humanist learning even as they challenge humanist valuations of rhetoric and learning. Sidney and Marlowe thus reveal unresolved tensions present in works of prose humanism. Yet where those works seek to resolve such tensions, these poets embrace them to distinguish their own endeavors from the task of persuasion.

J. Asia Rowe, *University of Connecticut*

Commonplace Dissidence: Tracing the Faultlines of Proverbial Wisdom in the English Renaissance

Despite the prevalence of commonplace books, proverb collections, and other forms of syncretic textual production, reading and writing grounded in humanist theory and commonplace practice were often treated critically during the English Renaissance. Even among sixteenth-century proponents of classical authority and culled composition, there were warnings against fragmented reading and slavish imitation. Focusing on texts that resist treating commonplaces as truths “approved by the consent of all men,” I aim to recover the dissidence demonstrated in the destabilization of inherited proverbial wisdom. Challenging the conventional characterization of the sixteenth-century as a “heyday of proverbs” and examining the use of proverbs in texts such as Lyly's *Euphues* (1578) and Mulcaster's *Positions* (1581), I argue that the skeptical treatment of proverbs by prominent humanists set the stage for the kind of critical engagement with classical authority often associated with later writers — such as Shakespeare and Sidney — trained in the humanist educational system.

10445
Warwick
Eighth Floor
Suite 816

NEAR-DEATH EXPERIENCE IN THE RENAISSANCE I

Sponsor: Princeton Renaissance Studies

Organizers: Marina S. Brownlee, *Princeton University*;
Giulio Pertile, *Princeton University*;
Emily Vasiliauskas, *Princeton University*

Chair: Emily Vasiliauskas, *Princeton University*

Giulio Pertile, *Princeton University*

Death, Sentience, and the Embodied Soul in *Measure for Measure*

In this paper I will argue that *Measure for Measure* offers us an image of the human being as a creature inextricably bound to his body and in particular to his senses — from Angelo's involuntary lust to Claudio's "sensible warm motion" and Barnardine's perpetual drunkenness. As a faculty shared with animals, sentience is a marker of our distance from purely intellectual models of knowledge, and thus a condition that is often figured, paradoxically, as insentience. Sentience is a function of our organic bodies and as such it is a marker of our mortality, constitutionally subject to its own privation. Yet it in its very awareness of these conditions that *Measure for Measure* manages to articulate a space between sentience and intellect, unaccounted for by the tripartite scheme of medieval and Renaissance psychology, a distinctively human space that we might call consciousness, or sensibility — more than sentience and yet inconceivable without organic death.

Garrett A. Sullivan, *Pennsylvania State University*

Sleep, Death, and Selfhood in *The Faerie Queene* 1.1–2

The linkage of sleep to death requires a startling transvaluation of the former: a bodily state intimately connected to vital operations such as digestion comes to connote vitality's end. Sleep, then, yokes bare life and near death in its very being, even as it conditions the ways in which death can be thought ("To sleep, perchance to dream," indeed). In book 1, cantos 1 and 2 of Edmund Spenser's *The Faerie Queene*, Red Crosse's slumbering transactions with Morpheus, Archimago, and Archimago's "sprites" help articulate sleep's distinction from and affinity with death; sleep emerges in Spenser as simultaneously self-dissolution and self-extension. For Spenser, the sleep-death connection is pivotal to the representation of a virtuous knight who is and isn't himself when he sleeps, and whose erotic dreams prove "[y]rkesome of life."

Benjamin Clay Parris, *Johns Hopkins University*

Sleep, Death, and "Self same rage": Jasper Heywood's Hercules and Seneca's Dark Cosmology

This paper investigates the dark underside of Seneca's stoic cosmology, as reflected in Jasper Heywood's translation of *Hercules Furens*. I argue that *Hercules Furens* interweaves sleep with death in a drama of unruly affects that constantly threaten to upend the virtuous soul. Stoicism ostensibly champions rational self-mastery as detachment from the passions. *Hercules Furens* explores forms of self-loss, negation, and deathly experience that both lead to and follow violent dismemberment and fatality. The play's protagonist suffers from hallucinations aggravated by his lack of sleep, and Seneca suggests that his inability to care for his embodied soul through rest is both an ethical failure and a tragic consequence of fated cosmic forces. Seneca's Hercules by way of Heywood is thus an under-acknowledged dramatic blueprint for descents to the underworld, for aspirations to heroic virtue crippled by insomnia, and for poetic associations of sleep with death in early modern England.

10446
Warwick
Ninth Floor
Suite 916

COURTLY AND LITERARY CULTURE IN ENGLAND

Chair: Jason Nice, *California State University, Chico*

Yuko Kobayashi, *Tokyo University of Science*

Image of Classical Characters and Its Transition in Early Modern England

Holbein designed a pageant of Apollo for the coronation entry of Anne Boleyn into London in 1533, and in the court of Edward VI and Mary, masks of Greek heroes were performed. These mythological figures wore classical-style costumes according to the artist's sketch and document of the Revel Office. When a mask of Dyana and Actaeon was played in the Elizabethan court in 1560, the hunter was clothed in a doublet and hose of white velvet. Embroidered cushions in Hardwick Hall, dated in the late sixteenth century, depict Actaeon and Phaeton in a doublet and hose. Philip Henslowe, owner of one of the commercial theaters in London, noted in 1598 that he bought a white satin doublet for Phaeton. This paper will examine the change of these theatrical costumes from historical to contemporary and how it occurred in the Elizabethan period according to the records and visual resources.

Carolyn Colbert, *Memorial University of Newfoundland*

"Bellona we may name her": Anne Boleyn in Early Modern Accounts of the Henrician Martyrs

This paper interrogates the representations of Anne Boleyn in such Catholic texts as Reginald Pole's *Pro ecclesiasticae unitatis defensione* (written 1535–36), William Roper's *The life of Sir Thomas More, knight* (written 1556), Nicholas Harpsfield's *The life and death of Sir Thomas More, knight* (written 1556), and Maurice Chauncy's *Passio sanctorum patrum Carthusianorum Angliae* (1570). The Anne Boleyn that these works present is unrelentingly negative: she is a clever and manipulative woman to whom Henry VIII is in sexual thrall. She is the corrupter of the king and his liaison with her makes him look ridiculous. The nature of her personal sin of adultery also infects the public sphere. She is the "origin and cause" of the ecclesiastical war that ultimately destroys More, John Fisher, and a group of Carthusian and Bridgettine monks.

10447
Warwick
Tenth Floor
Suite 1016

CHRISTIAN EPIC IN RENAISSANCE ITALY AND BEYOND I

Organizer: Bryan Brazeau, *New York University*

Chair: Shannon McHugh, *New York University*

Bryan Brazeau, *New York University*

In Nome Della Madre: Heroic Motherhood in Sannazaro's *De Partu Virginis*

While Iacopo Sannazaro (1458–1530) is mostly known for his *Arcadia* (1504), his Christian epic *De Partu Virginis* (1526) was widely read by his contemporaries, prompting them to label him as "another Virgil." This talk will examine Sannazaro's portrayal of Mary in the *De Partu*. Many of Sannazaro's contemporaries took issue with the fact that the moment of Annunciation was likened to a young girl fearing rape by pirates. Closer examination of other Christian epics in the period, however, along with contemporary preaching traditions and the visual arts demonstrates that Sannazaro's portrayal was not as heterodox as it initially appears. Indeed, when seen in this context, Sannazaro's Mary emerges as a bolder and more independent figure than she was in previous literary and visual depictions.

Denise Ardesi, *Centre d'Études Supérieures de la Renaissance, Université François-Rabelais Tours*
Guy Le Fevre de la Boderie and the Christian Epic in Renaissance France

This paper examines several aspects of Iacopo Sannazaro's *De Partu Virginis*, with particular emphasis on the elaborated translation made by Guy Le Fevre de La Boderie in French, entitled *De L'Enfantement de la Vierge* (1582). I seek to evaluate

the ways in which Guy Le Fèvre de La Boderie changed the form of Christian epic into a new style by copying Ronsard, and by adding certain references to the Christian Kabbalah. Moreover, he used the Italian epic genre to support the French Counter-Reformation particularly by emphasizing the virginity of Mary. La Boderie's translation is particularly important as it symbolizes the drawing together of threads from Jewish, Greek, and Christian sources and tradition. Being a poet and a prophet, La Boderie proposed new models of poetry and lifestyle.

Laura Benedetti, *Georgetown University*

Lucrezia Marinella between Hagiography and the Epic

This paper seeks to explore the productive interplay between hagiography and the epic that marked Lucrezia Marinella's career, from her first published work (*Colomba sacra*, 1595) to her epic poem on the fourth crusade (*Henry, or Byzantium Conquered*, 1635). Particular attention will be devoted to Marinella's complex attitude toward Torquato Tasso. Throughout her artistic life, Marinella displays intimate familiarity with and reverence for the *Jerusalem Delivered*, which did not prevent her from elaborating a subtle critique of Tasso's portrayal of women.

10448

Warwick

Eleventh Floor

Suite 1116

SETTING THE STAGE: FEMALE
DRAMATISTS OF EARLY MODERN
ITALY II

Sponsor: Duke University Center for Medieval and Renaissance Studies

Organizers: Sara Elena Diaz, *Fairfield University*;

Jessica Goethals, *University of Pennsylvania*

Chair: Janet L. Smart, *University of California, San Diego*

Valeria Finucci, *Duke University*

Reinterpreting the Scenario: Isabella Andreini as Playwright and Performer

When women can be both writers of theatrical plots and performers on stage, the plays that acting companies offer to their paying public are bound to change. In this paper I would like to catch the subtle ways with which Isabella Andreini reworked common (that is, "male") plots and adapted them to her performative as well as her writing skills. In live performances with her company, the Fedeli, as well as in her dramatic pastoral, *Mirtilla* (1588), Andreini subtly changed the way actresses appeared on stage, for they were damsels in distress with a catch, at times more empowered than their role would call for. The audience immediately bonded with the new stage presentations. Following Andreini's well-acted performances, the Italian theater changed forever: a successful play required now an actress, and actresses were soon sought after in all corners of Europe. Andreini herself died during her return trip from a court performance in Paris.

Anna Wainwright, *New York University*

Tanto più belli siam quanto più ruvidi: Taming the Satyr in Renaissance Pastoral

This paper examines the figure of the satyr in three Renaissance pastoral plays: Tasso's *Aminta* (1573), Isabella Andreini's *La Mirtilla* (1588), and the untitled "tragicomedia pastorale" by an anonymous "Gentildonna lucchese" (ca. 1590), which I am cotranslating for The Other Voice series. In all three plays, the satyr appears as a foil to the noble shepherd, declaring his love for a nymph who has rejected him and trying to rape her. In every case he fails, and it is only after his humiliation that each successive nymph is united with an appropriate *pastore*. Through an analysis of these plays, I argue that the satyr attacks serve as an important rite of passage for nymphs before marriage. Furthermore, by bringing these scenes from offstage to onstage and adding humorous elements post-*Aminta*, late sixteenth-century female dramatists remove the sexual threat of the satyr from the pastoral stage.

Barbara Burgess-Van Aken, *Case Western Reserve University*

Challenging the Silent, Chaste, and Obedient Mantra

The works of three female authors of pastoral dramas — a relatively new genre for late sixteenth-century Italy — form a useful arena for exploring ways that early

modern women dramatists created and responded to cultural visibility. Maddalena Campiglia's *Flori* (1588), Isabella Andreini's *La Mirtilla* (1588), and Barbara Torelli's *Partenia* (1586) — all cross male-dominated boundaries by expressing profeminist ideas. Although each author has different agendas and pursues different strategies for gaining positive reception — including mentoring relationships, correspondence verse, and associations with literary academies — all three succeed in receiving acclaim from male contemporaries. An examination of the context, text, and paratext associated with the pastoral dramas of Campiglia, Andreini and Torelli suggests that remaining “silent, chaste, and obedient” may merely have been the patriarchal prescription in this era, when in actual practice these women used their voices to transcend gender roles.

10449

SPANISH LITERATURE

Warwick

Twelfth Floor

Suite 1216

Chair: Laura L. Vidler, *United States Military Academy*

Lisette Balabarca, *Siena College*

Author's Transgressions and Subversive Characters in *Portrait of Lozana: The Lusty Andalusian Woman*

In this paper I analyze the multiple interventions of the author in *Portrait of Lozana: The Lusty Andalusian Woman* (ca. 1528) by Francisco Delicado, and the unusual depiction of the female protagonist. While the former functions as a narrator, as a character and as a witness to Lozana's sex acts, the latter is represented as a subversive character: she is a converso (a convert to Christianity from Judaism) prostitute who leaves Spain and stays in Rome living off of the sex trade and “blending in” among different cultural, linguistic, and religious communities. I propose that Lozana's acts mirror those of the author as he also transgresses the conventional role of authors observed in medieval and Renaissance texts. Consequently, Delicado's work could be read as a satire against the denigrating treatment of conversos in early modern Spain.

Patricia W. Manning, *University of Kansas*

Matters of Taste: Analogies to Literature as Food in Seventeenth-Century Spanish Fiction

Material culture plays a vital role in seventeenth-century Spanish literature. Characters often (mis)identify one another by items of clothing. A number of works compare literature to food, and, via two examples, this paper will analyze the significance of this alimentary imagery. Such references in the frames of novellas or miscellanies playfully emphasize the ludic nature of storytelling and allow for subtle social critique, while minimizing censorial intervention. Like other miscellany collections approved during the ban on the printing of novels and plays in Castile, Alonso Jerónimo de Salas Barbadillo's *Coronas del Parnaso y platos de las musas* (1635) posits its origins in other fields, and culinary comparison is one of these strategies. Almost thirty years later, Mariana de Caravajal's analogies to food in *Navidades de Madrid* (1663) use foodstuffs popular in courtly still life painting to appeal to new readers and criticize characters in a restrained fashion.

10450

Warwick

Fourteenth Floor

Suite 1416

FAIRE LA FETE A LA RENAISSANCE II

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

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

Chair: Giovanni Ricci, *Università di Ferrara*

Rosanna Gorris Camos, *Università degli Studi di Verona*

“Una bellissima festa in bianco e verde”: les fêtes pour le baptême de Charles-Emmanuel Ier

Charles-Emmanuel de Savoie avait déjà cinq ans quand, le 9 mars 1567, son baptême fut célébré à Turin. Emmanuel-Philibert avait attendu pour pouvoir compter sur la présence de tous les représentants des souverains qu'il avait choisis comme parrains mais aussi pour pouvoir restaurer le palais turinois où ils s'étaient installés en 1563. La naissance d'un enfant princier était un événement capital, surtout dans ce cas, où la naissance de Charles-Emmanuel était considérée comme un miracle. La ville était mise à l'honneur et ses habitants contribuaient à l'organisation de la fête. L'importance de ces cérémonies en tant qu'illustration du pouvoir, tant pour les sujets que pour les puissances étrangères, est évidente. Le baptême fut préparé avec grand soin ainsi qu'en témoignent les nombreux documents conservés aux Archives de Turin et les plaquettes publiées en Savoie, à Venise et à Paris, et destinées à “illustrer” l'événement “inespéré” dans l'Europe entière.

Magda Campanini, *Università di Venezia*

La mise en scène de la célébration dans “La Bergerie” de Rémy Belleau

Nous nous proposons d'étudier la figuration de la fête dans les pages de La Bergerie évoquant les célébrations des noces de Claude de Valois et de Charles de Lorraine ainsi que la naissance et le baptême de leur fils, Henri de Lorraine. Notre attention portera en particulier sur la transposition du moment célébratif dans la parole poétique. De l'Épithalame de Monseigneur le duc de Lorraine et de Madame Claude Fille du Roy au Chant d'Alaigresse sur la naissance de Henri de Lorraine, de la reprise de vers de circonstance à la mise en scène d'une mascarade, l'imaginaire mythologique renaissant lié à la fête prend forme et s'inscrit dans la nature maniériste évoquée dans La Bergerie. La forme poétique se greffe dans le récit encadrant et le nourrit. L'évocation du château de Joinville est le cadre où se projette une représentation de la fête filtrée par l'écran de l'énonciation poétique.

Daniele Speziari, *Università di Milano and Université de Reims Champagne-Ardenne*

Les Noël “festifs” dans la France de la Renaissance

La première moitié du XVIe siècle se caractérise par l'essor, en France, des Noël, un sous-genre de chansons abordant des sujets liés à la Nativité du Christ. Si chez certains “noélistes” la visée didactique ou polémique finit par l'emporter, les exemples ne manquent pas de textes qui renouent avec la dimension festive proprement dite et avec l'usage le plus ancien du mot Noël, à l'origine un cri de réjouissance populaire qui n'avait pas nécessairement de rapport avec la religion. Les auteurs en viennent ainsi, dans ce contexte, à se faire les porte-parole d'une joie collective. Dans notre communication, nous proposerons une réflexion sur la présence de ce côté festif dans les recueils de cette époque, sur les formes qu'il prend tour et sur les rapports que le Noël entretient avec des sous-genres voisins, comme les “aguillonnées” (poèmes grivois pour le Nouvel An).

Thursday, 27 March 2014

4:45–6:15

10501

Hilton

Concourse Level

Concourse A

ART, POETRY, AND DEVOTION IN
ITALY II

Organizers: Emily Fenichel, *Duquesne University*;
Sarah Rolfe Prodan, *University of Toronto, CRRS*

Chair: Emily Fenichel, *Duquesne University*

Brenda Deen Schildgen, *University of California, Davis*

Cultural Tyranny in the Early Modern Period: Girolamo Savonarola's *Apologeticus*

This paper examines Savonarola's *Apologeticus de ratione poeticae artis* (1491), the first ars poetica of the fifteenth century to specifically take up the relationship of poetic art to sacred scripture. Three strands of intellectual and spiritual traditions converge to direct Savonarola's argument against poetry and secular philosophy: the defamation of poetry in favor of philosophy, stemming from Plato and Boethius; scholasticism, that is Aristotle through Thomas Aquinas, in which poetry is relegated to an inferior activity; and the cultural climate of austere monasticism represented by Saint Peter Damian's famous dictum, "Mea grammatica Christus est." Combined, these present reactions against the humanistic compromises and accommodations to the legacy of the pagan Greco-Roman culture achieved in the patristic period, in the medieval grammar and rhetoric curriculum, and in the new engagement with Greek and Latin pagan culture that flourished in fifteenth-century Florence.

Agata Anna Chrzanowska, *Durham University*

Entering the Sacred Space: Religious Theater and Monumental Frescoes in Fifteenth-Century Florence

One of peculiarities of fifteenth-century devotion in Florence is undoubtedly the growth of religious theater in Florentine churches with the rise of the sacra rappresentazione. In this same period we witness a remarkable shift in sacred iconography: in the introduction of realism and illusion, in the invention of linear perspective, in the increase of mastery in shading and in the study of the human figure. Through a comparative analysis of *sacre rappresentazioni*, and cycles of monumental frescoes (Lippi's work in Prato Cathedral and Ghirlandaio's Cappella Tornabuoni), this paper offers fresh insight into the strong correlation and parallelism among poetry, theater, and visual arts in modalities of sacred representation. This paper additionally explores documentary material revealing exchanges and collaboration between artists and the world of theater, as well as analyzing the influence of *arte della memoria* on sacred narratives.

Ambra Moroncini, *University of Sussex*

Michelangelo and Vittoria Colonna: Poetry, Art, and Reform

Michelangelo's poetry, a subject that has only recently enjoyed renewed attention by both Italian and foreign scholars, can be regarded as an invaluable document to the understanding of the artist's religious beliefs and unique "language of art." Indeed, the same progressing pursuit of the true faith can be traced both in his art and in his poetry. My paper will be primarily concerned with the poetic correspondence the artist shared with Vittoria Colonna, the poet with whom he had a "firm friendship and most sure affection bounded by the tie of a Christian knot." By examining some of Michelangelo's key imagery in his last frescoes, as well as in his drawings to Vittoria Colonna, I will aim to highlight the deep influence that Colonna's evangelical views and lyrics had on Michelangelo's own figurative poetic language and aesthetic conception.

10502
Hilton
Concourse Level
Concourse B

HOW THINGS MOVE: GLOBAL HISTORIES OF TRANSMISSION, FIFTEENTH TO EIGHTEENTH CENTURY

Sponsor: Princeton Renaissance Studies

Organizers: Alexander Bevilacqua, *Princeton University*;
Marina S. Brownlee, *Princeton University*;
Helen Pfeifer, *Princeton University*

Chairs: Alexander Bevilacqua, *Princeton University*;
Helen Pfeifer, *Princeton University*

Kristina Kleutghen, *Washington University in St. Louis*

The Objects of Cross-Cultural Vision: Western Viewing Devices and Perspective Prints in China

Although eighteenth-century China was largely uninterested in European thought, it was fascinated by European material and visual culture. Rare evidence of this popular interest can be found in two types of perspectival popular woodblock prints, produced in Suzhou at the same time as European glass-lensed viewing devices such as the optique and the peepbox were arriving along with their perspectival *vues d'optique* and *veduta*. These foreign pictures and objects resulted in new ways of looking that inherently implied a connection with the West, yet many questions remain. How did the European viewing devices and prints arrive, circulate, and come to be adapted? Did lensed viewing constitute not only a foreign intervention in Chinese visuality and visual culture, but also in society? How did the foreign connotations of lenses and perspective affect the way that such occidentalizing objects were understood, and by extension, how the West itself was understood or misunderstood?

Marcy Norton, *George Washington University*

From Objectified Wonder to Family Pet: Parrots and Cross-Cultural Exchange in the Atlantic World

Parrots are the first recorded things received by Columbus from the Bahamians he encountered on 12 October 1492. The cross-cultural and transatlantic migration of parrots into Europe was an immediate yet underexplored consequence of exploration and conquest in the Americas. Explorers and soldiers accepted gifts of parrots and then sought them as trade goods. This paper argues that parrots crossed the Atlantic with elements of Amerindian practices in tow. Europeans rarely plucked parrots out of trees; rather, they bought or received them as gifts from Amerindians who had captured and tamed them and so brought Europeans into an exchange system that long predated the latter's arrival. Furthermore, Amerindian "familiarization" practices — the taming of wild animals for family and community life — may have contributed to the emergence of modern pethood in Europe, transforming the parrot from the objectified wonder of the royal menagerie to beloved kin of family.

Elizabeth Semmelhack, *The Bata Shoe Museum*

Well Heeled: How New World Exploration, the Textile Trade, and the Rise of Persia Put European Men in Heels

At the end of the sixteenth century, European men donned heeled footwear for the first time. Europeans were aware of the heel through publications illustrating "oriental" dress, diplomatic and trade mission documents, and cross-cultural trade. However, they only adopted it in the 1500s due to profound cultural and economic shifts brought about by the discovery of the New World: changed global textile trade networks encouraged countries such as England and Holland to circumvent Venice and the Ottoman Empire and forge new overland routes to India in search of Chinese silks. In the process, Europeans developed closer political and economic relations with countries along these routes, most importantly Persia. It was in the course of this encounter that Persia's mounted military inspired the fashion for heeled footwear among upper-class men in the West, before finally being stripped of its Western Asian associations and transformed into an icon of femininity.

10503
Hilton
Concourse Level
Concourse C

CELEBRATING THE SAINTS IV:
FEASTS OF BEATIFICATION AND
CANONIZATION IN FRANCE DURING
THE SEVENTEENTH CENTURY

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)

Organizer: Agnès Guiderdoni, *Université Catholique de Louvain*

Chair and Respondent: Jaime García Bernal, *Universidad de Sevilla*

Rosa De Marco, *Université de Bourgogne*

The Canonization of Saint Ignatius of Loyola and Saint Francis-Xavier in the Assistency of France (1622–23)

Despite the vast amount of research into Jesuit theater and festival theory in France at the end of seventeenth century, little is known about the first Jesuit festivals. The celebrations for the canonization of Saints Ignatius Loyola and Francis-Xavier represent a crucial moment in the history of European festivals and in the development of Baroque festivals. This presentation aims to sum up our current knowledge of these events, by the study of previously unstudied primary sources that report festivals in the twenty-seven cities of the Assistency. It focuses on political stakes (relations between local authorities and Jesuits, Jesuits and monarchy) and connections with court festivals (interactions between sacred and profane). It explores ephemeral decorations, their way of shaping and memorializing political and spiritual concepts (especially through inscriptions and images, emblems, allegories), their pedagogical use, their development through technical means (architecture, costumes, fireworks, mechanical contraptions), and their artistic expression and iconography.

Agnès Guiderdoni, *Université Catholique de Louvain*

The Two Faces of the Salesian Medal: How To Be a Universal and a Local Saint

The beatification and canonization of Francis de Sales, respectively in 1662 and 1665, concentrated a number of political, religious, and geographical issues. This showed through various devices conceived for the many festivities celebrating the event in France, in which all aspects of the canonization are subtly mixed and then apparently transcended by the spiritual dimension of the feast. In this paper, I will study the way in which these issues are very closely related to one another, and how Francis de Sales is presented as both a universal and a local model saint.

10504
Hilton
Concourse Level
Concourse D

RECONSIDERING PREMODERN
ACCURACY, VERISIMILITUDE, AND
TRUTH CLAIMS V: THE VISUAL ARTS

Sponsor: Charles Singleton Center for the Study of Premodern Europe

Organizer: Walter Stephens, *Johns Hopkins University*

Chair: Jason Di Resta, *Johns Hopkins University*

Assaf Pinkus, *Tel Aviv University*

Imaginative Responses to the “Living Statue”: The Imperial Balcony at Mühlhausen

The Hall of Statues in Tristan romance offers a rare glimpse into late medieval lay polemics of viewing and responding to nonreligious sculpture. The “living statue” of Iseut, devised to provoke a simulacrum of a real person, functions as a conjunction of two models of spectatorship: the simulacrum, wherein the sculpture offers a real body of an imaginary person, thus becoming a wax upon which to inscribe the speculations of the viewers; and the *bild*, wherein the sculpture is a sign demarcating the real, which is outside the representation. Focusing on the Imperial Balcony in Mühlhausen, ca. 1380, where Charles IV and his court are featured leaning over the balustrade and welcoming an imagined congregation, I will show how, in the imaginative encounters with the “living statues,” the boundaries between reality and

art, real and imaginary audience, and the body and its representation blurred and dissolved into one another.

Marion Heisterberg, *Kunsthistorisches Institut in Florenz*

Drawn Mimesis of “the Made”

Scholarly attention has centered on early Renaissance draughtsmen’s highly mimetic renderings of nature, and ancient art as its surrogate. In contrast, this paper focuses on early Renaissance drawings’ accurate and highly mimetic rendering of Tre- and Quattrocento artworks. These pictures are significant insofar as the notions of “works of art” and “authorship” as new modern categories can be considered to have been developing simultaneously. Although rooted in workshop tradition, these drawings’ function cannot be limited to that of transferring patterns or iconographic schemes. By rendering composition as well as style or even setting, they attempt to mobilize (and refer to) specific “entities,” exclusively existing in one place by one author. For instance, Parri Spinelli’s drawing copying Giotto’s *Navicella* (New York, Metropolitan Museum of Art) claims in its inscription to be a credible rendering of “something other,” a work in another medium (mosaic), in another place (Rome), by another artist (Giotto).

Tatiana Sizonenko, *University of California, San Diego*

Fact or Fiction: Reconsidering Truth Claims in Gentile Bellini’s Drawings from Constantinople, 1479–81

This paper reassesses the function and meaning of the drawings made by the Venetian painter Gentile Bellini during his visit to the court of Mehmed II in 1479–81. Until now, Bellini’s drawings have been regarded as anthropological studies from life of the exotic figures he encountered in Constantinople. However, a detailed examination of the drawings’ format from a cross-cultural perspective suggests that they relate to Mehmed II’s imperial project, specifically the final stages of the codification of a new set of laws — *kanunname* — that formalized the palace organization. Bellini underscored these laws and visually proclaimed the emerging new structure of Ottoman society. Functioning as representations of social types, rather than as portraits of particular courtiers, the drawings celebrate the new cosmopolitan society Mehmed II forged in Constantinople at the intersection of Timurid, Turco-Mongol, and Romano-Byzantine cultural traditions. Bellini’s drawings are reappraised as hybrid artistic forms in a complex artistic interchange.

Benoît Bolduc, *New York University*

True to Form: Words and Images in French Festival Books

This paper will focus on illustrated books commemorating the official entries made by the King of France in Lyon, Paris, and Rouen in the second half of the sixteenth century. As the principal charge of these books was to attest that the ceremonies were performed according to form, that the marching orders accurately reflected hierarchies of power, and that artists had produced the costumes and decorations according to the specifications of the organizers, it is not uncommon that words and images represented idealized versions of the component of these events. While scholars habitually submit these books to the empirical mining of factual details concerning the actual festivals, I will discuss how some of these books are in fact an assemblage not only of words and image, but also of various textual and iconographical sources that preexist the performance.

10505

Hilton

Concourse Level

Concourse E

THE NEO-LATIN NOVEL

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies

Organizer: Florian Schaffenrath, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Chair: Valerio Sanzotta, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Jennifer Tunberg, *University of Kentucky*

Writers, Writing, and the Literary Tradition in John Barclay's *Argenis*

Argenis was one of the most influential novels written in Neo-Latin. Published in Paris in 1621, it went through fifty-five editions and was translated into many European vernaculars before its celebrity waned. To the extent that *Argenis* is known today, it is regarded as a political romance in which Barclay uses a love story as a vehicle for recommending absolute (if enlightened) monarchy. My paper will examine *Argenis* as a literary text in which Barclay has deployed the genre of the novel as a forum for interpreting and improvising upon the literary patrimony of antiquity and of his own time. I shall also pay attention to Barclay's view, as expressed and demonstrated in *Argenis*, of the seminal role that writers and writing play in the well-regulated polity.

Florian Schaffenrath, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Morisot's Neo-Latin Novel *Peruviana* (1644) and Its Allegorical Technique

Thanks to the increasing interest in Neo-Latin studies, many scholars have started to do research on the Neo-Latin novel. There are already some philological studies on outstanding writers (e.g., John Barclay), while other authors have been rather neglected. Often quoted, but never studied in detail, is Claude-Barthélémy Morisot's *Peruviana* (Dijon 1644). In five books, Morisot tells the story of Yllapa and Puma, two brothers fighting over the kingdom of Peru. As is typical of a novel of this genre, wars with neighboring countries, adventures with pirates, and complicated love stories are part of the storyline. It is a known fact that the historical events around Cardinal Richelieu, Louis XIII, and Gaston d'Orléans are allegorically alluded to in the *Peruviana*. The aim of my paper will be to examine Morisot's allegorical techniques more closely within the context of contemporary Neo-Latin novels showing the same features.

Isabella Walser, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Anton Wilhelm Ertl's *Austriana* Meets with Austrian Historiography

In the seventeenth century, Austria did not have any historiographical writing in the sense of our modern understanding of the genre. Rather, born out of a mixture of overreaching imperial ambition and the baroque idea of history as a *theatrum mundi*, it developed an all-embracing, illimitable literature whose main feature was the polymathic character and whose main purpose was to serve as a medium for Habsburg propaganda. History was not yet clearly detached from other sciences and literary genres. Therefore, historical factuality and accuracy were inferior to bombastic modes of storytelling, panegyric, the concealing of true political arcana, or collections of oddities. How far these considerations also affect the reading and poetics of Anton Wilhelm Ertl's novel *Austriana Regina Arabiae* (1687) will be the subject of this paper.

10506

Hilton

Concourse Level

Concourse F

FOREIGNERS IN SIXTEENTH- AND SEVENTEENTH-CENTURY ROME II

Organizer: Anne H. Muraoka, *Old Dominion University*

Chair: Rose May, *Independent Scholar*

Cristelle L. Baskins, *Tufts University*

A *qalamdan* in the Quirinal? Representing Armenian Embassies to Pope Paul V

According to *Chacon/Oldoino* (1677) the frescoes in the Sala Regia of the Quirinal Palace contain portraits of members of foreign embassies sent to Pope Paul V: the Ethiopians, Japanese, and Armenians. This paper explores the Roman sojourns of Kwajeh Sefer and Zakaria Vanetsi (ca. 1609–11). Agostino Tassi portrays them in a vaulted loggia accompanied by two older companions or servants. The wealthy young merchant Sefer was sent by Shah Abbas I to recover goods from Venice. I identify the object attached to his belt not as a weapon, but rather as a *pencase* (Italian, *astuccio*; Arabic, *qalamdan*). While in Rome, Sefer was made a Knight of the Golden Spur and Count Palatine. Zakaria was sent by the Armenian Patriarch Melkisedek to pursue the question of union with Rome. I examine primary sources as well as the representation of Armenian costume in both European and Persian images.

María López-Fanjul y Díez del Corral, *Staatliche Museen zu Berlin*

Poisoned Gifts, or the Spanish Practice of Drawing Collecting in Seventeenth-Century Rome

The Marqués del Carpio (1629–87) was one of the most important art collectors in seventeenth-century Europe, the first large scale collector of drawings in Spain, and one of the top in Rome, during his residence as Spanish ambassador. My paper focuses on the novel political use Carpio made of his drawings' collection after his arrival in Rome. While drawing collecting had no political implications in Spain — in contrast to that of paintings — Rome offered Carpio an outstanding network to enrich his collection as well as extraordinary channels to use it for political purposes: through purchases, patronage, and gifts. Carpio incorporated the Roman usage for drawings into the Spanish political practices of self- and institutional propaganda, and in the binding of political alliances through the exchange of artworks, and how a political instrument uncommon for Spaniards paved his way into an exclusive Roman social circle bound by friendship.

Barbara Uppenkamp, *University of Kassel*

Rubens's Reception of Roman Architecture

When Rubens was in Rome, he looked at sculpture and paintings, but at architecture too. He embraced Italian architecture and architectural theory and made efforts to transfer Italian architectural models to his native city of Antwerp. His *Massacre of the Innocents*, of which two versions exist, shows his knowledge of Roman architecture as an appropriate setting for the action depicted. In both paintings he based the architecture on first-hand observation and on specialist book publications. One such particularly interesting antiquarian publication, hitherto largely ignored by Rubens scholars, is the *Speculum Romanae Magnificentiae* by Antonio Lafreri. In a catalogue of his printshop, Lafreri describes his customers as virtuosi, a concept related to the ideas of scholarship as discussed in the learned circle of friends Rubens belonged to in Rome. This paper sets out to discuss images of Rome based upon antiquarian scholarship in some of Rubens's paintings.

10507
Hilton
Concourse Level
Concourse G

*DE MULIERIBUS CLARIS: WOMEN
AND SCHOLARSHIP OF THE EARLY
MODERN PERIOD*

Organizer and Chair: Chanita R. Goodblatt, *Ben-Gurion University of the Negev*

Carole Levin, *University of Nebraska*

Early Modern Women and Power

In the 1970s two critical works opened up theoretical and methodological possibilities. Joan Kelly's essay, "Did Women Have a Renaissance?" provoked reconsiderations of periodization and gender, while Natalie Davis's "Women on Top" proposed that women had the opportunity to invert the paradigm of patriarchal politics. In the early modern period amid great change in religion, politics, and culture, many women gained avenues to power, authority, and agency. Recent scholarship on this period has scrutinized the political strategies and legacies of various queens, as well as the active roles of women of all social classes in British political culture. Not only has there been significant scholarship on women and power and women's relationships with other women, there is also important work on how powerful women's images were used for religious and political reasons. This paper examines some of the recent scholarship on women and power, using illustrations from my current research.

Anne Lake Prescott, *Barnard College*

Pioneers and Converts: Learning to Work with Early Modern Women

I will reflect on my own experiences in evolving from a scholar who read a manuscript of Betty S. Travitsky's seminal collection of English Renaissance women's texts, *The Paradise of Women*, with cold contempt and, somewhere, a little fear. Little did I foresee that one day I would coedit with her two series of editions of works by women (Ashgate Press). What was there in the changing atmosphere that made educated but conventional scholars convert first to acceptance and then to enthusiasm? What difference has it made to see an interest in lost or ignored women's voices merge with the interest in the material history of the book, in the physical presentation of those voices — then and now? I will also reflect on the women scholars who have found them or, in the case of some yet older scholars, produced brilliant and valuable work without an interest in those voices.

Ann Hollinshed Hurley, *Wagner College*

Elizabeth Polwhele: Editing the Unknown

I will discuss the historical and theoretical difficulties of editing a named, but elusive dramatist, Elizabeth Polwhele. Although it is acknowledged that Polwhele is the author of two plays from mid-seventeenth-century England, little is known about her life. I propose that the solution to this biographical crux lies in positioning the editorial process within the context of "new textualism," thereby focusing on the social, cultural, and political location of a text. This approach is particularly advantageous for the discussion of women's writing of this period, in view of the lack of biographical data that has been more available for their male counterparts. I will demonstrate that defining authorship culturally — in terms of theatrical practices, a network of persons and plays, performance conditions — rather than biographically, provides an important context in which to study how early modern women playwrights negotiated the varied circumstances of their time.

10508

Hilton

Concourse Level

Concourse H

REEXAMINING THE EARLY MODERN ORNAMENT PRINT II

Organizers: Femke Speelberg, *Metropolitan Museum of Art*;
Madeleine C. Viljoen, *New York Public Library*

Chair: Peter Parshall, *Retired Scholar*

Michael J. Waters, *New York University*

Renaissance Ornament Prints and Architectural Engravings: A Question of Origins

Often preserved together but separated by questions of audience, purpose, and use, the relationship between Renaissance ornament prints and architectural engravings has never been fully explored. In this paper, I intend to rectify this lacuna by investigating the shared ancestry of these two types of prints. Specifically, by examining two late fifteenth-century sketchbooks — the so-called Mantegna Codex in Berlin and the Zichy Codex in Budapest — as well as early sixteenth-century prints by Giovanni Antonio da Brescia, the Master of 1515, and a handful of German engravers, I argue that these two genres at their origins were integrally linked in their conception, design, and dissemination. As these examples demonstrate, printed architectural details and other types of ornament (candelabra, vases, trophies, vegetal scrolls, grotesques, etc.) began as mutually informed hybrid reinventions of antiquity that were produced for similar purposes by the same artists using common motifs.

Shira Brisman, *Columbia University*

Symmetry and Secrets

The early sixteenth-century engraver lured by Bacchanalian imagery also had a taste for symmetry. Focusing on Bacchanalian frieze engravings (Northern and Italian) from the first decades of this period explores the relationship of symmetry to the decorative. I examine how artists took interest in the patterned array of bodies, punctuating markers, and frontal midpoints, either as design schema to be translated as ornament, or as independent printed images, where classically derived formulas are set against backgrounds and contextualizing spaces. The aim is to define what is decorative about the symmetrical splay, and to imagine how such engravings functioned a design models or as autonomous work of art. The second aim of the paper is to define the symmetrical as a mode against its opposite: the secretive. The secretive image abandons the traces of any relationship to the ornamental by animating the page in a compositional twist, curling content in on itself.

Madeleine C. Viljoen, *New York Public Library*

The *Cosmographo* as Engraver of Ornament

Christoph Jamnitzer's *Neuw Grotteskenbuch* (1610) is innovative not only for its unusual illustrations, many of which show ornamental figures acting on an imaginary picture plane, but also for its prefatory essay and poem. Particularly striking are the parallels Jamnitzer draws in the introduction between the *cosmographo* and his own work as a creator of ornament prints. Studying the meanings of the word *cosmographo* (one who describes the universe, but also the writer or composer of ornament) together with contemporary ideas about the cosmos, this paper examines Jamnitzer's choice of the term in light of the imagery of late sixteenth- and early seventeenth-century decorative sheets.

10509
Hilton
Second Floor
Gibson

POETRY AND SCIENCE IN EARLY
MODERN FRANCE

Organizer and Chair: Andrzej Dziedzic, *University of Wisconsin-Oshkosh*

Denis Bjaï, *Université d'Orléans*

Du Bartas as an Ichthyologist in *La Sepmaine*

In Day 5 of *La Sepmaine*, Du Bartas carries on with his inventory of the Creation by an extensive discourse on fishes. He not only ascribes the same living creatures to the sea as to the earth (“[The sea] has even got its man . . . / Its monk, and its prelate”, 2.43–45), but he also depicts the strange shapes of the fishes, their odd features, and their mysterious sympathies and antipathies when he describes the electrical discharge of the torpedo or the incredible power of the remora to bring a ship to a complete standstill. Thanks to the contemporary commentaries of Simon Goulart and Pantalon Thévenin, this study will focus on the way the poet transposes the rich scientific matter, already reexamined by humanism, that he inherited from the antiquity, so as to write an epic “partly heroic, partly panegyric, partly prophetic and partly didactic.”

François Roudaut, *Université Paul-Valéry, Montpellier*

The Role of the Sun in French Renaissance Metaphysical Poetry

Several long poems were published in France during the sixteenth century about the organization of the cosmos and the place of human beings in the universe, for instance Guillaume Du Bartas's *La Sepmaine* or Guy Lefèvre de La Boderie's *La Galliae*. These poems aim at producing a poetic and scientific discourse that connects various levels of knowledge, ultimately assuring access to “higher knowledge.” This paper will focus on the scientific and poetic descriptions of the sun, which occupy a metaphysical central point in this discourse. It will show to what extent these images refer to a conception of an intelligible world in which analogy is the basis of ontology.

Noa Turel, *University of Alabama*

Mimesis into Knowledge: Jean Perréal's *Complainte de Nature* and Painters as Scientists in Renaissance Courts

La Complainte de Nature à l'alchimiste errant, a ca. 1516, 1800-verse poem comprising two extended monologues by the title collocutors, was erroneously attributed to Jean de Meun (ca. 1240–ca. 1305) for four centuries. Its 1943 correct attribution to Jean Perréal (ca. 1455–after 1530), painter to three French kings, unveiled a host of curious connections between early modern science, poetry, and the mimetic arts. In this presentation I contextualize Perréal's poem within a broader discourse of representation in the courts of Burgundy and France. I will argue that painters ranging from Jan van Eyck (ca. 1395–1441) to Perréal, and his colleague in service of François 1er, Leonardo da Vinci, championed the (relatively new) institution of court painter by critically engaging, in images and verse, with ideas about representation and the production of knowledge that are ultimately traceable to a section about art and alchemy in the ever-influential *Roman de la rose*.

10510
Hilton
Second Floor
Clinton

FROM THE OUTSIDE: VIEWING JEWS AS OTHER

Sponsor: Hebraica, RSA Discipline Group

Organizer: Bernard Cooperman, *University of Maryland, College Park*

Chair: Jonathan Elukin, *Trinity College*

Electra Gamón Fielding, *Weber State University*

The Sephardic Diaspora: Authorial Experience in Francisco Delicado's *La Lozana andaluza*

The author of *La Lozana andaluza* (1528), Francisco Delicado, was a convert himself, and it is believed that he was exiled in Italy when he published this work. Although it is difficult to gauge how much his experiences influenced his literary production, the similarities between Lozana and Delicado himself are too great to ignore. Born only a few years before the final expulsion of the Jews in 1492, Delicado lived within a threatened and scrutinized community of Jewish converts. Lozana is also a New Christian, or convert from Judaism to Christianity, as her affinity to Jewish culture and practice of Jewish customs demonstrates. Lozana's adventures are not an alter biography of Delicado, but they do contain references to Delicado's experiences as a crypto-Jew, as dweller of the slums of Rome, and as a syphilitic patient. The symbolic implications of this interpretation send a desperate concealed message to the reader.

Gianni Cicali, *Georgetown University*

Jews and Theater in Renaissance Florence (1400–1500)

This paper will focus on anti-Judaic representation in some Florentine sacred plays and spiritual comedies of the Renaissance. Different dramaturgic declinations in important texts based on the *Inventio crucis*, the legend of the discovery of the True Cross, which grew during the fourth century CE. The anti-Judaic aspects of the legend are present in some Florentine sacred plays, and they are also related to the Medici political agenda, the foundation of the so-called Monti di Pietà, and Jewish money lending. I will briefly analyze the *Costantino imperatore*, *San Silvestro papa e Sant'Elena* by Castellano de' Castellani, the spiritual comedy *L'invenzione della croce* by Beltramo Poggi dedicated in 1561 to Isabella de' Medici, and the *Invenzione della Croce* by Lorenzo di Pierfrancesco de' Medici, cousin and enemy of the Magnifico, and other texts.

Robert Clines, *Syracuse University*

"Now is the time that we want to make you burn": Defending the Integrity of the Faith in the Jewish Communities of Ottoman Cairo and Alexandria

Born into a prominent family of the Jewish community in Rome, Giovanni Battista Eliano decided to convert to Christianity and enter the Society of Jesus. At the time of his conversion, many Jews had fled Europe and settled in the cities of the Ottoman Empire, carrying with them their hatred for men like Eliano. When Eliano encountered the Jews of Egypt in 1562, those old wounds reopened. In this paper I examine two episodes to demonstrate that the Jewish community of Egypt sought to persecute Eliano for his offenses: first, his encounter with his mother; second, his arrest by the Ottoman pasha after a Jewish bribe. As a part of the efforts to spread the very faith that caused many Jews to leave Europe for Egypt, Eliano was not just an absconder; he was seeking to destroy the Jewish community. And that type of transgression could not go unpunished.

10511
Hilton
Second Floor
Madison

CULTURAL BIOGRAPHY OF THINGS:
THE “CAREERS” OF MONUMENTS,
WORKS OF ART, AND OBJECTS III

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizers: Brian A. Curran, *Pennsylvania State University*;
Stephanie C. Leone, *Boston College*

Chair: Stephanie C. Leone, *Boston College*

Brian A. Curran, *Pennsylvania State University*

“They are innocent, and they do not sow riddles”: The Afterlife of Egyptian “Animal Statues” in Early Modern Rome

Modern visitors to Rome cannot fail to notice the Egyptian obelisks that are among the city’s most conspicuous ancient monuments. Less well known is the story of Rome’s many other Egyptian and Egyptianizing antiquities, including an impressive catalogue of animal and animal-hybrid statues. Among these, perhaps the most celebrated were the pair of lions — with hieroglyphic inscriptions of late Egyptian pharaoh Nectanebo I — that stood for centuries near the porch of the Pantheon. Others, including a bestiary of sphinxes, apes, crocodiles, and animal-headed gods, were installed in the palaces, gardens, and villas of prominent Romans. In this paper, I shall explore some of the fascinating ways that these singular objects were displayed and interpreted by their owners during the fifteenth through seventeenth centuries, and later.

Pierette Kulpa, *Pennsylvania State University*

Authenticity and Agency: The Many Histories of the Pietà di Palestrina from 1670 to 1970

In 1670, the unfinished marble group known as the Pietà di Palestrina was installed in the Barberini burial chapel in the church of Santa Rosalia in Palestrina. Although the date of its creation, as well as its creator, remains unknown, from 1756 to the mid-1960s it was the subject of varied interpretations, ranging from its celebration as a work of Michelangelo Buonarroti, to its identification as an inferior imitation, and its appropriation as an emblem of Italian national pride. In this paper, I shall examine this sculpture’s many lives, from its shadowy origins and early function as a devotional monument, to its twentieth-century debut in the 1911 World’s Fair held in Rome. I conclude with an account of the group’s display in the Fascist exhibition (1938) and its subsequent transfer to the Accademia in Florence, where it was displayed alongside famous works by its purported creator.

Jennifer Cochran Anderson, *Pennsylvania State University*

Devotional Sculpture in Ireland as Objects of Cultural Biography

Throughout the late medieval and early modern periods, sacred wooden sculpture has inspired passionate devotion throughout Ireland. Some of these statues, including a fourteenth-century carving of Saint Gobnait from Ballyvourney, County Cork, remain at the heart of popular, localized traditions today. These sculptures are often treated like relics of the saints they represent, and this embedded, numinous power only seems to have increased in the early modern period (1500–1700), when they became targets of the iconoclastic policies of the Protestant authorities. Looking at these statues from the standpoint of cultural biography, this paper seeks to relate a history of Irish devotion that focuses on the continuities and changes in function, meaning, and conditions of preservation and survival associated with these figures over time, including the ways that they were used to construct personal and societal identities from the sixteenth century to the present day.

10512

Hilton

Second Floor

Morgan

MUSIC AND DIGITAL HUMANITIES

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizer: Anne E. MacNeil, *University of North Carolina at Chapel Hill*

Chair: Christine S. Getz, *University of Iowa*

Richard Freedman, *Haverford College*

The Lost Voices Project: A Digital Domain for Renaissance Music

This project explores a little-studied repertory of sixteen sets of French polyphonic songs published in Paris by Nicolas Du Chemin between 1549 and 1568. In it, we put digital technologies to work in the service of these books in ways that will engender a broader discussion about style and structure in the sixteenth-century chanson. Our resource includes the following: complete digital facsimiles, freely available for display and download; complete modern editions of all the chansons, engraved as high quality PDF files; essays about the books, the music, and their historical context; a searchable database of analytic observations about the music; an innovative display engine that renders music dynamically in any browser, based on the new open-source standard MEI (similar to TEI, which we use for encodings of the literary texts); and reconstructions of incomplete chansons (over 100 of them, to date), also available for dynamic display and comparison: <http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/duchemin/> <http://duchemin.haverford.edu/editorsforum/lost-voices-2012/>

Michael Scott Cuthbert, *Massachusetts Institute of Technology*

Searching and Analyzing Renaissance Musical Scores with Computational Methods

The surviving manuscript evidence of early Renaissance music has grown in extent over the past few decades that it has become impossible for any one researcher to apprehend the entire repertory of pieces and sources. Computer databases — not just of inventories but of transcriptions of scores of all the surviving pieces — are needed in order to find connections between works and sources that had no known ties in the past. In addition, specialized digital humanities tools for musicology, and Renaissance music in particular, need to be developed to give the same power to music analysts that text-based researchers have had for the past decade. This paper describes how the author's Music21 software toolkit for digital musicology is being used together with open-source musical score databases to map changes of musical style over time and identify connections in music from the fourteenth to the late fifteenth centuries.

Anne E. MacNeil, *University of North Carolina at Chapel Hill*

Music for IDEA: Isabella d'Este Archive

IDEA: Isabella d'Este Archive offers a collaborative, interactive research environment for the correspondence, music, and art of Isabella d'Este (1474–1539). The site will feature high-resolution, navigable images of all Isabella d'Este's correspondence (approximately thirty-two thousand items), together with images of the music composed for her from both manuscripts and prints; an interactive virtual simulation of her *studiolo* and *grotta*; critical commentaries, a community forum for scholarly exchange; audio and video files of music performances and scholarly demonstrations; and a digital map of her epistolary network. Codirected by Anne MacNeil and Deanna Shemek (UC Santa Cruz), IDEA will enable and nurture new research across disciplinary boundaries, including the cross-indexing of themes in poetry, art, and music; side-by-side analysis of related sources; and derivation of shared relationships in music and architecture. This paper argues for the development of digital technologies that foster integrated navigations — temporal, spatial, and notated — of research concepts.

10513
Hilton
Second Floor
Bryant

JESUIT EXEGESIS AND HEBRAISM

Organizer: Robert Aleksander Maryks, *Boston College*

Chair: Zur Shalev, *University of Haifa*

Anna Augustyniak, *University of Wrocław*

The Use of Hebrew in the Sermons of Seventeenth-Century Polish Jesuits

The goal of this paper is to consider the presence of the Hebrew language in Jesuit sermons in the Polish-Lithuanian Commonwealth during the seventeenth century. The analysis will evaluate the Jesuits' knowledge of Hebrew and its relation to the *Ratio Studiorum*. I claim that the contact with Hebrew was part of the sacrum for ordinary people. Some Jesuits (e.g., Tomasz Młodzianowski, Wojciech Tylkowski, and others) preached dogmas, focusing on particular human faults or encouraging certain virtues. These preachers supported their assertions using Hebrew words, written in either the Latin or Hebrew alphabet. The use of Hebrew by the Polish Jesuits in the early modern period has not been examined to date. This paper aspires to broaden our knowledge about the mutual effects that Christianity and Judaism exerted on each other.

Luke Murray, *Ave Maria University*

Cornelius a Lapse on the Old Testament: Catholic Biblical Scholarship between Trent and Spinoza

This paper seeks to examine the role of Cornelius a Lapse in the history of Old Testament interpretation in light of Pierre Gibert's argument. After reviewing Simon and Paquot's criticism of Lapse's knowledge of Hebrew, the essay reviews Lapse's understanding of the Hebrew language present in his biblical commentaries. Next, it examines the relationship between the authority of the Vulgate and the original Hebrew text, especially where Lapse recognizes textual differences. It then concludes by arguing that Gibert was correct in describing Lapse as "a sort of transition" between medieval and modern exegesis.

Wim François, *Katholieke Universiteit Leuven*

Grace, Free Will, and Predestination in the Biblical Commentaries of Cornelius a Lapse and William Estius

This contribution will shed light on two renowned biblical scholars from the Low Countries, William Hessels van Est and Cornelius a Lapse, who were contemporaries, although the former was a representative of the Augustino-Thomistic school of Louvain and Douai and the latter an adherent of the theology cherished by his Jesuit Order. Through the comparison of some key biblical passages in their work, it will be examined how both commentators dealt with the issues of grace, free will, and predestination, theological topics that were particularly at stake in the early seventeenth century. Ample attention will also be given to how both commentators appealed to Augustine, Thomas, and other authorities in order to underpin the theological options they took.

10514
Hilton
Second Floor
Gramercy West A

ROUNDTABLE: CONTINGENT FACULTY: CAREER PATHS AND POSSIBILITIES

Sponsor: History, RSA Discipline Group

Organizer: Kathleen M. Comerford, *Georgia Southern University*

Chair: Gabriella Scarlatta Eschrich, *University of Michigan–Dearborn*

Discussants: Matteo Duni, *Syracuse University in Florence;*

Angela Ellis, *Union College and SUNY, University at Albany;*

Katherine Tucker McGinnis, *Independent Scholar;*

Stefanie B. Siegmund, *Jewish Theological Seminary*

According to estimates by the AAUP and the Coalition on the Academic Workforce, 75 percent of current college and university faculty are not on the tenure track. What does this mean for the profession? What should grad students and new PhDs expect, look for, and consider in their job applications? This panel consists of both contingent faculty and those who advise and hire them, including adjuncts and lecturers. We will discuss the choices involved and examine one of the most significant and broad changes in academia in the last ten years.

10515
Hilton
Second Floor
Gramercy East B

“RITRARRE IL TUTTO”: THE ART OF PORTRAITURE IN RENAISSANCE VENICE II

Organizer: Christophe Brouard, *Institut d'Etudes Supérieures des Arts*

Chair and Respondent: Matthias Wivel, *The National Gallery*

Christophe Brouard, *Institut d'Etudes Supérieures des Arts*

Hidden Portraits: Patricians Acting as Shepherds in Renaissance Venetian Painting

Heirs of an antique pastoral tradition, poets and playwrights from the fifteenth and sixteenth century used to sketch portraits of their contemporaries as cultivated shepherds and cowherds interacting in sophisticated discussions and contexts. Using bucolical or macaronic prose, they sometimes also described grotesque situations or indecent activities. Following such traditions, painters and draftsmen investigated the field of portraiture to complete the representation of a new generation of patrons. Indeed, in sixteenth century Venice and Padua, young nobles and wealthy patricians were longing for a new life within the nature and its delights. Such aspirations were embodied in devotion, scholarly studies, artistic, and architectural patronage or theatrical initiatives. Based on case studies from the sixteenth century, this paper will examine both the permanence of such metaphors in religious painted scenes and in idealized portraits from different creators and its many social and ideological implications.

Andrea Jane Bayer, *The Metropolitan Museum of Art*

Tintoretto and the Informal Portrait Study

This study focuses on a recently discovered *Portrait of a Man* by Jacopo Tintoretto, a bust-length study of startling quality and intensity. Mauro Lucco suggests that it may be a representation of the artist's own features. Its appearance prompts a reevaluation of a group of head studies by the artist that each has a similar directness and expressivity, the opposite of the oft-repeated lament concerning the “absence of individuality” (Vuillemin, 1954) in Tintoretto's portraits. Another example, the *Head of a Man (Portrait-Study)* (Royal Collection, London) is of interest as a probable preliminary study for the Metropolitan's full-length portrait of the same sitter. In the final work the artist leaves behind the strict frontality and almost aggressive gaze of the work in London. Examined together, these works prompt a reconsideration of the role of the portrait study in Tintoretto's practice.

10516
Hilton
Second Floor
Murray Hill West A

CIRCULATION, RECEPTION, AND
CENSORSHIP IN PHILOLOGICAL
AND ANTIQUARIAN STUDIES FROM
POMPONIO LETO TO MARC-
ANTOINE MURET: THREE CASE
STUDIES

Sponsors: History of the Book, RSA Discipline Group; Roma nel Rinascimento

Organizer: Andrew Pettegree, *University of St. Andrews*

Chair: John Monfasani, *SUNY, University at Albany*

Patricia Osmond, *Iowa State University*

The Reception and Diffusion of Unpublished Commentaries on Ancient Authors:
The Case of Pomponio Leto's Manuscript Commentary on Sallust

This paper will examine some of the relationships and vicissitudes involving author and readers, print and manuscript, and oral and written transmission in several annotated copies of Pomponio Leto's 1490 edition of Sallust's opera now in different libraries in Europe and the United States. Attention will focus in particular on the copy at the Biblioteca Estense, Modena, which preserves under its cover a "miscellany" of different texts, including not only the manuscript commentary on Sallust's *Catilina* and *Jugurtha* but also new testimonia of antiquarian studies in late Quattrocento Rome that reappear (or disappear) in the libraries of early sixteenth-century humanists.

Margherita Palumbo, *Biblioteca Casanatense*

Lexica malvagia et pernicioso: The Case of Estienne's *Thesaurus Graecae Linguae*

The paper aims to investigate — on the basis of materials preserved in the Archive of the Congregation for the Doctrine of Faith — the censorship case of Henri Estienne's *Thesaurus Graecae linguae*, printed in Geneva in 1572 and banned in 1596 with the formula *donec corrigatur*. Since 1559 other popular and esteemed Greek and Latin dictionaries were put on the Index librorum prohibitorum, e.g., the *Latinae linguae* thesaurus of Robert Estienne and the *Lexicon Graeco-Latinum* of Jean Crespin, and the Catholics were kept from owning and reading them. The paper will analyze the principal arguments for the ban and the proposed amendments to revise Estienne's lexicon, and beyond that explore the general impact of censorship proceedings against "dangerous" lexicography both on book production and on the development of philological studies in the Catholic area.

Francesca Niutta, *Biblioteca Nazionale Centrale di Roma*

A Forbidden Manuscript in the Library of Marc-Antoine Muret and the Reactions
North of the Alps

Zosimus, the Byzantine author (fifth through sixth century) of a history of the Roman Empire up to Honorius (410), has been considered a forerunner of Gibbon as far as the connection between Christianity and the fall of the empire is concerned. A few years after the end of the Tridentine Council Marc-Antoine Muret had obtained a copy of the only extant medieval manuscript of Zosimus, held by the Vatican Library; but it was confiscated and the work was prohibited in Counter-Reformation Italy. Despite that (or as a consequence of that?) the fame of Zosimus's work spread beyond the Alps, thanks to Muret's foreign correspondents, and before the end of the century it was published three times in Protestant countries.

10517

Hilton

Second Floor

Murray Hill East B

MUSICAL THOUGHT

Chair: Robert Whalen, *Northern Michigan University*

Janet Pollack, *Colorado State University*

A New Source for Revealing Attitudes toward Music in Seventeenth-Century

England: Commendatory Verses In Early English Music Books

Commendatory verses in early English music books warrant attention for the questions they raise about forms of musical expression within seventeenth-century English culture. Often dismissed as ephemeral exercises in flattery, these laudatory verses reveal much about changing contemporaneous attitudes toward music and musicians, raise issues of style and cultural commonplaces, suggest standards of excellence, and offer insight into what was praiseworthy in music at the time. They also provide valuable information on what musicians and poets thought of their peers. In other words, these poems should be considered social documents and valuable reception history testimonies that document a musical culture in transition. This study is based on a systematic examination of all commendatory verses (including format, design, nature of the verses, authors) in English music books published before 1678.

Aviva Rothman, *Carthage College*

Johannes Kepler and Conceptions of Harmony in Early Modern Europe

Harmony in early modern Europe had many different valences, from the musical and religious to the political and the cosmological. Using the seventeenth-century German astronomer Johannes Kepler's all-encompassing notion of harmony as the point of departure, this paper will examine the various ways that understandings of harmony intersected in the early modern period. Kepler believed that his astronomical work both revealed the harmony in nature and helped him point toward a worldly harmony that might follow from it. However, Kepler's conception of the nature and meaning of this harmony changed over time. While he first saw in harmonious nature a coherent unity that might be mimicked in an earthly society adopting one truth, he later emphasized the peaceful and harmonious coexistence of diverse perspectives. This paper will chart the development in Kepler's own views of harmony, and will consider the traditions upon which he drew in order to formulate those views.

Chadwick Jenkins, *CUNY, The City College of New York*

"The Mother, the Source, and the Origin": Zarlino and Artusi's Ontology of the Octave

Before the discovery of the overtone series, music theorists sought other explanations for the manner in which one note related harmoniously to another. As is well known, most of these explanations involved some adaptation of Pythagorean number theory. However, a less widely recognized facet of the application of number theory is the residual of a Pythagorean theory of ontology. That is, while number theory per se might explain the consonance of the octave through recourse to its relatively simple proportion, it does not explain how the octave came to be and, more importantly, how the octave then gives rise to the other intervals. By sifting through some of the more obscure passages in the writings of Gioseffo Zarlino and Giovanni Maria Artusi, I will seek to demonstrate the ontological basis of these theorists' understanding of interval.

10518
Hilton
Second Floor
Nassau West A

BUILDINGS AND CITIES IN EARLY
MODERN ITALY II: URBINO, VENICE,
GENOA

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Jasmine Cloud, *Temple University*;
Alexandra Dodson, *Duke University*

Chair: Fabrizio Nevola, *University of Exeter*

Jennifer Webb, *University of Minnesota Duluth*

An Eagle's Eye View: Urban and Regional Planning during the Reign of Federico da Montefeltro

Baldassare Castiglione's description of the Palazzo Ducale in Urbino as a "palace in the form of a city" inadvertently removes the building from the very fabric of that city. To study this, or other buildings erected or renovated during Federico da Montefeltro's lifetime, in isolation is to ignore some of their most critical design features. Rather than focus on the most familiar monuments in the Montefeltro, this paper will discuss those in Fossombrone, Cagli, and Pietrarubbia in order to demonstrate that they engaged not only with the immediate urban and regional fabric, but also with a citizen-audience that included friend and foe. The *fortezza* at Pietrarubbia exists outside a cityscape but its presence at the top of a ridgeline in the fertile Metauro river basin evokes a wider fabric of control and power that leads back to nearby towns, to Urbino, and, ultimately, to the watchful eye of the duke.

Ludovica Galeazzo, *Università Ca' Foscari di Venezia*

Growth Dynamics of an Urban Fringe: The Insula of Gesuiti in Venice from the Threshold of the Modern Age until the End of the Republic

This project focuses on one of the lesser-known peripheries of Venice, the insula of Gesuiti, in the sestiere of Cannaregio, and analyzes its long and gradual urban transformations from the late fifteenth century until the end of the republic. Containing remarkable religious complexes, the area was a major site for trading and economic activity among wealthy families. These families played a leading role in the process of urban redevelopment and land reclamation at the end of the sixteenth century when the Fondamente Nuove were created. The project digitally reconstructs the process of urban development on the insula through varied primary sources (archives of families and ecclesiastical institutions, cartographic and textual documents of the major magistracies). The paper will present how the use of new technologies — such as relational databases and historical GIS — integrates diverse data by virtue of their shared geography, enhancing analytic thematizations to investigate the past.

Bettina Morlang-Schardon, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Tra Villeggiatura e Vendita: The Double Residence System in Early Modern Genoa

After the Genoese reformation of 1528, the new social structure, diplomatic relations, and trade contacts stimulated new waves of patronage from noble families. Aspiring to properly represent both their families and the republic during increasingly frequent state occasions, Genoese nobles invested in new residences and villas. While the project of the Strada Nuova set new standards inside the narrow city, splendid villas were built in the city's surroundings, taking advantage of the availability of extramural space, and the views of the sea and the Apennine Mountains. The short distance between the villas and the city center led to year-round parallel use of dwellings. Both types of buildings served equally as residences and appropriate representations of the republic. This paper will illustrate how the functional and spatial intersection of the palaces and villas in Genoa led to a confluence of distinct architectonic forms and solutions, creating a new conjunctive vocabulary of representation.

10519
Hilton
Second Floor
Nassau East B

VEXED IMAGES: THE BURDEN OF RELIGIOUS ART IN THE SIXTEENTH- CENTURY NETHERLANDS

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Organizer: Ethan Matt Kavaler, *University of Toronto*

Chair: Krista V. De Jonge, *Katholieke Universiteit Leuven*

Ethan Matt Kavaler, *University of Toronto*

Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century

As painted altarpieces in the Netherlands adopted a unified, perspectively constructed spatial setting, carved altarpieces developed an increasingly complex spatial organization. Individual compartments representing moments in Christ's Passion or in the life of Mary were placed in arrays of several stories — all framed within a case and resembling to the modern viewer something like a doll's house. More than simply a sequential display of sacred themes for directed meditation, these altarpieces offered a synchronic mapping of time that imputed meaning to history, representing the divine plan with every instant eternally present in the mind of God. Such an understanding of time, however, was not universally held and had long been a subject of debate. Of particular concern was the question of God's foreknowledge and consequent foreordination of future events, an issue of prime importance to late medieval and early modern audiences.

Marisa Anne Bass, *Washington University in St. Louis*

Divinity and Mendacity in the Art of Joris Hoefnagel

The perils of expressing religious convictions during the Dutch Revolt and the Inquisition were well known to Joris Hoefnagel (1542–1601), who fled the violence in his native Antwerp to pursue his artistic career abroad. His manuscript illuminations — replete with intricate representations of *naturalia* and erudite Latin inscriptions — also reveal Hoefnagel's reflection on the nature of communication itself. In his enigmatic religious iconography, Hoefnagel grapples with the best visual means by which to illustrate the truth of the divine word, or alternately, the danger of false speech. This paper examines Hoefnagel's representations of divine and mendacious voices in his magnificent illuminated *Missale Romanum* (1581–90). I argue — in difference to past scholarship — that Hoefnagel's faith cannot be characterized simply as “irenacist” or as commensurate with the vaguely defined beliefs of the Family of Love, but must instead be sought in his unique struggle to communicate spiritual truth through his art.

Koenraad J. A. Jonckheere, *Ghent University*

Damaging the Divine Body in an Age of Iconoclasm

The second half of the sixteenth century was an age of iconoclasm in the Low Countries. Art in general and religious art in particular were highly controversial, and triggered extreme and violent reactions. The pervasive image debates and the subsequent iconoclasm threatened the future of art. Around the same time, the arts of pagan antiquity became a primary source of inspiration for many an artist in the Netherlands, when the first Romanists returned. In other words, in the Netherlands the influx of antique concepts and models in art went hand in hand with a significant controversy on art. Focusing on the connotations of poses derived from antique sculptures, this paper will reassess the reception of antiquity in the Low Countries in the second half of the sixteenth century through the lens of the Image Debates during the Iconoclastic riots.

10520
Hilton
Second Floor
Regent

TOWARD A NEW RENAISSANCE
AESTHETIC: A TRIBUTE FOR
ELIZABETH CROPPER III

Organizer: Genevieve Warwick, *University of Edinburgh*

Chair: Stephen J. Campbell, *Johns Hopkins University*

Jonathan W. Unglaub, *Brandeis University*

Bernardo Accolti: Outrageous Beauty

Perhaps there was no more ostentatious or flamboyant connoisseur of feminine beauty in the Renaissance than Bernardo Accolti. Dubbed L'Unico Aretino for his singular talent at improvising verse, this aptitude garnered him almost excessive adulation in the courts of Julius II and Leo X, and even a prominent spot in Raphael's *Parnassus*. He was equally famous for his chivalric, indeed quixotic, public romances with leading court ladies, including Isabella d'Este and especially Elisabetta Gonzaga, as immortalized in Castiglione's *Courtier*. This paper examines his visually evocative lyric poetry, several on artworks, to consider how amorous discourse generates tropes of beauty and on the vivifying power of art in this particularly outrageous permutation of the Petrarchan canon.

Frances Gage, *Buffalo State College*

"Pone per bello quello che veramente non è bello": Giulio Mancini and the Seventeenth-Century Debate on Beauty

The physician Giulio Mancini argued for bracketing discussions of feminine beauty in his *Considerazioni sulla pittura*, turning instead to a conception of "universal beauty." Toward this end, he framed beauty in physiological terms, arguing that beholder pleasure is a function of how well an artist represents both the *affetti* and a physiology of vision that reveals the perturbations of the soul. But Mancini nevertheless betrays the degree to which he participates in the discussions concerning feminine beauty then uniting literary networks across Europe, which, as the work of Elizabeth Cropper demonstrates, informed discourses concerning artistic style in the seventeenth century.

10521
Hilton
Second Floor
Sutton South

SPLENDOR AND CONFLICT:
PATRONAGE IN RENAISSANCE
CENTRAL EUROPE

Sponsor: Princeton Renaissance Studies

Organizers: Marina S. Brownlee, *Princeton University*;

Mirka C. Døj-Fetté, *Princeton University*;

Sarah W. Lynch, *Princeton University*

Chairs: Mirka C. Døj-Fetté, *Princeton University*;

Sarah W. Lynch, *Princeton University*

Catharine Ingersoll, *University of Texas at Austin*

Patronage and the Landshut Artist Hans Wertinger, 1500–30

An investigation of the patrons of the Southern German artist Hans Wertinger in the first decades of the sixteenth century reveals both a rich network of patronage and the extent to which Landshut served as an artistic center during the Renaissance. Although today Hans Wertinger is an obscure figure in the history of Northern Renaissance art, this was not the case during his lifetime. In addition to his role as court painter to Ludwig X, Duke of Bavaria, whose court was centered in Landshut, Wertinger created artworks for many other sophisticated princely patrons. Wertinger also attracted more modest clientele: noble families, humanists, burghers, and city guilds. The variety of projects completed for these diverse patrons shows Wertinger's flexibility and innovation as an artist. They also provide insight into his reputation

during his lifetime, and indeed the reputation of the city of Landshut as an artistic center during the Renaissance.

Sarah Davies, *New York University*

Issbruck intabuliert: German Renaissance Gsang in the Instrument Tablatures of Liebhabern and Princes

The iconic “Innsbruck, ich muss dich lassen” was one of many court songs intabulated by sixteenth-century lutenists and organists for the professional and personal use of performers and a variety of educated *Musikliebhabern*. Among the latter were students, merchants, clergy, artists, university professors, and humanist aristocrats, from princesses to electors. Outside of musicological circles, the unique letter-number tablatures of German Renaissance instrument notation remains largely unknown to scholars of the *deutsches Sprachgebiet*. This paper will examine the avenues courtly song took in establishing a notational presence in the manuscripts and prints of its practitioners, and its patronage among a musically literate elite. Images and examples will offer a representative selection of Lieder (1450–1600), including settings of the most famed performers from Heidelberg to Hungary. As an important but understudied aspect of German musical culture, the intabulated *Hoflied* serves as a reminder of German preeminence wherever lutes and organs were found.

Aleksandra Barbara Lipinska, *Technische Universität Berlin*

Stylo novo sepultus? Renaissance Funeral Monuments in Poland between Confessional Identity and Social Decorum

Although commonly viewed as Catholic, Poland was characterized by a confessional diversity in the early modern era, and in the sixteenth century the ideas of the Reformation gained large numbers of apologists, especially among the burghers and the nobility. This paper takes as a starting point two funeral monuments that emerged almost simultaneously in the Cathedral of Poznań: a tomb of a magnate family of Górká (1574) — Lutheran leaders of Great Poland — and the tomb of one of their most fierce opponents, Bishop of Poznań, Adam Konarski (1575), and addresses the issue of the role of art in the confessional debates of the sixteenth century. Moreover, it explores the impact of confessional identity and social decorum on the form of funeral Renaissance monuments in Poland.

10522

DEATH AND VIRTUE III

Hilton

Second Floor

Sutton Center

Organizers: Theda Juerjens, *Ludwig-Maximilians-Universität München*;
Anett Ladegast, *Humboldt-Universität zu Berlin*

Chair: Luke Syson, *Metropolitan Museum of Art*

Rebecca Marie Howard, *Ohio State University*

Alberti's Disembodied Eye: Embodying Memory and Vision Theory

Obsessed with fame and glory, Leon Battista Alberti developed a personal symbolic emblem that he hoped would assist him in achieving memorialization. His unusual choice of a winged, disembodied eye conveys Alberti's interest in and significant knowledge of late medieval and early Renaissance theories of vision and the process of memory, as well as the fifteenth-century vogue for hieroglyphs. I show that his self-portrait medallion is rooted in the process of memory as it relates to the medieval conception of impressed images. Alberti's medallion is not only itself the product of an impression, but is also imbued with the power to form a seal or stamp, physically impressing itself on the memory of its viewer. Adopting late medieval notions of bodily vision and memory, the winged eye becomes a mnemonic device, forever reproducing and impressing the concept of Alberti in the eyes and bodies of his beholders.

Laura Camille Agoston, *Trinity University*

Laura's Michelangelo

Laura Battiferra degli Ammannati in concert with her husband Bartolomeo and close friend Benedetto Varchi played a signal role in commemorating Michelangelo

after his death. In contrast to Vittoria Colonna, Laura Battiferra's poetry for Michelangelo emerged as a posthumous tribute to a man she hardly knew in personal terms in life. The spouse of a sculptor and architect, an intimate of the ducal court in which both Varchi and Vasari served, and a prolific poet of Reform sympathies, Battiferra was ideally situated to articulate what Michelangelo's death both deprived and created for Florence. As a rare female participant in the extensive verse and rhetoric published after the San Lorenzo funeral, Battiferra crafted a distinctive poetic persona encompassing sensual intimacy and state power. His work imprints his breath and touch but implicates all of Florence. In her verse Michelangelo is both absent beloved and newly empowered cultural protagonist.

Laura Overpelt, *Open Universiteit Nederland*

Giorgio Vasari's Monuments to His Workshop and the Profession of the Artist

In two ceiling panels in the Salone dei Cinquecento, Vasari painted portraits of himself and his advisers and assistants. He describes the panels in his *Ragionamenti* and has Prince Francesco reply, "avete fatto bene a ritrarli vivi, perché sempre sia memoria di loro." They deserve to be remembered, he says, for their diligence, solicitude, and hard work. Interestingly, in each medium Vasari gives a different representation of his workshop; the number and identification of the portraits doesn't match. Moreover, both text and image do not correspond to reality. Seen as monuments by Vasari to his workshop and the profession of the artist, this paper will discuss the selective image of the workshop Vasari wants to save from oblivion.

10523

Hilton

Second Floor

Sutton North

**SCHOLARSHIP, SACRIFICE, GENRE,
AND THEOLOGY: DEBORA K.
SHUGER'S *THE RENAISSANCE BIBLE*
AT TWENTY**

Organizers: Hannah Crawford, *King's College London*;

Russ Leo, *Princeton University*

Chair: Brian Cummings, *University of York*

Anthony Grafton, *Princeton University*

Judaizing the New Testament

Debora Shuger's *The Renaissance Bible* opened the eyes of scholars to the depth, range, and radical originality of Protestant biblical scholarship in the late sixteenth and seventeenth centuries. She taught us how Continental and British citizens of the republic of sacred letters set out to understand the New Testament in the light of new understandings of Greek and other languages, of the material culture of Rome and Israel, and of the historical development of religious practices and beliefs in the ancient world. The Last Supper — as she showed — transformed itself into a seder, which seventeenth-century Christian exegetes struggled to date and reconstruct. Taking off from Shuger's analysis of the Last Supper, this paper will trace the longer history of scholarly attempts to recreate the Jewish origins of Christianity, and then argue that the study of the Last Supper played a crucial role in the mobilization of Jewish texts for Christian purposes.

Beth Quitslund, *Ohio University*

"A Second Bible": Interpretation and Practice in the Expositions of John Boys

When the Jacobean minister John Boys embarked on his massive commentary on all the scriptural (and many nonscriptural) passages in the Book of Common Prayer, he aimed to answer puritan critiques of the English liturgy by showing that "euerie tittle is grounded vpon the Scripture" and "euerie Scripture well applied." Although this project is usually connected with sermon practice, and the books may well have served as a resource for seventeenth-century preachers, Boys actually portrays the ritual and repetition of the prayer book and Church calendar as the practical equivalent of hearing the Word preached. This paper will explore the consequences of interpreting biblical text and devotional action as mirrors and keys to each other.

Paul C. H. Lim, *Vanderbilt University*

Who's Afraid of Plato Anyway? The (Alleged) Platonic Captivity of Primitive Christianity and Johannine Exegesis

Figures ranging from Justus Lipsius to Thomas Hobbes all had varying degrees of antipathy toward and uneasiness about Plato's place in metaphysics and theology in Europe's "Long Renaissance." In this paper, we will see how the Gospel of John was interpreted by John Owen, John Locke, John Owen, Ralph Cudworth, and — perhaps most significantly — how "John the Evangelist" is seen as one who corrupts primitive and pristine Christianity. Although often eschewed by literary scholars, this paper seeks to demonstrate that the shifts in the cultural tendenz in biblical exegesis not only reflected the changes in the larger intellectual contexts, but also contributed directly to the way these changes actually occurred themselves, viz., how sacrality of texts were thought of, particularly in the light of text-critical studies and how Christological reflections (about the ontic identity and economic activity of Jesus) helped redefine the parameters of anthropology and theology proper.

Mary E. Morrissey, *University of Reading*

After Allegory: Ornament and Repetition in the English "Rehearsal Sermons"

In *The Renaissance Bible: Scholarship, Sacrifice and Subjectivity* (Berkeley, CA: University of California Press, 1994), Debora Shuger argued that Protestant Humanist exegetes (Calvin, Luther, Melancthon) disavowed allegory but nonetheless did not want to lose the "flexibility of reference available to the allegorical method," because "the text must be allowed to speak to the church" (Shuger, p. 23). I think this tension shaped the way that sixteenth- and seventeenth-century English preachers speak of their role as exegetes and teachers. I will focus on two sermon series (one in Oxford, one in London) that required one preacher to "rehearse" (repeat in summary form) sermons delivered days earlier by clerical colleagues to the same auditory. These sermons exhibit, I argue, an anxiety about the didactic function of preaching colliding with the need for preachers to display literary and exegetical skill.

10524
Hilton
Second Floor
Beekman

**NEW TECHNOLOGIES IN MEDIEVAL
AND RENAISSANCE STUDIES II:
WORKSHOP ON DIGITAL TOOLS
AND RESOURCES FOR EXPLORING
THE EARLY MODERN BOOK TRADE**

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;

Diane Katherine Jakacki, *Bucknell University*;

Michael Ullyot, *University of Calgary*

Chair: Laura Estill, *Texas A&M University*

Discussants: Adam G. Hooks, *University of Iowa*;

Kirk Melnikoff, *University of North Carolina at Charlotte*

This workshop introduces participants to the various digital resources available for the study of the early modern English book trade and is intended for teachers and scholars looking for more information about the early print market and/or for new tools to explore it. Along with surveying the features of familiar online resources like EEBO and ESTC, the workshop will explore more specialized digital resources now available to teachers and scholars like EEB, DEEP, EBBA and the USTC. It will also look at three electronic book-trade projects in progress, two undergoing revision and one in the initial stages of planning: (1) The London Book Trade Database (LBT), (2) The British Book Trade Index (BBTI), and (3) a planned revision of McKerrow's *A Dictionary of Printers and Booksellers in England 1557–1640* (1910). Please note: a laptop computer is required for participation in this workshop.

10525
Hilton
Second Floor
Rhineland North

BIONDO FLAVIO: HISTORIAN,
ANTIQUARIAN, CHOROGRAPHER II

Sponsor: Humanism, RSA Discipline Group

Organizers: Angelo Mazzocco, *Mount Holyoke College*;
Margaret Meserve, *University of Notre Dame*

Chair: Margaret Meserve, *University of Notre Dame*

Fabio Della Schiava, *Bonn University*

Toward a New Edition of Biondo Flavio's *Roma instaurata*

Biondo Flavio's *Roma instaurata* (1446) is the central reference work on ancient Roman topography during the early Renaissance. Despite its huge importance, there exists as yet no satisfactory critical edition. The recent edition, published by Anne Raffarin-Dupuis (Paris, Les Belles Lettres, 2005–12), deserves credit on account of an excellent French translation and a detailed topographical commentary, but cannot claim to offer a reliable critical text. In this paper I aim to present a fresh analysis of the textual tradition of *Roma instaurata* and explain its implications for establishing a critical edition of the treatise, which I am currently preparing.

Catherine J. Castner, *University of South Carolina*

Biondo Flavio's *Italia illustrata*: A Case of Delayed Recognition

My paper summarizes the contributions, significance, and relationship to classical antecedents of the humanist antiquarian Biondo Flavio's *Italia illustrata* (1453). One of Biondo's four major Latin treatises, this pioneering chorography, or description of regions, correlated modern Italian towns' and cities' place names with their ancient counterparts; conceived as a geographically oriented survey of the famous men of Italy, its network of intellectual and political figures provides a basis for the emergence of an Italian national identity. Originality and importance reside primarily in its goals and methods: *Italia illustrata* is essentially a Plinian description of Italy, but its reliance on a multiplicity of classical sources provides insight into their Quattrocento reception. Biondo's own century, fixated on literary value, appreciated *Italia illustrata* as a mere source or collection; its influence was consequently delayed to descriptions of Italy in the sixteenth century and even later, when emerging European nations demanded their own historical geographies.

Frances Muecke, *University of Sydney*

Blondus superstites: The Long Reception of *Roma triumphans*

Biondo Flavio's great compilation of material on Roman civilization, *Roma triumphans*, was used and consulted directly for about a century after its composition (ca. 1459). Its last printing was in 1559. In the mid-sixteenth century single topic treatises began to eclipse it, the first similarly comprehensive work to follow it being Rosinus's *Antiquitates* (1583). Despite this expanding competition, the influence of *Roma triumphans* lasted, often anonymously, for centuries. My paper traces the survival of Biondo's own words, ideas, and doctrines, often embodied in the form of "antiquarian miniatures." These are characteristically imaginative snippets that caught the attention of later readers, and/or provide lore, or pseudo-lore, in ways that supplement the direct quotations from the ancient sources that form the large bulk of the treatise. Studying such passages illuminates Biondo's understanding of his material and the ways he handled it, as well as his appeal to his readers.

10526
Hilton
Second Floor
Rhineland Center

LITERATURE AND ANTIQUARIANISM IN VENICE AND NAPLES II

Sponsor: Centro Cicogna

Organizers: Angela Caracciolo, *Università Ca' Foscari di Venezia*;
Matteo Soranzo, *McGill University*

Chair: Angela Caracciolo, *Università Ca' Foscari di Venezia*

Roberto Pesce, *Tulane University*

Paulinus of Venice, Forerunner of Biondo Flavio

In my paper, I will discuss and analyze the work of Paulinus of Venice and I will compare it with Flavio Biondo's *De Roma instaurata*. I will show that Paulinus anticipated Biondo's interest in archaeology and description of Rome, creating the first known documented guide to the ruins and topography of the city.

Harald Hendrix, *Universiteit Utrecht*

Domestic Antiquarianism and Literary Self-Fashioning

This paper explores the intersections of antiquarianism, poetry, and self-fashioning in the private dwellings of Neapolitan, Tuscan, and Venetian humanists and poets, from the mid and late fifteenth century (Il Panormita, Pontano, and Ficino) until the mid-sixteenth century (Rota). It investigates which antique models were used by literary men like Sannazaro, Bruni, Giovio, Navagero, Trissino, and Bembo while designing and decorating their houses and villas.

Paola Tomè, *Università Ca' Foscari di Venezia*

Orthographic Suggestions and Epigraphic Collections: Tortelli, Valla, Marcanova

The purpose of this paper is to provide additional tools for the study of the orthographic suggestions available in an important humanistic epigraphic collection: the MS *Mutinensis* alpha 5.15 L of the Estense Library in Modena, composed by Giovanni Marcanova in the second half of the fifteenth century (about 1467). The comparative investigation of Marcanova's epigraphic materials, Giovanni Tortelli's *Orthographia* (about 1452), and the notes (*Postille*) written by Lorenzo Valla on Quintilian's *Institutio oratoria*, has allowed us to demonstrate the interests of Marcanova not only in fine arts and antiquities, but also in orthography and grammar. Starting with some *excerpta* from Marcanova's epigraphic collection, I propose to draw a comparison between materials coming from Valla and Tortelli, in order to identify their mutual dependencies, focusing at the same time on the different goals and content of the epigraphic anthologies composed by the three humanists.

10527
Hilton
Fourth Floor
Holland

IBERIAN-MUSLIM INTERACTIONS IN THE FAR REACHES OF THE SPANISH AND PORTUGUESE EMPIRES

Sponsor: Americas, RSA Discipline Group

Organizer: Ricardo Padrón, *University of Virginia*

Chair: Dana Leibsohn, *Smith College*

Stuart Schwartz, *Yale University*

Some Times Moros and Some Times Not: Renegade Muslims in the Iberian Atlantic

Thousands of Christian Europeans ended up as captives in Muslim societies, where many converted to Islam. Examined by the Inquisition on their return, they tended to tell a standardized story of conversion by force, but in fact, the malleability of early modern cultural identities is often obvious in their testimonies. These renegades' perceptions of Islam and their identities as Muslims demonstrated attitudes and practices that ran counter to the dominant condemnatory discourse. Despite

prohibitions to the contrary, some of these renegades made their way to the New World, introducing a dimension of cultural diversity and thus of danger in the eyes of authorities. This paper examines the Mediterranean renegade experience in terms of its role as a model for cultural contacts, conversions, and ethnic crossovers, as evident in terms used in frontier regions like *mameluco* and *genizaro*, which were transferred from the experience with Islam to the reality of America.

Tatiana Seijas, *Miami University*

The Moro Wars in the Spanish Philippines

Sixteenth-century Spaniards expressed great surprise that so many of the inhabitants of the Philippines were Muslim. The southwestern part of Luzon Island — where the colonial capital Manila was established — was ruled by a Muslim chief, and the islands of Mindanao and Jolo were firmly part of the Islamic world and remain so to this day. This paper builds on the historiography of the Moro Wars (1565–1663) and Spain's ultimate failure to establish settlements in Muslim strongholds. It examines the correspondence between Spanish governors and the Council of Indies to map the changing discourse on the ongoing conflict. To what extent did the Spanish government perceive this fight as a continuation of the Reconquista? What drove them to expend valuable resources in this seemingly futile fight? Answers to these questions shed light on the ways Muslims thwarted Spain's colonial project and raised contemporary concerns about the overreach of empire.

Mar Martínez Góngora, *Virginia Commonwealth University*

Between Scipio Africanus and a Frontier Hero: The Caballero Martín de Córdoba y de Velasco in the Renaissance Chronicles of the Maghreb

Martín de Córdoba y Velasco, Captain General of Oran (1534–58), Count of Alcaudete, and member of the prestigious Andalusian noble family of the Fernández de Córdoba is the focus of two chronicles on the aristocrat's heroic actions during the conquest of the North African kingdom of Tlemcen in 1543. Francisco de la Cueva and Baltasar de Morales each offer the same contradictory depiction of don Martín in conformance with the model of aristocrat who gains prestige through service to the empire as well as a prototype of the medieval hero of the Reconquista. This contradictory image reveals the problematic formation of national identity during early modernity, due to the complications derived from conciliating a historical past marked by a conflict against Islam, not resolved in the present, and a new imperial era defined by ideals of racial purity as well as cultural and religious homogeneity.

10528

Hilton

Fourth Floor

Harlem

DEVOTION AND VISUAL CULTURE IN ITALY

Chair: Pavla Langer, *Kunsthistorisches Institut in Florenz*

Marsha Libina, *Johns Hopkins University*

Meditation on Motion and Stillness in Sebastiano del Piombo's Viterbo *Pietà*

Sebastiano del Piombo's Viterbo *Pietà* (1513–16) is a complex response to the call to religious reform by Giles of Viterbo, whose passionate sermons Sebastiano heard in Rome. In this paper, I argue that the position of Christ at the bottom of the canvas, seemingly set outside the painting, suggests that the work responds to Giles's revival of Saint Augustine's reflection on stillness, motion, and time. Augustine questions man's ability to conceptualize God — a motionless eternity outside time but seen through temporal phenomena — in the concrete terms of oratory or writing. Similarly, Sebastiano's *Pietà* asks, how can an image convey the fixed, unchanging presence of God to the viewer, who sees everything within time? The work lays claim to a new kind of modern devotional painting, one that breaks down the categories of icon and narrative and that mirrors the sense of eternal looking and meditation before the altarpiece.

Tracy Cosgriff, *University of Virginia*

New Light on Raphael's *Saint Catherine*: Color, Vision, and the Metaphor of Aristotelian Optics

Painted just before Raphael's departure for Rome in 1508, the *Saint Catherine of Alexandria* is animated by innovative pictorial techniques using light, shadow, and color. Despite the fact that the panel has been lauded as an early example of Raphael's painterly sensitivities and creative intellect, scholars have scarcely discussed the painting's dazzling colors or sought to explain the image's meaning and its visual richness. In this paper, I will argue that Raphael's *Saint Catherine* exemplifies the artist's thematic interpretation of divine revelation in optical terms. More specifically, Aristotelian theories of vision, perception, and color illuminate new dimensions of Raphael's engagement with the properties of scientific and theological sight. From this critical examination, new criteria for identifying the painting's patron emerge. By reframing the *Saint Catherine* within the rubric of contemporary optics, color's role as a perceptual actor and as an allegory for Raphael's saintly subject comes increasingly to light.

Michael Georg Gromotka, *Freie Universität Berlin*

Restructuration Campaigns of Church Interiors and Their Impact on the Function and Form of Renaissance Altarpieces

Church interiors in Italy have always been subject to constant change. Liturgical dispositions and the artistic treatment of wall surfaces and furnishings are recurrently adapted to changing taste, representational needs, and evolving liturgy. Such rearrangements often bear strong impact on the form, function, and staging of Renaissance altarpieces. This will be illustrated with the example of Perugino's major work *The Ascension of Christ*, originally created as main altarpiece for S. Pietro in Perugia. I will show how its creation originated in an ambitious rearrangement campaign for this church and how, in a gradual process, it lost its original, mainly liturgical function. It will be demonstrated how this process led to a gradual change of its appearance, arrangement, and accessibility, resulting in its dismantling and musealization. For the first time, this paper will provide reconstructions of the function, position, visibility, and morphology of the altarpiece at all stages of its development.

10529

Hilton
Fourth Floor
Midtown

ROUNDTABLE: EARLY MODERN IBERIAN ART (HISTORY) AND THE ANTHROPOLOGICAL DISCOURSE

Organizer: Felipe Pereda, *Johns Hopkins University*

Chair: Alessandra Russo, *Columbia University*

Discussants: Elena Alcalá Donegani, *Universidad Autónoma de Madrid*;

Jens Baumgarten, *Universidade Federal de São Paulo*;

Cammy Brothers, *University of Virginia*;

Thomas B. F. Cummins, *Harvard University*;

Alessandra Russo, *Columbia University*;

Gabriela Siracusano, *Universidad de Buenos Aires*

The recent expansion of Iberian studies has brought a parallel broadening of the methodological utillage used to address categories of objects that were not in the agenda of the founding fathers of the discipline. Often this development has taken the form of a problematic "anthropological" turn. Interestingly enough, some of the best known proposals to rethink the social agency of images have either presented themselves as "non-art historical," defined themselves as moving beyond the limitations of an aesthetic approach or have proved uninterested, if not incapable of considering historicity as a meaningful category of the artifact's alterity. As the dialogue with the model provided by canonical western art history becomes more and more strained, the need to rethink the place that the aesthetic — in its general meaning of "sensational" — or the "historical" have in the field becomes more urgent. How does the "anthropological turn" challenge the field?

10530
Hilton
Fourth Floor
Hudson

GASPARO CONTARINI IN CONTEXT II: SCIENCE AND THEOLOGY

Organizer: Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Chair: Christopher Celenza, *Johns Hopkins University*

Respondent: John W. O'Malley, *Georgetown University*

Pietro B. Rossi, *Università degli Studi di Torino*

Astronomy in the Early Sixteenth Century: Contarini's Remarks on Fracastoro's "Homocentrica"

Girolamo Fracastoro (1478–1553) published the astronomical treatise *Homocentrica* in Venice in 1538. In the dedicatory letter to Pope Paul III Fracastoro declares that his aim was to demonstrate that the theory of the concentric spheres (or of the homocentric movements) of Eudoxus and Callippus gives a better solution to the problem of the apparent movements of the planets than the Ptolemaic explanation. We know that manuscripts of the *Homocentrica* had circulated among the contemporary circle of philosophers and intellectuals years before its publication, and a copy was sent to Contarini by Giovan Battista Ramusio, while Contarini was the Venetian ambassador to Charles V. In his letter to Fracastoro, Contarini recalls discussing the topic with Giovan Battista Della Torre. Contarini submitted his remarks to Fracastoro, to which he replied in a long letter. (Cfr. Contarini, *Opera omnia*, Paris 1571, pp. 238–52)

Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Overtones of Skepticism in Contarini's Thought

An ambassador of the Republic of Venice at the Court of Charles V, Gasparo Contarini accompanied the emperor to Flanders and to Spain. During this time, he was able to keep a passion for philosophy alive and write an original metaphysical treatise, the *Primae philosophiae compendium*, which he completed in 1527. The work, borrowing both from Plato and from Avicenna, presents an antirealist conception of scholastic metaphysics. However, the underlying skeptical overtones of it (especially in the first and last books) cast doubt over Contarini's Scholasticism and might reveal aspects of a theological agenda. In order to examine these broader implications of his philosophy, the paper will also take into account Contarini's rich correspondence.

10531
Hilton
Fourth Floor
New York

DRAWING ON NATURE: LEONARDO, INQUIRY, AND INSPIRATION

Organizer: Kay Etheridge, *Gettysburg College*

Chair: Constance Joan Moffatt, *Pierce College*

April M. Kiser, *Rhode Island College*

Leonardo's Lively Cats: Drawing Animals and Knowing Nature in the Renaissance

This paper investigates Leonardo's use of drawing to examine animal bodies, movement, and disposition. Two examples from the Royal Library depict animals — including cats, lions, horses, and dragons — and reveal multiple natural models for Leonardo's art. Nature produced specimens for Leonardo's study of physical forms and offered models of life infused with motion and mutability. Importantly, Leonardo also explored animal models of emotion. Depicting motion and emotion engaged the artist with the complex task of representing natural forces and transformations not immediately accessible to sight. Leonardo's studies of animal movement emulated natural bodies and gave shape to the invisible expressions of nature's physical and emotional power. They also illuminate the important ways that Leonardo observed nature's creative capabilities. His visual analysis of animals

offers insight into Renaissance conceptions of nature's creativity, the important contribution of images to the study of nature, and the complexity of empiricism.

Peter Beal, *Front Range Community College*

The Bones of the Earth: Leonardo's Orographic Imagination

Among his contemporaries, Leonardo stands apart for his interest in and naturalistic representations of mountains. In this paper, I will discuss the complex relationship between Leonardo's writing on the subject of mountains and his drawings of them. Using his notebooks, the *Trattato della Pittura*, drawings from the Windsor collection and the Mona Lisa and the Louvre Virgin and Saint Anne, I will show how Leonardo's representations of mountains illustrate and contradict his descriptions of the geological processes that formed mountains. By exploring both classical and Renaissance sources for his understanding of mountains and their formation and destruction, I hope to place Leonardo's extraordinary vision in the context of his time. In particular, I want to discuss the ways in which Leonardo saw mountains in terms of boundaries, frontiers not merely of politically defined territories, but also of human knowledge at a time when mountains were regarded as dangerous wastelands.

Kay Etheridge, *Gettysburg College*

Leonardo and the Whale

Around 1480 Leonardo da Vinci wrote of what may have been a seminal event in his young life — an encounter in a cave with the fossilized skeleton of a great “fish.” I will propose that Leonardo entered one of the many caves that punctuate the Tuscan landscape, and there saw something marvelous that would influence his art and his investigations of nature. Within a few years of this entry in *Codex Arundel* Leonardo drew and painted a number of images in which a grotto or sedimentary rock formations, home to a host of fossils, played a pronounced role. In the decades to follow Leonardo wrote frequently about the history of the earth, describing in detail the sedimentation processes that built up the layers of rock and led to deposits of fossils. My paper will link these visual and written works to paleontological studies of areas explored by Leonardo.

10532

Hilton

Fourth Floor

Lincoln

IMAGINING ANCIENT GREECE AND SPARTA IN THE FIFTEENTH CENTURY

Organizer: Anthony Francis D'Elia, *Queen's University*

Chair: Gary Ianziti, *University of Queensland*

Respondent: James Hankins, *Harvard University*

Anthony Francis D'Elia, *Queen's University*

Sparta as an Educational Ideal in Italian Humanist Education

This paper will explore the role of ancient Sparta in fifteenth-century humanist education and in the upbringing of courtly elites such as Sigismondo Malatesta and Federico da Montefeltro. References to ancient Sparta appear often in Vergerio's educational treatise, and humanist educators, such as Vittorino da Feltre, adopted Spartan practices that included outdoor physical activity and sport as part of the regimen in their schools. Courtly humanists presented the early education of Sigismondo Malatesta as modeled on ancient Spartan practices.

David R. Marsh, *Rutgers University*

Leon Battista Alberti and Spartan Ideals

The writings of the versatile polymath Leon Battista Alberti (1404–72) are filled with references to ancient Sparta that laud her ethical ideals. Three works offer a rich mine of celebrated dicta associated with exemplary Spartan leaders — Xenophon's *Spartan Constitution* and *Life of Agesilaus*, and Plutarch's *Life of Lycurgus* — all three of which were translated into Latin around 1430 by Alberti's friend Francesco Filelfo (1398–1481). His emphasis is on morality, and it is hardly surprising that Sparta is

mentioned most often in the Italian dialogues on ethics: *De familia*, *Theogenius*, and *Profugia*. Sparta is also the setting of the marriage debate in *Uxoriam*, one of the two *Intercenales* that Alberti wrote in both Latin and Italian. Of the seven references to Sparta in the *De re aedificatoria*, three praise Spartan virtue — an intangible asset — and four illustrate the material culture of ancient Greece.

W. Scott Blanchard, *Misericordia University*

Imagining the Imagined: Francesco Filelfo and Archaic Greek Mythopoesis

In Filelfo's *Convivia Mediolanensia* two sons of a Milanese nobleman "perform," in the manner of an ancient Greek poetic performance, some (Latin) poems to musical accompaniment. It is among the earliest reimaginings of archaic Greek paideia in the Renaissance; a later author like Ben Jonson would do something similar in his famous "Cary-Morison" ode. Filelfo also translated, in the *Commentationes*, a long section of an oration by Dio Chrysostom on the harmful effects of ancient paideia on political consciousness, so he clearly was familiar with the traditions and behaviors associated with poetic (or "choric") performance. In this paper I examine Filelfo's capacity to reimagine archaic Greek paideia, and the extent to which his historicizing foray into preliterate ancient Greece was necessarily limited in scope

10533

Hilton

Fourth Floor

Green

RENAISSANCE ARISTOTELIANISMS

Chair: Raz D. Chen-Morris, *Bar-Ilan University*

Irena Backus, *Université de Genève*

Leibniz, Nizolius, and Aristotle in the Renaissance

This paper sets out to examine Leibniz's early annotations on Marius Nizolius's (1488–1567) *De veris principiis et vera ratione philosophandi contra pseudophilosophos libri IV*. I shall focus on universals and the status of Aristotle, questions of crucial import in different ways to both Nizolius as well as Leibniz. I shall also examine Leibniz's correspondence with Thomasius prior, as well as his preface and his letter to Thomasius on his reconciliation of Aristotle with modern philosophers that was printed as part of his Nizolius edition against the views of Nizolius himself, who thought Aristotle one of the most barbarous philosophers. In all I hope to throw some light on the status of literary humanism and Aristotle in Leibniz's thought.

Per Landgren, *University of Oxford*

The Return of Aristotle: The Zabarellian Hegemony on the Eve of the Scientific Revolution, 1564–1650

The University of Padua was probably the most prestigious of all European universities during the sixteenth century. The dominating Aristotelian there in logic and natural philosophy was Jacobus Zabarella (1533–89). His authority as a magisterial interpreter of Aristotle and of the Aristotelian commentary tradition was undisputed, even in Northern Europe, among Lutherans as well as Calvinists. His influence lasted well into the mid-seventeenth century. The Dutch polyhistorian Gerhard Vossius even called Zabarella "the prince of philosophers in our age." In this paper, an epistemological pattern of *historia* as empirical knowledge and *scientia* as demonstrative knowledge will be explored, and its ramifications for the academic disciplines and experimental research will be delineated. It is maintained that an integrated epistemological dualism, consisting of knowledge of facts, *historiae*, and knowledge of causes was a salient feature of a renewed empiricism, leading to a new and fruitful Aristotelianism in accordance with the *Posterior Analytics*.

Anna Tropia, *Laboratoire d'Etudes sur les Monothéismes*

The Teaching of Aristotle at the College de Clermont: The Jesuits's *De anima* Commentaries (1563–1611)

My postdoctoral research focuses on the Jesuit commentaries written in Paris from the foundation of the College de Clermont up to Descartes's death (1563–1650). These texts, mostly yet unpublished, are a real goldmine for the modern reader:

they provide a framework by which to gauge what the Jesuits brought to the Parisian Academic context as well as drawing out the pedagogical methods of the Jesuit school. In this talk, I shall focus on the commentaries on the Aristotelian *De anima* written by the first Jesuit professors teaching philosophy at Clermont: Juan Maldonado (1533–83), Girolamo Dandini (1554–1634), and Jean Chastelier (1582–1630). In a general introduction, I shall present the main characteristics and stylistic differences in these works. I shall then discuss their originality with respect to other contemporary commentaries, and finally, the way they reconnect to the general Jesuit production of commentaries.

10534

Hilton
Fourth Floor
Hilton Boardroom

HONORING LIANA DE GIROLAMI
CHENEY V: *LA DONNA È NOBILE*:
WOMEN AS PATRONS, MUSES,
MODELS

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer and Chair: Tina Waldeier Bizzarro, *Rosemont College*

Respondent: Liana De Girolami Cheney, *Universidad de A Coruña*

Maureen Pelta, *Moore College of Art and Design*

Joanna Placentia erexit novis tectis: New Roofs for San Paolo

As abbess of the Monastery of San Paolo in Parma (1508–24), Giovanna da Piacenza was a significant patron of architecture, controlling a sizable portion of valuable property in early sixteenth-century Parma. Understanding the architecture of Giovanna's private abbatial apartment sheds light on her usage of that space as well as on daily life within an institution of female religious in Parma on the cusp of the Reformation. Interestingly enough, her building projects included the construction of a wall encircling the monastery, a fact that ultimately raises questions about the purpose and meaning of the ecclesiastical reforms instituted at the convent in 1524, and subsequently, throughout Parma in the 1520s and '30s.

Margaret Hanni, *Simmons College*

Lady Emma Hamilton's Self-Fashioning as the Classical Work of Art

This paper considers Emma Hamilton's *Attitudes*, the performance art through which the former Amy Lyon, twice cast-off mistress of the English elite, refashioned herself to become the wife of the English ambassador to Naples and a modern embodiment of classical ideals. On the one hand, Emma reinvented herself to fit contemporary standards of polite society. On the other hand, she emulated characters and poses taken from art and literature. These performances set her apart from social norms, cast her as the embodiment of classical ideals, and displayed her as a unique and precious object, a literal work of art. Though she continued to have detractors, the acclaim Emma's *Attitudes* earned from the elite circles in which Hamilton moved, represented public recognition of her acceptability. Emma Hamilton fashioned herself into the literal living proof that the embrace of classical art was a powerful means of social renovation.

Debra Murphy, *University of North Florida*

Raphael's *Galatea: Imago fugitiua* in Conception and Meaning

Painted for Agostino Chigi's suburban villa on the banks of the Tiber, Raphael's *Galatea* in the Villa Farnesina is one of the iconic images of the High Renaissance. One of the most recent and compelling studies of the fresco is found in David Rijser's *Raphael's Poetics: Art and Poetry in High Renaissance Rome* (2012). This paper seeks to review and expand Rijser's analysis of the *Galatea*, including Raphael's reliance on ancient literary texts, including Theocritus and Philostratus, and visual influences such as ancient sarcophagi and reliefs, particularly since there was no definite image of Galatea prior to Raphael's conception.

10535
Hilton
Fourth Floor
East

AUTHORITY AND COMPLIANCE IN ITALIAN RENAISSANCE MEDICINE

Organizer: Karl R. Appuhn, *New York University*

Chair: Jenny C. Mann, *Cornell University*

Cynthia Klestinec, *Miami University*

The Limits of Medical Authority: Patient Noncompliance

Renaissance physicians and learned surgeons spent time establishing their authority as expert practitioners. They built a clientele, participated in the medical community, wrote books, and served in lucrative government positions. In the late sixteenth century, however, learned surgeons shifted their strategies to respond more effectively to empirics. This paper addresses that shift toward praxis in the rhetoric of surgery, underscoring a new set of terms for medical labor.

Sarah G. Ross, *Boston College*

“Ricco d’animo, ma povero di roba”: Physicians and Cultural Credibility in Late Renaissance Venice

According to Petrarch and other early humanists, “physician” usually indicated a greedy mechanic, an unlettered upstart with delusions of grandeur. As Nancy Siraisi and others have taught us, by the sixteenth century literary snipers had far less ammunition, in part because physicians as a professional group had established a sturdy publication record even outside the genre of medical humanism. Yet problems of cultural credibility remained. This paper interrogates those problems, examining the rhetorics of literary achievement, virtue, and honor that litter physicians’ wills and account books no less than their publications. Following the documentary trails of thirty Venetian medical doctors, I will encounter a regular insistence upon intellectual honor — often conjoined with protestations of impecuniousness. Some protagonists had artisanal backgrounds; others confronted different social liabilities. The commonalities in their discourses and strategies, however, suggest a shared problem: the persistent need to defend their profession as a “liberal” art.

Karl R. Appuhn, *New York University*

“A time of absolute darkness”: Veterinary Medicine and the Legacy of Renaissance Anatomy

The Renaissance witnessed an explosion of texts about equine anatomy and health. From learned farriery manuals such as *Scacco da Tagliacozzo* to Carlo Ruini’s 1599 Vesalian *Anatomia del Cavallo*, Renaissance authors took a keen interest in equine bodies. In the eighteenth century, the founders of professionalized veterinary medicine in Italian universities were both familiar with and clearly influenced by this literature. And yet, they universally rejected it as unimportant in the larger history of their discipline. In the same medical schools that celebrated Vesalius as the founder of modern medicine, his sixteenth-century counterparts in “comparative anatomy” were often vilified by their intellectual heirs. This paper will examine the reasons why early veterinary practitioners chose largely to expunge Renaissance comparative anatomy from their discipline’s intellectual genealogy as they sought to place it on a solid footing within the university medical faculties.

10536
Warwick
Lobby Level
Davies

RENAISSANCE PASTORAL: THE “THIRD” GENRE REVISITED II

Organizer: Alexandra Collier, *CUNY, Lehman College*

Chair: Robert Henke, *Washington University in St. Louis*

Susan Byrne, *Yale University*

Ficino and Plato in Cervantes's *Galatea* (1585)

In 1585, Miguel de Cervantes published his first novel, a pastoral titled *La Galatea*, in which a number of shepherds and shepherdesses celebrate and lament their love, but also kidnap and kill each other. Cervantes adds a rare level of reality to the genre's common focus on romantic love in a bucolic setting. The dialectical exchanges on love and reason by Cervantes's characters Tirsi and Lenio have puzzled modern editors, who say only that they are “generally” Neoplatonic in nature, and “possibly” echoes of León Hebreo's *Dialogues on Love*, while also noting that Cervantes's precise phrasings are not found in that source. I will show that the dialogue between Tirsi and Lenio does directly take from and respond to Marsilio Ficino's commentary on Plato's *Symposium* (also known as *Banquete, De amore*). Cervantes's dialectic on love through his characters echoes, but also alters, Ficino's own.

Christine S. Lee, *Harvard University*

What It Means to Be a Man in Fletcher's *Faithful Shepherdess* (ca. 1608)

My paper explores a fundamental schism in Renaissance pastoral: the divide between fictions that turn the “green world” into an idyllic enclave visited by wandering noblemen, versus fictions where the pastoral space forms the entirety of our imagined world. We see the first kind of pastoral embodied in Shakespeare's *As You Like It* (ca. 1600), Sidney's *Arcadia* (1590), or Spenser's *Faerie Queene* (1596); the second in works like Guarini's *Pastor Fido* (1590) and Fletcher's *Faithful Shepherdess* (ca. 1608). I propose to investigate the ideological differences between these two kinds of pastoral spaces, particularly in their representations of gender. What does it mean to be a man in a world without opportunity for martial virtue? Focusing ultimately on Fletcher's *Faithful Shepherdess*, I argue that of the two kinds of pastoral — pastoral enclaves versus entire pastoral worlds — the latter problematizes the notion of male virtue in far more unsettling ways.

Martina Palli, *University of Siegen*

Fillide (1579): A Pastoral Idyll with Neapolitan Influence and Ferrarese Contours

Camillo Della Valle's *Fillide* was printed for the first time in 1579 in Ferrara by Baldini, typographer for the Duke d'Este. Starting with the analysis of this text, this study will then trace the fundamental stages of the birth and development of the so-called *terzo genere* in Italy. Della Valle, who was originally from Naples but later moved to the region around Ferrara, was able to intertwine the principle themes and structures of the Ferrarese and Neapolitan pastoral traditions in his *Fillide*. We shall see, in fact, how the *Fillide* acts as a *trait d'union* between the major pastoral romance, Sannazaro's *Arcadia*, and the rich Ferrarese tradition that was definitively consecrated with Guarini's *Pastor Fido*. The poetic experience of Della Valle will also be compared to another “Forestiero Napolitano” active in Ferrara around the same time: Torquato Tasso.

10537
Warwick
Second Floor
Sussex

EARLY MODERN WOMEN'S
POLITICAL WRITING: MARGARET
CAVENDISH AND LUCY
HUTCHINSON

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizer: Mihoko Suzuki, *University of Miami*

Chair: Lynn Westwater, *George Washington University*

Joanne Wright, *University of New Brunswick*

Listening to the Murmurs: Politics and Power in Cavendish's *Divers Orations*

Cavendish's political thought presents a conundrum for interpreters, who often choose to assert her Royalist absolutism rather than attempting to decipher the multiplicity of views found, for example, in her *Divers Orations*. Given that Cavendish both served and supported the monarchy throughout her life, it is entirely possible that she maintained a personal commitment to it. Still, in her published works, she offers political perspectives that often stray quite far afield from the traditional hierarchical status quo. Indeed, Cavendish, along with the Levellers, Hobbes, Locke, and others, helped provide the conceptual underpinnings for an entirely different worldview, one that took seriously the dissenting voices of the mid-seventeenth century and became more centered on the rights of the individual.

Mihoko Suzuki, *University of Miami*

Animals and the Political in Cavendish and Hutchinson

This paper will examine how Cavendish and Hutchinson both take up the question of animals as political subjects. Building upon Laurie Shannon's *Accommodated Animal*, which focuses on Shakespeare, I will juxtapose Cavendish's two poems on hunting (the hare and the stag) to Hutchinson's *Order and Disorder*, and her translation of Lucretius's *De Rerum Natura* to discuss how the two writers — a royalist and a republican — both advance an idea of the polity that includes "animal stakeholders." Based on an understanding that animals share subjectivity and capacity for emotion with humans, Cavendish critiques the accepted relationship between the human and the animal as tyrannical, and Hutchinson imagines a utopian political order that is founded on a peaceful community of animals — implicitly contrasting it with the political division among humans that she lived through in the English Civil Wars.

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

"All that she was, was him": Storying Political Citizenship in Hutchinson's *Memoirs*

Hutchinson's veracity depends on her ability to inhabit her husband's life: so closely attuned were they that "[A]ll that she was, was him while he was here, and all that she is now at best is but his pale shade" (26). In this paper I interrogate Hutchinson's narrative empathy (she/he was/is) as a means to articulate political citizenship. Celebrating neither individuals nor types — Hutchinson's neoanalogic civic sensibility is affect driven, an attempt to correlate self with other (pace Joanne Piccioto) that is based on both distance and proximity, on sameness and difference. More importantly for me, such metaphoric relationships are also narratological, generating a sense of "all in all" that must be fostered across and through time. In Hutchinson's *Memoirs* she replaces the exemplary likeness of allegory with another kind of correspondence — one that seeks to know the other by participating in the story of civic life.

10538
Warwick
Second Floor
Essex

**SIDNEY V: WROTHIAN NETWORKS III:
HOW TO DO THINGS WITH
WROTH: A ROUNDTABLE FOR
PEDAGOGY AND PERFORMANCE
BEYOND THE ACADEMY**

Sponsor: International Sidney Society

Organizers: Margaret Hannay, *Siena College*;
Andrew Strycharski, *Florida International University*

Chair: Andrew Strycharski, *Florida International University*

Discussants: Sheila Cavanaugh, *Emory University*;
Katherine R. Larson, *University of Toronto*;
Naomi J. Miller, *Smith College*;
Gary Waller, *SUNY, Purchase College*;
Georgianna Ziegler, *Folger Shakespeare Library*

What does it mean to read an early modern woman writer? What practices beyond writing papers might emerge around the term “reading,” and how might those practices sustain literary value beyond the walls of the academy? This roundtable convenes several established scholars not only to answer, but in several cases to perform answers to these questions. Presentations will include readings from creative writing inspired by Wroth’s life and poetry (Miller, Waller), a presentation of crowdsourcing and interactive projects that help encourage innovative student work (Cavanaugh), the vocal performance of Wroth’s lyrics in seventeenth-century musical settings (Larson), and discussion of curating a Folger library exhibit, “Shakespeare’s Sisters,” that featured Wroth’s work (Zeigler). We envision vigorous discussion with audience members about the many possibilities for moving beyond traditional academic essays in the ways we engage with and create networks around Wroth’s work.

10539
Warwick
Second Floor
Kent

**PERFORMATIVE LITERARY
CULTURE V: MUSES, ICONS,
INTERLOCUTORS: WOMEN AND
VERNACULAR LITERARY
SOCIABILITY II**

Organizers: Judith Allan, *University of Birmingham*;
Arjan van Dixhoorn, *University of Ghent*

Chair: Lisa M. Sampson, *University of Reading*

Courtney Keala Quaintance, *Dartmouth College*

Performing Female Authorship in Seventeenth-Century Rome: Margherita Costa, Virtuosa and Writer

Margherita Costa, born in Rome around 1600, was an actress, a singer, and one of the most prolific female writers of the seventeenth century. In her numerous publications — poetry, prose, letters, a comedy, and several other works for the stage — Costa dramatized and negotiated a space for female agency, authorship, and performance. As a virtuosa, or performer, Costa was keenly aware of the need to construct and manage her public persona and reputation through her literary interactions with other writers and patrons. In Rome, she was the subject of both praise and defamation on the part of male writers who frequented the conversazioni (elite gatherings discussing literature, music, and performing women such as Costa). My presentation will examine how Costa negotiated her own subjectivity as performer and writer through a rich variety of literary representations of femininity, as well as through her literary networking with powerful patrons both male and female.

Tabitha Spagnolo, *University of Lethbridge*

Recto/Verso: The Abbé de Choisy as Interloper, Interlocutor, and Interpreter of the Female (Literary) Experience

Key to gender-specific discussion is the definition of gender itself. While this panel seeks to explore specifically female literary agency/sociability, I will bend this inquiry to include the literary and social interaction of seventeenth-century French cross-dresser, l'Abbé de Choisy, with complicit members of an intimate network of noble and literary elite including Lafayette, Perrault, and La Rochefoucauld. Choisy's *Mémoires* and *Aventures*, though largely published posthumously, constitute a vibrant and immediate record of his lifelong exploration of what Marjorie Garber termed the "crisis of [gender] category" — an experience lived in public forums from court to salons and finally cloisters. Each space is a fascinating locus of sociability within which his transgressive behavior evolved. In this context, I shall explore his candid writings and demonstrate how they reveal his unique perspective as female and male, subject and object, interlocutor and interpreter of the feminine (indeed, human) condition during the seventeenth century.

10540

Warwick

Second Floor

Surrey

READING AND HEALTH IN EARLY MODERN ENGLAND

Sponsor: Centre for Early Modern Studies, University of Aberdeen

Organizer: Andrew Gordon, *University of Aberdeen, King's College*

Chair: Louise Wilson, *University of St. Andrews*

Mary Fissell, *Johns Hopkins University*

Babies and Bribes: Finding Early Modern Female Readers of English Popular Medical Books

Aristotle's Masterpiece was the best-selling popular guide to pregnancy and childbirth from its first publication in 1684 all the way into the twentieth century. While it went into hundreds of editions, information about individual readers is somewhat scarce. In this paper I explore what we can know about female readers of the *Masterpiece* and its antecedent texts. In plays and essays, young female readers are portrayed as reading the Aristotle texts and becoming all too knowledgeable about sexual matters, but many of the historical references we have to actual readers are about young men. I expose this paradox and examine how we can analyze books such as these, aimed at very wide readerships rather than learned ones, by employing a mix of evidence drawn from fiction, drama, parish records, and marginalia.

Jennifer Richards, *University of Newcastle*

Reading and Talking about *The Woman's Book* in Renaissance England

This paper will explore the reception of one popular vernacular book, Thomas Raynalde's *The Birth of Mankind*; otherwise named *The Womans Booke* (1545–1652). There is evidence of male readers annotating their copies of this book. One annotated copy (1565) belonged to the court physician William Ward, and the marginal notes he left behind are revealing: "This book in any case is not to be lent [to] anye body." However, there is evidence that this book was in fact lent quite widely. My study of more than seventy extant copies of *The Womans Booke* reveals that 10 percent of them were owned or used by women. This paper will explore this new evidence, alongside the kind of reading and conversation that Raynalde encouraged in his prologue; it will consider what this means for the early modern history of women's healthcare and female literacy.

Elizabeth Swann, *University of Tennessee*

"Readyng is the best medicine": Literary and Therapeutic Taste in Early Modern Miscellanies

Focusing on miscellanies incorporating both dietetic and poetic material, and making reference to Ben Jonson's paratexts, this paper explores intersections between the established medical tradition of diagnostic and therapeutic tasting, and the emerging association of "taste" with literary discrimination, in England between ca. 1550–1650.

For early moderns, an accurate palate signals a healthy body. I consider how a readerly taste for “sweet” poesy is supposed to attest to physical well being. Correspondingly, a “distant” for poesy is often presented as diagnostic evidence of a diseased complexion. Miscellanies such as *Palladis Tamia* (1589) establish proverbial associations between genres and flavors: I focus in particular on bitter, but salutary, satire. Interrogating moments when the author-reader dynamic is figured as akin to the physician-patient dynamic and linking it to actual therapeutic practice, I demonstrate how reading is thought to maintain humoral equilibrium and, therefore, how early modern literacies are interpreted through contemporary medical knowledge.

10541
Warwick
Second Floor
Oxford

RELIGION, POLITICS, AND CULTURE
IN FRANCE

Chair: Alison Calhoun, *Indiana University*

Robert Marcoux, *Université Laval*

Mediating the Transitus: The Depiction of Intercessors on Fifteenth-Century French Tombs

In the late Middle Ages, the tomb has become the designated locus for intercessory action. Through its materiality, it serves as a focus for commemorative liturgy and prompts passersby to pray for the souls of those buried. In this, the textual and iconographic elements of the tomb play an important role by personalizing the relationship between the dead and the living. The effigy gives presence to the deceased while the funeral inscription explicitly requests prayers for his or her salvation. With the demand for individual masses and prayers for the dead reaching its peak in the fifteenth century, figures of intercessors are added to this visual core as a way to further consolidate the prospective content of tombs. By focusing on French tombs whose drawings are found in the Gaignières Collection, this paper proposes to trace and interpret this particular evolution of funeral art.

Nicola Courtright, *Amherst College*

Painted Narratives and the French Novel: Two Rooms in Fontainebleau for Henri IV and Marie de Médicis

The royal château of Fontainebleau, newly expanded and decorated under Henri IV after his marriage to Marie de Médicis, contained painted cycles based on famous texts: Tasso's *Gierusalemme liberata*, recast into French by numerous authors, and the third-century Greek novelist Heliodorus's *Aethiopica*, translated by the French humanist Jacques Amyot. Paring down the texts, the cycles focus on the experience of two women protagonists alone. While the paintings emphasize the power of Christianity in the hands of the royal heroines and the lovers they attract in foreign lands, and are thus easily associated with Henri's new Medici queen in France, the representations — seen in concert with the texts they illustrate — also tackle broader issues of the seriousness of the novel's purpose, and how a sovereign was responsible for creating a national rhetoric for a newly reformed French nation.

Sara Enid Aponte-Olivieri, *Dowling College*

The Uses of Charity in Montaigne's *Essais*

Charity, a central notion articulating the sacred and the social, has known many transformations. Focusing on the early modern moment of its history in the West, the present paper examines the uses of the term *charité* throughout Montaigne's *Essais*. While designating a divine attribute and a motherly impulse (“An Apology for Raymond Sebond,” 2:12, and “On Cowardice, the Mother of Cruelty,” 2:27), other occurrences of *charité* draw more complex scenarios of human motivation. Montaigne suggests disposing the prince toward clemency through appeals to glory and not to charity (“On Diversion,” 3:4), and also ironically uses the term referring to husbands' concerns over their wives' virtue (“On Some Lines of Virgil,” 3:5). Finally, in chapters “On the Art of Conversation” (3:8) and “On the Lame” (3:11) charity regains a nobler function: reforming others through persuasion. This lexical overview could help reframe the often debated question of the *Essais*' general ethical thrust.

10542
Warwick
Second Floor
Warwick

CONFESSIONAL CONTEST AND COMPROMISE IN EARLY MODERN ENGLAND III

Sponsor: English Literature, RSA Discipline Group

Organizer: Robert S. Miola, *Loyola University Maryland*

Chair: Earle A. Havens, *Johns Hopkins University*

Emily A. Ransom, *University of Notre Dame*

Rediscovered Religion in Recreated Anglo-Saxon Poetry

The first printed Old English poems were written not by pre-Norman ancestors but seventeenth-century priests. Indeed, Anglo-Saxon studies began as a sixteenth-century confessional conflict between Thomas Stapleton who demonstrated “the primitive faith of England” against “the late pretended faith of protestants” and Matthew Parker who denounced transubstantiation as a “new doctryne, not knowne of olde in the church.” A century later, the philological and theological interests in Anglo-Saxon studies were still enmeshed; Abraham Wheelock published his 1643 translation of Bede’s *History* to “demonstrate abundantly the unanimity that our communion has with the ancient mother Church.” It was Wheelock and his student William Retchford who composed Old English poems for the 1641 *Irenodia Cantabrigiensis*, an anthology of royal encomium on the cusp of the English civil wars. Aside from the obvious political interest of these poems, they demonstrate the continued confessional tenor of the rediscovery and re-creation of English history.

Ana Sáez-Hidalgo, *Universidad de Valladolid*

Disputing from Exile: Controversy Books and Their Use in Training for the English Miss

Certainly, *theologia polemica*, with a long and rich tradition during the Middle Ages, became — as a result of Counter-Reformation — one of the central genres in religious literature both in the Continent and in England, where it continued to be a major topic for Catholics authors during centuries. It was no less relevant for English Catholics in exile, and particularly in their seminaries, where priests were trained with the purpose of gaining England back to Catholicism. In my paper I intend to analyze the book collection in one of these colleges, St. Alban’s in Valladolid, Spain, and how the dynamics of reading prompted by these books were crucial for their “mission.”

Paula McQuade, *DePaul University*

“Very Pious and Useful”: Protestant Readers and Catholic Devotional Texts in Early Modern England

That Catholic books circulated in seventeenth-century Protestant England is scarcely news. But how did Protestant readers who encountered these texts respond to them? This paper addresses this question by examining 5080 HM4213, a manuscript written by Barbara Slingsby Talbot (b.1637). Both HM4213 and Talbot’s comments indicate that Catholic devotional texts may have circulated far more widely in early modern England than current scholarship recognizes and that some early modern Protestants read these texts sympathetically. Talbot’s comments also suggest that at least some early modern women recognized the value of other religions while maintaining their own faith, thus displaying the rational, critical habits of thought crucial to the development of the public sphere

10543
Warwick
Sixth Floor
Suite 616

TRANSGRESSIVE PASSIONS II

Organizers: Femke Molekamp, *University of Warwick*;
Marion Wells, *Middlebury College*

Chair: Jennifer E. Row, *Boston University*

James Lambert, *American University of Kuwait*

“Secret” Gladness: Heavenly and Earthly Joy in Post-Reformation England

The true experience and expression of religious joy proved to be a source of anxiety for sixteenth-century Protestants in England, particularly because the inward emotion might be betrayed by the outward expression, which often seemed to them to be conniving or untruthful. In this presentation, I will examine the ways in which the moral and religious parameters of true joy created a culture of forced “rejoicing,” a practice that tried to marry scriptural language with individual expression, creating a feeling akin to the “vain” or earthly joys of music and poetry while still maintaining the holy and “secret” nature of the feeling. In so doing, I argue that religious writers and poets attempted to create a foretaste of the joy broadly conceived as heavenly in earthly terms, and inadvertently elevated the joys of the earth to the heavenly sphere.

Jamey Graham, *Harvard University*

Wit’s Transgressions: Passion, Poiesis, and the Release of Plot in Jonson’s Humor Comedies

This paper relates transgressive passion to the activity of poetic representation in Ben Jonson’s humor comedies. In the early comedies, poiesis is closely linked to the Stoic ideal of a detached, impenetrable self: because certain persons observe society from a detached perspective, those persons (and only they) can formulate the general observations of men and manners constitutive of poetry. Yet when Jonson revisits this theory in his last play, *The Magnetic Lady*, he assigns limited creative value to that which transgresses the boundaries of the Stoic self. The plot of the new play was first presented in Cynthia’s Revels as a negative example of idle fantasy. Compass, Jonson’s spokesperson, deliberately misobserves men and manners in order to advance his “little plot.” These and other differences suggest a revised vision of plot and its relation to character — one in which the poet must be slightly out of control.

Danila Sokolov, *University of Alberta*

Crimes of Passion in Early Modern English Sonnet Sequences

This paper investigates the uses of the language of criminality to describe erotic passions in early modern English sonnets sequences. Focusing on the images of murder, theft, robbery, witchcraft, and treason deployed by Sidney, Spenser, Drayton, Constable, and others in order to represent the vicissitudes of desire, the paper argues for a threefold significance of these figures. From a theoretical perspective, they explore the possibility of theorizing passionate subjectivity in terms of legality, criminality, and responsibility, interrogating the very notion of the “laws of love.” Historically, they represent a displacement of amorous transgressions in their own right (such as found in medieval courts of love) into the jurisdiction of criminal law, responding to the changing jurisdictional landscape of Renaissance England. Finally, in poetic terms, these figures of transgressive desire signal a shift in the uses of legal rhetoric in early modern love poetry, from allegory to metaphor.

10544
Warwick
Seventh Floor
Suite 716

RUMOR AND REPUTATION: THE POWER OF GOSSIP IN EARLY MODERN ENGLAND

Organizer: Helen J. Graham-Matheson, *University College London*

Chair: Lisa Jardine, *University College London*

Helen J. Graham-Matheson, *University College London*

“He Has a Bad Wife”: The Importance of Women’s Reputations to the Functioning of Edwardian Politics

Using the cases of Anne Seymour, duchess of Somerset, and Elisabeth Parr, marchioness of Northampton, this paper highlights and discusses the impact of the contemporary public reputations of the wives of the Edwardian Protectorate upon the functioning of domestic and international politics, ca.1547–53. Anne Seymour’s unfavorable reputation has endured for centuries. Acting as first lady of England in the absence of a queen consort, she is a cautionary tale of a woman with too much political authority. Under-recognized primary evidence demonstrates how Anne’s contemporary reputation undermined the policies of the “Good Duke” of Somerset, England’s Lord Protector, ca.1547–49, and contributed to the Protectorate’s undoing. Following Anne’s fall, Elisabeth Parr took over the role of England’s first lady, and, mindful of Anne’s example, took significant steps to publicly proclaim and protect her personal reputation at the Edwardian court, ca.1550–53, to avoid a similar loss of favor and achieve recognized political authority.

Clare Whitehead, *Queen Mary University of London*

“With a Kingdom’s happiness / Doth she private Lares bless”: Representing Anna of Denmark in Jacobean England

In May 1603, days before her intended departure on a journey from Edinburgh to London, Anna of Denmark, the queen consort of the recently proclaimed James I of England, suffered a miscarriage and lay ill for weeks before recovering enough strength to begin the journey that would reunite her with her husband in England. This paper will examine the rumors that surrounded the queen’s illness in Scotland in order to suggest their impact on the interpretation and representation of her identity during her progress to London. By highlighting the queen’s role as both wife and mother, and the characterization of this role in dramatic literature during this period, this paper will demonstrate how her reputation and the circulation of rumors regarding her reproductive abilities can affect understandings of the performances given on this journey.

Nydia Pineda De Avila, *Queen Mary University of London*

Using Rumors in Favor of Knowledge: Elizabeth Hevelius’s Publication of *Prodomus Astronomiae*

How did rumors contribute or hinder the transmission of astronomical knowledge in the early modern period? This paper examines the case of Elisabeth Hevelius, who collaborated with her husband Johannes Hevelius in his observations and calculations, and who prepared the posthumous edition of his star catalogues. After her husband’s death, Elisabeth’s scientific skills and her important contributions were undermined by the Royal Society, due to a rumor regarding her liaison with Edmund Halley during his visit to the Danzig observatory in 1679. This story — probably disseminated by the Hevelius’s English rival, John Flamsteed — could have been one of the reasons behind the Royal Society’s decision not to assist Elizabeth in the editing of Johannes’s unpublished observations. By presenting archival evidence, this paper argues that Elizabeth used her bad reputation in England to reach out to other European networks and succeed in the dissemination of her astronomical work.

10545
Warwick
Eighth Floor
Suite 816

NEAR-DEATH EXPERIENCE IN THE RENAISSANCE II

Organizers: Giulio Pertile, *Princeton University*;
Emily Vasiliauskas, *Princeton University*

Chair: Giulio Pertile, *Princeton University*

Kasey Evans, *Northwestern University*

Edmund Spenser, Thomas Lodge, and the Literary Tropes of Resurrection

In the 1590s, two texts entitled “Prosopopoeia” appeared in London: Edmund Spenser’s 1591 *Prosopopoeia. Or, Mother Hubberds Tale*; and Thomas Lodge’s 1596 *Prosopopoeia: containing the teares of the holy, blessed, and sanctified Marie, the Mother of God*. Penned by a Protestant Reformer and a recusant Catholic, respectively, these texts use apostrophe and prosopopoeia to explore the contested terrain of resurrection during the Reformation. Spenser’s Mother Hubberd offers her tale to soothe a patient suffering from the plague, but therein, prosopopoeia’s “impersonations” are cruelly and mortally fraudulent. Lodge’s text uses apostrophe and prosopopoeia to summon mourners for Christ, framing these tropes as aspirations to participate in, inaugurate, and imitate the Christian Resurrection. This paper explores the ambivalent presentation of the tropes of apostrophe and prosopopoeia in both texts, where they appear as both aspirational and impossible experiments in the resurrection of the dead during a time of religious contestation.

Ramie Targoff, *Brandeis University*

Milton’s Orpheus and Eurydice: A New Reading of Sonnet 23

In exploring an overlooked source for Milton’s Sonnet 23, “Methought I saw my late espoused saint,” I will make a strong case for Milton’s fantasy of reunion with his dead wife in this world rather than in the next. I will begin by considering the Alcestis/Admetus myth, which Milton invokes in the opening lines, and which, I believe, haunts the entire sonnet, despite the seeming Christian consolation at its center. But more than this myth, I will argue that the Orpheus story lies behind the poem. Through a careful reading of Virgil’s version in the *Georgics*, this paper will show how Milton longed for a more immediate, and more carnal, meeting with his wife than we have been led to believe; and how the subtly but distinctly non-Neoplatonic nature of Milton’s desire conforms to the mode of mortal poetics that had dominated the English love lyric for the preceding century.

Emily Vasiliauskas, *Princeton University*

The Outmodedness of Shakespeare’s Sonnets

This paper will make a case for the programmatic function of outmodedness — persistence in a style after the expiration of its social utility — in Shakespeare’s sonnet sequence. A topical poem soon finds itself forsaken, an immortal one “proves more short than waste or ruining,” but an outmoded one can shelter itself from some of time’s exigencies, by virtue of its social impoverishment. Within this protected zone, Shakespeare’s sonnets discover a space that is congenial for love, where amorous affinity can develop apart from ambition, fashion, and the imperative to procreate. In this sense of separateness — and particularly in the temporal dimension of that separateness — the sonnets also find a way to draw close to death. For if death puts an end to a poet’s stylistic evolution, outmodedness halts this progress prematurely. To outlive one’s own style means to embark on one’s literary afterlife ahead of time.

10546
Warwick
Ninth Floor
Suite 916

INTERSECTIONS AND PERSPECTIVES:
EARLY MODERN ENGLISH POETICS
IN THEORY AND PRACTICE

THURSDAY, 27 MARCH 2014
4:45-6:15

Sponsor: Columbia University Seminar in the Renaissance

Organizer: Alan Stewart, *Columbia University*

Chair: Achsah Guibbory, *Barnard College*

Kathryn C. Fore, *Columbia University*

Use and Abuse: The Theology of Imagery in Thomas Wilson's *Arte of Rhetorique*

This paper examines the presence of language and concerns from contemporary religious debates about the use and purpose of religious images Thomas Wilson's conception of figurative language in the *Arte of Rhetorique*. Drawing on Zwingli and Erasmus, Wilson introduces the language of presence into his conception of figurative language, and argues that the extent to which an image is inhabited by the presence of the thing it represents allows it to function persuasively and shape the reader. In doing so, he uses theology to reappropriate classical theory about the didactic function of figurative language into his rhetorical and poetic theory. This reading demonstrates the extent to which Wilson's poetics exhibit a certain "Christianizing" that transcends the topical or local, and suggests a more complex formal relationship between sixteenth-century poetics and the development of the English church.

Christopher Ross McKeen, *Columbia University*

"In a style midway between the historical and the philosophical": Government as Poetics in Sir Thomas Smith's *De Republica Anglorum*

This paper's title comes from a letter from Smith to Walter Haddon in which he describes his methods and purposes in writing *De Republica Anglorum*. Although Smith sets his treatise in relation to Aristotle's *Politics*, the placement between history and philosophy derives instead from the *Poetics*, where Aristotle praises poetry as "more philosophical and more elevated than history" (1451b, Loeb translation). Taking a cue from Smith's description of his work, this paper reads *De Republica Anglorum* as a text offering new perspective on the relationship of poetry to politics. Little more than a decade after Smith's writing, Philip Sidney would develop Aristotle's comments into a more familiar scheme in which poetry triumphs over both philosophy and history in its capacity for offering a moral and political education. In contrast, I argue, Smith offers poetry not as tool for political education but as a model for the function of government.

Clare Greene, *Rutgers University*

"Half Lost and Seeking": Representing Narrative in *Paradise Lost*

This paper addresses the limits of representation in Milton by revising accounts of Ramism as simply an iconoclastic tool and exploring its implications for narrative structure. Discussions of poetic representations of the ineffable must look beyond the analysis of poetic images to cope with the ways those images are deployed as part of a narrative structure. Drawing on theories like Ramism and addressing the relationship between the infinite and artistic production, Milton does not simply represent seemingly undepictable subjects such as God, Chaos, the allegorical figures Sin and Death, and prelapsarian man (including unfallen language) tout court, but in the context of actions comprising a narrative, and his characters are capable of exerting their own interests in his representations. I read Satan's strategies for representing his journey through chaos, where the setting requires form to be given to the infinite before action can be narrated, and this form-giving activity affects narrative structure.

10547
Warwick
Tenth Floor
Suite 1016

CHRISTIAN EPIC IN RENAISSANCE ITALY AND BEYOND II

Organizer and Chair: Bryan Brazeau, *New York University*

Silvia Byer, *Park University*

Heaven and Earth as Battlefields: Supremacy and Pride in the Late 1500s

This paper is an analysis of Valvasone's *Angeleida*, a Biblical epic poem. Valvasone describes the battle between Lucifer and Michael like Tasso and Ariosto describe the battle between Christians and pagans. There are several analogies and intertwining of the historical events with the heavenly plot depicted. The symbolism of the terrestrial and celestial monarchy is an interpretation with the ultimate goal of exalting the "quasi prince" as Vicar of Christ. Valvasone suspends the fabula to deviate on his contemporary situation of the ongoing conflicts. He narrates the violent repercussions that *mala voluntas* has upon the earth, projecting future battleships with the exemplary punishments of the "holy and just war" performed with the *bona voluntas* of his contemporary heroes, guided by God. Further, I will analyze how Valvasone developed the character of Lucifer in the sense that he converses and reasons like a pagan epic hero involved in an immense hubris.

Veronica Carta, *Independent Scholar*

Christian Epic and New Models of Heroism: The Case of the Scottish Queen Mary Stuart

In 1633 the Gerolamin monk Bassiano Gatti published in Bologna "Maria Regina di Scozia poema heroico." This appears to be the first poem published in Italy dealing with the subject of Mary Stuart, the Scottish queen charged with having committed conspiracies against England and sentenced to death by Elizabeth I, her cousin. Mary Stuart's life had all the requisite elements for an author searching to display his literary skills, thanks to the highly dramatic, pathetic, and lyric potentials of her story. A very lucky convergence between poetic material and ideological essence make this poem an outstanding, if still little-known work, a specimen of the Counter-Reformation setting of seventeenth-century literary production. My aim in this essay is to analyze the ways in which Gatti transformed Mary's life into an epic, showing how his interpretation of her life undoubtedly helped the Counter-Reformation fight against heresy.

10548
Warwick
Eleventh Floor
Suite 1116

SETTING THE STAGE: FEMALE DRAMATISTS OF EARLY MODERN ITALY III

Sponsor: Duke University Center for Medieval and Renaissance Studies

Organizers: Sara Elena Diaz, *Fairfield University*;
Jessica Goethals, *University of Pennsylvania*

Chair: Virginia Cox, *New York University*

Jessica Goethals, *University of Pennsylvania*

Il solito è sempre quello, l'insolito è più nuovo: Margherita Costa and Her Dedicatees

As she moved between the courts of Seicento Italy and Europe, Margherita Costa acquired the attention, patronage, and protection of men and women who lent legitimacy to her literary and theatrical endeavors without curbing her creative autonomy. This paper explores Costa's relationship to the dedicatees of her various dramatic works: Ferdinando II de' Medici and Vittoria della Rovere in Florence, Cardinal Mazarin in France, the Brunswick dukes in Germany, and — most unusually — the actor Bernardino Ricci, "il Tedeschino," who also played himself in the burlesque production to which he served as addressee. Reading the dedicatory letters alongside the performed representations of or allusions to these personages

and courts within the works reveals the myriad strategies by which Costa situated herself with respect to the social and cultural circles of her day.

Crystal J. Hall, *University of Kansas*

Margherita Costa's *Flora feconda* from "poema" to "drama musicale"

In the inventory of books owned by Cardinal Francesco Barberini, a patron to the Roman playwright Margherita Costa, two versions of her title *Flora feconda* appear. Although both were printed in 1640, one bears the subtitle "poema in dieci canti," and the other "drama musicale in cinque atti." In the case of the allegorical *poema*, each of the first nine cantos represents one month of the pregnancy of Grand Duchess of Tuscany Vittoria della Rovere with her first son in 1639. When the infant died only two days after birth, Costa added a tenth and final canto to the piece. As part of a larger project to identify which version of the *Flora feconda* Galileo Galilei owned, this paper explores the ways in which Costa engaged with the conventions of the genres of epic poem and musical theater in her reshaping of the work for two diverse audiences.

Sara Elena Diaz, *Fairfield University*

Who Wears the Calzoni in the Family? Gendered Anxieties in Margherita Costa's *Li buffoni*

In this paper I analyze ways in which masculinity is performed, threatened, and reasserted within Margherita Costa's 1641 scripted comedy, *Li buffoni*. Set in the exotic kingdom of Morocco, the play is broadly structured around the unhappy marriage of prince Meo and his wife Marmotta, the sole and unwilling heir to the kingdom of Fessa. Their dynastic union is set off kilter by a power imbalance between husband and wife, and pushed to the breaking point by Meo's unabashed pursuit of the prostitute Ancroia. Their reconciliation hinges on the restoration of a male line of succession and thus dramatizes, albeit in a comic light, the intimate relationship between sexual and political agency. As an "irregular" comedy written by a no-less "irregular" dramatist, Costa's conjugal farce playfully stages, and satirizes, the highly unstable nature of patriarchal masculinity in early modern Italy.

10549

Warwick

Twelfth Floor

Suite 1216

ANGLO-SPANISH EXCHANGES: BOOKS, DIPLOMACY, AND TRANSLATION

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer and Chair: Joyce Boro, *Université de Montréal*

Respondent: Barbara Fuchs, *University of California, Los Angeles*

Trudi Laura Darby, *King's College London*

Shopping for Books in St. Paul's Churchyard, ca. 1618

In the later years of the Jacobean era, there was a growing interest in London in recent Spanish prose fiction; we see this reflected in the number of plays which have Spanish themes or take their plots from Spanish writings. What books would have been available to playwrights following this trend? Where could they buy a Spanish dictionary? Which were the best booksellers to visit to find the latest translations? This paper takes a stroll around the center of the London booktrade to see what was in stock just before the peak of the production of "Spanish" plays, drawing on data from online databases and Peter Blayney's archival work on the booksellers of Paul's Churchyard.

José María Pérez Fernández, *Universidad de Granada*

Two Europhiles and a Cockfight, or How Dr. Andres Laguna Met Sir Thomas Wyatt

In 1539 the Spanish physician and translator Andrés Laguna visited London, where he met Sir Thomas Wyatt over the course of a cockfight. Testimonies of this visit to England and of Wyatt's personality — in particular his eloquence and diplomatic skills — feature in several of Laguna's writings. This paper intends to take the Spanish physician's impressions as the starting point for a brief survey of similar

cases that exemplify the sort of personal and intellectual interests that drove other Spanish translators and humanists to England during these years. Beyond the great names in the canon, encounters like this illustrate the European network of cultural relations that brought individuals from these two countries into contact.

Alexander Samson, *University College London*

English Ambassadors in Spain, 1605–39

The history of England's embassies in Spain following the peace of 1605 is a true mosaic of different personalities, religious affiliations, and cultural responses, from the cantankerous Cornwallis' to the Digby embassy, which saw Jacobean England's greatest translator of Spanish literature, James Mabbe, in Madrid at the precise moment that Cervantes's *Novelas ejemplares* and Lope de Vega's *Rimas* were published in 1613. Following the resumption of hostilities after the failure of the Spanish Match, the nature of Anglo-Spanish engagements changed completely, with the dispatch of the recusant Catholic, Walter Aston, whose hispanophile interests were reflected in the writings of the Aston-Thimbleby circle. This paper will consider the embassies as sites of intercultural exchange through intelligence gathering, translation, and diplomacy, and ask how diplomats channeled, promoted, or eschewed cultural interaction.

10550

FAIRE LA FETE A LA RENAISSANCE III

Warwick

Fourteenth Floor

Suite 1416

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

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

Chair: Magda Campanini, *Università di Venezia*

Concetta Cavallini, *Università degli Studi di Bari*

De la mascarade au ballet de cour dans la seconde moitié du XVI^e siècle

Dans la seconde moitié du XVI^e siècle, l'idée de fête change. La mascarade laisse la place aux ballets de cour, avec des implications claires dans la fonction sociale des divertissements et dans l'idée de participation du public aux fêtes. Si, en effet, la mascarade pouvait être jouée même dans des hôtels particuliers, avec des moyens modestes, les grands ballets de cour introduisent une idée de participation passive, par le regard. L'influence italienne, surtout celle des fêtes florentines des Médicis, joue un rôle de premier plan dans ce passage. Les témoignages de ce changement de goût sont nombreux, et vont des commentaires des représentations (comme la Masquerade du triomphe de Diane de Pierre de Brach de 1576 ou le Ballet comique de la roine de 1581) aux gravures, aux chroniques, aux manuels de danse. En nous appuyant sur ces références, nous essayerons de donner une lecture de cette transformation du goût.

Mariangela Miotti, *Università degli Studi di Perugia*

Il racconto di "pompe, honneurs et triomphe" per l'entrata di Enrico IV a Lione (1595)

Numerosi sono gli studi che si sono occupati delle entrées royales, manifestazioni dove si intrecciano discorsi politici, sociali, antropologici espressi da una ricca simbologia. Anche le entrées di Enrico IV a Lione godono di una ricca bibliografia. La mia proposta si concentra su un unico testo: L'ENTREE DE TRES GRAND [...] EN SA BONNE VILLE DE LYON. La descrizione proposta da Matthieu riguarda l'entrata solenne del 4 settembre 1595. Tenendo conto dell'esperienza politica di Pierre Matthieu e del rapporto della città di Lione con il potere centrale, la festa assume un significato complesso. Il re percorre la città "sous un dais de drap d'or, enrichi de fleurs de lys, portant ses armes, ..." ma la retorica di Matthieu lascia intravedere timori e speranze anche in contraddizione con il clima della festa.

Friday, 28 March 2014
8:30–10:00

20101
Hilton
Concourse Level
Concourse A

EARLY MODERN VIRTUAL
COMMUNITIES AND NONLINEAR
NETWORKS SUBVERTING
AND TRANSCENDING
CENTER-PERIPHERY I

Sponsor: History of Religion, RSA Discipline Group

Organizers: Irena Backus, *Université de Genève*;
Ruth S. Noyes, *University of Massachusetts Amherst*

Chair: Ruth S. Noyes, *University of Massachusetts Amherst*

Julia Lauren Miglets, *Northwestern University*

L'Influenza della Santità: A Case of Contagious Sanctity in Fifteenth-Century Florence
This paper explores sanctity as a form of transmittable contagion that created communities of saints. The transfer of sanctity occurred spontaneously through physical proximity to a saint, her relics, and even art objects, but could also be harnessed to promote the cult of a would-be saint, validate political agendas, or endorse particular ideas about reform, as in the case of Villana delle Botti, a fourteenth-century Florentine holy woman. I argue that the exploitation of Villana's "holy contagion" by Dominicans at Santa Maria Novella represents a major point of resistance to papal attempts to consolidate control over the authorization of sanctity in the late fourteenth and fifteenth centuries. By manipulating Villana's reputation, the Dominicans laid out a view of reform akin to conciliarism, in reaction to Rome, but which functioned at the most local, quotidian level of religious expression, and which illuminates connections between popular piety and religious reform before the Reformation.

Douglas N. Dow, *Kansas State University*

Confraternal Entanglements: Nonlinear Networks of Patronage and Tenancy in Late Cinquecento Florence

Drawing from Ian Hodder's writings on "entanglement," and especially on the idea that all networks are riddled with uncertainty, this paper explores how the real estate holdings of the lay companies were part of a complex web of relationships that bound up members, tenants, patrons, benefactors, and the group. These webs — woven through the city's charitable, devotional, administrative, parochial, and architectural contexts — were made visible throughout the city through a careful display of confraternal emblems. This study plots several case studies directly onto the cityscape in order to better understand the uncertain and unforeseen results of the entanglements of the places, people, objects, and obligations associated with the lay brotherhoods. The resulting diagram affords a glimpse of how these nonlinear networks traversed the physical and ideological boundaries of Renaissance Florence and reveals the system of exchange of rents, favors, membership, and art patronage that grew up around confraternities.

Marco Cavarzere, *Scuola Normale Superiore di Pisa*

Early Modern Periphery in Action: Human Agency and Social Conditioning in the Catholic Ecclesiastical Courts

This paper fundamentally reinterprets the Catholic Church's intervention in the "peripheries" as a combinatorial game between conditioning by ecclesiastical authorities, and human agency of diverse constituencies, taking as a representative case study the ecclesiastical courts. The Roman Church's judicial apparatus, lacking any vertical structure, was organized into autonomous centers of power, peacefully coexisting with their own conventions. This supposedly chaotic system offered

manifold possibilities to communities, as well as individuals and families, enabling them to navigate tribunals and jurisdictions according to their interests. Thus, such jurisdictional networks, from the Roman congregations to the diocesan courts, bore witness to interactions between ecclesiastical hierarchies, represented by judges and new papal legislation, and petitioners and offenders, who deftly manipulated the system's legal options. This paper reassesses center-periphery schemes underlying conventional perceptions of the papacy's early modern development, and explores the territorial dimension of ostensibly centralizing, disciplining measures such as the papal tribunals' *sententiae*.

20102

Hilton

Concourse Level

Concourse B

THE GLOBAL RENAISSANCE I: CERAMICS IN CIRCULATION

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer and Chair: Eloise Quiñones Keber, CUNY, The Graduate Center

Respondent: Amanda J. Wunder, CUNY, The Graduate Center

Andrea M. Ortuño, *Hispanic Society of America*

Illuminating Objects: Valencian Lusterware and the Italian Renaissance Patron

During the fifteenth century, distinguished Italian families ordered custom-made ceramics from Valencia on the eastern coast of Spain. In Valencia, Muslim artists fashioned lustered pottery, an artistic tradition that reached medieval Iberia from the Islamic East. The lusterware of Valencia was finer and more technically sophisticated than ceramics produced in Italy at that time. While ceramics specialists are well aware of the overwhelming popularity that Valencian lusterware experienced in fifteenth-century Florence, many art historians are not. Using examples of lusterware emblazoned with Florentine coats of arms in the Hispanic Society, this paper explores Italian patrons of lustered pottery. It also advocates the use of these ceramics as valuable teaching tools. Such pieces can offer students a better understanding of the varied tastes of Italian Renaissance patrons and also demonstrate the international importance of Hispano-Islamic pottery at a time when Florence was touted as the cradle of artistic achievement in Western Europe.

Margaret E. Connors McQuade, *Hispanic Society of America*

Puebla Pottery and the Manila Galleon Trade

The Mexican city of Puebla de los Angeles has long been recognized as the most important center in the Americas for the production of tin-glazed earthenware, popularly known as *talavera*. Its early sixteenth-century potters were Spaniards who produced wares similar to those made in Spain. By the mid-seventeenth century, production had been profoundly impacted by Asian art and culture as a result of the cross-Pacific Manila Galleon trade that extended from 1565 through 1815. Asian luxury objects had become markers of wealth and power, but their cost and access was prohibitive for most. Puebla potters soon discovered a niche for producing Asian-inspired wares that reached a widespread distribution throughout the Americas. This talk examines various Asian sources, including porcelain and textiles as well as contemporary descriptions and images of events that took place in Mexico and that both inspired Puebla potters and contributed to the fascination for all things Asian in Mexico.

20103
Hilton
Concourse Level
Concourse C

CONFRATERNITIES AND THE SPACES
OF THE RENAISSANCE CITY I:
MEETING PLACES

Sponsor: Society for Confraternity Studies

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

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

Kira Maye, *Rutgers University*

The Performance of Devotion: Patronage and Ritual at the Oratory of the Holy Crucifix

This paper offers an interdisciplinary examination of the devotional practices, urban processions, and oratory decorations of the Archconfraternity of the Holy Crucifix of San Marcello, a lay religious association active in post-Tridentine Rome. In order to promote the cult of the miracle-working crucifix of San Marcello, the confraternity exhibited the cross and carried it in procession on four occasions a year: Good Friday, Corpus Christi, and the Feasts of the Cross in May and September. Drawing on new research in the confraternity's archive, this paper examines the performance of the confraternity's devotion to the holy crucifix on these feast days and explores how the performances inform our interpretation of the late Cinquecento fresco cycle in the Oratory of the Holy Crucifix (1578–84). In doing so, the paper aims to demonstrate the interdependence of art patronage and religious ritual in Rome after the Council of Trent (1545–63).

Danielle Abdon, *Temple University*

Charitable Performance in the Oratorio: The Sixteenth-Century Perception of a Model Patronage from Late Medieval Venice

Palma il Giovane's decorative cycle inside the Oratorio dei Crociferi in Venice includes eleven paintings (1585–90) tracing the history of the institution. The most prominent work in the cycle, known as the *Telero Zen*, depicts the thirteenth-century Doge and Dogaressa Zen (r. 1253–68) surrounded by portraits of sixteenth-century members of the Crociferi community. Scholars' interpretations of this painting have revolved around the doge, whose will granted extensive donations to the Oratorio, then a hospice to the local sick and poor population. Yet, the portrayal of the dogaressa and her role as executrix of her husband's benevolent bequests have been traditionally overlooked. Building on Dogaressa Zen's patronage of the Ospedale di San Marco and a reexamination of the Crociferi cycle as painted *istorie*, this paper proposes that, rather than treating the dogaressa as an appendix to her husband's actions, sixteenth-century Venetians understood Doge and Dogaressa Zen as a model patronage team.

Katharina Bedenbender, *Centro Tedesco di Studi Veneziani*

Ascension through Facing the Black Death: The Ceremonial Staircase of the Scuola Grande di San Rocco

Between 1485 and 1550 a number of ceremonial staircases were built by the Scuole Grandi, which were without precedent in Venice but would crucially influence the further architectural history. The summit of this development was reached in the three-branch staircase of the Scuola Grande di San Rocco, built in the years 1545–50 by Lo Scarpagnino, after a design of Jacopo Sansovino. This Scalone became a paraliturgical, sacred place, honored by the yearly ducal procession. In 1666 and 1673 the Scalone was decorated by Antonio Zanchi and Pietro Negri with two monumental paintings depicting the confraternity fighting the plague in Venice. Flanking the stairs and accompanying the visitor, they tell us about the self-conception of the Scuola Grande di San Rocco, its role and position within the urban and social environment as well as about the changed perception of the staircase, as a transitory space of physical and spiritual ascension.

20104
Hilton
Concourse Level
Concourse D

IN MEMORY OF DOMENICO SELLA:
CRISIS AND CONTINUITY IN
SPANISH LOMBARDY AND BEYOND:
A REAPPRAISAL

Organizer: Stefano D'Amico, *Texas Tech University*

Chair: Kevin Stevens, *University of Nevada, Reno*

Stefano D'Amico, *Texas Tech University*

Crisis and Transformation: New Perspectives on the Economy of Spanish Lombardy (1500–1700)

This paper argues that the process of progressive transformation of the urban socioeconomic structures in Spanish Lombardy was less traumatic than previously postulated by Sella, especially in the case of the capital city, Milan. It also highlights the remarkable flexibility of the urban and regional economic networks. Indeed, the new configuration of the economic system was already clear at the beginning of the seventeenth century, and the period of major crisis and changing seems to be concentrated in the difficult years between 1585 and 1595. It was in those years that the features that would characterize the following century began to emerge: the polarization of the urban system and the increasing ruralization, the crucial role of the great merchants in controlling production, the concentration of capital in fewer hands, the increased size of companies, and the increasingly negligible role of the guilds in the organization of the economy.

Giuseppe De Luca, *Università degli Studi di Milano*

Reversing the Seventeenth-Century Crisis in the Spanish Empire: Money, Credit, and Finance Reconsidered

Until recently, most studies on the financial history of the Spanish Empire in the seventeenth century have emphasized the general rise in taxation and the use of money and credit supply for military purposes as negative factors that played an important role in the economic crisis and ensuing decline of the Habsburgs' territories. New research has focused instead on the deep, and often positive, interrelation between public finance and social, political, and economic structures. Money, credit, and public and local finance appear now as crucial elements to understand the progressive reorganization of seventeenth-century economy. Increased taxation helped to balance the fiscal gap between towns and countryside; expanded public debt represented an opportunity of investments for a plurality of subjects; and the collection and management of taxes served as the training ground for the local providers of financial services, who later would turn into the first modern entrepreneurs.

Vittorio Beonio Brocchieri, *Università degli studi della Calabria*

The Little Divergence: The Decline of Italy and Mediterranean Europe in a Global Perspective

The debate about the "Great Divergence" between Europe and Asia has significantly changed the setting of some of the classic historiographical subjects. Among them, what we might call the "Little Divergence" inside the West, i.e., the decline of Italy and Southern Europe and their delay in the process of industrialization compared to Northern Europe. These "divergences" have been interpreted as the result of a profound cultural inadequacy of the social and political institutions of these areas with the processes of modernization. In both cases, however, new evidence seems to reduce the importance — and revise the timing — of these "divergences." The relative slowness with which the Mediterranean Europe and East Asia come to the appointment with modernity does not seem to be the result of an innate "flaw," but the outcome of specific historical conjunctures, determined by the variations of the global system of economic and political relations.

20105
Hilton
Concourse Level
Concourse E

STRANGERS AMONG US: CASE
STUDIES IN CROSSCURRENTS OF
CULTURE

Organizer: Wladyslaw Roczniak, *CUNY, Bronx Community College*

Chair: Rachael B. Goldman, *CUNY, The Graduate Center*

Respondent: Sarah Covington, *CUNY, Queens College and The Graduate Center*

Jonathan Lux, *Saint Louis University*

“These People of China Are White Men”: The Appropriation and Representation of Chinese Skin Color in Sixteenth-Century England

Appearing before Francois Bernier’s 1684 *New Divisions of the Earth*, which clearly apportioned racial stereotypes into the familiar quartet of European imperial discourse (white, black, red, yellow), sixteenth-century descriptions of China showcased a nation that looked surprisingly European in skin color, facial features, and apparel. These descriptions, which all but universally described the Chinese as white men, relied upon a rhetoric of self-conscious inclusion. This paper asks both why sixteenth-century Europeans seemed determined to identify the Chinese with their own projected national appearance and how those reports influenced early English impressions of China when no Englishman had been there. If, as David Mungello has asserted, changing impressions of the Chinese state were reflected in changing impressions of Chinese skin color, the question becomes about whether identification of appearance by national identity, as well as color, carried a similar imaginative force.

Seth A. Parry, *Emmanuel College*

For God and Liberty: Paolo Morosini’s Defense of the Venetian Republic

In 1467 during the long war between Venice and the Ottoman Empire, the Serene Republic found itself accused of instigating the conflict for personal gain and territorial aggrandizement. The humanist Senator Paolo Morosini was particularly upset by the allegation, and composed his *Defensio Venetorum ad Europae principes contra obtretractores* in response. Morosini ultimately composed a humanist history of the Venetian Republic citing (oftentimes, misleadingly) historical examples to defend his state’s actions in the past as precedent for present proceedings. This paper will analyze Morosini’s work to discover the ways in which this humanist used and manipulated Venetian history to achieve contemporary political ends.

Wladyslaw Roczniak, *CUNY, Bronx Community College*

“A Foreigner in their Country”: The Strange Career of Regina Salomea Pilsztynowa, a Polish Catholic Female Physician in Eighteenth Century Istanbul

“My parents married me at a young age to doctor Jacob Halpir, who took me that very year from the Novogródek Voivodeship in Lithuania to Istanbul, where we moved among fine people, and . . . attained some money.” So begins the memoir of Regina Salomea Pilsztynowa, a Polish physician whose life spans eighteenth-century Europe from the Ottoman Empire to Poland and Russia. Her story, analyzed in this paper, offers us a window on social, professional, and gender interaction between Christians, Jews, and Muslims, as well as a richly woven tapestry of everyday life, in which travel, romance, and fascinating vignettes of popular superstitions form the background to Regina’s ability to turn her apparent disadvantages — the curious novelty of her status as a Christian woman in Istanbul — to her advantage, and to become a sought-after and well-respected medical professional with many rich and powerful clients, including the Sultan Mustafa III (1757–73).

20106

Hilton

Concourse Level

Concourse F

LEO X: NEW PERSPECTIVES ON HIS PONTIFICATE I

Organizers: Eva Krems, *Westfälische Wilhelms-Universität Münster*;
Jens Niebaum, *Westfälische Wilhelms-Universität Münster*

Chair: Jens Niebaum, *Westfälische Wilhelms-Universität Münster*

Lisa Pon, *Southern Methodist University*

Sight, Sound, and Space in the Sistine Chapel: Raphael's Acts of the Apostles
Tapestries for Leo X

The tapestries commissioned by Leo X designed by Raphael and woven in the Brussels workshop of Pieter van Aelst for the Sistine Chapel were remarkable demonstrations of Renaissance papal majesty. Whereas they have long been studied in terms of proposed schemes for their hanging in the Vatican *capella magna*, Leo's well-known passion for music has not yet been brought into play. In his fundamental 1972 study, John Shearman acknowledged, ". . . it is a possibility to be borne in mind that one of the functions of tapestry in the chapel uppermost in Leo's mind was in fact dependent upon his musical sensibility." This paper takes up Shearman's challenge by drawing on recent scholarship on sound and space, on papal musical patronage and repertory, and acoustical experiments (Meadows Museum, 2012) to consider possible effects of the Acts of the Apostles tapestries on the acoustics of the Sistine Chapel.

Rose May, *Independent Scholar*

Pope Leo X and the Spanish National Church in Rome

Throughout his papacy, Leo X was preoccupied with the Ottoman Turks whose violent and expansionist tendencies, he believed, threatened the very existence of Christianity. His anxiety infected the curia, and by 1518, a Turkish attack seemed imminent. In this foreboding atmosphere, a chapel for the Spanish Cardinal, Jaime Serra, was constructed in the Spanish National Church of San Giacomo in the Piazza Navona. The chapel was decorated with scenes from the story of Saint James, the patron saint of Spain and a divine force in their long running conflict against the Muslims on the peninsula. This paper will reexamine the history of the chapel and argue that the decorative program chronicles an often forgotten period in the history of the Spanish in Rome and the papacy of Leo X. Manifested here are Spanish ambitions and the pressing political concerns of both Pope Leo X and the curia.

Bram Kempers, *University of Amsterdam*

Leo X and His Allies: Group Portraits by Raphael

As a patron Leo X systematically had himself portrayed in conjunction with his allies: leading members of the Medici family; clients within the larger Medici faction; ecclesiastics when he created cardinal; and ambassadors, bureaucrats, and foreign rulers. In frescoes and panel paintings Raphael portrayed his relations with, among others, Giulio de Medici, Bernardo Bibbiena, Fernando Ponzetti, Paris de Grassis, and both Ferdinand of Aragon and Francis I. Most of them also appeared in other images, some of them forming a polemical counterpart directed against the pope and his men.

20107
Hilton
Concourse Level
Concourse G

MATERIAL CULTURES OF EARLY MODERN WOMEN'S WRITING I

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

Organizer: Paul Salzman, *La Trobe University*

Chair: Sarah C. E. Ross, *Victoria University of Wellington*

Rosalind L. Smith, *University of Newcastle*

Heterogeneity, Materiality, and the Publication Event: Editing Mary Stuart's Poetry

The digital archive of early modern women's writing, conceived as the first stage of our project on the material cultures of early modern women's writing, offers new opportunities for foregrounding the diverse ways in which women's writing was packaged, promoted, circulated, and read in both its originary and later contexts. This paper examines the representation of material cultures both in the heterogeneous archive as a whole and through the specific example of the poetry of Mary Stuart. Her poetry is circulated in a diverse range of forms, from single leaves of autograph manuscript to widely circulated print texts. Each generates different editing questions, keyed to wider debates in the field of early modern women's writing concerning copia and lack, accessibility and difference, and the definition of publication itself.

Paul Salzman, *La Trobe University*

Henrietta's Version: Mary Wroth's *Love's Victory* in the Nineteenth Century

This paper considers the curious circulation of Mary Wroth's play *Love's Victory* in 1845 and 1853. Wroth's pastoral play exists in two autograph manuscripts. Previous accounts of the play have shifted from a sense of the stability of the Penshurst manuscript to current theories, principally put forward by Marion Wynne-Davies and myself, that the relationship between the unfinished Huntington manuscript and the Penshurst manuscript is at the very least uncertain. To this sense of *Love's Victory* as a text in circulation and "unfixed" during Wroth's lifetime, I add an account of the moment in the nineteenth century when a third manuscript of the play was created by Henrietta Halliwell-Phillipps's transcription of the Huntington manuscript. This paper teases out the implications of this manuscript's filiation, which resists a certain heavy-handed attempt to confine it, and instead wanders like one of Wroth's own characters in *Urania* through a largely unsympathetic Victorian landscape.

Patricia J. Pender, *University of Newcastle*

Making Bradstreet Matter: Abram E. Cutter and the 1867 Works

This paper examines a curious cache of papers housed in the Boston Public Library that document the steps Bradstreet's nineteenth-century publisher Abram E. Cutter took to produce his elaborate scholarly edition of 1867. The BPL Bradstreetiana papers provide a rich untapped resource for understanding the material books that constitute her corpus and the specific cultural contexts in which they were produced. For a writer who occupies such a central position in early American literary history, Anne Bradstreet's role in the history of the book has received surprisingly little attention. Cutter's Bradstreetiana papers illuminate aspects of the literary, textual, technological, and financial rationale behind his deluxe edition and in doing so shed new light on Bradstreet's recovery and reproduction in nineteenth-century America, raising broader questions for the material history of early modern women's writing.

20108
Hilton
Concourse Level
Concourse H

INCISION AND THE IDENTITY OF THE ARTIST

Organizers: Evelyn Lincoln, *Brown University*;
Patricia L. Reilly, *Swarthmore College*

Chair: Evelyn Lincoln, *Brown University*

Andreas Huth, *Freie Universität Berlin*

The Challenge of Incised Plaster: The Art of Sgraffito in the Florentine Quattrocento
Many of the most prominent Florentine families decorated the façades of their palaces and villas with sgraffito decorations, commissioning artists like Maso di Bartolomeo, Bernardo Rossellino, and Andrea del Verrocchio to do so. The prestige of the commissioners, the importance of the buildings and the reputation of the artists illustrate the status that sgraffito art experienced in the middle of the fifteenth century. The façade design in scratched plaster was conceived as an artistic challenge, demanding not only the artist's artistic and technical skills, but also a permanent development of his pictorial modes. On the basis of a reconstruction of the technology, and of the sgraffito frieze of Francesco Sasseti's Villa La Pietra — attributed to Verrocchio — my paper will discuss the practice and role of the sgraffito artist.

Elizabeth Petcu, *Princeton University*

Cut, Carve, Construct: Drafting Wendel Dietterlin's Etched *Architectura*

This paper illuminates late Renaissance modes of transposing between artistic media by examining the key role of incision in the creation of Wendel Dietterlin's 1593–98 *Architectura* treatises. Dietterlin's exceptionally complete set of *Architectura* preparatory drawings shows how the novice printmaker and architectural designer developed a method of scoring, slicing, and reassembling his sheets to plan the carved lines and compositions of his books' 209 etched plates. Simply put, he came to understand etching as a collection of incision-based practices notionally common to other arts. By bringing these rare treatise drafts to light alongside his etchings, my research reveals the ways Dietterlin's approach to developing the plates shaped his *Architectura's* reader-assembled, "sculptural" prints, and their cut-and-paste paradigm for architectural design. These findings ultimately demonstrate how etching — regarded as Renaissance printmakers' favored arena for expressing signature style — also became a means for artists to showcase myriad identities as draftsmen, sculptors, and architects.

Jamie Gabbarelli, *Yale University*

Revealing Lines: Ventura Salimbeni and Preparatory Drawings for Prints

Incision was a crucial means of assimilating and replicating style in the context of Renaissance printmaking. By looking at so-called reproductive prints, this paper explores the nature and effects of collaborative work between artists and printmakers, a relationship vividly materialized in a number of preparatory drawings that were incised for transfer onto copper. Focusing on the activity of the Sieneese painter-etcher Ventura Salimbeni (1569–1613), the paper examines both a drawing Salimbeni provided to the Flemish engraver Pieter de Jode (1570–1634), who studiously translated it into engraving, and a drawing attributed to Giuseppe Cesari, the Cavaliere d'Arpino (1568–1640), which, I claim, was traced by Salimbeni to produce a large etching of Sixtus V. Through the physical act of retracing the artist's hand, printmakers could not only faithfully reproduce a design, but also appropriate the personal manner of their collaborators, thereby blurring the boundaries of individual style and artistic identity.

20109
Hilton
Second Floor
Gibson

EVIDENCE IN MEDICINE, ASTROLOGY, THEOLOGY, AND NATURAL PHILOSOPHY I

Organizer: Monica Calabritto, *CUNY, Hunter College*

Chair: Nancy G. Siraisi, *CUNY, The Graduate Center*

Monica Azzolini, *University of Edinburgh*

Probing Deeper into a Chart: Astrology, Narrative, and the Role of Observation in Early Modern Collections of Genitures

Consilia and *observationes* are two medical genres that emphasized the individual case of the patient. Narrative and *historia* are two prominent aspects of these medical genres. Astrological horoscopes — genitures, but also revolutions, prorogations, and decumbitures — have, similarly, a clear narrative aspect. Indeed, Ptolemy famously argued that astrology was like medicine: conjectural and highly dependent on a number of variables and the specific individual. This paper argues that the increasing importance of observation highlighted by medical historians has a parallel in astrological practice, where practitioners constantly moved from the general to the particular and vice versa. Likewise, the rise in popularity of the geniture collection, I argue, reflects a growing interest in individual cases and their life stories. Through a study of a series of horoscopes focused on specific disabilities and individual illnesses this paper strives to highlight similarities and differences between the methods of the physician and that of the astrologer.

Brian Nance, *Coastal Carolina University*

Evidence of Insanity in the Observations of Pieter Van Foreest

The unsettling behavior reported by the Dutch physician Pieter Van Foreest's melancholic and manic patients presented numerous diagnostic challenges for the physician, not to mention therapeutic ones. A main goal of Van Foreest's *Observationes et curationes medicinales* (1584) was to demonstrate the method by which the "true" Galenic physician practiced, and Van Foreest claimed, in effect, to lay bare his diagnostic procedures for all the world to see. His method depended not simply on the use of the appropriate medical theory and definitions, but on the use of medical narratives and exempla. This practical material was particularly valuable in treating cases in which melancholy or insane patients demonstrated rare symptoms. This paper examines Van Foreest's selection of credible evidence from a wide variety of sources, from the Latin and Greek medical tradition to the classical literary tradition, and from published accounts of contemporary physicians to narratives communicated to him verbally.

Monica Calabritto, *CUNY, Hunter College*

Insanity, Legal Evidence, and Truth in Early Modern Bologna

Based on my archival research and on that of historians of Bologna, seven cases of insanity leading to acts of self-inflicted violence or harm against others reached the criminal and civil courts between 1588 and 1676. In this paper I will utilize these cases of insanity as means for understanding how legal theory and practice gauged evidence on the issue of insanity. I argue that law founded its evaluations on evidence gathered from single cases, which were then set as rules in relation to existing laws. This process is exemplified by the many collections of *consilia* written by men of law since the thirteenth century, whose stories were based on real or hypothetical cases, the result of which were measured against the set of existing laws. Legal thought attempted to find what was behind the evidence; according to law, the action performed by an individual exemplified the individual himself.

20110
Hilton
Second Floor
Clinton

ROUNDTABLE: JEWISH LIFE AND MATERIAL CULTURE IN THE MEDICI GRAND DUCAL ARCHIVE

Sponsor: Medici Archive Project (MAP)

Organizer: Alessio Assonitis, *Medici Archive Project*

Chair: Bernard Cooperman, *University of Maryland, College Park*

Discussants: Marta Caroscio, *Medici Archive Project*;
Thomas V. Cohen, *York University*;
Piergabriele Mancuso, *Medici Archive Project*

The Medici Grand Ducal Archive, housed at the Archivio di Stato in Florence, constitutes an impressive and unexplored reservoir of data for the study of Jewish history. In recognition of the potential scholarly magnitude of this archival material, the Medici Archive Project has recently inaugurated a new research program: the Eugene Grant Research Program on Jewish History and Culture in Early Modern Europe. The research undertaken thus far has shed precious light not only on Florentine and Italian Jews and Jewish culture, but also on previously overlooked individuals and communities all over Southern and Northern Europe as well as the Levant. The goal of this round table is to present these archival findings (with particular reference to material culture, commerce, religion, and migration) and address new research trajectories and scholarship related to this field.

20111
Hilton
Second Floor
Madison

ART, SCIENCE, MEDICINE

Chair: Alisha Rankin, *Tufts University*

Natalie Kaoukji, *University of Cambridge*

Discovering Longevity: Old Parr, Autopsies, and Antiquarianism

This paper examines William Harvey's account of his 1635 autopsy of Thomas Parr, who, it was claimed, had lived to the age of 152 years. Harvey's examination led him to conclude that Parr's body had been in excellent health and the cause of death had not been old age, but the change of air brought about by his discovery by the Earl of Arundel and subsequent transportation to London. I will argue that the framing of Parr as an excavated antiquity is central to understanding Harvey's framing of the problem of longevity. On the one hand, it is framed as a process of discovery that is absolutely destructive — the fatal change of air — and, on the other, it is the condition for preservation and perpetuation.

Lyle Massey, *University of California, Irvine*

Picturing the Hermetical Womb: Gender, Alchemy, and the *Catoptrum Microcosmicum*

Printed, anatomical flap sheets figuratively and literally embody the penetrating gaze of Renaissance and Baroque medicine. With their tactile invitation to peek inside, flap sheets exploit the ludic possibilities of dissection and emphasize the idea that the body harbors secret revelations. Johan Remmelin's elaborate, multifold work, the *Catoptrum microcosmicum*, was one of the most popular anatomical works of the early seventeenth century. Combining alchemical references with Greek and Hebrew inscriptions, the *Catoptrum* exploited a promiscuous seventeenth-century fascination with magic. Associating the womb with alchemical powers, the *Catoptrum* suggests that if not removed from the control of women, these powers will result in corrupted magic. Reflecting the long tradition of secrets of women, and the seventeenth-century anxiety over the secrets of human generation, the *Catoptrum* manifests discordant understandings of medicine, gender, and anatomy in the visual culture of seventeenth-century medicine.

Anne Hudson Jones, *University of Texas Medical Branch*

“Dismembered and United Bodies” in Leonardo da Vinci’s Aesthetics, Art, and Anatomy

In his notebooks, Leonardo da Vinci argues for the superiority of painting over poetry by praising the painter’s ability to represent human figures as “united bodies” while the poet can represent them only as “dismembered bodies.” “The poet” he continues, “in describing . . . any figure can only show it to you consecutively, bit by bit, while the painter will display it all at once.” Yet in hundreds of sketches and anatomical drawings Leonardo focuses on dismembered bodies — faces, skulls, eyes, shoulders, arms, legs, feet, hearts — beautifully drawn and exactly detailed. Why do these images of dismembered body parts so outnumber images of the “united bodies” that Leonardo preferred? This presentation will suggest answers for both his artistic and anatomical studies and then argue that Leonardo’s few whole-body anatomical drawings have special value as representations of the emerging ideas and values of Renaissance humanism in his thought and work.

20112

Hilton

Second Floor

Morgan

MUSIC AND MADNESS

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Linda Phyllis Austern, *Northwestern University*

Alexandra D. Amati-Camperi, *University of San Francisco*

Appucundria napoletana: Gesualdo’s 1611 Madrigals Reexamined

In 1596, after about two years spent at the court of Ferrara, Don Gesualdo returned home via Naples to his castle-fortress in Gesualdo, near Naples, where he busied himself with the last two books of madrigals, published together in 1611. These have since been considered the hallmark of his “eccentric” style, likened to twentieth-century chromaticism and often dismissed as the figments of a psychopath’s sick mind. That Gesualdo was a melancholic man was well known (Bianconi). Also common knowledge is that *malinconia* (or, in Neapolitan, *appucundria*) is a trait of Neapolitan music, sometimes likened to Brazilian *saudade*, both really indefinable. This paper examines the text (musical as well as poetic) of the madrigals of the last two books, composed after the prince’s return home, for signs of his native *appucundria*, and connects some of the instances with the peculiar harmonic and melodic treatment.

Samantha Bassler, *Rider University*

“That suck’d the honey of his music vows”: Music and Madness in Shakespeare’s *Hamlet* and *Othello*

Disability studies in musicology, while relatively new, has emerged as an exciting methodology for scholarly analysis of music. The proposed paper is a study of how madness was understood in early modern England. The healing and soothing properties of music were well known in the early modern period, and often related to character and therefore madness. The Jesuit scientist Athanasius Kircher (1602–80) names notes from a tune that he claims can cure madness, and “mad songs” feature prominently in Shakespeare’s *Hamlet* and *Othello*. In this paper, I build upon previous work on femininity and madness in the early modern period. I integrate femininity and madness with music and disability studies, using case studies of madness in Shakespeare’s *Hamlet* and *Othello*, while touching on similar mad songs in *Richard III*, and *King Lear*. The result will be a fuller understanding of why music is related to madness in early modern culture.

Katherine Bank, *Royal Holloway, University of London*

“Musicke doth witnesse call”: Representing Truth and Self in the English Vocal Music
Scholars have often discussed the observational “eye” that was cultivated throughout the seventeenth century, in the wake of new discovery and the first percolations of

empiricism. But what of the “ear”? This paper intends to bring a different perspective on England’s difficult reconciliation between old truths and new at a critical point surrounding 1600, through an interdisciplinary examination of William Byrd’s consort song setting of Philip Sidney’s *O You that heare this voyce*. Music was an integral part of early modern natural philosophy. Figures like René Descartes placed subjectivity at the epistemological foundation of modern physical science, yet the anomaly of the self was often presented through artistic creation, interconnecting the material world, God, Self, and representations thereof. This case study by Byrd/Sidney is an interesting vignette that places music at the center of the contrastive and morphing perceptions of truth in early seventeenth-century England.

20113

Hilton

Second Floor

Bryant

TRACKING THE FIRST JESUITS

Organizer and Chair: Robert Aleksander Maryks, *Boston College*

Hilmar M. Pabel, *Simon Fraser University*

The Beginnings of Jesuit Patrology

In 1997, Dominique Bertrand observed that the study of early modern Jesuit patristic scholarship had not yet received its due. From his bibliographical research three, roughly contemporary, Jesuits stand out: Andreas Schott (1552–1629), Jacob Gretser (1562–1625), and Fronton Du Duc (1558–1624). Preceding these, however, was one of the earliest recruits to the Society of Jesus: Peter Canisius (1521–97). He intended his anthology of the letters of St. Jerome (1562) to rival the celebrated edition of Erasmus of Rotterdam. Less well known are his editions of Leo the Great and Cyril of Alexandria. Both editions appeared in 1546, three years after Canisius joined the Society. These publications count as the first patristic editions produced by a Jesuit. A preliminary analysis reveals humanist elements in the editorial methods of the young Canisius.

Kathleen M. Comerford, *Georgia Southern University*

The First Tuscan Jesuits

This paper will consider the early generations of Jesuits in Florence, Siena, and Montepulciano. Starting with Paschase Broët and Simão Rodrigues, who were sent by Pope Paul III to reform the Benedictine monastery in Siena, the Jesuits eventually founded colleges in five cities of the Grand Duchy of Tuscany. Although these schools claimed to educate hundreds by the end of the sixteenth century, historians know little about those students (or their teachers). I have created a database with the information I have gleaned from a variety of sources about the education, life, and careers of several dozen Tuscan Jesuits. While this is a small sampling, it allows for some cautious conclusions about the success of the colleges, particularly in comparison to a similar database I have created for seminaries in the same region.

Elizabeth Rhodes, *Boston College*

Pedro’s Saints: Ribadeneyra’s 1599 *Flos sanctorum*

In 1599, the first volume of Pedro de Ribadeneyra’s ground-breaking *Flos sanctorum* was published in Madrid, to be followed by a multitude of subsequent editions. Although it was the fourth major collection of saints’ lives to come off the Spanish presses, it was the most important, and defined the lives of the saints as we know them today. This paper will address one of the many fascinating questions that Pedro’s saints pose to studies of culture, religion, and gender: the way in which the first edition of Ribadeneyra’s collection treat its female characters. The extreme popularity of hagiography in Baroque Europe assured that his models also influenced his ages’ understanding of the meaning and place of women in the world.

Camilla Russell, *University of Newcastle*

A Jesuit between Nations, Faiths, and Languages: Documentary Reflections on Giovanni Battista Eliano (1530–89)

This paper explores a selection of the writings by Giovanni Battista Eliano (1530–89). As the only Jesuit in the early modern period to have been born a Jew, and as a traveler through many lands, from Italy and Germany, to Turkey, Egypt, and Palestine, the figure of Eliano provides an intriguing vantage point from which to view the multifaceted landscapes of Europe and the Near East in the critical second half of the sixteenth century. In this paper, which is part of a collaborative project, a number of Eliano's writings and letters in both Arabic and the European languages will be enlisted to analyze some less-explored features of his role at the crossroads between nations, faiths, and languages. Through these texts, treated as ego-documents, we can understand, not just how Eliano constructed his individual self, but also how he negotiated the complex, often divided, spheres that he traversed.

20114

Hilton

Second Floor

Gramercy West A

DID WOMEN ARTISTS HAVE A REFORMATION?

Organizer and Respondent: Sheila ffolliott, *George Mason University*

Chair: Karen-edis Barzman, *SUNY, Binghamton University*

Cecilia Gamberini, *Universidad Autónoma de Madrid*

Sofonsiba Anguissola and the Religious Image

The paper sheds new light on Sofonisba Anguissola's religious paintings. I begin with her 1556 *Self-Portrait* (Lancut, Muzeum Zamek), where Sofonisba depicted herself in the act of painting. While not in itself unusual, her choice of subject for the work on her easel — a Virgin and Child — allies her with the original iconography of Saint Luke painting the very same theme. That legend arose in the "iconoclastic crisis" occurring between 730 and 843 CE and aimed to legitimize sacred images and prevent their destruction. Therefore, we must reconnect Sofonisba's iconography to the Counter-Reformation period. Her portrait presents a stark contrast to Protestant movements, which aimed to delegitimize the importance of the Virgin, the Immaculate Conception, and the veneration of sacred images. Sofonisba's virtuous image, moreover, reconfirmed the significance of Mary as a role model for Catholic women of the time, exemplified in other devotional images she produced.

Babette Bohn, *Texas Christian University*

Felsina Cattolica: Bolognese Women Painters and the Counter-Reformation

Bologna has long been seen as a center for Counter-Reformation theology, under the direction of Archbishop Gabriele Paleotti; more recently, it has also been recognized as a center for women artists during the sixteenth and seventeenth centuries. But what is the relationship of these two distinctively Bolognese phenomena? This paper will focus on two painters in addressing this question: Lavinia Fontana, who worked for Paleotti and was an early exponent of Counter-Reformation iconography; and Elisabetta Sirani, who benefited from more diversified patronage to produce even greater iconographic originality in her religious pictures. Whereas Fontana's reputation rests largely on her success as a portraitist and commissions from women, Sirani worked primarily as a religious painter and was patronized primarily by men. These changes in specialization and patronage, which reflect the rising status of women artists in Bologna, are linked to new interpretations of saints, relics, and other religious subjects.

Patricia Rocco, *CUNY, The Graduate Center*

Maniera Devota/Mano Donnesca: Women, Virtue, and Visual Imagery in the Papal States, 1575–1675

Bologna had an unprecedented large group of active women artists in the early modern period. Why? One reason may be that the city was a crucial site of Catholic reform in the visual arts during the Counter-Reformation. The city's cardinal,

Gabriele Paleotti, called for a *maniera devota* in sacred painting, and both Lavinia Fontana and Elisabetta Sirani created such paintings for the *conservatori*, important sites of visual imagery in view of the Church's stress on women's virtue. The young girls of the reform houses then copied these pictures in embroidery. Although little studied today, contemporaries saw these precious textiles as the work of devoted hands. This paper focuses on these works, among others, as part of the dialogue between the *maniera devota* and the *mano donnesca*, in which gender both influenced the production of sacred visual culture and was, in turn, affected by it.

20115

ART IN VENICE

Hilton

Second Floor

Gramercy East B

Chair: Diana Gisolfi, *Pratt Institute, Brooklyn and Venice*

Pascale Rihouet, *Rhode Island School of Design*

Dining with Veronese at San Giorgio Maggiore: Art Reception and Ritual Space

Veronese's spectacular *Wedding at Cana* (1563), painted for the back wall of the Benedictines' refectory, is here interpreted from the point of view of its primary viewers. How can we understand the apparent discrepancy between the *sprezzatura* of the depicted guests and the monks' ascetic dining rituals imbued with prescribed silence, humility, and spirituality? The monks' codified practices of hand washing, entering, kneeling, praying, serving, or enduring punishment also included singular measures: in the city famed for its *crystallo*, the reformed Benedictines of San Giorgio rejected the use of glassware. Unpublished evidence concerning the monks' fare, expenses, tableware, and modes of living allows me to conclude that Veronese's *Cana* served as a tool for their conscious self-fashioning and distancing from the elite, secular world from the moment it was installed to its removal in 1797. This study will shed new light on the meaning of religious art for its original patrons.

Joseph Richard Hammond, *CASVA, National Gallery of Art*

Donor Portraiture, Embedded Portraiture: Its Long History and Prevalence in Renaissance Venice

We are told that a culture of *mediocritas* prevented Venetian patricians from displaying family or personal grandeur too publicly. Donor portraiture in altarpieces and free-standing sculpted portraits were rare in Renaissance Venice, but portraiture in other formats was widespread. By examining the constraints on representation we can establish a better understanding of what was and was not permitted. This paper examines the history, categorization and function of donor portraiture, establishes the earliest Venetian embedded portraiture (eleventh century), and its development through the Renaissance. It considers accessibility, scale, role, medium, and function as essential components in the permissible use of donors' likenesses. Donor portraiture was surprisingly common, one might even say ubiquitous, but only in certain circumstances. The rules that governed when portraiture was acceptable are thus revealed as fluid. Indeed, the often stated remark that donor portraiture was rare applies only to the most conspicuous occasions.

20116
Hilton
Second Floor
Murray Hill West A

LAYOUT AND MARKETING
STRATEGIES IN EUROPEAN BOOK
PRODUCTION, CA. 1460–1700

Sponsors: History of the Book, RSA Discipline Group; Bibliographical Society of America

Organizer: Andrew Pettegree, *University of St. Andrews*

Chair: Nina Musinsky, *Musinsky Rare Books*

John T. McQuillen, *Morgan Library & Museum*

Form and Function: Understanding Early Printed Books through Layout and Imposition

This paper will examine the layout and imposition of early printed books and the relationship of a book's layout to a printer's intention of attracting an audience. Specifically, I will focus on two forms of the early printed book: blockbooks printed in the Netherlands and Central Germany (Augsburg?) in the 1460s and 1470s, and incunabula from Strassburg and Augsburg in this same period. More than merely "copying" manuscript traditions, early printers made layout and imposition decisions specific to the technology of print, and these decisions had ramifications for the marketability and sale of their products. Blockbooks — texts and images printed from carved wooden blocks — were not always intended as "books." Some early examples of the genre were printed in facing bifolia, which allowed the leaves to be displayed flat on a wall or other surface, while later editions were printed in the more standard nested bifolia.

Goran Proot, *Folger Shakespeare Library*

Mending the Broken Word: The Rise and Fall of Typographic Discontinuities on Title Pages of Flanders Imprints, 1501–1700

From the beginning of the sixteenth century, more and more printers in Flanders began to combine fonts of different sizes and styles. In addition to black letter, workshops acquired roman type, italics, and other typefaces. Different typefaces were combined to lay out title pages and the text proper of hand-press books. This opened a wide number of new possibilities and generated countless combinations for the layout of the (title) page. This paper focuses on a particular phenomenon that can be described as "typographic discontinuity." Typographic discontinuities may be caused by the combination of different font sizes, different type families (black letter, roman, italic, etc.), or different colors (black and red) within a single word or a single phrase. This phenomenon will be considered against the background of ever-evolving design practices in Flanders from the beginning of the sixteenth century until the end of the seventeenth century.

Diane Booton, *Independent Scholar*

Typographical Design in Jean Meschinot's Early Modern Best Seller, *Les Lunettes des Princes*

Jean Meschinot's *Les Lunettes des Princes* has been called a best seller of its century, an early "edition phenomenon" that exemplifies a history of printing from the late fifteenth century to the first half of the sixteenth century in France. What can the materiality of the physical object and the design decisions made by printers tell us about book production and commercial constraints in early modern France? This paper examines changes in the typographical design of *Les Lunettes des Princes* with a view toward exploring innovation and trends as printers sought to differentiate their editions of this popular work. How do the editions differ in text, typography, design layout, and illustration? Did subsequent editions by the same publisher or printer differ, and if so, how? Is there information that sheds light on the way publishers, printers, and booksellers negotiated over technical considerations, manufacture, financial decisions, and marketing efforts?

20117

Hilton

Second Floor

Murray Hill East B

ARCHIVES, POLITICS, AND THE FILTERS OF INFORMATION IN EARLY MODERN EUROPE: A COMPARATIVE PERSPECTIVE

Organizer, Chair, and Respondent: Barbara Naddeo, *CUNY, The City College of New York*

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

Archival Regimes: Documents, Politics, and Power in Early Modern Italy

We tend to be preoccupied by documentary loss, but what is really striking is the sheer amount of paperwork preserved over the centuries. Medieval Italian states pioneered the institutionalization of large-scale documentary preservation, resulting in famously extraordinary, and diverse, archival patrimonies. Between the fifteenth and sixteenth centuries, many governments enacted crucial changes in the organization of chancery practices and invested renewed energies in the storage of astonishing amounts of records. This paper presents some preliminary results of a four-year project funded by the European Research Council and focusing on case studies ranging from Venice and Florence to Naples and Palermo. It assesses how similarities and differences in changing archival strategies reflected local politics, as archives lent both pragmatic and symbolic power to different regimes. But archives interacted with policy making in unexpected ways as they became themselves the object of contrasting claims by different political actors as well as outsiders.

Arndt Brendecke, *Ludwig-Maximilians-Universität München*

The Remains of the Archive: Historicizing the Archival Practices of the Spanish Empire

More than any other premodern European nation, the Spanish Empire of the sixteenth century based its colonial rule on the collection of paper and the administration of archives. It famously developed a number of techniques to gather and process information systematically, as well as to handle, use, and store the backflow of information. A closer look at this system, however, reveals a number of fundamental inconsistencies between theory and practice. My contribution concentrates on disappearing papers and dysfunctional archival practices at the center of the Spanish Empire and on its fringes. It argues that these practices should not be mistaken simply for inefficient rule. Archives and archival practices should be considered, instead, as part of the colonial interest in controlling and silencing voices. One of the first inquisitorial and then colonial modes of “using” archives thus consisted in confining the circulation of documents to the point of oblivion.

Markus Friedrich, *University of Frankfurt*

Feudal Society and French Archival Culture

This paper will present first results of an ongoing research project on the archives of the rural French nobility of the seventeenth century. In particular, it will focus on a group of hitherto largely neglected archival specialists, the so-called *feudistes*. The *feudistes* were key figures in intensifying and improving French (noble) archives in the countryside. They were equally important as published authors and erudites. Thus, they can serve as particularly striking cases by which to investigate the intimate connection between early modern archival practices, French feudal society, and erudite aspirations at the dawn of the age of Enlightenment in France.

20118
Hilton
Second Floor
Nassau West A

ART, ARCHITECTURE, AND THE
ARTIST IN RENAISSANCE VENICE I:
MAPPING THE WORKSHOP AND
ARTISTIC LEGACY

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Daniel Maze, *University of California, Irvine*;
Susan Nalezty, *University of Maryland, College Park*;
Susannah Rutherglen, *Independent Scholar*

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

Elizabeth Carroll Consavari, *San Jose State University*

The Artist's Workshop Tradition in Venice: The Case of Dario Varotari as Painter-Architect-Mediator in Late Sixteenth-Century Murano

The artist Dario Varotari (1539–96) assisted and modeled himself after the preeminent painter of Venetian *terraferma* villas, Paolo Veronese, who became the leading master in Venice after Titian's death. Indeed, Veronese's emergence as a proactive "crossover" painter-architect might have influenced the younger Dario's approach to his own career. This paper will explore Varotari's unusual flexibility in working as both painter and architect in a period when Venice's conservative guilds had historically prohibited this kind of mixing of professions. New evidence discovered in an agreement of 1592 written by Varotari suggests that he was enlisted by patron Alvise Mocenigo to function not only as a mediator but also as an architect during a structural intervention for Abate Zuliani at his residence in Murano. In light of Varotari's letter, the attribution of the nearby Casinò Mocenigo merits revisiting.

Kristin Lanzoni, *Duke University*

Mapping an Artistic Identity: Alessandro Vittoria's Funerary Monument

As a visual last will and testament, Alessandro Vittoria's self-fashioned funerary monument celebrates the extraordinary status and fame that his talents as a sculptor-architect had earned him. But more importantly, it maps a reading of his artistic accomplishments both within the privileged space of San Zaccaria as well as the larger context of Venice. For the monument Vittoria framed his own portrait bust with personifications of *Pictura* to the left, *Architectura* to the right, and *Sculptura* at the top. In a literal sense, the bust and personifications serve as tangible reminders of his distinction as a portraitist and a shaper of the ideal animated figure along with his mastery of *disegno*. But more significantly, the intentional placement of figures and forms offered visual instruction for how to understand Vittoria's other monuments scattered throughout Venice, most of which capitalized on their unique siting to make meaningful connections across spaces.

20119
Hilton
Second Floor
Nassau East B

CULTURES OF THINGS IN EARLY
MODERN ANTWERP I: UNIVERSES
OF VALUES

Organizer and Chair: Christine Göttler, *Universität Bern*

Joanna Woodall, *Courtauld Institute of Art*

Let the Balance Be Just and the Weights Equal? Looking again at Quentin Matsys's *Moneychanger and His Wife*

Quentin Matsys painted *The Moneychanger and His Wife* just as the city of Antwerp overtook Bruges as the commercial and financial capital of Northwestern Europe. The picture has routinely been associated with bankers, tax collectors, and moneychangers by Matsys and later Marinus van Reyerswaele that repeat its basic format and satirize the sin of avarice. This paper positions the work at the date inscribed upon it, 1514, setting it apart from recognizable categories that later fed the art market, and emphasizing its potential as a unique utterance

rather than a fungible commodity. By considering the spatiality and temporality of *The Moneychanger* in relation to Erasmian humanism, the paper proposes that the picture created a moral universe in which the true worth of money could be pondered — weighed up as it were — in relation to other forms of value.

Teresa Esposito, *University of Ghent*

Collecting Magical Gems in Seventeenth-Century Antwerp: The Case of Peter Paul Rubens

The many acquisitions made by Peter Paul Rubens over the years prove that the painter was not just a connoisseur, but also an avid collector of art and antiquities. Rubens's collection of gems included some magical amulets known as abraxas stones, as we learn from his correspondence with the French humanist Nicolas Fabri de Peiresc. My paper explores the collecting interests in this kind of gems shared by many members of the intellectual and commercial elites in seventeenth-century Europe. I argue that these interests emerged, in part, from the obscurity and complexity of the abraxas gems and their peculiar graven images that made them challenging objects for connoisseurial practices. The seventeenth-century preoccupation with these amulets also testified to an interest in the pagan background of early Christianity — that religion of the ancient world, which was strongly tinged with magic and Oriental influences.

Jennifer Rabe, *Universität Bern*

Measure for Measure: The Depiction of Instruments in the “Madagascar Portrait”

Thomas Howard, 14th Earl of Arundel, was dubbed the “collector Earl” for his love of paintings and antiquities. While the art works have been investigated, his and his wife's shared interest in mathematical instruments has been less studied. In my paper I further explore this interest taking the *Madagascar Portrait* by Antwerp artist Anthony van Dyck as the main example. It shows Thomas Howard pointing at a terrestrial globe and his wife, Alethea, holding a universal equinoctial ring dial. Both were newly refined technologies for measuring and minutely describing the world, thus competing with the artist's trained eye. My paper seeks to explore the functional, allegorical, and self-referential level of the display of measuring devices. Examining the specific network of artists and instrument makers surrounding the couple I argue for a reading of the portrait as not only a promotion of the couple's skills, but also a self-critical assessment of painting.

20120
Hilton
Second Floor
Regent

HARMONIES AND DISHARMONIES IN LEONARDO'S APPROACHES TO THE BODY I: ANATOMIES

Organizers: Julia A. DeLancey, *Truman State University*;
John Garton, *Clark University*

Chair: John Garton, *Clark University*

Respondent: Francesca Fiorani, *University of Virginia*

Julia A. DeLancey, *Truman State University*

On Bended Knee: Leonardo da Vinci and the Anatomy of Devotion

Leonardo da Vinci famously looked to the body as a site for ideals and sports of nature, *musica humana*, creative invention, and for expression of — among many other things — spiritual devotion. In at least three of his Windsor anatomical studies, Leonardo da Vinci explored the mechanics and anatomy of kneeling. In particular, some of the drawings and related text explore the way physical structures allow for particular types of movement. This paper seeks to place Leonardo's anatomical studies of kneeling within the context of his own paintings, and of patronage and religious practice. That many of his early works may have been associated with ecclesiastical or monastic patrons and include kneeling figures suggest that an awareness of monastic beliefs about kneeling as a prayer gesture may have played a role in content and viewer response.

Catherine H. Lusheck, *University of San Francisco*

Leonardo's Botanical Anatomies: Nature's Perfection and the Cycle of Life

This paper addresses Leonardo's graphic approach to the physiognomy of botanical liveliness and natural regeneration, especially around the time of his studies for *The Battle of the Anghiari* and *Leda and the Swan*, ca. 1500–10. Using Leonardo's *Study of Brambles* (RL12419) as a point of departure, this paper explores how Leonardo's botanical "parts" ("elementi") reflect rhetorical concerns related to natural fecundity, its processes and threats. Through close, formal readings of idealizing natural "limbs" and their graphic antitheses, this paper suggests how Leonardo's botanical and related studies reflect broader concerns with natural history and functions, even as they reveal the complexity of his empirical, rhetorical, artistic, and theoretical preoccupations. Ultimately, Leonardo constructed "telling," rhetorically motivated botanical anatomies that slyly appear as if they are drawn from nature itself. For the draftsman, these graphic microcosms arguably acted as graphic proofs of both the perfection and inevitable mutability of nature writ large.

Michael Eisenberg, *CUNY, The Graduate Center*

Musica humana: Harmonies of Musical Embodiment

Albeit neglected, Leonardo da Vinci's graphic interrogation of the body subtly implicates music and its quadrivial prism reveals a semiotics of musical embodiment. Leonardo's somatic exploration of form, symmetries, and biomechanics refers music in *disegni* ranging from the embryo drawings to the Vitruvian man. This paper probes these musico-theoretical resonances considering Leonardo's annotations on music, some glossing the same folios bearing these images of the body. While Leonardo eschews metaphysical speculation in favor of a more empirical epistemology, such concordance suggests Leonardo's self-positioning within the schematic orthodoxies of *musica humana*. If music is a weaker sister to art, her embodiment of the cosmos and inspiration of corporeal motion frames Leonardo's project of body neatly within this Neoplatonist lens. Leonardo envisioned music as a negotiation between acoustics, philosophy, and the materiality of tangible performance practice. This study articulates this vision as embedded in Leonardo's sketches of the body.

20121

Hilton

Second Floor

Sutton South

EARLY MODERN GARDENS: TAMED NATURE AS THE MIRROR OF POWER I

Organizer: Laurent Odde, *Kutztown University of Pennsylvania*

Chair: Sigrid Ruby, *Justus-Liebig-Universität Giessen*

Katherine Coty, *University of Washington*

A Mirror in Stone: The Sacro Bosco and the Boschi of Bomarzo

Easily the most enigmatic landscape architectural project of the Italian Renaissance, the Sacro Bosco of Bomarzo, with its bizarre stone beasts and surreal tableaux, has often been discussed in terms of either its relation to period literature or the life of its patron, Vicino Orsini. Little scholarly attention, however, has been granted the garden's connections to the unusual Etruscan ruins and monuments of the forests surrounding Bomarzo. When viewed in conjunction, the garden appears to be engaging in a certain imaginative dialogue with its surroundings, projecting a distinct sense of place and localized identity as tied to the antiquities, topography, and history of Alto Lazio.

Nadja Horsch, *Universität Leipzig, Institut für Kunstgeschichte*

Rus in Urbe: The Garden of Villa Montalto in Rome

The subject of my paper will be the unusual conception of the garden of Sixtus V's villa that can be related to its patron's personality and representation. One question aims at the use of axes and views. A topos of Roman gardening, the panoramic view of the city, is staged here by incorporating the *altissimus Romae locus* as the focus of the principal axis. Alluding to the name of his owner, this *montalto* offers a view that clearly alludes to the dominion of the city. Another striking feature is the inclusion

of large parts of farmland that were rented to farmers, approaching the garden to the concept of the “ornamental farm.” The unmediated presence of agriculture can be connected with the rural origins of Sixtus, but also shows a remarkable sensibility to the aesthetics and meaning of territory: The Roman *campagna* with its characteristic features becomes part of the garden.

Lianming Wang, *Heidelberg University*

Sacred Space, Ritual, and Royal Identity: Jean-Denis Attiret and the First French Garden in Early Modern Beijing

This paper aims to recontextualize the first European garden in China, built by Jean-Denis Attiret (1702–68), a well-known French Jesuit painter who served at the Qing court. It was located within the Jesuit North Church (l'église du Saint Sauveur) in Beijing. By examining various visual materials, I will, first of all, raise questions of how the garden was structured, and how Chinese aesthetics were integrated into the construction of the garden. Furthermore, through access to written records additional information will determine how concrete ideas and pattern designs were obtained and where they came from. Based on these discussions, I will demonstrate the ways in which the La Flèche model was transferred into an eighteenth-century Jesuit church in Beijing; and finally, I will analyze the ways this garden functioned as a site to practice French royal power and identity.

20122

Hilton

Second Floor

Sutton Center

**THE RENAISSANCE NARRATIVE
RELIEF: GIBERTI TO
GIAMBOLOGNA I**

Organizers: Shannon N. Pritchard, *University of Southern Indiana*;

Shelley E. Zuraw, *University of Georgia*

Chair: Shelley E. Zuraw, *University of Georgia*

Martha L. Dunkelman, *Canisius College*

Donatello's Reliefs as Pre-Paragone

Donatello's reliefs have always been admired for their painterly qualities, including his *schiacciato* technique, his ground breaking experiments with perspective, and his compositions that correspond to Alberti's instructions to painters. This paper will propose that Donatello was making a deliberate attempt to raise the status of sculpture by showing its pictorial qualities. His work predates any written expression of the *paragone* between painting and sculpture, but the preeminence of painting in early fifteenth-century art theory, such as Alberti and Bartolommeo Fazio, and also in the ongoing discussion comparing art and poetry, indicates that sculpture was still battling for respectability. Donatello's pictorial reliefs, to which many painters responded, built a bridge between the two arts and set the stage for the *paragone* discussions of later generations.

Marie Tanner, *Independent Scholar*

Donatello and Lucretius

Leonardo's characterization of relief sculpture as a successful medium mixing painting and sculpture was surely inspired by developments in Quattrocento sculpture. Donatello's relief of *St. George and the Dragon* (ca. 1420) is the quintessential early example of the sculptural application of both linear and atmospheric perspective, components that would characterize perspectival illusion in painting from the Renaissance to modern times. This paper argues that Donatello's invention was inspired not by classical sculpture but by the newly recovered classical text of Lucretius's *De Rerum Natura* (1417), and that his visualizations of the written word provides a stunning example of his close connections with early Florentine humanists. While Brunelleschi's mirror experiment established pragmatic calculations for the principles of linear perspective at a similar date, this new reading of Donatello's interpretation of an ancient source questions Brunelleschi's invention of the theoretical principle of linear perspective, to which Donatello may also lay claim.

Henrike Lange, *Yale University*

Donatello's *Rilievo*: The Other End of Renaissance Perspective and Its Consequences for Visual Narrative

Studies in visual narrative have often focused on the rendering of events in text illustrations and in *historia* as a projected image on a two-dimensional surface. Free-standing sculpture, conversely, appears charged with presence effects. In between stands the narrative relief, potentially assuming the qualities of both categories. The constant tension between distance effects of the projected image and presence effects of free-standing sculpture has been explored by Donatello, transforming relief grounds and figures into coherent, self-sustained surfaces. Perspective and relief will be presented as two complementary poles between which narrative content is related. With Alberti's example of a successful *historia* in sculptural relief, I will investigate Donatello's multiform relief depths in their diverse contexts as projections into and out of their surfaces. It will become apparent that a new theory of narrative relief is needed to define these intensified relations between figure, ground, surface, scene, and spectator

Claudia Lehmann, *Universität Bern*

Donatello's Paduan Reliefs (1446–50)

The Paduan reliefs of the Santo's altar stylistically differ significantly from any other relief production and composition Donatello has undertaken. After his return to Florence in the 1450s, the Paduan work did not have an impact on his relief production. Visualizing the story of Saint Anthony of Padua, the Santo reliefs are characterized by scenes showing a sophisticated architectural landscape in their background combined with an exuberant crowd of figures in the foreground. On both sides of the foreground the figures stream together, focusing our view to one point of interest, the central topic of the relief's narrative. In their composition, Donatello's reliefs are aligned to contemporary Paduan frescoes such as painted by Jacopo Avanzato or Altichiero. I assume that Donatello refers to them as stylistic models, which can be defined within contemporary achievements of perspective sciences taught at the Paduan University.

20123

Hilton

Second Floor

Sutton North

THE SCULPTED ALTARPIECE IN THE ITALIAN RENAISSANCE I

Organizer: Lorenzo Buonanno, *Columbia University*

Chair: Debra Pincus, *National Gallery of Art*

Daniele Rivoletti, *Scuola Normale Superiore di Pisa*

Composite Altarpieces and the Cult of Saints in Renaissance Tuscany

During the fifteenth century, altarpieces in the principal centers of Tuscany normally consisted of panel paintings. There are, however, exceptions to this tradition. This paper focuses on those "composite" altarpieces that spread throughout Tuscany beginning in the fifteenth century; in these works a main sculpted image filled the central section, and was completed by painted panels. How and why did this typology proliferate? Interestingly, composite altarpieces seem to have been specifically used to encourage devotion more to saints than to the Virgin or to Christ. In centers such as Siena the role played by the religious orders in circulating this typology is on display: these orders, it appears, utilized composite altarpieces to support the promotion of their own saints. The topic raises questions of efficacy: in an area more accustomed to painted altarpieces, what was the public's response to the choice of a three-dimensional image for promoting the cult of saints?

Sarah Blake McHam, *Rutgers University*

The High Altar at the Santo and the Immaculate Conception

This paper argues for an important, neglected interpretation of Donatello's High Altar: the Virgin represents Mary in her immaculate state. The Immaculate Conception, a theory that in the 1440s was formulated in devotional writings by four major figures at the Santo, including Francesco della Rovere, the future Sixtus

IV, is most obviously visualized in the Virgin's projecting the Child before her womb, the organ apostrophized repeatedly in della Rovere's public sermon of 1448. Also germane are the depictions of Adam and Eve on the back of her throne, figures that the apologists for the Immaculate Conception considered the only other persons besides Christ and the Virgin to have been born free of original sin. The paper will further demonstrate that the later additions to the High Altar area, the Old Testament reliefs by Bellano and Riccio, articulate further Immaculate Conception themes meant to reinforce those of the High Altar.

Massimo Bartoletti, *Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici della Liguria*

Massimiliano Caldera, *Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici del Piemonte*

Sculpted Polyptychs in Renaissance Savona

In the last half of the fifteenth century, invigorated by the Della Rovere family's patronage, the port city of Savona flourished as a crossroads for new artistic currents from both Italy and abroad. Artists from Liguria, Piedmont, Lombardy, and Northern Europe all found employment in the city. This paper examines the interaction between the mediums of sculpture (marble, wood, and terracotta) and painting on display in a number of altarpieces destined for Savonese churches during this period. The creation of altarpieces provided a venue for dialogue between artists and across mediums: works such as the high altarpiece of Savona cathedral juxtaposed painting by Vincenzo Foppa with wooden figures executed by Lombard and Northern European carvers, while the wooden passages from polyptychs by Giovanni Mazzone show clear connections with Francesco Filiberti's terracotta altarpieces. The presence of numerous stone altarpieces in Savona further complicates our understanding of this intermedial exchange.

Lorenzo Buonanno, *Columbia University*

Sculpted Altarpieces and the Beholder in Early Renaissance Venice

The three dimensionality of sculpture was associated, on the one hand, with idolatry and the pagan; on the other hand, it could carry with it a host of positive connotations. My study centers on early Renaissance Venice, a prolific center of sculpted altarpiece production in Italy, and investigates what implications there may have been when viewing a sculpted as opposed to a painted altarpiece. Contemporary literature produced in Venice, ranging from devotional texts to the *Hypnerotomachia Poliphili*, provides a means to access the psychological and intellectual predispositions that conditioned the viewing and contemplation of these altarpieces. I focus on passages that refer to the role of the senses in perception, meditation, and memory. I concentrate particularly on the appeal to the spiritual through the sense of touch, seeking to reconstruct the "haptische Religiosität" — to borrow Dinzelsbacher's term — that surrounded this genre of image.

20124
Hilton
Second Floor
Beekman

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES III: BIG DATA

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;
Diane Katherine Jakacki, *Bucknell University*;
Michael Ullyot, *University of Calgary*

Chair: Michael Ullyot, *University of Calgary*

Heather Froehlich, *University of Strathclyde*

Introducing Genderscope: A Tool for Analyzing Representations of Gender in the Early Modern Period

Genderscope is a text analysis tool designed to address the representation of gender in early modern London plays. By applying a universal metric of gender using

the Shakespeare corpus as a model for the rest of early modern drama, I aim to contribute to the discussion of representations of gender while addressing larger quantities of texts, illustrating how a tool can be applied to a large corpus to identify ways that gender can be qualified and quantified. I will discuss how I arrived at my categories for Genderscope: patterns of (in)formality become the basis for my mode of categorization, allowing the user to identify a cross-section between (in)formality and gender distinctions in any given corpus. I suggest ways that Genderscope can help identify specific authors and plays that have been largely ignored by more canonical studies of gender in early modern drama.

Anupam Basu, *Washington University in St. Louis*

Modeling Literary Reading: A Machine-Learning Approach

As the emergence of digital techniques promise new insights, they also pose new technical and conceptual challenges. Every research project brings unique perspectives and questions to texts, a kind of polyvalence that is impossible to duplicate with approaches that force users to rely mainly on word frequencies as the basic unit of analysis. But the birth of the “user” need not mean the death of the reader. Emerging statistical and computational techniques leave scope for stochastic models of complex phenomena that can accommodate and adapt to the shifting demands of literary reading. I will describe a standardized protocol that extracts complex subsets of thematically related language domains from large corpora. This will allow scholars to define exactly what aspects of a text — certain themes, certain images, linguistic features, etc. — they are interested in, and then extract numerical vectors based on these features for further visualization and analysis.

Nickoal Eichmann, *Indiana University*

Topic Modeling Early Modern Murder Trials of the Old Bailey Sessions Papers

This presentation compares the traditional methodologies of close reading for historical analysis of texts to topic modeling for distant readings. In particular, this presentation will discuss findings from studying a text corpus of over a thousand early modern English murder trials from the Old Bailey Sessions Papers and the topics rendered using MALLEET (MACHINE Learning for Language Toolkit), including a case study on clustered terms related to infanticide.

20125

Hilton

Second Floor

Rhineland North

ITALIAN HUMANISM IN GLOBAL CONTEXT

Sponsor: Humanism, RSA Discipline Group

Organizers: Brian Jeffrey Maxson, *East Tennessee State University*;

Margaret Meserve, *University of Notre Dame*

Chair: Christopher Celenza, *Johns Hopkins University*

Arthur M. Field, *Indiana University*

Poggio and Bruni

Although the leading early humanists Leonardo Bruni and Poggio were supposed to be close correspondents, tensions between them appeared early, and they were sharpened after Bruni attacked Poggio's fellow book-collector Niccolò Niccoli. This paper will explore Poggio's growing coolness toward Bruni, with a discussion of the politics of their estrangement. I will conclude by arguing that Poggio kept his distance even in his “funeral oration” on Bruni.

Oren J. Margolis, *Somerville College, University of Oxford and Ludwig Boltzmann Institute for Neo-Latin Studies*

An Unknown Poem on Charlemagne by Antonio Cornazzano, and the 1461–62 Embassy to Louis XI of France

Antonio Cornazzano was a humanist at the court of Francesco Sforza when, in 1461, he went to France in the company of the Milanese ambassadors to offer congratulations with other Italian delegations on the accession of King Louis XI to the throne. Yet

little record of his activity there was known to survive, in contrast to that of another humanist, Donato Acciaiuoli, who accompanied the Florentine embassy and presented Louis an illuminated manuscript containing a *Life of Charlemagne* he had written. The recent discovery of a Latin poem on Charlemagne by Cornazzano in the presentation copy for the king changes our view of events. With Cornazzano's *oratio*, presented here for the first time, another chapter in Quattrocento cultural politics emerges from the shadows: a literary quarrel for the legacy of the French icon mirrored by the concurrent diplomatic struggles of the Italian powers and factions for an alliance with France.

Stuart M. McManus, *Harvard University*

From Florence to the Philippines: Toward a Global History of Renaissance Humanism

In 1588 the Japanese novice Hara Martinho stood before the altar in the newly built chapel in the College of São Paulo in Goa, India, and delivered a long Latin oration in front of his fellow Japanese, Indian, and European students. In it, he praised his mentor Alessandro Valignano as "a new and even greater Alexander," using his training in humanist rhetoric to craft flowing Latin periods that abounded with rhetorical figures and classical references. Renaissance humanism had gone global. In this paper, I will chart the tradition of humanist Latin oratory, which first appeared in Florence and other Renaissance city-states around 1400, in Portuguese and Spanish Asia. By close analysis of the surviving Latin orations from Asia, I aim to show how the humanist project changed when transplanted into the world of European colonialism on the other side of the globe.

20126

Hilton

Second Floor

Rhineland Center

ROUNDTABLE: EARLY MODERN VENETIAN STUDIES IN THE TWENTY-FIRST CENTURY

Organizer: Eric R. Dursteler, *Brigham Young University*

Chair: Edward Muir, *Northwestern University*

Discussants: Anna Bellavitis, *Université de Rouen*;

Linda L. Carroll, *Tulane University*;

David D'Andrea, *Oklahoma State University*;

Margaret L. King, *CUNY, The Graduate Center and Brooklyn College*;

Luciano Pezzolo, *Università Ca' Foscari di Venezia*;

Benjamin C. I. Ravid, *Brandeis University*;

Margaret F. Rosenthal, *University of Southern California*

For much of the twentieth century Venice occupied a secondary position to Florence in the study of early modern Italy, at least in English-language scholarship. Over the past several decades, however, Venetian studies have flourished. Where previous generations of scholars focused heavily on deconstructing the myth of Venice, recent scholarship has proven much more multifaceted. Religion, art and architecture, gender, political culture, social relations, ritual, music, literature, environment, all have been treated with great sophistication, and the growing interest in transcultural studies is attracting a new generation of scholars to the city's culturally diverse Mediterranean empire. In conjunction with the publication by Brill of a major new collected volume on early modern Venice, this panel will bring together an international, interdisciplinary group of top scholars working in Venetian studies today to examine the current state of the field and to look forward to future directions of research.

20127
Hilton
Fourth Floor
Holland

MAKING IBERIAN HISTORY I: HISTORIANS AND HUMANISTS AT THE SPANISH HABSBERG COURTS

Sponsor: History, RSA Discipline Group

Organizer and Chair: Katrina B. Olds, *University of San Francisco*

Respondent: Richard L. Kagan, *Johns Hopkins University*

Katherine Elliot van Liere, *Calvin College*

Images of Spanish Kings and Kingship in the Habsburg Royal Chroniclers

Early modern Spanish monarchs employed *cronistas reales* to document Spain's recent history and its ancient and medieval antecedents. Official history had unmistakable propaganda value, but it served more than propagandistic ends. The Habsburgs' official chroniclers neither promoted the doctrine of the divine right of kings nor presented a uniformly admiring picture of the Habsburgs' predecessors. Drawing on both medieval and humanist historiographical models, they drew cautionary lessons from Spain's earlier rulers, suggesting conceptions of monarchy that were antiabsolutist, and grounded in popular election and in respect for ecclesiastical privilege. They perpetuated the medieval notion that good monarchs were distinguished from bad ones by their personal piety and their solicitude for the Church and the saints. This paper will examine the treatment of rulers and monarchs by the first Habsburg royal chroniclers to give extensive treatment to ancient history, Florián de Ocampo (1499?–1555) and Ambrosio de Morales (1513–91).

Guy Lazure, *University of Windsor*

Paths of Glory: Nominations and Dedications of Sevillian Men of Letters at the Courts of Philip III and IV

At the turn of the seventeenth century, a new generation of humanists and literati came of age in Seville. This group, composed of poets, painters, and playwrights, as well as aristocrats, ecclesiastics, and state officials, focused its ambitions toward achieving social and literary recognition at court. This paper examines how these men gravitated toward the figures of the king's favorites through a series of key institutional nominations and strategic book dedications in the 1610s and 1620s. This in turn allowed them to reach the highest spheres of the Hispanic monarchy by becoming the Count-Duke of Olivares' unofficial team of apologists and propagandists, establishing their reputation along the way as both cultural and intellectual authorities within the Spanish republic of letters. But contrary to what has been claimed so far, those ambitious Sevillian circles had already begun to position themselves and orchestrate their rise to power under the Duke of Lerma.

Fabien Montcher, *Clark Library, University of California, Los Angeles*

Connecting the Global Experiences of the Hispanic Monarchy: The Case of Vicente Nogueira, Historiographical Intermediary (1586–1654)

This paper focuses on the cultural intermediaries who facilitated the exchange of historical and political knowledge between the Hispanic monarchy and the Republic of Letters during the waning of the Renaissance. Focusing on the life of the Portuguese Vicente Nogueira and his relationship with the courts of Philip III and Philip IV in Madrid, Louis XIII in Paris, and Pope Urban VIII in Rome, this paper sheds light on how royal historiographical *dispositifs* were connected across Europe. These *dispositifs* were first intended to control historical production, but the circulation of historical experiences via intermediaries like Nogueira ultimately shaped political criticism across Europe and beyond. By analyzing how Nogueira's correspondence connected Spanish late humanism with French erudite libertinism, this paper demonstrates how official historiographers, their practices, and the uses of their historical discourses fostered intellectual interactions on the global scale of the Hispanic monarchy.

20128
Hilton
Fourth Floor
Harlem

POLITICS, REFORM, AND BUILDING IN ITALY

Chair: Beverly A. Dougherty, *Independent Scholar*

Joel Luthor Penning, *Northwestern University*

Building and Resisting City Walls in the Italian Renaissance

City walls were the defining feature of medieval and early modern cities, and nowhere more so than Italy, where they were a sign of civic pride. They possessed a powerful symbolic valence but carried significant economic and social costs. Conflict over the construction and renovation of walls involved issues of urban planning, eminent domain, and the development of state bureaucracies, as well as the political concerns that troubled thinkers like Machiavelli. Urban fortifications had different forms, functions, and meanings in different cities, especially when princely citadels are included. The study of city walls raises questions of civic management, urban life, and the military culture of cities.

Fabrizio D'Avenia, *University of Palermo*

Politics and Reforms: The Sicilian Bishops in the Age of the Council of Trent

The paper will focus on bishops of Sicilian dioceses during the Tridentine age and analyze two apparently conflicting aspects: the political mechanisms of their appointments and their pastoral reform activity. All the Sicilian bishoprics were subject to Spanish ecclesiastical patronage and regulated by an alternation between a Sicilian and a foreigner, often a Spanish prelate or a Roman cardinal. However, "political appointments as such did not necessarily imply unwillingness to reform" (Po-chia Hsia, 2005). Indeed, this was confirmed by the provisions set up by these bishops concerning several aspects of ecclesiastical life: discipline (reform of nunneries), devotion (Eucharistic piety, worship of patron saints), evangelization (encouragement of Jesuit rural missions), and jurisdiction (defense of episcopal prerogatives from interference by the Spanish Inquisition and the Tribunale della Regia Monarchia). As a (paradoxical) conclusion, it can be argued that the more the bishop's appointment was "political," the stronger his reform efforts were.

Filene Wagner, *University of Zurich*

Turning the City Outside-In: Bernardino Luini's Triumphal Arch for San Maurizio in Milan

Around 1522, Bernardino Luini frescoed the partition wall between the lay worshipers' and the convent section of the church San San Maurizio al Monastero Maggiore in Milan that had little precedent in the Lombard region. Luini based his conception of the decoration facing the lay worshipers' section on the architectural patterns of a triumphal arch, and treated these frescoes as a means to convey the political power of Alessandro Bentivoglio who commissioned the work. This paper examines the scope of the interdependence of fresco and architecture. It seeks to show how Luini articulates the profane intentions of the commission by appropriating an urban sign in a sacred space.

20129
Hilton
Fourth Floor
Midtown

CONVERSION AND ITS INTELLECTUAL CONSEQUENCES I: ASSIMILATION AND NEW FORMS OF SACRED HISTORY

Organizer and Chair: Mercedes García-Arenal, *Consejo Superior de Investigaciones Científicas*

Respondent: Seth Kimmel, *Columbia University*

Fernando Rodríguez Mediano, *Consejo Superior de Investigaciones Científicas*

Oriental Antiquities and the History of Spain

An MS from the Biblioteca Nacional de Madrid, Francisco Pacheco's *Annotationes in Librum Caroli Sigonii de Republica Hebraeorum*, is a small but meaningful example of

the reception of one of the most important and problematic books of the *Respublica hebraeorum* genre among the humanistic Sevillian circle established around Benito Arias Montano. One century later, we have several pieces of evidence concerning the discussion, in Spain, regarding the works of John Selden and their political implications. Throughout this century, reflection on the ancient oriental origins of Spain is connected with a problematic approach to the Bible, where philological, historical, and exegetic issues produce a singular political discourse, and where Arab and Jewish questions provide a specific tinge to the Spanish Catholic reaction against Reform.

Theodor William Dunkelgrün, *University of Cambridge*

Betraying Cisneros: Benito Arias Montano and the Complutensian Polyglot Bible

The Antwerp Polyglot Bible (1568–73), arguably the most elaborate bible printed in the sixteenth century, was designed by its printer, Christopher Plantin, and supported by its patron, Philip II, as an expanded reprint of the Complutensian Polyglot. Close readings of the Hebrew texts as edited in the Antwerp Polyglot by the Spanish Hebraist Benito Arias Montano, however, reveal striking ways in which he departed from his Complutensian model. This paper will present a case study of the early modern reception of the Complutensian Polyglot in Spain and beyond by discussing what Arias Montano did, and did not do, with the Hebrew texts of the Bible he was ordered to reprint. Analysis of Montano's use of the manuscript *Nachlass* of the Complutensian Polyglot's converso editors will also shed new light on the study of medieval Sephardi textual traditions by Christian Hebraists in in post-Expulsion Spain.

Adam G. Beaver, *Princeton University*

The Hermeneutical Muslim: How Sephardic Histories Became Part of the Spanish Counter-Reformation

In its 1546 decree "On the Edition and the Use of the Sacred Books," the delegates to the Council of Trent attempted to reduce the uncertainty that humanist philology and Catholic-Protestant polemics had introduced into biblical scholarship by fixing Saint Jerome's Vulgate translation as the sole licit version of scripture. Yet the resulting decree forbade anyone to question the "authenticity" of the Vulgate, the Council simultaneously enjoined scholars to "correct" its text on the basis of ancient codices and commentaries, Jewish as well as Christian. In a surprising move, given the standard view of the Inquisition and Spanish anti-Judaism, Spanish humanists were among the most vociferous defenders of Jewish texts in the ensuing debate. In this paper, I explain why Spanish scholars considered Sephardic histories a useful weapon in the Counter-Reformation debate about biblical scholarship, and how that commitment altered Spaniards' sense of Muslims' and Jews' place within their national past.

20130

Hilton

Fourth Floor

Hudson

BUILDING KNOWLEDGE, CREATING CULTURE: INTELLECTUAL NETWORKS IN RENAISSANCE ITALY

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

Organizer: Marco Sgarbi, *Università degli Studi di Verona*

Chair: Eva Del Soldato, *University of Pennsylvania*

Laura Refe, *Independent Scholar*

Reconstructing an Outstanding School of Pan-European Humanism: Poliziano and His Foreign Pupils

This paper presents some important results of an interdisciplinary research on Poliziano's pupils at the "Studio fiorentino" (1480–94). Poliziano aspired to create an "encyclopedia of knowledge," dedicating his innovative teaching method to the study of Greek and Latin authors. Students came to Florence from all parts of Italy and Europe to learn from this famous professor, and when they returned home they took with them ideas that constituted some of the finest achievements of Italian culture of the period. From England came important intellectuals, who attended courses along with Portuguese students. This paper aims to define the cultural

personalities of these figures and to trace the afterlife of Poliziano's methods beyond the confines of Italy. In order to reconstruct the activities of this extraordinary group, I have examined the features of Poliziano's audience, focusing on an extensive corpus of primary materials, a selection of which will be presented as well.

Nicoletta Marcelli, *Macerata University*

The Orti Oricellari Circle and the Giunti Printers (1502–22)

The Orti Oricellari circle represents a complex and crucial intersection of philosophical, linguistic, and more generally literary interests exchanged during informal and interdisciplinary discussions at the Villa Rucellai in Florence. These meetings became an intellectual crossroads that inspired lively discussions, during which some of the most important protagonists of Italian Renaissance took part. The aim of this paper is to present the results of my research, which consisted in a detailed census of the Giunti editions published at the time of the Rucellai Gardens meetings (1502–22). Many of these editions concerned classical authors, both in Latin and Greek, and were published under the supervision of the Orti Oricellari members. Thus the analysis will be focused on the relationship between the editors and/or supervisors, and the dedicatees, who very often were eminent figures of the Florentine political and religious institutions as well as members of the Medici family.

Marco Sgarbi, *Università degli Studi di Verona*

Philosophizing with Colors and Painting with Thoughts: *Infiammati* and Artists in Sixteenth-Century Italy

My paper aims to reconstruct the complex intellectual network between some members of the *Accademia degli Infiammati* and major artists from a vast corpus of letters, dedicatee, and sonnets. The material shows a wealth of exchanges of ideas and opinions with extensive cross-fertilization in terms of philosophical production and artistic creation. In particular, I focus on some case studies, Sperone Speroni, Benedetto Varchi and Ludovico Dolce, all of whom were close to painters of the caliber of Michelangelo, Bronzino, and Titian, because their friendships had significant philosophical repercussions and resulted in contributions that are crucial to the understanding of the new Renaissance system of arts, the value of painting and plastic arts, vernacular philosophy, and led ultimately to the birth of the literary genre of aesthetic treatises.

20131

Hilton

Fourth Floor

New York

COINS AND MEDALS IN THE RENAISSANCE I: FILARETE

Sponsor: History of Art and Architecture, RSA Discipline Group

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

Robert G. Glass, *Oberlin College*

Filarete and the Invention of the Renaissance Medal

The traditional account of the origin of the Renaissance medal is well known. Pisanello is credited with inventing the genre with his medal of the Byzantine emperor, John VIII Palaeologus, made during the Council of Ferrara-Florence in 1438–39. Leon Battista Alberti, whose classicizing self-portrait plaque probably also dates from the 1430s, may have consulted on the project. In these same years, Filarete produced a little-studied series of medals portraying ancient emperors. This paper explores the origin of these works, linking some of them with the visits of not only Emperor John in 1438–39, but also his Western counterpart, Sigismund of Luxembourg, who was crowned Holy Roman Emperor in Rome in 1431. I argue that these works may be the product of a collaboration with the antiquarian Ciriaco d'Ancona and that Filarete's medals, as well as Ciriaco himself, may have played a role in the conception of Pisanello's medal of John.

Berthold Hub, *University of Vienna*

Filarete's Self-Portrait Medal of ca. 1460: Promoting the Architect of the Renaissance

The reverse of the self-portrait medal by the architect Antonio di Pietro Averlino, called Filarete, displays unique imagery: the seated architect wields a mallet and

chisel to cut open the trunk of a tree and let the honey from the beehive inside gush out. While bees are swarming all around, a sun with a human face shines down on the scene. The inscription reads: “Ut sol auget apes sic nobis comoda princeps.” This emblem has always been interpreted by drawing on the literary tradition, as represented, e.g., by Seneca or Petrarch, which identifies the bee with the artist. This paper proposes a different interpretation whereby the bee represents the industrious and virtuous citizen, whose existence results from an architecture, itself dependent on the patronage of the prince. This approach revisits the topos of the bee in the early Renaissance and is consistent with a close reading of Filarete’s *Libro architetonico*.

Stefano G. Casu, *Marist College, Istituto Lorenzo de’ Medici*

Speculum Principis: Notes on Two Plaquettes by Filarete

The reverses of two plaquettes by Filarete, one of Caesar, the other of the *Death of Seneca*, were silvered and polished to be used as mirrors. The aim of this paper is to understand the function of these objects within the tradition of the *specula principum* in medieval and Renaissance culture. The plaquette with the head of Caesar is clearly connected with the use of Roman imperial coins as educational tools for princes, while the presence of a mirror on the reverse of the *Death of Seneca* seems to be an allusion to the Latin writer as the creator of the genre of the “Mirrors for Princes.” The development of the idea of an educational and political use of mirrors in Renaissance Italy is assessed with references to Vergerio’s *De ingenius moribus* and a comparison with the mirror commissioned by Johannes Hinderbach, Prince-Bishop of Trent, to Felice Feliciano.

20132
Hilton
Fourth Floor
Lincoln

RISK, CHANCE, AND FORTUNE IN RENAISSANCE CULTURES I

Organizers: Nicholas S. Baker, *Macquarie University*;
Jeroen Puttevils, *University of Antwerp*

Chair: Nicholas S. Baker, *Macquarie University*

Giovanni M. Ceccarelli, *Università degli Studi di Parma*

A Risk Friendly Environment? Merchants, Theologians, Mathematicians, and the Insurance Market in Renaissance Florence

Renaissance Florence is a privileged point of view to examine how risk was perceived in early modern Europe. It was one of the main insurance markets, the epicenter of theological debates on risk-related economic activities, and the core of mathematical reasoning on probability. Moreover, these realms were closely intertwined. Biographies reveal that insurers studied in abbaco schools where new ideas on risk were emerging, that theologians discussing the moral lawfulness of insurance came from families involved in such business, and that mathematicians usually invested on the insurance market. An environment as such appears to be perfectly suited to develop modern tools to calculate risks, but the overall framework is more complex. Merchants engaged in the insurance business also loved to make bets and gamble, while the idea that the future was governed by fate did not fully disappear, revealing that “new and old” attitudes regarding risk coexisted.

John M. Hunt, *Utah Valley University*

Political Wagering and the Public Sphere in Early Modern Rome

It was common practice in early modern Rome for merchants, artisans, and cardinals to make wagers on major political events affecting the pope and his government. Romans wagered on the promotion of cardinals, the length of pontificates, and the election of popes. Romans and the brokers of the Banchi tapped into a market of information gleaned from court gossip, street rumors, ambassadorial dispatches, and *avvisi*. This discussion of secret information created a recurrent yet ephemeral public sphere in which multiple voices expressed opinions on great political events of the papacy. For most of the sixteenth century, popes grudgingly tolerated this wagering. After Trent, popes sought to curtail the activities of the brokers and their clients. These efforts culminated in Gregory XIV’s abolition of political wagering in 1591.

This paper will examine the role of political wagering on the Roman public sphere and the impact of papal reforms on the practice.

Jeroen Puttevels, *University of Antwerp*

The Lure of Lady Luck: Lotteries and Economic Culture in the Fifteenth- and Sixteenth-Century Low Countries

Gambling is a human trait of all ages. In the most urbanized parts of fifteenth-century Europe (the Low Countries and Italy) this human propensity to gamble was institutionalized through lotteries. Lotteries witnessed a quick success in the fifteenth and sixteenth century and spread out from the Low Countries and Italy to the rest of Europe. Just like today, they are considered an irrational folly, not a part of the financial market of the time by economic historians while for most cultural historians of the period they are an oddity at best. This paper will examine the type, purpose, and design of lotteries in order to explore the way the process of running lotteries was a process much like the development of other, supposedly much more rational, financial instruments such as annuities and public debt titles.

20133

Hilton

Fourth Floor

Green

CONCILIARISM I: CONCILIARISM IN THE FIFTEENTH CENTURY TO THE COUNCIL OF CONSTANCE (1414–18)

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

Organizer: David S. Peterson, *Washington and Lee University*

Chair: Peter F. Howard, *Monash University*

Alison Williams Lewin, *St. Joseph's University*

The Road to Constance on the *Via concessionis*

Pope Benedict XVI's recent abdication has revived questions about papal resignations. After events themselves (the *via factis*) had shown that military force could not resolve the Great Schism, the two elderly pontiffs (Gregory XII for Rome, Benedict XIII for Avignon) danced around promises of a *via concessionis* (way of concession, resignation) for months, finally driving their respective colleges of cardinals to decamp in the middle of the night to convene at the unsuccessful Council of Pisa (1409). The only previous abdication, that of Celestine V more than 150 years earlier, had cast grave doubts on the legitimacy of his successor, Boniface VIII (as irascible as his predecessor was pious). This paper will explore what led these popes, and their cardinals, to think that their proposed abdications would bear more legitimate fruit. It will also address the question of why the modern Catholic church accepted Benedict XVI's resignation without controversy.

Sharon Dale, *Pennsylvania State University, Eire*

Baldassare Cossa and the Council of Constance

Baldassare Cossa, Pope John XXIII (1410–15) during the Great Schism, suffers an evil reputation. Cossa's papacy was marked by a fierce pragmatism, a grim determination to regain control of the Papal State, and a highly effective fund raising apparatus. But he was no worse than many of his Trecento predecessors. Indeed, this paper argues that Cossa's devious preparations for the Council of Constance probably damaged his reputation more than his actual tenure as pope.

Phillip Stump, *Lynchburg College*

The Spanish Kingdoms and the Council of Constance, 1414–18

The Spanish kingdoms played a central role in the efforts of the Council of Constance to end the Great Western Schism, above all because of the need to win them away from their strong loyalty to Benedict XIII, the pope of the Avignonese obedience, who was himself from Spain. My paper will ask how the council won the support of the Spanish kingdoms and will investigate the mutual impact of the kingdoms on the council and of the council on the kingdoms. In my paper I will compare the roles of Aragon and Castile in their relations with the council, examining the motivations of the rulers and the individuals who represented them at the council, asking how political and economic interests intertwined with desire for peace and union.

EMBLEMS AND NARRATIVE

20134

Hilton

Fourth Floor

Hilton Boardroom

Sponsor: Society for Emblem Studies

Organizer and Chair: Tamara A. Goeglein, *Franklin & Marshall College*Claudia Mesa, *Moravian College*

Telling Pictures: Emblems and Visual Metaphors in Early Modern Spain

What, if any, is the figurative content of a metaphor in a work of fiction? How do words facilitate or constrain the process of visual memory in a novel? This paper examines the presence of emblems and other forms of visual imagination in regard to the development of early modern Spanish fiction from Mateo Alemán's *Guzmán de Alfarache* (1599) to Baltasar Gracián's *El Criticón* (1650). The numerous examples of emblems and verbal images present in the novels that I consider prompt a theoretical reflection regarding the role of images in conjunction with the development of narrative forms. I am going to analyze the polysemic nature of images, and also the dialectic of word and image present in each of them. I will argue that there is a connection between the popularization of emblematic literature and the emergence of early modern narrative prose in the Spanish Golden Age.

Ariane Schwartz, *Dartmouth College*How Should I Live? Horatian Emblems, Neo-Stoicism, and the Case of Otto van Veen's *Emblemata Horatiana*

Otto van Veen's *Emblemata Horatiana* reveal a Neo-Stoic Horace who served as ethical guide in a confessionally divided, post-Reformation Europe. In the book's preface, he laments the death of the Neo-Stoic Justus Lipsius and encourages his readers to look at Lipsius's handbook to Stoic philosophy. The images in this emblem book take the recommendation to read Lipsius one step further with their full illustration of Stoicism. This paper considers examples of transformations of the *Emblemata* as reinterpretations of van Veen's edition. One example, Marin Le Roy's 1646 bestseller, *La Doctrine des moeurs tirée de la philosophie des Stoïques*, was reprinted ten times in the seventeenth century and translated into Spanish, Dutch, and German; the title was transformed into *Moralia Horatiana* in the German version, published in 1656. In just under fifty years, van Veen's *Emblemata* became *Moralia* in the form of short, didactic Stoic essays alongside the Roman poet Horace's *sententiae*.

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

The Body of the Emblem

This paper explores the "body" of the emblem at four levels: layout and design at the book level, the theoretical concept of the *pictura* as the body and the motto as the soul of the emblem, the representation of bodies in the emblem, and what it means to develop a corpus of digital emblems. The paper showcases searching and retrieval in Emblematica Online, a project developed with support from the NEH/DFG Bilateral Digital Humanities Grant and now continued with an NEH Preservation and Access Grant for Historical Collections and Reference Resources. The paper demonstrates how a carefully curated digital collection serves the needs of Renaissance scholars in all disciplines of Renaissance Studies.

20135
Hilton
Fourth Floor
East

COMMUNICATING CHYMISTRY I: ALCHEMICAL IMAGES, ALLEGORIES, AND PRACTICES

Sponsor: Chemical Heritage Foundation

Organizer: Jennifer Rampling, *University of Cambridge*

Chair: Carin Berkowitz, *Chemical Heritage Foundation*

Lawrence Principe, *Johns Hopkins University*

Resituating and Reinterpreting Alchemical Images

Visual imagery is a well-known feature of early modern alchemy — the bizarre depictions of strange beasts, copulating couples, and suchlike are often reproduced in secondary literature, frequently out of context. Originating in the fifteenth century, such imagery increased in popularity and complexity, climaxing in the seventeenth century. Many questions remain regarding the roles pictorial imagery was intended to play in alchemical texts and the degree to which precise meanings can be elicited from specific images. This paper briefly describes the varied deployments of early modern alchemical images and attempts to situate them in the broader context of early modern culture. The specific meaning of selected images — in *The Twelve Keys* of Basil Valentine and elsewhere — is then decoded, revealing not only the experimental chymical practices encoded allegorically, but also the curious juxtaposition of precision and ambiguity that surely played a role in their popularity for both authors and readers.

Jennifer Rampling, *University of Cambridge*

The Ripley Scrolls Unrolled: Alchemy, Art, and Patronage in Early Modern Europe

The “Ripley Scrolls” are unquestionably some of the most beautiful examples of alchemical imagery in existence. Yet these twenty-two illuminated scrolls, the earliest made in late fifteenth-century England, raise many questions. Who produced them, and for whom? Why were they designed as scrolls rather than codices? Is there any practical dimension to these fabulous objects, or should they be evaluated purely in terms of alchemical theory? This paper traces how diverse aspects of late medieval and Renaissance culture — art, literature, medicine, craft techniques, and religious belief — were woven together with alchemical ideas to provide a stunning and persuasive advertisement for alchemy, suitable for presentation to a royal patron. I show how the scheme continued to circulate in sixteenth- and seventeenth-century adaptations: among them, a previously unknown copy, made as a gift for Sigismund III of Poland, that provides the first certain evidence that scrolls were presented to princes.

Donna Bilak, *Chemical Heritage Foundation*

The Art of Encryption: Music-Image-Text in the *Atalanta fugiens* (1617)

Michael Maier’s extraordinary alchemical emblem book, *Atalanta fugiens* (1617) is best known to historians of science for its fifty exquisite engravings of emblems that visually render the hermetic vocabulary. But the *Atalanta*’s emblems are also paired with scored music for three voices — Atalanta, Hippomenes, and the Golden Apple, who represent the elemental triad of mercury, sulfur, and salt. This paper presents evidence demonstrating that the *Atalanta fugiens* is an allegorically enciphered manual whose synthesis of music, image, and text fully articulates the alchemical system and delineates the laboratory procedures (and some of the apparatus) actually used by adepts attempting to produce the philosophers’ stone. It considers the intersection of alchemical theory and the technologies that defined early modern alchemical laboratory operations, as both premise and framework for Maier’s unique alchemical treatise. From this perspective, the *Atalanta fugiens* opens up new dimensions to our understanding of premodern scientific practice.

20136
Warwick
Lobby Level
Davies

EQUIPMENT FOR LIVING: EARLY MODERN HANDBOOKS IN THEORY AND PRACTICE

Organizers: Laura Elizabeth Kolb, *University of Chicago*;
Jessica Rosenberg, *University of Pennsylvania*

Chair: Rebecca W. Bushnell, *University of Pennsylvania*

Laura Elizabeth Kolb, *University of Chicago*

Subtle Practice: The Rhetoric of Credit in Handbooks to Thrift

An Essay on Drapery (1635) promises guidance in trading “justly,” “pleasingly,” and “profitably.” Alongside exhortations to honest dealing and just measurement, William Scott advises: “As we may not lie, so we need not speak all truth.” In Scott’s manual and others like it, economic strategies were often also rhetorical strategies. Even honest thrift involved the artful disposition of words and selves. This paper considers a frequently overlooked dimension of Scott’s *Essay*, Henry Wilkinson’s *Debt Book*, and other handbooks: their advice on the linked rhetorical practices of self-presentation, and hermeneutic practices of “reading” others. Taken in aggregate, such advice points to a theoretical model of the early modern marketplace, where credit operated as manipulable currency, subject to inflation or devaluation by means of words. Rhetorical dissembling — a “practice” in multiple senses — emerges as both an economic necessity and a structuring principle of a market society inflected by radical indeterminacy.

Carla J. Mazzio, *SUNY, University at Buffalo*

Beyond Bookkeeping: Mathematical Handbooks and the Production of Error

This paper will examine the structural, methodological, and theoretical issues at stake in early modern guides to various forms of calculation as they opened up new forms not simply of imagined mastery, power, and agency, but of imagined errors, catastrophes, and diminished forms of agency. This approach to the instructional guide that in fact thrives on rehearsing and often dramatizing the stakes of not reading or using the guide, or not using the guide correctly, will then help us think about the impact of this newly established genre of the vernacular math textbook in England. The tensional relationships between mathematics in theory and mathematics in practice, evinced both within and beyond these instructional guides, led to newly quantified discourses of error that informed articulations of affect and unreason and impacted dramatic innovation in surprising ways.

Caryn O’Connell, *University of Chicago*

Bacon’s Hints

As Graham Rees observes, Bacon’s natural philosophy is “double-sided” — a case, in Lisa Jardine’s terms, of “split consciousness” — for the premature theorizations that his *Instauratio* banishes from reformed natural inquiry actually abound in Bacon’s writings. The *Sylva Sylvarum* may be seen as a playground for Bacon’s pure theory. Yet, on the face of it, it reads like a cross between household handbook and book of secrets: how to purify water, preserve fruit, enliven soil, stanch blood, bind love, and work upon the spirits of men. This paper considers the best-selling *Sylva* as a kind of bait-and-switch, but not one in which readers are fooled by practice into buying the author’s speculative thought. Rather, the text’s “trials” and directives prime readers to be like Bacon — to be both good and bad Baconians — by prompting them to a disciplined but wide-open form of inquiry that is squarely rooted in body knowledge.

Jessica Rosenberg, *University of Pennsylvania*

The Poetics of Practical Address between Lyric and Everyday Life

Every how-to book published in early modern England operated on a basic leap of faith: that its instructions would translate to the world of its readers. Through use of the second person, imperative command, and other rhetorical strategies, authors and publishers responded to this gap between a book’s production and consumption. Through close analysis of horticultural manuals, I argue that these strategies of command are as much poetic as practical, working to imaginatively conjure an ideal

reader through the paired fictions of address and shared bodily experience. These handbooks thus turn on a double fantasy, of the reproduction of plants and the reproduction of readers. Finally, turning to the opening poems of Shakespeare's *Sonnets*, which are unusually rife with horticultural imagery and with cases of second-person address, I show how the sonnet's erotic demands echo and rewrite tensions between obedience and disobedience already at the core of practical manuals.

20137
Warwick
Second Floor
Sussex

GEOGRAPHY IN RENAISSANCE UTOPIAS I: TOPOS AND TEXT, TOPOS IN TEXT

Sponsor: Amici Thomae Mori (Moreana)

Organizer: Marie-Claire Phélippeau, Amici Thomae Mori (Moreana)

Chair: Stephen Merriam Foley, Brown University

Céline Beaud, *University of Fribourg*

Comparing More's *Utopia* with Bacon's *New Atlantis*: A Necessary Dual Approach to the Ideal Society

As the origin of the utopian genre, Thomas More's *Utopia* has laid the first stone of the path leading to fictive constructions of new modern societies. This paper wishes to compare Francis Bacon's *New Atlantis* (1622) with More's *Utopia* (1516) on one particular aspect: their structure. Therefore, the study intends to question the function of both works in their diverging organization. While More in book 1 introduces a criticism of European societies, and in book 2 a description of an ideal nation, Bacon presents his vision of the ideal society only and omits the critical part of any contemporary nation. Bacon's actual "first book," built on *Utopia's* model, has to be found in ancient literature, in Plato's myth of Atlantis. This presentation proposes to explore the hypothesis of Bacon's engulfed "first book."

Jean Du Verger, *ENSMM Besançon*

Geographical, Cartographical, and Navigational Echoes in Teofilo Folengo's *Baldus* (1517)

While exploring Teofilo Folengo's *Baldus* (Venice, 1517) my paper draws on the Lipsian view that the practices of reading and traveling during the Renaissance were closely interwoven. The traveler walks through strange and foreign landscapes, and the movement of the reader's eye explores the text as it slowly merges into a map. In the present paper, I will first examine how Folengo uses cartographic metaphors and conventions in his *Liber Macaronicus*, to create a world in which geographical reality and fiction are meshed. I will then try to uncover the textual sources which are embedded in this palimpsestic work. Like the Renaissance cartographers and cosmographers (Münster, Mercator, Ortelius, and Cuningham), Folengo draws on various ancient sources as well as on contemporary geographical knowledge. Finally, I will seek to show how the text hinges on the speculum motif as it questions social, political, and religious issues in early modern Italy.

Sophie Chiari, *Aix-Marseille Université*

Shakespeare's Redefined Utopias

In 1595, Ortelius fashioned an early map of Utopia that, by its very design, was shown to be a fantasy. Shakespeare similarly accessed the defamiliarized world of his plays through his own set of values. In doing so, like Ortelius, he created a dramatic and poetic geography that most particularly shaped his histories, his comedies, and his tragicomedies. As a consequence, the playwright developed a great variety of strategies to allude to very personal utopias. This paper will thus first seek to establish a brand new taxonomy of the playwright's utopias before exploring the complex relationships between utopia as a literary topos and the dramatic genres Shakespeare relied upon when writing his plays. The tackling of these issues will eventually allow us to understand how Shakespeare used, translated, distorted, and redefined the very concept of utopia for religious, aesthetic, and political purposes on the early modern stage.

20138
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Second Floor
Essex

SIDNEY AND SPENSER STUDIES
IN TRIBUTE TO T. P. ROCHE I:
SYMBOLISM AND ALLEGORY IN
SPENSER

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizers: Judith H. Anderson, *Indiana University*;
Jean R. Brink, *Henry E. Huntington Library*

Chair: Jeff Dolven, *Princeton University*

Judith H. Anderson, *Indiana University*

Reading Spenser's *Una*

Although *Una*, the Red Cross Knight's loyal lady in the first book of Spenser's *Faerie Queene*, seldom wins a popularity contest among the female figures of this romance epic, with one conspicuous exception, recent readings have turned a surprisingly relentless spotlight on her deficiencies, her faults, and her failings. History, psychoanalysis, biography, and Ovidian allusion have variously come into play in these highly provocative, perceptive, and occasionally comic renderings. Of course the central issue here is precisely the reading of *Una's* figure, which is also the art of reading Spenser's first book, the one in which the poet lays the foundation for our interpreting his allegorical edifice. No small matter this. Reading *The Faerie Queene* demands conceptualization and history; it has never been just about close reading. I intend to review recent treatments and examine passages in book 1 that might afford a key to Spenser's art.

Heather James, *University of Southern California*

"Flower Power" in the *Complaints* and Garden of Adonis

Spenser's poetry is famously lush with poetic images and effects that seem to drift away from the organizational designs of allegory as a method for crafting and reading poetry. This facet of Spenser's poetry is no accident: a certain tension between sensual experience (aesthetics) and allegory (moral use) seems central to the practice and purpose of Spenser's poetry. This tension is nowhere more evident than in the lavish descriptions of flowers in the complaint poems and the gardens of *The Faerie Queene*; and it is nowhere more vexed than in the Garden of Adonis, which is guaranteed to inspire and stymie readers of both types, the more allegorical and the more sensual. I propose to approach the question of moral, historical, and political allegory in the complaints and the Garden of Adonis through the images that seem most likely to resist allegory: their lushly sensual flowers.

Richard McCabe, *Merton College, University of Oxford*

Allegorizing Eliza: Disabling Female Regiment in *The Faerie Queene*

This paper argues that Spenser engineers dissonance between the supposedly compatible states of *eros* and *amicitia* in the third and fourth books of *The Faerie Queene* to problematize the relationship between female regiment and imperial ambition. Focusing on the relationship between Timias and Belphoebe, I analyze the allegorical association between the development of Timias's "love" for Belphoebe and the promotion or frustration of Raleigh's imperial ambitions in Ireland and the New World. Ideally, to love Belphoebe is to enjoy the grace of Gloriana and attain that glory that is the subject of the poem's "generall intention." Timias, as the etymology of his name suggests, is a lover of honor. As squire to Prince Arthur he espouses the Arthurian ideal of conquest and expansion that delivers magnificence. Yet the pursuit of Belphoebe entails abandonment of the quest for Gloriana and constitutes one of the greatest self-contradictions of the narrative.

William Allan Oram, *Smith College*

"Pour'd Out in Loosenesse on the Grassie Grounde," or, How Do I know I'm Reading Allegory?

In *The Faerie Queene* 1.7, Duessa seduces the Redcrosse Knight beneath a grove of trees. The allegorically dense episode suggests among other readings the young knight's giving in to his passions as well as the unwary Protestant seduced by

Catholic glamor. Redcrosse's "fall" is followed by imprisonment and despair. At the other end of the poem (6.3) when Calidore comes across Serena and Calpine recumbent beneath a tree, the second passage obviously recalls the first. Yet this moment involves no fall, and its allegorical dimension differs radically. I will use these passages to consider how the poem asks us to read its allegory, and in particular, first, how the two passages imply different ways of reading, and, second, what those different reading strategies suggest about the evolving nature of allegory in Spenser's epic.

20139

Warwick
Second Floor
Kent

PERFORMING ARCHIVE: ORAL AND WRITTEN CULTURE IN THE RENAISSANCE I

Sponsor: Newberry Library Center for Renaissance Studies

Organizers: Francesca Bortoletti, *University of Minnesota*;
Philippe Canguilhem, *Université de Toulouse II-Le Mirail*;
Stefano Lorenzetti, *Conservatory of Music of Vicenza*

Chair: Anna Maria Busse Berger, *University of California, Davis*

Gabriela Currie, *University of Minnesota*

Remembering Pythagoras, Performing Orpheus: Premodern Eurasian Perspectives

In the second book of the *Eskendarnamēh* by the twelfth-century poet Nizami Gandjawi, Alexander appears as a sage and prophet who surrounds himself with an eclectic and anachronistic group of philosophers. In the course of the philosophical debates, Plato becomes so indignant at Aristotle's claim to superiority that he leaves the court in search of the music of the spheres. He invents an instrument that produces wonderful tunes, and with which he is able to charm humans and animals, as well as to induce in them whatever mood he desires. This segment brings into the *materia philosophica*, which forms the subject of the second book, the Neoplatonic notion of the music of the spheres, interwoven with elements from the Orpheus myth. The manner in which stories and images about Pythagoras and Orpheus are mixed in various Eurasian premodern narratives and iconographies attest to their participation in a shared cultural memory.

Juan Jose Morcillo Romero, *Universidad de Extremadura*

The Body-Memory in the Performance: Developing the Renaissance Mnemonic
Concept of *Gestus corporis*

For the actor's and orator's performance, memory is a very important element. There are at least two different types of memory work, which emerge in two distinct phases. The first one is the employ of body-memory used as a tool in the speech process, serving as an instrument in the rediscovery of impulses and intentions of a past moment. The second employ of memory is a practice of "active remembering" in which the body memory works like a mnemonic code. This concept of body-memory is closely connected to the *gestus corporis* of the art of memory, and its proposal to memorize using the body and its movement.

Francesca Bortoletti, *University of Minnesota*

The Myth of the Poet and the Memory of the Actor in Early Renaissance Italy

The myth of the poet, Orpheus, is taken as the "mask" of cantor — in literature as well as in paintings and in the places of the entertainment elite. Starting from Florence and the circle of Lorenzo De Medici's poets, influenced by Neoplatonic theory on poetry and music, this paper aims to analyze the culture, materiality, and techniques of the actor in the Italian Renaissance courts. It focuses on the investigation of the persistence of "embodied memory" (gesture, action, "mimetic activities") in the literature and representational practices vectored by a mythical representation of the poet: "the actor of Parnassus."

20140
Warwick
Second Floor
Surrey

WHAT'S CLASS GOT TO DO WITH IT? I: SAMMELBANDES, FOLIOS, AND SONGBOOKS

Sponsor: Renaissance English Text Society (RETS)

Organizers: Mary Ellen Lamb, *Southern Illinois University, Carbondale*;
Anne Lake Prescott, *Barnard College*

Chair: Mary Ellen Lamb, *Southern Illinois University, Carbondale*

Joshua Eckhardt, *Virginia Commonwealth University*

Death's Duell in Sammelbände

As John Donne's writings circulated, other texts and books tended to surround them, in stacks of papers, manuscript miscellanies, volumes of several printed books bound together, and libraries. The number and range of the textual objects that accompanied Donne's works can indicate something about the social class and standing of their owners. Part of a new project on collectors of Donne's religious writing, this presentation focuses on evidence of class around copies of *Death's Duell* in early modern *Sammelbände* and libraries. The people who featured the sermon quarto in such collections include Sir Thomas and Frances Egerton, Earl and Countess of Bridgewater; Izaak Walton; Thomas Baker of St. John's College, Cambridge; and the Mather family of New England.

Jonathan Lamb, *University of Kansas*

Renaissance Big Books and Few Readers

Book historians and literary scholars tend to entertain persistent assumptions about book size: that the folio format emerged in the early modern period as a "deluxe" edition for a higher class of readers; that folios offered a sense of permanence and durability while smaller formats could be dismissed, in Thomas Bodley's phrasing, as "baggage books"; and that a writer's decision to publish in folio, as in the case of Jonson's *Workes*, signals cultural capital and upward mobility. This paper will argue that these assumptions do not adequately describe how folios circulated as commodities, as carriers of relationships, and as markers or organizers of social class. With astonishing frequency and vehemence, early modern writers associate big books with lower cultural capital, a lack of value, and intellectual vacuousness. I will present bibliographical and philological evidence to propose that folios frequently resist the class associations and activities with which we identify them.

Matthew Zarnowiecki, *Auburn University*

Bonum quo communius eo melius: Song Collections and Collective Action

This paper examines how manuscript and printed collections of songs compel collective action. Songbooks and their paratextual material constitute rich sources of information on social harmonies and discords, on song partners and peers, and on the potential mobility of songs between singers of different classes. Ravenscroft's *Pammelia* (1609), *Deuteromelia* (1609), and *Melismata* (1611), and Hilton's *Catch That Catch Can* (1652) provide evidence that some printed songbooks self-consciously compel cross-class, collective singing. I discuss manuscript song miscellanies from ca. 1625–59, including NYPL Drexel Manuscripts 4041 and 4257, and Folger MS V.a. 409. These texts are complex sites of intersecting class consciousness, requiring material wherewithal to be produced and leisure to be sung, especially with accompaniment. The songs themselves are often unrefined, bawdy, or silly. Material, textual, and social concerns are potentially at odds in their imagined collectives.

20141
Warwick
Second Floor
Oxford

THE POETICS AND POLITICS OF *HISTORIA* IN RENAISSANCE FRANCE

Organizer: Emma Claussen, *University of Oxford*

Chair: Valerie Dionne, *Colby College*

Rowan Cerys Tomlinson, *University of Bristol*

Method, Judgement, and Hermeneutic Freedom: Vernacular Responses to Plinian *Historia* in Renaissance France

Recent scholarship has made a powerful case for the descriptive method of *historia* being a key epistemic tool of Renaissance intellectual practices. Yet conspicuously absent is a nuanced account of the fortunes of a classical model for *historia* whose vast text is plundered by sixteenth-century writers across the disciplines: Pliny the Elder. This paper examines attitudes to Plinian *historia* as manifest in Meigret's preface to his 1552 partial translation of the *Historia naturalis*, Thevet's 1584 *Vrais portraits et vies des hommes illustres*, and La Popelinière's 1599 treatise, *L'histoire des histoires*. In rewriting late-Quattrocento debates over Pliny's errors, these politicized responses to Plinian *historia* — defensive, distancing, or dismissive — reveal much about the evolving status of polymathy and hermeneutic and empirical method, and tell the story too of a narrowing of *historia* that involved not only a stiffening of fact-fiction boundaries, but also the encroachment of an exclusionary rhetoric of social origin.

Jennifer Helen Oliver, *University of Oxford*

Narrating Shipwrecks in Late Renaissance France: Léry and Bruneau's *Histoires* (1578 and 1599)

The problem of narrating shipwrecks has captivated authors from Lucretius to Shakespeare. In the sixteenth century the proliferation of Atlantic crossings and of written accounts of such voyages meant that shipwrecks — as experienced from the inside — became narratable in new ways; one such way was to turn to and adapt the genre of *histoire*. Late in the century, two Reformist writers published vernacular accounts of sea voyages that present shipwreck as the archetypal educational or transformative experience. Their shared choice of title evokes both Pliny's *Natural History* and Lucian's self-proclaimed tall tale, the *True History*. This paper will demonstrate the variety of textual practices and affective strategies employed by this pair in the telling of their *histories*.

Emma Claussen, *University of Oxford*

Jacques-Auguste de Thou's *Historia sui temporis*: Constructing a History of the Wars of Religion

This paper will discuss how Jacques-Auguste de Thou's *Historia sui temporis* (first full edition, 1620) inserts the French Wars of Religion (1562–98) into his broader historical scheme. What is at stake in the prioritization of this highly particular narrative within a history that purports to be universal? What about the *Historia sui temporis* is, in fact, "universal"? I will consider the intertextual relation between de Thou's *Historia* and contemporary theories of *histoire universelle* (through Bodin and La Popelinière as contrasting examples), drawing out the political motivations that drive his use of this genre. De Thou's influential account of France's emergence from the chaos of civil war became the dominant narrative of the Wars of Religion by the time of its French translation (1734). My paper will show how De Thou constructed his history in order to impose a retrospectively determined narrative on recent events that remained highly controversial in his lifetime.

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Warwick
Second Floor
Warwick

CLASSICAL RECEPTIONS IN EARLY MODERN ENGLAND I

Sponsor: English Literature, RSA Discipline Group

Organizer and Chair: Robert S. Miola, *Loyola University Maryland*

Barbara J. Bono, *SUNY, University at Buffalo*

Strange Constructions: The Influence of Cicero's *De natura deorum* on Shakespeare's *Julius Caesar*

The Roman orator Cicero, a minor character in Shakespeare's *Julius Caesar* whom Brutus ostentatiously excludes from the conspiracy to kill Caesar because "he will never follow anything / That other men begin" (2.1.151–52), voices this interpretative warning among the fearful portents near the beginning of the play. My paper proposes to use Cicero's *De natura deorum*, a dialogue in which he displays the differences among Stoic, Epicurean, and skeptical philosophies, to map characterization in *Julius Caesar* and illustrate the extent to which Shakespeare depicts the various philosophies of late antiquity as imperfect and ultimately tragic partial constructions of the larger forces of history.

Nandini Pandey, *Loyola University Maryland*

Medea Nunc Sum(us): Split Selfhood and Revenge in Webster's *Duchess of Malfi*

The influence of Seneca's *Medea* on John Webster's *Duchess of Malfi* extends far deeper than the one verbal parallel hitherto observed ("Medea superest," *Medea* 166; "I am Duchess of Malfi still," *Duchess* 4.2.139). Seneca's *Medea* was divided between her conflicting instincts toward Stoic patience and revenge. Webster draws from and exacerbates this division to create his two paired protagonists, the Duchess (Justice's "most equal balance," 5.5.52) and her murderer/avenger Bosola ("... naught but her sword," 5.5.53). The external conflict between Webster's characters reenacts *Medea*'s internal self-division for an early modern audience. Both Webster's protagonists, moreover, gain meaning by comparison with Seneca's heroine. The Duchess at times approaches Senecan heights of fury, but her Christian humility upon death finally imbues her with a grace superior to *Medea*'s pseudodivinity. Bosola's failures of agency, on the other hand, question whether marginalized members of society can ever attain the radical independence that *Medea* represented.

Andrew D. McCarthy, *University of Tennessee at Chattanooga*

Marlowe's *Antigone*

Marlowe's use of classical sources, particularly those of Virgil and Ovid, has been well documented. Less examined is the influence of Thomas Watson's translation of Sophocles's *Antigone* on the playwright's career. Indeed, in his recent biography, Park Honan speculates that Marlowe found the translation "with pleasure" and "one suspects that he read it closely." Dedicated to the Earl of Arundel, a known and persecuted Catholic, the translation was published in Latin in 1581. The decision to translate and make available this particular play at this specific moment in time is tantalizing. With its focus on dramatizing the politics of grief, *Antigone* echoes the recurring debate over the dead and appropriate responses to loss in late sixteenth-century England — material Marlowe returns to repeatedly in nearly all of his plays. This essay will examine the ways in which Sophocles's play influenced Marlowe's tragic vision.

20143
Warwick
Sixth Floor
Suite 616

SHAKESPEARE I

Chair: Clark Hulse, *University of Illinois at Chicago*

Steven Syrek, *Rutgers University*

History with No Guarantees: The Question of Cordelia and Her Father in Shakespeare's *King Lear*

Whether read as apocalyptic or redemptive, the ending of Shakespeare's *King Lear* is actually jarring for two related but overlooked reasons: it deliberately misrepresents the historical events it depicts, and it thereby challenges the efficacy of historicist thinking itself. Shakespeare's version of the Lear story, unlike any other, ends with the counter-historical death of Cordelia. This ending abruptly cuts off the succession of the legendary kings of Britain but strikes with the same stroke at the narrative justification, the theoretical premise, according to which societies imagine themselves into being — that is, at history. This paper will consider the radical ending of *Lear* as a violent disembedding of the period's robust historical imagination from its complacency with then-prevalent beliefs about historical progress, exemplarity, and continuity. Shakespeare's play, by reaching outside of history's boundaries, reconfigures the idea of history as a discourse that offers few explanations and fewer guarantees.

Kevin Curran, *University of North Texas*

Land Law and Selfhood in Shakespeare's *Richard II*

This paper considers how the tenets of land law provided Shakespeare with imaginative resources for exploring the nature of selfhood. Orchestrating a range of complex relationships among people, lived environments, objects, and animals, land law assumes the human subject to be inextricably bound up with a variety of nonhuman agents, from material things like livestock, crops, mineral ore, tools, and houses, to nonmaterial things like estates, leases, and titles. Grounding its argument in key legal-historical documents — assize court records, law reports, and legal treatises — the paper argues that *Richard II* develops an account of selfhood from within these conceptual parameters, presenting Richard and Bollingbroke not as protoindividuals, but rather as constituent elements within a larger monistic ecology of being. In this way, *Richard II* offers one example of a more pervasive tendency in Shakespeare's writing to push legal ideas into larger metaphysical frames of reference.

Chi-I Lin, *National Sun Yat-Sen University*

"Field of feasts": The Politics of Banquets in Shakespeare

This paper discusses Shakespeare's use of banqueting, which constantly embodies the transformation of heroic figures and the opening of wars. This paper argues that the deployment of banqueting reinforces the dissident imagined in the plays. This paper examines the private-public interacted spheres illustrated in the concept of banqueting that register the unsettled relationships between city and marketplace, land and sea, order and subversion, negotiation and resistance. It investigates the external power struggles and the internal social conflicts encompassed in the politics of banquets. It also looks into the gender and social boundaries placed under strain by the war and revel vacillations negotiated in the banquet scenes. My study focuses its discussion on the concept of banqueting represented in *Troilus and Cressida*, *Antony and Cleopatra*, and *Pericles*.

20144
Warwick
Seventh Floor
Suite 716

FRAGMENTED BODIES: LITERARY AND CULTURAL REPRESENTATIONS OF DISSECTED ANATOMIES DURING THE RENAISSANCE

Organizer and Chair: Andrzej Dziejcz, *University of Wisconsin-Oshkosh*

Michelle Laughran, *St. Joseph's College, Maine*

"A Mirror to Discern the Body": Physiognomy and the Fragmentation of Medical and Social Bodies in Girolamo's *Metoposcopia*

Anatomy was a keystone of the Renaissance enterprise to make sense of the body through its fragmentation; however, the human body at the time could also be fragmented in other less violent and invasive ways. Physiognomy aimed at determining health and inner character through individuals' exterior bodily characteristics, and was justified by the humoral concept of physiology that inextricably linked physical appearance with wellness and personality. A favorite locus of physiognomy was the head and face, rendered explicit by physician Girolamo Cardano's 1568 manual *Metoposcopia*, which read the lines isolated in the forehead in order to excavate one's otherwise hidden true, inner nature. In the process, Cardano's work expresses contemporary physicians' increasing interest in imbuing the body (and particularly certain parts of the body) not only with indicators of health and character, but also of status and hence — both literally and figuratively — social incorporation as well.

Lauren B. Weindling, *University of Southern California*

"J'ay un port favorable": Physiognomic Art in Montaigne's *Essais*

Montaigne scholars have generally treated physiognomy in the *Essais* "De la Phisionomie" (3.12) as a trope or metaphor for self-presentation and have yet to address Montaigne's potential investment in physiognomic practice. Montaigne's apparent critique of physiognomy only applies to its contemporary procedure, which relied upon a simple categorization of moral characters, and codified readings of marks or deformities. Merely skeptical of authoritative judgments, Montaigne maintains that even if correspondences between character and physical appearance are not easy to identify, they nevertheless exist in a well-designed whole. Due to his diplomatic role, which necessitated accurately reading people, Montaigne remains deeply invested in an interior, stable truth of character made visibly manifest on the body. However, the means of its discovery is not a codifiable science but rather a practical art of politique, rendering his version of physiognomy quite different from its typical early modern usage and its Aristotelian origins.

Ophelie Chavaroché, *Cornell University*

Mourning Surgeons: The Irruption of Trauma Narratives in Seventeenth-Century Medical Treatises

Much has been said about medical knowledge in literary texts, but what about rhetorical tropes in medical texts? In this paper, I will foreground autobiographical moments in the medical and anatomical treatises of prominent French surgeons Jacques Duval and François Mauriceau, arguing that the traumatic event of death in childbirth can only be recounted through literary narrative. First, I will question the relevance of Duval's allusion to poems and myths about hermaphrodites and show that not only is it a tactical move to draw attention to the political implications of nonnormative sexuality, but also an attempt to redirect his readers' attention to a much less popular subject, the C-section, which, he argues, could have saved his wife. Next, I will analyze Mauriceau's use of the rhetoric of excess known as *dilatatio* in a protracted description of his sister's labor that is reminiscent of Pantagruel's birth.

20145
Warwick
Eighth Floor
Suite 816

LIBERTY, NECESSITY, AND IMAGINATION I

Organizers: Graham Hammill, *SUNY, University at Buffalo*;
James Kuzner, *Brown University*

Chair: Graham Hammill, *SUNY, University at Buffalo*

Oliver M. Arnold, *University of California, Berkeley*

Exercising Freedom in Elizabethan and Jacobean England (or, Liberty Before Skinner and Pettit)

The first part of my argument is historical: the negative definition of freedom — freedom is freedom from domination — that Quentin Skinner and Philip Pettit attribute to seventeenth-century English neo-Romanists neglects the many Elizabethan and Jacobean political philosophers, legal theorists, and members of Parliament who figured active participation in the making of law as necessary for and, indeed, continuous with liberty. The second part of the argument is theoretical: I suggest that Skinner and Pettit's commitment to a particular construction of negative liberty both follows from and entails a preference for representative democracy over direct democracy. Moreover, while Skinner — rightly, by my lights — worries about the potential of representation to crowd democracy, Pettit invariably argues that the defects of representative democracy are best cured by diminishing popular participation in governance.

James Kuzner, *Brown University*

Donne's *Biathanatos* and the Public Sphere's Vexing Freedom

With focus on Donne's *Biathanatos*, this paper examines relationships between self-killing, the public sphere, and personal freedom, in the seventeenth century and in the present. Specifically, the paper explores how debates about the ethics of self-killing — and about whether publics are competent to decide those ethics — open onto debates about the freedom that public life is thought to confer. Numerous scholars describe the histories of self-killing and of the early modern public sphere with emphasis on enabling, empowering escapes from authoritarian overdetermination: on selves invested with the freedom and the competence to decide about their lives and to debate the ethics of others' voluntary deaths. I argue that Donne's tract actually evinces quite a different position, defending freedom on other grounds. *Biathanatos* defends a freedom — both to debate suicide publicly and to decide about suicide privately — that is vexing, not enabling, and that induces a hobbling, yet salutary epistemological humility.

Richard Strier, *University of Chicago*

When Is Bondage Freedom?

This paper will explore some of the paradoxes that arise from Luther's conceptions of both the freedom and the bondage of the will. It will argue that in many contexts, humanistic as well as theological, there is no difference between the two.

20146
Warwick
Ninth Floor
Suite 916

RENAISSANCE IMPOSSIBILITIES: SPACES, EROTICS, POETICS

Organizer: Chris Barrett, *Louisiana State University*

Chair: J. K. Barret, *University of Texas at Austin*

Wendy B. Hyman, *Oberlin College*

Between Matter and Void: Hymen, Atom, Vanishing Point

It is a convention to regard Renaissance lyrics with reference to the delineation of space: the pretty room, the well-wrought urn, the *hortus conclusus*, the drop of dew. This paper takes up lyric encounters with that which is beyond space and

time — and, indeed, almost beyond thought. This paper looks specifically at erotic poetry's repeated figuration of such encounters with the extramundane: the places where embodiment dissipates into immateriality, knowledge into the unknowable, and temporality into realms beyond time. My talk will focus especially on the ways in which the hymen (that "nothing" the maiden is forever denying the poet) is sometimes a virtual figure for these other seeming absences. I will suggest that these poems' attempts to conceptualize such vanishing points comprise the true object of their erotic "invitations." Like the elusive material cruxes they pursue, these poems offer themselves as things that no epistemology can fully comprise.

Debapriya Sarkar, *Rutgers University*

Elizabethan Poetics and Potential Worlds

Elizabethan poetry continually celebrated the generative power of possibility, what Sidney's *Defence of Poesie* terms the "may be and the should be." In order to imagine possible and ideal worlds into being, Sidney posits the paradoxical claim that poetry "never lieth" because the poet "nothing affirmeth." But in *The Faerie Queene*, Edmund Spenser constructs a poetics of possibility that rejects ideals — "what should be" — and privileges the best possible world, one that "might best be." Spenser's fictional world provides ontological form to what Giorgio Agamben terms "the possibility of privation." In this formulation, actuality is not the teleological fulfillment or destruction of potentiality, but a realization and exhaustion of its impotentiality. Drawing on narrative romance, travel literature, and speculative knowledge, Spenser explores an ever-expanding world, never fully knowable. His allegorical world making reveals poetry's unique capacity to expand the limits of the thinkable and push readers toward the impossible.

Chris Barrett, *Louisiana State University*

Dangerous Cartographies: Threats, Death, and *The Faerie Queene's* Missing Maps

Spenser sends the knights of *The Faerie Queene* tripping over the elusive terrain of Faeryland "Withouten compasse, or withouten card" (3.2.7.7) in the immediate wake of England's cartographic revolution, when maps in various shapes and formats were becoming unprecedentedly ubiquitous, affordable, and commercially lucrative. The map's domestic and international propagandistic and strategic potential swiftly made it an integral part of the Elizabethan state's workings — and a matter of grave concern for Spenser, whose *Faerie Queene* reflects a deep anxiety about the unsettlingly invasive and politically suppressive power of cartography. In this paper, I outline *The Faerie Queene's* sustained meditation on the stakes (moral, political, aesthetic) of representing the earth cartographically, when representation in the form of the map demands the suppression or elision of the embodied, surveilled, and vulnerable bodies within those spaces. What kind of poetics, I ask, emerges from the insufficiency — or even impossibility — of a just cartography?

20147

Warwick

Tenth Floor

Suite 1016

NEW LINGUISTIC FINDINGS IN THE HISTORY OF THE ITALIAN LANGUAGE

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizers: Daniela D'Eugenio, *CUNY, The Graduate Center*,
Hermann W. Haller, *CUNY, The Graduate Center*

Chair: Clare Carroll, *CUNY, Queens College and The Graduate Center*

Franco Pierno, *University of Toronto*

Linguistic Changes in Italian Bibles Printed in Calvinist Geneva (1555–1607)

The purpose of the presentation is to expound upon the results of a global research project sponsored by the federal government funding agency SSHRC. The project's aim is a study of the language and style of Italian texts published in Geneva during the years of John Calvin's religious and political authority. In particular, this paper will examine the linguistic changes that occurred in the Italian Bibles printed in Geneva during that time. Among the chief findings, what emerges is that these

changes show, first, how the use of written Italian in Geneva was not entirely dependent on contemporary discussions regarding the best choice of language for Italy; and second, that the religious-language of the Reformation had stylistic models and needs different from those prescribed by Bembo's rules. Thus, one important conclusion is that the *Questione della lingua* could be revisited in light of religious influence and of geographical differences.

Hermann W. Haller, *CUNY, The Graduate Center*

Before the Crusca's *Vocabolario*: John Florio's Bilingual Feast

More than a decade before the publication of the authoritative monolingual *Vocabolario degli Accademici della Crusca* that would set the foundation for an Italian standard language, John Florio produced the first large-size comprehensive bilingual Italian-English dictionary *A Worlde of Wordes* (1598). With its 46,000 Italian entries and its great wealth of English definitions the dictionary reflects a plurilingual linguistic ideology, with great geographical, social, and stylistic lexical variety. An initial comparison with the *Vocabolario* reveals Florio's pioneering inclusion of a large number of technical and scientific terms, his openness to dialects, and his didactic interest. It shares with the Crusca's dictionary a common Tuscan lexical base and a quest for colorful idiomatic expressions, but not the Crusca's rich citations of source materials. While not devoid of imperfections, *A Worlde of Wordes* is a genuine work of art and a celebration of life and diversity of early modern Italian civilization.

Daniela D'Eugenio, *CUNY, The Graduate Center*

Lionardo Salviati's Collection of *Proverbi Toscani*: Paleography at the Service of Linguistics

In this paper I try to solve the issue of the unclear authorship of Salviati's collection *Proverbi Toscani*, addressing two different critical approaches (Ageno, 1959; Brown, 1962) and offering a solution by way of comparing codex Cl. I 394 with other manuscripts and a letter that has never been considered as a piece of evidence. I also propose a new date for the last additions to the manuscript. These paleographic discoveries provide new insight into Salviati's contribution to his collection. Glosses and corrections show how he paid attention to minor linguistic variants in the expression of a proverb. The later additions also reflect linguistic changes and a new lexicographic approach, following the publication of the *Vocabolario degli Accademici della Crusca*. The paleographic analysis represents the starting point of the linguistic study and contributes to depicting a totally different picture of the entire collection.

20148
Warwick
Eleventh Floor
Suite 1116

NOVELTY AND UNORTHODOXY IN THE WORKS OF PIETRO ARETINO I: TOWARD A NEW AESTHETIC

Organizers: Marco Faini, *University of Cambridge*;
Paola Ugolini, *SUNY, University at Buffalo*

Chair: Susan Gaylard, *University of Washington*

Angela Capodivacca, *Yale University*

The New Way: Aretino's Sonnets for *I modi*

Published in 1524 as the result of an unprecedented collaboration among three of the leading artistic personalities of the time — the painter Giulio Romano, the printmaker Marcantonio Raimondi, and the poet Pietro Aretino — *I modi* is among history's most (in)famous books. This paper argues that Aretino's sonnets for *I modi* constitute a veritable aesthetic manifesto that speculates on the pairing of text and image in order to present its reader/viewer with what it calls a "new way" to think about the nature of artistic experience. Aretino chooses gynosity as a prevailing artistic metaphor in order to shape a fundamental rethinking of the relationship between visual and literary culture, negating the notion that the grounds for evaluation of the artistic sign, whether visual or literary, can be found in anything but the sign itself.

Stefano Gulizia, *Fashion Institute of Technology*

Aretino, Tintoretto, and the Venetian *Poligrafi*: For a Cultural Diagram of the “Poor” Style
By the mid-1540s, Aretino wanted to distance himself from a generation of younger craftsmen — the *poligrafi*, professional writers living off the money they made by selling books. The comic playwright Andrea Calmo felt the need to chastise Aretino and embrace the low, “impoverished” style championed by the painter Tintoretto in a long eulogistic letter. My paper offers an expansion of Tom Nichols’s discussion of *pretezza* as a source of a new aesthetic. I start from Francesco Salviati’s woodcut design for Aretino’s *Life of St. Catherine*, printed by Marcolini in 1540, as a turning point in print technology and in the reception of Roman mannerism in Venice. I look at the representation of labor as self-absorption, and I end with comments on the effect of anonymity that link Venetian networks as an ideal of poetic and artistic theory as it is reflected in an important yet neglected document by Niccolò Franco.

Angelina Milosavljevic-Ault, *University of Singidunum*

Giorgio Vasari as Metrodorus of Athens: Pietro Aretino’s Response to Vasari’s Description of the Apparati Designed for Charles V’s Entry into Florence, 30 April 1536

In a long letter addressed to Pietro Aretino on 30 April 1536, Giorgio Vasari, who was in charge of decorating Florence for the triumphal entry of Charles V, described its iconography, aiming to promote his own contribution to the *apparati*, and comparing himself to Apelles and Alessandro de’ Medici to Alexander the Great. Aretino replied to Vasari in a letter dated 7 June 1536 filled with humor and sarcasm. In it Aretino compared Vasari to Metrodorus of Athens, a more gifted and learned artist than Apelles. He recreated his own imaginary tour through Florence as described by Vasari, reminding the young artist of the political implications of the emperor’s visit to Florence as well as of Vasari’s position on the Florentine art scene. The letter I would like to present escaped scholarly attention, so far, because in the 1538 edition of Aretino’s letters, it was misdated to 1537.

20149
Warwick
Twelfth Floor
Suite 1216

THE EMERGENCE OF FORM, VOICE, AND CHARACTER IN THE POETRY OF CERVANTES

Sponsors: Hispanic Literature, RSA Discipline Group; Cervantes Society of America;
Society for Renaissance & Baroque Hispanic Poetry

Organizer: Ignacio Navarrete, *University of California, Berkeley*

Chair: Elizabeth Pettinaroli, *Rhodes College*

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

The Forging of Poetic Voice in Cervantes’s *La Galatea* (1585)

In the prologue to his first published work, *La Galatea* (1585), Miguel de Cervantes states that he has deliberately broken new poetic ground, which some readers may find objectionable. This paper focuses on Cervantes’s articulation of an experimental poetics not only in the prologue, but also in the myriad poetic forms and voices of *La Galatea*. As critics have noted, the poetry of *La Galatea* is so varied and copious that it might well constitute a poetic anthology in its own right. This paper analyzes Cervantes’s mobilization of poetry for plot and character development, and as a metapoetic device to thematize poetry and poetics, particularly in the poetry of the protagonists Elicio and Galatea, the poetic academy in book 3, and the verses of Lauso, a poet-shepherd some have identified as the fictional persona of the author.

Catherine Connor-Swietlicki, *University of Vermont*

Cervantes’s Embodied Poetics: Feeling, Movement, and Metaphor

Coming before Descartes’s philosophical dualism separated body and mind, Cervantes’s notions of a psychological-material self were grounded in the essential humanistic unity of the arts and sciences. New analyses of two of Cervantes’s chief metaphors,

viaje and *corazón*, demonstrate the bodily basis of his rhetoric, as is easily observed in the dominant structures and lexicon of the *Quixote* and the *Viaje del Parnaso*. If readers today can and do respond to these metaphors, it is because Cervantes's narrative-oriented poetics still enkindle embodied responses. By embracing normally undetected sensory-motor developments in our body-minds, Cervantes's works indeed reflect ideas found both in early modern medical-scientific and rhetorical sources, and in current neural-lexical analyses of metaphors. Remarkably, the humanistic body-mind concepts that Cervantes drew upon and recreated anticipate medical and cognitive neuroscience discoveries of the twenty-first century.

Felipe Valencia, *Swarthmore College*

“No se puede reducir a continuado término”: Cervantes and the Poetic Persona

Critics have often pointed out that Cervantes stood apart from most poets of the Spanish Golden Age by denying readers any semblance of a unitary poetic persona that could be identified with the author. Before his late mock-epic *Viaje del Parnaso* (1614), his verse was uttered by fictional characters throughout his narrative and drama, a practice in tune with poetic developments in the second half of the sixteenth century, particularly the fledgling theory of the lyric. This paper focuses on the poetic voices of the amoebae elogue and the Timbrio episode in *La Galatea* for the insights they provide into Cervantes's poetic theory, his treatment of the concepts of “persona,” sincerity, and the possibilities of persuasion in a decidedly historical world, and the same will to erase nominativity shared by Góngora, among others. Furthermore, it will illuminate Cervantes's authorial self-fashioning and poetic theory at the beginning of the Baroque.

20150

Warwick

Fourteenth Floor

Suite 1416

RENAISSANCE KEYWORDS I:
SUBTILITAS, SUBTLETY

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: Claire Preston, *Queen Mary University of London*

William J. Kennedy, *Cornell University*

Subtlety as Professional Skill: Petrarch, Ronsard, and Shakespeare

Through etymological connections with “text” and “textuality,” *subtilitas* and its vernacular cognates often signal a metapoetic turn in lyric verse. In Petrarchan poems, they frequently signal more: the poet's self-conscious rejection of an implied vatic inspiration and, instead, an embrace of exemplary craftsmanship and skill. My analysis of the adjective *sottile* in Petrarch's sonnet 247 — itself a paradigm for metacritical reflections about poetry — and in some of its sixteenth-century derivatives — notably in sonnets by Ronsard for Cassandre, Marie, and Hélène, and in Shakespeare's sonnet 138 — will explore its dynamics as part of an emerging Aristotelian poetics of technically crafted artifice. My discussion will incorporate another set of keywords, derived from *profiteor*, which enter the European vernaculars bearing their modern sense in the company of these writers and which serve to define their authorial self-images as “professional” poets.

Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

The Wars of Subtlety: Cardano, Scaliger, Bacon

This paper examines the contested status of “subtilitas” in scholarly and scientific discourse of the late sixteenth and early seventeenth centuries. I will focus on Scaliger's attack on Cardano's *De Subtilitate* (in his 1557 *Exotericarum exercitationum liber XV*) and the synthesis of this debate by Francis Bacon and other seventeenth-century English scientists, figures eager to privilege the “exquisite sense” required to discern and study the smallest and most tenuous bodies yet simultaneously suspicious of subtlety both as a nodal term and as a set of intellectual and sensory skills.

Gerard Passannante, *University of Maryland, College Park*

The Subtle Analogy

“But surely they make my subtlety too subtle,” Montaigne wrote in his *Essais*, making much of a slippery word that could mean many things: penetrating, elusive, deceitful, or small. There was the “subtlety” of Girolamo Cardano’s controversial treatise *De Subtilitate Rerum*, or Hugo Grotius’s opinion that the *Theologia Naturalis* of Raymond de Sebond was “subtle philosophy.” In *Othello*, Iago ironically accuses Desdemona of being “supersubtle,” while in Francis Bacon, to contemplate the subtlety of nature is to draw one’s attention *sub tela*, or “beneath the weaving,” that is, to what lies beneath the surface of perception. My talk explores the ways the word *subtle* organizes and condenses a web of analogies, linking questions of matter, affect, and epistemology.

20151

Hilton

Fourth Floor

Conrad Hilton Suite

RENAISSANCE AXIOMATICS:
EUCLID IN THOUGHT, PRINT,
AND PRACTICE I

Organizer and Chair: Daniel Selcer, *Duquesne University*

Renzo Baldasso, *Arizona State University*

Elements of Patronage? Printing and Publishing the Editio Princeps of Euclid’s

Elements

In the letter dedicating the first printed edition of Euclid’s *Elements* to Doge Mocenigo, Erhard Ratdolt makes several assertions about the state of mathematics, holding that it cannot be understood without figures and that printing difficulties have prevented the publications of mathematical works. Claiming to have invented a new method for printing diagrams, Ratdolt presents the *Elements* with more than 500 figures, an unprecedented number compared to the manuscript tradition. He suggests this invention (presented as *nostro invento*, i.e., his and the doge’s) will lead to the publication of many mathematical works, which, in turn, will alter the cultural reach of mathematics. This paper reassesses Ratdolt’s claims about mathematics and his attempt to seek patronage on the basis of recently discovered binding and typographic evidence (e.g., seven copies bear the dedicatory letter printed in gold) indicating that Ratdolt composed the letter after having printed (at least) the first quire.

Richard Oosterhoff, *University of Notre Dame*

Euclidean Elements on the Trinity in the Northern Renaissance

In the 1510s, Jacques Lefèvre d’Étaples (ca. 1450–1536) published editions of several medieval thinkers, including the Victorines, Hildegard of Bingen, and Nicholas of Cusa, often with his own commentary. A professor of philosophy at the University of Paris and a biblical scholar, Lefèvre and his circle used the new technology of print to renovate the whole cycle of university arts. Mathematics, Lefèvre and his students believed, exemplified the method necessary to heal philosophy’s woes and also to clarify theology. In this paper, I turn to Lefèvre’s efforts to reorder mystical theology on the Trinity in an extended commentary following the axiomatic model of Euclidean geometry. This commentary brings the medieval Northern European mystical tradition together with newer Neoplatonic impulses from Italy. Lefèvre’s axiomatic commentary on medieval mystics shows how Euclid’s *Elements*, along with a distinctive organization of the printed page, was reconsidered as a paradigm for method across the disciplines.

William N. West, *Northwestern University*

Euclidean Poetics, World Disclosure, and the Aesthetics of “Points Beyond”

For poets and philosophers of the Renaissance who were seeking ways of writing and thinking that did not seem to rely on either tradition or revelation, the axiomatics of Euclid’s *Elements* seemed to offer a compelling example of self-generating, self-substantiating thought. For Milton, such self-begetting might be satanically delusional, but other speculative writers took Euclid’s axioms and propositions as a possible model for constructing texts, figures, and systems that seemed to lie outside

of either human choice, perception, and discourse, or an already fulfilled logic. Euclidean geometry seemed a teaching, in Wittgenstein's phrase, that could point beyond itself, with the power to disclose entirely new worlds to the imagination through the incremental application of ordinary human reason. This essay looks at some of the potential attributed to discourse in the style of Euclid in Renaissance speculative writings, including works by Dee, Donne, Hobbes, and Milton.

Friday, 28 March 2014
10:15–11:45

20201
Hilton
Concourse Level
Concourse A

EARLY MODERN VIRTUAL
COMMUNITIES AND
NONLINEAR NETWORKS
SUBVERTING AND TRANSCENDING
CENTER-PERIPHERY II

Sponsor: History of Religion, RSA Discipline Group

Organizers: Irena Backus, *Université de Genève*;
Ruth S. Noyes, *University of Massachusetts Amherst*

Chair: Karin Vélez, *Northeastern University*

Andrea Crow, *Columbia University*

Considering “Weak” Networks: Margaret Ley, Hester Pulter, and John Milton

This paper tackles a major problem in source studies: how unrealized biases produce deficient accounts of literary history. I take as an example the relationship between one of the most discussed writers in Renaissance literature, John Milton, and one of the most unknown, Hester Pulter. Studies of Pulter regularly mention her connection to Milton, noting that she appears to have read Milton closely and that he addressed a sonnet to her sister Margaret Ley. However, prejudices surrounding gender, urban-centrism, and the weight of the canon have caused this to be considered a one-way relationship. I theorize a model of literary networks that attempts to resist the limits of traditional, linear approaches by privileging “weak connections,” those between individuals at least one degree removed from each other, like Pulter and Milton. This method resists our presuppositions by encouraging us to consider links we were not expecting to find.

Marjon Ames, *North Carolina Wesleyan College*

Quaker Letter Networks: Reassessing the Roles of Gender and Geography in Early Modern English Social Structures

The earliest Quakers wrote letters. In its most basic form, the first manifestation of what would become the Quaker Church was a letter network, which united people in a virtual community located throughout England, Europe, and the Atlantic world. Letters were essential for friends in distant parts of the kingdom and beyond to stay informed of activities throughout the religious movement by sharing ideas of theological and social significance. Yet this network varied from many contemporary correspondence networks in that it was directed from a woman, Margaret Fell, and was based in her home, Swarthmore Hall of Ulverston, a rural, provincial area of England, far from London. By examining the geographical and gender-subversive paradigm created by the early Quakers, this paper examines the nature of this radical, sectarian organization and the means by which they transcended early modern notions of how to organize an emergent religious community.

Benjamin Charles Miele, *University of Iowa*

“Subversive Hermeneutical Geography”: Early Modern English Intelligence Networks in Europe and *King Lear*

After being banished by Lear, how does Kent receive and answer letters from England? He is “on the run, in disguise, and moving swiftly between multiple locales,” and seems impossible to contact. Yet, Lear and Cordelia do just that. Kent dramatizes a spy’s mode of communication. Early modern espionage required vast networks of informants to function. By Lear’s time England had a secret global network stretching from Ireland to Constantinople. Ostensibly created to sustain English hegemony but composed of crypto-Catholics, heretics, and other nefarious characters, this network

left England vulnerable to subversion. This paper takes up the question of the issues involved in how Lear, a play about English power collapsing from the center to the periphery, dramatizes the pitfalls of misusing such spy networks. England relied on an untrustworthy network, but also laid the foundation for a virtual, nonlinear network of communication later epitomized by the republic of letters

Miguel Ibañez Aristondo, *Columbia University*
Iberian Dialogues on Nature

Iberian transoceanic travels and expeditions of the fifteenth and sixteenth century brought about a global dialogue among different cultural and scientific traditions from around the world. This new discourse represented the beginning of natural history, a scientific discipline that connected European medieval and classical traditions with the new worldwide exchange of ideas and knowledge. In their royally sponsored explorations in Goa, Garcia da Orta and Cristovao de Acosta forged a new discipline taking up issues of the study of nature, through dialogue with native doctors and observation of nature.

20202
Hilton
Concourse Level
Concourse B

THE GLOBAL RENAISSANCE II: ETHNOGRAPHY AND DESCRIPTIONS OF CULTURE

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer and Chair: Clare Carroll, *CUNY, Queens College and The Graduate Center*

Anna Akasoy, *CUNY, Hunter College*

Descriptions of Religion in Early Modern Muslim Geographical Writing and Travel Literature

Since the ninth century, Muslim authors have covered the areas surrounding the heartlands of the Islamic Empire. Travelers and geographers offered accounts of the lands from the Atlantic to China. Their ethnographic descriptions feature elements frequently related to religion, such as burial customs, idolatry, worshiping of nature, magic, divination, etc. Some of these texts are indebted to ancient geographical literature such as the *Tetrabiblos* and thus display features commonly associated in the West with Renaissance writing. The present contribution will examine examples of early modern Arabic writing on cultures in West Africa and Central Asia and discuss to what extent earlier descriptions are continued, whether taxonomies of religion in these texts betray the Arabian origins of the Islamic religion and the principles of Islamic law, and the underlying assumptions of an anthropology of religion.

Ananda Cohen Suarez, *Cornell University*

Embodied Archives: Murals, Textiles, and Colonial Andean Cultures

The Spanish colonial administration functioned as a veritable premodern document-generating machine, creating a limitless paper trail of contracts, legal proceedings, religious decrees, and account books. But for all of their bureaucratic magnitude, colonial archives are notorious for their misapprehension and distortion of indigenous cultures. This presentation examines the capacity of images to articulate native voices through nontextual modes of knowledge transmission. It focuses specifically on “textile murals” found in seventeenth-century churches of Peru’s Cuzco region, whose painted walls simulated tapestries, brocades, and laces in lieu of figural representations of Christian subjects. These churches functioned as architectonic “bodies” that were ritually clothed in ways that recall pre-Columbian and ethnographically documented practices of adorning shrines with textile offerings. By examining these murals as “embodied archives,” this paper demonstrates the capacity of images to encode cultural beliefs with an expressive nuance that relies on sensory perception, bodily metaphors, and Andean notions of essence.

Alessandra Russo, *Columbia University*

Global Geopolitics, Art Theory, and the Shaping of Europes

In the mid-sixteenth century, from Lisbon, Florence, and Madrid, three major artistic treatises were written whose central narrative was the rebirth (*rinascita*) of

the arts after the collapse of the Roman Empire: Francisco de Holanda's *Da Pintura Antiga* (1548); Giorgio Vasari's *Le Vite dei più eccellenti architetti, pittori e scultori italiani* (1550; 2nd ed. 1568); and Felipe de Guevara's *Comentarios de la Pintura* (1560). All three authors situate the loci of the artistic rebirth in the context of the contemporaneous political interests of João III, Cosimo I de Medici, and Felipe II throughout the world. The global dimension in these treatises allows a redefinition of what the term *Renaissance* meant for Holanda, Vasari, and Guevara. It also unexpectedly urges us to rethink Europe and to address a question of actuality: rather than the problem of a monolithic Eurocentrism, the long-lasting shaping of several and increasingly polarized Europes.

20203
Hilton
Concourse Level
Concourse C

CONFRATERNITIES AND THE SPACES OF THE RENAISSANCE CITY II: SACRED SPACES

Sponsor: Society for Confraternity Studies

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

Barbara L. Wisch, *SUNY, Cortland*

Embracing Peter and Paul: The Archconfraternity of SS. Trinità dei Pellegrini e Convalescenti and the Cappella della Separazione

This paper presents an important, unpublished drawing attributed to Giovanni Guerra (1544–1618), which, I propose, was made for the archconfraternity of SS. Trinità dei Pellegrini e Convalescenti — specifically for the altarpiece of its new Cappella della Separazione. This freestanding chapel was donated by Pius IV (1562), restored by *confratelli* (1568), and destroyed in the early twentieth century. Located on Via Ostiense near S. Paolo fuori le mura, the chapel marked the sacred spot where, it was believed, Peter and Paul had embraced for the final time before meeting their martyrdoms. Focus on this little-known chapel, its decoration, and its rituals affords new perspectives on the confraternal patrons and the Roman celebration of the Feast of the Princes of the Apostles (29 June). It contributes to reappraisals of Guerra's autonomous oeuvre, distinct from his significant collaborative role in great papal commissions and his vast graphic production.

Caroline Blondeau, *Université Paris-Sorbonne*

The Brotherhood of the Trépassés: Ruling the Artistic Life in Rouen During the Counter-Reformation

During the fifteenth and sixteenth centuries, the confraternity of the Trépassés shook the religious and artistic life of Rouen, second city of the kingdom of France. The brotherhood's objective was to pray for salvation of the deceased's souls. Using the example of the Saint-Maur chapel, built by and for the brothers, we will discuss the multiple interactions between the confraternity, the city and its main protagonists. Firstly, we will consider the symbolical aspect of the chapel, which is linked to the object of the brotherhood: situated in the heart of a cemetery, its location and iconography make a constant reference to death. We will then proceed to analyzing how the confraternity used their stained-glass windows as a propaganda tool during the Counter-Reformation. Finally, we will establish the brotherhood's determining role, as by becoming a guild, it guided the exercise of painters and sculptors.

Danielle Carrabino, *University of Georgia*

Oratories of the *Compagnie* of Palermo: Sacred Spaces of Rivalry

Toward the end of the sixteenth century, groups of merchants and noblemen formed several lay confraternities known as "compagnie" in Palermo. Each of these compagnie constructed and decorated oratories, serving as both secular and sacred spaces, reflecting the dual nature of these organizations. This paper will focus on three main confraternities in Palermo, the Compagnia di San Francesco, the Compagnia del Santissimo Rosario, and the Compagnia della Madonna del Rosario. The decoration of the oratories articulates the character of each compagnia to the viewer. No cost was spared by the compagnie in commissioning Caravaggio,

Anthony van Dyck, and Carlo Maratta to provide altarpieces for their oratories. The subsequent elaborate ornamentation in stucco of all three of these interiors by Giacomo Serpotta visually unites these spaces and invites comparison. My examination of these oratories will consider them beyond their intended functions as charged sites of artistic rivalry.

20204

Hilton

Concourse Level

Concourse D

REPRESENTATIVE GOVERNMENT AND ITS DISCONTENTS

Sponsor: History, RSA Discipline Group

Organizer: Kathleen M. Comerford, *Georgia Southern University*

Chair: Matthew A. Vester, *West Virginia University*

Noeleen McIlvenna, *Wright State University*

Colonial Democrats

When we consider participation in governance from the perspective of seventeenth-century European borderlands, we are forced to consider the global spread of the concepts of liberty and representation. The lack of gentry and noblemen available to serve in positions of decision making in the British colonies meant that people of low status had opportunities to serve in many kinds of elected assemblies and appointed councils in the Americas. Their lived experience altered their expectation about the franchise and about the role of everyday people in government. These people traveled back and forth frequently across the Atlantic, carrying ideas back and forth with their commodities. My paper will examine the test case of Maryland in the period 1630–50, where, often ahead of Leveller developments in the English Civil War, even low-born settlers addressed the role of monarchy versus Parliament and claimed a right to representation.

Carol C. Baxter, *Trinity College Dublin*

Legitimizing Opposition to Absolutism: Jansenist Challenges to Monarchical and Ecclesiastical Authority in Seventeenth-Century France

Religious dissent posed a fundamental challenge to the absolutist ambitions of Louis XIV and the seventeenth-century French Catholic Church, undermining their authority to demand absolute obedience. This paper will trace the complex anatomy of the Jansenist challenge to monarchical and ecclesiastical authority, pointing to the power of religious belief to transform loyal subjects into dissenters. It will explore how Jansenist writers such as Antoine Arnauld, Pierre Nicole, and Noel de la Lane effectively subverted absolutist authority by asserting the primacy of the individual conscience over obligations to obey the monarch or the ecclesiastical hierarchy. It will also examine how the Port-Royal nuns manipulated institutional tensions within French absolutism by systematically appealing to the Parlement de Paris for support against the alleged abusive use of power by the archbishop of Paris.

Sean T. Perrone, *Saint Anselm College*

Representation without Convening an Assembly: Negotiations for the Decima of 1685 in Castile

In 1685, Pope Innocent XI ordered the Castilian clergy to contribute 600 thousand *ducados* for the Holy Roman Emperor's campaign against the Ottoman Turks. The Castilian clergy appealed through their representative body, the Assembly of the Clergy; yet the Assembly was not convened. Rather, the clergy used permanent representatives — procurators general — at the papal and royal court to appeal the concession and coordinated their appeal through letters between cathedral chapters. This case study should help us to consider how representative institutions functioned in the absence of formal meetings. The 1685 negotiations allow us to examine the continuation of political representation in a starkly different way from modern notions of representative government. This study will further expand our understanding of representation and political discourse in the early modern period, helping us to move beyond the paradigm of absolutism to examine more closely how early modern Europeans experienced consultation and power.

20205
Hilton
Concourse Level
Concourse E

THE VOLUNTARY AND THE
INVOLUNTARY IN EARLY
MODERNITY

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Organizer: Timothy Harrison, *University of Toronto*

Chair: Garrett A. Sullivan, *Pennsylvania State University*

Joanna Picciotto, *University of California, Berkeley*

“They Speak in Their Silence”: Implicit Faith and the Religion of the Creatures

This paper will explore some of the paradoxes of agency associated with the doctrine of implicit faith. Although reformers identified it with the destruction of Christian liberty, in post-Reformation England the concept elicited some surprisingly complex meditations on the relation between agency and passivity in all assent. A brief survey of these will provide the context for an analysis of Godfrey Goodman’s argument, in *The Creatures Praying God* (1622), that implicit faith is the foundation of the religious life of animals. Focusing on the treatise’s strategic oscillation between the objective and subjective senses of key verbs like *confess* and *discover*, I will explore Goodman’s construction of animals as not only exemplars of obedience, but also perfect liturgical subjects — a construction that has persisted in various forms into the modern age (e.g., in Kierkegaard’s “The Lily of the Field and the Bird under Heaven” and David Abram’s “Becoming Animal”).

Mary Nyquist, *University of Toronto*

Embodying Voluntary Servitude

(In)voluntary servitude is an issue frequently taken up in early modern debates on political sovereignty. In defense of political absolutism, conventionally believed to entail figurative political slavery, Hugo Grotius argues that under certain circumstances servitude is a condition that an individual or a nation might voluntarily enter. For advocates of popular sovereignty, however, voluntary servitude is an oxymoron. Conceived as incompatible with human dignity and rationality, servitude in this view is the outcome of coercive force or divine curse, and those who willingly tolerate it are less than fully human (or not truly masculine). This paper will explore the latter view in relation to influential Greco-Roman traditions in which prostration before a mortal being is a sign of “barbarous” irrationality. My discussion will focus on scenes from literary texts in which representations of ritual obeisance signify an irrationally elected servitude or an essential, natural servility.

Timothy Harrison, *University of Toronto*

Experiencing the Involuntary in John Donne’s *Devotions*

In John Donne’s *Devotions Upon Emergent Occasions* (1624), illness and the breakdown of everyday comportment enable an exploration of the voluntary and the involuntary in human experience. Using theologically significant arrangements of modal verbs, Donne articulates the imbrication of free will, volition, involuntary bodily processes, and divine presence that he suggests is constitutive of all human capacities. This paper focuses on Donne’s treatment of the sickbed as a disorienting space that reveals two ways of experiencing the involuntary: a felt inability coterminous with muscular and motor failure; and the inability to sleep, to voluntarily let oneself be enveloped by the involuntary. In these analyses of illness, Donne grapples with earlier writings on the involuntary body — from Augustine to Luther and Montaigne — to disclose what Michel Henry calls “the being of effort,” an awareness of life generated by encounters with the limits of one’s capacities and the productive resistance afforded by those limits.

20206

Hilton

Concourse Level

Concourse F

LEO X: NEW PERSPECTIVES ON HIS PONTIFICATE II

Organizers: Eva Krems, *Westfälische Wilhelms-Universität Münster*;
Jens Niebaum, *Westfälische Wilhelms-Universität Münster*

Chair: Eva Krems, *Westfälische Wilhelms-Universität Münster*

Respondent: Sheryl E. Reiss, *Independent Scholar*

Jens Niebaum, *Westfälische Wilhelms-Universität Münster*

Bramante's Tegurio and the Planning of St. Peter's under Leo X

Shortly after his accession to the papacy, Leo X had Bramante build the so-called *tegurio*, a provisional structure meant to house the high altar of St. Peter's with the Apostle's Tomb below it during the construction process of the new basilica. Although intensely studied, some questions regarding Bramante's original plans for this shelter (later modified) have escaped scholarly attention and will be treated in my paper. Moreover, I will tackle the problem of the realism of Leo's planning perspectives for St. Peter's in the early years of his pontificate often questioned. It will be shown that his approach to completing the building fragment inherited from his predecessor were less utopian than is generally thought and that he took a number of measures to meet the special complexities of the fabric, measures that, however, were destined to fail.

Francesco Paolo Di Teodoro, *Politecnico di Torino*

A New Critical Edition of Vitruvius's *De architectura* Translated by Fabio Calvo for Raphael during the Pontificate of Leo X

The complete maturity of Raphael as architect occurs in particular during the pontificate of Pope Leo X. The most significant steps are represented by the letter to Leo X, the letter on Villa Madama, and the translation by Fabio Calvo of Vitruvius's *De architectura* for Raphael. The Vitruvian translation exists in two different versions: Cod. It. 37 and Cod. It. 37a in the Bayerische Staatsbibliothek, München. The aim of my talk is to point out the new data resulted from the textual criticism for the publication of a new critical edition of the translation. Among the new data: the retrieval of pieces of translation not transcribed by the 1975 editors, the right transcription of many terms, and the interpretation of passages. The corrections by Raphael's own hand to the texts will receive particular attention.

Christine Pappelau, *Humboldt-Universität zu Berlin*

Pope Leo X, Raphael, and Antiquity as Inspiration for the Accademia delle Virtù?

"How many Pontiffs, Holy Father . . . allowed ancient temples, statues, arches and other buildings . . . to fall prey to ruin and spoliation?" asked Raffael in his letter to Pope Leo X of 1518. Studying ancient monuments was the aim of the Medici pope who committed Raffael as commissar of antiquities in Rome. Around 1540 this idea was picked up again by the circle of the Accademia delle Virtù around cardinal Alessandro Farnese. Is the project of the Accademia delle Virtù just a copy of Leo's idea or does it have its own impact? What role does humanism play in both projects? What is the relationship between Renaissance architecture and ancient buildings in those studies? Drawings and measured surveys of the Roman Septizonium and further ancient monuments will be the basis of a detailed comparison between both projects.

20207

Hilton

Concourse Level

Concourse G

MATERIAL CULTURES OF EARLY
MODERN WOMEN'S WRITING II*Organizer and Chair: Paul Salzman, La Trobe University*Susan J. Wiseman, *Birkbeck, University of London*

Elizabeth Delavel: Motives and Material Aspects of Life-Writing

Exploring the motives and material aspects of life-writing in seventeenth-century England the proposed paper takes as a core example the writing and contexts of the meditations and quotidian journal of Elizabeth Delaval. The paper examines the manuscript's representation of the start and purpose of writing, assertions of self-reflection, curation, and the surface gravel of rewriting to explore the journal's potential readerships. It thereby assesses the cultural, political, and social places of Delaval's writing. The paper secondly contextualizes Delaval's writing in terms of emergent and residual cultures of life-writing to argue, first, that the text suggests a hybrid understanding of the genres of life-writing marked in its negotiation between residual and emergent modes of such writing and, second, that through comparison with contemporary writings we can understand more fully not only Delaval's relationship to life-writing, but also the changes in writers' understandings of the genres and methods of self-reflection in seventeenth-century England.

Sarah C. E. Ross, *Victoria University of Wellington*

"Corrected by the author"? Civil War Women Poets and the Contingency of Print Publication

Scholarship on early modern women's writing has been quick to draw on the insights of manuscript study (and vice versa), often emphasizing processes of compilation, revision, collaboration, and augmentation in women's manuscript-based poetic writing. Print publication is usually seen, in contradistinction, as conferring fixity and permanence on the literary text — and in the case of women writers like Anne Bradstreet, Margaret Cavendish and Katherine Philips, it is associated with the celebration and monumentalization of their female authorship. This paper focuses on the example of Anne Bradstreet, whose poetry was substantially revised between its two print iterations in 1650 and 1678. I explore the poems in Bradstreet's two volumes as contingent, occasional and representing different publication moments, and suggest that the features of revision, collaboration, and material contingency associated with manuscript texts can also be attributed to women's printed works.

Kate Lilley, *University of Sydney*

Philo-Philippa as Author-Reader

Philo-Philippa's "To the Excellent Orinda" frames her address to, and reading of, Katherine Philips specifically as a mediated textual encounter between female author-readers. Although Philo-Philippa decorously addresses Philips by her coterie name, Orinda, within the poem, the name she devises for herself turns the pastoral convention toward the real while keeping both dimensions in play. Like Philips' print debut in the memorial Cartwright volume, Philo-Philippa is the lone woman among the mourners in Philips's *Poems*, her novelty diminished in proportion to the becoming-monumental of the posthumous authorial signature, "Katherine Philips." Philo-Philippa's bold poetic gift ends up as a kind of purloined letter, a relic of a textual encounter in Smock Alley. This poem promptly assimilated into the production of the posthumous Philips's exceptional status (and literally bound in to Philips's *Poems*), persists as a highly visible and eloquent witness to the gendered problematic of early modern women's writing.

Michelle O'Callaghan, *University of Reading*

Coterie Compositions: Lucy, Countess of Bedford, and "Death be not proud"

This paper will examine the transmission of Lucy, Countess of Bedford's "Death be not proud, thy hand gave not this blow" in early seventeenth-century manuscript miscellanies. Bedford's elegy for close companion and kinswoman, Cecilia Bulstrode, is part of a publication event orchestrated by the countess and circulated alongside

elegies composed by poets, such as John Donne and Ben Jonson, who had secured her patronage. Ruth Connolly has argued that occasionality of such manuscript poetry marks out “poems as the shared property of a coterie environment” and defines models of composition and authorship that are sociable and collaborative. In this case, models of collaboration are complicated by a patron-client relationship that adds weight to the literary agency of an aristocratic woman poet and patron within these socioliterary exchanges. When Bedford’s elegy enters into the channels of scribal transmission it is recontextualised and reconstituted in ways that foreground issues of literary agency.

20208

Hilton

Concourse Level

Concourse H

PRINTS, PRINTMAKING, PUBLISHING, REPRODUCTION

Chair: Emily J. Peters, *Rhode Island School of Design Museum*

Lelia Packer, *The National Gallery*

Drawing as a Reproductive Medium: Hendrick Hondius’s Reproductive Drawings after Rare Prints by Lucas van Leyden

During the 1640s, the Dutch print publisher Hendrik Hondius I began to copy prints by Lucas van Leyden in drawing. These full-scale, pen-and-ink copies were meant for sale as independent works of art. This paper explores why Hondius, a prolific printmaker and publisher, turned to drawing as a mode of reproduction. More broadly, it makes the case for drawing as a reproductive medium during the early modern period. Hondius drew multiple copies after the same rare print and approached these copies as a printmaker would different states, making slight alterations and adjustments from one impression (or copy) to the next. In doing so, Hondius filled the market demand for prints by Lucas with pen drawings. In addition, this paper shows how Hondius, an assured businessman with a keen eye for profit, was not only answering a demand but also creating a market for a new kind of handmade reproductive artwork.

Mandy Richter, *Kunsthistorisches Institut in Florenz*

Marcantonio Raimondi’s *Crouching Venus* as Embodiment of Carnal Love

Marcantonio Raimondi was the first artist to devote a single engraving to the subject of the *Crouching Venus*. Completed in approximately 1510, this antique statue type was known to Renaissance artists through the survival of at least four near life-size sculptures. While sixteenth-century artworks inspired by the *Crouching Venus* address both profane and sacred themes, the reception of Raimondi’s “reproductive engraving” is known particularly in connection with erotic, sensual, or carnal representations. Therefore, the reception of the engraving promotes a rather biased view of the antique motif. This raises the question of what role reproductive prints played in the transmission of ancient motifs in the sixteenth century. Raimondi’s *Crouching Venus* illustrates exemplarily that those prints influenced the interpretation of an antique statue through the inclusion of small but significant details. Raimondi’s engraving thus has its own reception that needs to be separated from that of the antique statue.

Sandra Cheng, *CUNY, New York City College of Technology*

The Monstrous Piazza: Francesco Villamena’s Prints of Grotesque Itinerants

Tommaso Garzoni’s book, *La piazza universale* (1585), presents a panorama of early modern life in the public square, describing diverse characters hailing from different social classes and various trades. Contemporary cris prints offer a visual counterpart to Garzoni’s piazza; however, they ignore the philosophers and rhetoricians of Garzoni’s ideal space to focus on the itinerant stereotypes who roam the piazza, such as musicians, peddlers, and beggars. This paper examines Francesco Villamena’s Cries of Rome series (ca. 1620) in relation to the popular cris prints, images that range from individual criers to broadsheets of hundreds of tradesmen. Diverging from earlier examples, Villamena executed prints of individual criers with more graphic sophistication and wit. His beggars and peddlers have grotesque expressions that border on caricature, an emerging genre at that time. Moreover, Villamena includes satirical rhymes at the bottom of the print to help heighten the grotesquerie.

20209
Hilton
Second Floor
Gibson

EVIDENCE IN MEDICINE,
ASTROLOGY, THEOLOGY, AND
NATURAL PHILOSOPHY II

Organizer: Monica Calabritto, *CUNY, Hunter College*

Chair: Monica Azzolini, *University of Edinburgh*

Allison B. Kavey, *CUNY, John Jay College*

“And the Chaldeans say it is true”: Evidence and Authority in Agrippa’s Magical Theology

Agrippa von Nettesheim’s *De Occulta Philosophia* (1531/33) offers a comprehensive magical cosmology, where magic provides an intentional link between natural and divine realms and provides gifted and disciplined adepts the chance to manipulate their world and reenter the divine mind. Evidence is one of the most vexed aspects of this complicated work, as Agrippa borrowed widely from a rich array of Neoplatonic, Hebrew, and Arabic sources and was casual with his citations. Perrone Compagni and others have devoted extensive efforts to tracing the specific works that most impacted Agrippa. This paper will take a different track, however, by interrogating the ways in which Agrippa presents his evidence. He combines general references to a body of texts, titles of specific works (sometimes accurately cited), and personal experience to form a tight web of authority that draws the reader through the text into a state of belief.

Maria M. Portuondo, *Johns Hopkins University*

Biblical Hebrew and Experience as Sources of Evidence in Arias Montano

This presentation explores the use of evidence in the work of Spanish exegete Benito Arias Montano (1527–98) through the treatises he contributed to the *Apparatus* (1572) of the *Biblia Regia* of Philip II (or Plantin’s Antwerp Polyglot), as well as his *Naturae historia* (1601). In these works, Arias Montano sought to fashion the precepts of a new natural philosophy based solely on biblical authority and sensual experience. In doing so he marshaled as evidence the history of the Hebrew language and its philology, and then submitted his findings to a series of empirical tests that were equally informed by experience of natural phenomena, rudimentary experiments, and what I argue was an internalized and perhaps unconscious reliance on an Aristotelian conception of the natural world.

Marta Hanson, *Johns Hopkins University*

Gianna Pomata, *Johns Hopkins University*

Recipes and Experiential Knowledge in the Seventeenth-Century Epistemic Exchange between China and Europe

Our contribution will focus on the recipe form as the vehicle for the transmission of experiential knowledge between cultures. We will analyze in particular the medical recipes included in Andreas Cleyer’s *Specimen Medicinae Sinicae* (1682), a text that played an important role in the transmission of Chinese medicine to Europe in the seventeenth century. We will also examine and compare notions of experience-based knowledge in European and Chinese early modern medical cultures.

20210
Hilton
Second Floor
Clinton

IDENTITY LEGITIMIZED,
CONSTRUCTED, AND
DIFFERENTIATED: NON-JEWISH
INSTITUTIONS AND JEWISH
COMMUNAL SELF-DEFINITION IN
RENAISSANCE ITALY

Sponsor: Hebraica, RSA Discipline Group

Organizer: Bernard Cooperman, *University of Maryland, College Park*

Chair: Marina Caffiero, *Sapienza Università di Roma*

Germano Maifreda, *Università degli Studi di Milano*

Roman Inquisition and the Shaping of the Jewish Economic Identity (1500–1700)

The distinctive economic role played by early modern European Jews, as Michael Toch has demonstrated, did not derive from a hypothetical anthropological “Jewish character,” and had very little to do with internal developments in Jewish culture and religion. As any identity, what we might call Jewish economic identity was the product of a continuous interplay between the Jewish and non-Jewish cultures, societies, and institutions. In early modern Italy, a primary role in this field was played by the papal Holy Office, which also functioned as a flexible and pervasive tool in the construction of Jewish identity. In fact, through its daily activity, the Roman Inquisition (as also bishops’ courts that governed converted Jews and conversion activities) reiterated economic boundaries between Jews and Christians, reshaped and perpetuated ancient cultural constructions on money lending and usury, and reinforced social representations of Jewish economic activities that, in some measure, were accepted and/or manipulated by the Jews themselves.

Serena Di Nepi, *Sapienza Università di Roma*

Arbiters and Arbitration in Sixteenth-Century Rome: A Juridical Tool at the Beginning of the Ghetto Time

As is well known, Roman Jews were not allowed to establish a beth din (rabbinic court) under papal rule; nonetheless, the Jewish community maintained juridical autonomy with regard to family matters, the internal tax levy, and other matters that could be subsumed under Halacha. Such autonomy was based on the legal instrument of arbitration (allowed for in both Christian and Jewish law systems). Jewish litigants could decide to submit to the decision of Jewish “judges” and be assured that any decision would be recognized even in a Christian court. The challenge of the ghetto deeply transformed the governance of the Jewish society, including the system of arbitration. My paper will investigate those transformations analyzing both the operation of arbitration in Rome and the profile of the people chosen for this important task.

Bernard Cooperman, *University of Maryland, College Park*

Bankers’ Licenses and Bankers’ Daughters: Jewish Life and the Papal Authorities in Rome

It is generally assumed that early modern Jews preferred to handle their internal disputes, especially with regard to family matters, within the community, and resorted to non-Jewish courts with distrust and resentment. By looking at the rabbinic evidence concerning cases of financial rivalry and marital infidelity, we will explore the ways Jews in fact existed within a complicated network of multiple jurisdictions and used the various Jewish and non-Jewish courts to resolve pressing problems in every-day life.

20211
Hilton
Second Floor
Madison

CREATIVE DESTRUCTION IN EARLY MODERN EUROPE

Organizer: Anna Marazuela Kim, *University of Virginia*

Chair: Alexander Nagel, *New York University*

Respondent: Maria H. Loh, *University College London*

Fredrika Herman Jacobs, *Virginia Commonwealth University*

Artistic Transgression: The Promethean Model

Heir to a Greco-Roman tradition that identified Prometheus as the first *plasticor*, Pomponius Gauricus noted in 1504 that, “it was said of [Prometheus] . . . that he conferred upon [a figure he had modeled of] clay a spark of life.” A hundred years later, the titan’s fabled association with the art of sculpture had expanded to that of painting. In 1604, several poets, crediting Federico Zuccaro’s *colore* with vivifying power, dubbed the painter a “new Prometheus.” Approximately midway between these two dates — and on the cusp of the most militant period of Catholic reform — Francesco Salviati included Prometheus in the fresco *Destruction of the Idols*. This paper considers the mutable role of Prometheus as a creator-model during an era in which images — and their makers — were scrutinized for transgressions that not only reconfigured *sacre rappresentazioni* into *ludi sacri*, but evinced a contravention in the creative process.

Frank Fehrenbach, *University of Hamburg*

“Half Dead”: Force and Aesthetic Response

Starting with Leonardo da Vinci’s famous remark about the power of music leaving its listeners “quasi semivivi,” art theorists have modeled the relationship between works of art and their beholders as a violent encounter. My paper investigates the rise of force as a category of aesthetic response in sixteenth-century Italy, with an emphasis on Doni, Armenini, Lomazzo, and Federico Zuccari. The semantics of *forza* in art refers to the dominating model of *moto violento* in impetus physics and its roots in classical rhetoric; accordingly, works of art release an accumulated power, capable of overwhelming the audience. The older model of aesthetic interaction as dialogue and exchange was gradually substituted by the idea of an activated artwork as agent discharging its visual energies on the passive beholder.

Christopher P. Heuer, *Princeton University*

Dismemberment and Consciousness

In 1560 the Nîmes antiquarian Jean-Paldo d’Albenas opened an architectural treatise with an expression of mock dismay. The fragments that faced him, he lamented, were simply too confusing: “So many engraved epitaphs . . . and so many rich pavements / Found fortuitously in the fields / so many magnificent marble pieces / Columns, capitals, bases / so many medals and vases. . . .” For Jean-Paldo, the mass of antique bits read as a shattered jumble, a landscape that he, self-aware, could but approximate in his own illustrations. Jean-Paldo’s resignation represents a common plight of home-bound artists in a Northern Europe beset by various iconoclasm. His work, like that of others, internalized the idea that architecture was not about site, but about the manipulation and movement of disembodied — and very dead — matter. Turning away from discourses vivifying Renaissance ruins through humanist metaphors of the body and representation, this paper contextualizes the fragment within alternative period discourses: those on madness, difficulty, and the inhuman.

2012
Hilton
Second Floor
Morgan

MUSIC AND PORNOGRAPHY

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: John Kmetz, *Holtz Rubenstein Reminick, LLP*

Susan Forscher Weiss, *Peabody Institute, Johns Hopkins University*

Birds, Bees, Fleas, Rams, and Mallets as Sexual Symbols in Renaissance Songs

Sexual activities of the avian and insect worlds, coupled with numerous priapic symbols, provide fertile material for music, art, and literature. Often associated with Carnival and other secular celebrations, these parodies date to the satires of Aristophanes. Allegory that makes use of onomatopoeia, especially the sounds of nature, became the bread and butter of sixteenth-century writers, artists, and composers. Rabelais's *Gargantua* depicted grotesque creatures in bodily acts eating, drinking, belching, farting, defecating, and fornicating. Metaphors for these activities, such as dying, chattering, and battling, are apparent in the songs of many cultures. Among the most vivid examples are chansons and madrigals by Northern European composers including Arcadelt, Janequin, Crequillon, Passereau, Certon, and Lassus. The musical settings, with their rapid imitative entries, rising sequences, and carefully placed chromaticisms, evoke musical scenes of lust and pornography that parallel any in contemporary literature or visual arts.

Cathy A. Elias, *DePaul University*

Girls Just Wanna Have Fun: Glorious Days and Erotic Nights?

Italian polemic dialogues and works imitating Boccaccio's *Decameron* include descriptions of musical performances and, although fictitious, give us a glimpse into the idolized musical world of well-bred amateurs. In some of these, Cinquecento authors indicate that it was common to include instruments when performing madrigals, and that the "solo madrigal" has earlier origins than generally thought. Also common are examples of improvisatory performances including musical competitions consisting of dialogues sung to improvised music, and formulaic patterns. Works by Aretino, Firenzuola, and Fortini also force us to reconsider what we call pornography. They wanted the church and society to redefine and elevate women's roles, and fight corruption and hypocrisy of the church. Firenzuola read his tales to the pope, and women participated in dialogues in roles as empowered as Plato's men. Music making too becomes part of their power.

Susan McClary, *Case Western Reserve University*

Tumescence and Detumescence in a Monteverdi Madrigal

Only a few years ago, most musicologists deemed discussions of the erotic as inappropriate, and even today such discussions tend to concentrate on lyrics, dramatic plots, or elements that allow for interdisciplinary connections. But the music itself often qualifies as the most graphic aspect of Renaissance compositions. In this talk, I will examine the cartoonishly specific simulations of male arousal and release in Claudio Monteverdi's "Si ch'io vorrei morire" (book 4). Some of Monteverdi's imagery in this madrigal is quite obvious, especially his sequences of mounting excitement punctuated with acute dissonances; later periods will use similar techniques for similar purposes. Less self evident, however, is the meaning of the refrain with all its misdirected contrapuntal trajectories. To get at this particular naughty bit, we have to delve into modal theory and analysis. But what a difference it can make in performance!

20213
Hilton
Second Floor
Bryant

JESUIT MISSIONS: A GLOBAL PERSPECTIVE

Organizer: Robert Aleksander Maryks, *Boston College*

Chair: Emanuele Colombo, *DePaul University*

James Masaki Fujitani, *Azusa Pacific University*

Missionaries and Merchants in Sixteenth-Century Japan

During the first years of the Jesuit mission to Japan, the Portuguese merchants played an enormous role. As the only Europeans capable of reaching the distant island, they served as transportation, suppliers, and messengers. Furthermore, they financially supported the church and worked in it while in port. Some even became priests themselves. Nonetheless, little is known about them. To add to the confusion, outside informants sometimes portray them as adventurers and trouble-makers, in striking contrast to the pious image offered by the missionaries. This study, then, gathers together the various sources to develop a fuller picture of the merchants and their place in the mission. It compares the information from the Jesuit correspondence to that of Portuguese historians of the region, such as João de Barros, Gaspar da Cruz, and Diogo de Couto.

Qiong Zhang, *Wake Forest University*

The Belligerent Jesuit: Catholic Campaigns against Heterodoxy in Early Modern China

Refutations of heterodoxy constituted a prominent theme in the late Ming and early Qing Christian literature written by the Jesuits and their converts. Such unrelenting attacks, directed against Buddhism, Daoism, and various popular cults, formed the balance of the Jesuit accommodation to classical Confucianism. They served to sharpen the identity of Christianity as a new alien religion and enhance its appeal vis-à-vis its native rivals. This paper takes issue with the conventional wisdom that religious modernity in China arrived only at the turn of the twentieth century, when the premodern Confucian discourse of orthodoxy vis-à-vis heterodoxy finally gave way to the Protestant-inspired modernist distinction between religion (*zongjiao*) and superstition (*mixin*). Based on studies of the Catholic polemics against heterodoxies published in the late Ming and early Qing, the paper argues that the early Jesuits and their Chinese converts had already foreshadowed this modernist notion of superstition both in concept and vocabulary.

Paul Nelles, *Carleton University*

Early Modern Mobility and Jesuit Missionary Practice

Jesuits traveled, but they did so at a price. Mobility in the early modern world was fraught with danger. Roads normally went unpoliced, sea travel was notably perilous, and there was little protection from the elements. Travelers were frequently regarded with suspicion. Fears of vagabonds, charlatans, false pilgrims, and fake priests abounded. This paper locates Jesuit travel within the wider social and cultural context of early modern mobility. I argue that small-scale urban and regional mobility — visiting prisons and hospitals, preaching in the countryside, travel between colleges — played a crucial role in shaping Jesuit missionary methods, and that many of the social practices associated with the Jesuit principle of accommodation, the keystone of the Jesuit missionary ethos, are intimately tied to the everyday experience of mobility at the local, regional, and transnational levels.

20214
Hilton
Second Floor
Gramercy West A

PIERO DELLA FRANCESCA: TECHNIQUE AND CHRONOLOGY

Organizers: James R. Banker, *North Carolina State University*;
Machtelt Israëls, *University of Amsterdam*;
Nathaniel Silver, *Fondazione Giorgio Cini*

Chair: James R. Banker, *North Carolina State University*

Respondents: George Bisacca, *The Metropolitan Museum of Art*;
Machtelt Israëls, *University of Amsterdam*

Roberto Bellucci, *Opificio delle Pietre Dure*

Tradition and Innovation in the Painting Technique of Piero della Francesca

The study of Piero della Francesca's technique allows interesting insights both into a period of transition in the history of Italian painting technique, when painters started to use oil instead of tempera, and into the geographical diffusion of this phenomenon. Technical analyses carried out by the Opificio delle Pietre Dure on many of Piero's paintings show how the artist carefully planned his work starting with the first preparatory layers, possibly with an eye on using oil as a medium. Attention will also be paid to the highly idiosyncratic way in which Piero planned the underdrawing and how throughout his career he obtained different visual effects and aesthetics through his mastery of a variety of tools and methods. This paper is presented in Italian.

Ciro Castelli, *Opificio delle Pietre Dure*

Piero della Francesca and the Construction of Altarpieces in Sansepolcro

Recent discoveries in the archives of Sansepolcro indicate that in the fifteenth century woodworkers in this town in Eastern Tuscany merged the specificities of the different traditions of wood-panel construction as practiced in Florence and Siena, adding also features that are characteristic of Umbrian traditions. This paper presents an analysis of the characteristics of the panel construction of now disassembled altarpieces by Piero della Francesca, including the *Misericordia Polyptych*, the altarpiece for the Augustinians, and the Williamstown Virgin and Child, also shedding light on the (re)construction of the triptych for San Giovanni d'Affra, which consisted of Piero's *Baptism of Christ*, now in the National Gallery in London, and Matteo di Giovanni's side panels, piers, and predella now in the Museo Civico in Sansepolcro. This paper is presented in Italian.

Cecilia Frosinini, *Opificio delle Pietre Dure*

The Technique and Original Setting of Piero della Francesca's *Resurrection of Christ*

The fresco of the *Resurrection of Christ*, which around 1460 Piero della Francesca painted in the town hall of Sansepolcro, has recently been at the center of a campaign of scientific analyses in order to investigate its state of conservation and explore whether its present location is the original one or is the consequence of a very old transfer (*stacco a massello*). This paper will present the results of these unpublished analyses, which allow for a better understanding of the artist's painting technique and planning of his work in mural painting.

20215
Hilton
Second Floor
Gramercy East B

VENETO AND VISUAL CULTURE

Chair: Diana Gisolfi, *Pratt Institute, Brooklyn and Venice*

Damiana Lucia Paternò, *Università IUAV di Venezia*

An Architecture in Fake Stone: The Andrea Palladio's Case

The image of Palladio's architecture as being white and made by stone is a legacy of neoclassical interpretations of *I Quattro Libri dell'Architettura*. Observing

the Palladian buildings, another reality emerges: the architect, in fact, realized classical forms, reinterpreting constructive solutions of tradition and using poor materials more often than stone. Through some examples, this paper aims to demonstrate how certain technological choices represent a permanent feature in the Palladio's production. These are, for example, the construction of wooden architraves or the realization of free standing columns in plastered bricks, the latter being an absolute novelty in sixteenth-century Italy. In some cases, even these poor materials get to have a "full dignity of expression." Suffice it to think of the "loggia del Capitaniato": the use of visible brickwork reflects a precise design idea, which is very far from that clear classicist code, expressed by the nearby Palladian Basilica.

Wouter Wagemakers, *University of Amsterdam*

In Fair Verona: Michele Sanmicheli and the Bevilacqua Faction of Verona

After two decades of absence, architect Michele Sanmicheli (Verona, 1487/8–1559) returned home in 1526 to work for the Venetian Republic as a military engineer. Around the same time he became much sought-after by a group of local families who viewed his innovations in style perfectly suitable for their private commissions. This paper addresses Sanmicheli's constructions in Verona as instruments of power by looking at the relation between architecture, politics, and social identity. It argues that Sanmicheli's patrons were all members of the emerging Bevilacqua faction who used architecture both as a vehicle to further their influence in the local institutions and as a means to distinguish themselves from local enemies. Sanmicheli's Palazzo Bevilacqua serves as a case study to illuminate the role of politics in its construction, which is indissolubly linked to the struggle for hegemony in Verona in the wake of the war of the League of Cambrai.

Simone Westermann, *University of Zurich*

Nature as Argument: Altichiero and the Question of Style in Early Renaissance Padua

The problem with the style denotation *naturalism* is that the concept of nature has always been heterogeneous and fluid, thus making the term highly generic. Highlighting the ambivalence and anachronism with which the term naturalism has been used for the early Renaissance, this paper seeks to analyze the concept of nature in late fourteenth-century Padua and its transferral into artworks by artists such as Altichiero and Giusto de' Menabuoi. I will argue that in the fourteenth century artists did not suddenly discover their natural surroundings and start to imitate them in a conscious stylistic choice. Nature rather became a means for comparison and argumentation, a notion found in many Paduan writings of the time, such as in Marsilius of Padua's *Defensor Pacis*. Similarly, naturalist depictions acquired a rhetorical function within the expressive language of painting, rather than constituting a grammatical style defining the period from Giotto onward.

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Hilton

Second Floor

Murray Hill West A

COMPILATION PRACTICE AND TEXTUAL RECYCLING IN SEVENTEENTH-CENTURY MANUSCRIPTS

Sponsor: History of the Book, RSA Discipline Group

Organizer: Andrew Pettegree, *University of St. Andrews*

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

Victoria E. Burke, *University of Ottawa*

Writing through Reading: Sarah Cowper, Katherine Butler, and Commonplace Book Culture

This paper will interrogate how two female compilers of later seventeenth-century manuscripts fit into the commonplace book tradition, the learned practice of compiling humanist-inspired quotations from one's reading. Adam Smyth and Earle Havens have called for less prescriptive definitions of the commonplace book to more accurately reflect extant early modern manuscript evidence, which ranges

from passages arranged under topic headings to looser forms of compilation that overlap with the more literary end of the spectrum, the miscellany. Sarah Cowper and Katherine Butler show the fruitful interplay between the more learned and the more literary approaches, as each structures her compilation around moral and thematic concepts, while also demonstrating interest in more stylistic and generic concerns. Since the genre of commonplace books helped shape how educated early modern people thought, it is important to investigate the extent to which women chose to use and adapt the form for their own purposes.

Sebastiaan Verweij, *University of Oxford*

The Woburn Abbey Commonplace Books

This paper will present a recent (re)discovery of an important early modern archive of commonplace books and other manuscripts, gathered over several decades by Francis Russell, 4th earl of Bedford. This manuscript archive contains a huge variety of writing, including sermon notes, travel diaries, verse and drama, political gossip, theological tracts, and more. Bedford's role in national politics during the lead up to the Civil War has received some critical attention; his copiously surviving manuscripts, however, with a few exceptions, are almost entirely ignored. The paper will focus on the workings of this manuscript archive: for example, the ways in which Russell annotated his books, and also had texts read and extracted for him by secretaries, and the subsequent movement of smaller sections of text into larger formally organized commonplace books under headings. I will focus especially on the practice of extracting verse, in (to our modern sense) rather irreverentially piecemeal fashion.

Claire Bryony Williams, *Queen Mary University of London*

Some Versions of Pastoral: Fleeing the City in Seventeenth-Century Manuscript Miscellanies

Inspired by Harold Love's treatment of "Restoration Scriptorial Satire," this paper grows from extensive research on the pastoral form and mood in manuscript miscellanies across the seventeenth century. Where recent studies have focused on printed works I survey the evidence of the desire for retreat in manuscript collections. While current teaching on pastoral and country-house poetry emphasizes the significance of Jonson's "To Penshurst" and Marvell's "The Garden" and "Upon Appleton House," these texts did not circulate widely in manuscript in the seventeenth century. Here I study the textual adaptations of manuscript witnesses of Carew's oft-copied "To Saxham," considering it in its place alongside the pastoral verses with which it often circulated, and arguing that readers' extraction and compilation habits reveal that this poem constitutes, and was recognized by copyists, as a turning point in the pastoral mood for seventeenth-century readers.

20217

Hilton

Second Floor

Murray Hill East B

ARCHIVES, POLITICS, AND THE FILTERS OF INFORMATION IN EARLY MODERN ITALY

Organizer: Barbara Naddeo, *CUNY, The City College of New York*

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

Respondent: Isabella Lazzarini, *Università degli Studi del Molise*

Alessandro Silvestri, *Birkbeck, University of London*

Recordkeeping and the Uses of Information in Late Medieval Sicily

The growth of government in late medieval Europe comprised the development of not only new forms of administration, but also new archival practices to tackle needs, especially those posed by the centralization of transregional kingdoms. For example, when the House of Trastámara ascended the throne of Aragon in 1412 it began to rule Sicily directly from Barcelona; and the demands of long-distance governance meant that the court searched for administrative instruments useful to support the king's political control over the island. To that end, royal bureaucrats deeply interfered in the Sicilian Chancery's production, registration, and preservation

of documents, strengthening the royal monopoly over the diffusion of information. Contrary to the commonplace that Sicilian institutions maintained their structure and competences under the Aragonese, they changed profoundly, as attested by not only the systematization-cum-centralization of Sicilian records, but also development of documentary practices that welded together the trans-Mediterranean lands of Aragon.

Andrea Guidi, *Birkbeck, University of London*

Armies and Archives in Renaissance Italy: Record-keeping and the Florentine Militia, from Machiavelli to the Medici

Documentary production and record keeping were among the most elementary tools of early modern government, and were especially crucial in the conduct of large-scale activities such as warfare, which implied an amassing of papers related to the recruitment and management of men. In the case of Florence, the renewal of the Republic in 1494 marked the revival of the militia, the creation of new offices, and archival administration of the whole. In particular, this administration involved the production of new public records, such as detailed lists of militiamen, and the building of a new communication network between the city government and the officers in the territories. However, the archival remains of this administration tells us just as much about the Republic's militia as they do about the politics of the Medici restoration. For with the Medici restoration these documents were reorganized and selectively purged per conscious political choices, as this paper reveals.

Elena Bonora, *University of Parma*

The Archive of the Index and the Small Choices that Ruled Men by Books

While research on ecclesiastical censorship has underscored the extraordinary breadth of the Roman Catholic Church's project of cultural control, little consideration has been given to the everyday tools and choices undergirding that control, such as the channels of information about books, the censors at both the central and peripheral levels, the sort of publicity given to the "corrections" of books ordered by censors, and the methods of condemnation available. The picture that derives from study of these tools and choices differs from the one of collaboration among intellectuals and censors recently painted by prominent historians. For attention to these choices makes plain that Roman authorities opted to adopt not clear, universal rules and interdicts, as did the Spanish, but ones that obligated authors, publishers, printers, and translators to subject themselves to lengthy negotiations and tacit compromises with Rome to avoid the condemnation of their books.

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Hilton

Second Floor

Nassau West A

ART, ARCHITECTURE, AND THE ARTIST IN RENAISSANCE VENICE II: PRIVATE COLLECTIONS AND RESIDENCES

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Daniel Maze, *University of California, Irvine;*

Susan Nalezty, *University of Maryland, College Park;*

Susannah Rutherglen, *Independent Scholar*

Chair: Monika A. Schmitter, *University of Massachusetts Amherst*

Giada Damen, *Princeton University Art Museum*

The Tombs of the Ancients: Collecting and Studying Antique Funerary Monuments in Late Sixteenth-Century Venice

In the second half of the sixteenth century, the Venetian nobleman Andrea Vendramin (1554–1629) gathered in his palace on the Grand Canal a large collection of art works and natural specimens. Among his treasures, Vendramin had assembled a group of antique funerary objects, including marble reliefs, cinerary chests, inscriptions, urns, and steles. The illustrated manuscript catalogue of this collection compiled in 1627, only a few years before Vendramin's death, provides not only exceptional visual evidence for these objects, but also important information on

the ways they were interpreted and understood by late Renaissance collectors. By discussing Vendramin's holdings of funerary objects, this paper will shed new light on important aspects of the practice of collecting antiquities in late sixteenth-century Venice and on the contemporary development of historical investigations and antiquarian scholarship.

Johanna Heinrichs, *Williams College*

Mobile Homes: Villas, Palaces, and Itinerant Patrons in the Renaissance Veneto

The construction of an opulent family palace to anchor a noble family's urban presence is a familiar story for Renaissance Venice. Yet recent studies have shown that some prominent nobles, including important patrons of Andrea Palladio from the Mocenigo, Barbaro, and Pisani families, did not own a palace in Venice and instead occupied rented quarters. These patrons invested in monumental villa houses on or near their *terrasferma* estates, sometimes owning or commissioning more than one residence. Their villas assume the representational status of the urban palace, reversing the usual center-periphery formulation, while the multiplicity of dwellings suggests a more peripatetic lifestyle than previously understood. This paper examines this group of Palladio patrons and their houses to determine whether there was a shared impetus for such mobility and assess its impact on their art patronage. Artists traveled regularly for commissions, but this paper shows that patrons too were on the move.

Chrisinda C. Henry, *McGill University*

Collecting and Performing Carnival in the Venetian Renaissance Home

This paper follows Carnival from the public sphere of the *campi* and *calle* into the private homes of Venetian elites. In particular it examines the patronage of comic impresarios and the collection and display of Carnival-themed art, seeking to reconstruct the Venetian *casa* as a site of both ephemeral Carnival celebration and performance and of paintings, prints, and small-scale sculptures that were viewed year round. How do obscene, grotesque, and humorous artworks — depicting buffoons, dirty old men, drunk Germans, etc. — function within their domestic contexts? What do such pictures have to say about their owners and audience, and how do they relate to the private quotidian, social, and festive activities carried on in the household? The paper addresses these questions through case studies on individual *cittadino* and patrician patron-consumers. In some cases it also becomes possible to consider the broader civic and political implications for this type of “private” patronage.

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Hilton

Second Floor

Nassau East B

CULTURES OF THINGS IN EARLY MODERN ANTWERP II: VIRTUES AND VIRTUOSITIES

Organizer: Christine Göttler, *Universität Bern*

Chair: Joanna Woodall, *Courtauld Institute of Art*

Christine Göttler, *Universität Bern*

Vulcan's Forge: The Sphere of Art in Early Modern Antwerp

Early modern Antwerp played a key role in the emergence of a new kind of artists' virtues at the intersection of observation, experience, and established tradition. The flow of commodities and the competition among highly specialized artisans made the city into a center of both merchants' and artists' knowledge. In my paper, I investigate the ways in which Antwerp's pictorial arts positioned themselves in relation to other luxury arts also requiring specific virtues and skills. My point of departure is a group of paintings by Jan Brueghel the Elder that present Vulcan's forge both as a site for the display of artifacts wrought by fire (as they were produced, traded, and collected in early modern Antwerp) and a site for invention and transformation. Linked with alchemy, the theme of Vulcan's forge, I argue, provided an environment that referenced the accumulation of knowledge and of artifacts and precious objects.

Marlise Rijks, *Ghent University*

Unusual Excesses of Nature: Coral on Display in Antwerp: Materiality and Petrification

The rich households of jewelers, goldsmiths, and silversmiths working in early seventeenth-century Antwerp demonstrate that these artisans were part of a culture of collecting. Additionally, their economic interest in the qualities of their materials and their experience with the transformation of substances meant jewelers, goldsmiths, and silversmiths played a key role in the expanding knowledge of the natural world. In this paper, their collected objects are understood in relation to artistic and scientific developments, as well as in relation to trade markets and material culture. The case of coral is taken as prime example, as coral was simultaneously a commodity crafted into jewelry, a popular collectable in its rough shape, an essential commodity in the European-Indian trade network, and a problematic *naturalia* that raised questions about classification, origins, and natural processes.

Nadia Sera Baadj, *Universität Bern*

Object Networks: Luxury, Empire, and Virtuosity in Early Modern Antwerp

This paper examines the abundance, intersection, and material and intellectual value of luxury objects in seventeenth-century Antwerp. Through an examination of written and visual accounts of early modern collections, it underscores the ways in which artisanal and craft production in the metropolis generated networks between diverse locations, practitioners, and media. The collection of Jan Gillis, at once an artisan, craftsman, merchant, collector, and *liefhebber*, provides a point of departure for investigating the merging of local crafts and foreign materials, the influence of burgeoning luxury industries on collecting trends and connoisseurial values, and the relationship between Antwerp collections and the invention of novel art forms.

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Hilton

Second Floor

Regent

HARMONIES AND DISHARMONIES IN LEONARDO'S APPROACHES TO THE BODY II: THE GROTESQUE

Organizers: Julia A. DeLancey, *Truman State University*;
John Garton, *Clark University*

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

Respondent: Francesca Fiorani, *University of Virginia*

John Garton, *Clark University*

Leonardo and Creative Ugliness

Leonardo's grotesque heads are rightly celebrated for their novelty and variety. This paper examines both the theoretical precepts concerning the grotesque written by the author and others, as well as the visual tradition of which they formed an innovative part. In particular, this research explores how Aristotelian thought allows for both an ideal beauty and an ideal ugliness. Leonardo's drawings from Uffizi #446E to the later Chatsworth examples present a visual compendium of idealized, even hyperbolic, ugliness. The effect of such images, either singularly or collectively, is to subvert his audience's basic assumptions about portraiture. The subversion extends even to Alberti's more general notion of the commemorative purpose of painting. By refining and perfecting ugliness through purposeful distortion of certain facial features, Leonardo shaped the discernment of the grotesque as a creative marvel.

Mary Sisler, *Hamilton College*

Leonardo's Early Experiments in Writing

This paper discusses Leonardo's writings from the early Florentine period (1478–80), in particular the texts contained in Codex Arundel fol. 155r–156v. These early literary experiments reveal a Baroque *ante litteram* through a variety of affinities: the use of elaborate metaphors, the preoccupation with metamorphosis in nature, the concept of wonder or *meraviglia*, the grotesque, the infinite, the interest in water, dynamism, theatricality, and antithesis. In his youthful experimentation

with complex metaphors, Leonardo anticipates by almost two-hundred years what Emanuele Tesauro would lay out under the heading “Conceits of Nature” in his seventeenth-century manual on metaphors called *The Aristotelian Telescope (Il Cannocchiale Aristotelico)*. The analysis of these early writings will be combined with a consideration of pictorial experimentation in Leonardo’s Uffizi Drawing #446E and the *Adoration of the Magi* from approximately the same period.

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Second Floor
Sutton South

EARLY MODERN GARDENS: TAMED NATURE AS THE MIRROR OF POWER II

Organizer: Sigrid Ruby, *Justus-Liebig-Universität Giessen*

Chair: Laurent Odde, *Kutztown University of Pennsylvania*

Elizabeth Ross, *University of Florida*

Cultivating Courtliness: Gardens and Interiors Space in Early Valois Palaces

Between gardens and interior court space — both through palace apartments’ views onto gardens, as at the Louvre, through the simulation of a garden or forest environment on interior walls, as at the Louvre and the Hôtel Saint-Pol, and beyond the spiral staircase of John the Fearless or the Chambre du Cerf in Avignon, most such views and simulations are lost, though evidence of their form survives. Horticultural cultivation was coupled with the cultivation that distinguishes clothed and mannered courtiers from nakedly natural persons. The garden also served as a microcosm of the demesne, as ideally tended by the ruler. Bringing gardens indoors brought these associations off the page of political tracts and other manuscripts and into the heart of court space to amplify the garden’s role in the growing ceremonial artifice that delineated French kingship.

Giovanna Guidicini, *University of Plymouth*

“Vj byrk treis to cleyth the But, Trones and Croce”: Tamed Nature and Political Propaganda in Early Modern Scotland

Early modern rulers of impoverished and peripheral Scotland struggled to create a suitable image of royal authority and power. My paper discusses the Stewart’s creation of an illusory image of royal authority through the construction of disciplined and tamed landscapes in their triumphal ceremonies between 1503 and 1633. Wondrous gardens, landscapes of precious stones, and magical trees were recreated within the built environment to reflect the ruler’s generative power. I argue that this controlled and benign nature regularly became the backdrop for political considerations during early modern festivals. In particular, the frequent appearance of the Wild Man as a submissive festival character repeatedly embodied the taming of Scotland’s wilderness and of subversive political forces up until George IV’s visit in 1822. Finally, I will discuss how the illusion of a patron’s authority expressed by controlled nature during triumphal ceremonies inspired the creation of permanent private gardens in early modern Scotland.

Lisa Neal Tice, *Independent Scholar*

Constructing Identity in Nature: Garden *Casini* in Early Modern Rome

When Cardinal Scipione Borghese acquired his property on Monte Cavallo in Rome in 1610, the plans for the gardens were dominated by three new casini located throughout the gardens where entertainment and the reception of guests took place, and each was decorated with pastoral and mythological imagery promoting Scipione as patron. In 1621, Cardinal Ludovico Ludovisi purchased Cardinal del Monte’s villa property in Rome, which included a number of small buildings that the cardinal integrated into his gardens and transformed into venues for housing his vast collection of paintings and antiquities, and for commissioning propagandistic imagery that boasted of Ludovisi power. This paper will demonstrate how casini played an integral role within princely gardens — both architecturally and functionally — often taking part in the garden’s iconographic program, and promoting the power and identity of their patron through their decoration, the objects that they housed, and the festivities that they hosted.

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Hilton
Second Floor
Sutton Center

THE RENAISSANCE NARRATIVE
RELIEF: Ghiberti to
GIAMBOLOGNA II

Organizers: Shannon N. Pritchard, *University of Southern Indiana*;
Shelley E. Zuraw, *University of Georgia*

Chair: Shannon N. Pritchard, *University of Southern Indiana*

Amy R. Bloch, *SUNY, University at Albany*

Lorenzo Ghiberti's Abraham and Isaac Reliefs, from the Competition Panel to the *Gates of Paradise*

Approximately thirty years separate Lorenzo Ghiberti's depiction of the sacrifice of Isaac in his competition panel from his representation of the scene in the *Gates of Paradise*. When he designed the image of the sacrifice in the *Gates*, Ghiberti altered nearly every aspect of the episode as represented in the earlier relief. Strikingly, the most significant changes made by Ghiberti in the *Gates* resulted in an image that recalls the scene as Brunelleschi represented it in his competition panel. I will suggest in this talk that Ghiberti, in sculpting the scene a second time, "corrected" certain aspects of the two earlier formulations of the sacrifice, but also that Brunelleschi's depiction of the episode, lingering in Ghiberti's artistic memory, triggered in him a new consideration of precisely how to represent the moment of angelic intervention, when Abraham heard a disembodied voice from above telling him not to sacrifice his son.

Claudia La Malfa, *American Academy in Rome*

Genesis of the Santa Casa di Loreto

"Uno della *Nunziata*, et l'altro della *natività di Cristo*, . . . che fanno dua storie, per l'ornamento della cappella": this payment advice is for the magnificent reliquary encasing the house of the Madonna in the Cathedral of Loreto. Carved by Andrea Sansovino with an extraordinary range of sculpture, from reliefs to three-dimensional figures, the document mentions the use of "pictures" and "stories," which can only mean the narrative reliefs depicting scenes from the life of the Virgin. What the document does not tell us is what the conception behind this project was. We do have a payment record that notes that Sansovino was meant to work with a *disegno* ordered by Julius II, executed by Bramante, but no longer extant. In this paper I will focus on the conception behind the ornamental case with its extraordinary use of narrative relief along with reliefs of grotesques, coats of arms, and architectural elements.

Bernice Iarocci, *University of Toronto*

The Paliotto of Ferdinand I and Cosimo II de' Medici in SS. Annunziata: Narrative and Other Modes of Significance

Matteo Nigetti's silver relief votive of 1600, commissioned by Ferdinand I de' Medici, refers to the healing of Ferdinand's son, Cosimo, by the power of the fresco of the SS. Annunziata. Votive panels are typically narrative, showing stories of miraculous deliverance; however, the placement of this one on the altar below the sacred image engenders further meanings. The strict symmetry of its decorative setting is echoed within the panel's own composition, which is formally and iconographically akin to an emblem on Pietro Tacca's equestrian statue of Ferdinand I, located immediately outside the church. At the same time, the relief is a *mise-en-abîme*, depicting its own location: this conceit affirms the prince's perpetual presence before the *Nunziata* and the Medici as her most privileged devotees. These modes of signification that enrich the narrative content arise from relief's integration with its ornamental and architectural frameworks, in a manner not usually afforded to paintings.

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Hilton
Second Floor
Sutton North

THE SCULPTED ALTARPIECE IN THE ITALIAN RENAISSANCE II

Organizer: Lorenzo Buonanno, *Columbia University*

Chair: Lynn Catterson, *Columbia University*

Carolyn C. Wilson, *Independent Scholar*

The Lost Marble St. Joseph Altarpiece for Milan Cathedral: Influence and Context

Of the nearly fifty altarpieces known to have been commissioned for St. Joseph altars established in Northern and Central Italy during the late pre-Tridentine period, roughly half represent the *presepio*, and the majority are paintings. The earliest of the documented St. Joseph altarpieces of the period is the lost marble *presepio* commissioned in 1472 for Milan Cathedral by Galeazzo Maria Sforza, a conspicuous devotee of the saint, from Giovanni Antonio Amadeo. Although no complete description is known, documentation of work executed between 1493 and 1499 indicates the sumptuous and complex nature of the chapel decoration; subsequent pastoral visits (1566, 1586) confirm the pala's subject and material, and its program has been seen to be reflected in two early Cinquecento carved-wood gilt and polychromed St. Joseph altarpieces (Vigevano, Mortara). The position of these sculptural Lombard works within the evolving iconography of St. Joseph altarpieces and chapels will here be examined.

Benjamin Eldredge, *Rutgers University*

What Makes an Altarpiece? Montorsoli's Statues for San Matteo in Genoa

In his redecoration of the church of San Matteo in Genoa (1543–47), the Florentine sculptor Giovan Angelo da Montorsoli designed a tomb crypt, presbytery, transepts, and crossing, but left the high altar without a traditional altarpiece. Instead he erected five statues, depicting a Pietà, saints, and prophets, arranging them in polyptych-like niches on the apse wall behind the altar. This paper examines the role of these sculptures in the church's religious imagery, with particular attention to how they may or may not be understood as a sculpted altarpiece, and contextualizes them in Montorsoli's oeuvre and the tradition of sculpted altarpieces in Liguria. Their ambiguity, I propose, contributed to the sculptures' ability to function in relation to multiple aspects of the church, especially the tomb below. In so doing, I seek to engage a larger discussion of the function of sculpture on altars and altarpieces in the sixteenth century.

Damian Dombrowski, *Julius-Maximilians-Universität Würzburg*

A Taste for the Tactile: Sculpted Altarpieces in Naples, ca.1530–1600

There were few places in sixteenth-century Italy where sculpted altarpieces flourished as much as in Naples. This paper explores the reasons (social, aesthetic, typological, magical) for this phenomenon, which contrasts with the Roman reluctance toward statues on altars during the same period, i. e., after the Sack of Rome (1527). Viceroy Pedro de Toledo's reign (1532–53) saw an unprecedented rise of sculpted altarpieces, while at the same time in Rome virtually none was produced. It seems that the theological restrictions leading to this temporary absence were ignored in Naples. This is all the more astonishing because Naples has rightly been considered a stronghold of Catholic reform, in many respects being much stricter in applying the Tridentine decrees than the rest of Italy. It demands further explanation why in two neighboring cities, related on many personal and institutional levels, there was such a contradictory approach to the same art form.

Orso-Maria Piavento, *Scuola Normale Superiore di Pisa*

Transformed Altarpieces in the Age of Baroque in Northern Italy: Between Memory and Conservation

My paper deals with the problem of stratifications of artistic heritage; in particular it concerns Baroque altars (1600–1800) enshrining older altarpieces realized in the Gothic Age or in the Renaissance, focusing attention on Northwestern Italy (Piedmont, Liguria, and Lombardy). My first intention is to carry out a typological

and formal analysis of these “stratified” altarpieces, which were originally painted or sculpted in marble and then framed into a new decoration made by stucco, wood, or marble (as was typical for the Baroque); the second aim is to find out the reasons for which these older polyptychs were enshrined into a new altar instead of being destroyed or sold. In so doing I will also examine the interaction between sculpture and painting in the decoration of these peculiar altars, in addition to the patron’s role in the conservation of the earlier altarpieces (which went often, apparently, against Counter-Reformation ideas).

20224

Hilton

Second Floor

Beekman

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES IV: DIGITAL MANUSCRIPT STUDIES

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University;*

Diane Katherine Jakacki, *Bucknell University;*

Michael Ullyot, *University of Calgary*

Chair: Laura Estill, *Texas A&M University*

Lauren T. Kassell, *Pembroke College, University of Cambridge*

Paper Technologies, Digital Technologies: Working with Early Modern Medical Records

Focused on the Casebooks Project, a digital edition of the records of 80,000 astrological and medical records kept by Simon Forman and Richard Napier, from 1596 to 1634, this paper reflects on digital technologies and paper technologies as two sides of the same coin: both contribute to a proliferation of information and foster the need for new tools of information management; each changes habits of reading, remembering, and thinking. Secondly, by situating Forman’s and Napier’s casebooks alongside the rise of early modern medical records, this paper considers how processes of keeping medical records embodied shifting emphases on the patient, the cure, the disease, and the payment as foci of medical attention. Finally, it reflects on the ways in which digital technologies can help historians of medicine better understand the dynamics of past medical encounters and, perhaps, the creation of the modern medical subject as an object of inquiry.

Kim McLean-Fiander, *University of Victoria*

Women’s Early Modern Letters Online (WEMLO): Introduction to a New Digital Resource

Letters are the most ubiquitous surviving form of writing by early modern women, yet few of them have been published and, at present, no comprehensive catalogue facilitates access to them. Women’s Early Modern Letters Online (WEMLO) thus proposes to be a new digital, open-access finding aid and editorial interface offering basic descriptions of ca. 3000 women’s letters from 1400–1700. WEMLO will be a sister project to Early Modern Letters Online (EMLO) created by Oxford’s Mellon-funded “Cultures of Knowledge” project, and provide a vital gendered dimension to this important but currently androcentric epistolarium. By offering access to a substantial corpus of women’s letters, WEMLO will facilitate, first, linguistic and material analysis of letters; second, a reevaluation of female literacy, agency, and letter-writing activities; third, the reconstruction of women’s networks; and fourth, a comparative analysis of British and European letters by both men and women.

Carla Zecher, *The Newberry Library*

William Bowen, *University of Toronto Scarborough*

Introduction to French Paleography

This paper will present a set of online tools to allow users to access, practice transcribing, and annotate French manuscript documents dating from the late Middle Ages and Renaissance (1400–1650). Users of the site will be able to teach themselves to read early French handwritings, learn about the history of those

handwriting styles and the circumstances of production of different types of manuscript documents, receive an introduction to paleography as an academic field, and engage in online discussions and collaborative research relating to early French-language manuscripts. The site will include five major components: a web hub, an image store, a transcription tool, a set of reference resources, and a community tools area. The project is a collaboration of the Newberry Center for Renaissance Studies, Iter, and the Center for Digital Theology at Saint Louis University, and is supported by a major grant from The Andrew W. Mellon Foundation.

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Hilton

Second Floor

Rhinelanders North

PASSIONS AND INTERESTS IN RENAISSANCE RHETORIC

Organizer and Chair: Michael Komorowski, *Yale University*

Jonathan H. C. Patterson, *St. Hugh's College, University of Oxford*

An Extremely Large Appetite for Riches: Paradoxical Praise of Avarice in the Late French Renaissance

This paper will examine literary antecedents of key ideas expressed in Albert Hirschman's *The Passions and the Interests* (1977). According to Hirschman, by the mid seventeenth century avarice was openly redescribed as "interest," and given the privileged job of taming wilder passions. Where might such thinking originate? In the French context, one notable earlier source is a *Paradoxe de l'avarice* (1598) by Antoine Hotman. Like his brother François, Antoine Hotman was a celebrated jurist in his own day. With echoes of Poggio Bracciolini's *De avaritia* (1428), Hotman equivocally asserts that most of what passes as sinful, harmful greed in late Renaissance France is in fact much more innocuous: it is merely "an extremely large appetite for riches." For Hotman, an avid desire for wealth, tempered by rational calculation, may be channeled into civic philanthropy — thereby closing the door to the dangerous excesses of prodigality, debauchery, and sloth.

Sean F. Dunwoody, *SUNY, Binghamton University*

The Passions and the Interests in Sixteenth-Century Germany

I propose to reintroduce to a wider audience a surprisingly modern-sounding pamphlet published in sixteenth-century Frankfurt as a means of inquiring into how one sixteenth-century thinker anticipated later assumptions regarding the interplay between interests, passions, and economic well being. Entitled *On the Praise of Self-Interest* (1564), the pamphlet celebrates the pursuit of self-interest as the key to a society's economic well being. Anticipating the better-known arguments of Bernard Mandeville by more than a century, the pamphlet's authors, Leonhard Fronsberger and Oswald Gut, reject moralizing appeals to "the common good" and instead identify man's natural tendency toward self-interest as the source of all good order, good government, and economic growth. Key to their argument was a defense of self-interest in terms of the passions (or "emotions") that it both neutralized and fostered. Like Hirschman, this pamphlet and its authors point to the importance of Renaissance intellectual innovation in reconfiguring our attitudes toward society.

Kristine Steenbergh, *Vrije Universiteit Amsterdam*

Self-Interest and Its Discontents in Early Modern English Drama

In *The Passions and the Interests* (1977), Albert O. Hirschman showed how in the course of the seventeenth century the idea took hold that avarice could be employed as a countervailing passion to bridle other passions that had a destructive effect on society, such as ambition, lust for power, or sexual lust. I argue that the drama of early modern England registered this revaluation of the passion of greed, and at the same time probes the consequences of the valuation of self-interest over social emotions such as compassion. In addition, plays from this period also question the position of the commercial theaters themselves in this process. This paper looks at plays such as Heywood's *2 If You Know Not Me* (1605) and Philip Massinger's *A New Way to Pay Old Debts* and *The City Madam* (1632), arguing that these plays problematize the relation between avarice and compassion in social relations between creditor and debtors.

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Hilton
Second Floor
Rhineland Center

VENICE DRESSED FOR THE
MARKET: THE MANUSCRIPT
FRIENDSHIP ALBUM AND THE
PRINTED COSTUME BOOK

Organizer: Ann Rosalind Jones, *Smith College*

Chair: Bella Mirabella, *New York University*

Margaret F. Rosenthal, *University of Southern California*

Friendship Albums and Costume Books: Painted and Printed Images of the Dress of the Venetian Republic

Illustrated *alba amicorum* (friendship albums), small paintings of dress collected by sixteenth- and seventeenth-century German students and traveling noblemen, communicated messages regarding gender identification, hierarchies of rank, moral and immoral social practices, and the uses of fashionable dress in public festivities: focusing on Venetian dress, this paper explores the connections between the albums and the printed costume book. How did the small, private scale of the albums contribute to the dissemination of ideas about clothing? Did the paintings in the personalized collection depict the same dress as the prints in costume books? How did the many generic album figures, without captions, provide clues to specific regions, social ranks, and identities? Were the ensembles represented in the albums current, or out of fashion but still used by artists as props? I will compare several album paintings to prints in the costume books of Cesare Vecellio, Jean-Jacques Boissard, and Abraham de Bruyn.

Ann Rosalind Jones, *Smith College*

Pietro Bertelli's Costume Books as Gendered Civic Portraits

In *Diversarum Nationum Habitus* (Padua, 1594–96), Pietro Bertelli depicts costumes according to gendered ideologies of space. He expands the costume book's typical format of a single figure per page into scenes of political power by combining four to eight pages into long fold-outs: a dogal coronation, an Ottoman military parade. In contrast, he depicts women as the objects of titillating discovery by attaching fold-ups that can be lifted to reveal a hidden figure: a Neapolitan noblewoman in a curtained litter, a Turkish bride on horseback under a canopy, Venetian brides under a gondola's *felce*. Against this privacy rendered public, Bertelli's men perform in open arenas: rowing the Bucintoro, battling on a bridge, playing soccer. Proper civic identities are thus differentiated through ingeniously innovative images of less and more visible spheres of action.

Eugenia Paulicelli, *CUNY, The Graduate Center*

The Production of Space in Giacomo Franco's Costume Books (ca. 1610)

By focusing on costume and representation in Venice as the city was gradually defining itself in early modernity, the costume books of the Venetian engraver, calcographer, and printer Giacomo Franco (1550–1620) offered a rich and complex picture of the connections among Venetian fashion, urban space, the branding of products, and civic propaganda. In both text and image, Franco carefully crafts the defining features of *venezianità*, in which clothing plays a crucial political role. In scenes of collective identities, he situates individual figures in Venice as in a *teatro del mondo* that stages gender and power relations. Whether in celebrations such as the coronation of Dogressa Morosina Morosini, the depiction of political power in the *Gran Consiglio*, scenes of popular culture including the charlatans in the piazza or the *regate cittadine* (city boat races), clothing is always worn as public performance, signifies multidimensional identities, and materializes personal and public relations.

20227
Hilton
Fourth Floor
Holland

MAKING IBERIAN HISTORY II: THE ROLE OF LOCAL ELITES

Sponsor: History, RSA Discipline Group

Organizer and Chair: Katrina B. Olds, *University of San Francisco*

Respondent: Jaime García Bernal, *Universidad de Sevilla*

Luis J. Gordo Pelaez, *Southern Methodist University*

Recreating History in the Civic Architecture of Early Modern Spain

Town halls, fountains, gateways, jails, and other public works contributed to the reform of the urban and built environment of early modern Spain. Beyond their functional purposes, these buildings were also displayed a laudatory history of cities. Combining elaborate Latin inscriptions, emblematic decoration, and, occasionally, ancient remains, intellectuals and artists of Renaissance Spain assisted municipal authorities in the re-creation, sometimes mythical and manipulated, of a city's long and illustrious past. Thus, these public buildings became a display of civic pride. They complied with the Spanish monarch's policies concerning good government and royal authority, but they also illustrated the consciousness of a powerful and educated city elite, eager to promote visual and written narratives of local identity and history within an increasingly global empire. This paper examines — through documentary sources and civic architecture — the panegyric discourses of history, memory, antiquarianism, and good governance in public works of early modern Spain.

Jack B. Owens, *Idaho State University*

Francisco de Cascales's *Discursos históricos* (1621) and the Emergence of Cooperation

According to the predominant models in economics and evolutionary biology, cooperation should not exist as a factor in human development because in any cooperative effort, the cheaters, defectors, and free riders should always win and undermine cooperation. Yet cooperation plays roles throughout the natural world and human communities. Therefore, interdisciplinary research on cooperation has become, since the 1960s, a significant component of disciplines such as animal ecology, anthropology, mathematics, and, of course, economics, and evolutionary biology. In the area of the city of Murcia, in Southeastern Castile, cooperation emerged among elite families in the period 1500–1650 from an environment characterized by seemingly endemic violence and other forms of conflict. Using results from cooperation research, this paper explores how Francisco de Cascales formulated interlinked interpretive schemes that shaped the emergence and maintenance of cooperation.

Maria Amparo Lopez Arandía, *University of Extremadura*

Making the History of the Towns: "Urban Histories" from the Renaissance to the Baroque in the Iberian Peninsula

During the sixteenth and early seventeenth centuries, works of urban history increased in number and diffusion. These writings often crossed hagiography with history, as their authors alleged ancient origins for their towns, in order to create an image of a unique and extraordinary town, where some historical periods, like the Middle Ages, were forgotten. These writings were, in turn, used by urban oligarchies and local groups of power as a sign of distinction, and in order to defend their own rights against other towns, or against the power of the crown, which had its own history written by royal chroniclers. This paper will identify the common elements of urban histories, examine why these texts arose when they did, and ask how the texts were used by local secular and ecclesiastical elites to assert rights, power, and privileges in a manner analogous to other representations of the past, both visual and textual.

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Hilton

Fourth Floor

Harlem

WAX, MODELS, CARTOONS

*Chair: Carol Hendricks, Gage Academy of Art*Lane Michelle Eagles, *University of Washington, Seattle*

Fashioned Trauma: Renaissance Florentine Sculptures in Wax

In fifteenth-century Florence, the Basilica of the Santissima Annunziata housed thousands of life-sized wax sculptures, all created in response to a miracle-working Annunciation fresco located in the nave. Specially catered for the patron, the wax effigies of the Santissima Annunziata cult allowed members of the Florentine elite to perform everlasting gratitude toward the divine painting. The goal of the paper is to assert that the extravagant wax votive offerings of the Santissima Annunziata successfully substituted the body of the donor through sympathetic representation. Each votive offering represented the moment the miraculous fresco intervened beneficially into the votary's life by utilizing the highly mimetic medium of wax. Wax votive offerings, which displayed a likeness of the patron in the actual votive crisis, link directly to the supernatural on a purely visual level. Therefore, the wax sculptures exhibit quasimagical properties, and image a previous moment of bodily trauma endured by the patron.

Jennifer Diorio, *Queen's University*

Neri di Bicci and the Prevalence of Cartoon Usage in Fifteenth-Century Florence

The purpose of my paper would be to present the findings of my doctoral thesis and to inspire discussion concerning production methods and the movement of designs between workshops in early Renaissance Florence. My research determined that the repeated use of full-size paper patterns, known as cartoons, was a key aspect of Neri di Bicci's painting procedure. I created a database of images and measurements for almost all of Neri's 347 extant paintings, and then established cartoon usage by overlaying scaled images of paintings in Photoshop. The outlines of many of Neri's figures and architectural designs are identical, and trends in figure size also demonstrate that cartoons were shared between Neri, his contemporaries (including Fra Filippo Lippi and Pesellino), and former assistants such as Cosimo Rosselli, Giusto d'Andrea, and Francesco Botticini. My conclusions are supported by data concerning production times, assistants, and commission fees extracted from Neri's account book.

Alexandre Ragazzi, *Universidade Federal de Minas Gerais*

The Practice of Art: Auxiliary Plastic Models and Prints in Italy, Spain, and Peru

In November 1587, the Italian artist Matteo Perez d'Aleccio, famous for having painted the *Dispute over the Body of Moses* in the Sistine Chapel, acquired a set of engravings by Dürer. He was in Seville, where he had been working for some years, ready to move to Lima, the capital of the Viceroyalty of Peru. Especially in the Renaissance, Italian painters used to use auxiliary plastic models to create their works. This artistic practice consisted in developing malleable figurines of clay or wax, which should act as models for the painters. We know from Francisco Pacheco that Matteo d'Aleccio employed these models in the preparation of his paintings. Since the circulation of prints has been considered one of the main sources of dissemination of European artistic ideas in Ibero-America, with this paper I would like to draw attention to the role of the auxiliary plastic models in this cross-cultural context.

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Hilton
Fourth Floor
Midtown

CONVERSION AND ITS INTELLECTUAL CONSEQUENCES II: IBERIAN POLEMICS AND THE RISE OF EUROPEAN ORIENTALISM

Organizer: Mercedes García-Arenal, *Consejo Superior de Investigaciones Científicas*

Chair: David Nirenberg, *University of Chicago*

Respondent: Fernando Rodríguez Mediano, *Consejo Superior de Investigaciones Científicas*

Pier Mattia Tommasino, *Columbia University*

“The creation of man from leeches”: Islamic Embryology and the Confutation of the Qur’an

This paper discusses the European uses of Islamic embryology for the confutation of the Qur’an during the Middle Age and the early modern period. It focuses on polemical strategies based on the manipulation of the text and, particularly, on one specific medical topic European polemicists attacked Islam as irrational, the Qur’an as a text full of forgeries and fables, and the the prophet and lawgiver Muhammad as an unreliable liar. I will analyze this argument throughout polemical works, both manuscript and printed, from the twelfth to seventeenth centuries. Particularly, I will focus on Spanish polemical works and their diffusion. Moreover, I will discuss how contemporary Muslim exegetes of the Qur’an are currently using the same topic to affirm the rationality and the scientific miracle of the Qur’an.

Gerard Wiegers, *University of Amsterdam*

Peninsular Muslim-Christian Polemics and Their Aftermath in Northern Europe in the Seventeenth Century

I will discuss how and why the polemical exchanges between Muslims and Christians in Iberia could have a noteworthy impact on both discussions about the origins and place of Christianity and on nascent Arabic and Islamic Studies in Northern Europe. I will take the influence of the polemical works of the Mudéjar Juan Andrés against Islam and the anti-Christian works by the Moriscos Muhammad Alguazir and Ahmad al-Hajarī as an example and discuss how their ideas were used in the Dutch Republic by Protestant Arabists. I will show that they were interested in these authors because they saw them as reliable sources of information about the Arab world and Islam. The work of Alguazir was soon translated into Latin and used in anti-Trinitarian polemics in England and elsewhere. My focus will be on the scholarly and religious networks in which the ideas of the said authors and their works circulated.

Ryan Szpiech, *University of Michigan*

A Witness of Their Own Nation: On the Influence of Juan Andrés

After the Muslim Juan Andrés converted to Christianity in Valencia and wrote a Castilian polemic against Islam (published ca. 1515), his influence spread quickly beyond the Iberian Peninsula. Apart from being translated into at least six languages, his polemic appears as a source in numerous later works on Islam, from the polemics of Ludovico Marracci (in Rome) at the end of the seventeenth century and of Manuel de Traggia (in Malta) at the end of the eighteenth, to the Qur’an translation into English of George Sale. This paper will consider the spread of Juan Andrés’s influence in the early modern period, comparing the wide reach of his work to the limited influence of other sixteenth-century Spanish anti-Muslim polemical works

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Hilton

Fourth Floor

Hudson

ACADEMIES IN ITALY

Chair: Patricia Osmond, *Iowa State University*Tania Zampini, *Johns Hopkins University**Sole e Ombra*: Jealousy and Elemental Discourse in Padua's Accademia degli Infiammati and Florence's Accademia degli Humidi

The year 1541 saw the birth of two “elemental” academies: in Padua, the Accademia degli Infiammati; in Florence, the Accademia degli Humidi. The latter, established in direct response to the former, makes no mystery of its antagonism: writers in the Humidi circle are immediately eager to commit to posterity their rivalry with their pedantic counterparts to the north. Yet, despite their significant ideological differences, an analysis of these groups’ most representative compositions between 1543 and 1547 reveals the elemental link that, despite their geographical removal from each other, binds them. Anchoring it, not surprisingly, are a series of lessons on love, jealousy, and nature by the academies’ only shared member, Benedetto Varchi. Reading these lessons alongside Sperone Speroni’s *Dialoghi* and Antonfrancesco Grazzini and Alfonso de’ Pazzi’s poetry, my paper will explore the fundamentality of jealousy and marginality to the literary production of both groups, and in reaction to each other.

Simone Testa, *Royal Holloway, University of London*

Legislating Academies in the Sixteenth Century

Italian academies produced statutes and membership rules that in many cases were not printed until much later. According to Pecorella (1979), minutes of academies’ sessions are among the most understudied archival and library sources, and would reveal a great deal about the relationship between academies and the publication processes. To date, Pecorella’s studies stand as the only attempt to comment on academies laws — their implications for academicians and their literary production — and academies’ place in the context of early modern education. Subsequent publications (Quondam, 1982) did not deepen this aspect any further, while recent studies on manuscript publication (Richardson, 2009; and De Vivo-Richardson, 2010) highlighted the extensive use of manuscript publication in early modern Italy. In this paper I shall discuss and compare the following academies’ statutes: Butteghino, Siena (manuscript, sixteenth century); Uniti, Venice (manuscript, 1551); Filareti, Ferrara (manuscript, 1540s).

Valerio Sanzotta, *Ludwig Boltzmann Institute for Neo-Latin Studies*

The Tragedies of Giuseppe Enrico Carpani, SJ, between Literary Academies and Diplomatic Patronage

This paper aims at presenting the figure of Giuseppe Enrico Carpani (1683–1762), a Roman Jesuit and a member of the Arcadian Academy, who is particularly notable in the context of the relationships between the Roman academies, the Jesuits, and ecclesiastical power in the first half of eighteenth century. I will focus particularly on Carpani’s Latin tragedies. They are a late example of traditional Baroque drama and represent a successful attempt of the Jesuits to enter the Arcadia in order to influence cultural debate. The political implications of Carpani’s tragedies will also be discussed. His dedications to the Portuguese cardinal Nuno da Cunha and to the King of Portugal, John V, are politically significant, in view of the difficult relationships between the pope, Portugal, and the Jesuits. In this context, the Arcadian Academy appears as a neutral zone of diplomacy, an authentic clearing house of political tensions.

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Hilton
Fourth Floor
New York

COINS AND MEDALS IN THE RENAISSANCE II: PAPAL MEDALS

Sponsor: History of Art and Architecture, RSA Discipline Group

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

James Fishburne, *University of California, Los Angeles*

“Justice and Peace Have Kissed”: Interpreting a Renaissance Rebus

The deployment of text on Renaissance portrait medals was by no means uniform. Use of language differed greatly, even within the oeuvre of a single artist. A medal by Gian Cristoforo Romano features a particularly inventive combination of words and images. The reverse includes personifications of Justice and Peace holding hands, accompanied by the inscription, “OSCVLATE SVNT,” (“have kissed”). The terse phrase alludes to Psalms 84:11, which reads, “iustitia et pax deosculatae sunt” (“justice and peace have kissed”). Instead of using text to label the scene, the artist cleverly constructed a rebus in which images were substituted for words. Using semiotics and social art history I investigate how the artist combined the literary and the visual — two divergent sign systems — in order to create a numismatic word game. The medal’s sophisticated content would have appealed to a courtly audience while increasing the status and perceived erudition of the artist.

Matthew Knox Averett, *Creighton University*

Pressing Metal, Pressing Politics: Papal Annual Medals, 1605–1700

This paper examines papal annual medals of the seventeenth century, from Paul V to Innocent XII, paying special attention to the audience for these medals. Annual medals, issued on 29 June of each year, are timely commemorations of the important achievements of the papacy for the preceding year, and they reveal the wide range of papal political concerns. The reverses of these medals celebrate such things as the coronation of saints, the conclusion of peace treaties, and the proclamation of religious decrees. Together, annual medals demonstrate the shifting political landscape of seventeenth-century Rome: ecclesiastical concerns dominate early, architecture proliferates at mid-century, and military concerns round-out the century. A contextual examination of annual medals contributes to the ongoing assessment of the patrons and audiences of political art in early modern Rome.

Minou Schraven, *Amsterdam University College*

Medals as Crossovers: The Bronze Replica of an Agnus Dei between Devotional Practices and Papal Self-Fashioning in Post-Tridentine Rome

Encolpia, reliquary medallions to mass-produced devotional medals — may well explain its extreme versatility and appeal: exchanged among friends, collected, displayed, meditated upon, and occasionally deposited in foundations of buildings. Expanding on these talismanic properties, this paper explores a bronze medal inscribed with the name and coats of arms of Pope Pius V (r. 1565–72). Outstanding both for its size (13.1 cm) and subject matter, the medal is indeed a bronze replica of a wax Agnus Dei: the powerful talismans exclusively produced by each pope during the first Easter of his pontificate and distributed among cardinals and heads of state. Addressing issues of materiality, function, authorship, and agency, I will focus on the relationship between this bronze replica and its wax prototype, and their function in post-Tridentine devotional practices and papal self-fashioning.

20232
Hilton
Fourth Floor
Lincoln

RISK, CHANCE, AND FORTUNE IN RENAISSANCE CULTURES II

Organizers: Nicholas S. Baker, *Macquarie University*;
Jeroen Puttevils, *University of Antwerp*
Chair: Phil Withington, *University of Cambridge*

Nicholas S. Baker, *Macquarie University*

Promoting Chance, Managing Risk: *Fortuna* and Politics in Renaissance Italian Republics

The social and political lives of Renaissance Italy's republican polities were profoundly agonistic. Competition for offices, contemporary observers agreed, fermented civic discord, factionalism, and division. To overcome the distrust endemic in the office-holding classes of civic republics, these city-places enshrined *fortuna* — the element of chance — at the center of the electoral processes that allocated public offices. Such systems were often subverted or manipulated but the ideal of randomness remained enshrined in systems of sortition. This paper analyzes how such practices balanced the risk candidates lacking in *virtù* against the risks of partisan domination and the risks of corruption and subversion against the benefits of random distribution. It also considers how commercial attitudes toward chance and risk, shared by the mercantile classes that dominated Renaissance republics, influenced attitudes toward the role of fortune in politics.

Jessen Kelly, *University of Utah*

Fortune's Games: Image and Object

The figure of Fortuna constituted a significant means for early modern philosophers and artists to explore the problematic nature of fortune and future contingents. Art historians have often adopted an iconographic approach to the problem of Fortuna during the period, charting the shifting motifs to argue for epoch-defining changes in notions of temporality, knowledge, and agency. This paper addresses the imagery and ideas of Fortuna, not in relation to pictorial iconography, but in terms of the expanding material culture of games of chance. Objects like game boards and lottery books displayed diverse configurations of Fortuna that were mobilized in time-based ludic practices. Focusing on select examples from Northern Europe, I analyze how such artifacts visually and materially structured the experience of fortune and futurity for players. Considering fortune through these artifacts and ritualized actions enables a different perspective on the epistemological problems of Fortuna, beyond the context of humanist intellectual cultures.

Penelope Woods, *University of Western Australia*

Fortune at the Theater: London, 1600

Classical writers and their Renaissance inheritors understood that drama was the art of showing and revealing the changes of fortune, or *katastrophe*, suffered by humankind through their own or circumstantial error. The turn of the wheel (*kata-strophe*) was integral to the plot, and to the art of good playwriting. In late 1600 a new playhouse opened in London to compete with the Globe Theater. The Admiral's Men named it The Fortune. This paper considers, first, the cultural reading of the branding of this playhouse as The Fortune; second, the role of chance in the repertory at this playhouse; and finally, chance events, such as storms, clouds, noises, birds, that intruded daily on performance in these open-air amphitheatres. I argue that anticipation of these chance events was choreographed in the plays (which feature storms, avian omens, and cloud references) and their performance in a further negotiation of real- and play- world chance and fortune.

20233
Hilton
Fourth Floor
Green

CONCILIARISM II: CONCILIARISM IN THE FIFTEENTH CENTURY FROM THE COUNCIL OF CONSTANCE ONWARD

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

Organizer and Chair: Thomas M. Izbicki, *Rutgers University*

Christopher Bellitto, *Kean University*

Preaching Peace at Constance

During the Council of Constance (1414–18), the so-called priority struggle arose concerning whether the delegates should work first toward reform or union — that is, should the long-term problem of Church reform wait for the short-term solution of resolving the Great Western Schism, reaching nearly four decades at that point. As part of this discussion, a number of sermons were delivered that touched in part or whole on the theme of peace — and it should be remembered that Constance met not only in the shadow of the Schism, but also the Hundred Years War and the French civil war (including several political assassinations). This paper, representing the beginning of a research project, will survey about a dozen sermons to identify themes and context, and to initially place them on a broader canvas of peace themes in the writings of Nicolas de Clamanges and Jean Gerson, among other late medieval voices.

David S. Peterson, *Washington and Lee University*

Archbishop Antoninus of Florence on Popes and Councils

Antonino Pierozzi (1389–1459), an Observant Dominican who rose to become Archbishop of Florence (1446–), was one of Italy's leading church reformers and moralists in the fifteenth century. Florence for its part supported the Council of Pisa (1409) in an effort to end the papal schism and hosted the Council of Florence (1439) where the Greek and Latin churches briefly reconciled. This paper surveys Antoninus's views on the authority of popes and councils set forth in his *Summa Theologica* and *Chronica*. A strong advocate of papal monarchy, he rejected the legitimacy of Pisa, accepted the resolution of the schism at Constance, but denounced the Council of Basil as satanic for challenging Pope Eugene IV's authority. At the same time, Antoninus was a staunch defender of republican institutions in Florence, publicly challenging Medici efforts to reduce the power of the city's councils.

Nancy Bisaha, *Vassar College*

Aeneas Silvius Piccolomini and the Impact of Constance on Basel

As a young man completing his studies, Aeneas Silvius Piccolomini (later Pope Pius II) took his first job as a secretary to a cardinal traveling to the Council of Basel. There, he became an eloquent proponent of conciliarism, serving many of its great advocates, including antipope Felix V. This paper will explore the ways in which the young humanist viewed the Council of Constance and compared its successes to the current state of the papacy and the work of the Council of Basel. Using his letters and histories of the Council of Basel as the main sources, it will assess the objectivity of Aeneas's analysis of Constance and its lingering impact on Aeneas and his contemporaries as they struggled with some of the same issues and a host of new ones three decades later.

20234

Hilton

Fourth Floor

Hilton Boardroom

EMBLEMS AND THE ARTS

Sponsor: Society for Emblem Studies

Organizer and Chair: Tamara A. Goeglein, *Franklin & Marshall College*Gilly Wraight, *Worcester College, University of Oxford*Personalizing the Impersonal: A Discussion of the Inclusion of Emblem *Pictura* in the Design of Embroidered Bookbindings Stitched to Cover Early Modern Printed Texts

Whilst collating the very many extant Renaissance embroidered bookbindings it becomes apparent that emblem *pictura*, derived from printed emblem sources, offer interesting insights into Renaissance bibliophiles' attempts to "personalize the impersonal" printed religious text. Where the medieval manuscript could be customized with an illustrative scheme selected, and therefor personalized, by commissioning patrons, the relative mass production of printed texts removed this opportunity to so personalize religious texts. The inherent restrictions of transcribing letters into needlework discouraged embroiderers from stitching words. Whether the designs for embroidered bookbindings were conspicuous consumption or aids to personal devotion, or perhaps both, printed emblematic *pictura* provided a wide reservoir of biblical, classical, and mythological motifs that might be stitched to either disguise or profess political or religious persuasion. Embroidered *pictura* demonstrate the significant influence of emblem books in the visual arts and offer insight to aspects of English and European social and cultural history.

Christina Mandt, *Rutgers University*Film in Autumn: The Episode Film *Germany* in Autumn Read as Baroque Emblem

With the omnibus film *Germany in Autumn*, a generation of auteur filmmakers reacts collectively to the climax and end of RAF terrorism in West Germany, as well as to an aesthetic crisis in German cinema. The paper will read the film through emblematic practice: its text-image relations translate the traditional simultaneity of *inscriptio*, *pictura*, and *subscriptio* into the linear temporal structure of film. While the collage of heterogeneous scenes embraces moral ambivalence, titles at the beginning and end add a superior moral perspective to the events and turn the antithetic material into an audiovisual argument. The cinematic emblem *Germany in Autumn* thereby opposes the dogma of political reasoning in German terrorism discourse as an alternative form of contemplation; the film poses ethical questions about human dignity and establishes allegorical images in public discourse as well as in the collective memory of those events referred to as German Autumn ever since.

Katrin Froescher, *University of Stuttgart*

The Baroque Ceiling Emblems in Ludwigsburg Palace: Their Provenance and Application

Carlo Carlone's Baroque ceiling emblems, located in the New Corps de Logis, the main building of Ludwigsburg Palace, have not been a topic of art historical research until now. Yet these emblem ensembles are of immense importance for emblem research due to their arrangement around the iconological central image, their significant location within the building, their diversity, and the literary work that inspired their creation — the emblem book *Gedancken Muster und Anleitungen* published in Nuremberg by Johann Christoph Weigel. This paper will explore the relationship between the *inscriptiones* and *picturae*, the emblems and the central image, comparison of the various emblem ensembles, and evaluation of the literature that inspired them. The discovery that the emblems are actually based on Weigel's book gives them special significance. Carlone was not the originator of his works. The emblem book contained the original artwork and served as the template.

Liana De Girolami Cheney, *Universidad de A Coruña*

Bernardino Poccetti's Emblem: The Ceiling of Palazzo Marsichi Lenzi

Bernardino Poccetti (1548–1612) was an Italian mannerist painter and printmaker. During his artistic career, he decorated numerous Florentine facades and ceiling,

among them the sunken ceiling of Palazzo Marsichi-Lenzi. Inside each *cassetton* there is an image (*pictura*) with a motto. The images allude to a moral code. Probably, their symbolism is associated with the Tridentine movement of the Counter-Reformation. Originally the palace was a Benedictine convent, a place for meditation. Limited data there is about this commission. These emblems have not been studied and their symbolism is difficult to decode.

20235
Hilton
Fourth Floor
East

COMMUNICATING CHYMISTRY II: IATROCHYMICAL RECIPES, PRESCRIPTIONS, LETTERS

Sponsor: Chemical Heritage Foundation

Organizers: Michelle DiMeo, *The College of Physicians of Philadelphia*;
Joel Andrew Klein, *Indiana University and Chemical Heritage Foundation*

Chair: Carin Berkowitz, *Chemical Heritage Foundation*

Joel Andrew Klein, *Indiana University and Chemical Heritage Foundation*

Epistolary Chymistry: Recipes for the Reform of Medicine

Between 1619 and 1637 the Wittenberg professor Daniel Sennert (1572–1637) exchanged over 200 letters with fellow physician and chymist, Michael Döring (d. 1644). These letters have hitherto received almost no attention, but they provide a unique glimpse into the world of seventeenth-century chymical medicine in the university as well as the forms of early scientific communication. In this paper I explore Sennert and Döring's candid discussion of recipes for chymical medicaments. In addition to simply exchanging formulas, Sennert and Döring used letters to fine-tune procedures and report the successes and failures of trials they had made of various compounds — sometimes even on themselves — including controversial chymical medicines such as potable gold. These recipes were at the center of Sennert's proposed chymico-atomical reform of Galenist medicine and, in addition to shedding light on his general philosophy and practice, demonstrate some important differences with his published works.

Michelle DiMeo, *The College of Physicians of Philadelphia*

The Social and Textual Context of Robert Boyle's Later Medical Publications

Though it has not previously been read this way, the content of Robert Boyle's *Of the Reconcilableness of Specifick Medicines to Corpuscular Philosophy* (1685) is similar to contemporary recipe books, expounding the benefits of "simples" over compound medicines. Around the same time, Boyle was also adding to his own medical recipe collection, which would be published posthumously as *Medicinal Experiments, or A Collection of Choice Remedies, for the Most Part Simple and Easily Prepared* (1692). By comparing these two similar texts intended for different audiences (one for educated practitioners and natural philosophers, the other for "poor Country People"), this paper considers differences in the remedies themselves (ingredients and procedures), assumptions about the reader's knowledge, and the chosen genre format for communicating chemical and herbal medicine. Boyle's rhetorical strategies and genre adaptations offer broader insight into the social practice of therapeutic medicine toward the end of the seventeenth century.

Alisha Rankin, *Tufts University*

Alchemical Empirics and Epistolary Authority in Sixteenth-Century Europe

This paper focuses on the use of patient letters to establish medical authority in the writings of two sixteenth-century alchemical empirics, the Italian Leonardo Fioravanti (1518–88) and the German Georg am Wald (1554–1616). Both men made careers out of selling their "universal" alchemical cures, despite being ostracized by traditional Galenic physicians. Both men, similarly, had a patient clientele that extended across long distances and often included people they had never met in person. Both men, finally, included patient letters in their published works in order to "prove" the efficacy of their alchemical drugs. In contrast, a manuscript letter exchange between am Wald and a princely patient demonstrated a willingness to

mimic the methods of a Galenic physician. By juxtaposing the (unverifiable) use of patient letters in printed works with am Wald's manuscript correspondence, we can examine the various ways alchemists used letters to emphasize the credibility of their cures.

20236

Warwick

Lobby Level

Davies

TRANSGRESSING BOUNDARIES: COMPARATIVE EPIC AND DRAMA I

Sponsor: Italian Literature, RSA Discipline Group

Organizer and Chair: Walter Stephens, *Johns Hopkins University*

Alison Calhoun, *Indiana University*

Epic Beginnings in Early Modern French Opera

Drawing on the tradition of epic invocation, this essay will compare the prologues and beginnings of some of the very first Italian and French opera libretti (Striggio's *Orfeo*, Perrin's *Pomone*, and later selections from Quinault's work for Lully's *tragédie lyrique*), including one important precedent to the *tragédie en musique*, Corneille's *Andromède* (1650). While in Renaissance epic, the tradition of invoking the muses was a source of divine poetic help, inspiration, and an important way of establishing authority, early operas, especially French opera prologues, emulate this tradition with a defensive agenda in mind: similar to Renaissance epic, they summon their patrons, whose glory and support were essential to the mounting of these elaborate collaborations, but when they invoke or perform a muse on stage, they do so in order to define their mixed genre, proving that it is part of the classical tradition of tragedy.

Richard C. Geekie, *Johns Hopkins University*

The Trumpet and the Lyre: Tasso and the Development of Epic Style

In the third book of his treatise *Discorsi dell'arte poetica*, Torquato Tasso remarks that the language of epic poetry depends on mediating between the stylistic simplicity of tragedy and the ornamentation of lyric. Yet, he says, both of the two contenders for the title of modern Italian epic poet, Ariosto and Trissino, fail to create a style of this sort, thereby failing to create an epic at all. Indeed, Tasso seems to imply that, though he seeks to imitate Greek and Latin models, he is breaking new linguistic ground in the Italian tradition. This paper will examine the ways in which Tasso constructs a new poetic language, particularly his insistence on a stylistic variety that draws on elements from lyric, tragedy, and even comedy. I will analyze both Tasso's theorization of style, as well as examples seen in his poetic practice, specifically in *Gerusalemme Liberata* and *Re Torrismondo*.

John A. Watkins, *University of Minnesota*

The Tragedy of Interdynastic Marriage in Corneille's *Horace*

The seventeenth-century witnessed a transformation in diplomacy. In earlier centuries, marriage treaties between rival dynasties promised "perpetual peace." But with new military technologies and the bureaucratization of war, statesmen embraced the idea that war had become perennial. Treaties still settled conflicts with marriages, but writers generally abandoned the idea that such marriages brought lasting peace. They turned instead to classical epics and histories portraying interdynastic marriages that ended tragically. This paper examines one such work as a response to changing terms of state practice: Corneille's epic tragedy *Horace*. In glossing diplomatic experience in a troubled present, Corneille turned to some of the earliest recorded negotiations between rival polities. Drawing on Virgil and Livy, he focused his critique of current marriage diplomacy on the figure of the women sacrificed by their fathers' belligerence.

20237
Warwick
Second Floor
Sussex

GEOGRAPHY IN RENAISSANCE UTOPIAS II: FROM GEOGRAPHY TO POETRY

Sponsor: Amici Thomae Mori (Moreana)

Organizer: Marie-Claire Phélippeau, *Amici Thomae Mori (Moreana)*

Chair: Ana Cláudia Ribeiro, *Universidade de Campinas*

Melinda A. Cro, *Kansas State University*

Reinventing the Pastoral Landscape: The Function of Setting in Honoré d'Urfé's *Astrée*

That setting is important to most novels is self-evident, yet particularly true of pastoral literature. Pastoral, a popular mode of writing that underwent renewal in the Renaissance, relies on the familiar setting of Arcadia, an idyllic countryside where shepherds contemplate love, for its identity. However, the pastoral landscape is renewed and reconsidered in Honoré d'Urfé's monumental *Astrée* (1607–27) where the author relocates the pastoral setting from ancient Greece to fifth-century France and the region of Forez. Because this was a popular mode at the time, the change of setting drew the reader's attention to the authorial choice. In the novel, characters wander the countryside bordering the Lignon River and the protagonist travels beyond the pastoral setting, offering an opportunity to compare the geography of the pastoral realm with that of the surrounding areas. This paper seeks to examine the selection of Forez and the characteristics of this utopian setting.

Carlos Eduardo O. Berriel, *Universidade de Campinas*

Geografia e dissimulazione nell' *Utopia* di Morus

All'inizio del Libro II dell'*Utopia*, Thomas More descrive le vicende di un ipotetico navigatore che si avvicina ad Utopia: in realtà siamo noi che, attraverso la lettura-navigazione, ci avviciniamo all'idea di Utopia. Tuttavia gli utopiani si vogliono proteggere dal nostro approdo per mezzo di un porto pericoloso provvisto tanto di pietre visibili quanto di rocce "sommerse e insidiose. Solo la gente del paese conosce i canali, cosicché è ben difficile che qualche straniero si avventuri nella baia senza un pilota utopiano: si pensi che anche per questi ultimi l'accesso sarebbe tutt'altro che sicuro, se non fossero collocati sulla sponda alcuni segnali per guidare la rotta." Utopia significa il libro e l'isola: tocca al lettore/navigatore non naufragare negli scogli. I riferimenti e i sensi dell'opera, che sono i fari della costa, cambiano posto con frequenza. Occorre dunque orientarsi tra il gioco sempre mutante di tali indicazioni.

Marie-Claire Phélippeau, *Amici Thomae Mori (Moreana)*

The Poetry of Water in Sixteenth- and Seventeenth-Century Utopias: More, Bacon, Rabelais

This paper intends to study the poetry of water in various sixteenth- and seventeenth-century utopias or imaginary tales: Thomas More's *Utopia* (1516); Francis Bacon's *New Atlantis* (1627); and François Rabelais's *Gargantua* (1534), *Pantagruel* (1532), and *Quart Livre* (1552). Based on Gaston Bachelard and Gilbert Durand's research, this analysis intends to highlight the function of the aquatic element in the writing of fantastic tales inspired by Homer (*Odyssey*) and Lucian (*A True Story*). Water being the infinitely malleable substance, endowed with plural metaphors and in turn positively and negatively valued, it plays multiple roles in poetic imagination which this analysis will try to determine.

20238
Warwick
Second Floor
Essex

SIDNEY AND SPENSER STUDIES
IN TRIBUTE TO T. P. ROCHE II:
SPENSER AND MANUSCRIPTS

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer: Jean R. Brink, *Henry E. Huntington Library*

Chair: Robert Smith, *John Carroll University*

Hiram Morgan, *University College Cork*

“The Supplication of the Blood” (1598): A Neglected Spenser Manuscript?

This paper discusses the manuscript entitled “The Supplication of the Blood of the English” (BL Additional MS, 34,313). Relating it to other known Spenser manuscripts, this paper raises questions about why it has not been studied more intensively. If it is a Spenser holograph, then it becomes a key not only to Spenser’s last days in Ireland but also to his whole writing career.

Elizabeth Fowler, *University of Virginia*

Wrestling with *A Vewe of the Presente State of Ireland*

Work proceeds on editing the *Vewe of the Presente State of Ireland* in connection with *The Oxford Edition of the Collected Works of Edmund Spenser*, for which I’m a General Editor. I’ll discuss various strategies — financial, technological, and editorial — for the management of lots of transcriptions of lots of manuscripts and introduce, as well, my evolving sense of the relation of the text to Spenser’s poetry, especially with regard to topography, early anthropology, antiquarianism, ecology, law, military strategy, and the form of the dialogue.

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

Problems with the Bibliographical History of Spenser’s *View*

The publication history of Spenser’s *View* begins with an entry in the Stationers’ Register dated 14 April 1598 where the manuscript is entered as belonging to Matthew Lownes. Although Lownes obtained a license to print the *View*, he never printed it. The *View* was not printed for more than a generation; it was printed in 1633 by the Irish antiquary James Ware. Matthew and Humphrey Lownes did print and distribute the first folio of the *Faerie Queene* in 1609 and three additional folios in 1611, 1613, and 1617, but these volumes did not include the *View*. Now that William Scott’s contemporary allusion to Spenser as the author of the *View* removes all doubt that Spenser wrote this humanist dialogue, how do we explain the hiatus between the 1598 entry of the *View* to Matthew Lownes and its belated publication in 1633?

20239
Warwick
Second Floor
Kent

PERFORMING ARCHIVE: ORAL
AND WRITTEN CULTURE IN THE
RENAISSANCE II

Sponsor: Newberry Library Center for Renaissance Studies

Organizers: Francesca Bortoletti, *University of Minnesota*;

Philippe Canguilhem, *Université de Toulouse II-Le Mirail*;

Stefano Lorenzetti, *Conservatory of Music of Vicenza*

Chair: Maria Galli Stampino, *University of Miami*

Philippe Canguilhem, *Université de Toulouse II-Le Mirail*

Singing with the Mind’s Eye: The Role of Musical *Visiones* in the Contrapuntal Practice of the Renaissance

There can be no doubt that what we call today “improvised counterpoint” was an important aspect of musical creation in the Renaissance, although this practice has often been neglected in the musicological literature. In this paper, I would

like to consider a specific feature of this phenomenon, namely the fact that the singers were visualizing on the staff the consonance they were singing when adding spontaneously a voice on the plainchant melody. So far, this technique has been approached through its English expression known as “sight.” I will try to investigate the way these musical *visiones* were taught and used on the Continent, and how they are related to specific techniques of memorization.

Una McIlvenna, *University of Sydney*

Songs, Memory, and the Performance of News in Early Modern Europe

Across early modern Europe, news was delivered via the means of song. Usually printed on cheap pamphlets, news-songs were sold in piazzas and main streets by ballad vendors, who would perform the songs to advertise their wares. Many of these songs were set to well-known tunes, allowing listeners and buyers to immediately sing the new song. This paper looks at how contrafactum, or the technique of setting new words to familiar tunes, was able to alter meaning in the new version of the song because of the emotive memories the tune carried with it. I also explore how the Italian tradition of news-singing appears to have used the technique of contrafactum less regularly than the British, French, or German traditions, employing instead formulas for the singing of certain meters such as ottava rima. How do these differences affect the reception of news, and could these formulas carry their own memories?

Stefano Lorenzetti, *Conservatory of Music of Vicenza*

Constructing Memory Spaces in Renaissance Courts: Isabella’s “Musica Secreta” and the Art of “Cantare alla mente”

An unnoticed description of Isabella’s *Grotta* in the autograph manuscript of *Equicola’s Libro de natura de amore* reveals the fascinating spatial atmosphere of a place redolent of perceptiveness as well as symbolic suggestions, probably devoted to select performances of *musica segreta*, one of the more effective means to dispense the princely privilege as accessibility and proximity to the dominus. The nonvisual construction of selfhood and desire potentially contained in madrigal texts is fully disclosed by musical performance, which translates words into sound. To emphasize its effects, as Vicentino recommends, it is necessary to sing by heart. This precept, explicitly connected to the techniques of rhetorical *pronunciatio*, articulated in *vox* and *gestus*, appears particularly suitable for small spaces. This “fatal intersection of time and space” constructs a ritual context that “can be understood as a duality of structural ordering and action elements” expressly devoted to the dynamical representation of courtly social.

20240
Warwick
Second Floor
Surrey

WHAT’S CLASS GOT TO DO WITH IT? II: CLASS AND READERS

Sponsor: Renaissance English Text Society (RETS)

Organizers: Mary Ellen Lamb, *Southern Illinois University, Carbondale*;
Anne Lake Prescott, *Barnard College*

Chair: Beth Quitslund, *Ohio University*

Margaret J. M. Ezell, *Texas A&M University*

The Ignorant Reader

This talk will revisit the topic of the marketing of vernacular “self-improvement” books and dictionaries in the mid-seventeenth century. In addition to well-known spiritual guides intended for the “poor” and “ignorant reader” the genres of the vernacular dictionary and the “academy” (of compliments, eloquence, and delight) first became widely popular in the 1640s and flourished throughout the 1650s during the Interregnum and continued to be published well into the early eighteenth century. The title pages of such frequently announced that they were “very profitable and advantageous to all Persons,” but particularly so to those identified as the

“ignorant” reader (often specifically identified as women). This talk will explore what might be the line between ignorance and literacy (secular and spiritual), and how readers “of all stations” might be accommodated in such publications.

Gregory Dodds, *Walla Walla University*

“Cabals of Zeal”: Popularity, Social Anxiety, and Vulgar Rhetoric in Restoration England

Many early modern texts, particularly those produced in Restoration England, routinely exploited concepts of the “vulgar sort” to find an audience and to shape how that audience responded to the text. In this paper I will examine and contrast the vulgar rhetorics of Samuel Parker and Richard Baxter. Where notions of vulgar popularity and public opinion frightened Parker, Baxter attempted a more nuanced interpretation that distinguished between the vulgar sort and the common sort. Both, however, expected their readers to self-identify as the nonvulgar and thus distinct from the mainstream common crowd. In writing for a broad audience, definitions of what was “common” and “vulgar” became central to the arguments of both authors. Together, they represent a changing social context where popular opinion increasingly mattered and where texts had to acknowledge, either explicitly or implicitly, the existence of a literate and engaged “multitude.”

Victoria Munoz, *Ohio State University*

Caballerías and “Idle” Female Readers: Anglo-Iberian Hostilities and the Decline of Romance

In this essay, I consider the social, political, and literary intersections between late sixteenth-century Spain and England in order to contextualize the nation’s increasingly dismissive attitude toward chivalric romance and the female readers that were thought to degrade the genre. I interrogate the role of female audiences in repopularizing within England the chivalric forms that were reemerging across the Iberian Peninsula in order to suggest that English women’s consumption of romance, which prompted criticism as a purportedly lower-class genre, must be understood within the period’s larger political debates. Indeed, the perception that “idle” and “foolish” female readers largely contributed to the decline in status of romance fails to account for the virulent Black Legend discourse that reviled this genre’s Spanish connections (among its other Continental relations) within a widespread propaganda campaign that aimed to distinguish England from its ethnic and political foes.

20241

Warwick

Second Floor

Oxford

MEDICINE, NORMS, AND MONTAIGNE

Chair: Surekha Davies, *Western Connecticut State University*

Edith J. Benkov, *San Diego State University*

“A True, Proper Woman”: Gender Transgression and Transgender Identity in Early Modern Europe

Investigations, medical examinations, and trials of individuals suspected of being of the other gender and attempting to pass, or hermaphrodites, occurred relatively frequently in early modern Europe, but the outcome of these procedures is not always easily predicted. The anxiety created by potentially unstable bodies, the complexities of transgender identity, and the disruptive effect on notions of gender identity led to diverse, sometimes unexpected, resolutions. To examine these issues, I shall focus primarily on four cases in Germany, France, and Spain that deal with cross-dressing and hermaphroditism: Greta of Mösskirch, Mary, the young weaver in Montirandet whose story Montaigne recounts, Marin le Marcis, and Elena de Céspedes. I highlight the circumstances leading to the disparate manner in which judicial officers, clerics, physicians, and society responded to transgenderism and hermaphroditism, as well as the self-perception of individuals who did not conform to social and sexual norms.

Yuri Kondratiev, *Brown University*

Aesthetics of Unruly Bodies: Montaigne's *Essays* and Pathology

The paper situates Montaigne's *Essays* in broader scientific context of the Renaissance in light of the importance of Jean Fernel's *Pathologiae Libri* and Ambroise Paré's *Monstres et Prodiges*. Montaigne's pathological imagination can be situated between these two perspectives — that is, between Jean Fernel's skeptical rationalism toward simulacra and mirabilia and an insatiable curiosity in exploring unsymmetrical and unstable corporeal shapes of variable nature and degree — natural, unnatural, and supernatural that we may associate with Paré's *Monstres et Prodiges*. Montaigne's attitude toward the pathological realm is positioned in the *Essays* between the need to control pathological objects (therapeutic impulse) and the desire to contemplate their representations (aesthetic impulse). Though Montaigne at times prefers the latter and comes to terms with the pathological in his own ways, the paper will demonstrate that sixteenth-century conceptions of pathological phenomena profoundly marked Renaissance imagination, aesthetics, and subjectivity.

Kathleen P. Long, *Cornell University*

Before Normal: Representations of Disability in Early Modern France

Lennard Davis, Michel Foucault, and Georges Canguilhem all place the development of the concept of normalcy in the modern era, arising from the new science of statistics. This paper will explore what came before the idea of the normal, and how early modern discussions of monstrosity still inform modern concepts of abnormality. It will also explore how Montaigne and other early modern authors point the way to theories of humanity that move beyond the confines of normalcy.

20242

Warwick
Second Floor
Warwick

CLASSICAL RECEPTIONS IN EARLY MODERN ENGLAND II

Sponsor: English Literature, RSA Discipline Group

Organizer: Robert S. Miola, *Loyola University Maryland*

Chair: Nandini Pandey, *Loyola University Maryland*

Jane Grogan, *University College Dublin*

Between Cyrus and Alexander: Ancient Persia in Early Modern England

Tracking down signs of Alexander's conquest is a recurring habit of European travelers to Persia in the early modern period. Situating the Persian shah in the shadow of Cyrus or Alexander is no less logical to the European classicizing mind, and a standard maneuver by travelers and armchair travelers alike. By far the most important account of classical Persia in our period is Xenophon's *Cyropaedia*, its influence felt across the fields of politics, pedagogy, and poetics; long neglected, recent scholarship has been much more attentive to its significance. This paper, however, draws together some less well-studied Greek and Roman sources on Persia, primarily those that were popular in the sixteenth century — Justin, Diodorus Siculus, and Strabo — to try to reconstruct a sense of the liveliness, familiarity, and relevance of ancient Persia after Cyrus in the Renaissance imagination.

Allyna E. Ward, *Booth University College*

Apolitical Lucan in Tudor Learning and Culture

Lucan was already a notable figure in classical learning before Christopher Marlowe translated the first book of Lucan's epic *Bellum Civile*. Sir Thomas Elyot praised Lucan in *The Booke Named the Governour* (1531) by recommending him after Homer, Virgil, and Ovid as a "noble poet" for gentlemen's children to study. Both Barnabe Googe and George Turberville attempted to translate Lucan's epic before Marlowe and both abandoned the project: Turberville claimed that Melpomene chastised him for even attempting to translate Lucan's "loftie" verse. Sidney names Lucan as an example for historical poetry and comments on the value of studying Lucan for writing verse or creating fiction. That the Tudors were interested in Lucan is evident: he was cited by educationalist, grammarians, translators, and writers. This paper will

explore the Tudor reception of Lucan's *Bellum Civile* in Tudor learning and culture, with a focus on the apolitical appropriations of his epic.

Tania Demetriou, *University of York*

Revisiting the Elizabethan Epyllion

This paper attempts to take a fresh look at the Elizabethan epyllion by thinking about the influence of ancient genres on the well-known group of poems from the last decade of the sixteenth-century commonly described as "Ovidian epyllia." Ever since an influential 1940 article by Walter Allen entitled "The Non-Existent Classical Epyllion," critics have tended to look at these poems as simply a chapter in the reception of the *Metamorphoses*. By taking into account recent classicists' approaches to this not-so-definitively nonexistent classical genre, and also the early modern life of some ancient poems that fall into this category, I hope to revisit the Ovidian label in a usefully critical way

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Warwick

Sixth Floor

Suite 616

SHAKESPEARE II

Chair: Horacio Sierra, *Bowie State University*

Ian F. Moulton, *Arizona State University*

Catching the Plague: Love, Health, and Disease in Shakespeare

This paper is an exploration of the intersection between theories of lovesickness and early modern notions about emotional well being. The idea that love was a physical affliction played a fundamental role in both popular and intellectual notions about love in early modern Europe. Was love incompatible with health, or was there a way to reconcile physical longing and psychic well being? Drawing on writing about lovesickness by André Du Laurens, Jacques Ferrand, and Robert Burton, the essay examines the representation of lovesickness in *Twelfth Night*, *Romeo and Juliet*, and Shakespeare's sonnets to argue that love and happiness are frequently represented as fundamentally incompatible. This paper builds on the essay on the materiality of early modern affection that I presented at RSA in 2013. A longer version is being submitted to a collaborative volume entitled "Health, Well-Being and Happiness in the Shakespearean Body," edited by Sujata Iyengar of the University of Georgia.

Matt Hunter, *Yale University*

Rethinking Shakespeare's Late Style

Critics have long turned to plot, genre, and biography to explain Shakespeare's uniquely elliptical, digressive late style. This paper complements such studies by arguing that Shakespeare's late style marks the dramatist's attempt to adopt a differential stance toward London's field of dramatic production. Specifically, the increasing prestige of the King's Men, marked by the acquisition of the Blackfriars Theater, and Shakespeare's own increasing renown, documented by commentary and playbooks, presented palpable forces for Shakespeare to negotiate in the composition of his plays. Taking *The Winters Tale* as an illustrative example, I argue that Shakespeare's response to these conditions is to emphasize, almost through exaggeration, those aspects of his style he had become most known for: passionate eloquence, flexible syntax, and surprising imagery. Achieving a radical continuity with his earlier styles of dramatic writing, Shakespeare's late style thus represents the dramatist's most concentrated effort to manage his own reputation.

20244
Warwick
Seventh Floor
Suite 716

POETIC INSTITUTIONS

Sponsor: Renaissances: Early Modern Literary Studies at Stanford University

Organizers: Frederick Lawrence Blumberg, *University of Hong Kong*;
Roland Greene, *Stanford University*

Chair: Christopher Warley, *University of Toronto*

Frederick Lawrence Blumberg, *University of Hong Kong*
Institutions of Poetry from Petrarch to Milton

When Sidney contends that tragedy “maketh Kings feare to be tyrants,” he speaks of fiction as though it were a redoubtable social power or an unnumbered estate. During the early modern period writers reexamined ideas of poetry’s public value and took an expansive view of the poet’s office — legislator, monument maker, and moral paragon, among others. This paper observes pivotal attempts to make of poetry an institution — a profession that upholds certain norms, a discourse that serves essential social functions, and a vocation and way of life. To establish their art as a major public player, poets and theorists look to models of political and religious authority and find that poetry may compete with, no less than it complements, the ultimate aims of these traditional institutions. Etymologically, an institution is something that stands; this paper explores poetry’s ambitions beyond instructing its readers to constructing itself as an edifice of renown.

Molly Murray, *Columbia University*

Literature and the Institution of Imprisonment in Early Modern England

Among the modern institutions of political and cultural life, the prison might seem to be the most rigorous. In the Foucauldian or Benthamite model of penal discipline, the relation of inmate to institution becomes one of routinized submission or (rarely) individual resistance; prison literature, even if it describes the former, is usually celebrated as an instance of the latter. This oppositional model, however, does not fully account for the peculiar position of early modern English prison writers, constrained by an institution not yet orderly or systematic in its workings. Attending to writers both canonical and unknown, this paper will suggest that much prison literature in Tudor and Stuart England seeks to establish, rather than to oppose, the kinds of emerging boundaries and structures that would eventually be termed “disciplinary.” Put another way, prison literature in this period can be understood as assisting, rather than resisting, carceral institutionalization.

Roland Greene, *Stanford University*

Institutions and the Vernacular

Early modern European poetry is written in a zone between the authoritative examples of classical verse and vernacular poetics as the site of unscripted, expansive possibilities. While the former is often invoked under the terms of a quasiinstitutional character, the poets who defend, theorize, and promote the vernacular are by turns reluctant or ambivalent about making claims on institutional status. Thus when Samuel Daniel answers Thomas Campion’s dismissal of rhyme he accounts for its power in terms other than those of received authority (“We are the children of nature as well as [antiquity]”), but, on the other hand, he seems unable to resist asserting rhyme’s own institutional claims (Campion “threaten[s] to overthrow the whole state of Ryme in this kingdom”). This paper considers the institutional, anti-institutional, and noninstitutional terms on which late-century poets and theorists represent the state of the vernacular and its weight in the culture.

20245
Warwick
Eighth Floor
Suite 816

LIBERTY, NECESSITY, AND IMAGINATION II

Organizers: Graham Hammill, *SUNY, University at Buffalo*;
James Kuzner, *Brown University*

Chair: James Kuzner, *Brown University*

Graham Hammill, *SUNY, University at Buffalo*

Wroth and the Rights of Others

Focusing on Mary Wroth, this paper maps problems of liberty and necessity in three intertwined early modern discourses: Neo-Stoicism, international jurisprudence, and English prose romance. Lipsius derived a concept of limited autonomy based on Stoic writings on fate and destiny, while Gentili uses the *societas gentium* to delimit and constrain the freedoms associated with interest, reason of state, and the right to wage war. In the 1621 *Urania*, Wroth engages these two discourses in her focus on erotic triangulation. In particular, she uses the figure of the rejected third to measure individual freedom with and against the constraints associated with social norms. Wroth's interest in the rejected third leads her to explore the fragility of social norms and the need to attend to what might be called "the rights of others."

Victoria Kahn, *University of California, Berkeley*

Hobbesian Constructions

Hobbes is usually thought of as a defender of absolutism, a materialist and a denier of free will, whose psychological and political assumptions are incompatible with liberalism. This talk will argue that Hobbes's robust conception of freedom and his contribution to liberalism are inseparable from his claim that politics is a science because it constructs the object of its investigation. It will also consider Hobbes's anticipation of Vico's *verum-factum* principle. Political science is less a matter of empirical investigation than it is one of hypothesis making and imaginative construction.

Susan James, *Birkbeck, University of London*

Freedom as Political Liberty and as Blessedness: Spinoza's Synthesis

In his *Ethics*, Spinoza takes up the familiar idea that freedom is opposed to passion and consists in acting as opposed to being acted upon by external things. He also aligns freedom with understanding: the more one understands, the more free one becomes, and vice versa. At the same time, freedom has two further dimensions. As we see most clearly in the *Tractatus Theologico-Politicus*, political communities cultivate freedom by generating forms of life that protect individuals from arbitrary power and enhance their ability to extend their understanding. And as the final section of the *Ethics* explains, some individuals manage to attain a transcendent and theological form of freedom: blessedness, or the intellectual love of God. The question of how exactly these kinds of freedom are related to one another remains deeply puzzling, and in this talk I shall explore the relation between Spinoza's accounts of political liberty and blessedness.

20246
Warwick
Ninth Floor
Suite 916

CULTURE IN THE ENGLISH REPUBLIC OF LETTERS

Chair: Noam Flinker, *University of Haifa*

Carol Pal, *Bennington College*

Antilian Dreams: Lost Islands and Learned Utopias in the Republic of Letters

In the mid-seventeenth century, the intelligencer Samuel Hartlib and his correspondents discussed plans for a "desirable society" they named Antilia — a new world, fueled by the advancement of learning. Yet they were also discussing

an ideal society called Macaria. While Macaria has been seen as the successor to a failed Antilia, I argue that they were always two different plans — Antilia the perfect intellectual refuge, and Macaria the practical, state-sponsored improving society. Both had real histories, and fictional origins. Antilia showed up on maps as the eighth-century Lost Island of Seven Cities, while Macaria was a sixteenth-century literary device. By the 1660s, the dream was over for both; yet the death of these Antilian dreams was concurrent with the birth of nationally funded research institutions. This paper uses that concurrence to interrogate our focus on geographical precision in the abstract intellectual space of the Republic of Letters.

Shannon Miller, *Temple University*

Political Continuity and the Stakes of Historical Collecting

We know from George Thomason's enormous collection of tracts that individuals often bound published documents together during the English Civil War, the Interregnum, and the Restoration. This paper considers one such collection by Roger Twysden, who collected together and heavily annotated documents such as a 1638 list of English chancellors and a popular 1642 tract recalling Queen Elizabeth's reign. By inserting handwritten entries for the English chancellors from 1638 to 1667, Twysden erases the political disruption characterizing the English Civil War by rewriting English history at the interstices of print and manuscript. The nostalgic presence of Elizabeth I within the collection furthers the document's ability to rewrite a narrative of monarchical continuity while simultaneously speaking to disruptive Stuart court intrigue. The level of handwritten intervention into and onto the document's pages thus transforms this bound collection into a curated object, one illuminating the political anxieties, and strategies, marking the period.

Christine A. Jackson, *Kellogg College, University of Oxford*

What Did Englishmen Do on the Grand Tour? Correspondence, Autobiographies, and Travel Writing, ca. 1604–19

Europe's return to peace in the early seventeenth century saw the sons of the English elite set off in growing numbers to travel on the Continent. Some headed for the Netherlands and Central Europe, but most went to France and Italy, ostensibly to acquire knowledge and experience of leading courts and cultures, view the remains of classical civilizations, and improve their proficiency in horsemanship, swordsmanship, and modern languages. Examination of diplomatic dispatches, family correspondence, and personal narratives confirms the important role played by European travel in promoting masculine independence and providing the skills, contacts, and knowledge needed for courtly careers, but also reveals the scope for adventure and danger. This paper will examine the experiences of young men who indulged in wine, women, and gambling; fought duels to protect their honor; engaged in espionage, war, and politics; experienced religious conversion or persecution; and embraced exile due to personal difficulties.

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Warwick
Tenth Floor
Suite 1016

LETTERS IN ITALY AND HUNGARY

Chair: Eva Kushner, *University of Toronto, Victoria College*

Emma Grootveld, *Katholieke Universiteit Leuven*

Fiamme d'amore and Celestial Elections: Catholic Heroism in the Seventeenth-Century "Contemporary Epic"

In his poetics, Tasso excluded both sacred and contemporary history from being celebrated in epic poetry. Yet, several post-Tassian authors recurred to both of them in their creation of perfectly Christian epic poems. Even if the *Gerusalemme Liberata* was an inevitable point of reference for these poets, it was far from being the only one, especially in contexts that stressed the piety and sacredness of the epic hero(es). My paper aims to illustrate the originality in the choice of sources and models in these kinds of poems. I will do this by taking into consideration Christian epics about contemporary events, like the *Anversa Liberata* (attributed to Giambattista

Marino) — whose canto 3 refers to the *Gerusalemme Conquistata* rather than to the *Liberata* — and the *Eletione di Urbano Papa VIII* by Francesco Bracciolini, which presents itself as a whole new genre, independent from Aristotelian doctrines.

Eszter Szegedi, *Eötvös Loránd University*

The Originality of the Copy, or the Hungarian Reception of an Italian Pastoral Play

The first Hungarian court comedy, written in the late 1580s by Bálint Balassi, the greatest poet of the Hungarian Renaissance, is an adaptation of an Italian pastoral drama, more exactly the prose translation of the third version (printed in 1587) of Cristoforo Castelletti's *Amarilli*. The talk will demonstrate how Balassi makes his play original, on the one hand, by removing the pastoral elements and burlesque scenes of his Italian source, both alien to the Hungarian drama tradition, and building into his occasional piece the Christian moralist tradition of the Hungarian theater, on the other hand, by refusing to use Castelletti's commonplace rhetoric and stereotypical poetic imagery, thereby making his *Fine Hungarian Comedy* much more expressive and emotionally more realistic.

Giovanna Rizzarelli, *Scuola Normale Superiore di Pisa*

The Visualized Tale: The Novelle in the Illustrated Editions of the *Orlando furioso*

The conspicuous presence of short tales in the narrative structure of the *Orlando furioso* points indisputably to their importance within the overall plot. These tales represent a significant component of Ariosto's narrative procedure and bear witness to his inclination toward an hypertrophic deployment of the interlacement. Short stories also reflect the problematic narrative chronology of the poem. The aim of the paper is to achieve a better understanding of the unusual temporal structure of the *Orlando furioso* by looking at the ways in which these digressions are visualized in the illustrated editions of the poem. In focusing on this aspect of the visual fortune of the *Orlando furioso*, I analyze how the illustrative strategies and the special interpretation of this issue offered by the illustrators reveal an important aspect of both Ariosto's poem and its early reception.

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Warwick
Eleventh Floor
Suite 1116

NOVELTY AND UNORTHODOXY IN THE WORKS OF PIETRO ARETINO II: ARETINO AND THE SACRED

Organizers: Marco Faini, *University of Cambridge*;
Paola Ugolini, *SUNY, University at Buffalo*

Chair: Harald Hendrix, *Universiteit Utrecht*

Elise Boillet, *Centre d'Études Supérieures de la Renaissance, Université François-Rabelais
Tours*

Prose and Theology in Aretino's Religious Works

The importance of Aretino's religious works has been recently assessed both from a literary and a religious point of view. It is necessary to further deal with two fundamental issues: the connection between prose and theology in this production, and the link between Aretino's biblical and hagiographical works. Criticism has rightfully insisted on the fact that Aretino used a nonscholarly prose to address the reader's sensibility more than his reason. It has also underlined the discontinuity between the biblical works, written in the open cultural context of the 1530s, and the hagiographical works, written in the context of the early 1540s in which prudence had become necessary. In this paper, I show that Aretino's narrative prose conveys doctrinal contents that are far from secondary, and highlight the continuity and internal coherence of his whole religious production in its evolution.

Paolo Marini, *Università degli Studi della Toscana*

"Le menzogne poetiche diventano evangeli": Pietro Aretino's Hagiographies and the Rewriting of the Sacred in the Age of the Council of Trent

My paper explores the editorial history of Aretino's hagiographies from a philological, historical, and critical point of view. Aretino develops a new, successful stylistic

medium to rewrite the traditional history of the saints: a modern prose based on the powerful effects of *patetismo* and asceticism, all mixed together in a special kind of *pittoricismo*, whose first aim is *movere* the audience. I will show the evolution of this prose in the definitive edition of Aretino's hagiographies in order to understand, through the analysis of the authorial variants, how much the first *decreta* of the council influenced Aretino, and why his complete works were harshly criticized (starting with his sacred prose pieces in 1545, when three prelates asked permission from the pope to burn Aretino's "catoliche scritture") and then, after the author's death, definitively condemned in Paolo IV's *Index*.

Eleonora Carinci, *Society for Renaissance Studies*

Pietro Aretino's Afterlife: The Fortune of Aretino's Works after the Council of Trent

Although the complete works by Pietro Aretino had been in the *Index* since 1559, in the late sixteenth and seventeenth centuries they still circulated and were also reprinted, in Italy and abroad, anonymously or under the name of other authors. In order to consider under a new light the notorious fame of the author, this paper will discuss the ways in which Aretino's works, especially his religious works, were read and used as models by post-Tridentine authors and the possible reasons for such an interest, concerning questions of style and religious orthodoxy. I will consider in particular the case of Lucrezia Marinella's and Maddalena Campiglia's use of Aretino's *Vita di Maria Vergine*, in the context of the female attention for Aretino's works, observable in the period.

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Warwick
Twelfth Floor
Suite 1216

IMAGINATION AND ANXIETY IN THE POETRY OF CERVANTES

Sponsors: Hispanic Literature, RSA Discipline Group; Cervantes Society of America;
Society for Renaissance & Baroque Hispanic Poetry

Organizer: Elizabeth Pettinaroli, *Rhodes College*

Chair: Rosa Helena Chinchilla, *University of Connecticut*

Gabrielle Ponce, *Johns Hopkins University*

The Ingenious Poet and the Ineffable Queen: Cervantes in the Court of Isabel de Valois

This paper explores Cervantes's use of the word *ingenio* in his first known literary composition, a court sonnet in commemoration of the birth of the second daughter of Philip II and Isabel de Valois, the infanta Catalina Micaela, in October 1567. Drawing on my doctoral dissertation on the relationship between verse and prose in the circles of literary production during the 1560s, '70s, and '80s, this paper represents the first literary analysis of this early sonnet. Drawing on the work of Elias Rivers, Ignacio Navarrete, and Agustín González de Amezúa y Mayo, I resituate this sonnet among Petrarchan and pastoral tropes popular in the Habsburg court during the 1560s, when the young queen and her sister-in-law, Doña Juana de Austria (patron to Jorge de Montemayor during her regency), exercised considerable influence over court festivities.

Sonia Velazquez, *University of Pennsylvania*

Verses of Strife: Voice, Violence, and Poetry in *Los trabajos de Persiles y Sigismunda*

This paper attempts to read the Orphic legacy in Cervantes's last work through the often forgotten barbaric and barbarian Thracian origins of the lyric myth. That is to say, while the interpretation of the legend of the mourning poet has focused on the dream of words so powerful that they can raise the dead as an emblem of the Renaissance poetic project itself — and, as Anthony Cascardi has recently shown, also of its fragility — I want to concentrate on the ways in which Cervantes foregrounds the violence implicit in lyric expression. More precisely, the sonnet by Sosa Cotiño and Feliciano de la Voz's song are exemplary of two manifestations of this violence: first, in the separation of voice and sense (*melos* and *logos*), which risks making poetry incomprehensible; second, in the actual violence that ensues from that very rift, turning verses into vehicles of strife.

Robert ter Horst, *University of Rochester*

Rivalrous *Imitatio*

In 1952, Richard Blackmur called *The Golden Bowl*, *The Ambassadors*, and *The Wings of the Dove* “a spiritual trilogy which, with each succeeding volume, approached nearer and nearer the condition of poetry.” These novels are “poetic dramas of the life of the soul at the height of its struggle.” And, as one reads in Cervantes’s *Viaje del Parnaso*, some poets indeed endeavor “por parecer que tengo de poeta / la gracia que no quiso darme el cielo.” Not a poet born but transcendently competitive and rivalrous with poets, Cervantes struggled with their art as with adored adversaries such as Lope de Vega, in a contradictory nexus of love, jealousy, and loathing that, through long and arduous elaboration, carried him to the summit that is the Persiles, a far closer approximation to Parnassus than is the mocking terza rima of the unsublime prose poem that bears the peak’s ironic name.

20250

Warwick

Fourteenth Floor

Suite 1416

RENAISSANCE KEYWORDS II: *TACTUS*,
TANGO, *CONTINGO*, *CONTAGIO*

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: Margreta de Grazia, *University of Pennsylvania*

Pablo Maurette, *University of Chicago*

Tactus and *Contagio*: The Renaissance Catches Lucretius

Lucretius’s epic poem, *De rerum natura*, had a staggering influence on Girolamo Fracastoro’s (1478–1553) theory of contagion. Perhaps the first Renaissance intellectual to systematically adopt Lucretius’s experiential epistemology, Fracastoro was also one of the very few who picked up on Lucretius’s recurring insistence on the crucial importance of tactility. *Tactus*, for Lucretius, was not only the bodily sense par excellence, but also — understood as atomic contact — the ontological mechanism that articulates reality. Fracastoro’s theory of contagion, based on the concept of direct contact, is the product of a sophisticated and critical reading of Lucretius’s poem. Its influence on sixteenth- and early seventeenth-century medicine, as well as its prefiguration of modern epidemiology, are signs of a much larger intellectual debate that starts in the Renaissance concerning the role of the senses in science and natural philosophy.

James A. Knapp, *Loyola University Chicago*

“Contagious Blastments”: Material Infection and the Tainted Mind

In warning Ophelia of Hamlet’s dangerous love, Laertes urges her to consider that “in the morn and liquid dew of youth / contagious blastments are most immanent.” Laertes’s intertwining of material infection — the susceptibility of “liquid” youth — and cognitive instability — the change of heart “immanent” in the youthful lover — hinges on the notion of contagion, specifically contagious wind or contaminated air, concealing something unavailable to the outward sense. This paper will examine how the early modern discourse of material infection operated in accounts of cognitive disturbance, in particular the “tainted mind,” moved by affection.

Andrea Gadberry, *University of California, Berkeley*

Milton’s Social Con-tact Theory: Temptation, Contingency, and Touch in *Paradise Lost* and *Paradise Regained*

This paper examines touch (*tango*) and contingency (*contingo*) as they converge thematically and definitionally in the moral problem of temptation (from *temptare* — to touch, handle, test, or try). Across *Paradise Lost* and *Paradise Regained*, Milton’s monism introduces a moral order contingent upon a principle of relatedness, yet it likewise exposes how parasitic relationships (with their sensual excesses of touching and “eyeing”) repeatedly yoke the problems of contingency to the threat of a toxic intimacy. I show how Milton preserves relationship and the tactic of “touch” in a moral system that navigates simultaneously temptation, social contact, and the ambient and even touchless “touch” of the divine.

Joe Moshenska, *Trinity College, University of Cambridge*

Tangere, Attingere, Contingere, Pertingere: Lancelot Andrewes, Scriptural Grammar, and the Antwerp Polyglot

This paper examines how discussions of touch in Andrewes's sermons draw upon his philological work for the King James Bible. I argue that his distinctive manner of teasing out the semantic richness of *tactus* and associated words emerges from his reading of the Antwerp Polyglot Bible, and especially from Andrewes's awareness of the interplay between Latin and Hebrew meanings.

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Hilton

Fourth Floor

Conrad Hilton Suite

RENAISSANCE AXIOMATICS: EUCLID IN THOUGHT, PRINT, AND PRACTICE II

Organizer and Chair: Daniel Selcer, *Duquesne University*

Travis D. Williams, *University of Rhode Island*

Linguistic Nationalism and Euclidean Geometry in Early Modern England

The assimilation of Greek geometry into sixteenth-century English mathematical practice was as much a linguistic as a technical and mathematical process. Authors and translators thought deeply about the language appropriate for an audience reading geometry in English. This paper makes the case that the Englishing of geometry was perceived as a nationalistic act designed to render geometry a native discourse. One example from this tradition is an effort to reform geometry's terminology with Anglo-Saxon root words within a nascent field of antiquarian interest in linguistics. Another is overt engagement with the role of Arabic-speaking cultures in the preservation and extension of Greek geometry. In both examples, anxiety about the non-English, non-European, and particularly non-Christian "origins" of a "recovered" tradition of Greek geometry and a continuing English struggle with the authoritative weight of the classical tradition have implications for the development of a Euclidean standard of mathematical rigor.

Michael J. Barany, *Princeton University*

"That which hath no part": The Euclidean Point at the Dawn of English Geometry

The mid-sixteenth century marked the start of a century-long project to fashion an English vernacular geometry that was to bring prestige to the language and its users and endow both with a science suited to their distinctive characters. Following this period's surprisingly diverse translations and adaptations of the Euclidean definition of the point — the first and simplest object in Euclid's *Elements* — this paper offers an account of the stability of foundational objects based not in self-evidence or logical necessity but rather in the flexible accommodation of meanings, allusions, and intuitions. The point, here, is a testament to the iconic singularity achieved through an unavoidable plurality of representations in a range of contexts scarcely united by a common language and a common goal.

Timothy John Duffy, *University of Virginia*

Triangulation and the Search for the Divine: Euclid, Van der Noot, and Spenser

John Dee's introduction to the *Elements* presented Euclidean geometry to a new readership, framing its mathematical innovations through their "triangulating" applications to the natural and supernatural worlds. Yet Dee's intervention with Euclid was by no means limited to textual work. His travels put him into contact with Oronce Finé and many other cosmographic, cartographic, and mathematical innovators. This paper tracks a line of influence between Dee, the Flemish poet Jan Van der Noot, and Edmund Spenser. Spenser's "Daphnaïda," his *Complaints* collection, and Van der Noot's *A Theatre for Worldlings* all imagine a triangulation that collates the natural and the supernatural in a way that highlights the spiritual act of envisioning geographic space. The past, present, and future become caught up and represented through the technology made possible by spiritual and mathematical triangulation.

Friday, 28 March 2014
1:15–2:45

20301
Hilton
Concourse Level
Concourse A

EARLY MODERN DISSENT:
RADICALISMS, LIBERTINISMS, AND
HETERODOXIES IN EUROPE I

Organizer: Stefano Villani, *University of Maryland, College Park*

Chair: Federico Barbierato, *Università degli Studi di Verona*

Respondent: Philip Soergel, *University of Maryland, College Park*

Lisa Roscioni, *University of Parma*

Bayle, Nicole, and “*dévotions dereglées*”: Fanaticism as a Disease in the Case of Simon Morin

The aim of this paper is to investigate the evolution of the concept of “fanaticism” and “fanatical illusions”, and their controversial and polemical use in the seventeenth-century France, with particular regard to the interpretation suggested by Pierre Bayle and Pierre Nicole of the controversial figure of Simon Morin, French *illuminé*, burnt at Paris in 1663 after being imprisoned several times and sent to the Petites-Maisons (a lunatic asylum). Nicole, cited by Bayle’s *Dictionnaire*, arguing that “irregular” forms of devotion can degenerate into “fanatical illusions” dangerous as a contagious malady, touches some controversial issues involving philosophers, doctors, and theologians, both Catholic and Protestant, about inspiration and millenarianism considered as a pathological practices of religion, expressions of mind’s derangement not only as an individual but also as a social disease

Xenia Von Tippelskirch, *Humboldt-Universität zu Berlin*

“Des apparences de perfection”: French Mystics and the Phantasm of Madame Guyon in the Late Seventeenth Century

After having published *A Short and Easy Method of Prayer*, Madame Guyon was suspected of sectarian agitation, imprisoned and interrogated by the general police lieutenant. When her case was being pursued and published in France, female devotees and their spiritual confessors were busy redefining the ideal of devoted life. While the case of Madame Guyon has been well documented, her devotee contemporaries who struggled to reach spiritual perfection and who were confronted with a changing political and ecclesiastical alertness deserve critical attention. The series of figures constructed and interpreted in and around the case of Madame Guyon could be considered as “anti-Guyon” figures. While taking pains to avoid essentializations about these “anti-Guyon” figures, this paper explores the phantasm of an apparent devotion and perfection as it was constructed within the changing limits of Catholic orthodoxy, and through individuals challenging religious normalcy at the end of the seventeenth century in France.

Ariel Hessayon, *Goldsmiths, University of London*

Early Modern English Radicalism and Its Connection with Mysticism and Esotericism

Although both early modern English radicalism and the translation and diffusion of mystic and esoteric texts have been the subjects of a number of studies, few have investigated the connection between them in any depth. There was a tendency in the earlier literature to consider them as oppositional forces: radicals were dynamic, even violent at times, while mystics were quiescent and contemplative. By focusing on the transmission and reception of a number of writings that were believed by contemporaries to contain secret or hidden knowledge — notably texts by or attributed Paracelsus, Boehme, Agrippa, and Hermes Trismegistus — I want to reexamine that relationship. The suggestion is that even allowing for significant

variations on a case-by-case basis, mystic and esoteric writings nonetheless had a far greater influence on the development and articulation of certain ideas that were radical in particular contexts and precise moments than has hitherto usually been acknowledged

20302

Hilton

Concourse Level

Concourse B

THE AMERICAS BETWEEN HISTORY AND MYTH: 1492–1700 I

Organizers and Chairs: Carla Aloe, *University of Birmingham*;
Elena Daniele, *Brown University*

Andréa Doré, *Universidade Federal do Paraná, Brazil*

The Mountain of Potosi and Portuguese Cartography in the Sixteenth and
Seventeenth Centuries: Myths and Expectations

The Spanish began to explore the silver mine of Potosi, in the Viceroyalty of Peru in 1545. News about its rich veins reached Europe and attracted adventurers from various countries. This success produced great expectations among the Portuguese that they also could find precious metals in their territories in South America. Having as a theoretical starting point Reinhardt Koselleck's theorization of the relationship between "space of experience" and "horizon of expectation," this paper analyzes a series of maps produced by Portuguese cartographers during the Iberian Union (1580–1640) in which the mountain of Potosi occupies a privileged place. Several elements are highlighted: the relationships between these maps and the different myths that fueled the colonization (as in the case of the Xarayes's lake), the influence of the theories about the origin of metals, and the marginal role occupied by Brazil in the Spanish Habsburg Empire.

Sebastian Diaz Angel, *Universidad Externado de Colombia*

Golden Myths, Hydrographic Secrecy, and Iberian-Netherlands Tensions in the
First Printed Paps of Present-Day Peru, Ecuador, Panamá, Colombia, and Venezuela
(1584–1630)

My paper discusses the production and circulation of cartographic knowledge about the New World in early modern Europe, focusing on the first printed maps that show in detail some allegedly "golden regions" in Northern South America (present-day Colombia and Venezuela). I also examine the networks of knowledge that controlled and/or diffused geographical information about these regions — including what we now consider mythical places — and expound the complex relations between the imaginary or real territories represented on these maps and the peculiar context and circumstances in which they were created and traded.

Mariana Velazquez, *Columbia University*

Writing Piracy: The Representation of the Early Modern Caribbean

This paper explores the transformation of the discourse of piracy by different religious interactions and economic transactions staged in the context of the early modern Caribbean. By the use of different primary sources, I focus on two episodes that exhibit failed and successful piracy carried out by Sir Francis Drake and his fleet in Cartagena de Indias (1580) and in Puerto Rico (1595). The scope of the study allows for the tracing of a complex articulation of piracy, religion, and economy displayed by both Spanish and English accounts. Because of this discursive overlapping, I argue the existence of a peculiar configuration of secular piracy, which is different from other phenomena, such as the case of the Mediterranean piracy. Furthermore, the primary sources provide an interesting framework to understand not only the role of piracy within the representation of Caribbean modernity, but also the beginning of a consciousness around archive building.

20303
Hilton
Concourse Level
Concourse C

CONFRATERNITIES AND THE SPACES
OF THE RENAISSANCE CITY III:
CITY STREETS AND PIAZZE

Sponsor: Society for Confraternity Studies

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

Chair: Barbara L. Wisch, *SUNY, Cortland*

Andrew Chen, *University of Cambridge*

Discipline Transformed: The Processions of the Raccomandati of Pavia, 1330–1460

In 1330, the cleric Opicino de Canistris described a group of lay *confratelli* who processed through Pavia, beating themselves with chains and prostrating their bodies in front of altars. A ceremonial in the 1334 statutes of the Pavian Raccomandati of the Virgin details these practices. By 1460, public flagellation had been abolished. The fourteenth-century ceremonial, conspicuously omitted from the confraternity's 1450 bylaws, was supplanted by a processional containing no references to flagellation. This paper will situate this transformation of the flagellant procession from a penitential spectacle into an ostensive manifestation of corporate pride within a broader Italian context. It will then focus on the ritual geography of the twenty-seven churches mentioned in the fifteenth-century processional. Later expanded to include thirty locations, these itineraries took the confraternity beyond the city walls north and south, and to a newly built hospital.

Pamela Stewart, *University of Michigan*

Staging the Passion in the Ritual City: The *Croci Stazionali* and the Confraternities of Saint Croce in Late Renaissance Milan

In 1576, in response to a devastating plague, Carlo Borromeo erected temporary altars at Milan's crossroads where residents could hear Mass during the quarantine. When the disease abated, many of these altars were transformed into permanent stational crosses. Each cross was overseen by a confraternity of Santa Croce, whose members would gather nightly at its base to recite orations and stage elaborate *apparati* on feast days, transforming Milan into a *Via Crucis*; the crosses could also be taken down and carried in procession. Most were dismantled during the suppression of religious institutions in the eighteenth century, leaving few physical traces. This paper examines surviving drawings, prints, and archival accounts to reconstruct the crosses and the images and spectacles associated with them. I further consider the transformation of the crosses and their confraternities following Borromeo's canonization from memorials to the Passion to tributes to San Carlo and Milan's other *santi vescovi*.

Carla Keyvanian, *Auburn University*

The *Raccomandati* and the Shaping of the Lateran Piazza in Rome

The Raccomandati del SS. Salvatore were a confraternity entrusted with the custody of the *Salvatore Acheropita*, Rome's most important relic, preserved at the Lateran. Backed by the Commune, they became the most powerful confraternity in fourteenth- and fifteenth-century Rome, building and running one of the two major hospitals in the city. Their hospital buildings around the Lateran shaped and controlled the strategic area, point of entry into for the supply roads from the food-producing districts in southern Latium. They obtained unprecedented jurisdiction over the *Via Maior*, the road linking the Lateran to the Colosseum, the main commercial and ceremonial route of the city, along which unfolded their yearly procession of the *Salvatore Acheropita*, and they carried out capital executions in the Lateran piazza. Theirs is an extraordinary and revealing example of the fundamental role confraternities played in shaping social life and urban space in the Renaissance.

20304
Hilton
Concourse Level
Concourse D

MEDICINE, ASTROLOGY, AND DREAM INTERPRETATION

Organizers: Hiro Hirai, *Radboud University Nijmegen*;
H. Darrel Rutkin, *Stanford University*

Chair: Nancy G. Siraisi, *CUNY, The Graduate Center*

Respondent: Anthony Grafton, *Princeton University*

H. Darrel Rutkin, *Stanford University*

On Deriving Life from the Heavens: Astrology, Medicine, and Magic in
Marsilio Ficino's *De vita*

Although it is well known that astrology played a significant role in Marsilio Ficino's *De vita libri tres*, and especially its third book, the *De vita coelitus comparanda*, the full range of its astrological dimensions has never been satisfactorily explored. In this talk, I will move toward fulfilling this desideratum by describing the three main realms in which Ficino used astrological techniques and ideas toward a medical end — namely, practical astrology, astrological medicine, and talismanic magic — within the context of his Platonizing articulation of astrology's natural philosophical foundations.

Hiro Hirai, *Radboud University Nijmegen*

Emi Enomoto, *Japanese Association for Renaissance Studies*

Astrology, Dream Interpretation, and Demons in Cardano's *On My Life*

On My Life is the autobiography of the famous Milanese physician, Girolamo Cardano (1501–76/77). It was posthumously published in Paris in 1643 by the editorship of the French scholar Gabriel Naudé (1600–53). This piece of work, extremely complex and difficult to understand for modern readers, is richly illustrated by elements based on Cardano's personal dream interpretations, and its structure borrows models from Greek astrology and medicine. It is also colored by his lifelong experience of phenomena related to his “guardian spirit,” which finally appeared in the guise of his father, Fazio. This paper tries to decipher these elements by using his other writings, namely the *Commentary* on Ptolemy's *Tetrabiblos* (1554), *On My Own Books* (1557 and 1562), *Books on Synesian Dreams* (1562) and *Dialogue between Girolamo and his Father Fazio* (written ca. 1574).

20305
Hilton
Concourse Level
Concourse E

BEYOND THE PUBLIC STAGE: ALTERNATIVE PERFORMANCE SPACES IN EARLY MODERN EUROPE

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizer: Amanda Eubanks Winkler, *Syracuse University*

Chair: Linda Phyllis Austern, *Northwestern University*

Leslie Dunn, *Vassar College*

Virgin Virtuosity: Susanna Perwich and the Spaces of Feminine Performance

The career of Susanna Perwich, as represented in John Batchiler's *The Virgins Pattern* (1661), suggests that the distinctions between public and private performance spaces for women were not as sharply drawn as contemporary gender ideologies might lead us to believe. Susanna's parents ran a school in Hackney, where Susanna studied with many of London's finest musicians. Her talents were so extraordinary that other musicians came to hear her, turning the school into a kind of salon. Later in her short life Susanna became very devout and dedicated herself to prayer, renouncing music as a worldly distraction. Yet she did play and sing for Quaker friends who were imprisoned in the Tower. This turn toward the “higher music” of spiritual

solace reframed her musical virtuosity as a feminine virtue, even as it redefined a “private” domestic performance by moving it into the politicized space of the prison.

Stacey Jocoy, *Texas Tech University*

Henry Lawes’s *Ayres and Dialogues*: A Journey from Court Composer to Town Music Teacher in Commonwealth London

Henry Lawes’s *Ayres and Dialogues* (1653, 1655, and 1658), despite their late date, have generally been understood to represent a retrospective Caroline repertory. Comparison of the printed works with those in his autograph manuscript (BL Add. MS 53723), however, reveals significant emendations and a corpus of newer works that appear to reflect the changes of his later career. The turmoil of the mid-century caused many musicians to seek alternate employment. Lawes seems to have occupied an apartment in the Westminster Little Almonry from about 1649, where he offered music instruction. There he created not only a music studio, with gifted performers and budding composers, but also what amounted to a modest cultural court — connected to the lost Caroline Court with concerts and community, but aesthetically progressive in a manner that championed his students and helped to form a resistant, even mirthful song style that ushered in the Restoration.

Amanda Eubanks Winkler, *Syracuse University*

“Oedipus with a Song”: The Residue of Performance in a Schoolboy Tragedy

Sometime in the late sixteenth century, boys at an unknown grammar school performed the play *Oedipus*. As the manuscript of the play reveals, *Oedipus* was an early modern mash up, combining newly written material with Neville’s translation of Seneca’s *Oedipus*, Newton’s translation of Seneca’s *Thebais*, a lullaby to a tune attributed (probably erroneously) to Byrd, and a song for a rebellious scholar. This paper, the first extended study of the play, considers the tension between *Oedipus*’s troubling subject matter and its performance at school. The author inserts moralistic material about the fickleness of Dame Fortune and warns that masculine nobility was not conferred exclusively by blood: it was made flesh through diligent study and virtuous acts. Yet, the manuscript, with its detailed stage directions and interpolated music, points to a more unsettling and complex performative reality, one in which boys fought, sang maternally and mischievously, and even unwittingly committed incest.

20306

Hilton

Concourse Level

Concourse F

LENSES OF COMPARISON: ROME AND VENICE

Organizers: Letha Catherine Chien, *University of California, Berkeley*;
Silvia Tita, *University of Michigan*

Chair: Letha Catherine Chien, *University of California, Berkeley*

Silvia Tita, *University of Michigan*

Word Undermines Image: Roman and Venetian Interpretations of the Reconciliation of Pope Alexander III with Frederick Barbarossa in the Sala Regia

Primary sources attest to the fact that, in the 1620s, a debate ignited between the Venetian Republic and the papacy over an inscription affixed below the fresco depicting the Reconciliation of Pope Alexander III with Frederick Barbarossa in the Sala Regia of the Vatican. The fresco, and an epigraph, had been painted by Francesco and Giuseppe Salviati between 1561 and 1565. The twelfth-century event of the reconciliation had taken place in Venice; hence, both the papacy and the Venetians had high stakes in the story. Intriguingly, Urban VIII (1623–44) asked for a new inscription to accompany the fresco. This inscription irritated the Venetians who demanded its replacement with a text that suited their political interests. By unearthing these primary sources, this paper investigates the tension between text and image as components of a visual module and the malleability of images to subordinate their messages to meanings advanced through epigraphs attached to them.

Jordan M. Rose, *University of California, Berkeley*
Tafari and Truth

This paper will consider Manfredo Tafari's account of the humanist project and what he describes as the "fine line between the need for rule and the need to transgress" that determines it. I offer a preliminary set of reflections on the role of metaphor in Tafari's critical assessment of the Renaissance city, namely Rome and Venice.

Giulia Zaccariotto, *Scuola Normale Superiore di Pisa*
On Vittore Gambello Called "Camelio": Sculptor and Medalist at the Service of Rome and Venice's Mints

Although Vittore Gambello, Latinized Camelio, was born and educated in Venice, in 1515 he moved to Rome to work with Pier Maria Serbaldi da Pescia in the Vatican mint. The confrontation with antiquity in Rome marks a dramatic change in both his large-scale work and his portrait medals. The Roman forms then arrived in lagoon and spread through the coins and medals that Camelio continue to produce until death. Strengthened by new documentary discoveries, this paper will highlight all the complexity of this important, but hitherto little studied figure of the Venetian Renaissance: an excellent observational point to face the sixteenth century's themes of great importance, such as the early circulation of iconographical models, the reception of the new classical Roman manner in Venice, and the relationship between the so called decorative arts (coins, medals) and large scale works.

20307

Hilton

Concourse Level

Concourse G

CRITICAL THINKING: EARLY MODERN WOMEN AND LITERARY CRITICISM

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Alice Eardley, *Southampton University*

Chair: Katherine R. Larson, *University of Toronto*

Alice Eardley, *Southampton University*

Critical Critics: Women Readers and Romance

In 1655, John Davies dedicated his translation of Calprenède's *Cléopâtre* to Katherine Philips with the acknowledgement that "what is intended for the entertainment of other[s] proves your trouble; a Translation being no lesse to one that hath read the Original," and he anticipates his volume will "have the fate to be cast by." There are numerous well-known models of the female romance reader, including the quixotic woman so emerged in a fictional world she is almost entirely divorced from reality. Davies's dedication, however, draws attention to a different kind of reading. Philips and others were critically evaluating the texts they read and were concerned not with plot and character but with form and style. Their responses contributed to the development of prose fiction in England as writers and translators sought to satisfy the perceived demands of the more astute members of their audience.

Johanna I. Harris, *University of Exeter*

Reforming Lives and Letters: Bullinger's Women and Their Criticism

This paper will consider two sets of correspondence in the 1550s with the Swiss reformer, Heinrich Bullinger, by Lady Jane Grey and Anne Hooper (nee de Tserclaes), wife of Bishop John Hooper. It will address the ways these letters exhibit critical reflection upon the processes of writing and reading — of letters and other circulated texts — alongside professed models for radical Protestant life and thought. A mode of literary criticism emerges that is synonymous with the Reformed ideology at the center of these conversations and friendships. The letters themselves serve within the Reformed community as instruments of critical response, but also facilitate invaluable insights to the ways women, both English and European, were engaging with Reformation debate and published polemic. The paper will also revisit the role women played in propagating a strong print, publication, and critical review ethic at the heart of Protestant Reform and resistance.

Sajed Chowdhury, *King's College London*

Female “Makers” in the Maitland Quarto Manuscript (ca. 1586)

The Maitlands of Lethington were a Lowland Scottish literary family who centered around the writer and courtier, Sir Richard Maitland (1496–1586). During the sixteenth century, two significant verse miscellanies were produced in the Maitland household: the Maitland Folio (ca. 1570–85) and the Maitland Quarto (ca. 1586). This paper will explore the identities of two women within the Maitland Quarto: Marie Maitland (died 1596), daughter of Sir Richard; and Grizel Hay (born after 1560), daughter of William Hay, fifth Lord Hay of Yester (1537/8–1586). The paper responds to the current editorial and biographical work being carried out on the Maitlands by Joanna Martin and Theo van Heijnsbergen, and offers further textual evidence for the presence of a community of women “makers” within the Maitland coterie.

20308

Hilton

Concourse Level

Concourse H

PRINTS AS AGENTS OF CROSS-CULTURAL EXCHANGE I

Organizer and Chair: Heather Madar, *Humboldt State University*

Tomasz Grusiecki, *McGill University*

Michał Boym's *Flora Sinensis* and the Concept of Artistic Innovation

Michał Boym's *Flora Sinensis* was the first Western treatise on Chinese flora and fauna to contain images. However, it has never occurred to modern Western scholars interested in Boym's work to call the prints accompanying the *Flora Sinensis* an artistic innovation, largely because Boym's illustrations didn't inspire any followers in stylistic terms. This paper argues that the concept of artistic innovation is a deceptive intellectual construct, for it perpetuates the focal role of a few Western European artistic centers in the narratives of Anglo-American art history. To this effect, Boym's illustration of the animal sumxu is taken here as a useful case study in challenging the notion of a single origin of artistic forms, given that the representation of sumxu derived from many different sources simultaneously. As such, Boym's sumxu stipulates that originality itself is a tainted category, given that artifacts often arrive from somewhere else, at least partially.

Elio Brancaforte, *Tulane University*

Interpreting the *Gulistan*: Word and Image in the *Persianischer Rosenthal* (1654)

Considered a classic of world literature, the *Gulistan* (1258) by the Persian poet Sa'di reached a European audience during the seventeenth century, thanks to a number of translations: André du Ryer, *Gulistan* (Paris, 1634); Johan Ochsenbach, *Gulistan* (Tübingen, 1636); Georgius Gentius, *Rosarium Politicum* (Amsterdam, 1651); and Adam Olearius, *Persianischer Rosenthal* (Schleswig, 1654). Sa'di's work was considered a rich source of “Oriental wisdom,” and his maxims were included in European collections of *apophthegmata* and self-help books in the tradition of Castiglione's *Cortegiano* (1528) and Gracián's *Oráculo Manual y Arte de Prudencia* (1647). The paper will consider the background and reception of the *Gulistan* in early modern Europe and in particular the German-speaking lands, but the main focus will be on the use of engravings in Olearius's *Rosenthal*: How was the material “adapted” for the viewing/reading public, i.e. were sections abridged or amended? Which scenes were chosen to be translated into images?

20309
Hilton
Second Floor
Gibson

RENAISSANCE HUMANISM AND MODERN PHILOSOPHY: LEGACIES, TRADITIONS, MISSED OPPORTUNITIES I

Sponsor: History of Classical Tradition, RSA Discipline Group

Organizers: Christopher Celenza, *Johns Hopkins University*;
Rocco Rubini, *University of Chicago*

Chair: Ronald G. Witt, *Duke University*

Respondent: Brian P. Copenhaver, *University of California, Los Angeles*

Nancy S. Struever, *Johns Hopkins University*

Philosophical Revisionism and Renaissance Revisionist History: The Evidence of Art
Two exactly contemporaneous, but uncoordinated, moments of philosophical revisionism in the early 1920s, Heideggerian philosophical hermeneutics, and Collingwood's (Ruskinian) philosophy of art, suggest a rereading of the place of the production and reception of art in Renaissance thinking. Both emphasize "firstness": the Heideggerian shift to the investigations of the *ursprüngliche*, primordial, pretheoretical, and the Collingwoodian insistence on art as pure act of imagination, as first form of experience, before religion, science, and philosophy. It is a shift from a formalist-idealist account to an aesthetic materialism, a revaluation of sensation — of the visual, aural, and tactile — and suggests a revaluation of Renaissance humanist aesthetic sensibilities.

Rocco Rubini, *University of Chicago*

"The Gates of the Mind Open Only from the Inside": Petrarchan Hermeneutics between Gadamer and Betti

It is well known that humanism and the Renaissance became the object of historiographical study in 1859/60 thanks to Voigt and Burckhardt, respectively. It is undeniable, furthermore, that the (discipline-founding) success of Burckhardt's study of the Renaissance completely overshadowed Voigt's pioneering attempt to grapple with the phenomenon of Quattrocento humanism, a fact that may have played a role in delaying a theoretical confrontation with humanist sources. A century later, exactly, a chance for such a confrontation would have emerged had history not repeated itself when Gadamer's *Truth and Method* (1960), which aimed to do away with romantic intentionalism, all but eclipsed Emilio Betti's own attempt (1955) at laying the grounds for a general theory of interpretation. This paper reviews the quarrel of "objectivist" (Betti) and "philosophical" (Gadamer) hermeneutics in light of the disciplined (and possibly reconciling) form of textual understanding put forth by Petrarch in his *Familiars* and other works.

Denis J. J. Robichaud, *University of Notre Dame*

The Platonic Question: Ancient and Modern

This paper will offer brief comparisons between two pivotal moments in the history of the interpretation of Plato: Marsilio Ficino's (1433–99) first full Latin translation and Friedrich D. E. Schleiermacher's (1768–1834) first full German translation of the corpus. In his 1804 introduction to his translation of Plato's dialogues, Schleiermacher investigated "those curious inquiries behind which person, at any rate, does Plato express his own opinion on this or that topic." In responding and critiquing to traditional interpretive approaches of the Platonic dialogues Schleiermacher formulated his own hermeneutic approach to the corpus. On these grounds recent scholars have claimed that Schleiermacher inaugurated the modern study of Plato by creating the Platonic question and gravely damaging (perhaps even demolishing) the Neoplatonic interpretation of Plato. However, Hans-Georg Gadamer's (1900–2002) reconsiderations on Schleiermacher and hermeneutics allows us to rethink Schleiermacher and Marsilio Ficino's respective positions in the long history of Platonic interpretation.

20310
Hilton
Second Floor
Clinton

JEWISH CONVERSION IN RENAISSANCE ITALY

Sponsor: Hebraica, RSA Discipline Group

Organizer: Bernard Cooperman, *University of Maryland, College Park*

Chair: Tamar Herzig, *Tel Aviv University*

Respondent: Stephen D. Bowd, *University of Edinburgh*

Emily D. Michelson, *University of St. Andrews*

Filippo Neri, Jewish Conversion, and Public Roman Space

This paper examines the particular interest of Filippo Neri and his nascent Oratorian order in promoting Jewish conversion in Counter-Reformation Rome. In Rome, unlike most other places in Italy, Christian theological constructs of “the Jew” coexisted with physical Jews, and only in Rome did both of these categories of Jews have matching claims to antiquity. For this reason, Jewish conversion became a powerful symbol of resurgent Catholicism, strongly linked to its post-Tridentine innovations and urban renovations. While Jesuit connections to Judaism are well known, the Oratorians played an equal role in making Jews part of the eternal city’s new symbolism. I will examine why the new Oratorian order so actively encouraged Jewish conversion, placing Rome’s ancient Jewish community in the city’s newest or grandest streets, churches, and public spaces.

Shulamit Furstenberg-Levi, *Scuola Lorenzo de’ Medici*

Ghettoization and Conversion: A Significant or Insignificant Link?

On the main portal of the ghetto of Florence, founded by Cosimo I in 1571, stood the following inscription: “Cosimo dei Medici . . . wanted the Jews enclosed in this place, separate from the Christians but not expelled, so that they could through the example of good men subject their stiff necks to the light yoke of Christ.” Scholars, and Kenneth Stow in particular, have discussed in depth the important role that ghettoization played in the papal’s conversionary plan. Other scholars have questioned if conversion was in fact a crucial incentive for the governments in founding the ghettos. This paper will examine the impact that spatial segregation had on the converts themselves, as revealed in their writings. It will analyze the differences in the spatial language used in their writings before and after the founding of the ghettos.

Eyal Poleg, *Oriel College, University of Oxford*

Inanimate Conversions: Sacred Books between Jews and Christians in Late Medieval Italy

Religious coexistence was often fraught in late medieval Italy. It was then, when the boundaries between religions were blurred but reinforced with vigor, that conversion was a fact of life. However, the conversion of individual and communities is only part of the picture. Scholarly engagement with conversion has seldom concentrated on the movement of inanimate objects — sacred buildings and books — between opposing religions. The material evidence nevertheless reveals this potency of this phenomenon, with manuscripts and monuments now shedding light on the movement of people and ideas across religious borders. This paper will rely on the analysis of key manuscripts — such as a *Biblia Historiata* from Padua, ca. 1400, which quickly moved to Jewish hands; scribes who merged Hebrew and Latin; or Jewish Bibles appropriated by Christians — to question not only the conversion of the material other, but also the sanctity of one’s own books.

20311
Hilton
Second Floor
Madison

THE HAND AT WORK

Organizer and Chair: Elizabeth Moodey, Vanderbilt University

Roberta Vera Ricci, *Bryn Mawr College*

Remember the Hand: Calligraphy and Humanist Script

Humanists' pursuing of the study of classical antiquity and its language, as a program to assess the emergence of a new paradigm and the downfall of the old one, brings them to fully articulate a credo not only in beautiful writing, but also in the revival of the old script, which deserves careful attention and henceforth will be the topic of this study. In this essay, I will look precisely at the passage from the barbaric script, *littera moderna*, to the old script, *littera antiqua*, analyzing specifically the emergence of calligraphy with which fourteenth- and fifteenth-century manuscripts were composed, while reflecting on the role that Poggio Bracciolini's book-hand played in this historical transition. Poggio explicitly distances himself from the writing tradition on which he draws. Although his position as a father of the new script has been acknowledged, his legacy remains to be studied and debated.

Stephanie Jed, *University of California, San Diego*

"Firmar la Mano": Embodiment and Movement in the Work of Humanist Scholarship

There is a rhetoric of embodiment in Arrighi's *Operina*. Certain letters possess "reason" on account of their "testolina." Other letters have bodies and "bellies" and "legs." But most important is the "live hand" that creates these letters with its movements, steadiness, and efforts. In particular, Arrighi's efforts that produced handmade letters on the page, in woodcuts, and in metal type might be productively examined in relation to current studies in the field of neuroscience. This paper explores, in particular, how Arrighi might have understood the role of the hand in distributing attention, processing visual materials, and creating a we-centric space of scholarship. Framing this talk with neuroscientific research on these topics, I suggest ways in which such research might illuminate the significance of Arrighi (and others) as early scholars of embodied cognition.

Claudia Steinhardt-Hirsch, *Karl-Franzens-Universität Graz*

Writing the Line: Graphology and Drawing in Early Modern Bologna

My paper focuses on the interaction of graphology and drawing in seventeenth-century Bologna. In 1622 the Bolognese natural philosopher Camillo Baldi developed a system for good writing, concerning not only stylistically aspects but also graphemes of handwriting like script, lines, strokes, and written form. The author forged a decisive bond between art and drawing by the comparison of writing with the creative process in art. The overlay of the two realms of writing as an operation on surfaces by hand and of rhetorical writing style is not a paradox for Baldi, for he considers rhetoric and writing belonging in equal parts to the concepts of the soul. In the same way, the Bolognese art critic Malvasia draws parallels from handwriting to drawing by their gestural dimensions, in which he recognizes the nature and character of an artist.

Enrica Gambin, *Scuola Normale Superiore di Pisa*

Raphael's Two Hands: *Inchiostro* and Color in the Autograph Sonnets

Soon after Raphael's death, the poet Antonio Tebaldeo urged his friend Baldassar Castiglione to write a poem in order to celebrate and immortalize the master's greatness. Castiglione's elegant piece of poetry did contribute to mythicize Raphael, praised throughout the Renaissance as both artist and man of letters. The author of the famous epistle on the ruins of Rome, Raphael dealt with writing as of his early Roman years, when, in the footsteps of his father Giovanni Santi, poet and painter himself, engaged in the composition of the five sonnets preserved by the preparatory sketches for the Vatican frescoes of the Stanza della Segnatura. The sonnets count among the most interesting autograph documents by Raphael: this paper will explore the interplay of handwriting and drawing in the painter's sketches, which witness to the double profile of an artist who consciously engaged in a productive dialogue among the arts.

20312

Hilton

Second Floor

Morgan

MUSIC IN GERMAN CULTURES

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*Chair: Rebekah Ahrendt, *Yale University*Allen Scott, *Oklahoma State University*

Liturgy is Local

Lucas Lossius's *Psalmodia* was one of the most widely used choirbooks in Reformation Germany. It contains chants for matins, vespers, and mass for the church year; litanies; canticles; and psalms and antiphons. One copy now in Wrocław, Poland, is heavily annotated with alternative chants written in the margins and on paper inserted between leaves. Melodies and texts have been changed, and there are performance directions written next to some melodies. Inserted at the end are extra leaves containing additional chants and songs. Such an obviously used work naturally provokes questions: What are the extra chants? Why were chants altered? Why and how were Catholic texts altered to make Protestant texts? What do the alterations tell us about the liturgy in a particular time and place? Answering these questions reveals that, despite attempts to standardize liturgies, ultimately the people involved used standardized versions as springboards in making liturgies their own.

Esther Criscuola de Laix, *A-R Editions, Inc.*

“Some Pretty Mining Songs”: A New Look at the *Bergreihen* Songbooks (1531–74) and Their Musical Counterparts

In mid-sixteenth-century Germany, the term *Bergreihen* (*Bergkreuyen*) — meaning literally “mountain dance-song” or “mine dance-song” — was applied both to poetry and music. Between 1531 and 1574, some ten annotated songbooks with this title were published in Zwickau and Nuremberg. At the same period, two- to four-voice partsongs also labeled *Bergreihen* appeared in publications by Johann Walter (1524), Georg Rhau (1545), Caspar Othmayr (1547), Erasmus Rotenbacher (1551), and Melchior Franck (1602). Based on the diverse textual content of the poetry collections, scholars of both literature and music have regarded the term *Bergreihen* as an umbrella designation for folk-like songs and poems circulating in mining regions (e.g., Heilfurth 1954, Heilfurth et al. 1959, Karant-Nunn 1993, Classen 2001, Boyd Brown 2005). This paper brings the texts of the poetry volumes into dialogue with their notated counterparts to redefine the *Bergreihen* “metagenre” in performative terms, revealing the roots of both in oral, improvisatory traditions of miners’ singing.

Andrew H. Weaver, *The Catholic University of America*

Diplomacy and the Printing Press: Musical Diplomacy in Andreas Rauch's *Currus triumphalis musicus* (1648)

In 1648, the Austrian composer Andreas Rauch published the *Currus triumphalis musicus*, a collection of motets dedicated to Emperor Ferdinand III. With its sumptuous paratexts and impressive musical scope, this was not a typical commercial commodity but instead functioned as an assertion of Habsburg power at the end of the Thirty Years' War. A straightforward reading of the print is complicated, however, by the fact that the Lutheran Rauch had been exiled from Austria by edicts purging Protestants in the 1620s. This allows us to read the print as a diplomatic act, in which the composer acknowledges the emperor's power while simultaneously admonishing him. Through close readings of the paratexts and the motet texts, I argue that the print served a diplomatic function for both Ferdinand III and Rauch. Reading a print as a diplomatic act offers a fresh perspective on the potential of the printing press in the Renaissance.

20313
Hilton
Second Floor
Bryant

THE SOCIAL IMPACT OF JESUIT MUSIC IN EARLY MODERN EUROPE

Organizer: Robert Aleksander Maryks, *Boston College*

Chair: T. Frank Kennedy, *Boston College*

Peter Leech, *Swansea University*

Saints and Martyrs: *Sanctus Tewdricus sive Pastor Bonus* (ca. 1679) and Seventeenth-Century Jesuit Theatrical Music

An 1876 historical manuscripts report listed a Latin “miracle” play — *Sanctus Tewdricus sive Pastor Bonus*, based on the life of Tewdrig, a sixth-century King of Glamorgan — among the Cholmondeley papers. Although described in 1919 by George Coffman, it was not until 1989 that Stephen K. Wright demonstrated *Tewdricus*, which contains music, as a rare example of Jesuit theater associated with the St. Omer’s English Jesuit college. This paper examines *Tewdricus* in the wider context of seventeenth-century Jesuit theater, demonstrating it as a moral *tragedia* in the style of most contemporary European Jesuit plays. It will also show that its authors were thoroughly aware of Jesuit dramatic trends, and that their work (an allegorical response to contemporary political events) satisfied the *Ratio Studiorum* precept that parents should be “delighted and inflamed” by the theatrical talents of their sons.

Tomasz Miłośław Jeż, *University of Warsaw*

Strategies of Time Regulation in the Jesuit Music Cultures of Early Modern Central Europe

The pastoral practice of early modern Jesuits in Central Europe involved a variety of musical experiences. Its common denominator was the regulation of time, aimed at influencing and transforming various social circles. Different strategies were used to increase the social impact of music and to organize the time flow of individuals and communities. In order to fulfill their purposes, the Jesuits adopted the rhythms of liturgical life, constantly supplementing it with new cycles of worship and events connected with their educational and community-building activities and their participation in political and religious life. The time-shaping potential of music resulted from the nature of its architectonics and of its performance practice, which measured out a sacralized time. Moreover, the periodic recurrence of cultural actions strengthened the persuasiveness of their formative content.

Daniele V. Filippi, *Boston College*

Sound, Experience, and Identity in the Popular Missions of Early Modern Jesuits

In the seventeenth-century golden age of popular missions, Italian Jesuits such as Scipione Paolucci (1610–65), Paolo Segneri senior (1624–94), and Innocenzo Innocenzi (1624–97) made large use of music and sound in their pastoral work. Both in urban and in rural missions, music was indispensable for its emotional power (for instance during nocturnal processions), its effectiveness as a didactic tool (the Jesuits had been teaching the doctrine by means of songs since the 1540s), and as a technique for disciplining the crowds. In popular missions, moreover, unanimous participation was a key goal, and communal singing was a tangible form of participation, rich in symbolic as well as practical implications. In this paper I will explore the role of these sonic phenomena in the construction of religious experience, in the shaping of collective identities, and in the reorienting of popular traditions.

20314
Hilton
Second Floor
Gramercy West A

REPRESENTATIVE CARTOGRAPHY

Sponsor: History, RSA Discipline Group

Organizer: Kathleen M. Comerford, *Georgia Southern University*

Chair: Una McIlvenna, *University of Sydney*

Respondent: Helmut Puff, *University of Michigan*

Maryanne Cline Horowitz, *Occidental College*

Exotic Lady Continents from Abraham Ortelius to David Teniers III

The title page of the first world atlas of 1570 began a fad for sets of personifications of the continents. The five and a half lady continents of Ortelius were modified to a standard set — as in seasons and elements — of four. David Teniers III's cartoons for a tapestry set marked a major iconographical transformation. A male in a turban personified Africa, and nudity no longer characterized lady America. The four tapestries continue into our own times to serve as cues to collections of cultural objects from Europe, Asia, Africa, and America.

Jasper C. van Putten, *Harvard University*

Renaissance City Views as Ruler Portraits

Portraits of people and cities belonged to the same category of imagery called *imago contrafacta*, and developed along parallel courses in the early modern period. While recent scholarship has explored the relationships between the two genres, the patrons of city views remain curiously understudied. This paper studies the city views in Sebastian Münster's *Cosmographia* (Basel, 1550) as portraits of their patrons, who were usually the city's rulers. I argue that city councils and princely overlords expressed different interests in their city portraits. City councils map the city's possessions, preferably in bird's-eye view, in order to claim administrative and legislative independence from overlords. Princes, on the other hand, express their inextricable ties to the cities under their rule. Their views emphasize the ruler's ancestral castle, looming over the city on a hill, as the symbol of the overlord's aristocratic roots and seat of power in the city.

Tamara Morgenstern, *Independent Scholar*

Viceregal Ports and Portraiture: Mapping and Urban Morphology in Early Modern Naples and Sicily

Through the sixteenth and early seventeenth century, the Spanish Habsburgs transformed the ports of Naples, Messina, and Palermo from disordered towns walled from the sea, to holistically restructured urban entities facing and embracing the adjacent waters. Emulating the great harbors of antiquity, viceregal patrons and Italian architects adapted devices of mannerist and Baroque theatrical urbanism to the aquatic geography. Encomiastic maps and bird's-eye views, disseminated throughout Europe, were laden with political, cultural, and moral symbolism proclaiming an idealized civic identity emblematic of the triumph of the Habsburgs over their Italian colonies. This study examines the reciprocity between cartography and the morphology of these early modern viceregal maritime emporia. In addition to tracing how the natural waters generated urban form, and how mapping from the water fostered the development of a waterfront civic façade, the role of the urban portrait as a propagandistic tool in the expansion of empire will be explored.

20315
Hilton
Second Floor
Gramercy East B

VISUAL BIOGRAPHY IN RENAISSANCE VENICE

Organizer: Blake de Maria, *Santa Clara University*

Chair: Holly S. Hurlburt, *Southern Illinois University, Carbondale*

Helena Szépe, *University of South Florida*

Portraits and Family Memory in Venetian Documents

Marin Sanudo's diaries provide insight into the importance given by some patricians to images, documents, and personal relics for structuring family identity in relation to narrative historical accounts. This paper explores the evidence within Sanudo's diaries for understanding the role of documents called *commissioni* and *promissioni* in preserving patrician family memory, and examines how portraits within these documents furthered their usefulness in shaping individual and family identities, and a sense of continuity over time.

Mary E. Frank, *Independent Scholar*

The Triumph of Venice: A Family Portrait at the Center of Political Power

Paolo Veronese's 1560 fresco of a matriarchal woman on the balcony at the Villa Barbaro at Maser has long been recognized as Marc'Antonio Barbaro's wife, Giustiniana Giustinian, gazing at the family members portrayed around her. Twenty years later Veronese portrayed another family on a balcony, this time at the center of his monumental canvas of the *Triumph of Venice* in the Great Council Hall of the Doges Palace. The coat of arms on the balcony belongs to the da Ponte family, whose patriarch Nicolò was doge at the time the painting was made. This paper will identify the multigenerational family on the balcony as direct descendants of the doge, and go on to explore what motivated da Ponte to circumvent long-established restrictions against such expressions of dogal dynastic aspirations.

Blake de Maria, *Santa Clara University*

The Curious Case of Carlo Maggi: Sojourner, Spy, and Citizen of Renaissance Venice
The Venetian *cittadino* Carlo Maggi (d. 1587) both witnessed and made history. Acutely aware of the fact that his was a life far from ordinary, Maggi deemed his personal accomplishments worthy of commemoration. His voluminous will considers personal matters well beyond the information usually found in testaments of the period, rendering the document both an autobiography and a specification of bequests. This testament did not sufficiently satisfy Maggi's drive for self-commemoration. Rather, Maggi also commissioned The Codex Maggi. This manuscript illustrates important events from his Maggi's remarkable life, including his capture by Turks in the siege of Famagusta. This paper examines Maggi's will and manuscript within the context of Venetian ideals of consensus and collective identity, and specifically considers the ways in which Maggi's *cittadino* status may have inspired him to circumvent his important social tenets.

20316
Hilton
Second Floor
Murray Hill West A

THE ROLE AND PRACTICE OF TRANSLATION IN PUBLISHED NEWS IN EARLY MODERN EUROPE

Sponsor: History of the Book, RSA Discipline Group

Organizer and Chair: Andrew Pettegree, *University of St. Andrews*

Nicholas Brownlees, *Università degli Studi di Firenze*

"Faithfully Collected and Translated Out of the Originalls": Function and Practice of News Translation in Seventeenth-Century English Print News

To a smaller or larger extent, published news in early modern Europe relied on the translation of news written up or published elsewhere. Whether through commercial choice or domestic censorship, news publishers provided their readers with a steady

flow of foreign news first reported in other geographical and linguistic communities. News readers in one community often had a wide ranging — though not necessarily accurate — understanding of events elsewhere in Europe and beyond, but such news was frequently transmitted through the filter of translation. This paper will examine the role of translation in seventeenth-century English print news. I shall consider the communicative function of translation and some of the translation strategies employed by news writers to achieve their communicative goal. Suitable methodologies of analysis — including those found in corpus linguistics — will be discussed. Particular focus will be given to periodical news.

Brendan Dooley, *University College Cork*

Transmission, Translation, Transformation: European News Flows in the Early Modern World

Last year in the French Journal *Annales Histoire Sciences Sociales*, Will Slauter from the University of Paris at St. Denis stated “although specialists know that the gazettes and journals of the early modern period contained mainly foreign news, the movement of this news across linguistic and political boundaries remains very little studied.” This paper will examine the obstacles to such research, offering a new approach, using a combination of methodologies involving text mining and network analysis.

Sara K. Barker, *University of Exeter*

Making the News: Fact, Language, and Nation in Sixteenth- and Seventeenth-Century News Translation

For early modern printers news pamphlets were relatively simple productions. Short, simple, and designed to attract attention, pamphlets translated from foreign news sources were even more attractive, as they circumvented tricky domestic printing regulations, and the stories themselves had been collected by someone else — the hard part of finding and writing the news had already been done. This paper will consider how translated news pamphlets from Western Europe, particularly England, France, and the Low Countries, used the basic facts of particular stories to present ideas and concepts to domestic audiences. It will consider various strategies of domestication, including the use of paratexts and directional title pages. Ultimately it will consider how glossing the central factual components of a particular story, and the languages used to do this, contributed to the complex understandings of national identity emerging in early modern Europe.

20317

Hilton

Second Floor

Murray Hill East B

FRAMES AND FRAMINGS: (RE)NEGOTIATING TEXT-IMAGE RELATIONSHIP

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)

Organizer: Agnès Guiderdoni, *Université Catholique de Louvain*

Chair: Ralph Dekoninck, *Université Catholique de Louvain*

Gwendoline de Muelenaere, *Université Catholique de Louvain*

From Engraving to Academic Defense: The Image as a Frame in Flemish Thesis Prints
In the seventeenth century, the academic defense of a university or Jesuit work was announced by engraved broadsheets summarizing its conclusions. These thesis prints often contain a pictorial representation acting as a frame for the text. This framing image is a definite *mise en abyme* of the public defense, staging the reception of the thesis by the dedicatee. It provides at the same time a graphic border to the written conclusions and a representation of their oral argumentation by the student. Therefore, this visual frame reinforces the link between the spectators/readers and the thesis conclusions, merging the image contemplation with the text decoding. A selection of seventeenth-century thesis prints from the Southern Low Countries will enable us to examine the way this page setup facilitates the transmission of the message (scientific as well as rhetorical) through the combination of different iconic and semantic systems.

Annelyse Lemmens, *Université Catholique de Louvain*

Frontispieces as Framing Devices: Understanding the Book from Its Borders
(Antwerp, 1600–50)

A material device allowing for the delimitation and the institution of the work of art, the frame is also a process by which the passage from the real to the fictional space is allowed. At the same time that it is both boundary and entrance, the frame thus embodies a dialogical authority between the spectator and the represented space, where a hermeneutic discourse can take place. Then, it seems that this notion of frame meets perfectly the stakes connected to the functions and the uses of the frontispiece in the first half of the seventeenth century, which have to identify, announce, recommend, synthesize, and comment on the book. Thus, I shall try to show how this inaugural element, at first thought as a rhetorical supplement capable of persuading the reader, becomes, by a play on the disappearance and the transgression of the borders, an authority allowing to think and to experience the book.

Ingrid Falque, *Université Catholique de Louvain*

Framing the Text-Image Relationship in Henry Suso's *Exemplar*

At the end of his life, the Dominican monk and mystical author Henry Suso (ca. 1295–1366) began the *Exemplar*, a compilation of his German works made with the help of his spiritual daughter, Elsbeth Stagel. Beside the fact that Suso offers in this book a complex discourse on the role of images in mystical experience, the most striking aspect of the *Exemplar* lies in the fact that in many manuscripts the texts of the compilation are accompanied by drawings or engravings. More than simple illustrations of the text, these images add another level of meaning and interpretation. In this paper, I will focus on the theoretical concept of frame as a paradigm destined to study the complex text-image relationship that one can witness in the *Exemplar*. Indeed, the frame appears as a cognitive tool that allows one to rethink the (inter)dependence of text and images in this work.

20318
Hilton
Second Floor
Nassau West A

**ART, ARCHITECTURE, AND THE
ARTIST IN RENAISSANCE VENICE III:
PATRONAGE AND DEVOTIONAL
PRACTICE**

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Daniel Maze, *University of California, Irvine*;
Susan Nalezty, *University of Maryland, College Park*;
Susannah Rutherglen, *Independent Scholar*

Chair: Joanne Allen, *American University*

Thomas Worthen, *Drake University*

Architecture and Sacraments in Venetian Parish Churches

It is well known that the altar of the Blessed Sacrament, with its tabernacle for the reserved host and its dedicated *scuola*, became a focus of devotion and of artistic commissions in Venetian parish churches after 1500. That the sacrament of baptism with its font received a parallel distinction has gone largely unobserved. By 1581 the most common location for a venetian font was in the mensa of an altar. In some newer churches, such as Santa Maria Mater Domini, the two sacramental chapels, of the Eucharist and of baptism, were built symmetrically, one on either side of the *cappella maggiore*. Older churches whose eastern ends were remodeled in the sixteenth century were similarly arranged. The two sacraments could also be balanced in a variety of other ways. I will consider various reasons for the beginning and ending of this interaction of sacrament and architecture.

Linda L. Carroll, *Tulane University*

Ten Monuments, Five Altarpieces, and Perhaps a Fresco: Traces of Renaissance
Venetian Political Economy in the Frari

While scholars have explored the military and ducal accomplishments celebrated in art works of Venice's Santa Maria Gloriosa dei Frari, less attention has been paid to

the nexus of international commerce and political affiliation(s) that provided patrons the wealth to underwrite them. Having in earlier research on the families' financial and civic festive profiles elucidated this nexus, I shall, in this paper, extend the analysis to a number of the monuments and altarpieces that the families commissioned in the Frari. Detailed new information derived from primary materials including family archives, *scuola* records, hitherto-neglected manuscript chronicles, and the abundant resources of Marin Sanudo's *Diarii* will be synthesized to provide further interpretive tools for understanding the patronage issues and the interconnectedness of both the patrons and the works. Further, such family strategies will be situated within the larger policies of the Venetian state, often created and implemented by the same families.

Giorgio Tagliaferro, *University of Warwick*

Pious Imitation and Social Emulation: Palma Giovane's Entombment for the *Crociferi*
This paper considers the dynamics of social emulation by examining the interconnections between civic identity, self-representation, and the images for devotional practice in late sixteenth-century Venice. It addresses the case study of Palma Giovane's *Entombment* in the Oratorio dei Crociferi and of an unpublished variant of the same composition: whereas in the former two standing procurators of St. Mark engage with Christ's body with an imposing attitude, in the latter the two state officers have been substituted with a devout middle-class couple kneeling humbly in prayer. The transposition of the model appears as an effect of the ruling class's endeavor to present itself as the catalyst of social and political cohesion, by taking over the function of the mystical body of Christ to unite the community of faithful citizens. The paper investigates how these aspects affect portraiture in representations of, or related to, the Passion in the contemporary Venetian context.

Louise Bourdua, *University of Warwick*

Enrico Scrovegni's Tomb in the Arena Chapel, Padua: A Reconstruction

I propose a reconstruction of the tomb of Enrico Scrovegni that is substantially different from that intimated by Laura Jacobus in 2012. Scrovegni is most famous as the man who commissioned the painter Giotto to fresco his family chapel (the Scrovegni or Arena chapel) in Padua around 1305. As is well known, he spent the last part of his life in exile in Venice and died there in March 1336. Jacobus recently drew attention to the existence of Scrovegni's extant probate book and his Venetian relations. My reading of the documents and reconstruction of the carved fragments suggests an alternative model for the tomb, one whose origins and subsequent manifestations can be found in Venice rather than Tuscany.

20319

Hilton

Second Floor

Nassau East B

CULTURES OF THINGS IN EARLY MODERN ANTWERP III: NETWORKS OF OBJECTS AND KNOWLEDGE

Organizer: Christine Göttler, *Universität Bern*

Chair: Celeste A. Brusati, *University of Michigan*

Susanna Burghartz, *Universität Basel*

Global de Bry: An Antwerp Spin-Off

As a global emporium of goods, art and knowledge Antwerp was at the center of cultural flows during the second half of the sixteenth century. During the 1580s Theodor de Bry, publisher of the famous *Voyages* to the West and East Indies, spent formative years of his life in the city. In my paper I argue that major features and assets of this figure, which were of crucial importance for the European imaginary archive of the non-European world, can be related directly or indirectly to Antwerp's culture of representation: processions, new illustration techniques, exotic objects, cartographic and geographical media, networks of knowledge, professional networks, etc. As a "site of mediation" Antwerp provided the frame for multifold imaginations of the New Worlds, the echoes and implications of which can be felt up to the present day.

Ivo Raband, *Universität Bern*

Archducal Acquisitions in Antwerp: The Account Book of Ernest of Austria

This paper focuses on one specific object: the *Kassabuch* (account book) of Archduke Ernest of Austria (1553–95), Governor of the Netherlands between 1593 and 1595. This *Kassabuch* was maintained by his private secretary and registered the incomes and expenses of the archduke. Every acquisition of silverware, clothing, paintings, books, and gifts bought between 1589 and 1595 in Vienna, Antwerp, or Venice is carefully listed. Focusing on the Antwerp purchases my paper investigates the archduke's collecting and gift-giving practices, as well as the values he associated with objects and products from Antwerp. Of particular interest are his purchases of gifts for foreign courts, as well as the items he bought for himself and displayed in his Brussels palace. I argue that the various uses of these objects helped shape the archduke's diplomatic and family relationships on the one hand and his status and identity in the Netherlands on the other.

Alessandra Becucci, *Independent Scholar*

Our Man in Antwerp: The Merchant Luigi Malo and His Purchases for a Traveling Patron

This paper aims to rethink the role of agents and mediators in patronage practices of early modern European nobility with particular reference to the cultural investments of seventeenth-century career soldiers. The relation between the Antwerp-based merchant Luigi Malo and the Tuscan general Ottavio Piccolomini (1599–1656), documented by weekly correspondence, accounts for the relevance of Malo's involvement in the cultural networks of the Italian nobleman. Given the frequent displacements of the general on military or diplomatic mission, Malo would be charged with the choice and selection of artists, paintings, tapestries, and luxury goods bound to represent the duke at the Viennese court as well as in Prague, Augsburg, Brussels, and Florence. Using this example I argue that patronage practices and luxury acquisitions in seventeenth-century Europe should be reconsidered as operating at several levels, strictly depending on context, circumstances, and, namely, mediators.

20320

Hilton

Second Floor

Regent

EARLY MODERN ACADEMIES OF ART I: FOUNDATION

Organizers: Anne E. Proctor, *Roger Williams University*,
Tamara Smithers, *Austin Peay State University*

Chair: Anne H. Muraoka, *Old Dominion University*

Matthijs Jonker, *University of Amsterdam*

Changing Practices in the Accademia di San Luca

The composite nature of the Roman Accademia di San Luca in its early years — combining the goals and functions of guild, confraternity, and art school — has been perceived by modern scholars both as the cause for its limited effectiveness and as an obstacle to a clear and comprehensive understanding of its activities. By conceiving the Roman art academy as the crossing point of educational, artistic, corporate, and religious practices, which all underwent rapid and radical transformations at the end of the sixteenth century, this paper provides a new and synthetic approach to the institution's early history. Furthermore, the paper argues that the combination of different functions in the academy was not intrinsically problematical, but that it only became so when the goals of these practices started to diverge under the influence of Counter-Reformatory ideals and the changing perceptions regarding artists' intellectual abilities and their social status.

Mira Becker, *Freie Universität Berlin*

Grottesco and *suavitas*, the Accademia della Val di Blenio and the Accademia Ambrosiana: Contrasting Concepts of Art Academies in Early Modern Lombardy

The Early Modern term *accademia* comprises diverse concepts of social arrangements. Taking up different traditions (Plato, skepticism, Cicero), these

academies are characterized by the interests of their members. I will emphasize two contrasting models of art academies in Lombardy (1560s–1620s). The Accademia della Val di Blenio was founded by artists and led by the poet, painter, and art-theorist Lomazzo. Writing in dialect, tackling Leonardo's caricatures, playing with connections between *grotesquerie*, *capriccio*, ingenuity, and freedom of normative regulations, the artists used the academy not least as a forum for criticizing the Counter-Reformation's restrictions on art. The Accademia Ambrosiana was established by Federico Borromeo, Archbishop of Milan and art theorist. Conceived as a teaching institution, it was part of an innovative complex with a library and an art museum, (re)presenting and passing on Borromeo's claims about sacred art and its social function. Luini's devotional paintings embodied a role model — for their *suavitas*.

Peter M. Lukehart, *CASVA, National Gallery of Art*

The Roman Connection: The Accademia di San Luca as an Exemplum for the Parisian Académie

This paper revisits the early history of the Accademia di San Luca in order to reconsider the ways in which the Roman academy did and did not serve as a model for the Académie royale de peinture et de sculpture in Paris. Documents of the 1620s, a particularly telling Francophilic moment, shed light on the reasons why the French modeled their academy not on the more smoothly run Florentine Accademia del Disegno, but on the fractious, unevenly administered Accademia di San Luca. More French artists worked in Rome than anywhere else in the peninsula. By the mid-1620s, the French faction within the Roman academy was actively serving in official capacities; Simon Vouet was elected *principe*. Although central principles associated with the respective academies diverged, these educational and administrative experiences in Rome imprinted themselves on the French artists, particularly Vouet and his students, and informed the foundation of the Parisian Académie.

20321

Hilton

Second Floor

Sutton South

PERFORMATIVE IDENTITY IN THE DOMESTIC INTERIOR

Sponsor: Medieval and Renaissance Studies Program, University of Pittsburgh

Organizer and Chair: Saskia Beranek, *University of Pittsburgh*

Nele De Raedt, *Ghent University*

The Cardinal's Palace as a Social Space: Rereading Cortesi's Chapter on the Cardinal's Palace and the Second Book on Economics

It is quite well known that Paolo Cortesi discussed the cardinal's education, economics, and political and ecclesiastical duties in the three different books of *De Cardinalatù* (1510). The section that has received most attention — the only one to have been translated into English — is the chapter on the cardinal's palace in the second book on economics. This paper tries to reestablish the connection between this chapter and the entire second book, claiming this link to be essential to fully understand Cortesi's vision on the cardinal's palace (its layout, objects, decorations). In doing so, the palace will more fully emerge as a means of communication with a variety of viewers and as a crucial element in the interaction between the cardinal and his social environment. Moreover, it will become evident that Cortesi's normative stance in these matters contributed to the formation of a (fictional) unified identity of a class.

Lisa D. Hillier, *Warburg Institute, University of London*

Camillo Bolognini's Studio: A Reconstruction from New Archival Documents

According to Carlo Cesare Malvasia, Camillo Bolognini (1531–1600), heir to a fortune based on the silk trade, was one of the two foremost collectors in Bologna in the sixteenth century. In this paper I shall use newly discovered archival evidence to reconstruct Bolognini's studio as it was originally arranged in his palazzo in Santo

Stefano. Closely considering decorative and architectural features, I shall analyze how Bolognini chose to display his objects, including classical sculptures — notably the so-called Celestial Venus (Florence, Uffizi), paintings, bronzes, naturalia, and exotica. Bolognini's studio mediated between the private and the public spheres; the collection became a must-see sight for visitors, he maintained the painter Denys Calvaert in his palazzo, and he hosted academies of art and music. I shall thus argue that Bolognini designed the studio as an expression not only of his personal identity and aspirations, but also of civic pride.

Jacquelyn N. Coutré, *Indianapolis Museum of Art*

Like Mother, Like Daughter: Emulation and Identity in Jan Lievens's *Diana and Her Nymphs*

Jan Lievens's *Diana and Her Nymphs* (1654, Neues Palais, Potsdam) was executed for Schloss Oranienburg, the renovated palace of the new Electress of Brandenburg, Louise Henriette of Orange-Nassau. A few scholars have posited the painting's function as *portrait historié*, but none have recognized the connection between this mode of representation and the taste of the Orange court in The Hague. This paper will contextualize the painting as a manifestation of Orange identity in the region of Brandenburg by considering its location within the larger design of Schloss Oranienburg. It will also consider issues of the female nude, friendship, and female patronage in the second half of the seventeenth century.

20322

Hilton

Second Floor

Sutton Center

CALM BEFORE THE STORM?
CREATIVE IDLENESS, ARTISTIC
INACTIVITY, AND NON-INSPIRATION I

Organizers: Jana Graul, *Goethe-Universität Frankfurt am Main*;

Fabian Jonietz, *Kunsthistorisches Institut in Florenz*

Chair: Philip Sohm, *University of Toronto*

Fabian Jonietz, *Kunsthistorisches Institut in Florenz*

"On the seventh day thou shalt rest": Artistic Production and Early Modern Concepts of Labor and Leisure

Various visual and written sources from the late fourteenth century onwards strengthen the importance of artistic practice during irregular times of work, i.e., nocturnal practices or activities on holidays. Attempts to identify these accounts with virtuous ideals of efficiency and the tolerance of pains, however, disregard the crucial fact that historical concepts of "labor" would consider any physical or mental "working activity" in these hours outrageous and in some part even heretic. This paper therefore argues that the emphasis on a creative process taking place during the artist's leisure time is to be interpreted primarily as a decided violation of secular and ecclesiastic laws that regulated labor times, and therefore as an ostentatious claim for the status of the liberal arts.

Kristin Phillips-Court, *University of Wisconsin-Madison*

"His Last Wish Confirmed": Vasari's *Vite* and the Drama of Intention

Vasari's alignment of Michelangelo with Dante as *poeta nascitur*, and with divine ideation, or poetic "inspiration," does not negate what seems to be the primary topic of dramatization in that *vita*: the struggle to bring that which *disegno* encompasses — the intention, the commission, the drawing, and the plans — to fruition, that is, to material, empirical realization. Narrative episodes in which Vasari portrays unproductive, uninspired phases in an artist's career often provide the author an opportunity to advance metaphysical arguments in which a tension arises between competing imaginative and empiric procedures. Whether recounting internally or externally imposed obstacles to completion, Vasari capitalizes as a writer by locating the drama of art in this heuristic drama of potentiality.

Anna Huber, *Harvard University*

Drunk and Idle: The Artist as Drinker in Early Modern Germany

This paper traces the tradition of early modern artists' self-fashioning as drinkers. Focusing on largely forgotten self-representations by Martin Schongauer and Jost

Amman, my contribution sheds light on a trope of far reaching cultural and art theoretical implications — one that, I argue, is most poignantly visible in the private medium of drawing. Long considered a source of creative and visionary inspiration, alcoholic intoxication also showed the artist in his role as melancholic and, potentially, decadent outsider. Somewhat paradoxically, the drinking artist simultaneously aligned himself with topical figures of folly and ridicule. Foregrounding the oscillating quality of the artist's image as drinker, this paper ultimately draws out the ambivalent ideal of ebriety's "creative passivity," discussing its theological origins and art-theoretical implications for artists of early modern Germany.

20323

Hilton

Second Floor

Sutton North

MATERIAL AND CULTURAL COLLECTION AND EXCHANGE

Chair: Rachael B. Goldman, *CUNY, The Graduate Center*

Sarah K. Kozlowski, *Southern Methodist University*

Arnolfini's Oranges: Figuring Accumulation, Exchange, and Dissemination in Early Netherlandish Painting

This paper asks how fifteenth-century Netherlandish painting figured a world of objects, materials, and images in circulation throughout Europe and beyond, and, in so doing, redefined painting from within. Three pictures at the very heart of the early Netherlandish tradition — Jan van Eyck's Arnolfini portrait, Petrus Christus's *Portrait of a Goldsmith*, and Rogier van der Weyden's *Saint Luke Drawing the Virgin* — each stage the past, present, or potential movement of objects into or out of the pictorial world. At the same time that they figure accumulation, exchange, and dissemination, these three works propose radically new ideas about painting itself — about representation, replication, authorship, and the value of painting. This paper explores, therefore, how the story of the circulation of objects and images in the fifteenth century intersects with the story of the emergence of new ideas about painting.

Charlotte Colding Smith, *University of Melbourne*

Knowing the Enemy: Turcica and Ottoman Objects in Sixteenth-Century Northern European Libraries

This paper explores collection and recognition of sixteenth- and seventeenth-century Northern European libraries featuring illustrations and texts about the Ottoman Empire and its people together with Ottoman manuscripts. Specifically, it contrasts different collected objects, how these were catalogued and displayed, and how they reflected sixteenth-century attitudes to the Turk and the Ottoman Empire. Furthermore, it investigates their inclusion within the traditions and structure of early libraries and their connection to the *Kunstammer*. Collection and modes of display are shown to reflect the fascination for the Ottoman Empire by Northern European collectors, librarians, and cataloguers, specifically in Vienna, Copenhagen, Dresden, Munich, and Wolfenbüttel. Were these books merely collected to gain military intelligence against an expanding Ottoman Army, knowledge about an enemy culture, and theological background to Islam, or were these also objects of curiosity and culture about a far-away society produced within an expanding world view?

20324
Hilton
Second Floor
Beekman

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES V: DIGITAL TOOLS FOR THE STUDY OF DRAMA

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;
Diane Katherine Jakacki, *Bucknell University*;
Michael Ullyot, *University of Calgary*

Chair: Diane Katherine Jakacki, *Bucknell University*

Blaine Greteman, *Iowa University*

Big Data and Little Moments in Shakespeare's Plays

In Sonnet 15, Shakespeare wrote that "Every thing that grows / Holds in perfection but a little moment," and his plays interrogate the way epistolary and print networks create and disrupt such moments. "Thy letters have transported me beyond / This ignorant present," notes Lady Macbeth, "and I feel now / The future in the instant" (Macbeth 1.5.54–56). Such moments testify to Bruno Latour's notion that "the connections among beings alone make time," and this paper suggests that Shakespeare's plays demonstrate the material basis of these connections with striking clarity.

Jason A. Boyd, *Ryerson University*

Reediting REED: A Crowdsourced Approach to Remediating the Records of Early English Drama (REED)

Since 1976, Records of Early English Drama (REED) has been publishing print collections of transcriptions of period documents relating to performance in pre-1642 England and Wales. In Spring 2013, REED and its partners completed the Fortune Theatre Records Prototype Digital Edition (<http://ereed.cch.kcl.ac.uk/>), an important step forward in transforming REED's print series into a dynamic digital corpus. While the REED editorial team remains focused on realizing this digital corpus through the publication of forthcoming collections, there is an opportunity (as well as a need) to integrate these forthcoming digital collections with the published collections (soon to total thirty-seven volumes). This presentation will conduct a walkthrough through a proposed environment aimed at the digital remediation of REED's print collections (currently available on archive.org) by means of academic/public crowdsourcing, using such approaches as research query-driven re-curation and scrapbooking, localization, "wikification," gamification, and storytelling and pedagogical applications.

Cameron Butt, *University of Waterloo*

Geography, Performance, Technology, and Spectatorship in *The Merry Wives of Windsor*

Technologies like Simulated Environment for Theatre and The Map of Early Modern London provide researchers with opportunities to visualize stage and city landscapes, emphasizing — as Tim Fitzpatrick does — space and place in Renaissance London playtexts. It is not yet clear, however, how a play's medium influences its spatial encodings. For example, how is a play's performed geography affected by print technology? My case study on *Merry Wives* addresses this question by employing digital visualization tools to compare spatial signifiers in the 1602 quarto and the 1623 folio. My research confirms Leah Marcus's assertion that the Quarto was based on a performance text because it depicts a more generic and performable setting than the Folio, which was aimed at a literary readership. By digitally visualizing these contrasting spatial systems, my research unlocks the power of digital textual analysis, acknowledging that technology continues to affect our understanding of Renaissance spaces and places.

Jennifer Roberts-Smith, *University of Waterloo*
Shawn DeSouza-Coelho, *University of Waterloo*

Paul Stoesser, *University of Toronto*

Cambridge Revisited? The Logistics, Semiotics, and Phenomenology of Virtual Theatrical Space

This paper interrogates the affordances and limitations of virtual environments for visualizing theatrical space. Using the stage at Queen's College Cambridge Old Hall from 1546–1640 (Nelson, 1994) as our theatrical reference and the entirely redesigned interface of the Simulated Environment for Theatre (SET Version 3) as our virtual environment, we approach our topic from three perspectives: first, our visualization's utility in allowing us to refine and revise Nelson's (1994) logistical interpretation of archival records relating to the stage's construction; second, its potential to express the semiotic resonances explored in recent work on early modern stage space (such as Fitzpatrick, 2011; Ichikawa, 2012); and third, its potential to express the phenomenological resonances of space sought out by large-scale projects such as Making Publics (see *Early Theatre* 15.2, 2012) and REED's Early Modern London Theatres.

20325

Hilton

Second Floor

Rhineland North

RENAISSANCE HISTORICAL CONSCIOUSNESS AND ITS DISCONTENTS

Sponsor: Medieval & Renaissance Studies Association in Israel

Organizer: Zur Shalev, *University of Haifa*

Chair: Gur Zak, *Hebrew University of Jerusalem*

Raz D. Chen-Morris, *Bar-Ilan University*

History, Allegory, and Kepler's New Science

The Renaissance notion of history embraced a fundamental ambiguity that looked to past historical periods for future improvement. The ideal of antiquity as a model and exempla stood in sharp contrast to the humanist celebration of technical and artistic progress and innovation. In the early seventeenth century, Johannes Kepler suggested a radical resolution of this tension. In his 1604 treatise, *The Optical Part of Astronomy*, Kepler did not enter into a dialectical dialogue with ancient authorities such as Aristotle and Euclid, but critically reviewed their main theses concerning optics. Ancient authorities were relegated, impressive as they were, to mere historical figures. Kepler's bold historiography, however, divulged novel anxieties: on the frontispiece of his *Rudolphine Tables* and in his posthumous *Somnium* this progression of knowledge turns past monuments into ruins, and thus knowledge itself into essentially allegorical.

Julia Bershadsky Lebovich, *Open University of Israel*

Historian of Cinquecento: Renaissance Humanist or Medieval Chronicler?

The Italian intellectuals of the sixteenth century followed the humanist tradition of the previous century. But their historical writings correspond to the medieval period more than to the humanist mentality of the Renaissance. This paper will focus on the writings of two historians: Leandro Alberti and Angeli Bonaventura. Their lives followed different paths: the first was a Dominican Friar serving in Rome; the second, a fugitive who escaped from Ferrara to Parma after being accused of heresy. However, both were educated in the humanistic tradition. Their works contain a great deal of knowledge and use a variety of sources, yet both have the structure of a medieval chronicle. Their conceptualization of the historical past blurred the boundary between universal and local history. Alberti and Bonaventura succeeded in glorifying their cities; however, any attempt to convey an educational and civic message was obscured by the plethora of minor details and lengthy descriptions.

Hanan Yoran, *Ben-Gurion University of the Negev*

Machiavelli's Humanist History

Both in the *Discorsi* and in *Istorie Fiorentine* Machiavelli explicitly adheres to classical and humanist historical notions, notably the idea that history teaches by way of example and the notion of history as eternal cyclical return. However, his actual historical narratives more often than not undercut these notions. Machiavelli undermined the didactic role that the humanists attributed to history, and, more importantly, challenged their larger project of reviving classical antiquity. Machiavelli's historical narratives realize, however, deeper insights of humanist discourse. They imply the irreducible contingency of political reality. Moreover, like political activity, the writing of history is perceived as a means of enforcing order on ever fragile and chaotic reality.

20326

Hilton

Second Floor

Rhineland Center

FEAR, BLOOD, AND POLITICAL ENCOUNTERS AT THE TIME OF THE ITALIAN WARS

Organizers: John Gagné, *University of Sydney*;

Nicole Hochner, *The Hebrew University of Jerusalem*

Chair: Kenneth Gouwens, *University of Connecticut*

Jonathan Marcelle Georges Dumont, *University of Liège*

Redefinition of Political and Social Thought during the Italian Wars: France and Burgundy

This paper will set a bridge between French political thought and political ideas at the court of Burgundy. Such a dialogue is essential in order to not only compare two distinctive systems of thought, but also to demonstrate how foreign political and social realities feed political imagination. Using the concept of "contact zones" created by Stephen Greenblatt, this study will focus more specifically on the encounters and travels done by French kings and Burgundian leaders at the time of the Italian Wars and the way they affected the refashioning of political discourses. This paper will be based especially on historiographical documents of that time, such as the *Chronicles* of Jean d'Auton, historiographer of the French King Louis XII, and the *Journal* of Antoine de Lalaing, follower of Philip the Fair, Duke of Burgundy.

John Gagné, *University of Sydney*

Fear and Despair: The Italian Wars between Hard and Soft Evidence

What characterized the novelties of the Italian Wars? Commentators have proposed a number of compelling answers: military innovation (Michael Mallett pointed to increasing numbers of foot soldiers after 1494); political change (the complex and evergreen question of war's impact upon Italy's political liberty); and semantic/ideological shifts (Jean-Louis Fournel and Jean-Claude Zancarini propose an emergent and sensitive vocabulary of political and cultural description around 1500). Fournel and Zancarini helpfully integrate objective and subjective evidence. Subjective and culturally constituted responses to military, political, and ideological change deserve as much attention as the changes themselves. This paper suggests that emotion offers a promising lens through which to interpret both the realities and the perceptions of war. The 1494 generation invoked fear and despair frequently. Individuals reportedly died of fear, entire cities succumbed to it, and soldiers like Bayard ("sans peur...") conquered it. Was a new emotional regime in development around 1500?

Nicole Hochner, *The Hebrew University of Jerusalem*

Blood in the Late Medieval French Political Discourse

Jean d'Auton finds a "mountain . . . strewn with the dead and running with blood"; Jean Marot describes only "slaughter, carnage, horror"; an anonymous text dated 1509 sees a "lake red with blood." The famous *Histoire du Seigneur de Bayart* also depicts the Italian Wars as "butchery." Blood is not only at the heart of the military

experience, it is simultaneously central in medical discourse (as one of the four humors, while bloodletting is the most common treatment), in the theological semantic fields (as a major sign of Christology and a sign of profanation and purity), fundamental in the emerging noble ideology as race (bloodlines), and, finally, a metaphor for money circulating in the body politic. In this talk I will emphasize the centrality of blood as a “total” metaphor within the political French discourse and argue about its transformations at the time of the Italian Wars.

20327

Hilton

Fourth Floor

Holland

MAKING IBERIAN HISTORY III: THE POLITICS OF HISTORY

Sponsor: History, RSA Discipline Group

Organizer and Chair: Katrina B. Olds, *University of San Francisco*

Respondent: Carlos Galvez-Pena, *Catholic University of Peru*

Ruth MacKay, *Stanford University*

The Tragedy of Alcazarquivir

After King Sebastian's death in Morocco in the Battle of Alcazarquivir (1578), Portugal lost its independence and the Avis dynasty ended. Many chronicles recounted the defeat, especially as the unwise Sebastian was said to have survived and imposters appeared (leading to both tragic and burlesque tales). This paper is about the intersection of two genres, epic poetry and poetic historiography, and how their conjunction in the Alcazarquivir chronicles, copied and modified for decades and centuries (in Spanish more than in Portuguese), shaped subsequent narratives. Features from classic literature such as advice ignored, speeches on the eve of battle, letters of warning, natural omens, physical symbols of hubris, and bad news that cannot be believed are all prominent in the chronicles. They made order out of chaos and helped explain how the once glorious Portuguese, not well-loved by their Spanish neighbors, lost their African empire in a tragic reversal of fortune.

Elizabeth Spragins, *Stanford University*

Latent Authority: The Missing Mummies of the *Comentarios reales*

I argue that the Inca Garcilaso de la Vega in his *Comentarios reales* (1617) describes missing royal cadavers, formerly arrayed in the Temple of the Sun in Cuzco, in order to authorize his history of the Inca people in the years leading up to and following the fall of the Inca Empire to the Spanish in the middle of the sixteenth century. While the author's description of those absent mummified corpses serves, to a certain extent, as simply a spectacle of the curiosities of the New World for his royal European audience, the systematic description of the disinterred and inaccessible bones of his ancestors allows the Inca Garcilaso to insert himself into a broader conversation in Iberian historiographical narrative. By holding up these missing royal cadavers (and the treasure that disappeared along with them), the Inca Garcilaso positioned himself as exclusively able and authorized to tell this history

Michael Andrew Gonzales, *University of California, Berkeley*

A New Vision of Empire: History Writing and Political Criticism in the Reign of Philip III

In early seventeenth-century Spain history writing was an important medium for political discourse and the critique of royal policy. Luis de Bavia's *Tercera y Quarta Parte de la Historia Pontifical* (1608) and Marcos de Guadalajara y Javier's the *Quarta parte de la Historia Pontifical General y Católica* (1612) analyze what went wrong with Philip II's intervention in the French Wars of Religion, and how the decision to divert troops from the Low Countries weakened Spain's hold over that region. The disastrous French intervention served as a warning to imperial policy makers against over-extending resources, which made Spanish domains vulnerable to its enemies. The two histories were read at court and earned royal pensions for the authors. Their favorable reception and extended printing runs alters conventional wisdom that history writing at the time served largely to praise Philip II and his policies.

20328
Hilton
Fourth Floor
Harlem

SIENESE ARTISTS AT HOME AND ABROAD

Organizers: Machtelt Israëls, *University of Amsterdam*;
Philippa M. Jackson, *Independent Scholar*

Chair: Luke Syson, *Metropolitan Museum of Art*

Machtelt Israëls, *University of Amsterdam*

A Hypothesis for Lippo and Tederigo Memmi between Siena and Avignon

In 1346 Lippo and Tederigo Memmi, like their late brother-in-law Simone Martini, expanded their horizon from Siena to Avignon, where the seventeenth-century historian Joseph Marie de Suarès described their work in the Orsini chapel of the Franciscan church. Through a close analysis of the text by de Suarès and related documents, this paper investigates the nature of the activity of the Sieneese painters in the papal city and the identity of their patron. It probes the possibility that the Avignone painting by the Memmi brothers may be identified with the *Virgin and Child with Archangels Michael and Gabriel, Two Angels*, and *Two Seraphim* now in the Berenson Collection at Villa I Tatti in Florence.

Gabriele Fattorini, *University of Messina*

Lorenzo di Mariano, Called “il Marrina”: Sieneese Renaissance Sculptor

Lorenzo di Mariano (1476–1534) played a fundamental artistic role in Sieneese art with Sodoma, Beccafumi, and Peruzzi in the early sixteenth century. He is particularly known for his work on marble grotesques in the Siena Cathedral and elsewhere, and for the patronage of the Piccolomini family. He was also, however, experimenting with terracotta statues in a High Renaissance style. This paper examines his little known activity in this field, demonstrating his abilities in this sphere and his stylistic dialogue with Sodoma and, above all, Beccafumi.

Philippa M. Jackson, *Independent Scholar*

Vincenzo Tamagni: Between Siena, Rome, and San Gimignano

Vincenzo Tamagni (1492–1530) was one of Sodoma’s most famous pupils and following the example of his master worked mainly between Tuscany and Rome. His patrons were largely drawn from his home city, particularly those close to the Cortesi circle, ecclesiastics based in the Eternal City, and leading patrician families from Siena. A postmortem inventory of 1531 lists both finished and unfinished paintings and names one of his patrons, Girolamo Ridolfi. By examining the inventory together with his surviving works and other documentary evidence on the painter the paper examines the cultural context of Tamagni’s artistic production within a non-Florentine milieu.

20329
Hilton
Fourth Floor
Midtown

CONVERSION AND ITS INTELLECTUAL CONSEQUENCES III: CONVERSION AS SOWER OF DOUBT, SKEPTICISM, AND DISSIMULATION

Organizer: Mercedes García-Arenal, *Consejo Superior de Investigaciones Científicas*

Chair: Gerard Wiegers, *University of Amsterdam*

Respondent: Ryan Szpiech, *University of Michigan*

Stefania Pastore, *Scuola Normale Superiore di Pisa*

Too Many Truths: Spain, the Medieval Legacy, and the Rise of Doubt

This paper will trace the flow and evolution of various forms of eclecticism, skepticism, and comparativism between the late 1400s and the late 1500s in an attempt to analyze not only philosophical and elevated ideas, but also the evolution of popular doctrines that were at first deeply rooted in the Jewish community and later particularly widespread among the new converts (whether Moriscos or

Conversos), after the expulsions of 1492 and 1502. Following a line that passes from the popular forms of Averroism of those who believed “que no hay mas que vivir y morir como bestias,” or the tolerant certainty that “cada uno se salva en su ley,” to the elaborate “alumbrado” or anti-Trinitarian doctrines and early seventeenth-century Pirronism, I will try to map out these various forms of resistance to the imposition of intolerant, monoconfessional culture, of which the Inquisition was the leading expression.

Mercedes García-Arenal, *Consejo Superior de Investigaciones Científicas*

Unbelief in Belief: Belief as Inheritance

This idea that belief was inherited was certainly implicit in the principles underlying the creation of the statutes of *limpieza de sangre*, and in the classification of offenses drawn up by the Inquisition in terms of the ethnico-religious origin of the accused. In fact, the Inquisitorial recourse to genealogy in trials of converts implied a recognition of failure, firstly in the imposition of religious conversion, and secondly when trying to divine the accused’s most intimate beliefs. It was even proposed and debated that the practice of baptizing Morisco children should be abandoned because they would inevitably end up apostasizing. That theologians and high church officials uttered these statements clearly invalidating the transforming grace of baptism shows that, unlike their predecessors at the end of the fifteenth century, they had ceased to believe in a faith that could truly change identity. They had, in their turn, become skeptics.

Felipe Pereda, *Johns Hopkins University*

“Miracles Unmasked”: Doubt, Skepticism, and the Cult of Images in Golden Age Spain

While early modern Spanish visual culture has traditionally been considered and interpreted as the transparent expression of religious belief there is strong evidence telling that images power was questioned and even contested during the same period. Taking as a point of departure the writings of Fernando de Tejada (alias Carrascón) — an Augustinian friar converted to Protestantism at the beginning of the seventeenth century — this paper will trace the continuity of skeptical attitudes toward miraculous images in Spain since the late Middle Ages and into the Baroque (ca. 1450–1650). Finally the paper will explore both the strategies developed to protect old cult images’ charisma and how these served seventeenth-century artists as models for the production of wonder.

20330

Hilton

Fourth Floor

Hudson

DIVERSITY IN DISCOURSE: LITTLE-KNOWN PREACHERS OF RENAISSANCE FLORENCE

Sponsor: Prato Consortium for Medieval and Renaissance Studies

Organizer: Peter F. Howard, *Monash University*

Chair: David S. Peterson, *Washington and Lee University*

Luke Bancroft, *Monash University*

“Pro divinissima eucaristia oratio”: Francesco del Padovano and Preaching in the Papal Court of Eugenius IV

Despite the recent study by Luca Boschetto — *Società e Cultura a Firenze al tempo del Concilio* — little attention has been paid to preaching and its role in the papal court of Eugenius IV during its prolonged residence in Florence. Because of this, the collection of sermons delivered to Eugenius by the little-known Franciscan preacher, Francesco del Padovano, are particularly important. They seem to go against John W. O’Malley’s assertion that in sermons preached to popes, “[t]here is no particular emphasis on the reception of the sacraments as constituting an important element in Christian piety.” This paper will examine the role of the Eucharist in Francesco’s preaching and examine the possibility that this divergence from more typical content is perhaps the result of a time and place where two cultures, one Florentine and the other papal, were impacting upon one another in important and significant ways.

Peter F. Howard, *Monash University*

Diversity in Discourse: Bartolomeo Lapacci Rimbertyni OP

A foremost observant Dominican of fifteenth-century Florence, Fra Bartolomeo Lapacci Rimbertyni (1402–64), came under the tutelage of Saint Antoninus in the early 1420s and in 1427 preached the Lenten sermons at Santa Maria Novella. According to Vespasiano da Bisticci, he was “esteemed for his virtues” and “had a marvellous grace for preaching, and attracted great crowds when he preached, and was highly regarded for his doctrine in a way that few friars of his order were at that time.” Learned in Greek and Hebrew, he served several popes as an envoy, was Master of the Sacred Palace under Eugenius IV, ordained a bishop by Nicholas V, and was a delegate at the Council of Florence. While his tracts have received scholarly attention, his sermons have not. This paper examines his preaching in various contexts, including sermons before the College of Cardinals and the Florentine government.

Stephanie Jury, *Monash University*

According to God’s Plan: Lay Responses to Simone de Bertis’s Predestination Sermons

In 1968, Zelina Zafarana published a collection of Italian sermon *reportationes* (reports) written by an anonymous Florentine merchant in the late fifteenth century. Offering a brief commentary on and full transcription of these reports, Zafarana stated that *reportationes* provide scholars with a unique perspective into the transmission and reception of the spoken sermon. However, Zafarana did not consult the sermons these reports refer to. This paper will take Zafarana’s research further by comparing a report on predestination to its corresponding series of previously understudied sermons by Simone de Bertis. I will begin to offer a glimpse into the popular reception of a current theological debate, as well as into how de Bertis’s sermons were received and interpreted by lay society. By examining how the merchant interprets this sermon series, I will demonstrate the laity’s transference of oral culture into written culture for their own personal reflection, study, and devotion.

20331
Hilton
Fourth Floor
New York

COINS AND MEDALS IN THE
RENAISSANCE III: COINS INTO
PAPER: NUMISMATIC BOOKS OF
THE RENAISSANCE

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizer and Chair: John Cunnally, *Iowa State University*

Susan Gaylard, *University of Washington*

Making Monsters from Women: Enea Vico’s Printed Collections of Coins

Enea Vico’s printed collection of coin images of empresses, *Le imagini delle donne auguste* (1557), was an anomaly: women mostly disappeared from portrait books in the mid-Cinquecento. In the early sixteenth century, the printed coin collection had granted Roman empresses a substantial place in books of illustrated biographies. Yet from the mid-1550s, women were broadly excluded from portrait-books — a disappearance that scholars tend to overlook. Vico’s prints show large, elaborate frames around shrunken coin images, reflecting the author’s artistry without eroding his claims on physiognomic theory. By categorizing his empresses as “monstrous,” Vico justified both the choice to separate them into their own volume and the inclusion of scandalous biographical information. The misogynistic overtones of Vico’s volume were part of a broader trend. Histories of beautiful but unchaste empresses were problematic for Counter-Reformation sensibilities, and threatened the claims of physiognomic theory and visual exemplarity that defined the historiography of portrait books.

Dirk Jacob Jansen, *Independent Scholar*

Magnum ac Novum Opus: Genesis and Purpose of Jacopo Strada’s Numismatic Corpus for Hans Jakob Fugger and Duke Albrecht V of Bavaria

Together with Volker Heenes, I am studying the thirty-odd volumes of numismatic drawings made by Jacopo Strada for Hans Jakob Fugger and Duke Albrecht V

of Bavaria, now partly in Gotha and partly in the British Library. These volumes collect thousands of detailed, beautiful drawings by Strada and his assistants in pen, ink, and wash. They document ancient coins at a size between ten-to-twenty times the original, somewhat similar to the better known woodcuts by Hubert Goltzius. The material has never been studied, partly because it never was united with its textual complement, the thousands of careful, standardized descriptions of the coins Strada studied, preserved in two complete sets in Vienna and Prague. The paper will present the genesis of the work, discuss the problems it raises, and attempt a first interpretation of its purpose.

Volker Heenes, *Independent Scholar*

Magnum ac Novum Opus: Jacopo Strada's Numismatic Drawings and Their Purpose

Together with Dirk Jansen, I am looking into Jacopo Strada's numismatic drawings preserved in Gotha and elsewhere, in relation to Strada's own textual descriptions. Concentrating on their place in the development of numismatic scholarship in the Renaissance, my paper addresses the following questions: what sources Strada used for the coins he included, and the reliability of the images he presents; the reliability of Strada's rendering of the coin's inscriptions, and the importance he attached to these; the standardized formula Strada developed to describe the coins he studied, and from whom he may have learned this practice. On the basis of preliminary answers to these questions, we hope to discuss the direction further research should take.

20332

Hilton

Fourth Floor

Lincoln

SOCIAL MEMORY AND THE DUTCH REVOLT

Sponsor: History, RSA Discipline Group

Organizers: Frederik Buylaert, *Free University of Brussels*;

Anne-Laure Van Bruaene, *Universiteit Gent*

Chair: Peter Arnade, *University of Hawaii at Manoa*

Anne-Laure Van Bruaene, *Universiteit Gent*

Of Troubled Times: Local Histories, Living Memory, and the Dutch Revolt

A fascinating feature of the Dutch Revolt is that many citizens — clerics, patricians, guildsmen — wrote chronicles and diaries narrating and commenting upon the tumultuous events they witnessed. Compiling local histories of revolt, most authors focus on public events ranging from iconoclast riots to solemn entries. Many also transcribe songs, poems, and pamphlets and some include scraps of printed text, thus creating archives of living memory. Some of these manuscript sources have been edited by antiquarians and are well-known by students of the Dutch Revolt, e.g., the diary of Marcus van Vaernewijck. However, the focus on these edited sources has not only left a large body of manuscripts unstudied, it has also prevented most scholars from raising more general questions about the genre. Taking the case of Ghent, this paper discusses the genesis of this genre, the manuscripts' material layout, and the background, intentions, and techniques of their authors.

Jelle Haemers, *Katholieke Universiteit Leuven*

The Memory of Nicolas Despars: Legitimizing Rebellion in Sixteenth-Century Bruges

This paper will show how the chronicle of Nicolas Despars used the story about the Bruges revolt of 1488 to legitimate the rebellion of his hometown in the 1580s. Despars's chronicle tried to convince the audience of the legality of the captivity of Maximilian of Austria in Bruges in 1488, due to the fact that the Habsburg prince did not adequately manage the affairs of his minor son and count of Flanders (Philip the Fair). Therefore, Despars's alternative view on local history had to justify the rebellion of Bruges against the Spanish king, Philip II. However, Despars did not justify all rebellious actions of his fellow citizens. In his chronicle, violence and disorder by lower-class rebels are disapproved of. In short, this paper will demonstrate that social distinction is made in the memory about revolts — a distinction that historians mostly ignore.

Frederik Buylaert, *Free University of Brussels*

Humanism and Genealogy: The Performance of Nobility in the Dutch Revolt

This paper will focus on a specific case study, namely the recently discovered writings of the Flemish nobleman Erasmus van Brakel. This wide-ranging composite work was committed to paper during the earliest phase of the Dutch Revolt and allows a critical discussion of the continuities and discontinuities in the culture of nobility in the sixteenth-century Low Countries. While building on long-established traditions, this minor nobleman also articulated his own narrative identity as a nobleman through perspectives that were at least partially derived from recent trends in humanist historiography. A critical discussion of this process can contribute to our understanding of how individuals and groups shaped and reshaped social identities in an age of intense political, social, and religious turmoil.

Sebastian Derks, *Huygens Institute*

Dynastic Branding: The Farnese, Habsburg Service, and the Politics of Memory

Narratives of heroic and loyal service to rulers had strong presence in sixteenth-century historical writing. These stories accentuated the successes of their protagonists and strengthened the image of their valor, purposely distracting attention from the more contentious aspects of their service. In this manner, chronicles and histories frequently served as instruments of identity politics for princely and noble families. While many modern scholars have acknowledged the centrality of the Habsburg service of Margarita of Austria and her son Alessandro to Farnesian historiography, few have tried to account for the ways in which it was framed and represented to fit dynastic claims. It was predominantly through metaphors and narratives about his grandmother's and father's governorship in the Low Countries that Duke Ranuccio legitimized and redefined his ducal authority. This paper looks at the way the Farnese tried to capitalize on their past, and seeks to unravel their discourse of dynastic branding.

20333

Hilton
Fourth Floor
Green

NEUTRALITY IN RENAISSANCE DIPLOMACY AND POLITICS I

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

Organizer and Chair: Dennis Romano, *Syracuse University*

William Caferro, *Vanderbilt University*

The Political and Economic Meaning of City Leagues (*Taglie*) in Trecento Italy

In the face of persistent external threat, Italian city-states formed leagues, or *taglie*, for mutual defense against common enemies. The recourse to *taglie* was frequent in the Trecento, but largely ignored by scholars, who have studied the leagues primarily in their military context, as encouraging the rise of the so-called mercenary system. My essay explores the broader political and economic significance of the *taglie*, which involved not only the formation of joint armies, but mutual and reciprocal political and economic arrangements (including the establishment of free trade zones). I will look closely at the rhetoric of *libertà* employed in league charters and attempt more generally to situate these supracommunal associations in terms of individual communal sovereignty and civic pride. It was a basic and curious feature of Trecento Italy that sovereignty and civic identity of local states lacked a military dimension, as armies and civic defense were joint activities.

Patrick Gilli, *Université Montpellier 3*

Neutrality as a Rejection of Professional Diplomacy: Florence at the End of the Fourteenth Century, a Case Study

The problem of developing and maintaining a network of international relations appeared early in the Italian city-states and sparked much internal debate. The case of Florence in the late Trecento and early Quattrocento is particularly illuminating in this regard. The *Consulte e pratiche* demonstrate the resistance of a portion of the population (the same ones who felt excluded from the *Reggimento* after the Ciompi

Revolt) to Florence's new international stance. Their self-sufficient ideal came up against the interests of the *Reggimento* that aspired to construct a strong territorial state and therefore had to negotiate with the kings of France and the popes. The preference for neutrality by a large portion of the citizens represented their rejection of the choices that were undermining communal institutions and transforming the city into a territorial state, one whose profits would be enjoyed by the ruling class but whose costs would be shared by all.

20334

EMBLEMS AT CHURCH AND COURT

Hilton

Fourth Floor

Hilton Boardroom

Sponsor: Emblems, RSA Discipline Group

Organizer and Chair: Mara R. Wade, *University of Illinois at Urbana-Champaign*

Tamar Cholcman, *Tel Aviv University*

Emblem fn: The Emblems of Triumphal Entries — See Footnote by the Author

The Triumphal Entry was, by definition, a grand occasion. Grand ephemeral architecture, sculptures, ornaments, fireworks, etc. — all seen by a multitude of crowds, designed to transform the city and to overwhelm the senses — was, finally, to be recorded and published in a book. Documented in text form, each monument was described; most were engraved, showcasing large and small items, statues as well as emblems. My presentation argues that the emblems on Triumphal Entries were a type of “foot note.” Placed always at the foot of the monument, they addressed especially the learned. Voicing/presenting the designers’ ideas and ideals, these emblems used and were used to present cosmopolitan universal ideas of the time, and to pass them on — not only addressing peers, but also forming a circle of intellectuals within the general laymen crowd.

Sara Smart, *University of Exeter*

The Queen is Dead, Long Live the Monarchy: Emblematic Practice Mourning the Death of Sophie Charlotte, the First Queen in Prussia

The importance of Johann von Besser’s monumental epicidium of over seventy verses on the death of Sophie Charlotte (1668–1705), wife of Elector Friedrich III of Brandenburg, founder of the Hohenzollern monarchy in Prussia, is evident in its incorporation into the official court volume commemorating her life. The version published in Besser’s works is preceded by an emblem, incorporating an engraving of a poppy, interpreted as an image of transience and endurance. This paper explores the relationship between the emblem and the poem’s content for what this reveals about the stylization of the brand-new monarchy and the queen, no longer cast in the role prayerful *Landesmutter*. As complement, the paper engages with the emblematic practice in the decoration of the mausoleum that Friedrich built in Sophie Charlotte’s honor.

Marcin Wislocki, *University of Wrocław*

Drink My Friends, and Become Drunk! On the Idea of Spiritual Drunkenness and the Bridal Mysticism in Protestant Emblematism

The significance of bridal mysticism as a distinctive tendency in seventeenth-century Lutheran devotion made a great impact on emblematic concepts in both emblem books and ecclesiastical spaces. These concepts were transformed in order to emphasize chosen theological ideas related to the Song of Songs. The basis for the examination is a comprehensive program in the church at Steinhagen by Stralsund (ca. 1670–80), inspired by Georg Philipp Harsdörffer’s emblems in Johann Michael Dilherr’s *Göttliche Liebesflamme* (1651), yet revealing slight alterations within biblical verses in order to present various plays on meanings. The theological core constitutes the idea of spiritual drunkenness, widely known from medieval literature: it was visualized with the help of a *pictura* from Andreas Friedrich’s *Emblemata nova* (1617), yet transformed in the spirit of illustrations to mystical visions. This example shows how deep some religious emblematic images could be rooted in late medieval visual culture.

20335
Hilton
Fourth Floor
East

SCIENTIFIC VISUALIZATIONS I

Sponsor: History of Medicine and Science, RSA Discipline Group

Organizers: Monica Azzolini, *University of Edinburgh*;
Sachiko Kusakawa, *Trinity College, University of Cambridge*;
Eileen A. Reeves, *Princeton University*

Chair: Pamela H. Smith, *Columbia University*

Roger Gaskell, *Roger Gaskell Rare Books*

The Argument from Design: Intentionality and Craft Practice in Renaissance Scientific Books

The full scale layouts made for the exact placing of the type and woodcuts for the *Nuremberg Chronicle* (1493) are well known, but it has not previously been recognized that Vesalius provided his printer with similar templates for *De fabrica* (1543). Were these cases exceptional? In this paper I will analyze the design early sixteenth-century scientific illustrated books in typographical terms, that is by describing the arrangement of type, spacing material, initials, ornaments, and illustrative woodblocks. This will go some way to answer Thomas Tanselle's call for a study of the visual aspects of printed books, in order that self-conscious or innovative design can be distinguished from a particular print shop's house style and national or international craft practice.

Michael Gaudio, *University of Minnesota*

Ethnography and Animation: Some Early Visualizations of Native American Dance

The recent excitement around the discovery of a group of dancing Native Americans in Pinturicchio's newly restored *Resurrection*, in the Borgia Apartments at the Vatican, shows that the earliest European visual reports of the New World continue to fascinate. Yet models for historicizing such images remain elusive. Can we call them "visual reports"? Are they a form of ethnographic description? How can we describe the mode of knowing they represent? This paper will explore these questions by focusing on how early depictions of Native American dance, from Pinturicchio in 1494 to Theodor de Bry in 1592, sought to animate the New World.

Alexander Marr, *University of Cambridge*

Reading Baxandall Backwards: On Studying Early Modern Epistemic Imagery

In *The Limewood Sculptors of Renaissance Germany*, Michael Baxandall argued that historians of art should "cast about in the wider visual culture" to recover the roots and significance of style. In so doing, he opened up the visual field, connecting limewood sculpture to calligraphy, geometrical diagrams, illustrations to treatises on chiromancy, and instructions for barrel gauging. His search led him into regions of visual culture closely connected to the sciences. But for Baxandall, the visual world of science was significant only in so far as it could be used to elucidate works of art. Epistemic imagery associated with the investigation of nature was merely a means to an end. This paper seeks to read Baxandall backwards, making epistemic imagery the quarry and "works of art" the hunter's tools; it will seek to explain some of the aesthetic choices made in early modern scientific visualization and why those choices matter.

20336
Warwick
Lobby Level
Davies

TRANSGRESSING BOUNDARIES:
COMPARATIVE EPIC AND DRAMA II

Sponsor: Italian Literature, RSA Discipline Group

Organizer: Walter Stephens, Johns Hopkins University

Chair: Jane C. Tylus, New York University

Sarah van der Laan, *Indiana University*

Lamenting War: Monteverdi's *Lamento della ninfa* between Epic and Pastoral Drama

Critics of Monteverdi's "Lamento della Ninfa" have overlooked an obvious question: why does the nymph lament? Nymphs belong to the world of pastoral, but the lament of the seduced and abandoned woman, with its vengeful curses verging on a descent into madness, derives from the world of epic. The nymph's lament breaks down generic distinctions, allowing the sudden intrusion of epic into the pastoral world to illuminate the personal cost of war beyond even the power of such ill-fated epic heroines as her true predecessors, Virgil's Dido or Tasso's Clorinda. Reading the "Lamento della Ninfa" as a fusion of pastoral tragicomedy and epic reveals that it balances Monteverdi's setting of the *Combattimento di Tancredi e Clorinda* in the structure of the eighth book, and in theme too: at the heart of Monteverdi's *Madrigals of Love and War* lies an exposé of the tragic underside of the wars celebrated in epic.

Leah Whittington, *Harvard University*

In Suing Long to Bide: Pleading and the Epic Tradition in *The Faerie Queene*

Petitioner, beggar, suitor, suppliant: displays of powerlessness, helplessness, and abjection — and responses to them — are an integral part of the fabric of *The Faerie Queene*, from Redcrosse's first meeting with Duessa in book 1 to the Salvage Man's encounter with Calepine and Serena in book 6. Spenser repeatedly revisits the scene of supplication, with its complex structure of reciprocity and inequality, in order to explore the ethics and poetics of vulnerability, a topic that has received renewed attention in recent studies of the poem.

Susanne L. Wofford, *New York University, Gallatin School*

The Nymph in the Woods Says No: Tasso's Silvia, Spenser's Belpheobe, Cervantes's Marcela, and the Influence of Italian Pastoral Drama on Epic

This paper examines the influence of Tasso's *Aminta* and sixteenth-century Italian pastoral drama on the development of the Renaissance epic, especially Spenser's *Faerie Queene*. The paper considers pastoral drama's effect on epic teleology as it creates spaces of self-exposure, erotic encounter and violence, and pastoral debate. The paper will consider Spenser's Belpheobe as a rewriting of Silvia, the pastoral nymph who rejects love, and will also reconsider Timias's story in the light of this intertext. With briefer exploration of Silvia's and Belpheobe's relation to pastoral episodes and woody escapes in Ariosto and Tasso, this paper will theorize the differing roles of genre, the dramatic medium, and the space of the woods in liberating the female protagonist and defining the epic. A brief conclusion will use Marcela in *Don Quixote* to argue that Cervantes's novel, helping to extend the epic genre, draws inspiration from the pastoral tradition and the resistant female

20337
Warwick
Second Floor
Sussex

GEOGRAPHY IN RENAISSANCE UTOPIAS III: OUTSIDE AND OVERSEAS

Sponsor: Amici Thomae Mori (Moreana)

Organizer: Marie-Claire Phélippeau, *Amici Thomae Mori (Moreana)*

Chair: François Laroque, *Université Sorbonne Nouvelle-Paris 3*

Respondent: Hélène Suzanne, *Polonia University*

Francis Paul Carpinelli, *Benedictine College*

Pollution Outside the Walls

Most utopian communities are islands or walled-in cities that relegate polluting activities to outside their boundaries. The present essay explores this thesis in Thomas More's *Utopia*, specifically concerning imprisonment and execution of criminals, sequestering of the sick, especially lepers, and the butchering of animals. These key pollutants stood out for More in the London of his own day as he traveled to Oxford, past the condemned criminals at Newgate prison and the butchering of animals at Smithfield, and further along the Holborn-Oxford Road past the leper hospital of St. Giles and the notorious public execution area at Tyburn.

Gerrit De Vylder, *Katholieke Universiteit Leuven*

Travelling to India: Complementary or Contradicting Utopias?

This contribution aims to identify how "Indian utopias" were used by European Orientalists from the seventeenth to the early nineteenth centuries. India and its traditions have been described as generally not producing "visions of ideal societies," utopias being generally considered as a specific Western tradition resting in European classical thought and Judeo-Christianity. Sixteenth-century European societies were fertile soil for the utopian enterprise because of the emergence of individual ownership and inheritance in land. As Marx explained, the "Asian Mode of Production" was the first major stage of property, and utopia is itself born from Indian sources. These Indian utopian traditions were used to criticize the European political and economic models since the seventeenth century: travelers, merchants, Jesuits, and writers from Swift to Goethe often considered India as a utopia, not in the "paradise lost" sense (like the West Indies), but as an advanced socioeconomic model.

Maarten Vermeir, *Katholieke Universiteit Leuven*

More's *Utopia* and the Low Countries

Thomas More wrote book 2 of *Utopia*, with the description of Utopian society during his embassy in the Low Countries and staged a discussion of Utopia in book 1 between a Raphael Hythlodæus (as his interlocutor), Pieter Gillis, and the narrator of the story in the city of Antwerp, the main port of the Low Countries and Europe at that time. However, an overview of elements in *Utopia* related to aspects of political, cultural, religious, and socioeconomic life in the Low Countries at the beginning of the sixteenth century is still missing from the scholarship. I will present such a reading of *Utopia*, unlocking the hidden purposes and meanings of the most enigmatic book in the Northern Renaissance, and opening the way for a renewed study of civic humanism, now in the context of the political cultures in the Low Countries and Christian humanism of Erasmus and Thomas More.

20338
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Second Floor
Essex

SIDNEY AND SPENSER STUDIES
IN TRIBUTE TO T. P. ROCHE III:
SPENSER'S POETICS AND
ITS INFLUENCE

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer: Jean R. Brink, *Henry E. Huntington Library*

Chair: Lauren Silberman, *CUNY, Baruch College*

Cora V. Fox, *Arizona State University*

Reconstructing Emotion in *The Faerie Queene*

Spenser's encyclopedic poem is both a rich historical document in the cultural history of emotion and a purposeful poetic exploration of two key Protestant emotions: love and despair. While it is in dialogue with humoralism, classical, and Neostoicism, as well as various literary traditions that are focused on affective communication and the passions, such as Petrarchism, the poem is insistently and purposefully eclectic in its evocations of emotional states. The House of Alma, for example, is the home of the ladies Praysdesire and Shamefastness, allegorical figures who seem to have been conjured by the demonic emotional states of the book's heroes. They depend more on their particular allegorical context than any essential sense of what these affective states might mean. Drawing on contemporary theoretical and social scientific approaches to the study of feeling, I will reassess how Spenser's poem represents emotions, suggesting their conspicuously intertextual and discursive constructions.

Patrick G. Cheney, *Pennsylvania State University*

Spenser and the Intertextual Sublime: Marlowe, Jonson, Shakespeare

This paper rethinks Spenser's influence via "the preeminent modern aesthetic category," the sublime. While literary histories locate the sublime in Milton, new research finds evidence of a late-sixteenth-century presence, prompted by the printing of Longinus's *On Sublimity* in seven Continental editions. An aesthetic of the sublime eschews the ethical paradigm of patriotic English nationalism leading to eternity on which much recent criticism depends. Instead, the sublime aesthetic fictionalizes literary greatness. For Longinus, the sublime is an emotional principle of authorship, written in the grand style, in imitation of great literary works, and in service of fame. The sublime author centers his fiction in "the interval between earth and heaven." A work representing the enigma of this interval produces either terror or rapture. The paper argues that Spenser pioneers an intertextual aesthetic of the sublime, and that Marlowe, Jonson, and Shakespeare produce "great" works of literature by responding to Spenser.

Thomas Herron, *East Carolina University*

Inseminating Angels in Spenser and Milton

Tom Roche's work has focused on the topics of eroticism, allegory, and larger structural conceits (including numerological patterns) in Renaissance literature, especially Spenser. This paper will focus on these three interrelated subjects in its investigation of the allegorical significance, or meaning, of two important angels in two separate epics: Guyon's Angel in book 2 of *The Faerie Queene* and Milton's angel Raphael in book 5 of *Paradise Lost*. Both angels can be read as cupid-like protectors and instigators of protagonists in both works (Guyon, Adam, and Eve). Both also have allegorical significance pertaining to the planting of gardens, which are literally figured as central structural motifs in both works. By studying the erotic-agricultural signification of the angels, we better understand how divinely inspired poetic creativity and genius is celebrated by the authors, as each strives to shape new worlds of poetry out of chaos.

Jon A. Quitslund, *George Washington University*

Spenser's Scripts for the Pageant of Modern Poetry

In my book *Spenser's Supreme Fiction*, I pivot away from the book's historicist concerns to ask, "How can we best apprehend the perennial Spenser, summoning him out of his own mythopoeia to live in another time?" In answering that question,

I invoke the hyper-enigmatic figure of Florimell, who appears and disappears, in both authentic and simulacral forms, throughout books 3 and 4 of *The Faerie Queene*, pursued by many would-be lovers. (Tom Roche, in his seminal *Kindly Flame*, is the godfather of Florimell's scholarly paparazzi in my generation and beyond.) Gilles Deleuze's "Plato and the Simulacrum," sets out to "overthrow Platonism," a project similar to Spenser's "overgoing" of Ariosto — evident most of all in his transformation of Angelica into Florimell and her simulacrum. These ideas offer a foundation for discussion of the poetics of modern poets such as W. S. Merwin and James Merrill.

20339

Warwick
Second Floor
Kent

RENAISSANCE NONSENSE

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: William N. West, *Northwestern University*

Maria Proshina, *Université François-Rabelais Tours*

Linguistic Game in "Les propos des bienyvres" in Rabelais's *Gargantua*

When they drink, the "bienyvres" speak of wine in ambiguous terms, to the point where their speech becomes barely understandable. This unusual dialogue calls to mind the orchestral model of communication, each character adding to the dialogue rather than instigating or terminating it. Indeed, in Rabelais's *Gargantua*, language is not reduced to the mere linear transmission of a message, but it takes the form of linguistic communion between the guests. The language loses its referential function and becomes a linguistic game. The characters' speech is structured around analogies essentially drawn from idioms and similar sounding words that allow for puns, which in turn highlight the tension between the linguistic codes represented by unchangeable forms and the liberty taken by the author, who chooses to orient words in the directions he wishes. Thus, the linguistic game is more than just a game: it feeds into the metalinguistic reflections of the reader.

Jane Frances Raisch, *University of California, Berkeley*

Old Words, New Worlds: The Production of Greek Nonsense in More and Rabelais

Neither dictionary nor encyclopedia, neither lexicon nor grammar, Julius Pollux's second-century Greek thesaurus, the *Onomasticon*, can read like a book of nonsense. Organized according to highly subjective "thematic," non-alphabetized categories, it explodes with terminology and nomenclature that detail and depict the ancient Greek world. My paper will argue that the *Onomasticon's* vivid construction of this ancient world through the chaotic proliferation of vocabulary provides More's *Utopia* and Rabelais's *Pantagruel* with a surprising model for how wordplay, naming, and neologisms can produce a system of nonsense with imaginative and world-making potential.

Rebecca Fall, *Northwestern University*

John Taylor's Popular Nonsense

Why is nonsense so often associated in seventeenth-century England with "news"? John Taylor's *Sir Gregory Nonsense* (1622), for instance, expresses the eponymous character's "Newes from no place," while his *Mercurius Nonsencicus* (1648) adopts the form of a mock newsheet. Reading Taylor's nonsense against Jonson's *Staple of News* and contemporary newsbooks, this paper will examine the ways in which nonsense writing vexes the concept of "news," considering especially its connotations of temporal immediacy (what is "new"), translation (foreign to local), and transport (reports moving from one place to another). Although there existed prior traditions of literary nonsensicalism, I will argue, circulating news of international trade processes and transcultural exchange contributed to a broad "crisis of comprehensibility" out of which "nonsense" emerged in the early seventeenth century as a newly identifiable discursive category. The nonsense/news association thus offers crucial insights into how nonsensicalism responds to — and influences — English perceptions of transnational interchange.

20340
Warwick
Second Floor
Surrey

REPRESENTING ORIGINS I

Sponsor: Yale University Renaissance Studies

Organizer: Brian Walsh, Yale University

Chair: Christopher Crosbie, North Carolina State University

J. K. Barret, *University of Texas at Austin*

Resounding Origins: Material Rupture and Restorative Metrics in Spenser's *The Faerie Queene*

When Arthur encounters *Briton monuments* in Eumnestes's library, he is "burning . . . with fervent fire" (2.9.60) to read the book. In introducing this fictional historical text, Spenser suggestively dangles his "countreys auncestry" before both his character and his reader, raising the hope that *Briton monuments* might fill in some of British history's notorious, contested gaps. The chronicle, however, turns out to be truncated. In this paper, I focus on the material presentation of *Briton monuments*. I argue that even though Arthur's text contains a break that is not graphically reproduced in *The Faerie Queene*, the dissonance between meter and meaning communicates material rupture. Spenser's puns and self-conscious metrics illustrate how prosody mimics the disruptive force of a broken text even as individual lines almost render silence tangible; Spenser's poesis recuperates physical loss by communicating material experience through metrics, and highlights poetry's power to redress history's missing links.

Stephanie Elsky, *University of Wisconsin-Madison*

Poetry without Origins in Sidney's *Old Arcadia*

Who composed the eclogues in Sidney's *Old Arcadia*? The answer seems straightforward enough: Sidney or, in the realm of the romance's fiction, the Arcadian shepherds. But Sidney introduces a third possibility, an anonymous transcriber who polishes and refines the shepherds' "unthought-on song[s]." This paper explores Sidney's peculiar triangulation of authorship, arguing that it creates a liminal space between singular and communal authority, and between the performance of poetry and its subsequent codification. Drawing upon sixteenth-century political and legal models of authority — models that pervade the *Old Arcadia*'s content as well as its form — Sidney constructs a poetics without origins that challenges the period narrative by which Renaissance authorship is said to rely upon the recognition of loss and the desire for recovery.

Brian Walsh, *Yale University*

Letters to a Young Prince: Edward VI and the Origins of English Protestantism in Samuel Rowley's *When You See Me You Know Me* (1605)

In a remarkable family triptych, Rowley's *When You See Me You Know Me* represents Prince Edward as he receives dueling letters advising him on spiritual conduct from his sisters Mary and Elizabeth. In the wake of their father Henry VIII's politically sensational but doctrinally attenuated break with Rome, Edward and Elizabeth's further development of church reform would bookend Mary's reversion to Catholicism. Rowley represents the growth of Edward's spiritual sensibility in relation to his sister's epistolary advice and to the variously inflected beliefs of his father, his step-mother Katherine Parr, his tutor Cranmer, and the reactionary Bishop Gardiner. He suggests, through a series of gestures toward his contemporary moment, that the negotiation, critique, and dialogue surrounding the origins of English Protestantism were not temporary measures that "settled" religious normativity, but rather these dialectical processes were a necessary and ongoing means of recognizing and mediating the new normality of religious pluralism.

20341
Warwick
Second Floor
Oxford

EX PLURIBUS UNUM: WORKING TOGETHER IN THE RENAISSANCE

Organizer: Anne Debrosse, *Université Paris-Sorbonne*

Chair: Valentina Irena Denzel, *Michigan State University*

Pauline Lambert, *Université Paris-Sorbonne*

Translation, a Collective Work of Art?

According to Nicole Oresme in the *Livre du ciel et du monde*, “il n'est homme mortel qui onques veist plus bel ne meilleur livre de philosophie naturele que est cestui” (“no mortal man ever saw a more beautiful or better book of natural philosophy than this one”). But which book is he talking about? Aristotle's *De Caelo* or his own translation and comment of that text, entitled *Livre du ciel et du monde*? We can wonder if a translated work of art doesn't in fact become a collective work whose paternity could be attributed to both the original author and the translator, especially during the fourteenth century, when translators are also critics, inserting glosses into their translations. This question is even more justified concerning translations of scientific books, since progresses of science push the translator to contradict the author when his own knowledge tells him so.

Goulven Oiry, *Université Paris Diderot and Université de Savoie*

The Five Authors' *Comédie des Tuileries*: A Mismatched Mosaic?

When it was first performed in 1635, one reason why *La Comédie des Tuileries* exerted much fascination was the identity of the person who inspired the play, namely Richelieu himself. The prestige of such a sponsor, however, should not overshadow the fact that Chapelain and Boisrobert were the ones who actually led the project. Their task was to coordinate the work of five authors: Boisrobert himself wrote the first act of the play, Rotrou wrote the second, P. Corneille wrote the third, Collet the fourth, and the fifth act was written by C. de L'Estoile. *La Comédie des Tuileries* could rightfully be presented as the production of five authors when it was eventually published in 1638. This paper proposes first to give a history of this co-production in a nutshell and second to highlight the mixture of coherence and disparity it is made up of.

Adeline Lionetto-Hesters, *Université Paris-Sorbonne*

The French Intermezzo in the Second Half of the Sixteenth Century: A Representative Example of Collective Creation as Part of Court Celebration

The organization of celebrations often supposes that several writers work together but it also means that these authors (poets or simple secretaries hired for this occasion) collaborate with other artists or craftsmen. Music, literature, painting, architecture, and dance, but also drama, or even the art of costume, merge into a single work to make see, hear, and feel the most spectacular show possible. The intermezzo is one of these festive moments when a single work, inserted into another work, is the result of the fusion of multiple contributions. Thus I would like to look into the corpus of French intermezzi in the second half of the sixteenth century to show how it was a privileged moment of artistic collaboration, representative undoubtedly of what was practiced in every court celebration.

20342
Warwick
Second Floor
Warwick

CLASSICAL RECEPTIONS IN EARLY MODERN ENGLAND III

FRIDAY, 28 MARCH 2014
1:15–2:45

Sponsor: English Literature, RSA Discipline Group

Organizer and Chair: Robert S. Miola, *Loyola University Maryland*

Yulia Ryzhik, *Princeton University*

Spenser, Donne, and the Epithalamic Tradition

Taking its origin in ancient Greece, with Sappho and Anacreon, the epithalamion was a popular genre among classical poets, including Pindar, Statius, Ausonius, Claudian, and — the most influential in the Renaissance — Theocritus and Catullus. The genre's conventions were codified in Scaliger's *Poetices* and, in England, in Puttenham's *The Art of English Poesy*. Spenser's *Epithalamion* on his own wedding, published with the *Amoretti* (1595), established the genre's importance in England, but proved so definitive that all subsequent epithalamia could be viewed as artistic failures and sycophantic bids for patronage. This paper examines Spenser's unusual appropriation of the genre and the attempts of several later epithalamia, particularly those of Donne, to parody Spenser's monumental poem, but also to imitate it and recapture some of Spenser's cachet in the service of two royally sponsored weddings, of Princess Elizabeth to the Elector Palatine and of the Earl of Somerset to Frances Howard, Lady Essex.

William W. Weber, *Yale University*

Pinning Down Proteus: Defining the Ovidian in Late Elizabethan Epyllia

No critical account fails to identify epyllia as deeply and holistically Ovidian; indeed, this adjective is often the first used to describe these erotic mini-epics. That the term means something beyond "pertaining to Ovid and his poetry" is evident, but precisely what meanings it contains are difficult to ascertain. This difficulty stems not only from the poetry's complexity, but also from the fact that the concept itself was being invented and contested during the period — and through the literature — that critics now encapsulate and homogenize as Ovidian. My paper will argue that Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis* present oppositional answers to the question of what it is for a poet and his poetry to be Ovidian, a realization yielding a more nuanced understanding of Ovid's leading role in England's literary Renaissance.

Henry Power, *University of Exeter*

Virgil, Fanshawe, and the Poetry of Civil War

During the 1640s the poetry of Virgil — itself composed in the wake of a period of the bloody Civil War — took on particular significance for English readers. This paper will explore the shift in the way Virgil's poetry was understood by examining the Virgilian presences in one volume: Sir Richard Fanshawe's *Il Pastor Fido* (I am interested in the 1648 second edition, in which the translation of Guarini's work is supplemented by a number of shorter poems and translations). Fanshawe's book is interesting because it draws together a variety of material published over the previous two decades; readers are asked to reconsider the meaning of (to give one famous example) the Proclamation Ode of 1630 in the light of recent political events. Fanshawe — like many English poets of the period — self-consciously reinvents Virgil as a poet of the Civil War.

20343

Warwick
Sixth Floor
Suite 616

SHAKESPEARE III

Chair: Andrew D. McCarthy, *University of Tennessee at Chattanooga*

Adam Kitzes, *University of North Dakota*

Contesting Sovereignty in Shakespeare and Munday: The Case of Sir John Oldcastle

Although the *Life and Death of Sir John Oldcastle* advertises itself as a response to the depiction of Falstaff from the *Henry IV* plays, it also reads as a response to the Southampton conspiracy from *Henry V*. Whereas Shakespeare had staged an isolated episode, which enabled the king to identify and thwart potential traitors, Munday and coauthors show the conspiracy as it unfolds. In doing so, they challenge several notions, among them that the king was particularly adept at discerning actual conspirators from accidental associates. Meanwhile, the conspiracy is treated as one component within a complex political environment, where various factions exploit the threat for their own interests. Attending to these elements of the play allows us to reconsider Munday's career, not only as a playwright in competition with Shakespeare, but as a writer who remained concerned about the emergence of conspiracy as a concern among his contemporary public culture.

John Marc Mucciolo, *Independent Scholar*

Gonzalo's Tears: Shakespeare's *The Tempest* and Montaigne's "Of Crueltie"

Eleanor Prosser has convincingly demonstrated that there is at least a "parallel" between Florio's translation of Montaigne's essay "Of Crueltie" and Prospero's "Rarer Action" speech. While Montaigne's essay is an undeniable source of Prospero's "Rarer Action" speech, further proof of Montaigne's influence accrues within the speech's dramatic context. In addition, the ethical import of Montaigne's "Of Crueltie" compares to *The Tempest's* ethical standpoint.

Kevin Dunn, *Tufts University*

The Republican Eye in *The Rape of Lucrece*

In the extended ekphrasis of a mural depicting the fall of Troy, the narrator of *The Rape of Lucrece* describes Trojan citizens "Gazing vppon the Greekes with little lust." This paper considers Shakespeare's *Rape of Lucrece* in the context of "the republican gaze," the iconographic tradition that represents Lucretia in the public forum, open to the eye of plebeian and patrician alike. With the notable exception of treatments by Botticelli and Fillipino Lippi, the tradition I am locating appears mostly in the margins of the pictographic record, as it does in Shakespeare's poem, which does not directly represent the viewing of Lucrece's body in the forum, instead staging scenes of plebeian looking throughout the poem. Surprisingly, previous critics have not distinguished this marginal form of looking. My reading thus proposes to open up a new way of considering the politics of representation in the poem.

20344

Warwick
Seventh Floor
Suite 716

HEROIC PASSIONS

Sponsor: Epistémè

Organizer: Line Cottagnies, *Université Sorbonne Nouvelle-Paris 3*

Chair: Martin Elsky, *CUNY, Brooklyn College and The Graduate Center*

Eva Madeleine Martin, *Rutgers University*

The Spectator's Response and the Rehabilitation of Heroic Passion in Seventeenth-Century French Philosophy, Painting, and Theater

The innovative foundation of Descartes's mechanistic *Traité des passions* is the morally neutral passion, "Admiration," reflecting his contemporaries' focus on the reader's response to sublimity (inherited from Longinus via Tasso, Balzac, Corneille,

and Poussin). Le Brun borrows both from Descartes and Poussin's paintings in his illustrated conference on the passions at the Royal Academy of Painting and Sculpture, where response to religious heroism is evoked in images of two positive forms of "Admiration": "Vénération" and "Anéantissement." In Corneille, Le Cid's "invraisemblable" heroism is rehabilitated by the king's admiration, modeling the audience's response. This dynamic is developed in *Cinna*, where Auguste's self-mastery results in apotheosis and the spiritual "anéantissement" of his enemies and spectators. Racine and Molière will reverse this trajectory of heroism and passion: Phèdre and Dom Juan are anti-heroes annihilated in their admiration of "merveilleux" stand ins for heroes who recall Corneille's generous warrior: Hippolyte and the statue of the commandant.

Christine Sukic, *Université de Reims*

The Ambiguities of Heroic Anger

Anger was the passion of many classical heroes, from Achilles to Ajax, from Hercules to Aeneas. In the early modern period, its transgressive aspect was still present, but while it was often condemned in medical treatises, there was a social and moral hesitation on the legitimacy of anger. Montaigne finds it "more excusable" in a military man; Chapman praises Achilles's angry tears as signs of "manlinesse and magnanimitie," while Worcester describes "hare-brained Hotspur" as "govern'd by a spleen" and Henry IV, in Chapman's Byron plays, expresses his absolute power through a condemnation of the hero's anger: "Let others learn by him to curb their spleens" (*Tragedy* 5.1). I would like to argue that anger, in the early modern period, is perceived as a dangerous political passion and a threat to the social order. Its ambiguous status reflects the political reconfigurations of the time and the politicization of the passions.

Claire Gheeraert-Graffeuille, *Université de Rouen*

Heroic Passions in Margaret Cavendish's *Bell in Campo* (1662)

This paper will investigate the ambiguous status of heroic passions in Margaret Cavendish's *Bell in Campo*, written in the wake of the English civil wars. In this play, heroic passions have shifted from men to women. Like male heroes, Lady Victoria and her "heroickesses" are moved by anger and ambition as they want to take their revenge on the army of Faction. Men are ridiculed and women are triumphant. The dénouement, however, offers a scathing satire of those angry martial women. The criticism does not so much lie in the moral ambiguity of heroic passions (as described for instance by Bacon in his "Essay on Ambition") as in the ideological threat they represent. Besides, the subplot, centering on Mrs. Jantil's stoic heroism and her erecting a monument for her husband, offers a conservative counterpoint to Lady Victoria's Amazonian dream.

20345

Warwick
Eighth Floor
Suite 816

MATCHING UP THE MARGINS: NEW WORK ON GABRIEL HARVEY'S MARGINALIA

Organizer: Matthew Symonds, *University College London*

Chair: Lisa Jardine, *University College London*

Chris Theo Stamatakis, *University College London*

Reading for Pleasure: How Gabriel Harvey Read His Castiglione

Taking its cue from Gabriel Harvey's annotated copy of Castiglione's courtierly handbook, *Il Cortegiano* — a copy long considered lost — this paper discusses Harvey's surprising interest in the art of jesting. Harvey's annotations in this copy reveal a fascination not only with questions of use, the pragmatic ends to which jesting can be employed by an aspirant courtier, to project a genial, urbane persona equipped for civil conversation and public service, but also questions of pleasure, the affective ways in which laughter is induced in listeners or readers, especially through wordplay. Besides revealing his interest in the mechanics of humor, the marginalia in Harvey's copy also shed light on the other texts through which he read *Il Cortegiano*:

not only his other versions of Castiglione, but also his wider Italianate reading, and other crucial works from his library (notably Quintilian) that he read for distinctly different purposes on other occasions.

Matthew Symonds, *University College London*

Contra *Contra Tyrannos*: Understanding Gabriel Harvey's Reading of Monarchomach Theory

Gabriel Harvey's copy of the *Vindiciae, Contra Tyrannos* is, like so many of the books that got into the hands of the Elizabethan man-of-parts, distinguished by the signs of intense, pragmatic reading: marginal notes, underlining, and other physical markers fill the gutters of the page. Presenting initial research work that has taken place under the auspices of UCL's Centre for Editing Lives and Letters' Harvey Project, this paper situates Harvey's reading through a comparative study of annotations from across his library. Once connections are made across volumes in a study of interweaved marginalia, a more flexible interpretation of the *Vindiciae* becomes possible. This not only expands our understanding of the reception of a canonical political text, but also offers the opportunity for a more general reconsideration of the use to which such texts were put — and the use we make of them.

Anna-Luna Post, *Universiteit Utrecht*

"Merit lies only in knowledge and virtue": Overcoming Fortune through Diligent Study

This paper analyzes the marginalia in Gabriel Harvey's copy of Machiavelli's *The Art of Warre* and the links between them, Machiavelli's text and Harvey's personal history, building on my transcriptions of the annotations undertaken as part of Utrecht University's major research project Annotated Books Online (<http://abo.annotatedbooksonline.com/#binding-23-1>). I will demonstrate that the annotations communicate Harvey's classically Machiavellian preoccupation with the tension between virtue and the nature of fortune, which Harvey characteristically hopes to overcome by diligent study. The practical insights and classical examples Machiavelli offers to contemporary events and persons are remarked upon, but no less important are comments less immediately related to the text, rather instead Harvey's own personal circumstances. No thorough analysis of the annotations within this highly significant volume has previously been made available, while it offers us valuable insights into Harvey's own character and his attitudes toward the politics of the late Elizabethan period.

20346
Warwick
Ninth Floor
Suite 916

**INVOKING WOMEN: TRANSLATION,
ADAPTATION, AND TEXTUAL
DISSEMINATION IN RENAISSANCE
ENGLAND**

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer: Joyce Boro, *Université de Montréal*

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

Respondent: Mihoko Suzuki, *University of Miami*

Marie Alice Belle, *Université de Montréal*

"For he was ever women's friend": Addressing Female Readers in the Paratexts of Gavin Douglas's *Aeneid* (1513–53)

In the prologue to the first book of his *Eneados*, Gavin Douglas distances himself from vernacular rewritings of the "story of Dido," especially Chaucer's sympathetic portrayal of the Queen of Carthage as a victim of male treachery. While explicitly dedicating his own translation of book 4 to female readers, and exploiting the hermeneutic codes associated with the vernacular tradition, Douglas reframes the episode according to the humanist categories of epideictic rhetoric. In this paper, I will examine how the ensuing generic and interpretive tensions are reflected in the first printed edition of Douglas's translation. An examination of William Copland's printing strategies for the 1553 edition of *The XIII Bookes of Aeneados* will suggest that the volume was at once designed as a pedagogical tool for the rhetorical and

moral education of the nobility, and as an attempt to exploit the revival of the romance genre under the reign of Mary.

Joyce Boro, *Université de Montréal*

Spanish Romance for English Women? From *Grisel y Mirabella* to *Swetnam the Woman-Hater*

Swetnam the Woman-Hater (1620) stands at the center of an allusive, dynamic, intertextual nexus; it adapts the late medieval Spanish romance *Grisel y Mirabella* (1474–45) by Juan de Flores and it marks the culmination of the Swetnam controversy (1615–20). Not only does the romance inspire *Swetnam's* main plot, but *Grisel* also provides *Swetnam* with a compelling lesson in subversion. *Grisel* models a critical and discursive distancing from the formal woman debate, which enables *Swetnam* to illuminate the debate's flawed argumentative methodology and to highlight the incongruities between the theoretical nature of the debate and the real lives and concerns of women. *Grisel's* powerful interrogation of gender is completely anglicized in *Swetnam* as the drama capitalizes on, and is addressed to, the well-established English female publics for both the Swetnam controversy and the notoriously gender-contesting plays performed at the Red Bull Theater by Queen Anne's Servants.

Brenda M. Hosington, *University of Warwick and Université de Montréal*

“Shrowde shrews, and honest wyues”: Translation, Print, and Gender in Early Modern England

One of the ways in which the history of print and the subject of gender intersect in early modern England is in the production of translations concerning women. While those predating 1550 have been well documented and discussed in some detail, translations appearing in the decades following have received less attention. Yet the *querelle des femmes* continued to inspire translations of texts praising and dispraising women and to make money for printers. In the period 1550–1640, they represent over 40 percent of the total output of such texts, and offer more variety in genre and in source language and culture than their forerunners. The proposed paper will provide an overview of the corpus, briefly discuss the prefatorial paratexts, and suggest ways in which the translations reflect both changes in the controversy over women and developments in the print industry.

20347

Warwick

Tenth Floor

Suite 1016

STYLE AND FREEDOM

Sponsor: Princeton Renaissance Studies

Organizers: Marina S. Brownlee, *Princeton University*;
Jeff Dolven, *Princeton University*

Chair: Leonard Barkan, *Princeton University*

Jeff Dolven, *Princeton University*

Skill, Style, and Freedom

Style, says George Puttenham in his *Arte of English Poesie* (1589), is “many times naturall to the writer, many times his peculier by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peradventure cannot easily alter into any other.” Style, that is, may be an achievement of conscious art; but it may just as easily be natural, unchosen, difficult, or impossible to change. This paper explores Philip Sidney's reckoning with this double sense of style, especially in the poems of *Arcadia*, where the notions of poetic skill — excellence in a shared idiom — and individual style are tested against each other, among his characters and in relation to other poets. At stake is both the nature of poetic freedom, and its meaning (and potential danger) to the promise of poetic community.

Kathy Eden, *Columbia University*

Reading Cicero in the Renaissance and the End of Writing Freestyle

As a philosopher and an orator, Cicero champions the cause of psychological and political freedom. As a theorist of style, in contrast, the *omnis eloquentiae parens*

considers the constraints that bind the stylist. This talk will explore how these Ciceronian considerations shaped early modern stylistic theory, which shaped, in turn, a defining aspect of modernity.

Christopher S. Wood, *Yale University*

An Anthropology of Style

Lévi-Strauss identified in myth the character of the “culture hero” who provides the mediators (ornaments and adornments) that elevate people from biological individuals into personages (*The Raw and the Cooked*, 58). This suggests that style begins as a mark of distinction conferred by an authority, but ends — in accord with the concept of this session — as a quality self-conferred. This trajectory is encapsulated in the early modern term “self-styled,” a word that implies that a self-conferred style is the exception, not the rule. The right to confer style is contested among culture heroes, priests, the state, artists, and, finally, the individual him- or herself. The individual in modernity seeks to manipulate his or her own desirability through style.

20348

Warwick
Eleventh Floor
Suite 1116

NOVELTY AND UNORTHODOXY IN THE WORKS OF PIETRO ARETINO III: RESHAPING LITERARY GENRES

Organizers: Marco Faini, *University of Cambridge*;
Paola Ugolini, *SUNY, University at Buffalo*

Chair: Virginia Cox, *New York University*

Gianluca Genovese, *Suor Orsola Benincasa University*

Stolen Weapons: Pietro Aretino and Ludovico Ariosto

In his *History of Italian Literature*, Francesco De Sanctis identified a sharp contrast, that would become a topos of literary criticism, between Ariosto and Aretino as representatives of two opposite “forms of the Italian spirit” of their time: “serene, artistic imagination,” the former; and “moral dissolution,” the latter. However, the relationship between Ariosto and Aretino is much more complex and manifold. While most criticism is focused on Aretino’s failed attempts to emulate (in the *Marfisa*) or to mock (in the *Orlandino*) Ariosto’s *Orlando Furioso*, this paper investigates Aretino’s influence on Ariosto. In particular, I will try to show that the *Cortigiana* was a source in for the final draft of Ariosto’s *Negromante* and the reason why Ariosto claims in *Satira 6* to have “rubato gli armar” from “Petro Aretino.”

Stefano Nicosia, *Università degli Studi di Palermo*

Pietro Aretino, Luigi Pulci, and Chivalry: Ménage à Trois with a Happy Ending

The aim of this paper is to outline the link that Aretino establishes with Luigi Pulci’s poem *Morgante*. This link appears crucial to Aretino’s idea of poetry, and to the development of his comic poetry in ottava rima. Aretino points out both his debt to the way Pulci declined chivalry in a comic manner, and the bifurcation between serious and comic poetry. Aretino’s *Orlandino* and *Astolfoida* could also be seen as important milestones in the long-lasting story of the reuse of Pulci in the Italian tradition. The focus of the paper is, therefore, on the past and future of comic poetry in ottave, and on the *trait d’union* that Aretino embodies.

Sandra Lorenza Clerc, *University of Fribourg*

“Amor legge non have”: Affects and Politics in Aretino’s *Orazia*

First published in 1546, shortly after Giraldi Cinzio’s *Orbecche* (1541) and Speroni’s *Canace* (1542), Pietro Aretino’s *Orazia*, his only tragedy, is based on the first book of Livy’s *Ab Urbe Condita*, which recounts the epic battle between the Horatii and the Curiatii. After proving himself a brilliant comedic playwright, he claims his spot among the participants in the most elevated and controversial literary debate of the mid-sixteenth century. Like Cinzio and Speroni, Aretino draws inspiration from a classical source and stages a similar conflict between personal affections and reason of state. Does Aretino reveal his usual freshness in this new field as well? To what extent does he obey the classical rules for dramatic action or establish new standards?

Recent studies show an intensive use of Petrarchist language in the tragic plays of many authors of the sixteenth century; does Aretino conform to this pattern?

Irene Fantappie, *Humboldt-Universität zu Berlin*

Aretino and Classical Literature: Rewritings, Plagiarism, and Ignorance as Self-Fashioning Strategies at the Rise of Print Culture

Aretino overtly admits his ignorance of Latin and uses it as a self-fashioning strategy: it helps shape the provocative habitus of the author as a *uomo nuovo*, as well as contributes to the concept of inspiration as furor. On the other hand, classical literature plays an active role both as “texte scriptible” and “texte lisible.” Aretino produces “rewritings” or “transformations” of classical literature not only by adapting/plagiarizing fifteenth-century translations, but also by dealing directly with the ancient text, which — after the rise of print culture — is now perceived as a reproducible work of art. Moreover, the Latin language becomes a source for Aretino’s “verbalismo onnicomprensivo,” also thanks to the mediation of *poligrafí* such as Niccolò Franco, Lodovico Dolce, and Francesco Cocci. The paper aims to investigate these issues from a comparative perspective while not disregarding the historical and literary context.

20349

CERVANTES’S LIBRARY

Warwick

Twelfth Floor

Suite 1216

Sponsors: Hispanic Literature, RSA Discipline Group; Cervantes Society of America

Organizers: Laura R. Bass, *Brown University*;

David A. Boruchoff, *McGill University*

Chair: Felipe Valencia, *Swarthmore College*

David A. Boruchoff, *McGill University*

The Exemplarity of *El Abencerraje* as Read by Cervantes through the Prism of Montemayor’s *Diana*

When Don Quixote is carried home at the end of his first sally in part 1 (1605) of Cervantes’s novel, he equates his circumstance to that of the Moor Abindarráz, taken captive by Rodrigo de Narváez in *El Abencerraje* as he made his way to visit his lady Jarifa. This allusion to the martial exploits of a chivalric hero is the most obvious and least important use of that Cervantes made of *El Abencerraje*. For in the version of this novella interpolated into the 1561/1562 edition of Jorge de Montemayor’s *Diana* and known to Cervantes, epic and sentimental elements conflict to offer a series of lessons on the exercise of free will taken to heart by Cervantes in the construction, not of male heroes like Don Quixote, but of his female actors.

Antonio M. Rueda, *Colorado State University*

The Notion of Freedom in *El celoso extremeño*: Cervantes’s Reactions to Neoplatonists and Juan de Mariana

Cervantes’s *El celoso extremeño* (1613) has been studied from multiple points of view. One is as an apology of freedom: “¿Quién pondrá rienda a los deseos?” Cervantes asks in the prologue to the *Novelas ejemplares*. This paper explores the Neoplatonic sources — particularly the idea of freedom in the thinking of Marsilio Ficino, Leone Ebreo, and Juan Luis Vives — that could have influenced the novella from a philosophical and religious perspective. The differences between the two versions of Cervantes’s novella, with ten years of difference, show changes in relation to these sources. I will also analyze how the doctrines developed by Juan de Mariana in his *Tratado contra los juegos públicos* (1609) are subverted in the novella to state a particular, and Cervantine, notion of freedom.

Georgina Dopico Black, *New York University*

Rereadings: *Quixote’s* Genres

Cervantes’s rereading of literary genres in *Don Quixote* — from the chivalric to the pastoral, from the picaresque to the theater — is a fraught affair. Each literary form

that Cervantes recycles opens to broader categories: through its imitation of the chivalric, the novel brings up the problem of imitation more broadly; the pastoral unlocks the floodgates of desire; the picaresque puts the author before the law; theater lifts the curtain on the workings of representation. But more than simply opening to those already charged categories, Cervantes puts each of these categories into crisis or, better, reveals the crises that already inhabit them. In the end each of these categories is violently interrupted through rereadings. These interruptions, however, are extraordinarily productive and crucially implicated in the genealogy of the modern novel.

20350
Warwick
Fourteenth Floor
Suite 1416

**RENAISSANCE KEYWORDS III:
HYLE, SYLVA, MATERIA, MATTER,
WOODS, STUFF**

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: William J. Kennedy, *Cornell University*

Sarah M. Powrie, *University of Saskatchewan*

From Mute Desire to Poetic Plenitude: The Importance of Silva in Twelfth-Century Allegory

Bernardus Silvestris's *Cosmographia* (1140) muses upon the relationship between physical nature and primordial chaos (Silva) and suggests that the two share a kinship resembling that which binds latent desire and articulate expression. The *Cosmographia* devotes considerable attention to primordial matter — named as both Hyle and Silva — emphasizing its privative nature and radical capaciousness. In the narrative, Silva desires form, but she relies on nature to articulate this desire. Silva is an “infantia,” meaning that she is either “child-like” or “mute.” Both descriptions would apply. She is infantile, in so far as her privative state incapacitates her. She is mute, in so far as her lack of reason bars her from language. Nature, who represents the fusion of rational form and chaotic Silva, speaks on Silva's behalf. In representing the transformation of Silva's privation into the abundance of the physical world, the *Cosmographia* represents the movement from unspoken desire into the order of language.

Caroline G. Stark, *Howard University*

Tasso's Enchanted Wood and the Troubled Landscape of the Poet

Rinaldo's conquest of the enchanted wood signals a decisive turning point in Tasso's *Gerusalemme Liberata*. The enchanted forest, like Armida's isle, is a reworking of the classical conception of the underworld and the landscape of the poetic past. Rinaldo's destruction of ancient wood for instruments of modern warfare represents Tasso's ambivalence to reason and science destroying the life and mystery of poetry. Drawing upon ancient and antecedent early modern poetic landscapes, especially Homer, Vergil, and Dante, this paper argues that Tasso's aesthetic theory and what defines the aesthetic experience center around the episodes in the poetic forest, as the figure of the poet grapples with questions of language and meaning. As the symbols of poetry become mere phantoms, no longer providing access to the divine but to the diabolical, so also do the poetic “guides” transform, from Armida and Ismeno to Peter the Hermit and the Sage of Ascalona.

Drew J. Scheler, *St. Norbert College*

Jonson's Timber: The *Materia* of Social Cohesion

Ben Jonson's *Timber, or Discoveries* provides a unique reflection on the word *materia*, which Jonson correctly translates as “timber.” Like any commonplace book, the text compiles written materials on topics as various as literature, pedagogy, ethics, and politics. Yet the *Discoveries* also considers how this heap of literary timber comes to play an important social role when used for construction in language. Specifically, Jonson invokes the rhetorical principle of *oeconomia* (household management) emphasized by Quintilian: the ability to arrange invented (or “discovered”) *materia*

in a way that accommodates a reader's perspective and knowledge. Emphasizing the term's etymological link to the *oikos*, Jonson considers how fashioning literary timber into a discursive and architectural whole also produces a feeling of domestic cohesion, which he calls *societas* and "kindred." Created through the accommodative arrangement of literary *materia*, these bonds inform Jonson's writings — particularly his moralizing lyrics on the household economics of wealthy patrons.

20351

Hilton

Fourth Floor

Conrad Hilton Suite

**ROUNDTABLE: SAMPLES OF A GENRE:
NICCOLO PEROTTI'S DEDICATORY
LETTERS**

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association
for Neo-Latin Studies

Organizers: Giancarlo Abbamonte, *Università degli Studi di Napoli Federico II*;
Marianne Pade, *Danish Academy, Rome*

Chair: John Monfasani, *SUNY, University at Albany*

Discussants: Giancarlo Abbamonte, *Università degli Studi di Napoli Federico II*;
Jean-Louis Charlet, *Aix-Marseille Université*;

Marianne Pade, *Danish Academy, Rome*;

Johann Ramminger, *Bayerische Akademie der Wissenschaften*;

Fabio Stok, *Università degli Studi di Roma "Tor Vergata"*

In the fifteenth century, Italian humanists reintroduced the antique letter of dedication as prefaces to their own works, but as was the case with other genres, they modified the classical model to suit contemporary needs. This panel will discuss Niccolò Perotti's (1430–80) adaptation of the genre. We have 16 prefatory letters from his hand, containing either an explicit dedication or information regarding the publication or divulgation of the work in question. The letters are written over a span of thirty years and to addressees of very different status, from the pope and the Duke of Urbino to Perotti's brother and nephew. The participants in the panel all work on the critical edition of Perotti's letters (Sassoferrato 2003–).

Friday, 28 March 2014

3:00–4:30

20401
Hilton
Concourse Level
Concourse A

EARLY MODERN DISSENT:
RADICALISMS, LIBERTINISMS, AND
HETERODOXIES IN EUROPE II

Organizer: Xenia Von Tippelskirch, *Humboldt-Universität zu Berlin*

Chair: Stefano Villani, *University of Maryland, College Park*

Respondent: Nigel Smith, *Princeton University*

Pasquale Terracciano, *Scuola Normale Superiore di Pisa*

A Journey from Hell to Atheism

My paper aims to clarify the relationship between making (and flaking) of the afterlife and political notions. The rituals of the death and the concept of the afterlife as boundary of the human experience suggest the way in which humanity thinks of itself. The afterlife is a utopian city too, the place of the perfect justice. Particularly, political writers are apprentices of God, in working with vices and virtues of men, with the use of punishments and rewards. At the heart of early modern Europe the attempts to dismiss the orthodox hell has been an important step toward the autonomy of morality. These attempts were often classified as atheistic. Showing several case studies, from Machiavelli to Bruno, I would like to unlock the old debate on the meaning of atheism in the sixteenth century, using as keys the debates on heaven and hell.

Andrea Lazzarini, *Scuola Normale Superiore di Pisa*

The Heterodoxy of Francesco Pona

In her recent monograph, Stefania Buccini analyzes the production of the Veronese writer and physician Francesco Pona (1595–1655): it is the first attempt (after Giorgio Fulco's) to read Pona's life and works in a global perspective. In defining a *status quaestionis* of the critical contribution on this subject, Buccini points to many crucial problems: much remains to say about the relation between the author's personal and scientific beliefs and the theory of the metempsychosis as presented in his masterpiece, *La Lucerna* (published in 1625 and added to the *Index librorum prohibitorum* the year after). The political and religious Venetian contexts in which Pona was active during the late 1620s and the 1630s are also to be further investigated. My research aims at adding new elements to the critical discussion about Pona by reconsidering and problematizing the author's "heterodox" and "libertine" production and his subsequent conversion to strictly "observant" writings.

Federico Barbierato, *Università degli Studi di Verona*

Magic, Libertinism, and Forbidden Books in Early Seventeenth-Century Venice:

The Case of Giovanni and Pietro Spiera

The trial against the brothers Giovanni and Pietro Spiera (1627-), was described by the apostolic nuncio in Venice as "the most important case that has or will ever appear before that tribunal". A friar and tutor the former, a physician the latter — the story of the two brothers sheds light on a complex web of libertine readings and discourses, scientific and literary interests, magical practices, and aristocratic patronage. Through the defendants' and witnesses' dense narrations, the trial enables us to examine in depth the Venetian heterodox milieu during the formative years of the Accademia degli Incogniti, which appeared deeply permeated with the heterodox motifs anticipated by the Spieras' story. The paper will concentrate on some highly significant details such as the coexistence of elements of unbelief and magical practices, the trade and circulation of forbidden books, the authorities' attitude in matter of repression, or the networks of patronage.

Lorenza Gianfrancesco, *Royal Holloway, University of London*

Exploring Dissent in Early Modern Naples: From Political Protest to Intellectual Heterodoxy

Despite the strict control exercised by authorities on the press and the circulation of ideas, dissent spread in all sectors of Neapolitan society: from elitist groups to people on the streets. Beyond a façade of security and prosperity enhanced mainly through state propaganda, Naples was far from being a stable city. In such a context, an underground culture developed. Within academies and private circles, intellectuals often pushed ideological boundaries and challenged the political and religious status quo. This enhanced the circulation of prohibited books, new ideas, and new forms of scientific interpretation. By analyzing the multifaceted milieu within which dissent manifested in Naples, this paper will examine the ways in which different groups responded to ideological pressure through various forms of discontent. These ranged from political protest to clandestine dissemination of subversive ideas during periods of social unrest.

20402

Hilton

Concourse Level

Concourse B

THE AMERICAS BETWEEN HISTORY AND MYTH: 1492–1700 II

Organizers and Chairs: Carla Aloe, *University of Birmingham*;
Elena Daniele, *Brown University*

Peter Craft, *Felician College*

Seventeenth-Century British Retellings of American Legends

British writers in the latter half of the seventeenth century were fascinated by stories of savagery, Quetzalcoatl, El Dorado, and the Fountain of Youth that were associated with Amerindians and the Spanish and Dutch conquests of Central and South America. This paper traces the lineage of some of these tales that straddled the border between history and myth from Peter Heylyn's 1652 *Cosmographie*, a compilation of travel narratives that drew heavily from the European sailors, merchants, and Jesuits whose narratives appeared in works by Richard Hakluyt and Samuel Purchas. Heylyn envisioned his work as an objective history in which he would not allow "monstrous fables" to "pass without some censure." Authors of fiction such as John Dryden and Aphra Behn retold these stories in such a way that the British, through symbolic character substitutions, appeared to be relevant in a historical narrative that they had mostly been excluded from.

Renee McGarry, *Sotheby's Institute of Art*

The Mythical *Ahuizotl* and *Quetzalcoatl* in Aztec and Colonial New Spanish Reality

This paper considers two ostensibly mythical animals recorded alongside living creatures in Fray Bernardino de Sahagún's sixteenth-century compendium of the Aztec world, *Universal History of the Things of New Spain* (Florentine Codex). Sahagún's Aztec informants discuss the *ahuizotl*, a dangerous and hairless underwater dog, and the *quetzalcoatl*, a feathered serpent most frequently associated with the Aztec god of the same name, in book 6, entitled "Earthly Things," affording them the same level of realness as animals empirically known to have lived on the American continent. I argue that examining these two animals in the context of both the Florentine Codex and Aztec sculptures that portray the *ahuizotl* and feathered serpent in the same schematic manner as real animals forces scholars to consider both alternative interpretations of the identity of the creatures. The examination also challenges the definitions of *real* and *mythological* used to discuss animals in both the indigenous world and colonial New Spain.

Luisa Rosas, *Cornell University*

Deviant Theaters: Cabeza de Vaca and the Shamanic Journey

With the absolute failure of the Narváez expedition along the Floridian coasts, the myth of Spain's colonial project collapses under the weight of *Naufraegios* (1555), a

text that chronicles the shipwreck and subsequent wanderings endured by Cabeza de Vaca and his men from 1527 to 1536. *Naufragios* offers Spain a dubious gift, a New World theater, that exposes the deficiencies in the Spanish machine of colonization. Further, Cabeza de Vaca's narration seems to enact elements of theatricality as understood in Antonin Artaud's Theater of Cruelty, where actor and spectator are transformed by the spectacle they jointly create. By focusing on particular chapters that describe the rituals of Southwestern Native American tribes, as well as the performances that transform Álvaro Núñez into the American Shaman, Cabeza de Vaca, we will witness the materialization of drama, as Artaud would have it: "pleine de décharges, des perspectives infinies, des conflits."

20403

Hilton

Concourse Level

Concourse C

CONFRATERNITIES AND THE SPACES
OF THE RENAISSANCE CITY IV:
CHARITABLE AND ECONOMIC
SPACES

Sponsor: Society for Confraternity Studies

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

Chair: Nicholas Terpstra, *University of Toronto*

Diana Bullen Presciutti, *The College of Wooster*

Foundlings at the Gates: Imaging Institutional Community in Late Quattrocento Perugia

In 1486 the Compagnia della Misericordia, the confraternity that administrated the largest and most important hospital in fifteenth-century Perugia, commissioned a *matricola* to register the members of their brotherhood. Reflecting a longstanding Perugian tradition, the book divided the lists of *confratelli* into their respective *rioni*: Porta Sant'Angelo, Porta Eburnea, Porta San Pietro, Porta Santa Susanna, and Porta Sole. Each list was prefaced with an illuminated miniature from the circle of Pintoricchio featuring the leaders of the confraternity kneeling in front of the *rione's* city gate, accompanied by the abandoned children cared for by the Ospedale della Misericordia. Through an examination of these imaginative — and often quite playful — representations of institutional community, this paper elucidates how the *matricola* presents the eleemosynary work of the Compagnia della Misericordia as inextricably linked both with the distinctive charitable culture of Perugia and with the physical fabric of the city.

Matthew Sneider, *University of Massachusetts Dartmouth*

Patrimony and City: The Significance of Confraternal Wealth in Late Sixteenth-Century Bologna

Renaissance confraternities sought to affect spiritual transformation in souls and cities. They provided essential charitable services, aiding their needy members and managing large *opere pie*. These activities were made possible by the possession of patrimonies, carefully managed to provide a steady stream of income. This paper will focus on two large confraternities in late sixteenth-century Bologna: Santa Maria della Vita and Santa Maria della Morte. It explores how the patrimonies of these institutions acted as bridges between confraternities — their administrators, their *confratelli*, and their *poveri* — and the broader city. It begins by tracing the history of patrimonial development and will pay special attention to the creation of microeconomies, to relations with urban and rural impresari, and to policies of borrowing and lending. Its conclusion will speculate about the broader ideological meanings of confraternal wealth.

Ellen A. Dooley, *University of Southern California*

Charity, Patronage, and Devotion: Commissioning Salvation at Seville's Hospital de los Venerables

This paper addresses the establishment of Seville's Hospital de los Venerables and the ambitions of its founder, Don Justino de Neve, and its first president, Admiral Pedro Corbet, to provide physical and spiritual care for poor clerics and to ensure their own salvations. Following Seville's 1649 plague and subsequent floods and

famines, the city was in desperate need of social services. As a result, confraternity-run hospitals experienced a revival, caring for the dying, sheltering travelers, and providing relief for the poor. These institutions also served as venues where the city's elite performed charitable acts, thereby redeeming their souls. I argue that within the context of confraternity-run hospitals in seventeenth-century Seville, the commissioning of religious artworks was an act of charity integral to confraternal devotion. Through art patronage, Neve and Corbet developed lasting legacies as two of Golden Age Seville's most pious individuals.

20404

Hilton

Concourse Level

Concourse D

THE TRIVIUM: LANGUAGE ARTS AND LITERARY HISTORY, 1500–1700

Organizer: Nicholas Hardy, *Trinity College, University of Cambridge*

Chair: Anthony Grafton, *Princeton University*

Nicholas Hardy, *Trinity College, University of Cambridge*

Ancient Literature and the Grammarian: The Case of the Two Scaligers

This paper places grammar at the heart of the history of Renaissance literary criticism. As well as teaching elementary communication and interpretation as a propaedeutic to rhetoric and dialectic, grammar also encouraged sophisticated literary scholarship by demanding dense antiquarian erudition and acute text-critical judgement from its practitioners. This is demonstrated by a case study of two influential critic-grammarians: Julius Caesar Scaliger and his son, Joseph Justus Scaliger. The former's understanding of "grammar" and its value for the critic is illustrated by reading his famous *Poetices libri septem* alongside his less well-known Aristotelian companion piece on the Latin language, *De causis linguae latinae*. His son's early work on Latin literature, however, reconfigured the art of criticism by turning grammar away from the philosophical analysis of language and toward its literary-historical aspects. Examples will be provided of how each author applied his distinctive grammatical principles to ancient texts.

Rhodri Lewis, *University of Oxford*

Rhetorical Dispositio and its Renaissance Transformations: The Case of Francis Bacon

This paper will trace some developments in the theory of dispositio — the second of the five canons of classical rhetoric, concerned with the appropriate arrangement of the orator's discursive materials — in the long sixteenth century. Although the *auctor ad Herennium* recommends dividing one's oration into six distinct sections, many Renaissance pedagogues and rhetorical theorists suggested that students arrange their work into four (or even three) compressed stages. This paper will then turn to the example of Francis Bacon, reconstructing his programmatic ideas of dispositio and making the claim that a knowledge of them is essential to the informed comprehension of his works. As a case in point, the paper will conclude with a close reading of the preface to Bacon's *De sapientia veterum*: often labeled discursively incoherent by modern critics (not all of whom are political scientists), it will be shown to follow exactly the precepts of rhetorical dispositio.

Michael Hetherington, *Magdalene College, University of Cambridge*

Logic and Poetics in Sixteenth-Century England: Critical Questions, Problems, and Opportunities

In 1662, the Port-Royal logicians Antoine Arnauld and Pierre Nicole looked back on and dismissed the assertion made by certain humanist logicians that the topics of invention were useful to the practicing poet: had Vergil used such crude tools, they argued, he would never have written so well. Arnauld and Nicole register something unsettling both to the Renaissance dialectician and to the literary historian who seeks to understand the role of the trivium in literary activity: certain kinds of creativity seem to expose weaknesses in logic's explanatory power. This paper will consider the rewards and difficulties of using dialectic as a metalanguage in understanding

early modern poetics, and offer examples of sixteenth-century English writers from the Sidney circle who recognized or struggled with these issues. It will argue that the tension inherent in attempts to marry logic with poetic practice provoked new questions about the nature of literary texts.

20405
Hilton
Concourse Level
Concourse E

DANCE IN EARLY MODERN EUROPE: STAGING POLITICS AND PERFORMING NETWORKS

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizer: Emily Winerock, *Carthage College*

Chair: G. Yvonne Kendall, *University of Houston-Downtown*

Virginia Preston, *Stanford University*

Spectacular Movements: Architecture and Bodies in Early Modern Ballets

This paper explores Baroque staging through theoretical texts and designs, looking at representations of transition as a rhetorical structure and technological framework in early modern theatrical dance records. Founding this research in theoretical tracts, as well as in attention to the neglected centrality of “machines” in this form, I seek to address intersections of movement and spatial transformation as a language of politico-theological ideas. How do scene changes and machines dramaturgically organize the content of spectacle in early modern political performance? How might we conceive of movement and theatrical transformations as a political form? How do these script theological conceptions? And how might these languages migrate into tropes of political authority?

Katherine Tucker McGinnis, *Independent Scholar*

“Tra molte gente che danzando”: Dancers in the Artistic Networks of Sixteenth-Century Milan

In the fifteenth and sixteenth centuries, Italians led in the development of courtly dancing. A few masters published treatises through which their names and, occasionally, those of their teachers, students, and colleagues have been remembered. However, little is known of their social and civic lives, and only the barest of professional information. In my ongoing project to expand this picture, I examine dance treatises, performance descriptions, and materials from state, communal, and diocesan archives. In this paper I explore ties between Milanese dancers and the visual and decorative artists of whom the artist-turned-writer Giovan Paolo Lomazzo wrote in a collection of “grotesque” verses, the *Rime*. Several poems mention dancers identified in other sources, including the treatises of Cesare Negri, surely the preeminent dancing master in the period. Whether Lomazzo knew the dancers personally or by reputation is an important if elusive question on which I hope to shed light.

Emily Winerock, *Carthage College*

“Wee dance and sing in the midst of our Follies”: Dancing in the Works of Thomas Dekker

Many of Thomas Dekker’s works include dancing, from the elegant courtly measures in *The Magnificent Entertainment* (1604) to the seductive courtesans’ dance in *If It Be not Good, the Devil Is in It* (1612). These works demonstrate the flexibility of dancing, as well as its moral precariousness. A dance’s “lawfulness” depended on numerous factors including the status, skill, gender, age, religion, and sobriety of the dancers; the venue, season, and time of day; and whether the performance was considered public or private. Moreover, examining dance references and stagings in Dekker’s works does not simply provide a better understanding of early dance practices and perceptions. It also reminds us that dancing “midst flames” by the “grim fiends of hell” was not just a terrifying image invoked by puritan preachers to prevent young people from falling prey to lust, but something you could pay to see on the London public stage.

20406
Hilton
Concourse Level
Concourse F

SEEING THE SOUL I: THEOLOGY, PHILOSOPHY, AND MYTH

Organizer: Sarah E. Schell, *Georgetown University*

Chair: Joanne Allen, *American University*

Wiebke-Marie Stock, *University of Notre Dame*

“Ut alis sublati Platonis”: The Ascent of the Soul in Plotinus and Ficino

Discussions of the soul are often connected with the use of imagery that seems to be necessary to capture and communicate the immateriality or ineffability of the soul. Plato describes the ascent of the soul as winged flight in the *Phaedrus*. The Neoplatonic philosopher Plotinus also uses this image, and combines it with other images of the ascent and the purification of the soul. In 1482, Marsilio Ficino finished his translation of Plotinus’s *Enneads*, and in his *Theologia Platonica* he discusses the assimilation to God (*ut deus efficiatur*), the ascent and the purification of the soul, and the discovery of the inner, true man. In my paper, I will discuss the relationship between Ficino’s ideas on the ascent of the soul and his ancient sources, with an emphasis on the transformation of the images, their combination with concepts and arguments, and the different functions they perform in a philosophical text.

Joost Joustra, *Courtauld Institute of Art*

The Afterlife of Saint Augustine’s *On the Greatness of the Soul*: Space and Theology in Alberti’s *De pictura*

This paper will trace the connection between Augustine’s *De quantitate animae* and Alberti’s *De pictura*. Augustine’s largely forgotten dialogue employed an elaborate understanding of space to evoke the immateriality of the soul and was well known in late medieval and Renaissance Italy. Dante recommended this text for understanding his *Divine Comedy*, Petrarch studied the dialogue, and it ranks among the most cited works in the writing of Marcilio Ficino. Alberti’s indebtedness to optics, geometry, and classical rhetoric has been well studied, but his use of religious texts has been largely neglected. Augustine’s conception of (and vocabulary for) space, needed to prove the immateriality of the soul, shows strong parallels to Alberti’s understanding of pictorial space in *De pictura*. Furthermore, the metaphor of glass as a means for representing space appears in both texts. In addition, both Augustine and Alberti include a discussion of vision and the workings of the eye.

Johanna Scherer, *Hochschule für Bildende Künste Braunschweig*

The *tabula rasa* as Visualization of the Soul

This paper explores depictions of blank plates as representations of the soul in fifteenth- and sixteenth-century painting. This literary metaphor of the soul has an important origin in Plato’s *Theaetetus*, where he compares the soul to a plate of wax. Aristotle describes the *anima cognitiva* as a tablet without scripture. Medieval scholars like Thomas Aquinas continue the metaphor, speaking of the soul as a *tabula rasa*. The relevance of this tradition to early modern treatises on the nature of soul has been pointed out. Yet it is insufficiently explored if and how the notion of the soul as *tabula rasa* was visualized in paintings of this time. The metaphor emphasizes potentiality. Therefore, a focus shall be put on self-portraits. In picturing themselves with a blank panel the artists do not only refer to their artistic potential, but at the same time to the potential of their invisible soul.

20407
Hilton
Concourse Level
Concourse G

EARLY MODERN WOMEN IN PUBLIC AND PRIVATE

Sponsor: Center for Medieval and Renaissance Studies, California State University,
Long Beach

Organizer: Martine Van Elk, *California State University, Long Beach*

Chair: Elizabeth H. Hageman, *University of New Hampshire*

Megan C. Moran, *Montclair State University*

From the Palazzo to the Streets: Crossing Gendered Spaces in Renaissance Florence

This paper will explore the ways in which elite women and men broke down gendered divisions of public and private space in Renaissance Florence through women's participation in the economic life of the city. Their actions challenged prescriptive notions of domesticity, which traditionally limited women to the interior of the palazzo, or home. The letters exchanged between Maddalena Ricasoli and her female relatives, as well as her brothers, Matteo, Raffaello, and Braccio, demonstrate the crucial role women played in the consumption and sale of goods into and out of the palazzo. Men's letters regularly encouraged women's economic activities for the benefit of the family. This suggests that domesticity functioned as a more malleable concept tied less to the interior of the home than to broader family affairs. The language of letters transgressed the boundaries between public and private life as women conducted these transactions throughout sixteenth-century Florence.

Marian Rothstein, *Carthage College*

What Can Be Learned from The Public and The Private Marguerite de Navarre

The Queen of Navarre's poetry and her correspondence seem to offer entry into the private world of this also very public woman. In *la Navire*, she works through her grief at the death of her brother, conveying the close bonds between them. My paper will examine several such examples in defense of the hypothesis that during the Renaissance, the real divide, especially but not only for nobles, is rather between public and secret. In *la Navire*, Marguerite's grief, François' response from beyond the grave, however intimate and genuine, are exemplary, reminders for all Christians. Her correspondence, also marked with intimate passages, is notably silent at other times using the written text only to vouch for the messenger who will deliver the secret/private news. Using other contemporary examples as well, I will suggest that our default assumption should be that what was written, verse or prose, was public.

Martine Van Elk, *California State University, Long Beach*

"Keep her with you at home": Domesticity, Art, and Women Writers in the Dutch Republic

Art historians like Wayne Franits have treated Dutch art as tending to confine idealized femininity in an enclosed domestic space, but much recent critical energy has gone into complicating this view. Using such recent feminist work by art historians on Dutch art, I will turn my attention to examples of genre painting and portraiture that depict women as situated on a threshold between inside and outside the household. This exploration of women in art leads into an analysis of art and writing by Dutch women who were similarly invested in probing the fluidity of the boundaries between public and private, as they responded to a political culture that would increasingly confine them to the household. Ultimately, I argue that all these representations show the opposition between public and private to be still developing at this point in the seventeenth century.

20408

Hilton

Concourse Level

Concourse H

PRINTS AS AGENTS OF CROSS-
CULTURAL EXCHANGE II*Organizer and Chair:* Heather Madar, *Humboldt State University*Kristel Smentek, *Massachusetts Institute of Technology*

From Europe to Persia and Back Again: The Early Modern Travels of Aldegrever's

Parable of the Good Samaritan

This paper tracks the peregrinations and shifting meanings of two prints by Heinrich Aldegrever (1502–55), from their inclusion in an early seventeenth-century Persian *muraqqa*, or “album,” to their reframing when the book was reworked in the Ottoman Empire, and finally to their return to Europe after the French royal library's purchase of the album in 1727. It attends to the contextualization of the prints within a collection otherwise devoted to Persian and Turkish images and calligraphy, and concludes by analyzing the reception of the album once it came to Paris. The French connoisseur Pierre-Jean Mariette's (1694–1774) encounter with the *muraqqa*, for example, prompted a recognition of the similarities between European and Persian collectors, and a simultaneous appreciation of artistic difference. An analogous acceptance of similarity and difference, I suggest, helps to account for Persian and Ottoman interest in Aldegrever's prints and the care lavished on their display and preservation.

Sylvie L. Merian, *Morgan Library & Museum*

The Dissemination of Western European Prints Eastward: The Armenian Case

This paper will demonstrate how Western European prints, especially Dutch, were used as models by Armenian artists and craftsmen in Ottoman Turkey and Safavid Iran in the seventeenth and eighteenth centuries. These images were most likely transported to the Near East through the vehicle of illustrated, printed books, both in European languages and in Armenian, specifically the first Armenian printed Bible (Amsterdam, 1666) which was decorated with woodcuts by Christoffel van Sichem. The prints were copied by Armenian silversmiths (especially in the form of silver plaques used on religious books), manuscript artists (manuscripts being copied up to the early nineteenth century in the Near East), woodcut artists who copied the Dutch woodcuts for Armenian books printed in Constantinople, and even painters of wall paintings in churches of New Julfa (an Armenian suburb of Isfahan, Iran). New Christian iconography and decorative motifs were thereby disseminated in various media throughout the region.

Alberto Saviello, *Freie Universität Berlin*

Multiplied Sacrality: Prints of Christian Holy Images and Their Indian Adaptions

Images were of central importance for the propagation of the Christian faith in the early modern period because, as Cardinal Gabriele Paleotti wrote, they were supposed to speak a language common to all men. The paper deals with the global distribution of printed reproductions of popular sacred icons by the Catholic mission starting in the late sixteenth century and their reception by South Indian and Mughal court artists. Prints shipped in quantities of several thousand to the mission areas were meant to fulfill didactic functions and to reflect the sacrality of the distant original painting. However, these Christian images also needed and underwent translation when they were adopted by Indian artists. The paper will examine the specific role of graphic reproductions of holy icons within the strategies of the global Christian mission and the different forms of artistic negotiations these prints evoked in the Indian Hindu and Islamic contexts.

20409
Hilton
Second Floor
Gibson

RENAISSANCE HUMANISM
AND MODERN PHILOSOPHY:
LEGACIES, TRADITIONS, MISSED
OPPORTUNITIES II

Sponsor: History of Classical Tradition, RSA Discipline Group

Organizers: Christopher Celenza, *Johns Hopkins University*;
Rocco Rubini, *University of Chicago*

Chair: Ronald G. Witt, *Duke University*

Respondent: Lodi Nauta, *University of Groningen*

Christopher Celenza, *Johns Hopkins University*

Machiavelli, Humanism, and Premodern Secularism

Machiavelli's thoughts on power, politics, and the place of religion have been the subject of many modern theoretical analyses. This paper will approach his thoughts on secularism, which is to say whether and how governmental institutions can or should be kept separate from religion. Keeping in mind both the fifteenth-century contribution to this notion that lay behind him and how his work inflected future thinking, this paper will attempt to situate Machiavelli as one in a long sequence of thinkers who pursued an ultimately elusive dream.

William J. Connell, *Seton Hall University*

Alberti, Machiavelli, and Modernity

Scholarship has increasingly emphasized the modernity of Leon Battista Alberti. The skeptical and relativistic qualities of his thought have been underlined, along with his emphasis on the ability of humans to control nature and to shape their environment. Scholarship concerning Niccolò Machiavelli has increasingly argued that the Florentine secretary's thought is rooted in earlier republican, rhetorical, legal, or religious traditions, with the result that the modern aspects of his thought that were formerly considered dominant have been downplayed. New archival research reveals hitherto unknown connections between Machiavelli and the Alberti family that suggest that Machiavelli was acutely conscious of Alberti's work — that he was in effect the heir to an Albertian tradition in Florence. The question of the relation to modernity of these two major writers needs to be reconsidered in the light of a more complete understanding of their relation to one another.

Timothy Kircher, *Guilford College*

Getting Personal: Humanist Philosophizing in the Fifteenth Century

This paper inquires into the relation between the treatment of personas in fifteenth-century humanist writings and the ground of the humanists' philosophical investigations. To what degree, for example, do humanist moral concerns with false seeming and hypocrisy also disclose a more fundamental way of thinking about how personality conditions the perception of the truth of things? Following this line of inquiry, which responds to modern philosophical preoccupations about historicity, intersubjectivity, and the correspondence between reality and appearance, we may come to appreciate humanist philosophizing in a new light, one that presents it as an antecedent to the thinking of sixteenth-century essayists.

20410
Hilton
Second Floor
Clinton

JEWISH FAMILY AND FAMILIES
IN NORTHERN AND CENTRAL
ITALY, 1500–1800: SETTLEMENTS,
SOLIDARITY, ORGANIZATION

Sponsor: Hebraica, RSA Discipline Group

Financial Sponsors: Centro Interdipartimentale di Studi Ebraici, Università degli Studi di Pisa; the Associazione Culturale Aleph Tav

Organizer: Bernard Cooperman, *University of Maryland, College Park*

Chair and Respondent: Alessandra M. Veronese, *Università degli Studi di Pisa*

Claudia Bertazzo, *Università degli Studi di Padova*

Organization, Solidarity, Social Structures: Jewish Families in Padua between the Middle Ages and the Renaissance

The aim of this paper is to show the original characters of the Jewish settlement of Padua from the end of the fourteenth century to the beginning of the fifteenth century. From the first evidence of an organized presence in the city, the financial and economic activities began to be directed on several targets: microcredit provided by pawnshops, regulated and promoted by the city authorities; financial assets and movements of large amounts of capital performed by the elites of bankers (which in a short time replaced the Christian bankers Scrovegni, Saurelli); the inclusion in the economic and productive structures of Padua, in the most flourishing of the period in particular, the textile industry, stone processing, and jewelry. The research highlights both the close interactions between Jewish and Christian elites and the attempt made by the middle and lower class to adapt to the economic and productive background.

Mafalda Toniazzi, *Independent Scholar*

Jewish Presences in Northern and Central Italy (1400–1600): The Case of the da Camerino Family

The da Camerino family was one of the most important Italian Jewish households between fifteenth and sixteenth centuries. They were able to develop an intense family network and to extend their influence through a carefully arranged marriage policy with other wealthy Jewish families of the peninsula. They owned loan banks in Camerino, Tolentino, Norcia, Cascia, Trevi, Spoleto, Foligno, Florence, San Giovanni Valdarno, Cortona, Castiglion Fiorentino, Borgo San Sepolcro, Modigliana, and Villafranca Veronese. In this paper, I will focus on their history in order to shed more light on the “virtual Jewish Res Publica” between medieval and early modern ages and to emphasize how Jewish history should be regarded as an important aspect of the Italian Renaissance experience.

Miriam Davide, *Università degli Studi di Sassari*

Women's Work and Family in the Jewish World in the Italian Northeast in the Late Middle and Early Modern Ages

The economic role of especially Ashkenazic Jewish women lies primarily in loan management, either with or independent of their husbands. These women often worked in their banks with assistants and proxies; we find them recorded in Friuli, in Istria and in Veneto. Ashkenazic women functioned differently from their Italian counterparts: they were relatively more independent, whereas the Italian women entrusted investments to proxies and worked themselves in other sectors (wool, textiles).

Samuela Marconcini, *Scuola Normale Superiore di Pisa*

Jewish Converts to Christianity in Renaissance Florence: a Loss or a Benefit for the Cohesion of Jewish Families?

Despite the initial fears of Florence's Jewish community, the opening of a House of Catechumens (1636) did not at first increase the rate of conversion to Christianity. Only between 1670 and 1720 — that is, during the long reign of Cosimo III, did the rate rise precipitously, though the causal connection remains unclear. Conversion of

one family member often led other relatives to follow suit, especially in the case of teenagers, whose conversions were often imitated, sooner or later, by siblings and/or parents. But was the conversion a cause of family breakup? Close analysis of who converted and why often shows that the majority of the people that abandoned their religious community did it because of previous conflicts and misunderstandings within the family. In a sense, then, converts preserved the cohesion of the rest of their Jewish families.

20411
Hilton
Second Floor
Madison

MATERIALITY AND DESIGN I: THE AGE OF DÜRER AND MICHELANGELO

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Organizers: Oliver Kik, *Katholieke Universiteit Leuven*;
Pieter Martens, *Katholieke Universiteit Leuven*

Chairs: Ethan Matt Kavaler, *University of Toronto*;
Oliver Kik, *Katholieke Universiteit Leuven*

Pieter Martens, *Katholieke Universiteit Leuven*

Warrior Princes as Fortress Designers

In sixteenth-century Europe the planning and design of fortifications was almost by definition an interdisciplinary affair. Though the actual plans were made by professional engineers, many other actors intervened in the design process: master builders, artillery officers, military commanders — and often the prince in person. This paper examines the role of the prince. It focuses on the rulers of France, England, and the Habsburg Netherlands, and attempts to clarify their personal involvement in the design of military architecture. I discuss their participation in siege operations and in inspection tours to commission new works, as well as their handling of drawings, maps, and models. I argue that fortress design was indeed one of the skills that were required of a “perfect prince.” Finally, I suggest that these patrons’ close familiarity with fortification practice significantly enhanced their affinity with design and drawing in other artistic domains.

Krista V. De Jonge, *Katholieke Universiteit Leuven*

Constructing Early Modern Architectural Theory in Western Europe: Painters, Goldsmiths, Draughtsmen, and Printmakers

In early modern Netherlandish and German architecture the chief theory builders were not stonemasons and carpenters but rather goldsmiths and painters, who shared a common discourse with the learned elite on the status of design as an intellectual activity. New modes of representing *all’antica* architecture and in particular its chief grounds in geometry and proportion came out of the close interaction between various crafts active in cities such as Antwerp and Nuremberg. Not only treatises such as Albrecht Dürer’s and Pieter Coecke van Aelst’s engaged with print production in establishing a new standard. Drawing, henceforth also available in the new mass medium of the print, served as its chief instrument and communication tool, reaching an ever widening audience of “lovers of architecture.” The oeuvre of an anonymous but very influential Netherlandish draughtsman with Spanish connections, active in the 1530s, will be examined in this perspective.

Franciszek Jan Skibinski, *Nicolaus Copernicus University*

Netherlandish Sculptors as Designers of Architecture in Sixteenth-Century Northern Europe

This paper intends to examine the relationship between sculpture and architecture as practiced by Netherlanders in the late sixteenth and early seventeenth century, in particular in Central and Northeastern Europe. My main focus will be on the design process, as this perfectly illustrates the intricate relationship between those distinct and yet closely interrelated crafts. Drawing on extant written as well as visual sources, the paper will also touch upon the question of diffusion of

architectural knowledge between crafts, which implies a considerable versatility on the part of their practitioners. Were sculptors active as architectural designers, and were they also involved in actual building practice? Did the importance of “micro-architecture” in Netherlandish sculpture influence their activity in this respect? How did the Netherlandish tradition of sculptor-architects, such as Jacques du Broeucq and Cornelis Floris, interact with other traditions?

20412

Hilton

Second Floor

Morgan

THEORY, PRACTICE, AND
AESTHETICS OF MUSIC IN
LATE RENAISSANCE FRANCE

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Evan Angus MacCarthy, *College of the Holy Cross*

Theodora Psychoyou, *Université Paris-Sorbonne*

Measured Time: Music as Applied Science and the New Paradigms of Musical Rhythm at the Beginning of the Seventeenth Century

This paper correlates the musical explorations on rhythm during the end of the sixteenth and beginning of the seventeenth centuries with new scientific representations of time, profoundly changed by the discovery and theorization of the pendulum isochrony phenomenon by Galilei, and its immediate applications, established experimentally by the music theorist Marin Mersenne. This major discovery marks a paradigm shift involving the transition from proportional to quantitative conception of numbers. The purpose of this paper is to demonstrate that the neglected rhythmical stake of this shift — whose musical incidences have been studied mainly from the point of view of the changing consonances' statute (Palisca) — is decisively connected to major practical innovations in music notation — the necessity of score setting, the concept of bars and the introduction of bar-lines — and to a new aesthetic project that Descartes already underlines in his 1618 *Compendium musicae*.

Isabelle His, *Université de Poitiers*

Some Aspects of the Modal Theory in France around 1600

This paper intends to illustrate the changes in French modal theory, of particular interest in the late Renaissance, as they show up in the anonymously printed *Traicté de musique* (Paris, 1583, 1602, 1616) as well as in several manuscript music treatises from the early seventeenth century like the *Traicté des modes ou Tons de la musique* in the Newberry Library (MS Vm 2.3.F81t), the *Traicté de musique* by Martin van der Bist (Ms Bruxelles Cons. 9940), and the Louis Chaveneau treatise (Paris BnF Fr 19100). These writings deserve close comparison to better understand the aspects and circulation of the twelve modes theory.

Catherine Deutsch, *Université Paris-Sorbonne*

Dating the Manuscript of Striggio's Mass for Forty and Sixty Voices from Watermarks: New Evidence on the Early Development of the Basse Continue in France

The manuscript of Striggio's mass for forty and sixty voices is a fascinating bibliographical object, whose dating has always been problematic. Since the eighteenth century with Sébastien de Brossard, to the present day with Laurent Guillo and, more recently, Davitt Moroney, many contrasting hypotheses have been proposed for the dating of this unicum, copied in France during the seventeenth century. This paper will present new evidence based on the identification of three watermarks, whose concomitant presence allows dating the manuscript precisely to the decade of 1610. The accurate dating of this manuscript is important not only for the reception of Striggio's music in seventeenth-century France, but also because it may represent the first occurrence of the term *basse continue* — or rather *basse continuée* — in a French source.

20413
Hilton
Second Floor
Bryant

CONTEMPLATING CHRIST'S WOUNDS: EXPLORING VARYING RESPONSES TO THE PASSION IN EARLY MODERN ART AND LITERATURE

Organizer: Barbara Haeger, *Ohio State University*

Chair: Anna C. Knaap, *Emmanuel College*

Jan Frans van Dijkhuizen, *Universiteit Leiden*

Witnessing the Wounds of Christ from Alabaster to Milton

This paper will examine how English religious poets from William Alabaster to John Milton reflected on the theme of witnessing the wounds of Christ and, by extension, on the question of how humans should respond to the Passion of Christ. Human identification with the suffering Christ was a central imperative in early modern Catholic culture, for example in meditative discourse. Reformed theology, by contrast, was suspicious of the Catholic preoccupation with Christ's physical pain, and of the notion that sinful humans can truly comprehend and respond sympathetically to the Passion. This paper will look at how early modern religious poets from various denominational backgrounds addressed this controversy. While early modern Reformed doctrine rejected the idea that humans should strive to become one with the suffering Christ, compassionate *imitatio Christi* retained much of its appeal and power for Reformed and Catholic poets alike.

Walter Melion, *Emory University*

Libellus piarum precum (1575): Iterations of the Five Holy Wounds in a Jesuit Manuscript Prayerbook

Designed for a member of the Jesuit College at Trier, the *Libellus piarum precum* (1575) consists of meditative prayers to be recited *in solitudine*, as codicils to the liturgy of the Mass. The manuscript's chapters for Sunday, the five feria, and Saturday, as well as the *fešta candelarium*, center on printed images featuring the Five Holy Wounds: Pietà, Crucifixion, Man of Sorrows, etc. That these images, richly colored in *goauche* and watercolor, were printed on the same paper used for the handwritten prayers, indicates that the pictorial apparatus was considered integral to the book's structure and argument. Many of the woodcuts and engravings function in tandem with illuminated versions of the Jesuit impresa — IHS with cross, nails, and sacred heart — that repeat in abstract what the first pictorial statement narrates more explicitly. My paper asks how these subtly differentiated distillations of the Passion serve to order the *Libellus's* spiritual exercises.

Barbara Haeger, *Ohio State University*

"They shall look on him whom they pierced": Contemplating Christ's Wounds in Adriaen Rockox's Epitaph

This paper argues that exploring Christ's presentation of his wounds depicted on both the exterior wings and the center of Adriaen Rockox's triptych (Sint Jacobskerk, Antwerp) in relation to one another reveals the complexity of the epitaph's response to religious controversies. Painted circa 1535–36 by Jan Sanders van Hemessen and Jan Swart van Groningen, the triptych's Double Intercession on the exterior wings, showing Christ presenting his side wound ("the gate of heaven"), reaffirms the redemptive properties of the Eucharistic sacrifice. However, in dramatic contrast, the Last Judgment, flanked by the Rockox family, portrays a wrathful Christ confronting the accursed with his wounds, the sites of his continuing torment. Examined in the context of devotional texts, images, and practices, especially indulgenced Masses and prayers dedicated to the Five Wounds, and Reformer's attacks, the triptych reveals the donors' affirmation of faith in Christ's redemptive sacrifice and awareness of the need for reform.

20414
Hilton
Second Floor
Gramercy West A

MAPPING KNOWLEDGE / MAPS
AS KNOWLEDGE

Sponsor: History, RSA Discipline Group

Organizer: Kathleen M. Comerford, *Georgia Southern University*

Chair: Robert Scully, SJ, *LeMoyne College*

Chet Van Duzer, *John Carter Brown Library*

To Praise, and Yet to Modify: The Renaissance Reception of Ptolemy's *Geography*

The *Geography* of Claudius Ptolemy, written in Alexandria in the second century CE, was perhaps the most important cartographic work of classical antiquity. It was lost during the Middle Ages, and its rediscovery in Europe in the fifteenth century caused a great intellectual fervor among all scholars interested in geography and cartography: humanists pored over the book and praised it highly, and many manuscripts and printed editions were produced. At the same time, scholars recognized that Ptolemy's data was out of date, and that the coastal outlines on medieval and Renaissance nautical charts were much more accurate. So both scholars studying the *Geography* and editors preparing it for publication employed various strategies to modify and supplement Ptolemy's maps and text. In this paper I will examine some of those strategies, including modifications of Ptolemy's coastlines, *tabulae modernae* added to Ptolemy, and contemporary annotations in printed editions of the book.

David Gary Shaw, *Wesleyan University*

William Worcester: Mapping England in Word and Step

Based on the examination of William Worcester's (1415?–82?) Itineraries and his historical manuscripts, I intend to show how practical travel and scholarly research created the cognitive disposition to map in a period when few actual travelers' maps existed in England. Worcester spent working vacations in his later years (1477–80) detailing England in notes and numbers. Working in the world and library both, Worcester described in order roads, rivers, and coastlines, showing what was worth noticing in the built, natural, and historical environments. His texts plotted out map-space, particularly "itinerary maps." His words were literally maps without the drawing. Although Worcester drew no maps that have survived, I argue he was developing the cognitive and analytic tools both to read maps and to create them, the preconditions of wider map use. In effect, he marks the cognitive pivot that enabled the reception of cartography.

Ellen Wurtzel, *Oberlin College*

"Immutable Mobiles": Early Modern Cities in Cartographic Form

Bruno Latour, in *Drawing Things Together*, writes of the epistemological shift in the early modern period in which vision was privileged above other modes of sensing, and printed maps and diagrams were newly valued because they provided replicable, standardized knowledge in portable form, creating what he called "immutable mobiles." The objects were portable, as were the people who carried them, but the knowledge they held was fixed, and could be used to convince others of the importance of absent things and places. His insight provides the context for exploration of city maps from the sixteenth and seventeenth centuries. I argue that the texts and maps in Lodovico Guicciardini's *Description of the Entire Low Countries* and Braun and Hogenberg's *Cities of the World* were not just static descriptions but attempts to fix the urban in place, immobilizing the mutable and representing the city as both eternal and territorial.

20415

Hilton

Second Floor

Gramercy East B

TELLING TIME IN THE RENAISSANCE

Organizers: Alison A. Chapman, *University of Alabama, Birmingham*;
Phebe Jensen, *Utah State University*

Chair: Alison A. Chapman, *University of Alabama, Birmingham*

Respondent: Phebe Jensen, *Utah State University*

Nicole Lyon, *University of Cincinnati*

The Calendar War and Time Perception in Early Modern Germany

The new Gregorian calendar, issued in 1582 by Pope Gregory XIII, engendered a period of tension between Catholics and Protestants in the German lands until 1700. In this paper, I revisit common historiographical understandings of this “calendar war” (*Kalenderstreit*) that view it as an example of confessional strife. Not eschewing the pivotal role religious tensions played in the calendar war, I argue that beneath confessional rhetoric lay deeply rooted questions concerning time, nature, and God. Notions of calendar time in general, and the new calendar in specific, provided a discursive space for both Catholics and Lutherans in Germany to grapple with temporal questions during an age when the times, quite literally, were changing.

Maria Fabricius Hansen, *Aarhus University*

Telling Time: Representations of Ruins in Sixteenth-Century Art

Ruins appear regularly in paintings beginning in the fifteenth century. Nonexistent in the Middle Ages, these representations of the passing of time in terms of architecture showing signs of gradual decay are linked to the early modern period. As figurations of a historical consciousness, they were first triggered by specific iconographic circumstances related to antiquity such as the Birth of Christ. But from around 1500, ruins were incorporated in the landscape backgrounds without such direct legitimacy. My paper will address how the representation of ruins was related to new modes of studying ancient buildings and to representations of other secular (i.e., temporal) phenomena. The experience of time thus visualized may be understood as originating in a growing urban culture, involving changes in the view of both nature and technology, where, e.g., the new print media plays an important part in the conceptualization of systematic continuity and — ultimately — infinity.

Denise Kelly, *Queen's University Belfast*

“One, two, three: time, time!”: “Keeping” Time in Early Modern English Theater and Culture

This paper explores the emergence of the public theater in England as significantly congruent with the horological evolution of the late-sixteenth to mid-seventeenth centuries. It examines the intricately complex cultural texture of England’s shifting notions of temporality, and argues that the theater was an active agent within, and of, these shifts. Refracting a larger move toward a more rigid imposition of time, the theater both liberated the subject from the nationally imposed strictures of, for example, the “working day,” and, itself, became a site of temporal consumption, control, and interrogation. Through an interrogation of the works of several playwrights, and an exploration of a range of both early modern and “modern” theoretical paradigms, I establish the theater as a revolutionary time-keeper: a powerful “counter-economy” by which temporality was negotiated, shaped, and critiqued, and an integral aspect of the cultural horological evolution of the early modern period.

20416
Hilton
Second Floor
Murray Hill West A

DIPLOMACIES AND EARLY MODERN CORRESPONDENCE

Sponsor: History of the Book, RSA Discipline Group

Organizer: Andrew Pettegree, *University of St. Andrews*

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

James Daybell, *University of Plymouth*

Social Negotiations in Correspondence between Mothers and Daughters in Sixteenth-Century England

This paper examines correspondence between mothers and daughters in sixteenth-century England, as a way of investigating the nature of mother-daughter relationships during this period, and studying the ways in which such relationships were negotiated through the epistolary medium. While historians of the family have elucidated the complexities of early modern familial bonds, scholars of early modern letters have recovered and studied women's letters broadly defined, and work by women's historians has done much to excavate the importance of female social interactions — female networks, female friendships, women within the family — the subject of mothers and daughters has received less scholarly attention. The paper draws on recent approaches to letter writing, which have challenged simplistic fictions of intimacy in correspondence, and developed a range of interpretive methodologies to explore the cultural phenomenon of the letter.

Nadine Akkerman, *Universiteit Leiden*

“Informal Diplomacy”: Women's Letters of Friendship and Intimacy

This paper will examine how women used the discourses of friendship and matrimony to veil contentious political and diplomatic activities; and how men, often husbands, benefited from their wives' innocent “gossip.” Even though women could not be appointed as official diplomats, they were active as intelligencers and even as spies. Women's diplomacy was by definition informal or domestic, because their gender prohibited them from obtaining office, but this fact gave them an advantage: if their actions were found out, and deemed transgressive, they could easily be detached from official policy and their operations demonstrated to be unauthorized by policy makers. The correspondence of ambassadors' wives, such as Dorothy Percy-Sidney, wife of Leicester, Stuart resident ambassador to France, and her sister Lucy Percy-Hay, wife of Carlisle, Stuart extraordinary ambassador to the German princes, will showcase as never before the working of women's informal diplomacy and its roots in friendly and intimate relationships.

Cedric Clive Brown, *University of Reading*

Diplomatics, Letters of Friendship, and Affect: The Remarkable Case of Sir William Temple and Secretary of State Arlington

Much evidence comes from the huge diplomatic correspondence of Sir William Temple to his boss and patron, the Earl of Arlington, especially when Temple was resident or Ambassador in Brussels and The Hague. Further evidence comes from late prose works, including Temple's famous essay on gardens, and references back to his courtship correspondence with Dorothy Osborne. Temple's letters to Arlington were often more than diplomatic dispatches. They attempt to cultivate friendship and friendship values, a private diplomatic negotiation within a national one. When Arlington, pandering to the king, was not open with his ambassador-client about changes of policy with France and the Low Countries, after the Triple Alliance, Temple's sense of betrayal marked all his subsequent behavior and the content of his writing. Texts, like gardens, could be controlled spaces, where values held, and there can be much affect in a client-patron friendship.

20417
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Second Floor
Murray Hill East B

CENSORSHIP, INQUISITION, AND DECEPTION

Chair: John M. Hunt, *Utah Valley University*

Douglas S. Pfeiffer, *SUNY, Stony Brook University*

Blotting Out Erasmus: How Some Individual Censors Left Their Mark

Upon the publication of the Catholic *Index of Prohibited Books* and its accompanying *Index expurgatorius*, Erasmus became one of the most meticulously censored of writers in his time. Unlike many of his contemporaries, however, whose entire corpora were banned, Erasmus's work presented a peculiar problem to its censors, since, while heretical on numerous counts, it still included much that was desirable to keep. Thus as a way to mark Erasmus as heretic while still preserving most of his unparalleled editions of the church fathers, for example, elaborate systems were developed for selectively altering Erasmus's works. Instead of lumping all these resulting modes of expurgation under the single category of censorship or of "book damage," as library records have tended to do, this paper compares a few censored copies of Erasmus's works as material evidence of particular censors' complex affectual relationship to the heretical Erasmus.

Stefanie B. Siegmund, *Jewish Theological Seminary*

Whose Words? Gender, Jewish Identity, and Boccaccio in the Florentine Inquisitorial Record

This paper presents a new inquisitorial source and discusses the problem of the interpretation of testimony. Inquisitorial records are a still under-utilized source for the recovery of the voices of Jewish women. Although the graphic evidence of the scribal hand often reveals dictation verbatim, the study of inquisitorial records is complicated by the use of torture. This paper examines one set of interviews, during which torture was neither applied nor threatened. The testimony of several young women, Christian and Jewish, is presented in the first person and appears to represent the unmediated words and thoughts of the women. The case concerns a Jewish girl in the ghetto of Florence who, according to her Christian neighbors, wishes to convert. My ability to quote from the testimony as the language and thinking of a Jewish girl is compromised by my realization that Boccaccio is being quoted — with a gender twist.

20418
Hilton
Second Floor
Nassau West A

ART, ARCHITECTURE, AND THE ARTIST IN RENAISSANCE VENICE IV: ROUNDTABLE

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers and Chairs: Daniel Maze, *University of California, Irvine*;

Susan Nalezty, *University of Maryland, College Park*;

Susannah Rutherglen, *Independent Scholar*

Discussants: Louise Bourdua, *University of Warwick*;

Patricia Fortini Brown, *Princeton University*;

Tracy E. Cooper, *Temple University*;

Blake de Maria, *Santa Clara University*;

Alison Luchs, *National Gallery of Art*;

Sarah Blake McHam, *Rutgers University*;

Debra Pincus, *National Gallery of Art*;

Monika A. Schmitter, *University of Massachusetts Amherst*

A number of recent studies have enriched and complicated the field of Venetian Renaissance art and architecture, illuminating subjects such as non-noble

patronage and collecting, music and architecture, artistic rivalries, the Man of Sorrows, and immigration and multiculturalism. The papers presented in the series of sessions “Art, Architecture, and the Artist in Renaissance Venice” expand upon these approaches to Venice’s visual heritage or explore fresh avenues of research. This roundtable panel of senior scholars of Venetian Renaissance art will consider these and other promising directions for the field, particularly in relation to the broader areas of Renaissance Art History and Mediterranean Studies.

20419

Hilton

Second Floor

Nassau East B

CULTURES OF THINGS IN
EARLY MODERN ANTWERP IV:
COSMOPOLITANISM AND
COLLECTING

Organizer: Christine Göttler, *Universität Bern*

Chair: Nadia Sera Baadj, *Universität Bern*

Birgit Borkopp-Restle, *Universität Bern*

Antwerp’s Giant Leaf Tapestries: Rooms with Views into New Landscapes

In the second half of the sixteenth century, Antwerp, with its newly established *tapissierspand*, grew into the most important center for the trade of tapestries. During that time a particular type of luxurious textiles came into fashion: tapestries met *groote feuillage* presenting large-scale leaves rather than traditional figurative scenes. The occasional inclusion of parrots and other exotic animals heightened the effect of these unique compositions. My paper discusses the uses and functions of giant leaf-tapestries in late sixteenth- and early seventeenth-century interiors. I argue that these tapestries reflect a growing interest in the plants and flowers introduced into Europe from Asia and the Americas. A room decorated with a set of giant leaf-tapestries would have opened views into foreign landscapes and demonstrated their owners’ familiarity with these faraway countries. As I shall show, such tapestries also provided a perfect backdrop for the proud presentation of coat of arms.

Jessica A. Stewart Stevenson, *University of California, Berkeley*

Genealogies of Rupture and Reconciliation: Frans Francken’s Visual Discourse on Antwerp Cosmopolitanism

Francken’s Vienna *Kunstskammer* presents a visual discourse on Antwerp’s fortunes as a world market. In the foreground, a Spanish-American *búcaro* is aligned with a Sino-Portuguese porcelain — objects that denote the city’s global networks. To the left, Abraham Ortelius’s portrait recalls the orientation of scholarly exchanges in Antwerp and their culminating world picture. Read against these encompassing aspects of the city’s intellectual and material culture, the central vertical axis suggests the city’s changing political situation by juxtaposing an “Adoration of the Magi” painting with a “Burning City” panel. Whereas the Magi story symbolizes the reconciliation of the world in veneration of Christ, the “Burning City”, reminiscent simultaneously of the burning of Troy and the Spanish Fury, implies the rupture of warfare and the dispersion of people. By attending to these and other visual meanings within Francken’s *Kunstskammer*, this paper considers how the politics of prosperity inflected through Antwerp’s cultures of collecting.

Stefanie Wyssenbach, *Universität Bern*

Global Connections and Local Expertise: Carstian Luyckx’s Still Life Paintings as Sites of (Maritime) Expertise

My paper focuses on the still life paintings of the little-known seventeenth-century Antwerp artist Carstian Luyckx. These images, I argue, were a medium through which knowledge was produced and expertise was exchanged, and I contextualize them in relation to contemporaneous interests in trade, collection practices, and connoisseurship in Antwerp. This urban knowledge circulated in unique ways in Antwerp’s learned and cosmopolitan society and not only served personal and commercial concerns, but also facilitated social cohesion. By looking in particular at

the maritime themes of Luyckx's still life paintings — embodied in the depiction of corals, shells, globes, and exotic animals — I demonstrate that these images not only spoke to the physical and economic connections between the city and the world but also articulated Antwerp's municipal pride.

20420
Hilton
Second Floor
Regent

EARLY MODERN ACADEMIES OF ART II: THEORY

Organizers: Anne E. Proctor, *Roger Williams University*;
Tamara Smithers, *Austin Peay State University*

Chair: Louis A. Waldman, *University of Texas at Austin*

James L. Hutson, *Lindenwood University*

Early Baroque Academies: Periphery and Capital

This paper seeks to discuss the trajectory of the founding theoretical principles of the academy as a status-elevating institution for artists in the newly recentered capital of art production in Italy at the turn of the Seicento and how artist-theorists like Lomazzo and Zuccaro were slowly replaced in the first quarter of the century by amateur-connoisseurs and academics, such as Mancini and Scannelli. Why do we see the status of the formal institution of the Accademia di San Luca, founded in 1593, ascending to heights that allowed it to control practicing artists in Rome while simultaneously witnessing the extinguishing of theoretical tracts by practicing artists? I argue that to understand events in the capital, one must consider the periphery a decade earlier with the founding of the Carracci Accademia degli Incamminati, the tenants of the institution, and its teachings and practices integrated into the Roman artistic milieu.

Nino Nanobashvili, *Ludwig-Maximilians-Universität München*

Life Drawing in Its Theoretical Context: The Unique Collection of an Informal Academy in Venice

Italian texts around 1600 (Mancini, Baldinucci) often mention meetings in which artists gathered to draw from life (*dal vivo*), but we know a great deal less about the practice itself. Over 200 extraordinary drawings, entitled *Libro di Filippo Esegrenio fatto nell'Accademia*, now kept together in Padua, were made from life models around 1620. One can even recognize the same pose, sketched by several draftsmen from various points of view. From these early times we do not have a similarly undivided collection from any academy. The informal life-drawing meetings of Filippo Esegren (from German *Eisen-Grün*, also called *Feroverde* in Italian) in Venice were probably attended by artists and dilettanti, for whom he also published a drawing manual with Gasparo Colombina (1623). The paper intends to discuss the diversity of poses, their similarity to artistic ideals, their theoretical context, and their parallels to other informal and official art academies.

Macarena Moralejo Ortega, *University Autonoma of Madrid*

From Italy to Spain: The Zuccari Legacy and the Meaning of *Accademia*

The first child of painter and theorist Federico Zuccari, Ottaviano (1579–1628), was a respected lawyer who wrote a collection of essays, *Scelta di varii concetti di diversi authori antichi e moderni con molte lettere di complimenti et di negoti passati dal Dottor O. Z. con le sue risposte ridotte sotto li suoi capi per ordine dell'alfabeto*, which I recently identified in the manuscript Urb. Lat. 1657 of the Vatican Library. In 1628, Ottaviano published a selection of these *concetti* in his *Idea de' concetti politici, morali e christiani*, organized in alphabetical order. Among them, the entry on *accademia* bears the legacy of the literary production of Federico and his contemporaries and reveals interesting parallels with contemporary Italian and Spanish writers, including Vincenzo Carducci and Baldinucci. In this paper I focus on the literary and verbal descriptions of the term *accademia* in the international professional circles of the Zuccari family.

20421
Hilton
Second Floor
Sutton South

RESTRAINING THE PASSIONS: ART, EMOTION, AND ETHICS IN THE EARLY MODERN DOMESTIC INTERIOR I

Organizers: Erin J. Campbell, *University of Victoria*;
Allyson Burgess Williams, *San Diego State University*

Chair: Catherine D. Harding, *University of Victoria*

Maria DePrano, *Washington State University*

Honoring a Matron: Ghirlandaio's Portrait of Lucrezia Tornabuoni

Quattrocento Florentines employed portraits as a means to communicate societal virtues in the domestic interior, exhibiting likenesses in chambers, antechambers, and studies. Many were portraits of newly married women, displaying their beauty, virtues, and conjugal wealth as exemplars for other women. By contrast the portrait by Domenico Ghirlandaio of Lucrezia Tornabuoni, the wife of Piero de' Medici and mother of Lorenzo il Magnifico, (National Gallery of Art, Washington, DC), usually dated around 1475, shows the sitter as a conservatively garbed, older widow. By displaying this work in a room that housed musical instruments, her brother recalled Lucrezia's enjoyment of music, a pastime sometimes viewed as morally questionable. This paper will examine how Lucrezia's portrait functioned in this room for different audiences, both residents and guests, based upon contemporaneous letters which suggest that this portrait served as more than an advertisement of the family's political connections, and the sitter's Christian virtues.

Allyson Burgess Williams, *San Diego State University*

The Passions in the Bedroom: Dosso Dossi's Ceiling Paintings for Alfonso I d'Este

In the 1520s, nine almond-shaped paintings by Dosso Dossi were placed in the ceiling of Alfonso d'Este's bedroom in the Via Coperta of the Castello Estense in Ferrara. The subject matter of these images remains a bit mysterious: some of the paintings appear to depict calm conversations and loving encounters, but others represent strongly emotional behavior such as angry confrontations and passionate attacks. Since two of the paintings might be images of the senses, it would be limiting to discuss Dosso's cycle as anomalous representations of virtues and vices. This paper explores the nature of the imagery and its propriety for the bedroom of a duke. It also addresses the possible moralizing interplay intended between these genre-based paintings and the classicizing reliefs with inspiring inscriptions from Cicero and Seneca that formed the decorations of the adjacent Studio di Marmo.

Michael T. Coughlin, *University of British Columbia*

Prudence and Temporal Perception in Palladio's *La Rotonda*

Virtue was a recurrent theme in the Early Modern villa landscape, where images of prudence in frescoed interiors cultivated good judgment in order to promote harmony. While prudence was executed according to its temporal qualities — memory of the past, understanding in the present, and foresight for the future — understanding prudence through our actions also requires that space be part of the equation. Drawing on primary texts by Plato, Aquinas and Petrarch which consider the conflation of prudence and time, in this paper I explore how prudence acquired a spatial configuration in Andrea Palladio's *La Rotonda* by providing an ontological reminder of the virtue's temporal efficacy. Considering how harmony in architecture was conceived temporally will offer an alternative to traditional engagements that reduce Early Modern architecture to mere geometric abstractions of the cosmos.

Erin J. Campbell, *University of Victoria*

Suitable for Family Viewing: The Painted Frieze and Domestic Ethics in Early Modern Bologna

Studies of painted cassoni show that narrative cycles played a determining role in the social processes of the family, offering moral lessons for the entire household. Although painted furnishings fell out of fashion during the sixteenth century, I

argue that the painted frieze performed similar familial functions in late sixteenth-century Bolognese domestic interiors. This paper focuses on the Romulus and Remus frieze in the sala of the Palazzo Magnani. Scholarship has shed valuable light on the patronage, iconography, and style of the Carracci frescoes, but this frieze can also be approached from the vantage point of domestic spaces, furnishings, and family rituals, as forming part of an integrated domestic environment. Through examination of selected scenes in the context of contemporary writings on the home, the paper shows that narrative cycles continued to mediate and shape domestic ethics in Bolognese interiors during a period of social, political, and religious reform.

20422

Hilton
Second Floor
Sutton Center

CALM BEFORE THE STORM?
CREATIVE IDLENESS, ARTISTIC
INACTIVITY, AND NON-INSPIRATION II

Organizers: Jana Graul, *Goethe-Universität Frankfurt am Main*;
Fabian Jonietz, *Kunsthistorisches Institut in Florenz*

Chair: Alessandro Nova, *Kunsthistorisches Institut in Florenz*

Daphne Jung, *University of Vienna*

Bored Mystics, Muddled Saints: Inspiration and the Art of Forgetting

Not only in the artistic, but also in the mystical discourse, the “calm before the storm” becomes a relevant topic. It can be related to the decisive moment in meditative practice, in which the mind should be cleared from worldly ideas and turned into an empty vessel for divine revelation. But how can one actively become passive, and disengage memory, intellect, and will? And what if the *ars oblivionalis* of abandoning all thoughts fails and they start to proliferate uncontrollably instead? The peril of melancholy at the threshold between meditation and contemplation is therefore a widely discussed topic in mystic treatises. As the lecture wants to show, the tension between concentration and distraction, chaos and clearance in iconographic depiction of Mary Magdalene overlaps with that of the allegory of melancholy, which leads to questions of painterly representation.

Jana Graul, *Goethe-Universität Frankfurt am Main*

Illness as Cause of Artistic Inactivity

One of the first artist's biographies of the early modern period, Antonio Manetti's *Vita of Brunelleschi* of around 1480, provides us with an important account on the topic of artistic rest by stating that Filippo simulated being ill for weeks in order to gain recognition for his achievements. While in the case of Manetti the artist only fakes his illness and takes a time off instead, in many later literary depictions actual disease is addressed. The evaluation of illness, therefore, seems to be ambivalent. Illness, on one hand, causes delay in delivering works of art by forcing the artist to interrupt his work and creates blockades as well as sufferings that also leads to his death. On the other hand, illness results likewise as an empowering time which gives rise to the artists creative output and underlines his heroic nature.

Maria H. Loh, *University College London*

Di/segno: In Praise of Wanderlust

Disegno tends to be rationalized in the scholarship of Italian art as an intellectual, mental activity. Most famously, Giorgio Vasari criticizes Titian for his lack of *disegno* and equates the art of the Venetians with too much body and not enough soul. This talk will realign the position of the body in this larger academic narrative. Case studies will be taken from the works of Zuccaro, Vasari, and Carracci. If we listen closely, a lesson of *disegno* can also be told as a story about the wandering body lost in the landscape.

20423

Hilton

Second Floor

Sutton North

MICHELANGELO

Chair: Ivana Horacek, *University of British Columbia*Oscar Schiavone, *University College London*

Michelangelo Buonarroti: Forms of Knowledge between Literature and Art in the Renaissance

Traditionally, critics have always compared some aspects of Michelangelo's art to his poetry. But to what extent can these comparisons be established? Indeed, the frequency of contacts between literary and visual production in Michelangelo is due mainly to two reasons: because of the "ut pictura poesis" culture that dominated Michelangelo's century and because the themes of his *Rime* and his art (especially his drawings) are similar. Related are also some ways to elaborate the idea he wants to express, that is, some particular preferences or predispositions of the author in choosing recurrent schemes in the representation of a concept. The paper will analyze some works by Michelangelo in order to find out, by comparing them, an inner nucleus in Michelangelo's imaginative that could bring together his art and his poetry by following the same thematic constants and the same formal mechanisms to elaborate the ideas.

Peter Gillgren, *Stockholm University*

Michelangelo's Julius Monument: Neoplatonism Reconsidered

In a famous study of 1939, Erwin Panofsky dismissed the idea that Michelangelo's tomb monument for Julius II, as completed, had anything to do with the Neoplatonic ideals of the artist's youth. However, Panofsky took no account of the monument's soundscape features — and neither have later scholars. The wall tomb opens up toward a small chapel behind it, meant for the brothers of the cloister. As Vasari tells us, the monument is designed to "send their voices into the church." There is good reason to look again at the sounding monument in relation to Ficino's high regard of music and the human voice. The wide spread interpretation of the Moses figure, at the lower level of the structure, as the wrathful lawmaker should also be reconsidered. Within a Neoplatonic context he is rather the inspired prophet, the synesthetic visionary.

Sarah Rolfe Prodan, *University of Toronto, CRRS*The *Creation of Adam*: Michelangelo's Hidden Allegory of Mystical Ascent

The ascent motif is a central component of the Platonic-Christian spiritual tradition and its paradigm of man's heavenward journey to God. According to the model of salvation and mystical ascent that Michelangelo inherited from the medieval and patristic tradition in Italy, wayfaring Christians must figuratively descend from pride to humility before they might hope to rise mystically, through grace, from the earthly realm of creation to the heavenly spheres of the creator — a soteriological vision discernible in many verses of Michelangelo's *Rime*. The mountain is among the most iconic signs in the Christian mystical tradition to denote this vertical *reditus* by which the soul ascends to its origin and its resting place in God. This paper examines Michelangelo's *Creation of Adam* on the Sistine Ceiling in light of the above to reveal a hitherto undetected allegory of spiritual ascent involving mountain imagery.

20424
Hilton
Second Floor
Beekman

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES VI: LINKED DATA, PROJECTS, AND PEOPLE

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;
Diane Katherine Jakacki, *Bucknell University*;
Michael Ullyot, *University of Calgary*

Chair: William Bowen, *University of Toronto Scarborough*

Daniel Powell, *University of Victoria*

Raymond G. Siemens, *University of Victoria*

Building a Networked Infrastructure for Early Modern Scholarship: The Renaissance English Knowledgebase (REKn) at One Year

Resources related to the early modern period are now widely available through a variety of digital archives, databases, indices, platforms, journals, and projects. Scholars working within the period encounter such an abundance of resources almost exclusively through single-project web portals and interfaces, necessitating dexterity with a complex range of digital resources. Information and materials relating to any single text, author, or topic are dispersed throughout multiple online locations. This presentation will theorize and discuss the technological and social creation of REKn, a federated research, collection, and annotation environment modeled after the successful Networked Infrastructure for Nineteenth-Century Scholarship (NINES). Working with the Mellon-funded Advanced Research Consortium (ARC) and the Early Modern OCR Project (eMOP), REKn will allow for students and researchers to encounter the growing wealth of early modern digital materials through a centralized interface, subject such materials to academic peer review, and use them in classroom settings.

Diane Katherine Jakacki, *Bucknell University*

Janelle A. Jenstad, *University of Victoria*

Mapping Toponyms in Early Modern Plays with MoEML and the ISE

The Map of Early Modern London (MoEML) is working with the Internet Shakespeare Editions (ISE) and its sister sites, Digital Renaissance Editions (DRE) and Queen's Men Editions (QME), to tag, harvest, and visualize all toponyms in London, England, and Europe. Our paper reports on three aspects of building interoperability between these projects. First, the formation of toponyms to distinguish onstage and offstage locations in present and past relative to stage time. Second, the extension of MoEML's vertical/temporal axis further into the past, requiring more fine-grained consideration of places occupying multiple geospaces. Third, the integration of a single tagging protocol for all toponyms across the ISE/DRE/QME editions, including those outside of London. By RSA 2014, we will be able to display the toponyms from *Henry VIII*, both in the MoEML and the ISE environments, using a single underlying XML file.

20425
Hilton
Second Floor
Rhineland North

AT YOUR SERVICE: SERVANTS AND SERVING AT TABLE IN EARLY MODERN EUROPE I

Organizers: Lucinda Byatt, *University of Edinburgh*;
Deborah L. Krohn, *Bard Graduate Center*

Chair: Deborah L. Krohn, *Bard Graduate Center*

Respondent: Marta Caroscio, *Medici Archive Project*

Lucinda Byatt, *University of Edinburgh*

The Effeminacy of the Table: Gender Divisions and the Case of Sixteenth-Century Rome

In what was, by definition, the “male city” of early modern Europe, table service in the larger households and courts was dominated by men. At the papal court itself and in the cardinalate households, attitudes to women in domestic service were conditioned by moral concerns and the need to protect the patron’s honor and reputation. Yet it may be worth revisiting a range of sources, both prescriptive and archival, to review the gender divisions of these households. This paper will look at these bastions of masculinity and examine the limited capacities and instances in which women could be employed in the background. In the foreground, on the contrary, it will highlight the growing effeminacy of ideal table service based on ritual and practice and question the changes introduced by Tridentine reform.

Valerie Taylor, *Pasadena City College*

Front of the House, Back of the House: Servants at the Gonzaga Court of Mantua (1450–1650)

The dramatic staging of the dining ritual relied on the diligence and *sprezzatura* of servants wielding a great number of services. During banquets, the entire kitchen staff was required on site, yet guests did not see the key individuals who had planned and prepared the meals; instead, they saw the performers. Courtiers responsible for service itself and the smooth management of the dining room followed the directives of the *scalco maggiore*, along with the *trinciante* and the *coppiere*, whose roles are well-defined in treatises by Cristoforo Messisbugo and Domenico Romoli. Clearly, the seamless representation of banquet staff in paintings offers an idealized vision of this. Determining the reality of practice is more difficult. I will discuss the letters of Isabella d’Este and of her family regarding actual household servants and their lives in relation to the visual record and to the rules established by the Gonzaga household ordinances.

20426
Hilton
Second Floor
Rhineland Center

PREACHING IN EARLY MODERN ITALY, 1450–1700

Organizer: Stefano Dall’Aglia, *University of Leeds*

Chair: Alison Knowles Frazier, *University of Texas at Austin*

Respondent: Emily D. Michelson, *University of St. Andrews*

Andrea Beth Wenz, *Boston College*

Bernardino Ochino: Paradigm of the Italian Reformation

This paper is part of a larger project on the Protestant Reformation and civic identity in sixteenth-century Siena, which aims to reexamine the Reformation in Italy and the narrative of failure that dominates its historiography. It takes as its specific focus the work of preacher Bernardino Ochino. Through an in-depth analysis of Ochino’s letters, *dialogi*, and *prediche*, it demonstrates how Ochino

and his writings helped to shape the Reformation in Siena, even following his exile, by encouraging his fellow citizens to reexamine, resist, and reform their old beliefs in favor of new Protestant ones, bringing them closer to the religious truth as Ochino saw it. In so doing, this paper not only acknowledges Ochino's initial popularity amongst his contemporaries, but also explains why Ochino remains such a significant figure of the sixteenth century, thereby challenging the image that historians have imposed upon him as a once-great but ultimately fallen figure.

Stefano Dall'Aglia, *University of Leeds*

Rewriting Preachers' Orality: Sermons and Abjuration in Early Modern Italy

Early modern Italian preachers who had been condemned for words uttered from the pulpit were often forced to abjure the doctrinal errors contained in their sermons. In some cases the abjuration was made in public, apparently with the aim of reaching as many people as possible. Sometimes it took place in the venue where the heretical statements had been pronounced, supposedly so as to be heard by the same people who had already listened to the incriminated sermon or sermons. This paper will consider public abjurations as an attempt to substitute the "wrong" orality of the preacher with the "right" orality imposed by religious authorities, a replacement of the original performance with a new one that would erase from the audience's mind the memory of the heretical propositions. Different cases will be taken into account, including some newly discovered in the Archive of the Inquisition in Rome.

Jennifer Mara DeSilva, *Ball State University*

How to Lose Your Audience in Thirty Minutes or Less: Preaching at the Papal Court, 1483–1521

One would imagine that the men chosen to offer sermons to the papal court would be the most charismatic, educated, and experienced preachers. As the audience included doctors, prelates, cardinals, and the pope himself, preaching to them should have been like preaching to the proverbial choir. However, as John W. O'Malley has explored in his study *Praise and Blame in Renaissance Rome* (1979), there were particular difficulties in the process of conveying the papal court's expectations to the chosen preacher, who likewise could pursue his own goals through the sermon. This study moves beyond O'Malley's work to examine the diaries kept by ceremonialists Johann Burchard and Paris de' Grassi (1483–1521) in order to explore how sermons were envisioned at the papal court both in practice and in theory from the perspective of the preacher, pope, the ceremonialists, and the audience for the achievement of a variety of objectives.

20427

Hilton
Fourth Floor
Holland

MAKING IBERIAN HISTORY IV: SANCTITY AND THE PAST

Sponsor: History, RSA Discipline Group

Organizer and Chair: Katrina B. Olds, *University of San Francisco*

Respondent: Erin Kathleen Rowe, *Johns Hopkins University*

Antoine Mazurek, *École des Hautes Etudes en Sciences Sociales*

Liturgical Reform, Sacred History, and Politics

The application of Tridentine liturgical reform in Spain was precocious. However, it immediately gave rise to tricky dilemmas whose solutions were often echoed or adapted elsewhere in the Catholic world. This paper will try to show how the Tridentine reform of liturgical books, and particularly the cult of saints, whose feast days were especially abundant in Spain, were part of, or echoed, Spanish historians' effort to define religious and political identities. To that purpose, I would like to focus on two points: first, the circumstances surrounding the writing of the liturgical readings dedicated to the saints

(*officium proprium sanctorum hispanorum*), beginning in 1570, and the *officia's* use in Spanish territories. The second point of inquiry is the effort made by the Apostolic See at the same moment to define different categories of saints, such as patron and native saints, from a liturgical point of view.

Cécile Vincent-Cassy, *Pléiade, Université Paris 13*

Rewriting Religious Identities: Saint Raphael and Cordoba from Archangel to *Custodio* (1578–1699)

When in 1578 Andrés de Roelas, a parish priest of the church of San Pedro (Córdoba, Spain), had his fifth vision of Saint Raphael, he dared to ask him who he was. “I swear, on Jesus Christ crucified, that I am Raphael, the angel on which custody God has placed your town,” he said. During an earlier apparition, he had told Roelas where the local martyrs’ relics were buried: he was indeed the ambassador and servant of Córdoba’s prestigious Christian past. But these visions remained unknown to the public until a Cordoban author wrote about them twenty-five years later. Again, these revelations made during an epidemic of plague were exploited only fifty years later in print. This paper studies the long-term construction or reconstruction of a special custody for Cordoba in a time when Spanish local antiquarians struggled to argue for the superiority of their sacred past.

Adam Jasienski, *Harvard University*

In the Guise of Holiness: Portraiture, Dynastic Politics, and Sanctity in the World of the Spanish Habsburgs

This paper examines two related devices deployed by the Spanish Habsburgs for maintaining dynastic legitimacy and for demonstrating devotion. These were court-sponsored canonization campaigns of ancient Spanish rulers, and portraits *a lo divino* that depict the monarchs masquerading as these, and other, saints, in parallel to the dynasty’s better-known appropriation of imperial Roman and mythological iconographies. Los Austrias, it appears, preferred to construct fictitious genealogies that connected them to newly canonized medieval Iberian monarchs rather than relying on established Germanic dynastic saints. My paper argues that visual appeals to sanctity and Spanishness were instrumental in constructing a legitimately local lineage for the foreign-tied monarchy in Spain, and questions how colonial contexts of reception blurred the clarity of such displays. Furthermore, my analysis of these images against critical and satirical texts demonstrates that they were already contentious to their early modern audiences, who quickly identified their piety as pragmatic and politicized.

20428

Hilton

Fourth Floor

Harlem

VISUAL CULTURE IN ITALY

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

Anka Ziefer, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Deceit and Artifice: Mars and Venus Ensnared in Vulcan’s Net

In a literary tradition extending from Homer, the adulterous couple Mars and Venus are caught in an invisible trap prepared by Vulcan, the betrayed husband, who ensnares the lovers and exposes them to the Olympian gods. This paper examines the revival of this topos in Renaissance artistic literature as an exemplum of *ingenium*, praising Vulcan’s divinely forged snare as being similar to a spiderweb, nearly undetectable, and strong as chains. At the same time, the episode of the capture of Mars and Venus is invoked as an allegory for the similarities between the generative and the creative processes. This paper seeks to explore the connections between such textual treatments and images of the subject, examining its use in Renaissance art and art theoretical literature to visualize concepts of artistic ability. In this context, the *Parnassus* painted by Andrea Mantegna and Giorgio Vasari’s *Sala degli Elementi* in Florence will be particularly considered.

Kasia Wozniak, *Independent Scholar*

La Bella Principessa, La Sforziada: Provenance Research

My paper presents results of over two years of intense research on the provenance of the newly discovered portrait *La Bella Principessa*, or *Portrait of a Young Fiancée*, attributed to Leonardo da Vinci. Professors Martin Kemp and David Wright confirmed the hypothesis that this colored drawing on vellum was once part of *La Sforziada* by Giovanni Simonetta (National Library in Warsaw). My research aimed at reconstructing the history of this incunabulum, from the moment of its arrival in Poland in the sixteenth century, in order to point out the precise time and circumstances of the excision, and consequently, to discover any trace of the portrait as a separate image. Archival research revealed previously unknown facts concerning the history of *Sforziad* in Poland and the crucial date of rebinding. It allowed me to formulate two hypotheses regarding what happened when the work of Simonetta and the portrait of the Princess were separated from each other.

Jennifer Liston, *Salisbury University*

Signifying the *Imperium*: The Globe in Two Works by Parmigianino

While in Bologna for the 1530 coronation of Holy Roman Emperor Charles V, Parmigianino created two paintings. The *Madonna of the Rose*, given to Pope Clement VII, depicts the Christ child reclining with a globe while presenting his mother a rose. The *Allegorical Portrait of Charles V*, created for Charles V without a commission, depicts the armed emperor accompanied by a boy-Hercules holding a large globe. Given the rarity of a prominent globe in paintings in the early Cinquecento, I suggest that its simultaneous appearance in these works by Parmigianino is not a coincidence. Rather, I argue that, precipitated by political events in the Italian Peninsula and influenced by the increasing popularity of terrestrial globes and printed globe gores, each work constructed meaning for the intended recipient by suggesting terrestrial or ecclesiastical scope of power, while also visually alluding to the long-standing debate over control of the imperium of Europe.

20429

Hilton

Fourth Floor

Midtown

SPACE AND PLACE IN IMPERIAL SPAIN

Organizer: Marina S. Brownlee, *Princeton University*

Chair: Sonia Velazquez, *University of Pennsylvania*

Ricardo Padrón, *University of Virginia*

Mapping the *Destruction of the Indies*: Rhetoric, Memory, and Counter-Memory in Bartolomé de las Casas

Readers of Bartolomé de las Casas's *Very Brief Account of the Destruction of the Indies* are well aware that the organization of the text is based on the geography of the Spanish Indies. Las Casas develops his argument place by place, province by province, until he has covered all of the Americas as they were known in the 1540s. But while every reader of Las Casas notices this, few have delved into its rationale or significance. This paper explores Las Casas's use of geography as an organizational principle in the light of early modern rhetoric and cartography. It argues that Renaissance cartography was deeply intertwined with rhetoric, and particularly with the art of memory, and that Las Casas draws upon that nexus of cartography and rhetoric to lend power to his argument as a form of counter-memory.

Miguel Martinez, *University of Chicago*

Writing on the Edge: The Empire's Frontier in Colonial Epic

Alonso de Ercilla's *La Araucana* (1569–89) and Gaspar Pérez de Villagra's *Historia de la Nueva México* (1610) dealt with imperial military campaigns that aimed at repressing indigenous uprisings in the uttermost southern and northern extremes of the Spanish American empire. Both authors participated in the frontier expeditions they recounted. This paper will consider the frontier

not only as a conflicted discursive chronotope, but also as an unstable locus of enunciation for colonial epic. It will explore how these narratives imagine the frontier as a space substantially different from other imperial settings, and how the specific spatial and temporal dynamics of the empire's frontier inflected Ercilla's and Villagrà's writing practices.

Barbara Fuchs, *University of California, Los Angeles*

La Lozana Andaluza: A Portrait of Rome

Francisco Delicado's 1528 *Retrato de la Lozana Andaluza*, though published in Venice, foregrounds the centrality of Rome to the narrative, insisting that its account of the city allows it to overgo its own generic predecessors. Composed in Rome, the title page announces that the text is "a portrait that demonstrates what happened in Rome and which contains many more things than *La Celestina*." Delicado's emphasis on the city complicates our understanding of *La Lozana* within the picaresque tradition arguably inaugurated by *La Celestina* (1499), relocating to Italy a genre we associate primarily with Spain. In the context of the Spanish sack of Rome in 1527, the setting of *La Lozana* invites us to think of the picaresque as a genre in dialogue with Spain's expanding horizons over the course of the sixteenth century, and one that offers a critique of imperial histories as well as imperial aspirations.

Marina S. Brownlee, *Princeton University*

Space and Place in Torquemada's *Don Olivante de Laura*

Antonio de Torquemada (1507?–70?) is the renowned author of four very diverse books, the most famous being the *Jardín de flores curiosas* (1570) — a best seller — translated into every major European language, soon after its first printing. By contrast, the anonymously published *Don Olivante* (1564) is a text known to most readers because of its derogatory mention in the inquisition of Don Quixote's library in 1.6, where Cervantes is the first person to identify Torquemada as Olivante's author — albeit obliquely — by pairing Olivante and the *Jardín* as the work of the same (unnamed) author. My paper explores the intriguing and timely uses of space and place (both fictional and historically real) that we find in this chivalric romance that is, in Avallé-Arce's words "anomalously amphibious." The significance of the Byzantine and *isolario* genres in Olivante will be the central focus.

20430

Hilton

Fourth Floor

Hudson

EXILE, POWER, AND PRINCELY RULE: EPISTOLARY CULTURE IN ITALIAN COURTS

Sponsor: Prato Consortium for Medieval and Renaissance Studies

Organizer: Peter F. Howard, *Monash University*

Chair: Alison Williams Lewin, *St. Joseph's University*

Lisa Di Crescenzo, *Monash University*

"Tuta via mea da molesta e pena": Exile, Lineage, and Life Cycle in the Correspondence of Luisa Donati Strozzi to Her Sons, 1471–1510

In studies of women's epistolography in early modern Italy, the letters of Palla Strozzi's daughter-in-law, Luisa Donati Strozzi, have remained curiously neglected. Married to the exile Giovanfrancesco Strozzi by 1449, Luisa, unlike her kinswoman, Alessandra, permanently left her native Florence to settle in Ferrara. This paper analyzes a selection of 165 surviving letters to her sons, written during and beyond the Strozzi banishment. For this patrician woman, the epistolary medium created and maintained ideas about family identity, and deployed maternal authority during the crises of exile and expatriation, where a complex nexus of negotiations between the structures of family, gender, and exile recast the scope of the lineage's actions and aspirations. In marriage and

in widowhood, I argue, Luisa wielded increasing authority over family strategy and the steering of the destiny of the lineage from its nadir in exile to its reorganization and renewal in the court center of Ferrara.

Jessica Gianna Moira O'Leary, *Monash University*

Hypergamous Marriage and Princely Rule: Dynastic Networks and Political Negotiation in the Letters of Eleonora d'Aragona and Ercole d'Este (1477–93)

The political instability and limited influence of fifteenth- and sixteenth-century Northern Italian princely states often permitted consorts to govern in their absent husbands' stead. There is a burgeoning field of historical inquiry that sheds new light on this deputizing role of princely consorts and how they mediated their position in relation to their husbands. Until recently, historians have underestimated the influence of inherited traditions of female rulership on the role of consort. Eleonora d'Aragona (1450–93) is an excellent example of this influence in action. Eleonora inherited the Aragonese tradition of the Queens-Lieutenant and used it to interpret her role as occasional de facto ruler and wife of Ercole d'Este, Duke of Ferrara. This paper will use the letters exchanged between spouses, and their familial and courtly networks, to demonstrate how the epistolary medium could establish a co-rulership agreement in Ferrara based on the diplomatic power and political acumen Eleonora's heritage represented.

Hannah Enid Fulton, *Monash University*

The "reputation of this house": Implications for Honor and Family at the Ospedale degli Innocenti

During the mid-sixteenth century the letters of the prior of the Ospedale degli Innocenti, Vincenzo Borghini, to the Duke of Florence, Cosimo I, suggest that the significance of the institution went beyond the emergency baptism of *gittatelli* before death. Like other sites dedicated to the marginalized, the hospital was both an expression of communal charity and a vital tool in the solidification of the Duke's power over the city. A moment of crisis, where a daughter of the Innocenti family was abused, will be used to investigate how honor and reputation were defined in this context. One particular letter will be considered for what it tells us about the popular characterization of the girls and the pressure this placed on the administration to ensure the institution's "standing" in the community. Identified as a threat, this incident reflects the ways the hospital functioned within communal and ducal strategies of power.

20431
Hilton
Fourth Floor
New York

COINS AND MEDALS IN THE RENAISSANCE IV: MEDALS MISCELLANY

Sponsor: History of Art and Architecture, RSA Discipline Group

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

Tanja L. Jones, *University of Alabama*

Crusader Ideology: Pisanello's Medals in the Guantieri Chapel in Verona

Giovanni Badile's frescoes (1443–44) in the Guantieri Chapel at Santa Maria della Scala in Verona pair images chronicling the life of Saint Jerome with depictions of Pisanello's portrait medals dedicated to John VIII Palaeologus, the penultimate Byzantine Emperor; Leonello d'Este of Ferrara; the humanist Pier Candido Decembrio; and Sigismondo Malatesta of Rimini. This paper identifies the imagery as a unified ensemble referencing the reunion of the Latin and Greek Churches, made manifest at the Council of Ferrara and Florence (1438–39). Each of the individuals included in the frescoes via Pisanello's medallic imagery was identified with the Council or calls for military efforts to protect the Byzantine Empire from Ottoman aggression. Recognizing the unified religious and political message of the fresco program offers new insights into the range of functions and meanings that the earliest cast medals conveyed to period viewers.

Emily Fenichel, *Duquesne University*

Michelangelo's Portrait Medal: Self-Fashioning and the Religious Artist

Considerable academic attention has been dedicated to Michelangelo's purported self-portraits in the *Last Judgment*, Pauline Chapel, and *Florentine Pietà*. It is perplexing, then, that scholarship has fallen largely silent on the artist's portrait medal (1560) and has dismissed its elusive *impresa* as having "no obvious application to Michelangelo." This paper will consider how Michelangelo's portrait medal, and its *impresa* especially, should be understood as one of the artist's most public instances of self-fashioning. Taking Psalm 51:13 as his motto and a blind pilgrim as his image (likened to the soul and body, respectively, by Giulio Clovio), Michelangelo presents himself through the medal as a penitent artist-evangelist in the tradition of the Old Testament King David. Such a characterization carries strong implications for the purpose of Michelangelo's late works, his definition of a successful religious artist, and how the artist proposed to reconcile art and religion as he faced death.

Alan M. Stahl, *Princeton University Library*

The Classical Program of the *Histoire Métallique* of Louis XIV

When Louis XIV set up the Petite Académie in 1663, one of the primary goals was to bring to fruition a program first envisioned in the reign of Henri IV of using the "incorruptible" medium of the medal to "consecrate to posterity the memory of the great actions the king had done." The form these medals took was modeled closely on ancient Roman sestertii and reflected the fascination that these high relief bronze pieces had exerted on the scholarly world since the earliest days of the Renaissance. This paper will trace the aspects in which the program of the Académie reflected the current state of research on Roman coinage and consciously sought to produce a modern equivalent to it, and the effect of the series on the development of medallic art.

20432

Hilton

Fourth Floor

Lincoln

LEARNING AND LETTERS IN NORTHERN EUROPE

Chair: Shira Brisman, *Columbia University*

Annika Ström, *Södertörns University*

Feminae doctae: Learned Women in Scandinavia

Learned women were scarce in the Nordic countries during the seventeenth century. There were, however, a few who succeeded in having an education and who have left texts to posterity. Firstly, I would like to present a selection of educated women, writing in Latin, their oeuvres, and the conditions for their intellectual activities. Secondly, I would like to discuss the views generally held on women and their possibilities of participating in the *respublica literaria*, as mirrored by contemporary dissertations focusing on female capacity for science and literature.

Erland Sellberg, *Stockholm University*

Early Modern Academic Culture

My paper will focus on early modern academic culture in the countries around the Baltic Sea, and how the state building process and other important contextual circumstances had impact on the universities. It is essential to discuss in what way a cultural approach could stimulate the study of academic matters like teaching, organizations of professors and students, conflicts between fellows, but also discords between students and burghers or between the academy and the government, and so on. I will in particular concentrate on the disputation and its significance. It had a ceremonial function and a very traditional one, but gradually the oral trial of learned proficiencies was accompanied by an increasing exposure of a new kind of scholarship that often was displayed in print. The dissertations are important sources of our knowledge of the teaching but also of other aspects of the early modern academic culture.

Elena Dahlberg, *Uppsala Universitet*

Laurentius Petri Gothus's *Strategema* (1559) as a Reformational Mirror of Princes

In 1559, an epic poem entitled *Strategema Gothicis exercitus* appeared in Wittenberg. Composed by the Swedish court chaplain Laurentius Petri Gothus, it is dedicated to Erik XIV of Sweden and describes the Gothic king Anthinus's campaign against Darius. The poem has a strong propagandistic pathos. It was printed the same year as the Danish king Christian died. Sweden was then afraid of a new Danish attack. It is clear that the brave Goths should be understood as the Swedes and tyrannical Darius as the Danish king. Anthinus and other Gothic leaders are compared with the exemplary king Cyrus. Later in the poem, Erik's father Gustav Vasa delivers a speech in which he gives advice to his sons on how to rule their country righteously. Based on Cyrus's speech on his deathbed told by Xenophon, it advocates Lutheran virtues and can be read as a Reformation *Fürstenspiegel*.

20433

Hilton

Fourth Floor

Green

NEUTRALITY IN RENAISSANCE DIPLOMACY AND POLITICS II

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

Organizer and Chair: Dennis Romano, *Syracuse University*

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

The Peace of Italy, the Pose of Neutrality: Venice and Its Critics in the Fifteenth Century

Recent scholarship on Italian diplomacy has emphasized the formation of communication networks, the practices of intelligence gathering, and the role of persuasive language and negotiation among diplomats. Studies by Fubini and Senatore have demonstrated that ambassadors were not simply neutral gatherers of information but politically active and partisan agents of particular states. In the mid-fifteenth century, diplomats deployed the idea of "the peace of all of Italy" in a variety of contexts; this language, while not advocating a position of strict neutrality, implied a concern for the common good over the interests of a single state. This paper investigates the way ambassadors and diplomats used the concept of Italian peace to praise the actions of their own states and blame others, with a particular focus on the Venetian case.

Eva Pibiri, *Université de Lausanne*

Amadeus VIII of Savoy and the Appearance of Neutrality

Amadeus VIII's reign is hailed as the golden age for the Savoy States, not only because he managed to safeguard his neutrality in the context of the Hundred Years' War, but also due to the fact that he acted as a mediator between the protagonists, organizing peace conferences in 1422 and 1431. The duke also served as an intermediary in Italy, notably in the strife between Filippo Maria Visconti and Venice and Florence between 1417 and 1438. Thanks to the wealth of the available sources, this paper demonstrates how Amadeus VIII managed to stay — or at least appear — neutral, how he profitably bartered for his paid services, how he took advantage of the neighboring states' strife, and the manner in which his ambassadors maneuvered for him to succeed in this. This presentation also considers contemporaries' perception of Amadeus VIII's sometimes illusory neutrality.

Isabella Lazzarini, *Universtà degli Studi del Molise*

"Non vi potevate voltare in lato alcuno che non vi dolesse": Neutrality and Politics in Italian Diplomatic Practice (ca. 1450–ca. 1520)

Italian diplomacy from the mid-fourteenth to early sixteenth century offered a vulnerable but flexible network of negotiated channels that allowed states to avoid an unqualified recourse to violence. Territorial hegemony and political legitimacy were discussed within negotiated frameworks that were alternatively

inclusive and exclusive and that aimed to cause damage to others by excluding them from negotiation, rather than to prevent war or resolve conflicts. In such a context, neutrality was both a deliberate practice and a need. My paper will focus on the evidence of neutrality in diplomatic correspondence during the second half of the fifteenth century. The nature and forms of neutrality, in fact, conditioned the range of political choices and actions both of princes and republics.

20434

Hilton

Fourth Floor

Hilton Boardroom

EMBLEMS IN SOCIAL HISTORY

Sponsor: Emblems, RSA Discipline Group

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

Chair: Tamar Cholman, *Tel Aviv University*

Valerie Jo Erickson, *Independent Scholar*

Using English Emblems as a Resource for Historical Studies

English emblems appear to have gone largely unnoticed by historians as being a significant resource for research. English emblematisers were just as influenced by current events as modern-day authors, and English emblem writers took particular pride in adapting emblems to fit their own specific purpose. Emblems present rich material in relation to topics including, but not limited to: religious struggles, growth of England's trade, and the importance of their naval power and the sea, as well as other military issues and national concerns. Emblems also raise questions worth further investigation into subjects like racial identities, social conditions, and their own view of history. In emblems, the historian gains a valuable window into the life and minds of later sixteenth- and early seventeenth-century English society, and they warrant further study, and contemplation, by the history community.

Ingrid A. R. De Smet, *University of Warwick*

Symbols of Secrecy (and More): Locks and Keys in the Early Modern Emblem Tradition

In the Renaissance and early modern period locks and keys were, as they still are, essential instruments of concealment: produced in an ambiance of trade secrecy, locks and keys were surrounded by concerns over access and security, trust, and power. Yet they are more often studied as material, artisanal objects, than for their representation in text and image (with some notable exceptions in the 1990s). Taking a multidisciplinary approach, this paper examines various instances of the symbolism attached to locks and keys in the European emblem tradition from the sixteenth and seventeenth centuries. Several examples, from La Perrière's *Theatre des bons engins*, over Schopper's *Panoplia*, to Camillo Camilli's *Imprese illustri*, will be considered. My study will show how emblematic exemplifications of locks and keys relate to technical discussions of, and developments in, locksmithing, but also to other, literary intertexts, and more broadly, to the early modern discourse on secrecy.

Yoko Odawara, *Chukyo University*

History and Emblem

The Triumphal Entry was a grand occasion. Ephemeral architecture, sculptures, ornaments, fireworks, all seen by a multitude, designed to transform the city and overwhelm the senses, finally to be recorded and published in a book. Documented, each monument was described; most were engraved, showcasing large and small items, statues as well as emblems. I argue the emblems on 'Triumphal Entries' monuments were used as a type of footnotes. Placed always at the foot of the monument they addressed the learned and referred to the designer's views, explanations, and clarifications, at times even to subversive

ideas or criticism that he could or would not include in the “body” of the monument. Voicing/presenting the designers’ ideas and ideals, these emblems used and were used to present cosmopolitan universal ideas of the time, and to pass them on, addressing his peers and forming a circle of intellectuals within the laymen crowd.

20435

Hilton
Fourth Floor
East

SCIENTIFIC VISUALIZATIONS II

Organizer: Sachiko Kusakawa, *Trinity College, University of Cambridge*

Chair: Alexander Marr, *University of Cambridge*

Michael W. Cole, *Columbia University*

Mechanics and the Figure

When La Mettrie famously wrote of *L’homme machine*, he was developing a comparison that was already firmly established in the late fifteenth century, when various illustrations of the machine and of the human body drew viewers’ attention to the similarities between the two. No artist or engineer, however, devoted more thought to the connection than Leonardo da Vinci, who was interested above all in the forces that machines and bodies both exercised. This paper will focus on the motifs Leonardo used to visualize mechanical and human force, and at the broader visual culture to which they belonged.

Eileen A. Reeves, *Princeton University*

Unnatural Color

Early modern astronomers generally projected sunspots into a dark room, tracing and printing them in a process that guaranteed fidelity to the size, shape, and position of the novel solar phenomena. But the imaginary track followed over time by those ephemeral spots produced a very different sort of visualization. Writers describing the sunspots’ apparent annual movement included stray allusions to an unnatural blue, as if to convert the elusive kinetic component of this sinuous and wholly notional course to another element well beyond most print media, color. This talk compares such writers’ interest in the medium’s limits, and their resistance to the mimesis exemplified by projection and engraving to contemporaneous experimentation with chiaroscuro woodcuts, where representation likewise foregrounded the surface, and depended upon layers of abstract patches of nonnaturalistic colors.

Nick J. Wilding, *Georgia State University*

Machinations: Manipulating the Machine of the World

Early modern machines were often represented in images, models, and words as highly spectacular, yet initially incomprehensible artifacts. Their puzzling exteriors and effects might only be understood once access were granted to their hidden interiors, which were visible either through illustrated cutaways or in demonstrable motion. Policing movement over the threshold between two visual domains, a deceptive exterior and an occult interior, was crucial to protecting their socio-epistemologies. Politics was frequently viewed the same way. Both systems were frequently described as machinations. Rather than approach the machine from the traditional discourse of mechanics, this paper will address the machine’s complex dialogue with politics, showing how the concept of the machination worked to regulate social relations in both fields.

20436
Warwick
Lobby Level
Davies

TRANSGRESSING BOUNDARIES: COMPARATIVE EPIC AND DRAMA III

Organizers: Ayesha Ramachandran, *Yale University*;
Sarah van der Laan, *Indiana University*
Chair: Maggie Kilgour, *McGill University*

Hannah Crawforth, *King's College London*

Milton and Euripides: The Politics of Genre

Considerations of the debt Milton's political writings owe to his "favourite dramatist," Euripides, have thus far prioritized the epigraph to *Areopagitica* taken from *The Suppliants*. But scholars have begun to uncover the Greek playwright's more profound influence upon Milton, detecting allusions to Euripides in poetic works ranging from "The Nativity Ode" to the sonnets, from *Samson Agonistes* to his epic, *Paradise Lost*. The range of Greek texts evoked is also wider than previously thought, encompassing *Medea*, *Alcestis*, *The Trojan Women*, and *Iphigenia in Taurus*. My paper seeks to reconsider what Milton thought he was doing when invoking Euripides's plays in his political writings. What political motivations underpin such allusions? And what does it mean for Milton to cross genre divides, importing fragments of dramatic verse into his prose tracts?

Miriam Emma Jacobson, *Wake Forest University*

Remediating Medea: The Reanimation of Antiquity in Early Modern England

In book 7 of Ovid's *Metamorphoses*, Medea slits the throat of Aeson, Jason's aged, dying father; tosses his body in a cauldron; and brings him back to life with herbs she has gathered by moonlight. This episode of rejuvenation and resurrection was illustrated and reproduced in woodcuts, depicted in paintings, engravings, and decorative objects from enamel plaques to an engraving of a fantastical design for a ladies' hand mirror. Ovid's version of Medea's herb-gathering speech was translated into English by Golding and Sandys and quoted and requoted by Shakespeare, Jonson, Heywood, and Peele. Why did early modern writers and artists mediate Medea's resurrection of Aeson in translation, image, and performance? This paper argues that the resurrection of Ovid's poetic Medea in image, print, and performance unleashes and reproduces anxieties about the dangerous cost of reanimating the classical poetic past, vexing and challenging the early modern imperial and colonial imagination.

20437
Warwick
Second Floor
Sussex

DEAD ENDS AND FRESH STARTS IN EARLY MODERN ENGLISH LITERATURE

Chair: Allison Deutermann, *CUNY, Baruch College*

Lori Humphrey Newcomb, *University of Illinois*

Making Source Study Sustainable

Source studies remain haunted by the methodological, political, and ecocritical stakes of the first century of "source-hunting," which coincided with Britain's last era of empire building. An undertheorized practice of source study may still have traces of a territorialism that guarantees Shakespeare's cultural supremacy while devaluing non-Shakespearean texts that are equally rare resources. My own current work in source studies draws on histories of the book and of reading to situate early modern drama and its intertexts in material processes of cultural production and consumption. I offer this method not as a singular model for a "new source study," but as one example of source studies pursuing explicitly defined goals, in this case of cultural inclusiveness and sustainability.

James J. Marino, *Cleveland State University*
Desperately Seeking Oedipus in *Henry IV*

Freud and *Henry IV* agree on one thing: that Henry's son secretly longs for his father's death. The king accuses the prince of Oedipal ambitions despite contravening evidence, and wishes to have Hotspur, an actual rebel against him, as his son instead. If Hal refuses to play his Oedipal rival, the king would prefer an understudy. Freud's Oedipal model is not an immutable law of nature but a fantasy ripe for Freudian analysis: a projection of anxiety but also an expression of desire. Like Freud himself, who repeatedly anointed successors and denounced them as rebels, the king needs an Oedipus. The king's fantasy of a "nearest and dearest enemy" allows him to contain and soothe his fears of mortality, localizing the problem of his own death in a figure he can hope to defeat or overawe, but is also essential to constituting his own patriarchal authority.

Richard Mark Preiss, *University of Utah*
Dead Ends in *The Duchess of Malfi*

New Historicism subsumed the notion of dramatic interiority into an externally oriented paradigm. Dramatic subjectivity, the inner lives characters seemingly possess, came to be read as prisms for the social matrices — sexual, political, religious, scientific — that construct the self. Most deprived of interiority here is theater itself, elided as a mere backdrop for cultural analysis. Yet theater possessed its own internal economy and architectural bodies, capable of framing concepts like "the interior" in site-specific ways. When characters describe their insides, they describe figurations of theater's own performance conditions. Webster's obsessively introspective revenge tragedy, *The Duchess of Malfi*, with its conceit that inside every character is foremost an actor and its proliferation of "dead ends" — severed hands, wax dummies, and other specimens of pre- or post-animate matter — serves to dramatize theater's own constitutive relations — what goes "into" making theater — at a time when those relations increasingly demanded clarification.

20438
Warwick
Second Floor
Essex

SIDNEY AND SPENSER STUDIES
IN TRIBUTE TO T. P. ROCHE IV:
ROUNDTABLE ON NEW DIRECTIONS

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer: Jean R. Brink, *Henry E. Huntington Library*

Chairs: Jean R. Brink, *Henry E. Huntington Library*;
Anne Margaret Daniel, *The New School*

Discussants: Roland Greene, *Stanford University*;

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

J. B. Lethbridge, *University of Tübingen*;

David Lee Miller, *University of South Carolina*;

Anne Lake Prescott, *Barnard College*;

Thomas P. Roche, *John Carroll University*;

Donald Stump, *Saint Louis University*;

Julia M. Walker, *SUNY, Geneseo*

T. P. Roche, in *The Kindly Flame*, memorably comments that "reading narratives allegorically does not differ . . . from reading them symbolically, and we have no way of distinguishing a proper reading of *The Faerie Queene* from a proper reading of *The Scarlet Letter*, or *The Golden Bowl*, or *Finnegan's Wake*." Though Roche does not overtly state that he is taking on C. S. Lewis; of course, he is. Lewis says that allegory begins with an immaterial passion or fact and invents *visibilia* while symbolism . . . attempts to "see the archetype in the copy." Each of the seven speakers will briefly address issues, such as this one cited from *The Kindly Flame*, and then comment on current and future directions in the study of Sir Philip Sidney and Edmund Spenser.

20439
Warwick
Second Floor
Kent

CROWD CONTROL IN THE RENAISSANCE I

Organizer: Pascale Drouet, *Université de Poitiers*

Chair: Myriam-Isabelle Ducrocq, *Université Paris Ouest Nanterre La Défense*

Respondent: Yan Brailowsky, *Université Paris Ouest Nanterre La Défense*

Marie-Céline Daniel, *Université Paris-Sorbonne*

Striving to Control the Crowds in Normandy (1587–89) on the Battlefield and in Print
This paper will look at the way the Normandy troubles, from the Jacquerie des Gautiers to the war against the royal troops, were depicted and analyzed in a 1589 volume published in London. The print, entitled *Advise giuen by a Catholike gentleman, to the nobilitie & commons of France, to ioyn together, and take armes speedily . . . against theeues and robbers* (STC 11256), is a collection of three texts. This paper will question the reasons why London publishers considered that these texts would meet the expectations of the London readership. From the French battlefield to the London bookstalls, this pamphlet give us the opportunity to examine a multilayered manipulation of crowds — the peasants being integrated in the league's strategy of conquest against the king, but also Montpensier choosing to address the people of France by print, as well as the English publishers willing to broadcast this episode to their fellows.

Christopher Orchard, *Indiana University of Pennsylvania*

“To busie the mindes of the people”: Theater and Crowd Control in Protectorate London in the 1650s

In the mid-1650s, London was a center of social unrest. The nascent republic was still trying to assert its right to rule the nation de jure rather than de facto. Through the examination of Parliament-issued proclamations, it was clear that the government was losing control over its ability to disperse crowds, many of whom consisted of retired disaffected soldiers bankrolled by anonymous Royalist donors to stir up discontent in the city and encourage plots against the government and Cromwell in particular. In the midst of these disturbances, writers urged the Commonwealth administration to bring back stage plays and other entertainments as a method of crowd control. Some argued that the Civil War may not have happened or continued as long as it did if plays and entertainments had been allowed to continue, notably in prefaces and dedicatory verses attached to old plays published in new editions in the 1650s.

Lilit Berberyan, *University of North Carolina at Greensboro*

Destructible Docile Bodies: Foucauldian Notions of Military Rule in Shakespeare's *Titus Andronicus*

In analyzing docile bodies, Foucault uses the example of military bodies as specifically lenient for docility and manipulation. One example of Foucaultian control of docile bodies can be found in Shakespeare's *Titus Andronicus*. Titus creates the perfectly disciplined army, with maximum power at minimal cost, by using his children. I argue that Titus's utilization of Foucault's formula to control his children prevents him from seeing them as anything other than an aggregate, collective body, which, in turn, prevents him from recognizing the individual pain and suffering that he unintentionally inflicts onto his children. The violence and the mutilation that the characters in *Titus Andronicus*, especially Lavinia, are subjected to throughout the play is one example of the shortcomings of the Foucauldian techniques of instituting crowd control within the early modern culture.

20440
Warwick
Second Floor
Surrey

REPRESENTING ORIGINS II

Sponsor: Yale University Renaissance Studies

Organizer: Brian Walsh, *Yale University*

Chair: Christopher Warley, *University of Toronto*

Nicole Rice, *St. John's University*

Law and the Origins of Transgression in the Semur "Fall of Lucifer"

This paper offers a new historical-cultural reading of the "Fall of Lucifer," the first episode of the late fifteenth-century Semur *Passion*. In Semur's uniquely strange version of the Lucifer episode, the rebel angel defies God from a counter-"court" of Hell. Rather than engaging in debate, Lucifer represents himself in a long monologue: he acts, in effect, as both his own advocate and his own adversary. I show that the "Fall of Lucifer," in its exploration of pride's origins, offers a complex meditation on the uneasy relations between legal culture and royal power in late medieval France. Lucifer's failed rhetorical performance suggests a warning to members of the legal profession of the dangers of vocational pride and complacency and of the misuse of *droit* in the service of luxury, and may also highlight contemporary royal anxiety about the tradition of legal-satirical performance.

Catherine Nicholson, *Yale University*

Una's Line: Original Sin and the Boundaries of the Spenserian Self

Although her name identifies her as the most radically individual, the most fully self-possessed, of Spenser's allegorical entities, Una enters The Faerie Queene in remarkably scattered fashion, trailed by a lamb led on a line and a dwarf loaded with baggage. This unwieldy entourage figures the dispersal of Una's moral being: herself "so pure an innocent, as that same lamb," she is nonetheless bound "by ... lynage" to the sins of fallen humanity, no more able to shed the burden of her parents' guilt than the dwarf can shrug off his wearisome load. Distracted by the mysterious inwardness of Una's "hidden care," critics have looked to Spenser's poem for allegories of emergent modern subjectivity, of selves fashioned out of and against an undifferentiated collectivity. But original sin constitutes the self in just the opposite fashion, through an inheritance that is inalienable precisely because it belongs to no one in particular.

Erin Murphy, *Boston University*

Erotic Origins: Aemilia Lanyer's Passionate Temporality

Salve Deus Rex Judaeorum famously reframes Eve's original sin through the lens of the Crucifixion, paralleling Adam and Eve's relations with those of Pontius Pilate and his wife. By representing these two origin moments simultaneously, the poem uses typology to undermine the foundational status of Genesis for both Christianity and gender relations. Though the relation between Old and New Testament might prompt us to read these two marriages as type and antitype, they are of course both superseded by a third marriage (or marriages) — that of the many women in the poem and Christ. Despite scholarship on the poem's dense gendering of Christ, critics have often focused on the heterosexual erotics of Lanyer's *Passion*, particularly its depiction of Christ as "bridegroom" and its debt to the Song of Songs. This paper considers how the poem's shifting passions represent a more complex erotics of origins, both deploying and exceeding marital narratives.

20441
Warwick
Second Floor
Oxford

PROPHECY AND REASON IN EARLY MODERN EUROPE

Sponsor: Société Française d'Étude du Seizième Siècle (SFDES)

Organizer: Maria Elena Severini, *Nazionale di Studi sul Rinascimento*

Chair: Francesco Borghesi, *University of Sydney*

Lorenza Tromboni, *Università degli Studi di Firenze*

Rethinking Joachimism in the Renaissance between France and Italy: The Second Charlemagne Legend

The so-called legend of the second Charlemagne is a Joachimitic prophetic theme focused on the figure of Karolus filius Karoli, a French king named Charles intended to recover the institutional and religious unity of the empire. The classical prophetic scheme is maintained, with the “angelic pope” and the “last time emperor,” but the prophecy changes between the Middle Ages and the Renaissance: it is broken in different parts and put together again, according to the historical context in which it spreads. The second Charlemagne prophecy has often been employed in political conflicts as a propaganda instrument, i.e., during the descent of king Charles VIII of France in Italy (1494), and it has strong connections with astrology and popular culture. The aim of this proposal is to trace the philosophical and literary development of this legend, looking for elements that link it to the social and political situation in France and in Italy.

Marco Versiero, *Istituto Italiano di Scienze Umane (SUM)*

“L'occhio ne' sogni”: Prophecy as a Mirror of Reality in Leonardo da Vinci

“Perché vede più certa la cosa l'occhio ne' sogni, che colla immaginazione stando desto”: such an evocative statement, written by Leonardo around 1504, on a page of his Arundel Codex in the British Library (formerly folios 278^v–271^r, newly numbered 78^r, as a unique bifolio), is usually intended as a rule in his artistic theory (dream states being actually precious in Leonardo's creative process, as a source of inventions and fantasies). Nonetheless, these words seem to establish a link between his imagination and reality, in the same way already witnessed by his prophetic riddles, consisting eventually in a disenchanting criticism of contemporary society in both ethical and political terms. These “prophecies,” among Leonardo's most amazing literary writings, were produced mainly in two phases, around 1494–97 and 1504–08, under the possible influence exerted on this aspect of Leonardo's career by Savonarola's experience (and its memory).

Sara Tagliagambara, *Ecole pratique des hautes études*

Love, Lust, Faith, and Dreams: How Artists Portray Prophecies

At the beginning of the sixteenth century, there was a complicated social, philosophical, and literary situation originated from the tension among prophetic, eschatological, and magical traditions. Some artists recorded a sort of intellectual restlessness, crystallizing in cryptic, refined, and cultured images revolving around the universal themes of love, lust, faith, and dreams. How do important artists such as Michelangelo, Leonardo, and Raphael portray prophecies? Which texts, circulating at that time, such as the *Somnia Danielis* and the *Hieroglyphica*, inspire them? These complex and puzzling images are a perfect trigger for erudite speculation. Thanks to the artists' fantasy and marvelous minds, love, lust, faith, and dreams are connected all together. All these drawings create the most perfect and dream-like representation of prophecies thanks to their unrivaled skill as draftsmen and their extraordinary powers of invention.

Maria Elena Severini, *Nazionale di Studi sul Rinascimento*

“Quello che è oggi nascosto col tempo verrà in luce”: Prophecy and *renovatio mundi* in Loys Le Roy and Giordano Bruno

In 1575, in Paris, the humanist courtier Loys Le Roy publishes the treatise *De la vicissitude ou variété des choses en l'univers*, one among the most widely read *histoires*

de la civilisation in Europe between the sixteenth and seventeenth centuries, in which the description of the global crisis that gripped his own time is merciless. Ten years later the treatise inspired Giordano Bruno's so-called *Lamento Ermetico*, contained in the dialogue *Spaccio de la bestia trionfante*: this text translates a passage from Asclepius published by Marsilio Ficino. The prophecy included in the *Lamento* announces to the ill-fated ("infelice") present century the imminent return of the ancient wisdom, i.e., the *renovatio mundi*, consisting in a renewed communication among God, man, and nature. This prophecy enhances the same virtue already exalted by Le Roy a decade earlier, as the basis of the twine between responsibility and necessity, reason and providence: the human justice.

20442
Warwick
Second Floor
Warwick

CLASSICAL RECEPTIONS IN EARLY MODERN ENGLAND IV

Sponsor: English Literature, RSA Discipline Group

Organizer and Chair: Robert S. Miola, *Loyola University Maryland*

Paul J. Stapleton, *University of North Carolina at Chapel Hill*

Early Modern Catullan Commentaries and Sir Philip Sidney's Stella

Before *Astrophel and Stella*, there is no precedent for the kind of poetic riddle in which the "true" name of a pseudonymous beloved is employed as a pun, just as Sir Philip Sidney puts the name Rich to use in sonnets 24, 35, and 37 — except in the carmina of Catullus. I will discuss the commentaries of Pietro Vettori (*Variarum lectionum libri XXV*, 1554), the first to argue that Catullus's Lesbia was the historical figure Clodia Metelli, and Marc-Antoine Muret (*Catullus et in Eum Commentarius*, 1558), the first to explicate the "riddle" of Carmen 79, "Lesbius est pulcer." I believe Sidney's deployment of the Catullan-style riddle is, above and beyond any allusion to the historical Penelope Devereux, a conscious poetic strategy on his part to imitate Catullus — or at least Vettori's and Muret's reading of Catullus — as a way to critique the Neoplatonism of Petrarchan convention.

A. R. Bossert, *Notre Dame of Maryland University*

Speak, Cerberus, Speak: Heywood's Talking Hellhound in *The Silver Age*

Mythology in Heywood's plays of the ages deviates starkly from classical accounts, and Heywood takes special liberty with Cerberus (Pluto's three-headed guard-dog) by granting the monster speech and language — a trait the monster does not typically possess in classical sources. Heywood's talking hound does, however, have precedent in the early modern period. This paper juxtaposes Heywood's depiction with a variety of Cerberi prowling early modern pages — beasts, warriors, monsters, and, as it turns out, polemicists. In early modern texts, the monstrous dog served symbolically in moral, spiritual, and political texts to describe vice, death, Hell, and even figures such as the pope. Thus source material and emblematic uses of Cerberus invite reinterpretation of Heywood's talking Cerberus. In this way my paper is less concerned with staging Cerberus, a question already considered by others, and more concerned with the interpretive possibilities of a speaking monster.

Susan E. Harlan, *Wake Forest University*

The Comic and the "Aunchient": The Transmission of Military Knowledge in Shakespeare's *Henry V*

This paper focuses on Fluellen's desire to learn more about Jamy's "knowledge in th' aunchient wars" and "the disciplines of the pristine wars of the Romans" (3.2.80–84) in *Henry V*. I am interested in how comedy modulates the transmission of classical military knowledge on the figurative battlefield of the early modern

English stage. That soldiers discuss classical military models in the midst of combat is hardly surprising. In his *Defense of Poesy*, Sidney notes that Alexander read Homer on the battlefield. However, Sidney's lofty model of the transmission of epic models to the solitary and elite reader-soldier contrasts with Jamy's transmission of his knowledge to this rag-tag band of brothers, which in fact never takes place. Fluellen's preoccupation with antique Roman military models also recalls the debased chivalric models invoked by the French combatants. I will explore how comedy both enables and disables the transmission of "aunchient" military knowledge.

20443

Warwick

Sixth Floor

Suite 616

SHAKESPEARE AND CONSCIOUSNESS

Sponsor: Pacific Northwest Renaissance Society

Organizer: Patricia Badir, *University of British Columbia*

Chair: Vin Nardizzi, *University of British Columbia*

Paul V. Budra, *Simon Fraser University*

Hamlet, Consciousness, and Self-Loathing

It has been argued, since at least the publication of Francis Barker's *The Tremulous Private Body*, that *Hamlet* is the first work of Western literature to depict, in the character of the prince, a "modern" consciousness. *Hamlet*, it is claimed, "asserts against the devices of the world an essential interiority," a new subjectivity that is "outside the limits of the text-world in which it is as yet emergent only in a promissory form." This argument has been contested by medievalists and patristics scholars, but still the promise of "essential subjectivity" informs many readings of the play. What is central to *Hamlet*, however, is the dramatic representation of hyperconsciousness, a self-awareness of mental processes that the prince and others find debilitating and conducive to self-loathing. Consciousness is not an essence that "remains beyond the text's signification"; it is an impediment to vital subjectivity.

Clifford Werier, *Mount Royal University*

Theorizing Shakespeare and Consciousness

Mary Crane's seminal work, *Shakespeare's Brain* (2001), began a powerful movement in Shakespeare studies in which the application of cognitive science became a legitimate critical approach, complementing methodologies that included the study of affect, the senses, and the phenomenology of reading and performance. However, few scholars have investigated the implications of current philosophical and neuroscientific inquiries into consciousness itself — how it is assembled and experienced. This paper will attempt to theorize Shakespeare and consciousness as a new critical approach that integrates contemporary understandings of consciousness and lived encounters with text and performance, now and in the past. Mindful of Francisco Varela's contention that "cognitive science has had virtually nothing to say about what it means to be human in everyday, lived situations," a theory of Shakespeare and consciousness must consider embodied human experience while examining the fragmented characteristics of immediate, phenomenological engagement.

Elizabeth Hodgson, *University of British Columbia*

Forgetting Cleopatra

In 1544 Richard Morysine suggested that the capacity to remember is a constitutive part of human consciousness. Pierre Nora argues that this capacity can be unmade, ironically, by attempts to fix memory in historical archives and monuments, what he calls *lieux de memoire*. In *Antony and Cleopatra*, the possibility, and impossibility, of forgetting the Egyptian queen keeps occurring to characters, especially Cleopatra

herself. The play keeps asking what it would mean for Cleopatra to fall into oblivion, and whether Cleopatra can create her own *lieu de memoire*. This play that stages war on the periphery of the empire seeks to know whether it can trade collective memory of the outsider for forgettable reifications of the past. Given post-Reformation English fixations with how to remember, how to commemorate the dead in their new forgotten country, *Antony and Cleopatra* is a particularly important site for the early Stuart debates on memorialization itself.

20444

Warwick
Seventh Floor
Suite 716

“EVIL” FEMININITY IN EARLY MODERN SPECTACLES

Organizers: Valentina Irena Denzel, *Michigan State University*;
Andreea Marculescu, *Harvard University*

Chair: Valentina Irena Denzel, *Michigan State University*

Michael Meere, *King's College London*

“Par tes arts de Médée”: Women, Witches, and Martyrs in Late Renaissance French Drama

This paper explores the dramatic representation of demonic and saintly women through the prism of two plays printed and performed in late Renaissance France: the anonymous *Magicienne estrangère* (Rouen, 1617), a reenactment of the judgment and execution of Leonora Galigai, Marie de Medici's confidant and foster sister who was accused of witchcraft, and Pierre Troterel's *La tragédie de sainte Agnès* (Rouen, 1615), a hagiographical play about the patron saint of virginity. While these plays have very little in common at first glance, I will argue that they represent a similar, fundamental sociopolitical problem — that of the distinction between witches and martyrs. In fact, Agnès and Leonora are two sides of the same coin, and texts about female magicians and martyrs, predominantly written by men (e.g., Bodin, Lancre), reveal the deep cultural anxieties about the female subject on the one hand, and, on the other, the politico-religious stakes of witchcraft and martyrdom.

Katherine Heavey, *University of Glasgow*

The Early Modern Medea

Described as “wild” by Shakespeare and “fell” by Spenser, the sorceress Medea is frequently identified as one of classical literature's most abhorrent and uncontrolled heroines, by authors and commentators from the Middle Ages to the present day. However, representations of Medea in early modern English literature have not received sustained critical attention. Beginning with a brief survey of English translations of Ovid and Seneca, this paper will demonstrate how Medea is used in the works of authors including Shakespeare, Jonson, Richard Robinson, James Shirley, and Alexander Radcliffe. I will argue that while she features predictably in translation, and in tragic and cautionary tales, Medea is also used with religious, political, and even comic intent, and that the authors who adapt her story do so with the intention of appropriating, negotiating, or undermining the transgressive female, foreign, and pagan power that she demonstrates, for the instruction and titillation of their audiences.

Laura Levine, *New York University*

Spectacles of Doubt

At the end of 1.8 of *The Faerie Queene*, Spenser presents us with the stripped body of the witch Duessa, a body presented as epitomizing “evil femininity.” This body defies categorization: old and infantile, animal and human, and above all androgynous, in its ambiguity and refusal to provide certainty, Duessa's body is presented as unknowable. Yet the fantasy of certainty permeated many witch trials of the period. *Newes from Scotland's* pamphleteer says the devil marks

witches with a “priuie marke so long as the marke is not seene . . . will neuer confesse.” Not all bodies provided such marks. In *Newes* the examiners resort to increasing violence when no mark appears. What sequence of strategies do they employ in such situations? To what degree are these dictated by gender? What precise factors govern the production of the devil’s mark? What gloss on such problems do episodes like Spenser’s provide?

20445
Warwick
Eighth Floor
Suite 816

PLACES OF WRITING AND PLACES OF READING IN EARLY MODERN ENGLAND

Organizers: Julie Crawford, *Columbia University*;
Molly Murray, *Columbia University*

Chair: Molly Murray, *Columbia University*

Respondent: Julie Crawford, *Columbia University*

Juliet Fleming, *New York University*

Where Is “On”?

In my first book, *Graffiti and the Writing Arts of Early Modern England*, I argued that a significant amount of the writing produced in early modern England was not confined to the page, but appeared on walls, doors, furniture, and furnishings in places of public and private resort. Fifteen years later I find myself drawn to a problem that I did not notice at the time, although it is one that has everything to do with the place of writing: what does it mean for writing to be on something? In this paper I will elaborate the consequences of this second thought, using Derrida’s late essay “Paper or Me You Know. . . .” to sophisticate our understanding of the relation of early modern writing to the surfaces that support it.

Karen Britland, *University of Wisconsin-Madison*

“What I write I do not see”: The Place of Invisible Ink in English Civil War Correspondence

Abraham Cowley’s poem, “Written in juice of lemon,” draws attention to the dangers of writing’s reception, likening a love poem written in secret ink to a beast that’s “burnt in sacrifice.” Taking Cowley’s poem as its starting point, this paper will discuss the use of secret ink in Royalist correspondence during the English civil wars, investigating the very real dangers that necessitated the use of such chemical subterfuge and the places in which such letters were written, intercepted, and read. Written between the lines, or on the back of, other documents, secret letters hid like dangerous passengers in the more mundane correspondence of the everyday.

Adam Smyth, *Balliol College, University of Oxford*

Places of Correction: Reading Mistakes in Early Modern Print

This paper will examine the presence of mistakes in printed books, focusing on notes of errata — little confessional places — that begin to appear regularly in the late sixteenth century, but noting also pasted-in scraps, over-printing, and cancelled pages. Such places and mechanisms of correction serve less to correct than to mark out error: they cast error as one of print’s signature traits. Just as one overlooked consequence of print was the creation of huge numbers of books that were never read, so the printing press was also a radical force for the dissemination of blunders. This paper will try to treat mistakes seriously, and will suggest some links between such bibliographical slips and the literary content of the books they mark. How is our reading of *The Faerie Queene* or *Paradise Lost* altered or refined if we pay attention to those ‘faults escaped in the print’?

20446
Warwick
Ninth Floor
Suite 916

WOMEN AND LETTERS IN ENGLAND

Chair: Sara Read, *Loughborough University*

Julia Griffin, *Georgia Southern University*

Cato's Daughter: Portia's Literary Afterlives

From a handful of references in the classical authors, Portia, daughter of Cato and wife of Brutus, became, in the Renaissance, a powerful symbol for dramatists and lyric poets. But what exactly did she symbolize? The classical authors had between them ascribed to her two self-inflicted wounds: one made with a sword, the other (fatal) with burning coals. Did these indicate strength, a woman brave enough to embrace pain; or weakness, one who found the strain of the Civil War too much for her? Was she victim, heroine, or virago? This paper will consider some representations of Portia and her relationship with Brutus, including Robert Garnier's *Porcie* (1564), the sonnets of Sor Juana Inés de la Cruz, and Shakespeare's *Julius Caesar* — with some early translations of Shakespeare's play, where the translators reach different conclusions on what to do when a woman describes a wound in her thigh.

Elizabeth A. Mazzola, *CUNY, The City College of New York*

Jamestown Pedagogy: Pocahontas and Her Teachers

In a letter explaining his April 1614 wedding to Pocahontas, John Rolfe describes how, for the good of the plantation and after an epic battle with himself, he agreed to marry an “unbelieving creature” with manners “barbarous,” whose appearance contrasted sharply with that of more “fair” English daughters, yet whose voice awakened him with pleas for conversion. As striking as Rolfe's reservations in this letter is his failure to mention the newly christened Rebecca Rolfe, or praise her piety or learning, or even tell us her name. Instead, Rolfe records the voice of an Algonkian princess, a voice that is loud and persuasive, its cries tied to moral questions, its anger thirsty for Christian teaching. But the fact that Pocahontas is represented here with agency and authority — and Rebecca Rolfe with none — raises doubts about whether her education was a success or a failure.

Pamela S. Hammons, *University of Miami*

Scripting Upward Mobility in Seventeenth-Century London: Katherine Austen's Aspirational Life-Writings in *Book M* (1664)

Between 1664 and 1666, Katherine Austen (1628–83) — an upwardly mobile London widow from a mercantile background who aspired to gentle status — penned a multigeneric collection of life-writings entitled *Book M*; her unique manuscript includes spiritual meditations, sermon notes, financial records, letters, essays, and poetry. *Book M* illuminates intersections among urban women's economic participation, writing practices, and class aspirations. As a widow managing her family's money, real estate, and investments, Austen's economic obsessions pervade *Book M*: class concerns cut strikingly, imaginatively, and at times, unexpectedly across genres, including prayers and spiritual meditations, maternal legacy letters, psalms, and country-house verse. Even her vivid narration of a suitor's efforts to woo her frequently turns to money matters. In *Book M*, an especially determined, clever, and ambitious widow marshals her knowledge of multiple genres to script her social ambitions into reality.

20447
Warwick
Tenth Floor
Suite 1016

AUTHORSHIP AND AUDIENCE FROM DANTE TO PETRARCH

Sponsor: Italian Literature, RSA Discipline Group

Organizer: Walter Stephens, *Johns Hopkins University*

Chair: Albert Russell Ascoli, *University of California, Berkeley*

Jason Aleksander, *Saint Xavier University*

The Divine Comedy's Construction of Its Audience in Paradiso 2.1–18

Paradiso 2's sustained direct address warns readers unprepared for its complexities to “turn back to see your shores again . . . for perhaps losing me, you would be lost,” but then offers the “other few” who crave “the bread of angels” the promise of a marvel that would rival the deeds of the mythological hero Jason. I will argue that, by appearing to impose this choice on its readers, this direct address in fact activates the craving for the bread of angels. In other words, the very act of interpreting the representation of readers as divided into those who are capable of allegorical interpretation and those who are not constructs and activates the will of a single readership for the *Divine Comedy* and, consequently, challenges us to provide an articulation of what it means even to read or to misread the *Divine Comedy*.

Laurence Hooper, *Wesleyan University*

“Natus sum in exilio”: Exile and Authorship from Dante to Petrarch

My presentation will examine how Petrarch defines both Dante's authorship and his own authorial self as responses to exile. Petrarch's letter to Boccaccio calls Dante's exile *exilium* — a classicizing term not used for outcasts from the Italian *comuni* but that Dante had claimed for himself. Petrarch uses the same term when he describes himself as “conceived and born in exile [in exilio],” thus claiming Dante's biographical experience as his own birthright. I will argue that *exilium*, as previously defined by Dante, offers Petrarch a subject position that is sufficiently alienated from his context in order to set up a dialogue with antiquity, while retaining an exemplarity that connects him to his milieu. Petrarch's choice to portray both Dante and himself as authors of *exilium* is therefore essential to his overarching project of dissociating himself from the present and recovering ancient models of authority, such as Augustine.

James F. McMenamin, *Dickinson College*

Rerum Vulgarium Fragmenta 119 through the Eyes of Augustinus

This paper seeks to revisit the notion of glory in Petrarch's *Canzoniere* by concentrating on the mutual relations existing between the Anniversary Series (107–18), canzone 119 and the *Secretum*. My ultimate objective is to reexamine the apparent divergence between what many consider to be Petrarch's positive treatment of Glory in canzone 119 and the poet's subsequent critique of glory through the character of Augustinus in the *Secretum*. Through Augustinus, I will attempt to show how 119 contains many elements that undermine (rather than establish) a definitive portrayal of Glory that could be symptomatic of Petrarch's year of crisis that overlaps and culminates with the dialogue of the *Secretum*. By examining this retrospective intertextuality, we will be able to explore a compelling way of reading, especially related to the audience, the public text of the *Canzoniere* through the private text of the *Secretum*.

20448
Warwick
Eleventh Floor
Suite 1116

NOVELTY AND UNORTHODOXY IN THE WORKS OF PIETRO ARETINO IV: POWER AND PATRONAGE

Organizers: Marco Faini, *University of Cambridge*;
Paola Ugolini, *SUNY, University at Buffalo*

Chair: Deanna M. Shemek, *University of California, Santa Cruz*

Sandro Puiatti, *Indiana University*

Pietro Aretino's Renegotiation of the Subordinate's Role

The theme of power relationships is present across Aretino's corpus: in the dialogues between courtiers and lords, masters and servants; concealed in a comic quarrel between courtesans and lovers; implied in a scholar's letters to his patrons. Aretino's continuous return to this theme appears related to his concern with redefining the servant's role in the "dialettica servo-padrone" (Ferroni). Scholars have traditionally considered Aretino's attitude toward power ambiguous; the coexistence of anticourt motives alongside the praise of some sovereigns has been interpreted as the expression of a struggle between the desire for social integration and the need for cultural independence. By analyzing passages from his comic plays and dialogues that stage public relationships of power and the dynamics of gift-giving, this paper will argue that Aretino's supposed ambivalence can be recomposed into a unitary cultural project.

Paola Ugolini, *SUNY, University at Buffalo*

How to Disabuse a Prospective Courtier: The *Ragionamento delle corti* and Aretino's New Anticourtliness

Pietro Aretino is, in all likelihood, the best-known spokesman of anticourt sentiments in sixteenth-century Italy. Yet, some features of Aretino's anticourt writings have not been fully explored. Aretino's critiques of courts and courtiers are often regarded as unvarying throughout his literary production. Similarly, his support for every kind of anticourt utterance has never been questioned. By comparing the *Ragionamento de le corti* with the recently discovered *Lamento di uno cortigiano* my paper demonstrates that Aretino's anticourt writings show instead a complex and evolving attitude. My paper illustrates how Aretino's later works criticize anticourtiness coming from those who exploit the ambiguous position of denigrating the court while striving to succeed in it. The *Ragionamento* becomes Aretino's revision of his earlier take on anticourtiness. Furthermore, he presents a new model of the successful man as someone who is able to strike a balance between rejecting the court and being subjected to it.

Marco Faini, *University of Cambridge*

The Incarnated State: Aretino and Bembo beyond Court and Courtliness

Aretino has been long identified as a satirist and as an author of pasquinade. Nowadays we know that his public image was influenced by his respect for and loyalty toward Bembo. One could argue that this closeness gave life to a double-faced, Silenus-like entity as was the case previously with Pasquino. As a consequence, from the late 1530s on, Aretino's pasquinade were mostly circulated within a private circle. As his project of deconstructing the concept of the court got clearer, Aretino progressively disregarded the incidental character of anticourt critique. He created a personal court, centered on the capitalistic principle of private risk. Bembo and Aretino neither oppose the court system, nor integrate themselves into it. I demonstrate how, through a network of political relations, symbols, and rituals, Bembo and Aretino establish themselves as individual-states going beyond the idea of city-states. Thus, they come to literally embody the idea of literary republic.

20450
Warwick
Fourteenth Floor
Suite 1416

RENAISSANCE KEYWORDS IV:
*HYLE, SYLVA, MATERIA, MATTER,
WOODS, STUFF*

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

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

Katherine Eggert, *University of Colorado, Boulder*

What's the Matter with Matter? George Herbert's Avoidance of Physics

Translator of *The Advancement of Learning* into Latin and author of a poem in praise of *Novum Organum*, George Herbert supported Bacon's program of sweeping aside ancient scientific theory, including Aristotle's theory that physical substance consists of substantial form imposed upon prime matter. When it comes to what should replace Aristotelian physics, however, Herbert waffles. Because new theories such as atomism are repugnant to Herbert because they represent matter as fundamentally unknowable, he is left with no physics to believe in. This paper analyzes several Herbert poems from *The Temple* in which "matter" and "substance" are thus key words but also words to fear. Herbert moves toward and then conspicuously veers away from the fundamental nature of spiritually crucial matter, especially Christ's flesh and blood, not because this matter is theologically dicey but because he is at a loss for how to determine what it is made of.

Troy Tower, *Johns Hopkins University*

Pronta materia ed atta: The Forest and Tasso's Instrumental Poetics

As in other early modern Italian narratives, the woods in Torquato Tasso's *Gerusalemme liberata* (first published 1581) exhibit metaliterary referentiality, in part due to the prominence of *materia* in both the poem and Tasso's first poetic treatise. Indeed, the poem's fundamental concern with securing building materials for siege machines mirrors Tasso's *Discorsi*, where subject matter is perfected by generic form like lumber in carpentry. This neo-Aristotelian premise derives from the long history of associations between wood, literary content, and metaphysical matter, and Tasso's meditation culminates in a forest where soldiers can "troncar le machine," one that emblemizes ideal poetic teleology and critiques Ludovico Ariosto's errant forest escapades. Though the woods dramatize the instrumentalization awaiting all Tasso's *materia*, their individual trees admit the violence of this transformation, as several memorial inscriptions mark a forest otherwise too complicit in the crusaders' — and the poet's — exploitation.

20451
Hilton
Fourth Floor
Conrad Hilton Suite

WRITING AND TRUTH IN
RENAISSANCE LATIN HUMANISM

Organizers: Laurence Boulègue, *Université Picardie Jules Verne*;

John A. Nassichuk, *University of Western Ontario*

Chair: Claude La Charité, *Université du Québec, Rimouski*

Émilie Séris, *Université Paris-Sorbonne*

Nuda Veritas: La poésie du découvrir

Les stoïciens et les néo-platoniciens usaient de l'allégorie pour dévoiler l'idée. Les péripatéticiens fondaient la connaissance sur l'expérience immédiate de la nature et les cyniques opposaient à celle-ci les institutions qui la masquent. Influencés par la philosophie antique, les poètes de la Renaissance cherchent souvent les voies de la vérité dans le dépouillement du langage. Les uns élaborent une théorie du velamen et font de la parole vraie une ré-vélation; les autres trouvent dans la rhétorique ou chez Horace un idéal stylistique de la simplicité: la parole vraie est dénuée d'artifices. Pourtant, dans tous les cas, la quête de la vérité est une dé-couverte impliquant

des procédés poétiques: pureté et clarté sont aussi des ornements. A travers un regroupement de poèmes néolatins célébrant la nudité divine ou humaine, nous tenterons de montrer en quoi elle est une modalité d'écriture de la Vérité.

Virginie Leroux, *Université de Reims Champagne-Ardenne*

Fiction et vérité: Le paradigme du rêve

“Le poulpe a dans la tête à la fois du mauvais et du bon, car, s'il est très agréable à manger, il procure un sommeil aux rêves pénibles peuplé d'apparitions étranges qui agitent le dormeur, dit-on. Pareillement la poésie, elle aussi, contient en abondance de quoi charmer et nourrir l'âme d'un jeune garçon, mais non moins de quoi le troubler ou l'égarer s'il en fait la lecture sans se trouver convenablement guidé par un éducateur.” Plutarque, “Comment écouter les poètes” (Œuvres Morales, 15a, trad. CUF). Le rêve constitue un modèle pour la création artistique, depuis les théories de la “phantaisie” jusqu'aux liens établis par Freud entre la création artistique et le rêve diurne, nous étudierons la façon dont les humanistes exploitent ce paradigme pour rendre compte des rapports complexes de la fiction à la vérité.

Susanna Gambino Longo, *Université Lyon 3*

Dire la vérité en latin: Le cas des traductions du vernaculaire au latin

(F. Patrizi et T. Campanella)

La traduction latine des *Dialogi della Historia* de F. Patrizi da Cherso est publiée à Bâle en 1570, oeuvre du médecin suisse N. Stupanus. Elle pose la question des traductions en latin de textes vernaculaires et la question de la diffusion en milieu européen de la pensée politique italienne. Cette traduction impose surtout des questionnements autour de la capacité du latin à véhiculer la vérité, face à une langue incertaine, encore doxastique qu'est le vernaculaire.

Laurence Boulègue, *Université Picardie Jules Verne*

Argument philosophique et degré de vérité dans le *De anima* III de Gianfrancesco

Pico della Mirandola

Dans sa *digressio* sur le troisième livre du *De anima* d'Aristote, probablement rédigée en 1514, et publiée en 1523, Gianfrancesco Pico interroge la tradition philosophique des *peri psuchê* sur la question de l'immortalité de l'âme. Il s'agira d'étudier la question du critère de vérité et des notions qui y sont associées (*error*, *probabilitas*) afin de comprendre l'évaluation picienne des théories antiques et médiévales en face de la vérité révélée. En effet, malgré l'affirmation radicale de la seule validité des *verae imagines* de la foi, les discours et arguments philosophiques sont cependant analysés par le philosophe chrétien comme vecteurs de vérités ou d'erreurs. Nous nous interrogerons sur les critères de l'évaluation par Pic de la vérité du discours philosophique dans ce texte qui précède la découverte par l'auteur du scepticisme de Sextus Empiricus.

Friday, 28 March 2014

4:45–6:15

20501

Hilton

Concourse Level

Concourse A

EARLY MODERN DISSENT:
RADICALISMS, LIBERTINISMS, AND
HETERODOXIES IN EUROPE III*Organizer:* Federico Barberato, *Università degli Studi di Verona**Chair:* Xenia Von Tippelskirch, *Humboldt-Universität zu Berlin*Simone Maghenzani, *Università degli Studi di Torino*

“To the Italian brethren”: Anglo-Swiss Propaganda and Religious Dissent in Italy during the Counter-Reformation

The aim of the paper is to examine Protestant propaganda in Italy after the Council of Trent, with particular regard to the circulation of books and international networks. It is my goal to prove that the end of the Italian Reformation, with its creativity and specificity, did not represent the end of Protestant interactions with Italy. It started instead an attempt to introduce a more confessionalized Reformation in Italy. If the Italian Reformation was also an internal struggle against radicals and heretics (following Cantimori's argument), after the Council international Calvinism was a protagonist of political and religious initiatives in Italy. Anti-Nicodemite propaganda and the invitation to martyrdom were used by theologians and intellectuals in exile, always bearing in mind the different political contexts of the time. The paper will focus on two case studies (British and Swiss) in order to understand the international connections of the “brethren” in Italy.

Stefano Villani, *University of Maryland, College Park*

Unintentional Dissent: Heterodox Behaviors and Religious Identity among British Converts in Early Modern Livorno

Livorno, one of the most cosmopolitan cities in early modern Mediterranean, has been the background of many conversions to Catholicism by protestant foreigners. Often the choice to convert represented more than the final result of a religious internal struggle, just a desire for integration following the decision to live forever in Italy. In the case of the British people, therefore, it is not strange that those who decided to convert were not the rich merchants of the British Factory, but individuals of the lower classes who lived at its margins. Based on a systematic study of abjurations and on some trials of the Holy Office of Pisa and Livorno, this paper wants to consider the expression of unintentional dissent of these new converts that often manifested itself in unorthodox attitudes, such as eat meat on prohibited days.

Marina Caffiero, *Sapienza Università di Roma*

Dangerous Discourses: Jews and Muslims between Dissimulation, Radical Doubt, and Latitudinarianism in the Early Modern Period

Throughout the early modern period Rome was a space for communication and exchange for religious minorities since Jews and Muslims from Italy, Europe, and the Levant flowed there. The city provides an important perspective to examine religious, cultural, physical, and symbolic crossings and exchanges. In addition to the various practices of dissimulation, which refer to a very elastic vision of religions and their relationships, one is struck by the ease with which Jews and Muslims carried a discourse of religious latitudinarianism or even radical doubt. Of particular interest are the discussions — and doubts — concerning the immortality of the soul, the existence of hell, purgatory and paradise, the final resurrection, the moral indifference of behavior, and the possibility of salvation in any faith. The paper aims to address these issues with their repercussions and with the multiplication of crimes they involved, since the Roman Inquisition dealt with and discussed them.

Chiara Petrolini, *Istituto Nazionale di Studi sul Rinascimento*

The Abbot Jean Dubois Olivier: A Gallican Martyr?

At the beginning of the seventeenth century, a complex debate over the nature and rights of the sovereignty erupted in Europe. In my paper I aim to show how these theological and political disputes affected the destiny of the French abbot Jean Dubois Olivier, who was at one and the same time an alchemist, a soldier, and a Celestine monk. His fame as a preacher was such that he was called “l’empereur des moines.” Dubois harshly criticized the Jesuits, accusing them of treachery and to defend the rights of the Crown, he opened a dialogue with the Huguenots and had close contacts with the Gallican circle in Paris. For unclear reasons, in 1611 Dubois decided, of his own accord, to travel to Rome. Notwithstanding his safe conduct, this a “bel esprit & très fort” — as Dubois was often considered — was incarcerated in the inquisitorial jail and died in 1626.

20502

Hilton

Concourse Level

Concourse B

THE AMERICAS BETWEEN HISTORY AND MYTH: 1492–1700 III

Organizers and Chairs: Carla Aloe, *University of Birmingham*;
Elena Daniele, *Brown University*

Caroline Egan, *Stanford University*

Talking Texts in the Early Colonial Americas

Diagnosing the “divide” between orality and writing that had sparked debates in anthropology, history, and literature in the nineteenth and twentieth centuries, Arnold Krupat wrote scathingly: “if Natives have been barred from history, what they have been permitted is myth” (166). While the division Krupat repudiated — between myth as oral, and history as written — no longer holds scholarly credibility, it begs historiographical inquiry. This paper explores how American colonial writers approached the quandary of writing about oral indigenous cultures. I examine an important motif in accounts from English and Spanish sources (Gómara’s *Historia* and Williams’s *A Key into the Language of America*): the indigenous apprehension of the Bible as a credible source of knowledge, precisely because of its textuality. I argue that these vertiginous moments, in which written colonial histories portray the understanding of textuality in oral cultures, are key to a nuanced, nondialectic understanding of the colonial epistemological encounter.

Colt Brazill Segrest, *Sewanee, The University of the South*

Amphibological Ethnographies: Girolamo Benzoni, Urbain Chauveton, and Indigenous Representations in the *Histoire nouvelle du nouveau monde* (1579)

This paper will address complexities in the Huguenot Urbain Chauveton’s exegesis of Girolamo Benzoni’s celebrated text (*Historia del Mondo Nuovo*, Venice, 1565). Chauveton’s fanciful French translation of 1579 includes lengthy critical commentaries appended to each chapter, doubling the volume’s length. Previous criticism on this text has addressed in large part the unfavorable representation of the Spanish, in the context of the *leyenda negra*. This paper will focus rather on ethnographical representations of indigenous groups, often romanced through appropriations of contemporary writers such as Gomara, Oviedo, and Léry. Published in the same year as the first French translation of Las Casas’s *Brevísima relación de la destrucción de las Indias*, Chauveton’s commentaries participate in a wider enterprise. In his ethnographical digressions, however, he uneasily negotiates between the Protestant project of denouncing Spanish cruelties and his own lamentation of the indigenous peoples’ spiritual perdition.

Micah R. True, *University of Alberta*

Strange Bedfellows: Turks, Gauls, and Amerindians in Lescarbot’s *Histoire de la Nouvelle France*

Early modern travelers to the New World often invoked examples from the Old World’s history in the portraits of Amerindian cultures that they published upon

return home. The Frenchman Marc Lescarbot was a particularly prominent user of this strategy. The sixth book of his 1609 *Histoire de la Nouvelle France* contains many favorable comparisons between Amerindian groups and mythic cultural ancestors like the Gauls, as well as recently encountered and negatively perceived people like the inhabitants of the Ottoman Empire. This paper examines how Lescarbot used Gauls and Turks in concert to render familiar the exotic inhabitants of the New World, while simultaneously criticizing his own home country. Lescarbot's simultaneous use of France's mythic ancestors and cultural adversaries in describing the inhabitants of the New World sheds light on the limitations and possibilities of colonial comparative ethnography as a means of understanding and representing the inhabitants of the New World.

Jonathan Hart, *University of Alberta*

Between Myth and History: Misrepresenting and Representing the New World

From Columbus onward, contradictions between the actual and the ideal affected Europeans representing the Americas. This paper will examine moments of contradiction and elision between the mythical and historical, first with Columbus and La Casas, then with the French in Brazil and Florida (Thevet, Le Challeux, Léry, Montaigne), and finally governors of English and Dutch colonies such as Plymouth and New Amsterdam (like William Bradford and Willem Kieft). To focus the paper — which will draw on maps, images and texts — I shall concentrate on what the Europeans say about the natives and the land, on what myths and histories they construct about them, and on how empirical the Europeans are and how willing they are to create stories or histories to justify or criticize their invasion or exploration of these new lands.

20503

Hilton

Concourse Level

Concourse C

CONFRATERNITIES AND THE SPACES OF THE RENAISSANCE CITY V: PICTORIAL AND SCULPTURAL SPACES

Sponsor: Society for Confraternity Studies

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

Katherine T. Brown, *Walsh University*

Mater Misericordiae: Cult Image and Civic Symbol in the Province of Arezzo, ca. 1350–1575

Mater Misericordiae (Mother of Mercy) emerged as one of the most common themes in Aretine art from the mid-fourteenth through the end of the sixteenth century. Attributes may include a standing, frontal pose; a wide, open mantle; devotees under her cloak; and use of hierarchical scale. The immediacy of the Madonna della Misericordia as a symbol for the concept of mercy spurred the Fraternita dei Laici of Arezzo — the lay organization founded in 1262 by men to perform civic acts of mercy — to adopt this image as official insignia for processional banners, reliquaries, frescoes, and altarpieces. This Marian imagery is rare because its secular association eventually supersedes an original devotional function. The aim of this paper is to explore the iconographic origins, functions, and stylistic interpretations of the Madonna della Misericordia in Arezzo as both cult image and civic symbol.

Hannah Prinz, *Freie Universität Berlin*

Displaying Religious Rituals in the Public Space: Confraternal Reliefs in Renaissance Venice

While in the last years there has been a lot of research on the representational media of the Venetian Scuole, one group of relief sculptures showing the patron of the Scuola admired by its devotionally kneeling members has not been in the center of research. When recapitulating the cityscape in Renaissance Venice, one cannot fail to notice that the presumably colored reliefs displayed on the facades of the Scuole are within the group of most visible works of art commissioned by nonnoble patrons. Their complex iconographic program is strongly linked with civic rituals of processions and the role of the Scuole in the Venetian society. In my paper I will

present my latest findings on visual strategies in Venetian brotherhood reliefs, their function as representational objects, and the resulting self conception of the Scuola in Venetian Renaissance society, exemplified by the analysis of the last dated Scuola relief from around 1480.

Andreas Plackinger, *Ludwig-Maximilians-Universität München*

San Giovanni Decollato: Painting, Piety, and Prestige

Daniele da Volterra's spectacular and disturbing *Decapitation of St. John* (Turin, Galleria Sabauda) is an outstanding testimony of mid-sixteenth-century *michelangiolo*. As literally nothing is known about the circumstances of its making and its original function, this painting has been neglected by art historical scholarship. In my paper I will argue that the origin of this extraordinary picture has to be sought in the surroundings of the influential Confraternità di San Giovanni decollato dei Fiorentini in Rome. Therefore, the Turin panel will be compared on the basis of its iconography to works that undoubtedly participated in the concrete tasks of this prestigious lay confraternity. Thus it is possible to point out the spectrum of affective aesthetics between devotional practice and art theoretical discourse. This case study shall contribute to deepen our understanding of early modern Italian confraternal life as a pivotal intersection of networks of commissioners and artists alike.

20504

Hilton

Concourse Level

Concourse D

GENDERING MEDICAL EXPERTISE IN THE EARLY MODERN MEDITERRANEAN

Organizer: John Christopoulos, *York University*

Chair: Monica Azzolini, *University of Edinburgh*

Rebecca Johnson, *Princeton University*

Quia obstetricandi longam habuerit experientiam: Midwives in Early Renaissance Miracle Accounts

Although the figure of the midwife has long fascinated both feminist historians and general readers alike, documentation of midwives' activities is hard to come by in the early Renaissance. One long-overlooked source of information may be the canonization proceedings and related hagiographic materials aimed at proving the sanctity of holy men and women. Accounts of the saints' miraculous aid during or after childbirth not only afford a rare opportunity to glimpse midwives at work, but occasionally also record the women's own words when they were called upon to testify as "expert" witnesses. This paper will examine fourteenth- and fifteenth-century hagiographic material from the Latin South for clues about midwives' activities, their social and professional status, and the bases of their expertise, while considering the ramifications for their own perceived authority of appeals to the saints.

Sharon Strocchia, *Emory University*

The Politics of Health at the Early Medici Court

Recent studies have established that mothers, wives, and other female kin played a central role in managing both health and illness in early modern households. These domestic responsibilities acquired unusual political significance in the case of princely households, where health concerns impacted both dynastic interests and the stability of the state. Drawing on letters, diplomatic correspondence, and other archival sources, this paper examines the complex intersections between household medicine — a predominantly female domain — and learned medicine practiced at the Florentine court of Cosimo I de' Medici. I explore the medical expertise that Cosimo's mother Maria Salviati and his first wife Eleonora of Toledo developed through constructing daily health regimens, selecting remedies and making therapeutic decisions for themselves and others. At what points did their experiential knowledge overlap or conflict with the expertise offered by court physicians? How was medical authority both gendered and negotiated in this politicized court culture?

Michele Clouse, *Ohio University*

“My Proof and Right to Practice”: Examining Female Medical Practitioners in Early Modern Spain

In 1587, Elvira de Guevara sought a medical license before the crown’s chief medical officer because it offered her “protection and proof of her right [to practice].” Female practitioners like de Guevara came under closer scrutiny from the Spanish crown as it sought to regulate the medical profession through stricter examination and licensure. The sometimes contradictory nature of this medical legislation and the unclear jurisdictional boundaries of enforcement, I suggest, often worked in favor of female practitioners and sheds light on circumstances that led female practitioners to comply or engage these legal restrictions on their practices. Focusing on female practitioners and their place in this complex medical, legal, and institutional framework suggests that medical regulation in early modern Spain afforded female practitioners professional options and legal protections that ensured their presence and participation in the medical world of early modern Spain.

John Christopoulos, *York University*

“And I know this from all the years of experience that I have in this art”: Midwives as Expert Witnesses in Early Modern Roman Courts

Witness testimonies recorded verbatim in early modern Roman criminal investigations into bodily crime are unique sources for accessing the often elusive voices of midwives and for gaining insight into their lives, practices, and professional status. This paper will examine the testimonies of Roman midwives given in early seventeenth-century criminal investigations into miscarriage caused by assault. Regarded to be authorities in the complex matters of pregnancy and women’s health, midwives were often called on to examine women’s bodies and determine the causes of terminated pregnancies. Their testimonies, however, often challenged and contradicted those of higher status male medical practitioners (physicians and surgeons). Analyzing midwives’ testimonies and juxtaposing them with those of male medical practitioners, this paper will shed light on the social lives of Roman midwives and their trade, and will also explore their contested status as expert witnesses before early modern Roman criminal courts.

20505

Hilton

Concourse Level

Concourse E

ADAPTING GENRE IN MUSIC ON THE EARLY MODERN ENGLISH STAGE

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizers: Linda Phyllis Austern, *Northwestern University*;

Stephanie Pietros, *Mount Saint Mary College*

Chair: Sarah F. Williams, *University of South Carolina*

Jordan Windholz, *Fordham University*

“I Will Live a Bachelor”: Ballads and the Imagining of Bachelorhood in *Much Ado About Nothing*

Early in Shakespeare’s *Much Ado About Nothing* (ca. 1598), Benedick proclaims, “I will live a bachelor.” These are fated words in a Shakespearean comedy. Indeed, almost as soon as Benedick utters them, the comedy forecloses upon their fulfillment. But the comedy does gesture to genres — namely ballads — that entertain Benedick’s claim. While scholars of the comedy have been quick to note that Shakespeare integrates ballads throughout *Much Ado*, they have so far not considered how ballads inform the comedy’s investigations of manhood generally and bachelorhood specifically. This essay argues that Shakespeare’s citation of ballads does not so much supplement the marriage plot as it intervenes in it to open up alternative possibilities for imagining bachelorhood that the comedic plot cannot otherwise adequately voice. In short, balladry in *Much Ado* suggests how the imagining of gender was, and is, imbricated in expectations of genre.

Sharon J. Harris, *Fordham University*

Performing the Gallant through the Torchbearers of Middleton's *Your Five Gallants*

The staged masque within Thomas Middleton's 1607 play *Your Five Gallants* reveals which audience members have access to the latest trends in masques and, therefore, the latest trends in the court. This paper focuses on the role of the torchbearers in the staged masque and how this role belies the social inferiority of the play's and the audience's would-be gallants. Recent scholarship has emphasized how early moderns' social positions influenced their reception of masques. In this city comedy, Middleton stages the torchbearers as following not Stuart but Tudor masque conventions. Not only did torchbearer practices change from the Tudor to Stuart masques, but evidence suggests that torchbearers' social class also changed. Thus, Middleton's adaptation of the masque shows how genre could register social standing and how both genre and social position could be conflated and performed not only by stage players and masquers but by audiences as well.

Stephanie Pietros, *Mount Saint Mary College*

Lyric and Lyrics: Poetry and Song in Shakespearean Drama and Its Adaptations

In *The Fairy Queen*, Henry Purcell's operatic adaptation of *A Midsummer Night's Dream*, a figure known as the Drunken Poet appears following the scene from the original play in which the rude mechanicals decide to mount a theatrical production. The Drunken Poet sings, as do all of the figures in the masque-like interludes inserted into Shakespeare's play. In light of the original play's preoccupation with the potentially pernicious (though ultimately entertaining) effects of poetry and song, the singing poet in Purcell's adaptation demands further attention. In this paper, I use the example of Shakespeare and Purcell to consider the discursive registers of what have been called the "celestial twins," poetry and song, in Shakespearean drama and its adaptations. Moreover, I consider how these works manipulate the conventions of these closely interconnected, but not quite synonymous, forms in order to engage contemporary discussions about genre and its cultural significance.

20506

Hilton

Concourse Level

Concourse F

SEEING THE SOUL II: INSTRUCTION AND SALVATION IN THE ILLUMINATED BOOK

Organizer: Sarah E. Schell, *Georgetown University*

Chair: Joseph Richard Hammond, *CASVA, National Gallery of Art*

Elizabeth Marie Sandoval, *Ohio State University*

Writing the Soul: The Book of the Heart in Devotional Books of Catherine of Cleves and Margaret of York

In the *Apocalypse* of the Burgundian Duchess, Margaret of York, books stand for individual souls in a depiction of The Last Judgment, ca. 1475. Though many studies consider Margaret's patronage, my paper turns attention to the meaning of these soul-books and to their author, the Master of the Moral Treatises. In the wake of scholarly work on an artist's own exegetical readings transforming traditional iconographies, I examine the theological and theoretical influences on this particular artist-reader. By analyzing the miniaturist's choices for the content and compositions of this and other illuminations in the manuscript, I argue that he not only designed with a female reader in mind, but also was familiar with the writings of Augustine of Hippo and Hugh of St. Cher. As such, the artist created an ideal vehicle for this female sovereign to engage in dynamic visual exegesis, working to save her own soul-book.

Petra Raschkewitz, *Deutsches Historisches Museum*

Comme de veoir et savoir: Simon Marmion's Visualization of the *Visio Caroli Grossi* in the *Grandes Chronique de France* for Philip the Good

Simon Marmion's depictions of soul journeys in the *Visions of Tondal* or the *Vision of the Soul of Guy de Thurno* have been well received by scholars over the

last two decades, while his earliest surviving visualization of a transcendental journey, the *Visio Caroli Grossi* in the *Grande Chronique de France*, has attracted significantly less attention. Marmion's interpretation of the *Visio* is inventive in composition, narration, and didactics. Philip received the manuscript as a gift from his counselor Guillaume Fillastre the Younger — a highly educated humanist who exerted a major impact on both the textual and pictorial program of the manuscript. This paper will examine how Fillastre's patronage influenced Marmion, the ways in which Marmion's work responds to the text, and how Marmion's visualization of the *Visio* achieves the objective of making Philip the Good "voir et savoir" — see and understand the conjunction of past and present.

Sarah E. Schell, *Georgetown University*

"Lord! To thee we betaken the souls of thi seruantes": The Journey of the Soul in Late Fifteenth-Century Prayerbooks

It is surprising given the enormous concern over, and preoccupation with, the life of the soul after death that images of the soul at the Office of the Dead in English prayerbooks are relatively uncommon. However, soul images at the commendation and at the Penitential Psalms, appear regularly. When taken as a whole, the images that accompanied these three texts (Penitential Psalms, Office of the Dead, and Commendation of Souls) provided a range of illustrative opportunities as well as an eschatological frame in which to articulate the earthly and unearthly events surrounding death. This paper will examine some of the images that appear at the commendation of souls in conjunction with the images that appear around them in the Penitential Psalms and Office of the dead to explore how these images and texts told the story of the soul and gave shape to the hope for life in the hereafter.

20507

Hilton

Concourse Level

Concourse G

WOMEN AND GENDERED EDUCATION IN EARLY MODERN ENGLAND

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

Organizers: Jennifer Higginbotham, *Ohio State University*;
Mary Trull, *St. Olaf College*

Chair: Rebecca W. Bushnell, *University of Pennsylvania*

Respondent: Elizabeth A. Patton, *Johns Hopkins University*

Mary Trull, *St. Olaf College*

Unacknowledged Knowledge: Gendered Learning and Atomism

By the mid-seventeenth century, some Protestant and Catholic authors were arguing for the importance of physics, experiment, and natural philosophy as complements to the knowledge of divinity. It is difficult to gauge to what extent the new interest in natural theology, or what can be known about creation without God's revelations, enabled an expanded education for women. The atomistic theories of Democritus and Epicurus, in particular, were broadly influential, but still carried an odor of forbidden knowledge. I argue here that examples of women's learning that violated conventional gender expectations can be particularly revealing about the scope and nature of women's education. I discuss encounters by Elizabeth Isham, Anne Bradstreet, and Lucy Hutchinson with atomist theories, looking at how their representations of such encounters describe natural philosophy as gendered learning.

Jennifer Higginbotham, *Ohio State University*

Writing Girls

How did girls learn to write in early modern England, and what kinds of written texts did they leave behind? This paper focuses on the surviving evidence of female children's writing, including the handwriting exercises of Elisabeth Hickman, the

letter of a young Anne Clifford to her father, the teenage translations of Elizabeth Cary and Jane Lumley, and the plays of Rachel Fane. Although limited, the archive of girls' texts suggests that learning to write enabled female children both to acquire knowledge and to negotiate their sense of their place in the social world. There is much that we still do not know about the literacy levels of female children, but we can use the writing of girls as a way to consider what purposes literacy served for them and how they used it.

Susan E. Hrach, *Columbus State University*

Translator as Midwife: Gender and Practice in Dramatic Retellings of the Life of Antony

The recovery of Plutarch's *Lives* by Renaissance humanists spawned dramatic treatments of the life of Mark Antony, among them neo-Senecan dramas in French by Robert Garnier and in English by Mary Sidney Herbert and Samuel Daniel. Shakespeare followed with *Antony and Cleopatra* for the public stage. This group of dramatic translations/retellings allows us to examine the various ways each writer made use of available source material, and to speculate on gendered practices of translation and imitation. Each of the retellings includes the "monument scene," in which Cleopatra and her servants hoist Antony's nearly dead body aloft into her guarded sanctum; a close comparison of the texts may further our understanding of how these writers balanced the competing values of accuracy, sense, and sound in working with source texts, and give us some idea of whether gendered educational practices or cultural expectations may have guided different approaches.

Christina E. Luckyj, *Dalhousie University*

"A womans Logicke": Calvinist Women Writers and the Rejection of Education

Whether writing in prose, verse, manuscript, or print, Elizabeth Jocelin, Anne Southwell, and Rachel Speght all produced fervently Calvinist texts during the early 1620s. Judging from their works or life histories, they were well educated in male classical texts. Yet all three reject humanist education to embrace knowledge of God as the supreme goal of a human life. While these women appear thus to conform to traditional notions of appropriate female education, their turn to religion as the only valid form of knowledge comes at a time when support for the Calvinist cause had become politically hazardous. I will argue that their devotional rhetoric, far from a retreat into piety, allows them to reject an increasingly masculine episcopal Church and model what Francis Quarles approvingly calls "a womans Logicke" in "graces schoole." Their rejection of classical male education is not a regressive move but a strategic choice.

20508

Hilton

Concourse Level

Concourse H

PRINTS AS AGENTS OF CROSS-CULTURAL EXCHANGE III

Organizer and Chair: Heather Madar, *Humboldt State University*

Raphaèle Preisinger, *Universität Bern*

The Virgin of Guadalupe Reconsidered: The Role of Early European Prints in Creating the Virgin

The Virgin of Guadalupe in Mexico City has been venerated as one of Christianity's most important cult images since the early modern period. According to legend, this image resulted from a vision that miraculously impressed itself onto the woven cloak or tilma of an indigenous Mexican in 1531; however, that tilma image heavily depends on an array of earlier European Marian visual traditions, such as the *Mulier amicta sole*, the Assumption of the Virgin, and the *tota pulchra*. My paper offers new insights on the role of prints in bringing these iconographical types to early colonial New Spain. While these prints were most likely imported from Spain, certain details of the tilma image clearly point to iconographical models from Northern Europe, indicating that the Virgin of Guadalupe is the result of a complex process of cross-cultural exchange both within the Old World and across the Atlantic.

Emilie Ana Carreón Blaine, *Universidad Nacional Autónoma de México*

Linda Báez Rubí, *Universidad Nacional Autónoma de México*

Recontextualized and Reframed: Diego de Valades's Cross-Cultural Exchange

The *Rhetórica Christiana* by Franciscan missionary and humanist Diego de Valadés (Perugia, 1579), considered a notable work because of its engravings, exemplifies how European prints were inserted into a new setting, and explains how the dissemination of images toward America developed. Encouraged by the Spanish Crown and the Vatican and strengthened by Pope Gregory XIII, Valadés elaborated this visual project as a device to introduce Christianity to Pagan territories and promote European culture in a recently discovered continent. In a new setting, he adapted iconographic-visual models specific to, indigeneous and European culture, while disseminating new imaginaries onto an American reality. The purpose of this paper is to show the configuration of imaginaries at the crossroads of cultures and to analyze the political and religious intention visually manifested by the engravings which conform the *Rhetórica Christiana*.

Corinna Tania Gallori, *Università Cattolica del Sacro Cuore, Milano*

Prints and Feathers in Mexico

Prints were essential for transmitting Christianity to the newly conquered Mexico — thanks to the dearth of artists willing to move to an unknown land, prints were necessary both as visual sources for the native artists that had to provide cult images, and as teaching tools for the converted. In my paper, I will analyze the interaction of Christian prints and a typical native technique, and focus on the use of prints as source image in a mixed cultural artifact: works of art crafted in sixteenth-century Mexico using topical birds' feathers. The resulting images were not mere copies of the prints. The artists were adapting and modifying their visual source(s), choosing specific imagery and, sometimes, combining different prints. Moreover, the final image took on an entirely different vitality, thanks to the feathers' natural shimmering. I will thus discuss how the feathers' materiality impacts and interacts with the European prints' iconography.

20509

Hilton

Second Floor

Gibson

ROUNDTABLE: THE *ENCYCLOPEDIA OF RENAISSANCE PHILOSOPHY*

Organizer and Chair: Marco Sgarbi, *Università degli Studi di Verona*

Discussants: Christopher Celenza, *Johns Hopkins University;*

Michael Edwards, *Jesus College, University of Cambridge;*

Hiro Hirai, *Radboud University Nijmegen;*

Peter Mack, *University of Warwick;*

Anna Laura Puliafito Bleuel, *Universität Basel;*

Michael W. Wyatt, *Independent Scholar*

The roundtable discusses the forthcoming *Encyclopedia of Renaissance Philosophy* (=ERP). The aim of the ERP is to provide scholars with an easy-access reference work that gives accurate summaries of the current state of research. It includes entries on philosophers, problems, terms, historical periods, subjects and the cultural context of Renaissance philosophy. It covers Latin, Arabic, Jewish, Byzantine and vernacular philosophy, and includes entries on the cross-fertilization of these philosophical traditions. A unique feature of this encyclopedia is that it does not aim to define what Renaissance philosophy is, but rather to cover the philosophy of the period between 1300 and 1650. The ERP does not presuppose a fixed idea of what philosophy is, and on that basis decide which entries to include; rather the ERP aims to allow what Renaissance philosophy and the philosophical problems of the time were to emerge from the entries.

20510
Hilton
Second Floor
Clinton

HUMANIST ITALY AND THE JEWS: JEWISH THOUGHT AND JEWISH IMAGE

Sponsor: Hebraica, RSA Discipline Group

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

Elodie Attia, *Heidelberg University*

An Unedited Autograph of the Scholar Raphael ben Jacob ha-Cohen of Prato
(fl. 1515–41)

Few private Hebrew manuscript libraries have so far been reconstructed from early modern Italy. Raphael of Prato's private library is of a great interest: twenty-three manuscripts were copied by this scholar who lived between Bologna, Pisa, and Ferrara in the first half of the sixteenth century (active between 1515–41). He was in contact with the famous philosopher Yehiel of Pisa, and probably also with Abraham of Bologna. Building on my recent study of his private manuscripts (2012), in this paper I will present the unedited autograph of Da Prato produced in two versions in 1535 (MS London, British Library, Or. 9951 and MS Vienna, ÖNB, Heb. 111). This work is an abbreviated supercommentary to Shimon ben Semah Duran's work on the Azharot of Ibn Gabirol. I will present the text, its annotated structure, and the aim and cultural significance of such an abbreviated work in the early modern Italian context.

Brian E. Ogren, *Rice University*

Yohanan Alemanno and Philosophical Kabbalah

My paper will treat some of the unique Italian Renaissance syntheses between philosophical speculation and kabbalistic thought. Specifically, I will focus upon Yohanan Alemanno, who was a paragon of Italian kabbalah, and who was an important teacher of this lore in both the Christian and the Jewish camps. My paper will analyze some of the elements of Alemanno's syncretistic philosophy of concordance, which had a profound influence on humanist contemporaries such as Giovanni Pico della Mirandola and on subsequent Neoplatonists such as Leone Ebreo. I will pay specifically close attention to Alemanno's *Eine ha-Edab*, which is his understudied commentary on the first part of Genesis. This work, which is one of the last known pieces written by Alemanno, is extant in four known manuscript copies, reached the famed kabbalistic Beit El Yeshiva of Jerusalem, and represents some of Alemanno's most mature syntheses between philosophy and kabbalah.

Andrea Gondos, *Concordia University*

The Kabbalistic Encyclopedia as a Literary Strategy to Order Jewish Mystical Knowledge in the Age of Print

The printing of three systematic works of Kabbalah, the anonymous *Ma'arekhet ha-Elobut*, Meir Ibn Gabbai's *Avodat ha-Kodesh*, and Moses Cordovero's *Pardes Rimonim*, in the second half of the sixteenth century signaled a new direction in the organization of kabbalistic knowledge. In terms of their thematic organization, the three works closely resembled the encyclopedic style that characterized Jewish scientific and philosophic works arising from the Middle Ages. In this paper, I argue that their "encyclopedic mentality" reflects a strategic choice on the part of the printers and disseminators of Kabbalah in the early modern period to delineate the boundaries of authoritative kabbalistic knowledge and establish the proper order for its study. In other words, the encyclopedia in the field of Jewish mysticism as in other fields of inquiry was a way to establish and reinforce scholarly authority.

Giuseppe Veltri, *University of Halle-Wittenberg*

The Philosophy of Rabbi Simone Luzzatto (1580?–1663): Outlines of Jewish Skepticism

In his book *Socrate overo dell'humano sapere* (*Socrates or on Human Science*; Venice, 1561) the Rabbi Simone Luzzatto (1580?–1663) denies the authority of sciences, the knowledge of the senses, and the logical inference that induces systematic thought. The lecture attempts to give a short look into the intellectual environment of seventeenth-century Venice where Luzzatto's skeptical theory developed.

20511
Hilton
Second Floor
Madison

MATERIALITY AND DESIGN II: THE AGE OF RUBENS AND BERNINI

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Organizers: Krista V. De Jonge, *Katholieke Universiteit Leuven*;
Leon Lock, *Katholieke Universiteit Leuven*

Chairs: Krista V. De Jonge, *Katholieke Universiteit Leuven*;
Ethan Matt Kavalier, *University of Toronto*

Valerie Herremans, *Antwerp Royal Museum of Fine Arts*

Joris Jozef Snaet, *Katholieke Universiteit Leuven*

Peter Paul Rubens and the Ornamentation of the Antwerp Jesuit Church

Peter Paul Rubens's role in the design of the Antwerp Jesuit church has been the subject of debate for over a century. Most recently Frans Baudouin took several drawings in the master's own hand, featuring sculptural and architectural ornaments, to mean that Rubens was a painter-architect, understood as the creative mastermind of the entire Baroque Gesamtkunstwerk. In this paper we will consider Rubens's role anew, starting from the position of the architect within the building practice of the Jesuit Order in the Southern Low Countries. A fresh look at (non-Jesuit) altarpieces and epitaphs, the designs of which have been attributed to Rubens, will give insight into the design process of the sculpture workshops at the beginning of the seventeenth century. Finally, we will consider the significance of ornament within the field of architectural sculpture, chiefly on the basis of contemporary letters preserved within the archives of the Order.

Leon Lock, *Katholieke Universiteit Leuven*

The Thurn und Taxis Chapel in Brussels: A Northern "Unity of the Visual Arts" à la Bernini?

This paper attempts to define the relationship between architecture, sculpture, and painting in a chapel that has hitherto been neglected, despite its prime importance in European court architecture, being not only a social instrument for an upcoming family of increasingly high rank in the Habsburg world, but also the product of a number of architects and sculptors in contact with Gianlorenzo Bernini while he was erecting the Chigi Chapel in Santa Maria del Popolo in Rome. This paper addresses the interdisciplinary design process of this chapel. Questions include the involvement of the patron and of painters in its design; the relationships between materials (the chapel is uniquely in black marble) and the design processes; design as a communication tool between patrons, artists, and audience; the boundaries between center and periphery in architectural design in Europe; and architectural design in court vs. commercial centers.

Pier Terwen, *Terwenconsultancy*

The Monument to Lieutenant-Admiral Maerten Tromp in the Oude Kerk, Delft:
The Collaborative Design Process between Architect and Sculptors

The Dutch naval hero Maerten Tromp was killed during a battle between the English and the Dutch navy in 1653. Because of his naval rank he received a state funeral with much pomp and a splendid ceremony. After some years of deliberation, the state also invested in the erection of a huge monument to him, which was designed by the famous architect Jacob van Campen, and the sculpture was executed by the equally famous sculptors Rombout Verhulst and Willem de Keijser. Over the centuries, the monument suffered from technical failures in the construction. This contribution will contain historical, art historical, and technical details and will emphasize how the design process from paper to marble was carried out in a collaborative effort between architect and sculptors, drawing on the discoveries made during the recent conservation project.

20512
Hilton
Second Floor
Morgan

MUSIC, THEORY, AND DEVOTION IN PADUA, PARIS, AND MUNICH

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Keith Polk, *University of New Hampshire*

Katherine Hutchings, *Eastman School of Music, University of Rochester*

What's So New about *Nova Musica*? Johannes Ciconia and Early Quattrocento Theories of *Imitatio*

In spite of its title, the *Nova musica* of Johannes Ciconia (1370–1412) names no authorities more recent than the eleventh century. How, then, may scholars contextualize the treatise among Ciconia's oeuvre, and the music-theoretical tradition at large? This paper proposes that the novelty of *Nova musica* derives from its *renovatio* of music according to Quattrocento theories of *imitatio*. *Nova musica* defines "new music" as an accretion of authoritative sayings that has been transformed into a new entity. Citing the works of classical authors, humanists in Ciconia's circle describe *imitatio* in similar terms of selective gathering and transformation. Ciconia, I argue, adduces the same classical works. Moreover, his reformulation of music according to pre-eleventh-century doctrines parallels humanists' endeavors to rebuild the language and structure of their respective disciplines according to antique models. Ciconia's appropriation of *imitatio* broaches the possibility that contemporaneous musicians used it as well.

Naomi Gregory, *Eastman School of Music, University of Rochester*

Two Newly Considered Six-Voice Motets by Antoine de Févin

The music of the French court under Louis XII (r. 1498–1515) has received attention in a number of recent studies. Authors identify a new style of motet composition, characterized by musical clarity, formal balance, and a relatively detached approach to the text; Joshua Rifkin terms this "the classic French-court motet" style. The four-voice motets of the court composer Antoine de Févin are often presented as exemplars of this style. Two six-voice motets by Févin complicate this description of French court motet style in the early sixteenth century. Evidence for Févin's authorship is provided by composer attributions in Paris BNC 1431, a tenor part book fragment that Rifkin has confirmed is in the hand of Jean Michel, a significant French copyist of the period. These extensive motets allow a reappraisal of Févin's compositional style, and broaden the picture of motet composition at the court of Louis XII.

C. Aaron James, *Eastman School of Music, University of Rochester*

Sounds, Symbols, and the *Salve Regina*: Musical Meaning in an Alamire Manuscript

The richly decorated musical manuscripts produced in the workshop of Petrus Alamire served not only as practical performing scores, but also as political gifts symbolizing the prestige of the Habsburg-Burgundian court. The choirbook Munich, BS 34, is a unique collection of twenty-nine settings of the *Salve regina* sent to the ducal court of Bavaria in the early 1520s. *Salve regina* settings are typically associated with Marian devotions; however, the format of the manuscript suggests that it was not intended for use as a performing score. Instead, the collection's significance may lie in its lavish elaboration of a venerable liturgical text, treating the chant melody with a variety of contrapuntal techniques and in combination with French and Flemish secular song melodies. This treatment suggests that, for the ducal owners of MunBS 34, the *Salve regina* was understood as a distinct genre capable of sustaining a rich and varied theological discourse.

20513
Hilton
Second Floor
Bryant

ROUNDTABLE: NEW DIRECTIONS IN JESUIT ART

Organizer: Robert Aleksander Maryks, *Boston College*

Chair: Mia M. Mochizuki, *New York University, Abu Dhabi and Institute of Fine Arts*

Discussants: Evonne Levy, *University of Toronto*;

Walter Melion, *Emory University*;

Jeffrey Chipps Smith, *University of Texas at Austin*;

Ines G. Zupanov, *Centre d'Études de l'Inde et de l'Asie du Sud at École des hautes études en sciences sociales*

Pre-Suppression Jesuit studies have enjoyed a renaissance of late in the humanities, particularly in art history, history and philosophy. Renewed emphasis has fallen on the Society's global breadth, its local specifications in Europe and further afield, and the connectivity of its network, or what we might think of as a world-wide Republic of the "cloth." But taken as a whole, how have these advances changed how we approach Jesuit topics through visual materials as they are most broadly conceived? In honor of the launching of the *Journal of Jesuit Studies* (Brill: Leiden), this session is devoted to not simply new discoveries in Jesuit-related art — whether widely dispersed or unlikely sourced objects in familiar places, understudied collections and locales, lesser-known workshops, innovative iconographies or overlooked patronage and distribution circuits — but rather how these individual cases have shifted the way we conceptualize multi-disciplinary methods for studying early modern Ignatian visuality.

20514
Hilton
Second Floor
Gramercy West A

CARTOGRAPHY AND THE ARTS IN FIFTEENTH-CENTURY FLORENCE

Organizers: Natalie Lussey, *University of Edinburgh*;

Irene Mariani, *University of Edinburgh*

Chair: Jill Burke, *University of Edinburgh*

Irene Mariani, *University of Edinburgh*

Maps and Visual Culture in Late Fifteenth-Century Florence

Departing from the mathematization of mapping and the use of charts as topographical tools, this paper aims to explore the powerful role maps retained in fifteenth-century visual culture, and stresses their employment as enclosed concepts of space and as vehicles of visual conventions. The enlargement of known space through contemporary geographical discoveries permits attention to be directed toward the representation of dwellers of far-away lands and the idea of the "Other," surveying the simultaneous presence of monsters and primitive figures in maps, paintings, and manuscripts. The comparison between selected maps and works by Piero di Cosimo, Filippino Lippi, and Botticelli will be used to speculate on the interaction of maps with other forms of visual knowledge, which formed a coherent system of representation and communication within Florence's humanistic circles.

Anne Leicht, *Humboldt-Universität zu Berlin*

Alessandro Strozzi's Map of Rome, 1474: Map Making between Venice, Rome, and Florence

The paper examines the small sized map of Rome, attributed to Alessandro Strozzi and dated in 1474 (Biblioteca Medicea Laurenziana). The drawing has been executed as a loose parchment in the context of humanist studies under the influence of the Italian centers Rome, Florence, and Venice. Its visual composition reverts to a medieval tradition of images of Rome, but it is especially comparable

with the maps of Piero del Massaio in three manuscripts of Ptolemy's *Cosmografia* produced in the Florentine workshop of Vespasiano da Bisticci. The drawing is characterized by inscriptions disseminated all over the folio, mostly toponyms that identify monuments and ruins. In addition to the visual tradition the author had various literary sources from medieval topographical texts, but modified the plan with the increasing knowledge of the topography of Rome conveyed by antiquarian and humanist studies like those of Flavio Biondo, and also by knowledge of contemporary events.

Genevieve Carlton, *University of Louisville*

The Map Shop: The Evolving Landscape of Fifteenth-Century Map Consumption

When Francesco Rosselli opened Europe's first shop selling maps in late fifteenth-century Florence he inaugurated a new era for the marketing and sale of cartographic works. Whereas previously patrons had commissioned maps, often specifying not only the geographic content but also the decorations on their custom works, in Rosselli's shop Florentines were free to browse through a number of prints and choose one for themselves, often at a much reduced price. They could also select one of Rosselli's other prints, including reproductions of works by Botticelli, as well as a range of other printed materials. My paper will explore how this shift in the sale of maps affected the circulation and consumption of cartography in late fifteenth- and early sixteenth-century Italy, arguing that the most important consequence of the availability of inexpensive printed maps was the creation of new uses for cartographic knowledge.

20515
Hilton
Second Floor
Gramercy East B

**ROUNDTABLE: THE HOUSE AS A
LABORATORY: PEOPLE, OBJECTS,
AND SPACE IN VENETIAN PRIVATE
RESIDENCES**

Organizer: Laura Moretti, *University of St. Andrews*

Chair: Minou Schraven, *Amsterdam University College*

Discussants: Linda Borean, *Università degli Studi di Udine*;

Christophe Brouard, *Institut d'Etudes Supérieures des Arts*;

Carlo Corsato, *Università degli Studi di Verona*;

Elsje Van Kessel, *University of St. Andrews*

In the course of the sixteenth century, houses of Venetian patrons and collectors became laboratories in which inhabitants and visitors with increasing intensity experimented with new modes of display and interaction. This session aims to examine this process by analyzing the relations between people, objects and space in Venetian private residences. Addressing not only patrons of the arts but also of literature and science, discussants will explore how different architectural and behavioural models were devised in these contexts. How did inhabitants and visitors interact with objects within the Venetian house? What spaces did patrons and collectors use for what particular kind of object? And can we identify one or more locations in the house that contributed to the establishment of 'art' and other categories as such?

20516

Hilton

Second Floor

Murray Hill West A

TIME, PLACE, AND THE BOOK

Sponsor: History of the Book, RSA Discipline Group*Organizer:* Andrew Pettegree, *University of St. Andrews**Chair:* Bruce Gordon, *Yale University*Keith Wrightson, *Yale University*

“On or about/In and upon”: The Growth of “Almanac Time” in Elizabethan and Early Stuart England

This paper will present results of an investigation of changes in how ordinary people perceived time in the late sixteenth and early seventeenth centuries. It begins by exemplifying the sense of time exemplified by almanac writers — linear, continuous, precisely measured, and regular — and asks: How did ordinary people perceive and measure time? How did they date events? How did these things differ by gender, age group, and place of residence? These questions are explored through the analysis of samples of “dating statements” made by witnesses deposing in the Consistory Court of the Bishop of Durham in the period ca. 1615–31. The paper concludes with some preliminary suggestions about the nature and direction of change in how people perceived and reckoned time, changes that can be interpreted as both cause and effect of the growth of “almanac time” and the proliferation of almanacs as the most common form of cheap book.

Kathryn James, *Yale University*

The Book as Place

This paper takes as its focus the book collections of Henry and Thomas Lyte, of Lytes Cary, Somerset, as part of a broader discussion of the meanings ascribed to the book as material object. Father and son, Henry and Thomas Lyte moved between the contexts of country and court, authors in formats ranging from the printed book to the manuscript pedigree to the garden. The books in the collection functioned as an organizing space in the relationships between son and father, author and reader, commentator and previous commentator. Much like Lytes Cary (now a National Trust property), the physical spaces of margin, page, and library were inhabited by Henry and Thomas Lyte as readers and writers. In asking what can be discerned of the Lytes within their collection, this paper examines the intersections of place and imagined place in our study of the book as material object.

Jessica Brantley, *Yale University*

Regulated Reading: Time and Place in the Fifteenth-Century Book of Hours

This paper considers the ways in which this ever-popular prayerbook organized both the spatial and temporal experiences of its readers. From the calendars with which it opens, to the Hours of the Virgin at its center, the book of hours imagines reading as an activity that both structures time and is structured by it, drawing the liturgy into the activity of private contemplation so that reading itself becomes liturgical. At the same time, textual and pictorial additions to the hours come unstuck in time, offering opportunities for reading around the edges of calendrical structures. Similarly, the book of hours defines a multiplicity of spaces for reading — center, borders, margins — that complicate ideas of space by incorporating images of readers into the physical environment of the book. This paper explores these paradoxes in a number of English hours from the end of the era before printing.

20517
Hilton
Second Floor
Murray Hill East B

THE CULTURE OF PRINT AND PUBLISHING

Chair: John E. Moore, *Smith College*

Robert Fredona, *Stanford University*

Incorporeal Theft, Plagiarism, and the Origins of Intellectual Property Law

The definition of *furtum* (theft) in Roman law required that the object taken be both movable and corporeal, but lawyers and nonlawyers alike from the Middle Ages on regularly used *furtum* in a colloquial sense to refer to the theft of incorporeal things like words and ideas. As traditionally told, the story of the origins of intellectual property law begins in late Renaissance England, but, in the post-Napster world, as old conceptions of intellectual property are being challenged and reimagined in theory and in practice, the origins of intellectual property as an historico-legal category must also be reimagined. This paper will examine some ways in which French and Italian jurists of the sixteenth century and their medieval forebears grappled with the problem of “incorporeal theft,” and it will look at the role these jurists played in tagging such theft with the name of another ancient crime, namely *plagium* (kidnapping).

Mario Casari, *Sapienza Università di Roma*

Making the Medici Oriental Press: Cultural Crossroads between Europe and the Middle East in Late Sixteenth-Century Rome

In 1584, the establishment of the Medici Oriental Press was promoted in Rome by Pope Gregory XIII under the patronage of Cardinal Ferdinando de' Medici and the direction of Giovan Battista Raimondi. Aimed at the publication of books in the oriental scripts for both the European and Asian markets, the Press achieved only a few of its original goals, suffering many setbacks up to its closure in 1614. Nevertheless, Raimondi and his circle occupy a central place in the complex web of diplomatic and intellectual relations that was taking shape between Europe and the Middle East at the cusp of the seventeenth century. Through a discussion of unpublished documents, this paper aims to provide an initial sketch of Raimondi's key collaborators and main interlocutors, converging from various corners of the Mediterranean, to outline the depth and extent of their contribution to the cosmopolitan cultural life of late sixteenth-century Rome.

20518
Hilton
Second Floor
Nassau West A

ARTISTS' COLLABORATIONS AND LITIGATIONS IN SIXTEENTH- CENTURY VENICE

Organizer: Daniel Maze, *University of California, Irvine*

Chair: Victoria Jane Avery, *Fitzwilliam Museum, University of Cambridge*

Colin A. Murray, *University of Toronto*

Collaboration and Marriage in Late Renaissance Venice: Palma Giovane and Aliense

This talk will consider the role of marriage in cementing artistic partnerships in the Venetian Renaissance, but will focus on one pair of painters: Palma Giovane and his frequent collaborator, Aliense. A marriage between their two families has gone virtually unnoticed, in part because Aliense's pupil, the biographer Carlo Ridolfi, chose not to mention the arrangement in the lives of either painter. Nevertheless, the circumstances of the marriage can be determined from previously unknown documents, giving context to the various collaborations of Palma and Aliense in and around Venice, such as the church of S. Zaccaria and the Duomo of Salò. The new details also provide background for the litigious breakdown of their alliance. This study will offer a new social perspective on artistic practice in Renaissance Venice and enrich our view of the so-called decline of the Venetian Renaissance tradition.

Emma J. Jones, *Pembroke College, University of Cambridge*

Delays, Discord, and Dissatisfaction: Litigation and Arbitration in Venetian Sculptural Commissions, 1525–1625

Commissioning sculpture in Renaissance Italy was a time-consuming and expensive undertaking, which patron and sculptor undoubtedly hoped would proceed smoothly until the project's satisfactory completion. Documentary evidence for sixteenth-century Venice suggests, however, that the commissioning process was not always a happy one — so what happened when things went wrong? This paper seeks to answer questions concerning the causes of and solutions for delays, discord, and dissatisfaction in Venetian sculptural commissions between 1525 and 1625. What were the principal reasons for litigation and who brought it about? How did those involved seek to avoid problems occurring in the first place? When problems arose, how were they resolved? And what could the respective parties expect in terms of the final outcome? Based on systematic examination of archival documents and other primary sources, I will consider a wide range of sculptural projects, from dogal monuments and altarpieces to secular statues and functional objects.

Meryl Bailey, *Mills College*

Artistic Collaboration and Reciprocity in Early Modern Venice

The sculptor Alessandro Vittoria and the painter Jacopo Palma il Giovane were friends and occasional artistic collaborators. According to Carlo Ridolfi, in the early 1580s Vittoria helped Palma to secure an important commission at Venice's Scuola di S. Fantin. In the religious narrative paintings that Palma produced for the Scuola, he celebrated and promoted himself and his benefactor Vittoria in ways that are explicit and highly self-conscious. This paper examines instances of collaboration and strategies of reciprocal promotion between these two ambitious artists and explores the claims made in Palma's paintings regarding the status of the artist, the intellectual underpinnings of painting and sculpture, and the relationship between these two media. In contrast with the *paragone* that pitted painting against sculpture, Palma and Alessandro Vittoria demonstrated that in the Venetian context, collaboration and reciprocal promotion were the more fruitful paths toward professional recognition and advancement.

20519

Hilton

Second Floor

Nassau East B

IN NEWER LIGHT: THE ART OF UTRECHT

Sponsor: Historians of Netherlandish Art

Organizer: Shelley Perlove, *University of Michigan*

Chair: Natasha Seaman, *Rhode Island College*

Erin Downey, *Temple University*

Cornelis Bloemaert II: Family Ties and Artistic Exchange between Utrecht and Rome

During the seventeenth century Cornelis Bloemaert II (Abraham Bloemaert's son) was a highly sought-after engraver in both Utrecht and Rome. Although much is known about Cornelis's collaborative work with his father in Utrecht, his independent career in Rome as a print producer remains obscure. It is widely assumed that Cornelis severed all ties to his father's workshop after arriving in Rome. However, numerous documents — including some never before published — indicate that Cornelis did not lose touch with his family and suggest that he maintained continuous artistic exchange with Utrecht artists throughout his lifetime. In this paper, I investigate Cornelis's artistic output between 1633 and 1692 in order to establish the broad scope and considerable impact of the work from his Roman period and demonstrate that he maintained artistic connections with Utrecht after permanently relocating to Italy.

Susan Kuretsky, *Vassar College*

Ter Brugghen's Spectacles

Often discussed is Utrecht painters' involvement with dramatic lighting effects, deriving from Caravaggio's chiaroscuro and from their own innovative development

of the subtle expressive effects of candlelight. Less attention has been paid to a familiar motif featured repeatedly in Terbrugghen's paintings: eyeglasses whose glittering lenses capture and focus illumination. This paper will explore these scenes against the background of earlier technological developments in Italy as well as lens grinding for scientific instruments in the Netherlands. Working in both areas early in the century, Terbrugghen would have had ready access both to spectacles and to the range of visual materials, especially in prints, that interpret them in humorous or moralizing ways, either as allusions to wisdom and clarity of sight or the reverse. While his paintings may recognize both possibilities, they also show him responding to spectacles on a level that expresses the artist's deepest connections to light and sight.

Elizabeth Nogrady, *Christie's*

All Together Now: Artistic Collaboration in Seventeenth-Century Utrecht

In 1997, *Masters of Light* brought to the fore the distinctive art of Utrecht and eradicated any lingering art historical narrative that presented Dutch seventeenth-century art as culminating in naturalistic, secular imagery reliant upon Protestant ethos and mercantile burgher patronage. This paper will argue that Utrecht continues to serve as a useful counterweight to assumptions regarding the driving forces behind the flourishing of art in the Dutch Republic. Here I will discuss artistic collaboration that occurred in Utrecht and stands in contrast to the oft-studied artistic competition driving art markets in Amsterdam and Haarlem. In Utrecht, artists time and again worked not in opposition, but together, as they employed different avenues — including displays of camaraderie, strong professional organizations, emphasis on artists' education, and joint artistic endeavors — to keep their community strong as Utrecht buckled under the political, religious, and social strain of the Dutch fight for independence from Spain.

20520

Hilton

Second Floor

Regent

EARLY MODERN ACADEMIES OF ART III: IDENTITY

Organizers: Anne E. Proctor, *Roger Williams University*,
Tamara Smithers, *Austin Peay State University*

Chair: Liana De Girolami Cheney, *Universidad de A Coruña*

Jenny Huang, *Queen's University*

Visualizing *Fiorentinità*: Francesco Salviati's Portraits of Academicians

The Accademia Fiorentina, founded informally in 1540, soon came under the patronage of Duke Cosimo I de' Medici. Aimed to promote the Tuscan dialect, the Academy published treatises by its members, held public lectures on Dante and Petrarch, and produced theatrical performances and festivities. The early members of the Academy included not only notable Florentine literati, but also a number of artists with literary aspirations, such as Agnolo Bronzino, Michelangelo Buonarroti, and Benvenuto Cellini. Joining the Academy on 21 May 1545, Francesco Salviati produced several portraits for his fellow academicians. Some of these are woodcut author portraits produced for the press, while others are refined oil paintings laden with Florentine imagery, such as the river god Arno and the Marzocco. This paper explores the ways in which Salviati visualized *Fiorentinità* in his portraits of academicians, evaluating his contributions to the development of a new Florentine cultural identity.

Anne E. Proctor, *Roger Williams University*

Non-Florentines and *Fiorentinismo*: Membership and Local Identity for Foreigners in the Accademia del Disegno

The artists who founded the Accademia del Disegno in Florence were closely associated with the program of *fiorentinismo* promoted by Duke Cosimo de' Medici, and they sought to institutionalize and localize the training of artists who served the Medici court. In 1563, the first year of its existence, many non-Florentine

artists matriculated in the academy, including Jan van der Straet, Giambologna, Andrea and Lazzaro Calemech, Friedrich Sustris, and Vincenzo Danti. Through the objects they made, these artists shaped the visual character of the Medici court, and they participated as peers in this civic program of pedagogy. Many of them were elected to leadership positions; Danti served as consul, chamberlain, counselor, festival organizer, and auditor in the first ten years of the academy's history. This paper examines the participation of these artists, individually and as a group, in an institution established to celebrate local artistic heritage.

Tamara Smithers, *Austin Peay State University*

Mourning the *Capo*: Artistic Camaraderie and Professional Identity through Memorials in Early Modern Italy

Burial and the erection of memorials provided a way for artists to publicly and permanently commemorate their maestro. This was especially true for artist corporations that produced visual displays to honor their *capo*. Memorials not only elevated the deceased to supreme standing, but also assisted in establishing group identity: Raphael's wall tomb for the Virtuosi al Pantheon and the Accademia di San Luca, Michelangelo's catafalque and monument for the Accademia del Disegno, Titian's planned observance in Venice for the artists there, and Agostino Carracci's ceremony and burial for the Accademia degli Incamminati all served this purpose. This paper argues for the importance of the place of burial and presents these burials as visual expressions of the goals of the first art academies. Funerals and tomb monuments celebrated the individual, promoted the visual arts, expressed local pride, and functioned as an outlet for *paragone*, in competition or in camaraderie.

20521

Hilton

Second Floor

Sutton South

RESTRAINING THE PASSIONS: ART, EMOTION, AND ETHICS IN THE EARLY MODERN DOMESTIC INTERIOR II

Organizers: Erin J. Campbell, *University of Victoria*;
Allyson Burgess Williams, *San Diego State University*

Chair: Catherine D. Harding, *University of Victoria*

Brian Pollick, *University of Victoria*

Visualizing Morality in the Domestic Interior in Late Trecento Tuscany:

The Decorations of the Palazzo Datini

This presentation examines the role of the fresco scheme of the Palazzo Datini, a late Trecento merchant residence in Prato, Tuscany, built by Francesco di Marco Datini (1335/37–1410). Most scholarship has focused on traditional art historical issues such as artist attribution and artistic precedents, and has generally concluded that Datini's motivation was to display his wealth and taste in order to enhance his social status and prestige. I argue that such a limited view gives us an incomplete understanding of the role of imagery in the late Trecento domestic interior. Through an analysis of the surviving ground-floor frescoes, and the probable courtyard scheme, I will demonstrate that the fresco program of the palazzo represents a carefully crafted program designed to portray Datini as an ethical civic and Christian citizen, and to remind viewers of their Christian moral responsibilities, as well as of their obligations to Datini as their host and moral preceptor.

Heather L. Meakin, *University of South Florida*

Composing Oneself: The Bacon Family's Use of Neo-Stoicism, Images, and Space in Their Domestic Interiors

Both Sir Nicholas Bacon, Lord Keeper to Queen Elizabeth I, and his granddaughter, Lady Anne Bacon Drury (1572–1624), decorated rooms in their country houses with Latin sententiae that elaborated on the family motto, "Mediocria firma." These spaces could not be more different, however: Sir Nicholas painted his sentences — chosen mostly from Cicero and Seneca — in his Long Gallery at Gorhambury, a public space of some 2,000 square feet. Lady Anne's sentences appeared in her private closet — a room seven feet square — above painted panels of images and

mottos drawn from a wider range of sources, and some of her own invention. Indeed, several sentences reveal Lady Anne's struggle to maintain an emotional equilibrium; for example, "Parva sed apta mihi, nec tamen hic requies" and "Quae cupio haud capio." This paper will explore the ways in which word, image, space, and gender work with each other to very different effect in these two rooms

Matthieu Somon, *Université Paris 1 Panthéon-Sorbonne*

Le Brun's *Pietà*: Pious Eloquence of Reserve

Charles Le Brun's *Pietà*, painted for the artist's main patron, Pierre Séguier, remains remarkably understudied. The large canvas followed the latter until his last days and then remained in Séguier's family, which suggests their close attachment to it. This paper will specify the nature of the relationship between Séguier's family and this painting in the private settings where it was exposed. Le Brun, although known for his ability to represent passions and facial expressions eloquently, pays here little attention to the Virgin's face (her mouth is closed, and her head and eyes are cast down on Christ's luminous body), and concentrates on her gestures. Invoking Le Brun's *actio* and *colorito* and the study of the Berullian spirituality in Séguier's circle — Bérulle was Séguier's cousin — I will argue that this painting, which restrains and internalizes the Virgin's emotions, can be read as a private meditation on compassion, resurrection, and salvation.

20522

Hilton

Second Floor

Sutton Center

BROKEN IMAGES

Organizers: Dympna C. Callaghan, *Syracuse University*;
Tatiana Senkevitch, *University of Toronto*

Chair: Christopher P. Heuer, *Princeton University*

Respondent: William Tronzo, *University of California, San Diego*

Dympna C. Callaghan, *Syracuse University*

The Image Breakers

This paper will begin with Marcus Geerhaerts's etching, *The Image Breakers*, executed in the wake of the Dutch iconoclastic riots and arguably the cause of his flight to England where his son was to become one of the most important painters in the court of Elizabeth. This remarkable image depicts a monstrous head infested with the various human actors in the religious and political struggles of the time. While the etching offers a fascinating reading of the politics of iconoclasm and a critique of religious practice, its maker and his son also offer a key link with between Continental and English struggles over both secular and religious image making. The paper will go on to read the grotesque gigantism of *The Image Breakers* in dialogue with Shakespeare's *Anthony and Cleopatra* where classical monumentality, especially in the image of the Colossus of Rhodes, defines the play's tragic trajectory.

Ellen McClure, *University of Illinois at Chicago*

Idolatry and Human Creation in the Fables of La Fontaine

Henri IV's 1598 Edict of Nantes authorized the coexistence of Protestant and Catholics in France — a cohabitation that led to a frenzied production of religious polemics that at times resulted in the articulation of new interpretations of doctrine. The French Jesuit Louis Richeome managed to turn the accusation of idolatry against the Protestants by arguing that their elevation of private opinion above received tradition was tantamount to a substitution of human authority for divine will. By enlarging the concept of idolatry to apply to all human intellectual initiative, Richeome set forth a concept with which all artists — pictorial and literary — needed to contend. Here, I will concentrate on the sophisticated ways in which the French fabulist Jean de La Fontaine engaged poetically with all aspects of the proscription against idolatry, eventually calling into question the ways in which it perpetuates a harmful theology of mastery and creation.

Amy Knight Powell, *University of California, Irvine*

Rembrandt's Scribbles

In *A Descriptive Catalogue of the Etched Work of Rembrandt van Rhyen* (London, 1878), Charles Henry Middleton-Wake argues that the notoriously illegible fourth state of Rembrandt's etching *The Three Crosses* is the product of a plate that was "defaced by some inferior artist who could neither understand [Rembrandt's] conception nor imitate [his] technique." Though few have supported Middleton-Wake's attribution of the etching's fourth state to an alien hand, critics and connoisseurs (from the seventeenth to the twenty-first century) have used words including scribble, scrawl, scrape, score, obliterate, and incise to describe Rembrandt's seemingly damaging alterations to this plate. Taking my cue from Middleton-Wake's telling misattribution of the fourth state to an "inferior artist" — we might think of this fictional character as Rembrandt's iconoclastic alter ego — my paper will address the violence that mars the fourth state of *The Three Crosses* and several other of Rembrandt's etchings.

Tatiana Senkevitch, *University of Toronto*

Fragmentations of Totality: The Discourse of Painting at the Conferences in the Académie de peinture et de sculpture, 1667–68

This paper addresses the novelty of *les conférences*, a cultural and aesthetic practice that was established in l'Académie de peinture et sculpture in Paris under the supervision of Minister Colbert. The *conférences* will be considered in themselves and as precursors of a certain modern practice in art history, namely, a collective examination of the present(ed) images (one painting/sculptural object per conference from the royal collection) by a group of professional artists and an emerging category of critics that required an imaginary fragmentation of the image into its constituent components, analysis of these components in a language of critical assessment, and an ensuing reassemblage of these components into a reconsidered whole. The procedures of *les conférences* called for a public laceration of images (in words) to demonstrate their sustainability as the exemplary cornerstones of the French Académie, a state-sponsored art institution that inaugurated a new mode in the reception of art.

20523

Hilton

Second Floor

Sutton North

CARAVAGGIO: HIS SOURCES AND HIS INFLUENCE

Organizer and Chair: Franco Mormando, *Boston College*

Anne H. Muraoka, *Old Dominion University*

Tra il devoto et profano: Caravaggio's Sacred Paintings through the Lens of Post-Tridentine Theory and Devotion

Criminal documents and the skewed (and often biased) biographies of Caravaggio's contemporaries undermine the establishment of any relationship between the haughty and violent artist and piety. Moreover, those opposed to establishing a connection between Caravaggio and the Counter-Reformation Church frequently quote an August 1603 letter from Cardinal Ottaviano Paravicino to Paolo Gualdo, in which Caravaggio is accused of painting in that "middle area" between the sacred and the profane. Gabriele Paleotti's 1582 *Discorso intorno alle immagini sacre e profane*, however, provides a more nuanced definition of profane that offers an alternative and more positive interpretation of Paravicino's words. This paper argues that Paleotti's theories and the prevailing ideas on devotion promoted a sacred style between the sacred and profane, referencing the polarity between devotion and art, light and dark, iconic and narrative, and the biblical and contemporary world, all of which were successfully and affectively merged in Caravaggio's canvases.

Kristine Wendt, *SUNY, University at Buffalo*

Caravaggio's Darkness and the Mystical Tradition

One of the most elusive art biographies belongs to Michelangelo Merisi da Caravaggio. Relying heavily on police records to reconstruct his life, historians have described Caravaggio as irrationally violent and antisocial. Contemporary biographies, at times quite unsympathetic, have further distorted our understanding

of the artist, suggesting that he was an atheist and morbidly obsessed with death and decapitation. Most significant is the claim that Caravaggio's psychological darkness was the source of his artistic tenebrism. Certainly Caravaggio suffered from psychological turmoil, but I propose that the radical shift in his style was, instead, in direct response to the ideas deriving from completely orthodox and well-disseminated spiritual notions of his day. Caravaggio's darkness, I argue, was intended as a metaphor for spiritual darkness: his tenebrism, in other words, may well be understood as a depiction of contemporary theological notions of spiritual darkness, as presented in familiar texts of mainstream Christian mysticism.

Melissa Yuen, *Rutgers University*

Mattia Preti's Tavern Scenes: A Caravaggism of the Grand Manner

Mattia Preti began his career in Rome by executing tavern scenes with musicians in imitation of Caravaggio and his Roman followers, especially Bartolomeo Manfredi, active in the first decades of the seventeenth century. However, when Preti arrived in the city around 1630, Caravaggesque genre scenes with their tenebristic lighting had all but disappeared, as Pietro da Cortona and Andrea Sacchi were perfecting the High Baroque Grand Manner emphasizing drama, rhetorical gestures, and historical themes. This paper proposes that Preti pioneered a new approach to tavern scenes, one that can be described as a Caravaggism of the Grand Manner, to claim the Caravaggesque mantle, while at the same time engaging with Cortona and Sacchi's stylistic innovations. An investigation into Preti's tavern scenes, including the Doria-Pamphilj *Concert*, demonstrates how he ennobled Roman Caravaggism to meet the seventeenth-century need for drama in a new way, thus launching his remarkable career.

20524
Hilton
Second Floor
Beekman

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES VII: WORKSHOP ON GLOBAL INTERACTIONS THROUGH SHAKESPEARE

Sponsor: Iter

Organizers: Laura Estill, *Texas A&M University*;
Diane Katherine Jakacki, *Bucknell University*;
Michael Ullyot, *University of Calgary*

Chair: Diane Katherine Jakacki, *Bucknell University*

Discussant: Sheila Cavanaugh, *Emory University*

In this workshop, Sheila T. Cavanagh and Kevin A. Quarmby, co-directors of the World Shakespeare Project, will present an overview of its successful endeavor to use modern technology as a means to foster global Shakespearean dialogue and communication. Currently linking faculty and students in Atlanta, London, India, North Africa, Argentina, Brazil, and American Indian Tribal Colleges, the World Shakespeare Project uses commonly available videoconferencing tools to engage international academic communities in Shakespearean performance exercises and cultural conversations. In this workshop, Cavanagh and Quarmby will discuss the practical and theoretical issues involved in creating such networks and will engage participants in discussions and hands on participation designed to encourage similar academic dialogues involving other RSA members. The WSP uses Shakespeare to cross significant educational and cultural divides as part of its goal to model new structures for international study. Please note: a laptop computer is required for participation in this workshop.

20525
Hilton
Second Floor
Rhineland North

AT YOUR SERVICE: SERVANTS AND SERVING AT TABLE IN EARLY MODERN EUROPE II

Organizers: Lucinda Byatt, *University of Edinburgh*;
Deborah L. Krohn, *Bard Graduate Center*

Chair: Lucinda Byatt, *University of Edinburgh*

Respondent: Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Tessa Murdoch, *Victoria and Albert Museum*

Servicing a Royal Diplomatic Audience: Twelfth Night, 1601

A manuscript in the London College of Arms records the reception of the Muscovite ambassador Gregory Mikulin by Queen Elizabeth I on 6 January 1601 in the Presence Chamber, Whitehall Palace, a rare instance of a foreign ambassador dining in the presence of the English monarch. Leading aristocratic courtiers waited on the monarch and carried the towel, ewer, and basin for washing before and after the meal. Her “traine of estate” was supported by three ladies in waiting. Other courtiers carried the cup, carved the meat, and provided wine from the royal cellar. The queen’s food was carried by knights and gentlemen pensioners, whereas the guard carried the food to the Muscovite ambassador’s table. The Archbishop of Canterbury with four attendant bishops said grace. The room was furnished with two buffets of silver and gold plate, transported in seven wagon loads from the Royal Jewel House.

Amrita Sen, *Oklahoma City University*

Serving at the Colonial Table: Servants, Cooking, and the East India Company

The self-declared ambassador of the East India Company, William Hawkins, while describing the many obstacles he faced while attempting to secure trading privileges at the Mughal court, turned repeatedly to food, and to those making or serving the dishes. His anxieties reveal the importance of food, cooking, and serving in early modern mercantile projects. The European factors who visited the East Indies brought with them their own ideas of cuisine and rituals of the dinner table that came to be modified by native servants. This paper will examine this often neglected dimension of cooking and serving within the colonial context. It was during the seventeenth century that we find the first reference in English texts to the *Khansamah*, the Mughal term for the head steward. In charge of kitchens and pantries these native servants negotiated multiple culinary “contact zones,” cooking and serving within mixed Mughal and English or Portuguese contexts.

20526
Hilton
Second Floor
Rhineland Center

FLORENTINE STUDIES

Chair: Mauricio Suchowlansky, *University of Toronto*

Thomas J. Kuehn, *Clemson University*

Legal Travaills of a Florentine Widow: A Case from 1491

Florentine husbands often put clauses into their testaments offering incentives for their widows to remain in the home, unmarried, seeing to the children and property. A case opinion from 1491 reveals how one widow, Vaggia, who had been married to Filippo Tosi de Fortuna, had to go to court to gain her incentive but met with the argument that, as she had to remain a good and unmarried widow, she could not realize the incentive’s property until she died. She, rather than her sons, was also made to pay the fiscal duties on the property. The jurists’ thinking about widows provides a different perspective on widows’ agency in a city frequently characterized as a harsh environment for women.

Katalin Prajda, *Institute for Advanced Study, Central European University*

The 1427 and 1433 Florentine *catasti* as Sources for Economic History

There is a long-standing debate among economic historians concerning the reliability of company records reported in the first complete city censuses of fifteenth-century Florence. Information provided by the 1427 and 1433 *catasti* offer in most of the cases the only possibility for assessing the financial capital of Florentine merchant companies and for reconstructing their social and economic networks. There are, however, a very limited number of surviving account books at our disposal, the partners of which submitted separate company files with their tax returns and from which company information was originally drawn. The present paper discusses the first results of a comparative analysis of account books and company records of the first *catasti*.

Irina Chernetsky, *Hebrew University of Jerusalem*

The Role of August Octavian in the Creation of the Myth of Florence

Already Giovanni Villani (ca. 1276–1348) linked the history of Florence to the reign of Augustus Octavian (63 BCE–14 CE) and noted (*The New Chronicle* 2.5) that the construction of the building of San Giovanni baptistery started in the age of this emperor. In the fifteenth century, Medici, the non-official rulers of Florence, were compared to Augustus, who was credited by Roman authors, such as Suetonius (*Augustus* 28.2–30.2) and Propertius (*Elegy* 4.1), as the great builder of Rome and who was considered by humanists of the end of the fifteenth century as the founder of Florence. I argue that these analogies were ideological and that they formed part of the image of Florence as a New Rome, imperial and Christian.

20527

Hilton

Fourth Floor

Holland

MAKING IBERIAN HISTORY V: MYTH AND HISTORY

Sponsor: History, RSA Discipline Group

Organizer and Chair: Katrina B. Olds, *University of San Francisco*

Respondent: Amanda J. Wunder, *CUNY, The Graduate Center*

Chad Leahy, *Villanova University*

Spain and France in the Holy Sepulchre: Historical Invention and the Question of National Rivalries in Europe and the Biblical East

This paper proposes to read early modern Jerusalem as a site of contention and rivalry between Spain and France. Through the creative refashioning of historical French and Spanish ties to the biblical East, France and Spain each manipulated history in a bid to assert their respective authority across the Mediterranean in the Holy Sepulchre. At the same time, such contentious claims to unique historical ties between Jerusalem and the nation can be productively read through the prism of European international relations. This paper ultimately reframes historical fabrications surrounding Jerusalem as a textual practice that looks beyond the national borders of France and Spain, as a move in the service of European and Mediterranean geopolitical strategy.

Valeria Lopez Fadul, *Princeton University*

Language as Archive: Etymologies and the Remote History of Spain

In sixteenth-century Spain, writers of a variety of genres, claiming to follow the examples of Isidore of Seville, Josephus, and Plato, mobilized the study of names to further a particular understanding of Iberia's ancient past. Working under the patronage of Phillip II, or outside the confines of the royal court, scholars like the antiquarian Ambrosio de Morales (1513–91), the biblical editor Benito Arias Montano (1527–98), the Basque lawyer Andrés de Poza (1530–95), and the Franciscan Diego de Guadix (d. 1615), engaged in linguistic debates to reclaim the Peninsula's Basque or Hebraic origins, assert its classical past, or recover its Arabic roots. I examine the approaches that Spanish humanists put in practice when

performing etymological analysis in the service of historical knowledge. I argue that their works benefited from Spain's imperial position, particularly from the Crown's sponsorship of knowledge-gathering projects, such as the cosmographical questionnaires formulated to learn about New World domains.

Christopher Oechler, *Pennsylvania State University*

Tirso de Molina's *Antona García*, or the Hyperbolized History of Isabel I of Castile

Seventeenth-century Spanish playwrights, accustomed to staging chronicles and national legends, often dramatized episodes from the life of Isabel I of Castile. Modern critics have found that such representations commonly upheld the queen's domesticated legacy of womanly virtue and wifely obedience. In the play *Antona García* (1623), Tirso de Molina ostensibly follows suit; however, I find that the comedia instead questions Isabel's historical legacy by associating her with the raucous protagonist, Antona García. In an exaggerated and comical display of physical prowess, Antona fights for Isabel's cause, but this hyperbolic doppelgänger only succeeds in unwinding the queen's mythic tapestry and pulling at the threads of her manipulated and manipulative history. Antona thus becomes a distorted reflection of one of the foundational myths of seventeenth-century Spanish identity, and I argue that the dramatization of these two historical women serves to illuminate and challenge the production of history in early modern Spain.

20528

Hilton

Fourth Floor

Harlem

THE COLOR OF SPLENDOR: MATERIALS AND TEXTURES IN EARLY MODERN ITALY

Organizer: Caterina Volpi, *Università degli Studi di Roma*

Chair and Respondent: Gail Feigenbaum, *The Getty Research Institute*

Caterina Volpi, *Università degli Studi di Roma*

The Splendor of Material: Colored Architecture from Casino to Cabinet

At the end of the sixteenth century, the rediscovery of a late antique taste for precious and colored materials directly refers to the imperial magnificence of ancient Rome. The casino of Pio IV or the Vatican Sala Regia, with its marble incrustations, mosaics, and golden stucco, gives evidence to a splendor elsewhere allowed for less ambitious typologies only, such as collections of objects, sculptures, small architectures like studioli of colored material. Throughout the analysis of seventeenth-century inventories the research will be aimed at investigating the displaying modes of this splendor within the collections and the palaces of cardinals and aristocrats, underlining the most relevant constants and variations. Studioli, silver and crystal ware, clocks, jewelry, tapestries, beyond their countable value, when displayed in appropriate places, had the function of communicating the splendor of the house and of its owners, in a dialectic of concealment and ostentation meaningfully represented by the studioli.

Lucia Calzona, *Soprintendenza Speciale PSAB e per il polo museale della città di Roma*

Tapestries and Databases of Ancient Textiles: A Contribution for the Reconstruction of Seicento Roman Environments

Thanks to the comparison between databases of ancient textiles held in Roman museums and data derived from more meticulous transcriptions in the inventories, it is possible to accurately reconstruct the environments decorated with *parati* in seventeenth-century Rome, up to a three-dimensional visualization of some of them. In particular, from the accurate description of the display of the Barberini Palace, one is made aware of the introduction, besides the rooms still furnished with leather, of the rooms covered in cloth, and the identification and the comparison between some of them and ancient fragments allows one to identify manufactures of incredibly shining colors (crimson damasks, pale blue brocades, and counter-cut velvets), with extreme contrasts that conveyed an almost plastic impression of the wall, providing the obscure rooms with light.

Maria Celeste Cola, *Sapienza Università di Roma*

Walls as Ornaments: Color and Illusionistic Space in Roman Palaces

The illusionistic representation of the walls, conceived as an overcoming of the boundaries of real space and as a perspective system capable of emphasizing the splendor of the rooms, represents one of the key themes of the decoration of Roman palaces. Columns, pillars, and arches to simulate porches and galleries expand the real space, opening toward other internal or external spaces, dematerialize the walls, and duplicate the number of objects in every room with fake stucco medallions, fake marble statues, fake vases of flowers, and colored marble columns to create a sense of marvel in the observer. The paper traces the evolution of the decoration of the interior of Roman palaces, ranging from the Gallery in the Farnese Palace to the second half of seventeenth century like in Altieri, Chigi, and Caetani palaces, where color becomes the unifying element in the decoration and the display of the rooms.

20529

Hilton

Fourth Floor

Midtown

OUTSIDER VIEWS OF HISPANIC CULTURE

Chair: Madera Gabriela Allan, *Lawrence University*

Oumelbanine N. Zhiri, *University of California, San Diego*

An Arab Travel Account in Early Modern Spain

A great number of books and articles have in recent decades studied the representation of Islamic countries and Muslims in early modern Europe. On the other hand, comparatively little work has been devoted to the representation of Western Europeans in the literature of Islamic countries. I thus propose to examine in this paper a travel account written by Muhammad al-Ghassani, a Moroccan ambassador sent to Spain in 1690–91, in order to negotiate, among other issues, the liberation of Moroccan captives. My goal will be not only to look at how his text represents Europe, but also to examine the ways in which the author's view of Spain is refracted through the lens of a powerful nostalgia for the time of Islamic Spain, called Al-Andalus before its conquest by the Catholic Kings, and for a time of greater power for the Moroccan sultans.

Sarah Beckjord, *Boston College*

Memory and Poetry in the *Comentarios reales* (1609)

In his *Comentarios reales*, Garcilaso de la Vega, el Inca (Cusco, Peru, 1539; Córdoba, Spain 1616) attempts to recreate, interpret, and preserve the memory of “a republic destroyed before it was known.” To this effect, he rehearses and reinvents philosophical, humanist, and oral Andean traditions, while also drawing on memories from his youth in Cusco, as is well known. His performative archive consists of a series of spectacles that invite the reader to visualize and reenact gaps in the historical record in the theater of his or her own mind, as I have shown elsewhere. One such scene recreates the power of Quechua love poetry and song by evoking both Andean and biblical sources and sheds new light on the perils and possibilities of translating oral tradition in the colonial context.

Mariana Carla Zinni, *CUNY, Queens College*

“A opulencia tan rara”: A Seventeenth-Century Feminine Vision of the Great City of Mexico

María de Estrada Medinilla wrote a *Relación . . .* (1640) regarding the entry into Mexico City of the Marquis of Vileña, the new viceroy of New Spain. In her four-hundred-verse text, she praised the city, its inhabitants, customs, and fashion, but she “forgot” (or paid less attention to) the supposed objective of her long poetic-letter. She preferred to center her attention on the city rather than the marquis, and as a witness of the event, she narrated things that we might consider inconsequential (she had to walk, the discomfort of her dress, a sudden rainfall), but which were indeed essential to her *laudes civitatum*. By following her view of the celebration, we are in a privileged position to grasp her feminine gaze, highlighting different aspects that may be absent from more traditional or masculine approaches. She used the viceroy's entry not only to narrate the city, but to narrate herself.

20530
Hilton
Fourth Floor
Hudson

WORKING ACROSS BOUNDARIES IN THE RENAISSANCE CITY

Sponsor: Prato Consortium for Medieval and Renaissance Studies

Organizers: Roisin Cossar, *University of Manitoba*;
Cecilia Hewlett, *Monash University*;
Peter F. Howard, *Monash University*

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

Bart Lambert, *University of York*

The Other Lombards: Economic Migration from Italy to England at the Close of the Late Medieval Period

In 1439, English parliament granted a direct tax on the country's first-generation immigrant population. The returns of these alien subsidies, collected between 1440 and 1483, contain the names, occupations, places of origin, and places of residence, both in London and in the counties, of about 60 thousand people who tried their luck in England in the era of the Wars of the Roses. Digitized and analyzed by the "England's Immigrants, 1330–1550" project, they allow us to chart the nonnative population within the realm and to reconstruct their settlement patterns, household structures, and the ways in which they tried to make a living. Combining quantitative research with in-depth biographical case studies of some of the tax payers, this paper centers on the countless Italian domestic servants, artisans, and errand boys who called the British Isles home.

Roisin Cossar, *University of Manitoba*

Notarial Networks in Trecento Venice

The contribution of notaries to the historiography of premodern Italian society is well known. Notarial "documents of practice," including testaments, dowry agreements, and contracts for the sale and rental of property, have furnished data for medieval and Renaissance historians. In recent years, a growing group of scholars has supplemented analyses of notarial *fondi* with examination of notaries' lived experience, exploring the contributions of these legal professionals to orality, civic politics, and literary culture in Italy from the thirteenth century onward. All of these contributions emphasize the notary's actions in public space. In contrast, in this paper I locate notaries in fourteenth-century Venice in the intimate spaces of the household, parish, and neighborhood, examining reciprocal relations among notaries' professional activities, their families, and their local communities. The analysis is based on three distinct types of records: notarial registers or protocols, notaries' own testaments, and the acts of their testamentary executors.

Cecilia Hewlett, *Monash University*

Rotten Eggs and Tainted Bread: The Politics of the Marketplace in Renaissance Florence

The challenges associated with the production and circulation of adequate food supplies influenced nearly every aspect of preindustrial society. Even when there was enough food to go around, its equitable distribution was an ever-present challenge. In the name of protecting the poor, early modern cities developed complex legislation both to control the movement of food in and out of urban centers as well as to regulate the behavior of sellers in the marketplace. This paper will look at what happened when these laws were broken. Using the criminal records of the Ufficiali di Grascia in Florence, I will focus particularly on cases associated with the sale of rotten, corrupted, and bad quality food — crimes that impacted all levels of society. My analysis will look at the nature and severity of ensuing punishments, and the ways in which the wider community was made aware of the identity of the criminals in their midst.

20531
Hilton
Fourth Floor
New York

BELLS IN THE ITALIAN RENAISSANCE

Organizers: Michael W. Cole, *Columbia University*;
Daniel Zolli, *Harvard University*

Chair: Michael W. Cole, *Columbia University*

Peta Motture, *Victoria and Albert Museum*

What the Bell Told: Clues and Confusion in Renaissance Decoration

Italian Renaissance hand bells can provide a wealth of information through their decoration. Often signed, dated and/or adorned with coats of arms, they appear to be the easiest category of small bronze to study (alongside mortars), by providing us with much of the key information we seek: who made them, for whom, and when. Distinctive decorative motifs, such as leaves or classical scenes, have also allowed attribution of bells based on signed examples. However, despite the benefits of following these clues, relying on what the bell itself is telling us can sometimes be misleading. This paper will explore and expose some of the complexities of studying these works, from the unreliability of signatures to the sharing of motifs that makes secure attribution and identification less straightforward than it first appears.

Daniel Zolli, *Harvard University*

Christopher Brown, *Harvard University*

Hell's Bell: Agency and Exile in San Marco's Piagnona

Commissioned in the mid-Quattrocento by Cosimo de' Medici, the bell in the campanile of San Marco became a defining feature of the church and its neighborhood. At the century's end, the bell was intricately linked to Savonarola and his followers, the *piagnoni* (thus its nickname), and it played a pivotal role in the siege that led to the preacher's execution. Weeks later, the Florentine state found the bell itself guilty of treason, removed it from the bell tower, and treated it to an elaborate spectacle of punishment and exile. Drawing on unpublished archival evidence, this paper examines the event from several perspectives: among them its political underpinnings, religious subtexts, and fraught relationship to discourses on the idol. Overall, this paper orients a new understanding of the Piagnona: not just as a living thing in the minds of its accusers, but as a citizen that could be subjected to legal trial and expulsion.

Dario Donetti, *Kunsthistorisches Institut in Florenz*

To Strike the Right Note: Bell Founding and the "Scala Campanaria" in Early Modern Italy

In his *De la pirotechnia* (1540), the Siense founder of modern metallurgy Vannoccio Biringuccio postulates a close relationship between the sound of bells and their weight. The formula ensuring the bell's right resonance — regulating the ratio between its dimension and the amount of bronze employed — is provided by the "Scala Campanaria," a diagram previously handed down in workshop recipe books, and imbued with alchemical significance. This paper explores the "Scala Campanaria"'s fortune and its protoscientific uses, focusing on its appearance in Giuliano and Francesco da Sangallo's book of drawings in the Vatican. In that image, the diagram for bells' geometrical harmony flanks the scene of a Madonna honored by angels, who make the air resonate with the heavenly music of a small pipe organ.

Katherine Hunt, *University of East Anglia*

Peals, Performance, and *pezzi in piedi*: The Sound and Practice of Early Modern Bell-Ringing

Bells can survive for centuries in the towers in which they hang, and the sounds they make provide remarkable continuity with the sounds people heard in the past. Bells have provided fruitful aural foci for recent studies of sound in the Renaissance by scholars including Niall Atkinson, David Garrioch, and Bruce R. Smith. This paper investigates the practice of bell ringing, concentrating on the *sistema Bolognese*,

the way of ringing popular in Emilia-Romagna in the sixteenth century and still practiced today, in which church bells are rung in organized and musical patterns, memorized by the ringers, and intricately performed as *concerti*. Practice, like sound, is notoriously ephemeral. This paper considers how, and whether, the continuity of this practice into the present might help us to approach early modern ways of understanding the sound of Renaissance bells, and the varieties of meanings they had.

20532

Hilton

Fourth Floor

Lincoln

CHALLENGING THE REFORMATION: COUNTERCULTURE AND RELIGIOUS CHANGE IN THE POST-REFORMATION GERMAN EMPIRE

Sponsor: Centre for Early Modern Studies, University of Aberdeen

Organizer: Andrew Gordon, *University of Aberdeen, King's College*

Chair: Karin Friedrich, *University of Aberdeen, King's College*

Roisin Watson, *University of St. Andrews*

Expressions of Faith: The Epitaphs of the Herrenberg Stiftskirche, ca. 1560–1718

In 1538 almost all images and epitaphs were removed from the Stiftskirche in Herrenberg, a corollary of the Reformation in the southern half of the Duchy of Württemberg directed under the auspices of theologian Ambrosius Blarer. Yet by the 1560s images were reappearing in the church in the form of elaborately painted epitaphs. By the early eighteenth century there were thirteen such epitaphs dating from 1560 to 1718. This paper investigates these epitaphs in the broader context of the religious developments in the Duchy, in particular the impact of a renewed spirituality toward the end of the seventeenth century. I will also explore the function of the epitaphs themselves, both as a manifestation of Lutheran belief and a statement on the individual's relationship with God, as well as the epitaphs physical relationship with the church space itself and their function as a part of Lutheran ritual.

Adam Wirrig, *University of Aberdeen, King's College*

Let Us Be Holy . . . Unless There's a Better Option

Early modern Germany was a land focused upon religious renewal due to its place as the epicenter of the Protestant Reformation. A significant portion of this renewal was focused around ideals of moral fortitude and foundation. Even beyond the Protestant world, texts such as the *Constitutio Criminalis Bambergensis* and *Carolina* show a societal desire to enact strict moral codifications. Nevertheless, situational writings of Reformation leaders, along with legal records of the time, show a society that, though seemingly morally stringent upon paper, was instead canny in its employment of moral maxims, particularly in the realm of sexual deviancy. From bigamy to sodomy and from rulers to lowly commoners, the moral rules of early modern Germany were easily applied and ignored given proper incentive. This incentive might have been political, economic, or social in its expediency. This paper seeks to explore this moral expediency within the early modern German world.

Veronika Chmelařová, *Palacký University Olomouc*

Foundation of the Friedenskirche and the Religious Change in Teschen (Silesia)

Situated at the borders of the Habsburg realm the Silesian city of Teschen witnessed dramatic religious change in the seventeenth century. Once a Protestant bulwark in the region, the town became exposed to systematic attempts to eradicate local non-Catholic community and develop a strong Catholic identity and loyalty. Activities of Jesuits and other agents culminated in the last decades of the century and seemed to attain the goal. However, when Joseph I signed the Treaty of Altranstädt in 1707 and gave concession to the foundation of six "churches of mercy," it was decided that one of them will be located in Teschen. Foundation of the Friedenskirche represented a crucial challenge to local religious life. An influx of non-Catholic believers hampered activities of the Jesuits and other Catholic authorities. Confessional situation in the city had to be renegotiated. The paper will discuss religious developments and the impact of the foundation.

20533
Hilton
Fourth Floor
Green

NEUTRALITY IN RENAISSANCE DIPLOMACY AND POLITICS III

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

Organizer and Chair: Dennis Romano, *Syracuse University*

Matthew A. Vester, *West Virginia University*

Valdostano Neutrality during the Valois-Habsburg Wars

During the late fifteenth and early sixteenth centuries, the sovereign house of Savoy repeatedly found itself caught between the territorial ambitions of the Valois and Habsburg dynasties in Italy. When Francis I was denied transit rights by the duke of Savoy in 1536, he invaded and quickly occupied many of the Sabaudian lands. The duchy of Aosta was protected from surrounding French, Swiss, and Imperial forces by a ring of mountain peaks, but sought further guarantees for its safety by negotiating a status of neutrality with the French. As French and Imperial forces continued in a state of belligerence, the Val d'Aosta concluded a neutrality agreement, with the knowledge and approval of the duke of Savoy, in January 1537. This paper analyzes the neutrality treaty's terms, renewal procedures, and significance for Sabaudian and European politics, and its short- and long-term impact on the political culture of the Val d'Aosta.

Thomas Allison Kirk, *University of Central Oklahoma*

Neutrality as Fig Leaf: The Republic of Genoa (1500–1700)

While usually considered a satellite of the Spanish Habsburgs, the Republic of Genoa claimed neutrality throughout most of the sixteenth and seventeenth centuries. Genoese citizens notoriously served as military commanders, counselors, and financiers of the Spanish Crown, while vessels owned and manned by Genoese made up the bulk of the Spanish naval forces in the Mediterranean; and Genoese aristocrats purchased estates and titles in Habsburg lands. Official claims of neutrality, though, combined with legalistic definitions of identity shielded the Republic from the repercussions of its citizens' actions, while allowing the promotion of trade in areas that would otherwise have been closed. Shifts in the balance of power in the Mediterranean during the seventeenth century, however, led to tension within the Republic's ruling oligarchy and a transformation of the Republic's policy of neutrality.

Robert S. D. Cross, *Vanderbilt University*

Neutrality and Its Discontents in Early Stuart Britain

Early modern Britain is often thought of in the context of war. Whether the conflicts were dynastic, confessional, or Continent-wide struggles for supremacy, Britain frequently found itself locked in combat with at least one of the great powers; and these wars played a profound part in the foundation of the concept of Britishness itself. But it was not always so. For the first half of the seventeenth century, consecutive Stuart kings worked hard to carve out a new place for their composite monarchy in a Europe torn apart by constant war. This attempt at neutrality has often been seen as the result of royal temerity and as a sort of anomalous detour along Britain's path toward real power. But a closer look at the how and why of this approach can tell us a great deal about domestic politics and international relations throughout the period.

20534

Hilton

Fourth Floor

Hilton Boardroom

META-EMBLEMS

Sponsor: Emblems, RSA Discipline Group

Organizer: Mara R. Wade, *University of Illinois at Urbana-Champaign*Chair: Sara Smart, *University of Exeter*Tamara A. Goeglein, *Franklin & Marshall College*

George Puttenham's Emblematic Queen Elizabeth I

Puttenham's *Art of English Poesie* is dedicated to Queen Elizabeth I ("for her recreation and service [it was] chiefly devised"), and an emblem of her is opposite the first page of chapter 1 ("Of Poets and Poesy"). Its motto reads, "To her who resembles herself and no one else." Her emblem can stand as a metaemblem of Puttenham's ideal poet, if not as his own metadvice. He defines "the Device or Emblem" within a broader discussion of shaped poems since their words of "secret conceit" are "commonly accompanied with a figure or a portrait of ocular representation." The poetic figure aligns with the personified figure to express a secret, not unlike the way the poet aligns with poesy or the way Elizabeth's royal device "inureth [operates] as a wish by way of resemblance in simile dissimile [similar dissimilar]." Elizabeth's emblems point beyond herself to Puttenham's project (and projected self).

Deanna Smid, *University of Toronto*

Musical Shorthand in English (Particularly Henry Peacham's) Emblems

Sometimes a lute is more than just a lute. Music and musical instruments feature prominently in the picturae of English emblem books, from Geoffrey Whitney's drums made of wolf and sheepskin, to George Wither's lute lying at the feet of Vice. In such emblems, music operates metaphorically, pointing primarily to sometimes contradictory "ideas" of music, such as social harmony, innocence, or lasciviousness. Nowhere is this more apparent than in Henry Peacham's "Tanto dulcius" in *Minerva Britanna*, an emblem whose *pictura* consists of a musical staff. Peacham, who also discusses music elsewhere in his writings, presents what I argue is an emblem-within-an-emblem, for musical notation, akin to emblems, is a set of specialized images that must be interpreted and acted upon by a skilled reader. By closely examining Peacham's emblem of musical notation, I will posit a number of useful affinities between the acts of reading emblems and of reading music.

Abby Zanger, *Independent Scholar*Egdy Emblematics: Framing and Reframing the Discourse of Richelieu's *Gallery of Illustrious Men* (1630–50)

The focus of this paper is on the folio account of the Cardinal de Richelieu's *Gallery of Illustrious Men*. Set in the frames of 25 engraved portraits of illustrious men (and women), on the edge of a complex system of political allegory that included portraiture, biography, history, and emblem, are a series of devices that offer punctuation to the gallery's components, serving as a metanarrative to both the political allegory and their own position in a shifting allegorical universe. Just as the gallery, built by Richelieu at the height of his power, takes on a new meaning in the printed folio, published amidst civil unrest in 1650s France, so too the emblems, now needing translation for a more "mixed" audience, place into focus their own obsolescence in a world whose symbolic and political boundaries are being reframed.

Juliette Roding, *Universiteit Leiden*

Ganymedes: From Alciati via Rembrandt to Karel van Mander III

This paper discusses the evolution of the famous emblem that Alciati made of Ganymedes and the eagle. While in Italy famous artists remained quite faithful to Alciati's motive, in Holland Rembrandt gave it an important twist. Instead of a young boy or even an adult, his eagle takes a crying and peeing baby to heaven (1635). Less known is that Karel van Mander III (1609–70), who visited Rembrandt in 1635 on his way to Italy, made an interesting, different version of Rembrandt's

painting that we know from a print by Albert Haelwegh and a painting by Pieter de Hoogh. As I will demonstrate in the paper, the story does not end with this clear demonstration of *aemulatio*. Later on Karel van Mander III will split up the image, using the eagle for the design of a book cover and the baby for a scene in a decorative series of paintings with an educational purpose.

20535

Hilton
Fourth Floor
East

SCIENTIFIC VISUALIZATIONS III

Organizer: Sachiko Kusakawa, *Trinity College, University of Cambridge*

Chair: Nick J. Wilding, *Georgia State University*

Pamela H. Smith, *Columbia University*

Visualizing the Subterranean World: Miners and Scholars in the Sixteenth Century

The remarkable woodcuts of Georgius Agricola's *De Re Metallica* (1556) are renowned for their visualization of the underground world of mines. This paper will argue that Agricola's visualization of the underground processes of metal and mineral formation emerged out of a complex social and ideational process involving the embodied experience of working matter by miners and metalworkers, ancient texts, and humanist methods and ambitions.

Paula Findlen, *Stanford University*

A Roman Virtuoso's Vision of Nature: The Origins of Cassiano dal Pozzo's Paper Museum

By the mid-seventeenth century the Roman virtuoso Cassiano dal Pozzo (1588–1657) was widely celebrated for his "paper museum," a visual archive of nature and antiquities whose contents have been increasingly well documented and carefully studied in recent decades by distinguished scholars such as David Freedberg, Francesco Solinas, and the entire team of scholars contributing to the ongoing Warburg-Windsor project to catalogue these materials. This talk explores why Cassiano dal Pozzo decided to create a paper museum between the 1620s and 1650s. It looks at earlier models of a visual archive of nature available to him in different Italian cities and the role that they played in the emergence of Cassiano's project to encourage a team of artists to represent nature on paper. More generally, it considers how Cassiano's introduction to a culture of collecting, observation, and representation in late Renaissance Italy stimulated his own interests in the natural world.

Sachiko Kusakawa, *Trinity College, University of Cambridge*

Pictorial Practices of the Early Royal Society

This paper discusses the range of pictorial strategies used by the early Royal Society to promote itself as an institution dedicated to advancing natural knowledge through collaboration. Early fellows of the Society included enthusiastic art collectors and connoisseurs (Evelyn, Courten, Pepys, Povey, and Aglionby), as well as those with graphic proficiency (Wren, Evelyn, Hooke, and Waller); but they also relied on graphic craftsmen and others, notably the Society's "invisible technician," Henry Hunt. I discuss how first-hand appreciation of art and artistic skills affected the way fellows used and judged images in their scientific studies and how, if at all, artists and natural philosophers learned to see from the other in a collaborative process. I ask whether it is possible to detect the emergence of visual literacy in the sciences in this period.

20536
Warwick
Lobby Level
Davies

TRANSGRESSING BOUNDARIES: COMPARATIVE EPIC AND DRAMA IV: ROUNDTABLE

Sponsor: Italian Literature, RSA Discipline Group
Organizer: Walter Stephens, *Johns Hopkins University*
Chair: Ayesha Ramachandran, *Yale University*
Discussants: Walter Cohen, *Cornell University*;
Andrew S. Escobedo, *Ohio University*;
Roland Greene, *Stanford University*;
Jacques Lezra, *New York University*;
Melissa Sanchez, *University of Pennsylvania*

Since the 1990s, scholarship has tended to separate discussions of Renaissance drama from Renaissance poetry, particularly the long poem (epic), and has bifurcated the field at large into “dramatic” and “non-dramatic” literature. But recent comparative work across national and generic boundaries suggests that there may be greater connections, overlaps and productive conflicts between the two genres than traditional genre-specific criticism has imagined. This roundtable, the culmination of a series of panels that showcase such new comparative work, will reappraise the frontiers of genre between drama and epic and propose new directions for future research. Questions for discussion include: how have the literary histories of Renaissance drama and epic been imagined, and what might new histories of these interlinked genres look like? Do the two genres interact differently in different national contexts? What can we learn about generic hybridity and experimentation through comparative literary study?

20537
Warwick
Second Floor
Sussex

ABRAHAM COWLEY IN CONTEXT

Organizer and Chair: Nathaniel Stogdill, *Sewanee, The University of the South*
Respondent: Kathryn Murphy, *Jesus College, University of Oxford*

Joseph Wallace, *University of Birmingham*

Cowley's *Davideis*: An Impartial Religious Epic?

Abraham Cowley's four-book biblical epic is about David's triumphs over various idolatrous, pagan opponents. Cowley initially presents this story as an example of the “truth” that stands distinct from the fables of pagan poets. Yet, in a poem that begins with an explicit claim to chronicle such religious and artistic distinctions, the poet's copious explanatory notes emphasize continuities among Hebraic, pagan, and Christian poetic and religious traditions. An epic poem is a poem that takes a side, but Cowley's poem is stuck between Hebraic exceptionalism and Christian universalism: as David labors heroically to exalt his people over the surrounding pagans and infidels, the notes argue that religious distinctions are illusory because they are subsumed by the Christian God. Cowley's epic ultimately blurs the distinctions between truth and falsehood characteristic of the epic genre; rather, the poem's generic experimentation is emblematic of the conflicting religious politics of the Interregnum.

Penelope Anderson, *Indiana University*

Translating Resistance: Echoes of Seneca's *Thyestes* in the Mid-Seventeenth Century

Senecan tragedy provides a well-known Renaissance language for ethical deliberation on tyranny and resistance. During the English Civil Wars, a period especially concerned with tyrannical rule, multiple translations of a chorus from Seneca's *Thyestes* articulate sustained deliberations on the possibilities and limitations of

resistance. Reworked as a poem about retreat from public life, the Senecan chorus appears frequently in manuscript and print, in translations by English jurist Sir Matthew Hale and poets Andrew Marvell and Abraham Cowley. As a play saturated in the atrocities of unbounded power and revenge, *Thyestes* offers a site for thinking through the bounds on obedience and resistance. Especially for Cowley, who alludes to *Thyestes* in his 1656 *Poems* and incorporates it into a posthumously published essay on “Obscurity,” the chorus illuminates what it means to “engage to do nothing, but not to do ill,” as Samuel Johnson later describes Cowley’s political constraints in the 1650s.

20538
Warwick
Second Floor
Essex

SIDNEY, SPENSER, SHAKESPEARE,
KYD: NEW WORK IN RENAISSANCE
STUDIES

Sponsor: Southeastern Renaissance Conference

Organizer and Chair: John N. Wall, North Carolina State University

Margaret Simon, North Carolina State University

Pamela and the Poetry of Sleep in Philip Sidney’s *Arcadia*

This paper connects the diverse communicative practices represented in Philip Sidney’s unrevised *Arcadia* with Renaissance conceptions of the body, correlating the romance’s shifts in textual making with affective states. In book 3, Pamela and Musidorus carve poems on the bark of trees, compose and sing poetry for one another, and Pamela becomes the subject of a prose blazon. But even as the *Arcadia* imagines textual polyphony and various mediums of expression, it dramatizes their subordination to convention-bound lyric approaches, all focused on Pamela’s sleeping body. As she is lulled to sleep, her voice, her carving, her consciousness, and Musidorus’s own lively lyric experiments become overtaken by conventional blazon. By using the lady’s cognitive absence to correlate mediocre poetry and immoderate desires, this scene unexpectedly contradicts the very Petrarchan affinity between female absence and male poetic innovation that Sidney himself comes to reinforce in *Astrophil and Stella*.

Kathryn Walls, Victoria University of Wellington

Isis Church: Elisa’s Church

Book 1 of Spenser’s *The Faerie Queene* is generally read as an encomium of the Elizabethan Church — as represented Una. I would argue that she represents, rather, the “body of Christ” that transcends national institutions. In *The Faerie Queene* 5.7, however, Spenser does at last treat the visible Church in England. Britomart’s dream in the Temple of Isis is numinous in the extreme. It is at the same time (focusing as it does on the idol of a pagan goddess) provocative in terms of Reformation ideals. In both respects, it bears a paradoxical relationship to the Elizabethan Church in its relationship with the state. This, however, is what it signifies. My paper will draw on contemporary debates concerning, first, vestments and, second, the supremacy.

Christopher Crosbie, North Carolina State University

Proleptic Histories of the Present: Aristotelian Time in Shakespeare’s *Henry V*

In his response to the Dauphin, his threats before Harfleur’s walls, and his St. Crispin’s Day oration, Henry V deploys what we might call proleptic histories of the present as a means of rhetorical persuasion. That is, Henry invites his audiences to imagine themselves in the future, understanding the present as part of their own history. Henry’s invocation of an imagined future that understands the present as a theoretical past betrays a surprising indebtedness to Aristotle’s notion of time as “a number of change with respect to the before and after.” Drawing on Aristotle’s theory that time depends upon a perceiving mind and that those unconscious of change mistakenly “join up the latter ‘now’ to the former and make it one,” this paper argues that Henry succeeds in altering his auditors’ behavior, and thus generating the history he desires, by merging their shared, lived present with his own fictive temporalities.

Emily Stockard, *Florida Atlantic University*

Nationalism as Illusion in *The Spanish Tragedy*

Stockholder and Maus have shown social status to lie at the heart of *The Spanish Tragedy*, but a more pointedly political orientation reveals the concept of nationhood to be the focus of anxiety. Writing at a time when building national identity was a project in the early stages, Thomas Kyd portrays characters that willingly serve a common national interest but find nationalism to be an illusory construct. Rather, this fiction of a hierarchically ordered nation-state serves to manipulate those of lower rank into actions that promote only the interest of the highest echelon, regardless of nationality. Deaths of social inferiors even enable aristocratic solidarity across national lines. When Kyd's revenger, incited by this realization, makes war on the ruling houses, the early modern drama, often characterized as commenting on shifting social paradigms, reveals in violent terms a fear that nationalist ideology is merely so much stagecraft.

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Warwick

Second Floor

Kent

CROWD CONTROL IN THE RENAISSANCE II

Organizer: Yan Brailowsky, *Université Paris Ouest Nanterre La Défense*

Chair: Myriam-Isabelle Ducrocq, *Université Paris Ouest Nanterre La Défense*

Respondent: Pascale Drouet, *Université de Poitiers*

Daniel D. Moss, *Southern Methodist University*

Putting Shakespeare's Audience Out of Work: Passive Playgoing and the "Bad Quarto" of *Henry V*

The Chronicle History of Henry the Fifth (1600) may be the worst of Shakespeare's "bad quartos," (Q) a savage abridgement of the Folio (F) text. Q presents a patriotic interpretation of Henry's war (G. Taylor). Perversely, however, several of Q's cuts — notably Henry's exhortation to his troops before Harfleur — dampen the patriotic fervor to be found in F. Meanwhile, the abridged text retains Henry's infamous order to execute the French prisoners at Agincourt. Q, then, does not record any straightforward appeal to the audience's patriotism, but if not, why the radical abridgement? This paper suggests that in 1599 the Lord Chamberlain's Men self-censored the full text of *Henry V*, not in order to stoke the audience's chauvinism, but rather to deny the playgoing public any role in the performance of history. Q's flat quality records the efforts of Shakespeare's company to incorporate its own audience, to render us passive playgoers.

Kathryn L. Shelly, *SUNY, University at Albany*

Thomas Nashe's *The Isle of Dogs* as Popular Threat against Early Modern English Surveillance

In early modern England, London itself served as a panopticon, looking out on the rest of the nation and keeping tabs on what its citizens were doing both in broad strokes and minutiae. Such a will to investigate extended to the theater. Thomas Nashe's lost play, *The Isle of Dogs*, was a victim of this control. The satirical play was claimed to be full of "seditious and slanderous matter." In this paper, I will examine specifically why the play, which remains missing to this day, was such a threat. I argue that it was an issue of crowd control, that the popularity of such satire would turn the crowd against the monarchy, and that the panoptical nature of the English government in the early modern era not only enabled it to respond to such things as dramatic art, but also required it to do so.

Claire Labarbe, *Université Paris Ouest Nanterre La Défense*

Order and Subversion in Seventeenth-Century English "Character-Books": Classified Types and Overwhelming *Mobile*

"Of all the Rabble of all ranging Rogues, / None are more noysome, than those swarming frogs. / For into everie Hamlet, Towne, and Farme, / Lyke Caterpillars they doe flocke and swarme." This quotation from a character-book by the Royalist

Scottish writer Alexander Garden (1625) reflects the popular conception of beggary and social margins. Because they classify and label people as separate figures, authors of character-books might at first seem to undermine the notion of the crowd's power as a potentially unified and subversive group. But their tendency to ignore subtle differences is mitigated by their relentless curiosity about the abnormal, the strange, and the marginal. As in the case of street cries, the crystallization of characters stems from a detailed analysis of the crowd, whose threatening nature is thus revealed, paradoxically, even as the focus is on its diversity and complexity.

20540
Warwick
Second Floor
Surrey

NEW WORK IN EARLY MODERN MANUSCRIPT STUDIES

Sponsor: Columbia University Seminar in the Renaissance

Organizer and Chair: Alan Stewart, *Columbia University*

Respondent: Lisa Jardine, *University College London*

Christopher Shirley, *Northwestern University*

Reading the Void: Questions of Method in Early Modern Manuscript Studies

It may seem counterintuitive to bemoan a lack of evidence as a methodological problem in manuscript studies: the archives teem with documents. But frequently a dearth of objective evidence shadows this plethora of material: the identities — voices — of historically distant scribes can be difficult or impossible to recover now. This uncertainty constitutes not just an historiographical problem; it was also an integral part of manuscript culture. This paper considers several material voids — lacunae scribally inserted in texts from *Troilus and Criseyde* to blank out the name of the beloved — in the 1530s courtly miscellany now called the Devonshire manuscript, suggesting that these lacunae make visible the participation of readers in the court coterie. It ultimately argues that manuscript studies must read such voids as significant in themselves and not merely as absent information, slots to be filled by new research.

Gina M. Di Salvo, *Northwestern University*

The Dramaturgy of the Deposition: The Space Between Illegal Festivity and Recusant Performance

Nine saint plays were licensed, performed, and/or printed between 1594 and 1640, attesting to the existence of a genre that challenges the received narrative that saint plays were a product of the medieval Catholic past and became extinct during the Reformation. Yet, these nine plays are not the entire story. Two sets of depositions now housed at The National Archives, UK, document two separate events that featured saints and occurred far beyond the London stages, a series of may games in Wells in 1607 and a Christmas play in York in 1609. A comparison between the manuscripts that especially considers the types of questions posed by interrogators and the places where deponents go “off-script” reveal an ongoing connection between traditional communities and saintly festivity in the early seventeenth century. At the same time, the comparison also defines the differences between a country fundraiser gone awry and papist political theater.

Kirsty Rolfe, *Queen Mary University of London*

News in a Time of Plague: Reading a Broken 1620s News Network

Early modern news texts carry traces of the international networks by which information moved — and also of the difficulties of navigating such networks. Writers and readers continually negotiated informational lacunae caused by untrustworthy or insufficient intelligence. This paper examines a dramatically disrupted news network: the connection between England and the continent during 1625, when London, the hub of the English news market, was incapacitated by the plague. Through a reading of the letters of the Cambridge scholar Joseph Mead, this paper contends that awareness of the European context remained present through rumor throughout this period of dearth. Reports of a Spanish invasion force preparing to

capitalize on England's misfortunes demonstrate that, although the network may have been broken, the sense of international connection was not. This paper argues that attention to such perceived links offers crucial insights into the transmission and conception of international news during the 1620s.

20541

Warwick
Second Floor
Oxford

THE POETICS OF FAIRY TALES

Sponsor: Société Française d'Étude du Seizième Siècle (SFDES)

Organizer: Patricia Lojkine, *Société Française d'Etude du Seizième Siècle*

Chair: Hope H. Glidden, *Syracuse University*

Ruth B. Bottigheimer, *SUNY, Stony Brook University*

The Case of Straparola's *Piacevoli Notti* (1551, 1553)

Although Straparola generally adhered to Boccaccio's dictates for novella writing, he departed sharply from the novella's requirement for verisimilitude when he introduced magic into a handful of tales about princes' and princesses' adventures (restoration fairy tales and rise fairy tales). This paper addresses Straparola's language use in the following three genres: first, verisimilitudinous novellas; second, magical fairy tales with a traditional restoration plot; and, third, those with the newly conceived rise plot. The three different tales' individual linguistic structures (sentence length and complexity), literary characteristics (lexical choices), and semantic fields of reference form culturally coherent patterns that are closely related to sixteenth-century Venetian commerce (book marketing and acquisition) and culture (the development and exploitation of new readerships).

Ute Heidmann, *University of Lausanne*

The Dialogical Poetics of Italian and French Tales in the Sixteenth and Seventeenth Centuries

This paper examines the very inventive (for long unseen) dialogical intertextual and "intergeneric" process that underlies the evolution and history of the genre in the Italian and French literatures and cultures of the sixteenth and seventeenth centuries. It puts the focus on the highly complex way Perrault, Lhéritier, La Force, and others "respond" to the Italian works, mainly Straparola's *favole* and Basile's *cunti*. It will be shown that they do so by taking into account the constitutive "intertextual dialogues" that the Italian texts had previously conducted with Latin and Italian authors such as Apuleius and Boccaccio. This process of intercultural "reconfiguration" will be examined on three levels by means of the comparative method of textual analysis which I have defined as "differential comparison" in my publications. The three levels taken under examination are, first, scenography; second, genericity; and, third, intertextual dialogism.

Patricia Lojkine, *Société Française d'Etude du Seizième Siècle*

The Fairy Tale, a "Simple Form"?

With the 1930 publication of *Einfache Formen*, the Dutch scholar André Jolles identified the "märchen," or fairy tale, as one of the nine preliterary forms of folk narrative. He linked this form to a characteristic mental disposition, or naïve morality, the sense of justice that gives moral satisfaction to the readers or auditors of a story, to be opposed to the more pessimistic, less idealistic, frame of mind responsible for the invention of fables and myths. The Swiss fairy tale scholar Max Lüthi discussed these views; he also focused attention on the semantic dimension of tales while defining the major features of the European folktales in his now classical book (1947). Are these theories of any use to understand the poetics of such elaborate and truly literary forms as the fairy tales written by Straparola and his successors? What notions underlie the so-called simplicity associated with fairy tales?

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Warwick
Second Floor
Warwick

ATTENTION AND OBSERVATION IN EARLY MODERN SCIENCE AND LITERATURE

Organizer: Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: Joanna Picciotto, *University of California, Berkeley*

David Marno, *University of California, Berkeley*

The Occasion of Truth: Attention in Descartes, Boyle, and Malebranche

For Nicolas Malebranche, attention was the methodological foundation of occasionalism. Attention, for Malebranche, is the material cause of truth itself: like prayer, it prepared the mind for an event beyond its control. In this sense, Malebranche's was the first modern philosophy of attention. But he was by no means the only early modern thinker invested in the concept; from René Descartes to Robert Boyle, the founders of both rationalist and empiricist thought relied heavily on the notion of attention. My paper argues that rather than a psychological concept, the attention they relied on was a Christian devotional ideal that emerged out of Reformation debates about grace. My paper shows that the mid-seventeenth century was the period when the older, devotional ideal of attention was appropriated by philosophy and turned into a secular, psychological concept.

David Carroll Simon, *University of California, Berkeley*

The Diffusion of Attention: Milton's Job

This paper explores the diffusion of attention, describing the affects and styles of observation specific to the new science of the seventeenth century. Though usually suppressed in the secondary literature, with its focus on Francis Bacon's metaphors of conquest and control, one characteristic fantasy of the culture of experiment was freedom from discipline. Discovery depended on the heightened receptivity that followed from attention's dispersal, and figures of righteous rigor became foils and objects of fascination. Of special interest here is Job, on whom Renaissance exegetes such as Francisco de Quevedo conferred a paradigmatic perseverance that resembled the sort of "obstinacy" experimentalists suspected would obviate insight. In this paper, I describe how one of Bacon's intellectual heirs, John Milton, transforms this tradition, making of Job an occasion to recalibrate attention and expose the world to curiosity's gaze.

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Warwick
Sixth Floor
Suite 616

SHAKESPEARE AND THE BOUNDARIES OF THE SACRED

Sponsor: Massachusetts Center for Renaissance Studies

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

Chair: Jennifer Waldron, *University of Pittsburgh*

Holly Crawford Pickett, *Washington and Lee University*

Pericles, The Music of the Spheres, and Idolatrous Silence

This paper begins with a textual crux at the end of *Pericles*. After Marina rouses her father from a long silence, he hears the "music of the spheres." He is the only one of the play's characters to hear the music, but can the audience hear it? This textual crux raises a series of salient questions about the relationship between the sacred and the secular, specifically through music. Should we consider the "music of the spheres" a pagan or Christian concept? Would hearing the music be a sinful or suspect activity? And could silence, more provocatively, also invoke a kind of idolatry? I will argue that music in *Pericles* serves as a valuable lens for understanding the rich debates about the religious sensorium in early modern England and that Shakespeare uses music in the play to signal the porous boundaries between disparate religions and between cognition and sensation.

Elizabeth Williamson, *The Evergreen State College*

False Martyrs and Paper Crowns

Shakespeare's *Henry VI* plays contain characters who experience extraordinary suffering but whose flaws make it hard to label them "martyrs." This paper examines several key deaths in the cycle, including Joan's, York's, and Henry's, in order to test Paul Strohm's claim that "the idea of a zero-sum game, in which worldly, and especially political, description occurs only as a subtraction from the language of the sacred, does not serve us well" in attempting to make sense of Shakespeare's medieval inheritance. In other words, my aim is to discover elements of sacrality in spectacles of torture and other forms of political violence to reflect on the plays' reframing of symbolic content from both contemporary martyrology and medieval history. My analysis is informed by recent scholarship on the subject of political theology, including readings influenced by Agamben's notion of "bare life," as well as by the medieval concept of the political martyr.

Jane Hwang Degenhardt, *University of Massachusetts Amherst*

Fortune, Providence, and *The Merchant of Venice*

This paper explores the relationship between cosmic fortune (chance, hap, luck) and the relatively new concept of financial fortune in Shakespeare's *Merchant of Venice*. I discuss how "fortune" expanded in meaning in relation to England's shifting global mercantile orientation, which prompted new ways of comprehending the financial risks of overseas trade. Often, as in *The Merchant of Venice*, fortune provided a ready explanation for the winds and rocks that might "scatter . . . spices on the stream," "enrobe the roaring waters with silks," and render a cargo that is "even now worth this . . . now worth nothing." But if "fortune," as opposed to divine Providence, offered a way to account for unpredictable gains and losses of overseas commerce, it did not signal a mere emptying out of religious authority. Rather, as my analysis reveals, fortune registered an active cultural struggle to negotiate the limits of God's Providence in relation to chance.

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Warwick

Seventh Floor

Suite 716

THE RHETORICAL NEGOTIATION OF KINSHIP IN EARLY MODERN ENGLAND

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto (CRRS)

Organizer: Roderick Hugh McKeown, *University of Toronto*

Chair: Katherine R. Larson, *University of Toronto*

Erin Ellerbeck, *University of Victoria*

Familial Honorifics and Adoptive Names in Middleton's *Women Beware Women*

Although critics of Middleton's *Women Beware Women* typically concentrate on its commodification of women, I argue that female characters in the play gain particular agency through the deliberate fictionalization of kinship. Middleton's play draws attention to the ways family — a complex web of births, parentage, bloodlines, and marriage — establishes one's social position; it also, however, depicts family as a flexible entity that can be encoded and altered in language. Strategies of naming and renaming reveal deliberate, tactical approaches to self-positioning and refashioning, especially for women. Employing Bourdieu's models of negotiable familial relation and speaking power, I chart the complex, changeable nature of "family" in Middleton's play. Erasmus's comments in "On the Writing of Letters" on "adoptive names" — familial honorifics assigned to unrelated associates — provide context for my interpretation of *Women Beware Women*, which ultimately suggests that the interpretation of lineage forms the basis of kinship, not lineage itself.

Roderick Hugh McKeown, *University of Toronto*

"Fathers are won by degrees": Performing Parental Authority in *The Witch of Edmonton*

Despite *The Witch of Edmonton*'s title, the events that put the plot in motion are the two marriages of Frank Thorney: one clandestine, and one bigamous. The play depicts in detail the social bonds and rituals that constitute a small rural community,

in particular the role of the father as the nexus through which extended kinship is negotiated. But are parent and child inherently and immutably bound to each other, as Frank Thorney imagines in planning to win consent for his marriage after the fact? Or can paternal fiat alter familial relations, as when Old Carter adopts Winnifred at the end? The play represents patriarchy in a crisis precipitated by the competing definitions of paternity and of parental authority. A close reading of the play in the light of its sources reveals the extent to which Rowley, Dekker, and Ford foreground the inherent contradictions and instabilities in patriarchal Edmonton.

Judith Owens, *University of Manitoba*

“Vertuous Lore and Gentle Noriture”: Home and School in Early Modern England

The frequency with which schoolmasters presented themselves as fathers to their pupils highlights widely held assumptions about the symmetry between school and family — and thus about the ethos of the early modern family. But this often-rehearsed analogy obscures the extent to which relations between parents and schoolmasters grew strained, even fractious, when masterly authority collided with parental affection, for example, or when religious leanings proved intractable, or when civic-mindedness conflicted with self-interest. I draw on educational treatises by the eminent schoolmaster Richard Mulcaster and on Merchant Taylors’ court records to suggest that the moral and emotional contours of family life emerge with unique clarity when home and school meet in contention. I then turn (briefly) to Spenser and Raleigh, to consider literary moments whose power and reach — extended now to family, school, and state — sharpen into relief when viewed in this context.

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Warwick
Eighth Floor
Suite 816

IMAGE MAKING AND PROPAGANDA IN ENGLAND

Chair: Linda Kristine Neiberg, *CUNY, Baruch College*

Robin Hizme, *CUNY, Queens College*

Emotive Violence: Performing Identity in *A Larum for London*

This paper explores the orchestration of affective reaction and its implications for communal identity formation in the text of the anonymous *A Larum for London*, which stages the three-day sack of Antwerp by the Spanish in 1576. The play, in repertoire during the inaugural Globe season, initially invites Londoners to identify with the victims of Antwerp against the Spanish predators. Sympathy quickly shifts, however, as affective response is manipulated through the use of stereotypes and comedic violence: the audience is prompted to revile and ridicule the corpulent Dutch while lauding the heroics of lame soldiers, young children, the blind, and elderly. The representation of this atrocity participated in the performative and emotive structuring of the English cultural imaginary with regard to national, urban, mercantile, and martial identities, while the scenes of massacre foreground the role of nonnormative or nonproductive bodies to social groups and their historical narratives.

Stefania Gargioni, *University of Kent*

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

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

Kevin Michael Chovanec, *University of North Carolina at Chapel Hill*

“The holy brethren of Amsterdam”: The Church and the Nation in English Satire of the Dutch

In *The Whore of Babylon*, Thomas Dekker, likely of Dutch descent, described such an affinity between the English and the Dutch, united in the great pan-Protestant struggle, that their national difference was entirely elided. By the outbreak of the first Dutch War in 1652, however, the Dutch have a markedly different ancestry: they are “descended from a horse-turd, which was enclosed in a butter-box” (*The Dutchmens pedigree*). In this paper, I’m interested in tracking this shifting attitude toward England’s nearest Protestant neighbor. I will argue that satire of the Dutch — particularly in Ben Jonson’s drama — stages a conflict between religious and national identity and demonstrates an anxiety that not just Catholics, but even more zealous Protestants, will continue to construct their identities around religious rather than national associations. Stuart satire of the Dutch, then, highlights the tension between the still potent religious identifications and the emergent nationalisms.

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Ninth Floor

Suite 916

SEXUALITY AND ENGLISH LETTERS

Chair: Mario DiGangi, *CUNY, The Graduate Center*

Elyssa Cheng, *National University of Kaohsiung*

Prostitution and Female Agency in Jonson and Middleton

This paper explores the relationship between prostitution and female agency in Ben Jonson’s and Thomas Middleton’s plays. In *Bartholomew Fair*, the pig-woman, Ursula, along with her pimps, draws city wives into prostitution by tempting them with luxurious clothing. In *A Chaste Maid in Cheapside*, one couple agrees to prostitute the wife in exchange for a luxurious life far above their social class. And in *Michaelmas Term*, a pestiferous pander lures a beautiful country wench to the city where she is overwhelmed by the fashionable clothing and material delights that prostitution offers and agrees to become a prostitute herself. This paper uses the whores and pimps in these plays to show that despite social critique and moral judgment, early modern prostitutes were lured to the sex trade by luxury; but sarcastically, the materialization of their bodies enabled them to become aware of their agency and financial independence that threatened patriarchal control.

Ari Friedlander, *University of Dayton*

Readers, Rogues, and Rabbits: Sexuality, Class, and Identification in Robert Greene’s Frontispiece Illustrations

This paper explores a previously unacknowledged contradiction in the leporine frontispiece imagery of Robert Greene’s well-known cony-catching pamphlets. In 1591, Greene coined the term “cony-catching” to describe urban con artists’ naïve victims “caught like cunnies in the hay,” with the cony/cunny pun suggesting the victims’ sexual vulnerability. But this metaphor takes a strange turn in Greene’s frontispiece illustrations, which repeatedly represent the con artists themselves as sexually aggressive conies. I argue that the metaphorical and sexual slippage between victims and criminals encourages elite and middle class readers to identify with whichever position they desire. This argument revises the widely accepted belief that the boundary between the sexually licit and illicit is always determined by the concerns of the social order. The unstable relationship between text and image in these pamphlets renders the social order contingent upon sexual desire, construing readers as socially protean consumers of the city’s sexual pleasures.

Jennifer M. Panek, *University of Ottawa*

“Receptacle of luxury”: Shame and Sexuality in *The Nice Valour*

Despite the drive to historicize the early modern passions — a subject currently of much interest to scholars of English literature — sexual shame is often treated as a familiar affect that differs in its cultural triggers and functions, but not in its felt experience. Answering queer theorist Michael Warner’s call “to discriminate

much more finely among the possible contexts and mediations of shame . . . not to systematize a new theory of shame, but to remind us how little we understand simply by calling it shame” (*Gay Shame*, 2009), my paper examines three shame-laden figures in Thomas Middleton’s *The Nice Valour* (ca. 1622) — the pregnant Cupid, the exquisitely shame-sensitive Chamont, and the cheerfully masochistic Lepet — to demonstrate how they reveal both the variousness of early modern sexually inflected shame, and an unexpected pattern suggesting that this affect involves the experience of becoming a receptacle for a substance foreign to the self.

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Warwick
Tenth Floor
Suite 1016

**SPEAKING TRUTH TO POWER:
DANTE, PETRARCH, AND
BOCCACCIO**

Organizer and Chair: Jo Ann Cavallo, Columbia University

Zane D.R. Mackin, *Columbia University*

“Autonomia Oratoria”: The Revolution of Everyday Life in *Purgatorio*

Dante’s aggressive treatment of the Lord’s Prayer in *Purgatorio* 11 has aroused various critical responses, from yawning indifference at its supposed banality (Benvenuto da Imola) to visions of Dante the proto-Wycliffe, bravely translating the Bible without the Church’s licet (Hollander). Drawing from manuscript evidence, I show that that the vernacular paraphrase of the Lord’s Prayer was a common devotional practice at the time, fitting in the larger picture of revivalism in the Due-Trecento: the explosion of popular religious enthusiasm that stood in dynamic tension with the Church hierarchy, which sought to wrangle this vigorous pullulation under its control. Finally, I argue that Dante’s own version of the Lord’s Prayer in *Purgatorio* implicitly defends such autonomous practices, and stands as a manifesto for a common spirituality freed from the trammels of Curial coercion.

Steve Baker, *Columbia University*

Writing the Revolution: Petrarchan Rhetoric and the Tribune of Cola di Rienzo

On the occasion of Cola di Rienzo’s ascension to power in Rome at the end of May 1347, Petrarch composed a letter in which he likens the self-styled “liberator of the holy Roman republic” to a new Romulus, a second Camillus, and a third Brutus. In his usual pedagogical mode of teaching by exemplaritas, Petrarch even holds him up to the model of Augustus Caesar, the revered author of the period of peace to which he longed to return. The superlative tone of these historical analogues reflects the fact that Petrarch did indeed have high hopes for the initiative of his quixotic friend. Following the trajectory of Cola’s brief tenure as Roman Tribune, this paper is a study of Petrarch’s attempt to mold after his own image the opportune revolution of Cola di Rienzo in Rome in 1347.

Karina Feliciano Attar, *CUNY, Queens College*

How to Consort with the Enemy: Genoese Merchants and the Mamluks in *Decameron* 2.9

In 1317, the Dominican Guillaume Adam accused the Genoese merchant Segurano Salvaygo of supplying the Mamluks with materials for warfare, acting as an intermediary with the Tartars, and recruiting Christians into such prohibited dealings. This paper investigates Segurano and his brother Ambrogio’s commercial activities as an additional possible source for *Decameron* 2.9. In this novella, a false accusation of adultery by her would-be lover Ambruogiuolo and a death sentence ordered by her husband Bernabò drives the steadfast Zinevra to adopt the guise of a Genoese merchant, Sicurano, and flee to Alexandria to work for the Mamluk Sultan. Extant evidence about the Salvaygos is limited but compelling for Boccaccio’s formulation of Zinevra’s alter ego. Moreover, contextualizing the tale highlights the resilience and ingenuity of historical figures and fictional characters who challenge Church, state, and patriarchy in order to survive, make a living, and reclaim their honor in the fourteenth-century Mediterranean.

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Warwick
Eleventh Floor
Suite 1116

VERNACULAR LANGUAGES IN THE RENAISSANCE: NEW ANALYTICAL METHODS

Organizer: Elsa Kammerer, *Université Lille 3*

Chair: Paul J. Smith, *Universiteit Leiden*

Elsa Kammerer, *Université Lille 3*

A New Methodological Tool for Studying the Vernacular Languages of the Renaissance: The “Laboratories”

We still lack a relevant methodological tool for the study of vernacular languages on a European scale and the gradual development of a hierarchy between them. Renaissance languages have, until now, usually been studied from the perspective of their initial dependence on Latin and their gradual emancipation from it, as part of an “intra-linguistic” approach. I, however, am eager to observe — from the outside — places where work was done on languages and the people who came into contact there, asking not how and in what form vernacular languages rose to prominence, but where and under what conditions. My purpose in this paper is to offer the scientific community a new instrument for the analysis of Renaissance languages, namely, “laboratories” standing at the crossroads of several cultures and languages, where different individuals experimented with languages by confronting them with other languages.

Jean-Louis Fournel, *Université Paris VIII*

From the Question of Language to the Balance of Vernacular Languages

While thinking about the terms in which the *questione della lingua* was posed inside and outside Italy during the Renaissance, one is eager — and this is an innovation in the field of sixteenth-century studies — to address the question of languages, in other words the balance of vernacular tongues in Europe. In the space of a few decades, one of the main components of the question of language became the type of relationships that existed between the various vernaculars, taking the form of explicit comparison, self-proclaimed emulation, implicit influence, or more or less conflictual rivalry. My purpose in this paper is to show how local versions of the question of language gradually helped form the basis for the recomposition of a system of European languages, where the empire of Latin was overlaid with another, more composite form of shared linguistic sovereignty.

Anna Kathrin Bleuler, *Universität Salzburg*

German Courts in the Sixteenth Century: “Laboratories” for Vernacular Languages?

Many German courts of the sixteenth century maintained Europe-wide networks and served as meeting places for people of different social and educational backgrounds. The sovereigns who sponsored the scholars of these courts showed great interest in culture and science: they collected books, founded libraries, and commissioned poetry and art. This situation appears to be the ideal breeding ground for a laboratory of vernacular languages. But was this really the case? Using the example of the courts in Munich, Vienna, and Heidelberg, this paper scrutinizes the function and status of the German language in these courtly milieus: In which occasions was German actually used? What was the German language’s standing compared to the supraregionally prevailing Latin and to other “universal languages,” such as French, Italian, and Spanish? And finally: how far was German elaborated and established at these courts?

20549

Warwick
Twelfth Floor
Suite 1216

LETTERS AND HUMANISM IN SPAIN

Chair: Jesus de Prado Plumed, *Herbert D. Katz Center for Advanced Judaic Studies*

Pablo Alvarez, *University of Michigan*

Correcting Proofs According to Alonso Víctor de Paredes

Alonso Víctor de Paredes's *Institucion, y origen del arte de la imprenta, y reglas generales para los componedores (Institution, and Origin of the Art of Printing, and General Rules for the Compositors)* is a ninety-six-page Spanish printing manual that was likely produced in Madrid around 1680. This treatise consists of eleven short chapters covering in detail different aspects of the art of printing. Chapter 10 contains a fascinating step-by-step examination of the practice of correction in the printer shop. This paper will describe Paredes's practice in comparison with the testimonies of other European printers and editors, arguing that the account in this Spanish manual is very realistic as opposed to other narratives that offer a more idealized vision. Moreover, this essay will emphasize the relevance of this type of manuals to understand the challenges and limitations in the transmission of texts during the Renaissance.

Víctor Zorrilla, *Universidad de Monterrey*

Humanist Educational Theory in Sixteenth-Century Spain: The Case of Juan de Mariana

In his *De rege et regis institutione* (1599), the Spanish Jesuit Juan de Mariana (1535–1624) outlines a curriculum for the young Philip III's education. He draws on the humanist liberal arts tradition, but lacks the anthropological and moral optimism of earlier authors of mirrors for princes literature. Thus, Mariana sets out a moral, intellectual, and religious educational program that stresses the need to counter the incitements to the vices of pleasure and arrogance that prevail in the royal court. Moreover, Mariana envisions the king as a military commander more than as the head of a bureaucratic state. Although his vision is inspired by a medieval notion of kingship, Mariana also discusses some clearly modern questions regarding good government, such as the moral status of lying and simulating for political purposes. I assess Mariana's pedagogical thought in its theoretical and political context as an example of late Spanish humanist educational theory.

Luna Najera, *Radboud University Nijmegen*

Military Humanism: Deploying the Classics in Spanish and Spanish American Military Manuals

Scholarship on early modern innovations in science, technology, architecture, and intellectual production has often highlighted their transformative impact on how war was waged. In this talk the focus is on military manuals, which were one of the main intellectual mediums through which early modern military theorists and soldiers envisioned and articulated the relationship between war and society. Examining three Spanish military manuals published in the 1580s, I show how the soldier-authors leveraged the classical tradition to offer proposals for strengthening the Spanish Empire's military. This was to be accomplished through a more merit-based promotion system, which, in addition to its military advantages, had the effect of promoting greater social mobility. While the classical tradition was often productive of elitism, in the case of these Spanish military manuals, the deployment of the classics in the pursuit of empire is found to have the potential for the social disruption of elitism.

20550
Warwick
Fourteenth Floor
Suite 1416

READING EMOTION IN ENGLISH
RENAISSANCE POETRY

Sponsor: Program in Medieval and Early Modern Studies, University of Michigan

Organizers: Leila Watkins, *University of Michigan*;
Rebecca Wiseman, *University of Toronto Scarborough*

Chair and Respondent: Richard Strier, *University of Chicago*

Daniel Juan Gil, *Texas Christian University*

Poetics, Nonhumoral Emotions, and the Resurrection of the Flesh in George Herbert
This paper investigates how the widespread belief in the resurrection of the flesh in early modern England impacted how people experienced and interpreted their own bodily and emotional life, especially as that life is represented in formally experimental poetry. I particularly focus on the conjunction of resurrection belief, a nonhumoral understanding of emotional life, and the formally experimental poetry of George Herbert. Like other seventeenth-century poets, Herbert demarcated a sharp distinction between everyday language that functions within a historical language community and a distinctly poetic language rooted in an open relation to the material infrastructure of language including sounds, rhythm, and graphical marks. By creating an artificial and transhistorical poetic language, Herbert was able to imagine using his poetry to “do the work of resurrection” by preserving the elements of himself and his emotional and somatic life least tied to a passing, historical, and social world.

Rebecca Wiseman, *University of Toronto Scarborough*

“Speache So Delightsome”: Pleasure and Learned Interpretation in *The Shepheardes Calender*

This paper focuses on Spenser’s 1579 pastoral poem-cycle, *The Shepheardes Calender*, and the work’s accompanying commentary, or gloss, written by “E.K.,” a character of Spenser’s own invention. Addressing a seldom-discussed aspect of Spenser’s work, I argue that the gloss is not merely a set of explanatory notes, but, more significantly, an exemplary interpretive text and a guide to hermeneutic endeavor. Placing E. K.’s commentary in the context of late sixteenth-century debates about interpretive practice, the paper suggests that *The Shepheardes Calender* utilizes an interpretive apparatus in order to centralize authorial power and restrict readerly freedom. At the same time that it announces its didactic purpose, however, the poem’s commentary is deeply invested in cultivating its readers’ pleasure. Drawing upon recent scholarly work on late-sixteenth-century modes of knowledge-classification, including dictionaries and works of scriptural exegesis, I argue that Spenser’s poem-cycle proposes a hermeneutic invested simultaneously in authorial control and readerly enjoyment.

Leila Watkins, *University of Michigan*

“Wandering Steps and Slow”: Paths to Consolation in *Paradise Lost*

Literary scholars have long recognized that John Milton’s *Paradise Lost* is especially good at eliciting interpretive anxiety in readers. Stanley Fish, for example, has used reader response theory to show how Milton’s poetic craft puts readers through a host of interpretive trials, tempting them with charismatic, eloquent demons and puzzling them with thorny theological dilemmas. But might the poem also offer readers a space in which they can find relief from such trials? This paper argues that while Milton does use epic form to heighten readers’ sense of their moral frailty, he also uses the form to furnish readers with tools for navigating the emotional landscape of a fallen world. Through a close analysis of Milton’s epic form, I show that the poetics of *Paradise Lost* fulfill a consolatory function, offering readers comfort for a wide range of distressing emotions, including grief, lust, and guilt.

20551
Hilton
Fourth Floor
Conrad Hilton Suite

THE BATTLE OF LEPANTO: NEO-LATIN POETRY AND GLOBAL NEWS

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association
for Neo-Latin Studies

Organizer: Sarah Spence, *University of Georgia*

Chair and Respondent: Leah Whittington, *Harvard University*

Elizabeth R. Wright, *University of Georgia*

Crosscurrents and Confluences in the Mare Nostrum: Rethinking the Naval Clash

My presentation sets the stage for a panel in which Spence, Lemons, and I share insights from our collaboration on the forthcoming *The Battle of Lepanto* (I Tatti Renaissance Library 60). For my part, I contemplate the methodological challenge that we face in examining the largest and last great galley battle of the Renaissance in an international framework. How can we adequately explore this event without leaning on simplifying narratives of East versus West or Christianity versus Islam? The first news bulletins and charts from the battle site itself do indeed air the religious divide in the Mediterranean, but they also attest to many cultural reference points that transcend Christian-Muslim rivalry. I pay particular attention to the cartographers and chroniclers whose news bulletins of the naval battle shaped the poetic accounts that Spence and Lemons will explore in their turn.

Sarah Spence, *University of Georgia*

Fame Takes Flight: Poetic Transmission of the Victory at Lepanto

Lepanto's immediate international resonance, amplified through broadsheets, letters, and printed poems, is the Renaissance story that comes closest to a "news event" of our time, surpassing earlier news sensations in the Mediterranean, such as the Siege of Malta and the Fall of Rhodes. In the Latin poems of the battle, the adaptation of the Vergilian personification of Fama sheds light on this phenomenon. Negative in the *Aeneid* — daughter of Terra, sister to Titans — Fama acquires a positive valence, as she is transformed into the personification of printed poetic transmission. In addition, her derivation from the Vergilian Latin tradition enables her to transcend borders and language differences and broadcast the news to victors of all nations. Examples from three poets who commemorated Lepanto in Latin verse — Giovanni Battista Amalteo, Ottaviano Manini, and Juan Latino — provide evidence of this metamorphosis.

Andrew Lemons, *University of Utah*

The Vernacular Ligure of Renaissance Latin Verse: Alliteration in Lucretius,
Pontano, and Juan Latino

In the second book of Juan Latino's epic, *Austrias Carmen*, commemorating the western naval victory at Lepanto on 7 October 1571, the poet introduces a unique alliterative patterning that distributes three or four alliterating letters across two adjoining lines of verse. The poet uses this "triangular" alliteration to figure the unlikely but crucial cooperation of the three Catholic nations — the Papal States, Spain, and Venice — in the unified military entity known as the Holy League. Latino's invention, furthermore, rests on two pivotal fifteenth-century literary developments: the rediscovery of Lucretius's *De Rerum Natura*, and the first subjection of alliteration to philological discussion (as well as the coinage of the term) in Giovanni Pontano's dialogue *Actius*. Using Pontano's discussion, this paper aims to show how Juan Latino's poetics restores a sense of the latent vernacular potential of Latin that had been lost along with Lucretius.

Saturday, 29 March 2014
8:30–10:00

30101
Hilton
Concourse Level
Concourse A

**DISSENT, HERESY, REFORM, AND
EDUCATION IN ITALY**

Chair: George W. McClure, University of Alabama

Charlotte Cover, *Northwestern University*

Between Ideology and Reality: The Politics of Pedagogy in Sixteenth-Century Venice
Strained relations between Padua's university and Jesuit college exploded in 1591: naked university students painted graffiti at the Jesuit campus, broke windows, and shot muskets. Cesare Cremonini, university professor of natural philosophy, blamed the Jesuits for the disorder and successfully lobbied the Venetian senate to restrict the college to Jesuit novices. Many scholars cite this event as evidence for widespread anti-Jesuit feeling or of late Renaissance tensions between religious and secular forces. But these interpretations do not account for the schools' pedagogical divergences or the ability of other Italian universities to combine Jesuit and civic instruction. This article contends that the conflict did not indicate widespread disapproval of the Jesuits, but rather their problematic significance within Venetian politics. Ideological differences about the purpose of education and the structure of stable societies caused Venetian civic professors to value the development of unrestricted judgment and distrust the predetermined conclusions of Jesuit instruction.

Fabrizio Conti, *Società Storica Lombarda*

Flying with Demons: The Pastoral Approach to the Reality of Witchcraft in Renaissance Milan

This paper shows how the issue of the reality of witchcraft was debated early at the beginning of the sixteenth century, the period that witnessed the emergence of an increasing concern over witchcraft and superstition. After the *Malleus Maleficarum* (1486) the reality of witchcraft was not to be questioned so easily. However, a milieu of Observant Franciscan preachers and confessors active in Milan between 1480 and 1510 developed a model to classify superstition and, within that, they dealt with witchcraft as an illusory phenomenon. Thus, they engaged in an open contrast with the Dominicans, at the basis of which, I propose to see an interestingly early emergence of skepticism as well as the opposition between a Dominican "realistic" inquisitorial view concerning witchcraft, and a Franciscan "skeptical" pastoral approach concerning the same issue.

30102
Hilton
Concourse Level
Concourse B

**ITALY AND THE IMAGINATION OF
THE NEW WORLD**

Organizer: Elizabeth A. Horodowich, New Mexico State University

Chair: Nathalie Claire Hester, University of Oregon

Elizabeth A. Horodowich, *New Mexico State University*

Alessandro Zorzi and the Venetian Invention of the New World

Venice represented one of the greatest European centers of textual and cartographic production about the New World. While most Venetian publications about the Americas date from 1530–70, the little-studied Venetian editor Alessandro Zorzi considered the New World in a series of manuscripts in the first quarter of the sixteenth century. A close look at these manuscripts, with a special focus on their marginalia depicting images from the Americas, demonstrates how Zorzi, like most

travel writers, mixed various degrees of witnessing and imagination in his description of the New World. Zorzi attempted to market the New World to readers through a dynamic blending of text and image, suggesting that for Venetians, the conquest and sale of knowledge about the Americas trumped the conquest of land and the acquisition of colonies.

Christopher D. Johnson, *University of California, Los Angeles*

On Stelluti's Latin-Italian-Mexican Lynx

This paper explores how Francesco Stelluti's Tuscan translation of the Roman satiric poet, Persius, is informed by the labors of the Accademia dei Lincei on the encyclopedic natural history, *Tesoro messicano*, also known as the *Rerum medicarum Novae Hispaniae thesaurus* (Rome, 1651). Stelluti's *Persio* (Rome, 1630) vernacularizes and comments upon Persius's notoriously difficult Latin verse in part by relying on Isaac Casaubon's edition of Persius (1605, 1615). Stelluti comments on the lynx, a creature made to inhabit three different times and places. Thus, if the Linceans' most significant publication was Francisco Hernández's natural historical manuscripts made during an expedition to Mexico in the 1570s, then Stelluti's *Persio* invites readers "to penetrate inside of things in order to know their causes and the operations of nature." It does so, however, by baroque yoking together words and things, past and present, and the New and the Old Worlds.

Lia Markey, *Princeton University*

Italian Painters in Late Sixteenth-Century Peru

In the late sixteenth century three Italian artists traveled across the Atlantic to Peru. Bernardo Bitti, a Jesuit from Le Marche, came to Lima in 1571 following the order of the General of the Society of Jesus. Matteo da Lecce traveled to Peru via Seville in 1589 with the retinue of Viceroy García Hurtado. Less is known of Angelino Medoro, who also made his way to South America in the late 1580s after a stay in Seville. This paper explores the political, religious, and social motivations behind the journeys of these painters to South America and the role of mannerism in the dissemination of images across the globe.

30103

Hilton

Concourse Level

Concourse C

THE BIBLE AND ENGLISH READERS I: FROM MEDIEVAL TO RENAISSANCE

Sponsor: Medieval-Renaissance Colloquium at Rutgers University

Organizer and Chair: Thomas Fulton, *Rutgers University*

Ryan J. McDermott, *University of Pittsburgh*

How the Glossed Page Conducts Thought: Literal and Allegorical Ductus in Nicholas of Lyra's *Postilla* and Some Later Glossed Bibles

Henri de Lubac influentially argued in his four-volume *Medieval Exegesis* that after Nicholas of Lyra's *postilla* on the Bible in the fourteenth century, literal and spiritual exegesis became divorced, leading to the Protestant valorization of textually immanent meaning over and against theologically informed reading, and so eventually to the modern disciplinary chasm between historical-critical biblical studies and theology. Drawing on contemporary examples of glossed and unglossed Bibles, indexes, and concordances from the library of the Abbey of Clairvaux (now in Troyes), I will argue that Nicholas's "literal turn," far from inaugurating a rupture in exegetical theory, more fundamentally marks a return to a particular readerly ductus and style of commentary found in the *Glossa ordinaria* and its foremost authority on the literal sense, Jerome. I will conclude by considering how this glossarial nostalgia compares to that of the Geneva Bible.

Daniel J. M. Cheely, *University of Pennsylvania*

Reglossing the Vulgate after the Reformation: The Biblical Marginalia of the English Catholic Tutor, Thomas Marwood

Sola scriptura was not simply a theological principle, but also a bibliographical reform program, in which the printed commentary that surrounded the sacred page

of the schoolmen was meant to be excised. That actually happened later for the Authorized Version (1611) than for the “authentic” version of Latin Catholicism. The Sisto-Clementine Vulgate, officially promulgated in 1592, appeared clean of marginal paratext. This Vulgate’s preface, however, did not make a naked text normative. It reported that those who added annotations “would not be damned,” but that all “should be annotated minimally.” One later seventeenth-century reader interpreted this permission more broadly. Thomas Marwood, a children’s tutor of Catholic gentry in Norfolk, pored over the text with dark ink. Studying Marwood’s marginalia will illuminate how a layman made a Latin Bible speak to the circumstances of Catholics dwelling in a Reformed kingdom.

Aaron Pratt, *Yale University*

Reading Unmarked Bibles: The Barkers, Bibliography, and the Economics of Interpretation

Elizabethan and Jacobean Bibles survive in relatively high numbers, partially because so many were printed and sold in the first place, but more critically, because they were often preserved as heirlooms. Many, indeed, contain traces of intergenerational ownership in the form of genealogical (and other) manuscript annotations. Unfortunately, however, far fewer give us a strong sense of just how the biblical text itself was approached and negotiated by their earliest and, most elusively, their most average readers. This paper aims to reconstruct, albeit only partially, the attitudes and preferences that appear to have governed Bible-buying in early modern England by examining the record of extant Bible editions in connection with the monopoly on Bible publishing held by Christopher and then Robert Barker, his son. By doing so, I contend that we can better understand and articulate the relationship between Bible reading, translation, and the vexed issue of confessional identity.

30104

Hilton

Concourse Level

Concourse D

THE VARIED ROLE OF THE AMATEUR IN EARLY MODERN EUROPE I

Sponsor: Comparative Literature, RSA Discipline Group

Organizers: Vera A. Keller, *Clark Honors College, University of Oregon;*

Lisa M. S. Skogh, *Stockholm University;*

Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: Peter Mack, *University of Warwick*

Paul Taylor, *Warburg Institute, University of London*

The Amateur, from Vasari to Diderot, via Rembrandt

Two thousand years ago, the Latin word *amator* meant sexual partner. Today its English descendant *amateur* means a person who pursues a sport or pastime without payment; and it has the subsidiary meaning of someone who dabbles in an activity in an incompetent way. As semantic shifts go, this is rather remarkable. In this paper, I shall argue that the alteration in the word’s meaning came about due to changes in the early modern art market.

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

The Authority of the Early Modern Scientific Amateur

In 1716, Christoph Heinrich Amthor (1677–1722), a lawyer, poet, historian, and adviser to the Danish crown, outlined a “Project of Oeconomic in the form of a Science [*Wissenschaft*].” Amthor wished to raise the domestic art of oeconomics (household management, including the study of natural resources) to a science. To do so, he suggested that the “lovers” (*liebhaber*) of oeconomics consider similar models in the fine arts. “Experienced lovers” and “people with an extraordinary curiosity” had founded societies for the improvement of painting, sculpture, and antiquarianism. Surely, suggested Amthor, there were likewise enough lovers of economic sciences to found their own society. To a modern ear, Amthor’s plan for

raising the authority of oecconomics to a science might sound strange. This paper will analyze the role of scientific amateurship and its relationship to amateurship of the arts in the plans of Amthor and others for new scientific societies.

Anne Goldgar, *King's College London*

Connoisseurs, Social Networks, and the Acquisition of Taste

In the early modern period, connoisseurs of both *artificialia* and *naturalia* shared certain values concerning aesthetics and what was or was not worth collecting. As it became socially distinctive in some elite circles to demonstrate the correct taste through acquisition, display, and discussion of collectibles, it also became important for those looking to improve their social standing to know what was and was not considered suitable. This paper will examine the role of social networks in helping to define these standards, and how such social networks could be institutionalized in societies and academies.

Lisa M. S. Skogh, *Stockholm University*

Amateurship, Patronage, and the Consort in the Early Modern German Princely Context

The mathematician, librarian, and keeper of the ducal Holstein art collections, Adam Olearius (1599–1671) addressed Queen Hedwig Eleonra of Sweden (1636–1715) as *Liebhaberin* of the arts in a dedication of his *Gottorfische Kunst-Cammer* (1666). In his description of the queen as a “lover,” Olearius emphasized her knowledge of the varied function and usefulness of the arts. In the early modern German speaking lands, consorts of rulers were often engaged in accumulating collections. Their roles as patrons and collectors were, as with the example of Olearius, seen as skillful; their fields of focus could stretch from the arts to include pharmaceuticals, libraries, cultivation of rare fruits, and mining. This paper will examine the role of amateurship, especially the female patron as a *Liebhaberin*.

30105

Hilton

Concourse Level

Concourse E

MERCHANTS AND MERCANTILE CULTURE

Chair: David R. Lawrence, *Glendon College, York University*

Richmond Barbour, *Oregon State University*

Corporate Service and its Discontents: Captain John Saris and the London East India Company, 1604–15

To profit from their dangerous traffic across great spans of time and distance, the shareholders of the London East India Company depended on the loyalty of modestly salaried agents at mortal risk in “the East,” a world London’s pious mercantile elite imagined as corrupt, ungodly, and seductive. The longer a man lived there, investors suspected, the more adept he became at defrauding them. Their mistrust of their most accomplished servants shaped the content of John Saris’s unpublished *Eighth Voyage* journal (1611–14), a detailed justification of his conduct. Saris shipped out as a merchant in 1604, became chief factor in Bantam, and captained England’s first ship to and from Japan. Upon return, he was accused of a range of malfeasances, including private trade, and the scandalized directors publicly burned the erotic art he had collected. My paper analyzes the structural contradictions of corporate service that inform his authorship and the company’s archive.

Jun Cho, *Columbia University*

Following and Attending the Court: Urban Merchants and Artisans in the Burgundian Court, 1467–77

This paper uncovers certain urban merchants and artisans who were designated as “merchants following the court” and “valets of the chamber” at the court of Charles the Bold, the last Valois Duke of Burgundy. It tracks the history of these titles, their use in the Burgundian court, the career of those merchants and artisans who were bestowed the designations, and how the court managed the procurement and production of the material goods through those figures. This shows that, by

employing nominally feudal titles, supposedly placing them within the court, the itinerant court was actually operating merchant houses and artisanal workshops located in the major nodes of the urban network of the greater Low Countries. The court ran a “business” reaching out into the hearts of the cities, which in turn made possible its famed princely magnificence.

Malcolm Richardson, *Louisiana State University*

Rhetoric and Early Tudor London Guilds

Middle-class writing is ignored in histories of medieval and early modern rhetoric, but this paper argues overall that the modern scholarly focus on school/textbook rhetoric overlooks significant cultural changes detectable in bourgeois writings circa 1500. As an example, this paper looks at rhetoric used in London guild books and documents, using the most extensive surviving published and manuscript collections, chiefly from the Mercers, Grocers, Goldsmiths, and Merchant Taylors. It suggests that London bourgeois rhetoric used not only used formal late-medieval rhetoric — selectively — but was capable of adapting and rejecting long-established rhetorical practices. It looks especially at two rhetorical modes. First, it examines the appearance of sometimes skillful narrative in the records of the guild courts. Second, focusing on the rhetorical/linguistic figure of hypotaxis, it examines the merchant class abandonment of the vestiges of medieval *ars dictaminis* for Continental rhetorical forms that expressed the impersonality of modern business.

30106

Hilton

Concourse Level

Concourse F

EARLY MODERN ROME: AN INTERDISCIPLINARY PANEL

Organizer and Chair: Franco Mormando, *Boston College*

Ruth S. Noyes, *University of Massachusetts Amherst*

“One of those Lutherans we used to burn in campo de fiore”: Catholic-Convert Northern Diaspora Engravers Figuring Conversion in Seventeenth-Century Rome

Turn-of-the-seventeenth-century Northern convert diaspora engravers, among the first generation born Protestant in Northern Europe, converted back to Catholicism and left their homelands for Rome, where they marketed themselves as converts whose personal reformatory spiritual discernment made them exceptional figures of divine vision. Their success on the Roman market was partly due to Italian perceptions regarding the phenomenon of the Northern linear self, and Northern incised line as a more accurate mode of precisely reproducing visual experience and a more devotionally moving means of illustrating spiritual experience. In these artists’ hands, the engraved medium — which figured the process whereby Christ’s “true” image was reinscribed onto the heretic’s soul — became intrinsically associated with Counter-Reform themes that emerged as a specialty of their art. The “convert line,” indexical mark of these artists’ selfhood, offered to Catholics and non-Catholics alike the opportunity to retrace, by means of virtual peregrination, and reenact the conversion experience.

Laurie Shepard, *Boston College*

Pasquinades and the Preservation of Order in Early Modern Rome

This paper argues that *pasquinades* — the anonymous attacks on clergy and the abuse of power, and even the libertine verse that are associated with the ancient Roman statue known as Pasquino — were important to the maintenance of order in early modern Rome. Despite the often violently subversive and outrageously scatological content of the *pasquinades*, and repeated attempts by papal authorities to suppress them through draconian penalties, they nonetheless continued to survive, or rather, were allowed to survive. In fact the *pasquinades* played an important role in Roman society, particularly during the chaotic interregnum periods of *sede vacante*, when the absolutist papal state was most in peril. Given the volatility of such moments, the featureless but “talking” statue assumed a crucial role in preserving social order by giving vent to potentially destabilizing sentiments of rage and rebellion, and, in so doing, helped to preserve papal institutions.

Dafna Z. M. Maharshak, *Tel Aviv University*

Sixtus V's *Fontana dell'Acqua Felice* (1586) as Everlasting *Trionfo*

After the Council of Trent (1545–63), the papacy was even more intent than before on devising ways to restore the city of Rome to its former glory. Most significant within this endeavor was the restoration of the ancient Roman aqueducts, along with the construction of magnificent new display fountains. Since water, in the Christian context, was a potent spiritual symbol of “the source of everlasting life,” the newly erected fountains celebrated not only Rome’s former glory, but also, and more importantly, the pope as “fountain of living water” and the Church as “fountain of truth and knowledge.” This paper will focus on the *Fontana dell'Acqua Felice* (also known as the “Moses Fountain”), built in 1586 by Pope Sixtus V, offering a reading of the structure as vehicle of papal propaganda, conveying both religious and political messages, as well as a expression of the Church’s response to new scientific discoveries.

30107

Hilton

Concourse Level

Concourse G

PERCEPTIONS OF THE FEMALE BODY IN EARLY MODERN ENGLAND

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

Organizer: Leah Astbury, *University of Cambridge*

Chair: Mary Fissell, *Johns Hopkins University*

Olivia Weisser, *University of Massachusetts Boston*

“Others mortality might put me in mind of mine”: Stories of Sickness by Early Modern Women

My paper examines an intriguing pattern in seventeenth-century women’s writing: a tendency to record the illnesses of others in order to evaluate their own. My sources are first-hand accounts spanning the second half of the seventeenth century, including caches of letters and over forty diaries. I have found that half of the women in my sample continually made this move, while I found only four discrete instances by men. Although a host of prevailing scripts shaped early modern patients’ perceptions of illness, including religious beliefs, reading practices, and medical knowledge, my findings demonstrate that men and women interpreted their ailing bodies in gendered ways. My paper examines and attempts to explain this pattern by looking to three influences: forms of personal writing among the women in my sample, prevailing representations of daily life and work, and women’s compilation and use of medical knowledge.

Sara Read, *Loughborough University*

“The Antidote of that Mislives You So”: Female Body Size and Health in the Renaissance

In his satire “To his Mistres A. L.” (1595), Thomas Lodge claims that a female correspondent sought his advice about how to “take away your pursiness [shortness of breath] and fat.”⁵ The poem goes on to describe Renaissance norms about what was considered to be acceptable natural fat and which, conversely, was considered to be a sign of moral weakness. This paper places Lodge’s verse in dialogue with medical and conduct treatises in order to understand the main concerns surrounding body size that Lodge describes to his mistress. Previous scholarship on Renaissance bodily ideals identifies a change from veneration of small breasts and wide hips to idealizing a somewhat fuller figure. The analysis in this paper will use contemporary texts to test this hypothesis. Further, it will contextualize the idea raised by Lodge that certain types of fatness raise inferences about a person’s spiritual as well as physical health.

Leah Astbury, *University of Cambridge*

“Me & my Infant”: Maternal and Infant Bodies in Early Modern England

Early modern childbearing manuals constructed caring for newborns as the continuation of the divine duty to nourish that had begun with conception; the

English writer Robert Barret explained in *A Companion for Midwives* (1699) that newly delivered women heaped “labour upon labour” to minister to the physical needs of their infants. Drawing on personal documents, this paper will examine how the tolls of childbirth and care giving informed new mothers’ perceptions of their body, and that of their infant. Existing scholarship on this topic has stressed the physical responsibility of women for their unborn children without assessing the underpinning assumption that this connection between mother and child ended with birth. This paper will address this gap in the historiography. It will be argued that early modern women’s accounts of parturition stress the connectedness between mother and child even after birth through the intimate and highly corporeal act of care.

30108

Hilton

Concourse Level

Concourse H

ASSISTANCE, PUNISHMENT, ADVANCEMENT: COMMUNITY REGULATION OF POOR WOMEN

Organizer: Cristine M. Varholy, *Hampden-Sydney College*

Chair: Cristina León Alfar, *CUNY, Hunter College*

Richelle Munkhoff, *University of Colorado, Boulder*

The Maiden’s Lottery: John Blagrave’s Will and the Calculated Advancement of Poor Servant Women

On Good Friday 1612, a tradition began in the Borough of Reading near London that continued annually until the nineteenth century: the drawing of lots between three poor servant girls to win a purse containing 20 nobles (£6 13s 4d) “given by Mr. John Blagrave in his last will.” Blagrave, a well-known mathematician, imposed several strictures on who could compete for the purse, but the purpose of it was to offer the maid “helpe and preferment in marriage.” This paper investigates the consequences of winning the lottery for the maids who received the purse by examining parish registers and other documents, and considers what we know about those who did not win. I situate that historical information within a larger argument about the role of chance in charity. Blagrave instituted an annual public ceremony in which three worthy poor women were subject to fate in an attempt at advancement.

Cristine M. Varholy, *Hampden-Sydney College*

Sureties at the London Bridewell: Reintegration and Communal Regulation of Female Offenders

In early modern London, the penal institution Bridewell used sureties, funds submitted by community members to vouch for the future good behavior of offenders, as a way to release prisoners. While male prisoners often were able to pay their own fines or to rely on the testimony of fellow citizens, female prisoners generally were released into the direct supervision of family members, especially husbands, fathers, or brothers, or they entered a service position secured for them by relatives or community members. This essay considers the goals and outcomes of Bridewell’s sureties system. I argue that the sureties system aimed to reintegrate offenders and enable them to be productive members of society; however, it forced women who may have been independent previously into positions where they were subject to authority and surveillance.

Vanessa McCarthy, *University of Toronto*

Prostitutes, “Dishonourable Women,” and Communal Regulation in Early Modern Bologna

In the sixteenth and seventeenth centuries, the civic government of Bologna sought to identify, marginalize, and punish prostitutes and other “dishonourable women” through the requirement of monthly, paid registration, through surveillance, and through the imposition of fines and other penalties. In practice this system was both helped and hindered by the self-policing of local communities, by early modern notarial and policing practices, and by the agency of registered women themselves. Through an examination of civic proclamations and the bureaucratic

records produced by the magistracy responsible for enforcing registration, this paper will highlight the negotiations and ambiguities that characterized the communal regulation of prostitutes and “dishonourable women” in early modern Bologna.

30109
Hilton
Second Floor
Gibson

RENAISSANCE NATURAL PHILOSOPHY

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Donald F. Duclow, *Gwynedd-Mercy College*;
Anna Laura Puliafito Bleuel, *Universität Basel*

Chair: Guy Claessens, *Katholieke Universiteit Leuven*

Respondent: Thomas Leinkauf, *Westfälische Wilhelms-Universität Münster*

Anna Laura Puliafito Bleuel, *Universität Basel*

Elements, or Looking for a New Image of the World

At the end of the sixteenth century the debate on natural philosophy involved the most basic concepts of the Aristotelian physical theory. Discussing, among others, the idea of the original composition of the material world, many natural philosophers considered the role and the meaning of the Aristotelian elements in a new perspective, attacking the traditional doctrine originally derived from Hippocrates. This paper will consider in particular the doctrines of the so called “Italian Naturalists,” paying particular attention to the positions of Bernardino Telesio and Francesco Patrizi, who, in different ways, tried to explain the qualitative differences of matter in terms of different degrees of concretion.

Raffaella Santi, *Università degli Studi di Urbino “Carlo Bo”*

Mysterious Nature? Hobbes, Ancient Greek Philosophy, and the Problem of Episteme

The philosophy of Thomas Hobbes can be seen as a crucial point of passage between the philosophical thought of the Renaissance and that of the modern era. Focusing on *De corpore* and *Leviathan*, but also considering some less known Hobbesian works as the *Decameron physiologicum*, the paper will explore the connections between Hobbes’s inquiry into nature and ancient Greek philosophy — especially the mathematical conception of nature in Plato’s *Timaeus* and in the fragments of the Pythagoreans, the materialism of the Stoics, and Aristotle’s outline of scientific methodology in the *Posterior Analytics*. The paper will also try to demonstrate how all these elements compose an original theoretic mixture, and how they coexist with Hobbes’s skeptical epistemology.

30110
Hilton
Second Floor
Clinton

SPOILS OF THE RENAISSANCE I: POLITICS

Organizers: Christina Ferando, *Harvard University*;
Aimee Ng, *Columbia University*

Chair: Christina Ferando, *Harvard University*

Janna Israel, *Virginia Commonwealth University*

Sacred Purchases: Translating the Relics of St. Luke the Evangelist in 1463

In 1463, as the Ottoman Turks conquered areas of the Dalmatian coast, a group of Franciscans negotiated the purchase of the alleged relics of Saint Luke the Evangelist for the Venetian Republic from the recently fallen monarchs of Bosnia. When the relics of the Evangelist arrived in Venice, they were solemnly displayed and described in terms that cast them as sacred spolia, imperiled by the expansion of the Ottoman Turks, and now rescued by the Christian West. Though the authentication of Luke’s relics was challenged soon after they reached the Venetian lagoon, as I argue,

they became a rallying cry to crusade and war against the Turks. By analyzing the conditions surround the appropriation of the relics and their translation across the Adriatic, I explore the way in which their value and connotations changed during a moment of religious and geopolitical conflict.

Karen J. Lloyd, *Queen's University*

Under the Cover of Darkness: Taking Advantage of Antiquities in Seventeenth-century Rome

Competition for the antiquities unearthed in late seventeenth-century Rome was fierce; newly discovered works “made by night” to the palaces of powerful noblemen so that they would not “vanish in the light of day”. Such furtive collecting was praised by some antiquarians as acts of preservation, and demonstrations of love for the glorious past. Yet political reporters, particularly in the anonymous *avvisi*, saw an opportunity for erudite criticism. When the widely disliked adopted nephews of Pope Clement X Altieri (r. 1670–76) expanded their family palace and sought to decorate it with antiquities, the project was pilloried as an “Amphitheatre” of the nephews and a new tower of Babel, and newly turned up sculptures were made to prophecy against Altieri reign. This paper will examine how the discovery of ancient works was taken advantage of to criticize unpopular papal nephews, and how seventeenth-century collectors and commentators politicized the use of spolia.

30111

Hilton

Second Floor

Madison

THE SENSES IN EARLY MODERN VISUAL CULTURE

Organizer and Chair: Lyle Massey, University of California, Irvine

Giancarlo Fiorenza, *California Polytechnic State University*

Sensing the Kiss in Renaissance Art and Poetry

Kissing, even though it is a stimulus involving all the senses — sight, touch, hearing, taste, and smell — has tended to be interpreted in Renaissance art in terms of a standardized iconography or narrative, expressing life, love, peace, passion, betrayal, lechery, death, etc. In Neo-Latin and vernacular poetry, by contrast, kissing is much more earthy and sensual, remaining outside of moral or allegorical concerns and instead flaunting the fertile and generative aspects of the poetic craft. This paper will study the interrelationship between poetry and the visual arts and offer new ways to interpret images of kissing. More than just somatic or symbolic, the kiss was very much a creative act, sparking the senses, stirring emotions, and speaking to the nature of poetic and artistic creation. Kissing can be aligned with artistic invention and practice (or technique and style) in various media, analogous to tactility, ephemerality, consummation, and generation.

Rose Marie San Juan, *University College London*

The Ends of Sensation

Sensation rather than “the senses” was at work in the spaces of public execution of early modern Rome. The Archconfraternity of San Giovanni Decollato comforted those condemned to death by focusing their attention on small-scale painted panels. This practice suggests the intensification and diminishment of sensation but not the privileging of individual perception or the dominance of one sense over another. A fan-like double-sided panel was held with unwavering determination in front of the condemned person, not only as they made their way up the scaffold, but also for the execution’s duration and long afterward. But what seems like a moment of bodily transition contained by ocular stimulation proves otherwise. I propose that the panels and their practices both reiterate and displace the sights, sounds, and smells of public punishment; in effect they counter an overload of bodily sensation by setting off waves of sensation across space and time.

Todd P. Olson, *University of California, Berkeley*

Ribera's Blinding Touch

Key to unpacking early modern discourses concerning the senses is reversing the direction of the agency of perception from object to subject and understanding this reversal's effect on the haptic. Early modern Aristotelians pondered over the sense organ's vulnerability to modification by sensibles. Bright colors bedazzle and render us sightless. Noises as well as objects are agents. Readers of Lucretius understood visual images as films or rinds that are shed from objects; these rinds, bearing the appearance of objects, enter the eye and attach themselves to seeing subjects. In Jusepe de Ribera's representation of flaying (Bartholomew and Marsyas), the painter investigated haptic experience of the senses through the material effects of the printmaking process.

30112

Hilton

Second Floor

Morgan

CATHOLIC DEVOTION: MASS, MOTET, LAUDA

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Stanley Boorman, *New York University*

Laura Youens, *George Washington University*

The Masses of Jean Courtois

Jean Courtois (fl. 1540) is known for his popular motet *Domine, quis habitabit* and the exquisite chanson *Si par souffrir*. His life is shadowy. A lesser vicar at the Cathedral of Notre Dame in Cambrai, he later became master of the private chapel of the Bishop of Cambrai. After 1540, he disappears from the historical record altogether. Aside from the motet and the chanson mentioned above, the source record for his remaining works is frighteningly fragile. Each of his three surviving masses exhibits a different compositional technique: *M. Urbs beata Jerusalem* is a paraphrase mass, and *M. Domine, quis habitabit*, a parody mass. The *M. Emendemus in melius* takes the parody technique several steps further. Given their stylistic differences, is it possible to tease a chronology out of the source information and analysis of these masses?

Melody Marchman Schade, *SUNY, University at Buffalo*

Praying Petrucci: Reading Ottaviano Petrucci's *Mottetti A* and *Motetti Libro Quarto* as Devotional Books

While much musicological work has considered the Venetian motet prints of Ottaviano Petrucci (1466–1539) mere repositories of musical works, this paper suggests that these prints should be considered as living objects that served devotional function in the faith life of their owners, readers, and singers. I argue that an anthropological approach to these prints yields a more nuanced understanding of the prints and their use. Engaging first with late medieval silent reading practice, I demonstrate that the format, content, and paratexts of two of Petrucci's motet prints, *Mottetti A* (1502) and *Motetti Libro Quarto* (1505), encouraged a mode of reading that aligns with contemporaneous devotional reading practice. By analyzing these prints as books that were used alongside and in conjunction with nonmusical books, I contribute to a fuller understanding of the interaction between late medieval singers and Petrucci's Venetian motet prints.

Anne Piéjus, *Centre national de la recherche scientifiques*

Body and Ear, Self and Other: Paradigms of Spirituality in the First Tridentine Musics

This paper focuses on Roman polyphonic music from the late sixteenth and early seventeenth centuries, and especially on the polyphonic *lauda* encouraged by Saint Philip Neri and the Oratorians. The evolution of polyphonic music did not precisely follow the transformations of the spiritual exercises for which it was composed. While collective singing corresponded to an old paradigm inherited from the medieval monastic tradition and sustained by the culture of confraternal

kinship that engaged the faithful both vocally and physically, in pre-Baroque Rome communal singing clearly entered into conflict with the aesthetics of the concert, which required professional singers. The status of the faithful and their relationship with the vocal prayer changed radically. This reversal may have conditioned the structure and dramaturgy of spiritual dramatic madrigals of the next generation, which tend to include the faithful through a symbolic presence, even as they were definitively excluded from the vocal celebration.

30113

Hilton

Second Floor

Bryant

NONCONFORMITY OR RECUSANCY: WHO'S TO BLAME?

Sponsor: History, RSA Discipline Group

Organizer: Kathleen M. Comerford, *Georgia Southern University*

Chair: Noeleen McIlvenna, *Wright State University*

Robert Scully, SJ, *LeMoyne College*

Debating Recusancy: The Elizabethan Jesuits and Their Opponents

As pressure increased for subjects to conform, at least outwardly, to the Elizabethan Act of Uniformity, the debate intensified within the English Catholic community over the legitimacy of attending Protestant services, at least to satisfy the minimum legal requirements and thereby avoid persecution and prosecution. While there were a range of nuances on this contested issue, including within opposing Catholic camps, the Jesuits were generally strong supporters of nonconformity and recusancy. Various writings of several Elizabethan Jesuits, such as Robert Persons and Henry Garnet, demonstrate why they believed that recusancy was so vital to the spiritual health, if not survival, of individuals as well as the collective Catholic body.

Gary Bouchard, *Saint Anselm College*

“Dismembered from the Body”: What We Can Learn from a Recusant Priest’s Plea to His Apostate Father

In the late 1580s the Englishman Richard Southwell was the recipient of an epistle from his Jesuit son, who had recently commenced covert missionary work among English recusants. The lengthy, rhetorically extravagant letter, copied and circulated by pious Catholics before being printed posthumously in 1596, offers a persuasive set of arguments from a priest to an apostate, “Exhorting Him to the Perfect Forsaking of the World.” It is also a letter from a son to his aging, ill, and financially ruined father. As such, it offers a unique glimpse into a divided recusant family that beget the man who became Queen Elizabeth’s top public enemy and one of the Church’s most revered English Catholic martyrs. By reading this reverse prodigal tract attentively we can discern much about who is to blame for the radical nonconformity of this English Jesuit poet, fortuitously nicknamed as a child by his father, “Father Robert.”

Angela Ellis, *Union College and SUNY, University at Albany*

Differing Definitions of Recusancy in Secular versus Ecclesiastical Courts in the Diocese of Hereford, 1637–38

For 1637 and 1638, both the exchequer’s recusant rolls and the bishop of Hereford’s consistory court records provide lists of diocesan residents convicted of recusancy. A comparison of the two, however, reveals the emergence of different standards for the crime in secular versus ecclesiastical courts. Evidently, assize officials primarily targeted affluent male heads of household, who might actually pay the crippling fines assessed for their spiritual intransigence. By contrast, the episcopal court, which excommunicated rather than fined recusants, also pursued nonconforming wives, adolescents, and servants. Typically, scholars have relied on the exchequer’s rolls as their main source for statistical analyses of recusancy. Yet, such an approach can create the misleading impression of a community numerically dominated by wealthy men. Instead, a single conviction listed in the recusant rolls quite possibly represents an entire household that violated penal legislation by ecclesiastical standards if not secular ones.

30114
Hilton
Second Floor
Gramercy West A

SKIN, FUR, AND HAIRS: ANIMALITY AND TACTILITY IN RENAISSANCE EUROPE I

Organizers: Jill Burke, *University of Edinburgh*;
Sarah Cockram, *University of Edinburgh*

Chair: Timothy D. McCall, *Villanova University*

Sarah Cockram, *University of Edinburgh*

Hand on Fur: The Gonzaga of Mantua and Their Lapdogs

The Gonzaga of Mantua were renowned for their love of small dogs, such as Lodovico II Gonzaga's dog Bellina, Isabella d'Este's Aura, and Federico Gonzaga's Viola. The last may be the Bolognese portrayed by Titian in his portrait of Federico, who is shown with one hand on his sword and the other sinking into luxurious white fur while the *cagnetta* communicates to him by raising her paw to reciprocate her master's touch. This paper focuses on the hand in the fur, and the aesthetic, sensual, and affective importance of the stroking of an animal. Why be portrayed in this manner? What was the status and image conferred by the ownership, careful breeding, and gifting of "living fur"? What was the relationship of women and men with their lapdogs? What can this tell us about the use and experience of individual companion animals in the past, and why does this matter?

Patricia Lurati, *Independent Scholar*

Fur and Eroticism in Italian Renaissance Art

Ownership of wild animal furs in Renaissance Italy was a sign of wealth and elevated status. Contrary to modern expectations of conspicuous display, these valuable skins were used as linings for clothing, that is, with the fur on the inside, in contact with the body. Wearing fur on the outside of the garment raised a series of moral issues concerned with the animal basis of fur and its wearer's relationship to the animal world. For a society that portrayed creatures at the mercy of the basest carnal instincts, such as satyrs, wild men, and the devil, with their bodies covered in hair, the sight of a man wearing fur on his exterior would have triggered analogous mental images. This paper will investigate the complex meanings attributed to fur: its status as a luxury good as well as the visual and symbolic associations to eroticism that inhibited its open display.

Jill Burke, *University of Edinburgh*

Skin, Fur, and Hairs: Female Sexuality, Animality, and Depilation in Renaissance Visual Culture

Titian's *Woman in a Fur Coat* is an essay in texture: smooth skin, soft fur, and hard glossy pearls appeal to the viewer's sensory imagination. How would a Renaissance viewer read these juxtapositions? The "big fur coat" (*pelliccione*) was a common bawdy metaphor for female genitalia, used by Titian's contemporaries Pietro Aretino and Agnolo Firenzuola, among others. Thus the longstanding relationship between female sexuality and animality is here explicitly portrayed. If the fur coat is a reference to female body hair, however, it also marks an absence. The early years of the sixteenth century saw a proliferation of recipes for female hair removal, and the aesthetic of hairlessness dominated depictions of the female nude. Through focusing on paintings that juxtapose fur and naked female skin, this paper will investigate changing attitudes and practices related to female sexuality, notions of animality, and perceptions of body hair in early sixteenth-century Italy.

30115
Hilton
Second Floor
Gramercy East B

SAN GEMINIANO: THE LOST CHURCH OF ST. MARK'S SQUARE I

Organizer: Anne Marie Eze, *Isabella Stewart Gardner Museum*

Chair: Bruce A. Boucher, *University of Virginia Art Museum*

Iara A. Dundas, *Duke University*

San Geminiano: "A ruby among many pearls"

Francesco Sansovino's words vividly illustrate the beauty, splendor, and significance of the Renaissance gem destroyed during the Napoleonic regime. Located on the west end of Piazza San Marco, the church was in dialogue with the basilica and other structures within the space. This paper uses a three-dimensional architectural reconstruction to demonstrate the importance of the parish church to the Venetian Republic. The church's façade, executed by Jacopo Sansovino, unified the architectural outline of the square, and served as a visible marker of its importance. Its relief of the Lion of St. Mark, the symbol of the Venetian Republic, underscored the church's unique placement. At the same time, ritualistic processions that entered the church wove the structure into the urban fabric, and the uncommon inclusion of shops along the lateral flank linked it to the city's mercantile identity.

Davide Gasparotto, *Galleria Estense*

The Dispersal of the Artworks from the Church of San Geminiano and the Fate of Veronese's Organ Shutters

After the Napoleonic suppression and the demolition of the church in 1807, many artworks preserved in the church of San Geminiano were sold and dispersed through different channels. Some of them found place in other churches in Venice, others in the newly created Gallerie dell'Accademia, and others took different and sometimes complicated paths. This paper will focus on the process of dispersion of the works of art that once decorated the church with the evidence supported by several documents, and especially it will follow the singular fate of Veronese's organ shutters from Venice to their actual location, the Galleria Estense in Modena.

30116
Hilton
Second Floor
Murray Hill West A

FRAGMENTS AND GATHERINGS I: POETRY

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

Organizers: Adam G. Hooks, *University of Iowa*;
Sarah Werner, *Folger Shakespeare Library*

Chair: Steven W. May, *Emory University*

John Piers Brown, *West Virginia University*

Printing Rhapsody: Composite Poetry Manuscripts in Print

When you print composite manuscripts, what traces of their original form are carried over into the new medium? In this paper, I will consider the printed poetry collections brought together by practices of what early modern readers described as rhapsody — "song-stitching" — a sometimes metaphorical and sometimes literal process of ordering and connecting poetic texts. I examine three examples — four editions of Francis Davison's *A Poetical Rhapsodie* (1602, 1608, 1611, 1621), the prefatory material to Thomas Coryate's *Crudities* (1611), and the first edition of John Donne's *Poems* (1633) — and show how the ordering and layout of their printed forms attest to the compilatory processes by which the copy-texts were gathered and the problems that posed for the printing.

Megan Heffernan, *DePaul University*

Before Miscellaneity

Early printed poetry collections have long been seen as incoherent, as mere “miscellanies” compiled by enterprising publishers. This paper will offer an alternative perspective on the multiauthor volumes that flourished in Tudor England, paying particular attention to how those collections associated poetic invention with the design of the material text. When publishers like Richard Tottel and Richard Jones regathered extant poems, they wrote imaginative fictions of production and circulation into the organization of their books. In the titles that metaphorize the volumes as physical structures and the headings that link discrete lyrics into sequences, we can glimpse how the expediencies of the press were conditioned by an imaginative attention to poetic form, style, and influence. This inventive use of paratexts urges us to rethink the coherence of the multiauthor collections, showing the diverse ways in which early printed books could function as provisional wholes drawn together by material features.

Jason E. Scott-Warren, *Gonville and Caius College, University of Cambridge*

“Not single spies”: Shakespeare’s Ligatures

This paper will explore the early fortunes of Shakespeare in print via the material practice of binding books together, in codices and collections. My starting point will be the journals of Richard Stonley (ca. 1520–1600), Shakespeare’s first documented purchaser in print. These journals (now in the Folger) document numerous book assemblages, and strongly suggest that Stonley’s *Venus and Adonis* was bound together with Elior’s *Survey of France*. The library into which this book was stitched reflected highly diverse interests; it was the creation of what I will call a “polyreader” (on the model of *poligrafò*, the writer across many printed modes). My paper will contrast Stonley’s practice with that of other early readers of *Venus* who stitched Shakespeare’s poem into more exclusively poetic assemblages and environments. My broader contention is that archaeologies of the book and of the library offer new ways of thinking about Shakespeare’s early assimilation into textual culture.

30117

Hilton

Second Floor

Murray Hill East B

PRINTERS AND PUBLISHERS IN EARLY MODERN ENGLAND

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)

Organizer: Erin A. McCarthy, *Arizona Center for Medieval and Renaissance Studies*

Chair: Angi L. Elsea Bourgeois, *Mississippi State University*

Sarah Neville, *Indiana University–Purdue University*

Reevaluating the Career of Robert Wyer, Salter-Printer

Even though by the time Robert Wyer started printing in 1529 London had had many foreign-born printers, Wyer was the only active citizen printer who was not a member of the Stationers’ Company, and a pro-Stationer prejudice seems to have influenced the way that his contributions to early English printing have been understood by historians. Though Wyer is often credited as being a notorious pirate of others’ copy, the willingness of other printers to enter repeatedly into business relationships with him throughout his career suggests that modern scholars have overstated the degree to which his contemporaries considered him and his trade practices illegitimate. In his colophons, Wyer characteristically emphasized his role as a maker of books, frequently crowing that the proceeding text had been “Imprynted by me Robert Wyer”; my paper will reexamine Wyer’s attitude toward publication within the social networks in which he operated.

Jonathan Holmes, *Ohio State University*

Spenser’s First Folios and the Lownes Brothers’ Familial Labor Network

Mathew Lownes acquired the right to copy *The Faerie Queene* in 1604, yet he did not publish it until 1609. Mathew’s brother Humphrey printed the book for Mathew, and in 1611, the two of them produced an edition of Spenser’s works

that incorporated their 1609 folio of *The Faerie Queene* with other Spenser texts. Mathew's five-year delay is usually interpreted as evidence that he did not expect the book to sell well, presumably because of Spenser's lack of popularity at the time. However, in the context of the Lownes brothers' other endeavors during this period, alternative explanations for the delay begin to emerge. This paper examines the labor network of a few early modern stationers in order to suggest new ways of understanding the circumstances that surrounded the production of these important books. Spenser's first folios reveal how important familial connections could be in the early modern book trade.

Elizabeth Zeman Kolkovich, *Ohio State University, Mansfield*

Publishing in "these dangerous times": Thomas Cadman's Books, 1584–89

During his brief career as a London publisher, Thomas Cadman was primarily a wartime pamphleteer whose catalogue served as a call to arms against Spain and idealized men who surrendered their lives for England's good. Cadman also published a fair amount of court literature that encouraged monarchs to rule well by sacrificing personal desires. This paper focuses especially on Cadman's decision to publish an account of a royal entertainment at Woodstock ten years after its performance — not because he was commissioned to do so, but because he identified its potential to speak to the political moment of the mid-1580s and his own interest in wartime sacrifice. Cadman valued this text for its lasting value as politically charged literature that he repurposed for a new context, and its example reveals how publishers of such texts have shaped our available interpretations of their performances.

Erin A. McCarthy, *Arizona Center for Medieval and Renaissance Studies*

"Rather like a Maker, then a seller of Bookes": John Marriot as Reader and Editor

Between 1616 and 1657, London stationer John Marriot published a wide range of legal, medical, religious, and literary books. Although many of these books include epistles, prefaces, postscripts, and other paratexts signed with Marriot's name or initials, scholars have traditionally attributed them to other agents (usually authors or their friends). Nevertheless, these addresses to readers share thematic and verbal similarities that, in the absence of evidence to the contrary, suggest that they may in fact have been written by Marriot himself. The paratextual material in Marriot's literary publications, especially his editions of works by George Wither, Francis Quarles, Robert Gomersall, and John Donne, reveals Marriot's consistent, sustained interest in and engagement with early modern literary culture. These explicit statements, in turn, shed new light upon Marriot's editorial practices and his efforts, in collaboration with printers and other agents, to use the physical form of the book to create meaning.

30118

Hilton

Second Floor

Nassau West A

PAPERS IN HONOR OF JUERGEN
SCHULZ I: FROM VENICE TO CAIRO:
ARCHITECTURE AT HOME AND
ABROAD

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, *SUNY, Binghamton University*;

Pamela M. Jones, *University of Massachusetts Boston*

Chair: Karen-edis Barzman, *SUNY, Binghamton University*

Stanley Chojnacki, *University of North Carolina at Chapel Hill*

Keeping House: What Happened to the Palazzo?

Juergen Schulz brilliantly reconstructed the emergence in the Middle Ages of the Venetian palace type, and by the fifteenth century the *portego*-dominated, water-oriented model that he traced had come to typify the upper-class residence. This paper is an attempt to add modestly to his monumental achievement by identifying some of the ways and circumstances in which those patrician palazzi passed from possessor to possessor and experienced modifications as a result of those passages. Especially prominent are the stresses placed on the role of the palazzo as residence and symbol of a patrician lineage as a result of social and legal practices — foremost

among them the property exchanges attending marriage — that sometimes threatened the lineage's possession of the palazzo. In the paper I describe how legal practice could undermine the claims of the patrilineage and the expedients used to protect those claims.

Patricia Fortini Brown, *Princeton University*

The Venetian Loggia: A Site of Cross-Cultural Exchange in Venice's Colonial Empire

The loggia was an essential feature of the urban center in Venice's subject cities throughout the *terraferma* and the *stato da mar*. This paper examines how the form, function, and siting of the Venetian loggia created a space for interaction and mediation between governors and governed in communities with differing social, religious, political, and cultural traditions.

Dennis Romano, *Syracuse University*

The Architectural Sensibilities of a Sixteenth-Century Venetian Merchant: Alessandro Magno's Account of Domestic Architecture in Cairo and London

Venetian nobleman Alessandro Magno (1538–76) produced an account of trips he made during his merchant career, including voyages to the Levant and Egypt and London. Magno recorded the particulars of his journeys, as well as his impressions of the people and customs he encountered. He also included drawings of engineering marvels such as windmills, cranes, and ancient monuments including the Sphinx and the pyramids of Giza. Magno was also interested in domestic architecture. While his account includes a brief description of the pasha's palace in Cairo and of Nonesuch palace outside London, it was vernacular domestic architecture that especially caught his eye. He described the construction of houses in London and offered a detailed account (including illustrations) of the houses of Cairo. His writings offer a window into the architectural sensibilities of a fairly typical Venetian nobleman of the mid-sixteenth century.

30119

Hilton

Second Floor

Nassau East B

**LE BELLE: PORTRAITS OF BEAUTIFUL
WOMEN: ORIGINS, PLACES, AND
IMPLICATIONS I**

Organizers: Eveline Baseggio Omiccioli, *Rutgers University*;
Francesca Cappelletti, *Università degli Studi di Ferrara*

Chair: Eveline Baseggio Omiccioli, *Rutgers University*

Julia Valiela, *New York University, Institute of Fine Arts*

Venetian Belle Donne and Sculpture

The phrase *belle donne* conjures up the silken locks, pert breasts, plush fabrics, and alluring glances of those anonymous beauties by Titian, Palma il Vecchio, Paris Bordon, and others from the first decades of the sixteenth century. Their considerable popularity, then as now, prompts the question of whether equivalent images were made in sculpture. Indeed, the Venetian Antonio Brocardo, in one of his sonnets, praises a snow-white marble in which he discerns all the graces of his beloved. Several busts and reliefs attributed to Tullio Lombardo and Simone Bianco share the paintings' bust-length format, physiognomic idealization, and suggestive state of dress, but the costumes and coiffures are often *all'antica* rather than contemporary in fashion. Do they portray real or invented women? This paper considers whether this ambiguity was a means of maintaining the vexing detachment and unattainability of the painted *belle donne* in the palpable, three-dimensional marbles.

Laura de Fuccia, *Université Paris 1 Panthéon-Sorbonne*

Venetian Elegance at the French Court: Venetian Belle Donne Portraits in Seventeenth-Century France

Titian, Veronese, and Tintoretto's portraits were highly regarded in seventeenth-century France and well represented in the major collections of the time. Among these images, Venetian belle donne portraits are significant for their celebration of an ideal of feminine beauty. At the same time, critics such as Roger de Piles, also

pointed out what they perceived as their extraordinary “realism.” The reputation of these belle donne portraits relies on legendary representations of beautiful Venetian women such as the so-called “Lavinia,” or the “Mistress of Titian” painted by Titian, the Violante by Palma il Vecchio, or the Laura by Giorgione. This paper will explore the pictorial “vogue” for Venetian belle donne portraits in seventeenth-century France considering at the same time their echo in contemporary artistic and poetic literature, such as *La Galeria* by Giovan Battista Marino (Venice, 1619) and the *Cabinet* by Georges de Scudéry (Paris, 1646).

Pascale Dubus, *Université Paris 1 Panthéon-Sorbonne*

De la nature à la peinture: les “belle” du Dialogo di Pittura de Paolo Pino

En 1548, Paolo Pino publie le Dialogo di pittura à Venise. Or, la beauté féminine tient une place importante dans ce premier livre consacré à la peinture dans la sphère vénète. L'ouvrage s'ouvre sur la vision de vingt-cinq belle madonne, et se referme sur la beauté de ces nobles dames. Les belles Vénitienues encadrent le dialogue, tandis que le corps du texte aborde le modèle féminin, la beauté idéale, puis le nu féminin en s'appuyant sur des exemples littéraires (Firenzuola ou l'Arioste), voire picturaux — Les nus de Titien ont été proposés comme modèles. Grâce à l'étude du Dialogo di pittura, on se propose d'analyser les enjeux et d'éclairer la réception des Portraits des belle dans la peinture vénitienne de la première moitié du Cinquecento.

Maria Pietrogiovanna, *Università degli Studi di Padova*

Representing Powerful Women during the Renaissance in the Netherlands

Considering the shining example of Margaret of Austria (1480–1530) portraits perform several functions: as mirror of the life's course, as system of attracting political consensus and religious ties, as dynastic emblem, and as seal of patronage. The large amount of portraits of the Regent of Flanders demonstrate various techniques: painting, illuminations, sculptures, engravings, tapestries, medals, and coins. Multiplied by very high ranks of replicas, copies have given rise to a large-scale phenomenon that has attracted a long tradition of studies. The reconstruction of the famous collection of Margaret of Austria made by Dagmar Eichberger, where the portraits are a fundamental core, allows us to identify the dynamics of the artistic patronage of the Hapsburg court in the first half of the sixteenth century and to place exactly the display of Margaret's collection in her residence of Mechelen.

30120

Hilton

Second Floor

Regent

ITALIAN SCULPTURE, A SOCIAL HISTORY: THE PRACTICE OF THE CRAFT FROM NICOLA PISANO TO MICHELANGELO

Sponsor: Italian Art Society

Organizer and Chair: Brendan Cassidy, *University of St. Andrews*

Peter Dent, *University of Bristol*

“No empty work”: Giovanni Pisano and the Status of Sculpture

On the basis of the inscriptions on the Pistoia and Pisa pulpits and the documentary records of his time as master of works at Siena and Pisa, Giovanni Pisano is often seen as a protomodern artist — temperamental, competitive, and sensitive about his status. The interpretation of the evidence remains contentious. The inscriptions, in particular, are carefully crafted statements shaped more by literary convention than biographical circumstance. I propose to reconsider this material within broader contexts: the relative professional standing of sculpture alongside other art forms, comparable verbal statements of authorship in late medieval culture, and works of art themselves as nonverbal expressions of artistic status. In conclusion, I will consider to what extent Giovanni Pisano anticipates the self-conscious fashioning of an artistic identity that recent scholarship has uncovered in the works of fifteenth-century sculptors, above all, Donatello.

Johannes Röhl, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Collaboration or Competition? Sculptors in Late Fifteenth-Century Rome

In fifteenth-century Rome the sculptor Giovanni Dalmata collaborated with Mino da Fiesole and Andrea Bregno. Each developed his own individual style and technique. I will investigate two main issues: first, the ways in which the three sculptors worked together and how their collaboration may have been driven by patrons' demands; and second, the relationship between the time and effort the sculptors invested in their work (and hence the quality and detail of the resulting sculpture) and the status of the patron and location in which the work would be seen. Dalmata, who worked in marble, stone, and possibly also bronze, dedicated different levels of attention to his works, taking less care when working outside Rome. I will examine the role of the market in these developments, and of the patrons, who presumably took pride in having two or more prominent sculptors on their payroll.

Lynn Catterson, *Columbia University*

Supplying Demand: Economic Considerations in the Production of Sculpture in Quattrocento Florence

In fifteenth-century Florence, material and production costs for sculptors were significantly higher than for painters. Much has been written about demand and the taste of the patron as reflected in the projects they commissioned. Issues regarding supply have been examined less often. To control costs sculptors chose materials and production processes that increased profit margins and reduced the involvement of the master's hand. While personal passion and competition are among the factors normally seen to engender innovation, there was also concern for the cost effectiveness of production. And this in turn stimulated the desire for, and evolution of, new technologies and, by the end of the Quattrocento, a keen appreciation of the need for branding and marketing the objects of supply. Drawing on Ghiberti, Donatello, Luca della Robbia, and Michelangelo as examples, this paper will examine the ways in which sculptors successfully negotiated the emergent art-as-commodity market.

30121

Hilton

Second Floor

Sutton South

VIRIDITAS AND VIRIDESCENCE: GREENERY IN RENAISSANCE ART

Sponsor: Charles Singleton Center for the Study of Premodern Europe

Organizer: Walter Stephens, *Johns Hopkins University*

Chair: Walter Melion, *Emory University*

April Oettinger, *Goucher College*

Arboreal Exegesis and Forests of Devotion in Lorenzo Lotto's Designs for the Choir of Santa Maria Maggiore

Between 1522 and 1531, Lorenzo Lotto submitted designs for intarsia panels in the choir of Santa Maria Maggiore in Bergamo. Predominantly carried out by the intarsiatore Giovan Francesco Capoferri, these designs included a program of Old Testament stories devised by Fra Girolamo Terzi, as well as protective covers with *imprese* invented by Lotto himself, images that, in Lotto's words, should be "brought to light through the imagination." Scholarship on the intarsie focuses on the hermetic imagery of Lotto's *imprese*, but it still remains to explore the interplay between the emblematic covers and the narrative panels beneath, many set in lush landscapes, and the relationship between Lotto's designs and the devotional dimensions of the choir. My paper considers how Lotto's arboreal imagery in the choir, one of the artist's many experimentations with landscape and vision throughout his career, functioned to convey Christian exegesis and to embellish a space of spiritual reflection.

Karen Hope Goodchild, *Wofford College*

Vasari's View of *Verzure*: The Meaning of Greenery in the Lives

While the term *verzure* (or verdure) occurs fifteen times in Vasari's 1568 *Vite*, it occurs not once in the editio princeps of 1550. Why this sudden interest in greenery? Certainly Vasari's discovery of the term connects with his increased

attention to Northern European artists in his expanded book. Beyond this, it is notable that Vasari's use of *verzure* generally coincides with his inclusion of Italian artists living and working after 1550, and occurs within the biographies of many "impresario" artists who ran sizable workshops and supervised large decorative painting cycles. Vasari often pairs *verzure* with the word *paese*, yet the word seems to have a separate meaning for him. This paper examines greenery in the *Lives* to uncover how Vasari defined this part of painting, how he saw it fitting into noteworthy works of art, and how *verzure* relates to Vasari's understanding of the art of landscape painting.

Leopoldine Prosperetti, *Goucher College*

Viriditas and Viridescence: Greenery in Renaissance Art

Giovanni da Udine imitated in his paintings such natural things as animals, draperies, instruments, vases, landscapes, dwellings, and "groenicheyt." The latter word is Dutch for Vasari's verdure and the English greenery. What does it mean when a painter is skilled in "greenery"? Does he excel in depicting foliage, or is it the talent for creating a green world that competes with nature in mantling the earth with an endless array of green shades? Is Jan van Eyck's emerald greensward in the Ghent altarpiece a feat of dazzling "groenicheyt," and what is involved in the creation of the true shades of vegetation, from grasses and shrubbery to treetops? There is also the problem of green pigments, notorious for their hostility to other hues, leaving us with dull, brown plants, where once there were lively greens. This paper explores feats of verdancy as a fresh theme in Renaissance art and culture.

30122

Hilton

Second Floor

Sutton Center

ANCIENT MODELS AND VISUAL CULTURE

Chair: Clark Hulse, *University of Illinois at Chicago*

Gennaro Tallini, *University of Verona*

Lucio Fauno/Lucio Mauro Writes Rome: A Comparative Approach to the *Antiquities of Rome* (1552–56) as Literary Vision of the Ancient City Space in Renaissance Rome

The paper proposes a comparative reading of two Renaissance guides of Rome, published in Venice by Tramezino in 1552 and Zilletti in 1556. The authors, Lucio Fauno and Lucio Mauro (both pseudonyms by the same Taracagnota) describe the space of ancient Rome using as sources especially Biondo (through the translations of his work written by the same Taracagnota/Lucio Fauno), Alberti, Leto, Fulvio, and Marliani. Standing out from the comparative analysis of two texts are a copious number of analogies with their humanistic and Latin sources leading back to the Roman antiquity by Dionigi Alicarnaseo and showing a city vision and description very near to the Farnese town-planning policies interested to transfer the Roman imperium to the new papal power.

Luba Freedman, *The Hebrew University of Jerusalem*

Rosso Fiorentino's Mercury in Caraglio's Print and Giralaldi's Ninth Syntagma

In Jacopo Caraglio's print of Rosso Fiorentino's Mercury, dated 1526, the inscription, "MERCVRIVS DIVVM QVI FERT RESPONSA PER AVRAS" ("Mercury who carries the answers of the gods through the breezes"), cited from Eugene A. Carroll's study, is considered not to correspond to the visual image of Mercury shown with the severed head of Argus. But using the ninth syntagma from Lilio Gregorio Giraldi's *Historia de diis gentium*, with its plentiful exposition of various roles of Mercury, I hope to demonstrate that the message of the print in image and inscription was comprehensible to its sixteenth-century viewers. Although the book is dated by 1548, its material was collected when Giraldi was in Rome from 1514 to 1527, which was the period when Giraldi was responsive to antique artifacts, including the Augsburg Mercury, and contemporary visual images.

30123
Hilton
Second Floor
Sutton North

RECONSIDERING THE ARTISTIC RESPONSE TO THE BLACK DEATH IN ITALY I

Organizer and Chair: Sarah S. Wilkins, Pratt Institute

Judith Steinhoff, *University of Houston*

Reconsidering Meiss's Black Death Theory: Social History and Intertextuality

This paper will reevaluate the role of Meiss's Black Death theory in recent Trecento art history. Meiss's theory transformed Trecento art history by bringing social history into a discourse dominated by connoisseurship. Building on historiographic analysis of Meiss's theory in his own artistic, cultural, and intellectual context, this paper will examine the role the theory plays in current Trecento scholarship. Meiss's correlation of art and general cultural trends has largely been supplanted by contextually specific studies. The single-theory explanation Meiss's book promoted has generally yielded to studies of art as the product of multiple factors. These approaches vastly enrich our understanding of pre- and post-Black Death Trecento art, yet are still modifications of the paradigm Meiss developed in the 1940s. My critique of Meiss's theory and recent Trecento scholarship will argue that it is time to fundamentally shift our focus from causality to intertextuality.

Carol Hendricks, *Gage Academy of Art*

A Resurgence in Late Trecento Art: The Ciborium in the Basilica of St. John Lateran

Commissioned in 1368 by Pope Urban V after his move to Rome and subsequent rediscovery of the heads of Saints Peter and Paul, the ciborium in the Basilica of St. John Lateran in Rome was a monumental work of art. The late fourteenth century was a chaotic period for artists and patrons, the Black Death ravaged Italy and the pope ruled from Avignon; however, the papal visit in 1367 ignited a resurgence in late Trecento art. Through a study of this unique structure, evidence of this resurgence and its effects on later art can be seen. The joint collaboration of several Siennese artists, the structure was designed by architect Giovanni di Stefano, the original frescoes attributed to Giotto or Barna da Siena, and the reliquary heads by goldsmith Giovanni di Bartolo. The ciborium merged materials, cultural influences, and purposes: sculpture and painting, French Gothic and Italian Renaissance, reliquary and altar.

Michael Grillo, *University of Maine*

Civic Purgation and the Structured Memory of Perspective

The Great Plague of 1348 prompted a cathartic shift in thinking about cities, from organic social networks of individuals, to the remaining buildings indexing the memory of their lost residents. The profound impact of such population loss forced survivors to engage the classical device of memory theater, remembering people by their spatial locations rather than their bodily presence. Engaging this public sensibility, the Trecento reconceptualized pictorial structure, from one centered around protagonists to a standardized compositional system placing each figure in clearly mapped relationships, serving what Alberti would later deem the primary purpose of painting: clear narration, *istoria*. Displacing subjects for their spatial relations, this new compositional scheme of perspective offered a mimetic form in which painters of the Quattrocento could then explore how to articulate the capacities of historical memory itself. From the chaos of pestilence emerged one of the definitive design elements of rational, Renaissance art.

30124
Hilton
Second Floor
Beekman

ARCHITECTURE IN DETAIL I

Organizer: Christy Anderson, *University of Toronto*

Chair: Tod A. Marder, *Rutgers University*

Sara Galletti, *Duke University*

Philibert Delorme at the Château d'Anet: Form, Structure, and the Profession of Architecture

The case study is the coffered dome of the chapel in the Château d'Anet, built by Philibert Delorme in 1547–55. It is a remarkable example of Delorme's virtuosio applications of stereotomy, the art of cutting stones to build complex structures that he later illustrated in his *Premier Tome de l'Architecture* (1567). Reviving Romanesque construction techniques, the Anet vault is the first of its kind in early modern times, and Delorme the first to unveil the science of its design. Historians have traditionally associated Delorme's interest in stereotomy with his effort at defining a distinctly French (as opposed to Italianate) style of buildings. Instead I explore the role that stereotomy played in Delorme's interpretation of the relationship of form and structure in both modern and ancient architecture, as well as his construal of the design and construction processes and of the architect's role as a professional.

Patricia Waddy, *Syracuse University*

Alexander VII, Giovanni Antonio de Rossi, and the "Canto del Bufalo"

A tiny plan of a corner, drawn in pencil, floats in the lower margin of a sheet on which plans of three moments in the history of Giacinto del Bufalo's two adjoining houses are superimposed. In a city filled with telling corners, and in the oeuvre of Giacinto's architect, Giovanni Antonio de Rossi, this corner (as both drawn and executed) is distinctive, from the ground to the uppermost edge of the cornice. Alexander VII singled out this critical point in his chirograph ordering the straightening of via del Corso (which required the cutting back of Giacinto's houses) in December 1661, and he kept an eye on it as work proceeded. Together with other aspects of De Rossi's restructuring, it responds to Alexander's vision of a beautiful via del Corso that was not only straight but also articulate.

Joseph Connors, *Harvard University*

Happiness of the Times: Borromini's Ornament of Abundance

When the brick core of a building was overlaid with a stucco skin, Baroque writers said a soul was applied to the body. Such souls grew more learned and expressive with the tidal wave of publications by Rubens that washed over Rome in the maturity of Bernini and Borromini. Borromini's portal at Palazzo Carpegna (1644) is a Rubensian statement about the aspiration of a foreign family to sidestep the minefields of cardinalates and convents that decimated all sectors of the Roman aristocracy. It presages movement through a House of Wisdom, a Barberini idea propagated inside the palace even after the collapse of Barberini ideas for the piazza outside. It fits into a pattern of ornament that proclaims the quasi-eternity wished for by many of Borromini's nouveau-Roman patrons. No boat was lifted higher by the Rubens tide, however, than Bernini's, who gave Antwerp ephemera permanent life on the Roman townscape.

30125

Hilton

Second Floor

Rhineland North

RENAISSANCE FOODSTUFFS

Organizer: Rachel Trubowitz, *University of New Hampshire*

Chair: Achsah Guibbory, *Barnard College*

Jay Zysk, *University of South Florida*

Making Carbonadoes: Falstaff as Shakespeare's Cookbook

"If I come in his willingly, let him make a carbonado of me." In this imagined confrontation with Percy, Falstaff uses a piece of scored meat or fish as a metaphor for his slashed flesh. Not only does Falstaff make frequent recourse to culinary discourse, but he is also characterized just as often as a walking foodstuff — a "huge bombard or sack," as "sack and sugar Jack" — such that the linguistic content of his character is itself the language of the cookbook. In this paper, I investigate the productive interplay between play and cookbook in early modern England. I claim that if in *1 Henry 4* and elsewhere Shakespeare shows the culinary energies at play in the literary enterprise, he also suggests the converse, that the cookbook manifests the energies of the literary.

Rachel Trubowitz, *University of New Hampshire*

"Exquisitest" Shell Fish: Banqueting on Oysters in *Paradise Regained*

In the banquet scene, Satan conjures up a table filled with "exquisitest" fish, "shell or fin." These include oysters imported from the "Pontus," "Lucrine Bay," and the "Afric coast." Early modern Europeans had a passion for oysters. When supply could no longer meet demand, merchants sought new beds in the Americas, finding a treasure trove in New Amsterdam. Dutch still life paintings often ambiguously feature plates of oysters as signs of Holland's prosperity and *vanitas*. The hyperrealism of these paintings also pays equivocal tribute to the new science, especially its magnification of hitherto invisible details about the world's edible flora and fauna. Milton's reference to shellfish usually is read as evoking Mosaic dietary prohibitions. I argue that, like the Dutch still lifes, Milton's banquet scene serves up a moral conundrum: should the observer ratify or condemn the abundance of "facts / material goods" that modern science and commerce bring to the table?

Kim F. Hall, *Fordham University*

"The Best Food the Sea Affords": Eating Turtle/Making English Caribbean Identity

Although now endangered and protected by local laws, in the seventeenth-century Caribbean sea turtles were a plentiful and valuable food source, first for Amerindian people, then for European colonizers and settlers. Turtle is one of a group of foods that initially did not travel well, or at all, back to the metropole, so turtles became an apt symbol for the variety, plenitude, and difference of Caribbean life. In addition to extolling the often inexpressive deliciousness of the turtle, writers often use the turtle to query their own identity in the Caribbean. The paper focuses primarily on two early English Caribbean texts that struggle to "fit" the turtle into existing culinary schema and use the turtle as a symbol of what might be called a new "creole"/white English identity.

30126

Hilton

Second Floor

Rhineland Center

MURDER IN RENAISSANCE ITALY I

Sponsor: Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary

Organizers: Trevor Dean, *Roehampton University*;
Kate J. P. Lowe, *Queen Mary University of London*

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

Sarah R. Blanshei, *Agnes Scott College*

Homicide in a Culture of Hatred: Bologna, 1350–1434

The most common form of homicide in Renaissance Bologna was murder that stemmed from an assault, either from the enmity of the attacker or as a result of two people “having words” that erupted into fatal violence. Such homicides often resulted in the attacker fleeing the scene and being placed under ban, but in some instances the attacker was captured and brought to trial. This paper investigates the degree to which these trials for “ordinary” homicide — in contrast to those for hired assassins, notorious thieves, or traitors — were adjudicated by due process, a process, however, that included torture as the judges searched for the truth against alleged murderers. Yet during this same period, as the enmities between competing political coalitions deepened, the executive branch of the government increased its intervention in the law courts and adopted the murder of political opponents as an acceptable political strategy.

Trevor Dean, *Roehampton University*

Ten Varieties of Homicide: Bologna, 1340–1450

The aim of this paper is to provide a typology of homicide, based on criminal trial records from fourteenth- and fifteenth-century Bologna, grading homicides by weapon, location and number of wounds, and alleged or asserted intention, within a range that runs from accidental killings in play to the reportedly “obligatory” killings attributed to honor. The rationale is to reexamine the arguments of those historians who emphasize the role of honor in homicide, and to reassess the debate over the effect of the civilizing process on interpersonal violence.

Thomas V. Cohen, *York University*

Daughter-Murder as Cultural Process

The honor killing of Italian daughters, harder to track than that of wives, took cultural and legal work, as a community and state took steps to observe, gloss, explain, and justify or condemn the tragic act. This talk takes one such killing, a rural one, near Rome, in 1566, and reconstructs the responses of the family, the villagers, and the court, as they glossed and, as it were, embalmed an act for which their world had clear understanding indeed, but no steady proper name.

Stephen D. Bowd, *University of Edinburgh*

The Joy of Sacks during the Italian Wars: Sources, Motives, Memories

During the Italian Wars the violence with which cities were sacked following prolonged sieges was notably intense, even for a markedly violent era. There have been very few general studies of the violence of early modern sacks and the motives of sackers. In this paper I look beyond the sack of Rome to the descriptions of the sacks of a number of Italian cities in order to show that a wide range of motives drove sackers — from hatred of the enemy and greed to anticlericalism and anti-Judaism. A thematic analysis of contemporary chroniclers’ accounts of sacks and their dissemination will show how the sack could assume a stereotypical form transcending local context. Finally, I examine the representation and commemoration of sacks in verse and other forms to illuminate the ways in which the sack was written into Renaissance culture and memory as an event of enduring and broad significance.

30127
Hilton
Fourth Floor
Holland

EARLY MODERN WOMEN
NEGOTIATING SPACES AND
SUBJECTIVITIES IN SPAIN AND
THE NEW WORLD

Sponsor: Grupo de estudios sobre la mujer en España y las Américas (pre-1800) (GEMELA)

Organizer: Montserrat Pérez-Toribio, *Wheaton College*

Chair: Rosilie Hernández-Pecoraro, *University of Illinois at Chicago*

Clara Herrera, *University of Illinois at Urbana-Champaign*

Mystical Experience and the Social and Racial Prejudices in Nueva Granada

Since the beginning of colonial Spanish America, convents played an important role in society and reflected the social and racial worldview of the elite. The writings of religious women of the period disclose not only life inside convents, but also the social and racial prejudices present in the nun's imaginary, hence, on the expression of their mystical experience. This essay uses the only autobiographical writings, or *vidas*, written by Neogranadine nuns, and relates their social and economic reality to their religious experience. Based on the rules of the convents, the first section of this paper examines their social composition; the second inquires into the meaning of this social composition in relation to the nun's religious experience.

Montserrat Pérez-Toribio, *Wheaton College*

Resolución Varonil and Transnational Exemplarity: Isabel Clara Eugenia and the Countess of Tyrconnel

Alberto Enriquez, born in the Spanish Netherlands, authored *Resolución Varonil o viaje que hizo Doña María Estuarda, condesa de Tirconel en traje de varón*. The novel written in Spanish and published in Brussels in 1627 was dedicated to the Spanish princess Isabel Clara Eugenia, sovereign of the Spanish Netherlands in the Low Countries. The book narrates the adventures of the young María Estuardo, dressed in male attire, and her risky and heroic journey from London to Brussels in the name of her devotion of Catholic faith. In this paper I study how Enriquez uses the literary trope of the *mujer varonil* to describe both women. If in the sixteenth century Isabel I of Castille had to create her own public imagery to negotiate resistance to female rule, then in the seventeenth century Enriquez uses this female appropriation of masculine symbolism to create a new transnational concept of ruling exemplarity.

Jelena Sanchez, *North Central College*

Female Empowerment: Devotion and Propriety in *La viuda valenciana* and *Marta la piadosa*

This paper analyzes female agency through the embodiment of devotion and propriety in two seventeenth-century *comedias de capa y espada* (cape and sword plays). The female protagonists in Lope de Vega's *La viuda valenciana* and Tirso de Molina's *Marta la piadosa* manipulate the notions of religious devotion and decorum to excel in personal independence. These plays, often overlooked for their conventional treatment of themes, provide a rich source for exploring women's prominent role in gaining control of their economic, social, and sexual freedom in early modern Spain. Women strategically couch their personal demands in pious language and behavior to seamlessly exercise their will. Vows of chastity, benevolent work, and pious conduct are effective tools that take advantage of male notions of female nature.

30128

Hilton

Fourth Floor

Harlem

POLITICS AND VISUAL CULTURE

*Chair: Simone Testa, Royal Holloway, University of London*Simona Cohen, *Tel Aviv University*

Allegories of Time in Sixteenth- and Seventeenth-Century Propaganda: Sources and Functions

Temporal allegories of ethical, religious, and political propaganda were established in Hellenistic and Roman literature and art. Two themes will demonstrate the importance of time concepts and their trajectories from antiquity till the Renaissance. The Hellenistic concept of *kairos*, applied in legal, political, and rhetorical contexts, was recruited in medieval imagery and adopted in Renaissance humanistic theory, political ideology, and allegorical iconography, serving ideals of the Renaissance ruler. Another conception of time was conveyed by illustrations of the motto *Veritas filia temporis*. These concepts were adopted in the artistic propaganda of rulers, such as the Gonzaga, the Medici, and the Farnese.

Almudena Vidorreta, *CUNY, The Graduate Center*

La imagen del Imperio español y la Casa de Austria en la obra de José Navarro

Este trabajo pretende analizar la imagen del Imperio español y la Casa de Austria a través de la obra de José Navarro, poeta de la segunda mitad del siglo XVII. Se trata de menciones puntuales al rey en su libro, *Poesías varias* (1654), así como de una relación incluida en la *Loa para la comedia de la fuerza del natural*. Publicada y representada en Cerdeña (1666), esta pieza remite al viaje marítimo que la infanta Margarita, hija de Felipe IV inmortalizada en *Las Meninas* de Velázquez, realizó al encuentro de su esposo, Leopoldo I. La protagonista inspiró elogios similares cuya deuda trataremos de rastrear, por ejemplo, en el teatro de Calderón de la Barca, o en la *Agudeza* y en *El Criticón*, de Baltasar Gracián, en las que el jesuita ya encomiara a la abuela de la infanta, Margarita de Austria.

Kelley Helmstutler-Di Dio, *University of Vermont*

Weighty Negotiations: The Equestrian Monuments of Philip III and Philip IV

In December 1604, Grand Duke Ferdinando de' Medici warned his ambassador at the court of Spain about the costs and political risks involved in sending a proposed bronze equestrian monument to Madrid, writing "it is a good idea to . . . understand well the wishes of the King, since it will cost very much money, and then, if he didn't like it, it wouldn't be worth anything." The transportation of sculptures from Florence to Madrid was seen as an essential component of diplomatic relations in the sixteenth and seventeenth centuries. Sculptures of all sizes, subjects, and media were sent with regularity despite the enormous labor, risk, and financial cost of such shipments. In my paper, I will examine the processes, accidents, and other difficulties, and financial and political considerations involved in the shipments of Pietro Tacca's two five-ton equestrian statues sent from Florence for Philip III and Philip IV.

30129
Hilton
Fourth Floor
Midtown

CULTURE AND SOCIETY IN THE SPANISH EMPIRE I

Sponsor: History, RSA Discipline Group

Organizer: Gabriel Guarino, *University of Ulster*

Chair: Alejandra B. Osorio, *Wellesley College*

Silvana Musella Guida, *Istituto Superiore di Design*

La veste come segno di appartenenza dinastica nella Napoli di primo Cinquecento

Nell'isola d'Ischia, nel Convento di Sant'Antonio, si conserva una grande pala d'altare, databile ai primi anni del Cinquecento, attribuita a Girolamo Ramarino da Salerno collaboratore di Cesare da Sesto (Sesto Calende, 1477–Milano, 1523), commissionata da Costanza d'Avalos e da Vittoria Colonna come ex voto per la scampata morte di Francesco Ferrante d'Avalos, marito di Vittoria, alla battaglia di Ravenna (11 aprile 1512), dove l'esercito spagnolo subì la disfatta. Una nuova lettura della pala offre l'occasione di illustrare l'abbigliamento della Napoli dei primi anni del Cinquecento e di aggiungere un dipinto, e un ritratto, caratterizzato da un abbigliamento "araldico" per il rimando dei colori e dei segni, uso assai diffuso tra il Medioevo e il Rinascimento, agli emblemi d'appartenenza. La discussione si avvale della documentazione delle fonti e di alcuni Romanzi del tempo centrati sulle feste e le celebrazioni in uso a Napoli nei primissimi anni del secolo XVI.

Sonia Scognamiglio, *Università degli Studi di Napoli "Parthenope"*

Testing Putnam's Thesis in the Early Modern Kingdom of Naples

Many scholars such as North and Dasgupta, in the last decade have recommended more investigations to understand the genesis of the deficit of social capital in the Kingdom of Naples. One of the indicators used by Putnam in his essay *Civic Traditions in Modern Italy* for measuring the level of social capital is the number of associations and their distribution in the country. The international historiography has sought to evaluate the claim of the American political scientist in medieval and early modern Europe. From these studies it was found that the intensity of the phenomenon and its associated space-time distribution is coherent with the institutional and economic development of the areas examined. Accordingly, in this paper, I will quantify the level of social capital through the quantitative and qualitative analysis of the guilds system in the Kingdom of Naples during the Spanish domination.

Rosa Maria Delli Quadri, *Università degli Studi di Napoli L'Orientale*

Before the Grand Tour: John Evelyn's Naples in the Seventeenth Century

John Evelyn, English diarist and writer, traveled to Italy between 1644 and 1646, leaving in his diary records that shed light not only on art, but also on the culture and politics of contemporary Naples. This paper aims to highlight how, through his memoirs, Evelyn has left traces of a city that was more than just museums, monuments, churches, works of art, etc. By providing a number of details on the population and on the city's social conditions, the author has shown a keen interest not only to things, but also toward people, not only toward the old, but also to the present, from a perspective that differs from grand tourists of the eighteenth and nineteenth centuries. It is not, however, even that of those foreign travelers who since 1500 have offered to Europe a fixed and immobile image of Naples, suitable for a collective imagination that ignores human presence.

Joana Margarida Ribeirete de Fraga, *Universitat de Barcelona*

"Una vera battaglia con morti e feriti": The Incident of the Bishop of Lamego in Rome in the Context of the Portuguese Revolt of 1640

After the rupture with the Spanish rule in 1640, the new king John IV had two main concerns: the imminent war against Philip IV and legitimating the new dynasty. In this context, he sent men he trusted to the main European cities as ambassadors. One of the most important destinations was Rome, for the recognition of the pope

was crucial. John IV sent the bishop of Lamego, D. Miguel de Portugal, in 1641. However, the Spanish party present in Rome, represented by the marquis of los Vélez, managed to convince the pope not to receive D. Miguel and to condemn the Portuguese rebellion. And still, the Spaniards considered that D. Miguel took too many liberties, such as publishing images and texts in favor of the Braganza. This paper aims to analyze the confrontation between both parties that took place on August 1642 as a result of the animosity.

30130

Hilton

Fourth Floor

Hudson

TRANSLATION AND AGENCY IN THE ITALIAN AND FRENCH RENAISSANCE I

Sponsor: Prato Consortium for Medieval and Renaissance Studies

Organizers: Veronique Duche, *University of Melbourne*;
Andrea Rizzi, *University of Melbourne*

Chair: Peter F. Howard, *Monash University*

Andrea Rizzi, *University of Melbourne*

The Authority of the Translator: Ghinazzone of Siena and the Bilingual Author

This paper will examine two vernacular translations by Ghinazzone of Siena (fifteenth century): the *Pentateuch* (Paris, BNP, Ital. 85) and Donato Acciaiuoli's *Life of Charlemagne* (Florence, BNCF, Magliab XXIV 157). The prefaces to these *volgarizzamenti* reveal the sophisticated strategies employed by fifteenth-century translators to fashion their role and subjectivity for the patron and reader. Unlike today, Ghinazzone and his fellow vernacular translators were visible and outspoken about their needs, wishes, and cultural relationships with their dedicatee and audience. This paper will show how Ghinazzone and other vernacular translators of Quattrocento Italy presented themselves as authoritative and bilingual mediators between Latin and vernacular cultures.

Annet Den Haan, *Rijksuniversiteit Groningen*

Bible Translation in Theory and Practice: Giannozzo Manetti's New Testament

In the literature on translation theory, Bible translation is a unique case: because of its authority and alleged inspiration the text requires a special approach. The fifteenth-century humanist Giannozzo Manetti (1396–1459) problematized the translation of scripture as opposed to other genres in his treatise *Apologeticus*, written in defense of his new Latin version of the Psalter. He also translated the New Testament into Latin. In this paper I investigate his approach to Bible translation in theory and practice. Manetti combined the translation theory of Jerome with that of Leonardo Bruni; in addition, he was influenced by the Biblical scholarship of Lorenzo Valla. Passages in his *Apologeticus* as well as the translation method used in his version of the New Testament indicate that Manetti considered Bible translation primarily as a philological affair, rather than a supernatural process led by the Holy Spirit.

Eva Del Soldato, *University of Pennsylvania*

A Translator and His Readers: The Case of Antonio Brucioli

In the course of his long career, Antonio Brucioli (1498–1566) translated different kinds of texts, such as the Old and the New Testaments, Aristotelian treatises, and Ciceronian dialogues. Was he really proficient in all these classical languages? Are his rhetorical strategies similar? Was he addressing a specific audience, or was he following the demands of the marketplace? This paper aims to answer these questions by framing Brucioli in the Venetian printing milieu where he lived and worked.

30131
Hilton
Fourth Floor
New York

MUSIC AND THE VISUAL ARTS I: SINGERS AND PAINTERS

Organizer: Sarah E. Schell, *Georgetown University*

Chair: Joseph Richard Hammond, *CASVA, National Gallery of Art*

Marianne Seidig, *Eberhard-Karls-Universität Tübingen*

Harmonies of Color: On Giovanni Bellini's *Sacre conversazioni*

Art historians of the last 250 years have compared altarpieces by Giovanni Bellini with music. His *Sacre Conversazioni* in particular have been described as “visual harmonies.” However, though contemporaneous connoisseurs like Alberti and Leonardo da Vinci discussed the musicality of paintings in Quattro- and Cinquecento Italy, later scholars didn't historicize the perceptions they made, asking neither whether contemporary beholders might have shared their impressions, nor what exactly it meant to painters like Bellini to produce a harmonious picture. My paper will pursue these questions. Taking into account the writings on the musicality of pictures in (late) Renaissance Italy, I will show that Bellini was working precisely on aspects of painting that were crucial to the effect of harmony. Focusing on one of Bellini's altarpieces, the *Pala di San Giobbe*, I will demonstrate that Bellini was conscious of his musicality as a painter, locating himself as creator of pictorial harmony.

Daniella Berman, *New York University, Institute of Fine Arts*

“Non è questo un semplice ritratto”: Visualizing the Transformative Powers of Music in Seicento Rome

During the seventeenth century in Italy, an increasing number of virtuoso singers became interested in promoting not only their musical skills, but also themselves as celebrities. An unusual life-size, full-length portrayal of the famous castrato singer, Marc'Antonio Pasqualini, ennobles the sitter through the use of life-size portraiture, a genre typically reserved for nobility. However, this canvas does more than simply celebrate Pasqualini's fame. The painting presents Pasqualini being crowned by Apollo, succeeding Apollo as the champion of high poetry and music over the low music of Marsyas. Through the inclusion of Daphne, the painting addresses contemporary debates about the transformative power of music. This paper takes up the social, artistic, and political contexts that surrounded the painting's creation in an effort to better understand this exemplary instance of visual presentation of contemporary debates surrounding the transformative powers of music through the representation of a new class of patrons: musicians themselves.

Stefan Bodemann, *Rheinische Friedrich-Wilhelms-Universität Bonn, Kunsthistorisches Institut*

Still Dancing and Playing: King David in Italian Renaissance Painting

King David is one of the most important — and ambiguous — Old Testament “protagonists.” Through the ages, artists have not only presented him as an acclaimed hero, sinner, and saint, but in many instances also as a royal poet and musician. He is depicted playing the harp for King Saul in order to quiet him, making music, and dancing in front of the Ark of the Covenant, and as the prophet-psalmist carrying a stringed instrument as his specific medium of prophecy. Around 1500, these iconographical types appear in large-format paintings such as altarpieces, organ shutters, and wall decorations. This paper deals with the Jewish king as a symbol of religious and dynastic identity, as a medium to convey philosophical doctrines (for example, *musica mundana*, *musica instrumentalis*), and as a biblical equivalent of profane characters like Orpheus or Apollo in Italian Renaissance painting.

30132
Hilton
Fourth Floor
Lincoln

MEDIALITY AND AUTHORITY:
NEIDHART, TAULER, LUTHER

Sponsor: Germanic Literature, RSA Discipline Group

Organizer: Ann Marie Rasmussen, *Duke University*

Chair: Helmut Puff, *University of Michigan*

Andrea Grafetstätter, *University of Bamberg*

The Reception of the Neidhart Corpus (the So-Called Neidhartiana) in the Fifteenth and Sixteenth Centuries

The exceptionally huge song corpus of the historical Minnesinger Neidhart (fl. ca. 1210) was extremely popular in medieval and early modern times. The basic situation of a knight fighting against inferior antagonists characterizing some of Neidhart's songs became so popular that shortly after the death of historical Minnesinger Neidhart other authors were inspired to create the so-called "Neidhardiana" texts, in which a figure named Neidhart acts as a trickster figure. Examples include the Neidhart-Plays and the Neidhart Fuchs tradition (1491/97). The Neidhart tradition lasts from around 1210 to the time of Hans Sachs's Neidhart Play (1557) and into the modern era, as evinced by the ballet by Salvatore Vigano, performed at the Wiener Kärntnertor-Theater in 1795. My paper discusses salient shifts in the Neidhart material that are linked to the different kinds of media in which it appears: oral song, performed drama, manuscript culture, and print culture.

Markus F. Polzer, *Universiteit Antwerpen*

Misinterpretations of Early Modern Paratexts: The Case of John Tauler

John Tauler (ca. 1300–61) was a German mystic whose literary outcome of approximately eighty sermons was well known during his lifetime. In the early modern period the editors of the Basel-Tauler (1521/22) and the Cologne-Tauler (1543) enlarged the corpus of the actual eighty sermons with texts by other authors (e.g., Meister Eckhart and Henry Suso) compiling ca. 220 different texts. In my paper I will show, first, how the editors made use of paratexts to either form congruent unities of *auctoritas* (Basel) or genres (Cologne) out of a conglomeration of different texts by different authors. Second, I will show how especially the latter approach led to a misattribution of authorship in the Low German and Middle Dutch translations (e.g., Arnhem, 1555; Emden, 1563), and why this, finally, fostered publications under the name of Tauler in which not a single original Tauler text was included (e.g., Antwerp, 1557, 1563).

Eric T. Foster, *Brown University*

Sola Scriptura or Sola Fide? Luther and the Early Modern Problem of Mediality in Christianity

This paper approaches the problem of scriptural authority confronting Luther by locating him within a process of medial change culminating in the abrupt medial acceleration of the printing press during the early modern period. Of particular importance to this paper will be an examination of the sixteenth-century problematic faced by Luther between orality and literacy within scriptural exegesis and its subsequent teaching to the laity. This analysis will consider certain medial complications inherent to Christian doctrine itself that Luther must attempt to surmount during the early modern period. These include the challenges of how to legitimize exegetical works produced outside the sphere of papal influence without direct clerical mediation; how to "re-package" Reformist theology that privileges individual worship yet still respects the orally based tradition from which it derived; and, most importantly, how to preserve the important role of interlocution within a theology fast becoming interiorized within the religious subject.

30133
Hilton
Fourth Floor
Green

BORDERLANDS AS POLITICAL TESTING GROUNDS IN THE RENAISSANCE I

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

Organizer: Valentina Lepri, *University of Warsaw*

Chair: James W. Nelson Novoa, *Universidade de Lisboa*

Evelien Chayes, *Centre national de la recherche scientifique, Institut de recherche et d'histoire des textes*

Religious Transgressions, Political Strategies: The Case of Friulian Borderlines

Adjacent to the Habsburg Empire, itself rubbing shoulders with the Ottoman Empire, the Venetian-dominated territory of Friuli-Venezia Giulia (today bordering Slovenia) offers from its archival resources rich materials that display borderline problematics and politics. Focusing on the 1630s and 1640s, I will analyze Udinese Holy Office inquisitions on suspicions of conversion or of proselytism. In reconstructing the contextual realities of these prosecutions, I will juxtapose them with relevant letters from the Roman See and Holy Office and dispatches from Venetian governors. What was the impact of the specific borderline problematics on the relationships between state and church and that between Venice and Rome, and on their respective politics in this region? We can here witness, furthermore, the very shaping of images of “the other” — religious and political — and observe how attention, *voir*, and persecution shifts from Jews to Turks.

Ivan Lupic, *Stanford University*

Plotting Overthrows: A Ragusan Playwright in Florence, 1566

This paper discusses the letters sent by Marin Držić, a prominent Ragusan poet and playwright, to Cosimo I de' Medici and his son Francesco, in the summer of 1566. The letters, five of which still survive in the Florence State Archives, attempt to persuade the duke to undertake an overthrow of the government of the Ragusan Republic, ruled at the time by the Ragusan nobility in an oligarchic fashion. Držić promised the support of a large group of dissatisfied citizens, among whom he counted himself, and made a detailed proposal regarding the new and, he thought, better political constitution of the future. The episode draws our attention to the political problems of a state that managed to preserve its independence between the Ottoman East and the Christian West for several centuries. It also raises significant questions about the relationship between political thought and literary practice in the borderlands of Europe.

Giancarlo Casale, *University of Minnesota*

Alexander the Great, the Hermetic Tradition, and Universal Empire in the Ottoman-Catholic Borderlands

This paper explores the role occupied by Alexander the Great in Renaissance ideologies of millenarian kingship and universal empire. In circulation across a wide swath of late fifteenth- and early sixteenth-century Europe, the Mediterranean, and the Islamic world, these ideologies reflected a world of rapid change, in which events such as the conquest of Constantinople, the Columbian encounter, and the crisis of papal authority led to widespread expectations of a universal sovereign, whose rule would transcend the divisions between Muslim and Christian and lead to the founding of a new world order. Through an examination of several contemporary authors writing in languages as diverse as Greek, Turkish, Persian, Italian, French, and Latin, the paper explores Alexander's central importance as a reference point for competing visions of empire, made possible by his unique role as both a hero of Greco-Roman antiquity and a millenarian ruler in the prophetic traditions of Islam.

30134
Hilton
Fourth Floor
Hilton Boardroom

REASSESSING CLAUDE-FRANÇOIS
MÉNESTRIER'S SECOND *ART DES*
EMBLÈMES: 1684–2014

Sponsor: Emblems, RSA Discipline Group

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

Chair: Alison Adams, *University of Glasgow*

Judi Loach, *Cardiff University*

The Biographical Context of Menestrier's *Art des Emblèmes* of 1684

Claude-François Menestrier published two books titled *Art des emblèmes*, in 1662 and 1684, a phenomenon unique within Menestrier's considerable output. Their content differs sufficiently for them to count as separate works, although they share a common structure and substantial sections of text are virtually repeated. This paper explores the author's changed circumstances in order to explain the differences between the two. In 1662 the young and unknown Jesuit's manuscript was heavily edited by an equally minor yet ambitious publisher who exploited images easily available to him, drawn from a range of sources and varying in quality. By 1684, Menestrier had a reputation as theorist of genres of symbolic imagery and was able to exert greater control over the production process. His move from province to capital and from civic to court context determined many modifications to the text, although his new publisher seems to have remained in control of illustration.

Stephen Rawles, *University of Glasgow*

The Bibliographical Context of Menestrier's *Art des emblèmes* of 1684

Any published work exists in several interdependent contexts: intellectual, historical, commercial. The *Art des emblèmes* of 1684 is no exception. With excursions into all three of these contexts, this presentation addresses primarily the commercial aspects of the *Art des emblèmes*, by an examination of its place in the sequence of Menestrier's publications, its place in the production of the printer Robert-Jean-Baptiste de la Caille, who published some 36 editions of works by Menestrier between 1680 and 1692, and more tangentially, its inclusion in Menestrier's own listing of his own works in the *Des décorations funèbres* of 1683. Some thirty-six editions of works by Menestrier were published between 1681 and 1686, ranging from major works like *La philosophie des images* to short pamphlets such as the leaflet *Les funérailles de la reine faites au Collège de Louis le Grand*. The *Art des emblèmes* dates from the middle of this rich period

David Graham, *Concordia University*

Claude-François Ménestrier's *Art des emblèmes* and the Development of Bimediality Theory

The French Jesuit was both prolific and influential. As he himself acknowledged, he was also considerably indebted to the contributions of earlier theorists (of whom he lists some fifty), a fact that has caused him to be dismissed as a mere compiler. This paper assesses Ménestrier's place in the development of early modern emblem and device theory, whose origins can be found more than a century before Ménestrier published the first of his two volumes bearing the title of *L'Art des emblèmes* in 1662. Theoretical concepts found in Ménestrier — including the commonplace body-soul metaphor used to clarify the roles of image and text, the ideal of the *emblema triplex*, and the multiple subtle distinctions between emblem and device — all existed before his work, but as this paper will show, his comprehensive conceptual inventory and codification in the *Art des emblèmes* was central to the development of modern theories of bimodality

30135
Hilton
Fourth Floor
East

ERUDITES AND POLYMATHS I: THE QUEST FOR KNOWLEDGE

Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)

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

Rosemary V. Lee, *University of Virginia*

Pietro Della Valle: Assessing Chronologies in the Mediterranean

This paper analyzes European polymaths' perceptions of science and learning in other societies through a case study of the representation of a Persian astronomer in the European correspondence of Pietro della Valle, an Italian polymath. Della Valle traveled extensively in the Middle East and maintained correspondence with scholars in Eurasia and in Europe, including Athanasius Kircher and Peiresc. Della Valle's evolving portrayal of Zeineddin reveals how *eruditi's* embrace of the new science inclined them to value the works of Arab and Persian astronomers less, though they had once been considered leaders in the field. Zeineddin's chronological and astronomical tables became curiosities, objects that were of interest historically and culturally but not scientifically. In so doing, Della Valle and his peers renegotiated Europe's relationship with science and learning in the Middle East.

Roseen H. Giles, *University of Toronto*

Robert Fludd's Musical Cosmology and the Reconstruction of the Renaissance

This paper reevaluates the significance of the musical treatises Robert Fludd (1574–1637), reconsidering the implications of Fludd's interpretation of Marsilio Ficino's musical philosophy, and proposes that such a "reconstruction" of the Renaissance outlook in the seventeenth century is not merely a backward looking oddity, but is rather an important cultural intermediary. Fludd's treatises cannot be judged as medical books any more than they can be judged as handbooks for the practicing musician. Their significance lies in the fact that they represent an intellectual subculture between the court and the worlds of both the practicing physician and musician. The societal tensions that Fludd's musical books point to therefore reveal that it is not only musical practice but also broad scientific, medical, and philosophical conceptions of sound that comprise musical understanding in the early seventeenth century.

Sanda Munjic, *University of Toronto*

Primero Sueño: Sor Juana Inés de la Cruz's Intellectual Love Poem

Sor Juana Inés de la Cruz was among the most remarkable polymaths of the early modern Hispanic world. Her intellectual pursuits combined impressive humanistic erudition, outstanding poetic talent, theological expertise, and forward-looking scientific-empirical interests. Scholars of early modern literature have arrived at a consensus regarding the meaning of her most ambitious poem, "Primero Sueño": written by a brilliant nun who renounced her affective life to the exercise of learning, this unprecedented intellectual poem is an impassive allegory of its author's quest for knowledge. I contend, however, that Sor Juana's magisterial poem cannot be interpreted by positing emotion and cognition as mutually exclusive opposites. Building on José Pascual Buxó's work on Neoplatonic theories of love that underlie Sor Juana's writings, I propose that love in "Primero Sueño" is itself a scientific enterprise, and a quest for knowledge a labor of love.

30136
Warwick
Lobby Level
Davies

MICHELANGELO AND BEYOND: ART, POETRY, AND LITERATURE

Sponsor: Centre for the Study of the Renaissance at the University of Warwick, UK

Organizer and Chair: Eugenio Refini, Warwick University

Ida Campeggiani, *Scuola Normale Superiore di Pisa*

Michelangelo's Poetry from Within: Variant Readings and Editorial Choices

Michelangelo's autograph manuscripts are rich in variants witnessing to an extremely complex and thoughtful process of elaboration, often interrupted at stages that are difficult to be detected. It is hard, then, for the modern editor to choose among different variants, usually amassed without precise references able to let the reader seize the authorial intention and the chronological relations between concurrent readings. This paper will explore the elaboration of sonnet 58, which — reshaped by the first editor of the artist's poetry, Michelangelo Buonarroti il Giovane — needs to be "reassembled" through the analysis of several fragments. The sonnet deals with art and love, and it employs — probably for the first time in Michelangelo's poetical career — the term *conpetto*. A genetic reconstruction of the text will lead to a better understanding of the poet's employment of this word, which will be compared to its other occurrences within Michelangelo's poetical corpus.

Luca D'Onghia, *Scuola Normale Superiore di Pisa*

Michelangelo Buonarroti's Archive: The *Ricordi*

Michelangelo Buonarroti's *Ricordi* are a miscellany of short pieces of prose concerning not only his artistic work but also his everyday life and health. Since the critical edition published by Paola Barocchi and Lucilla Bardeschi Chulich in 1970, scholars have been focusing their attention on the historical artistic aspect of the miscellany. This paper aims instead to analyze the language and style of Michelangelo's *Ricordi*, which have not been taken into account by the only work devoted to the artist's prose language (Giovanni Nencioni's "La prosa di Michelangelo," [1964]). Furthermore, the paper will explore the relation between the *Ricordi* and the genre of the "recipes," which has been the object of recent studies such as Elisa Treccani's and Michelangelo Zaccarello's 2012 edited volume *Pratiche mediche, cosmetiche e culinarie attraverso i secoli*.

Matteo Residori, *Université Sorbonne Nouvelle-Paris 3*

Portraying the Artist as a Poet: The Public Image of Michelangelo's Poetry in Early Seventeenth-Century Florence

This paper aims to study the birth of the public image of Michelangelo as a poet in early seventeenth-century Florence. In spite of being praised during the artist's solemn funerals in San Lorenzo (1564), Michelangelo's poetry remained unknown until the first edition of the *Rime*, published in Florence by Buonarroti's nephew, Michelangelo "il Giovane." At the time of the publication, some figurative works were realized in order to translate into images Michelangelo's poetical inspiration. The paper, among the paintings that are part of the cycle at Casa Buonarroti, will focus on "Michelangelo absorbed in poetical meditation" (1621) by Cristofano Allori and Zanobi Rosi. The work will be explored in relation to the Florentine figurative tradition (e.g., "Michelangelo in his study," 1595, by Pompeo di Giulio Caccini), but also by looking at the literary production of both Michelangelo "il Giovane" and Cristofano Allori, poet and painter himself.

30137
Warwick
Second Floor
Sussex

THOMAS MORE AND HIS CIRCLE I:
MORE AND ERASMUS: IN HONOR OF
CLARE M. MURPHY

Sponsor: International Association for Thomas More Scholarship

Organizer: Clare M. Murphy, *Arizona Center for Medieval and Renaissance Studies (ACMRS)*

Chair: Emily A. Ransom, *University of Notre Dame*

Donald Gilman, *Ball State University*

Rhetoric and the Paradoxical Structure of Thomas More's *Utopia*

Through the use of judicial and deliberative forms of rhetoric, More employs a bipartite structure to shape the coherent design of *Utopia*. In the first part the examination of practical politics based upon experience reflects the use of forensic oratory that, defined by Aristotle and Quintilian, probes questions of justice. In describing Utopia in book 2, Hythloday draws upon the resources of deliberative rhetoric to advise the reader on the expediencies of public policy. These divergent forms and intentions of rhetorical structure combine to create a cohesive vision. At the end of the text, More the interlocutor recognizes and reconciles within his mind the oppositions between the injustices of English society and the ideals of Utopian government that he "would wish rather than see." The paradox that More perceives is tenuous, but the uses of these different rhetorical strategies unify the text and explore the complicated dimensions of politics and ethics.

William Gentrup, *Arizona Center for Medieval and Renaissance Studies*

The Political Application of Classical Friendship in Erasmian Pacificism

Current critical assessment of early modern notions of civic or political friendship based on classical tradition has focused on its relation to the problems of and applications to tyranny, counselorship, humanist education, republicanism, and patronage. Not enough attention has been paid to friendship's political role in the promotion of early modern pacificism. The greatest exponent of peace in this era was Erasmus of Rotterdam, his pacifist efforts ranking in his own assessment with his accomplishments in the recovery of biblical, patristic, and classical texts and the reform of education. The role that the classical virtue of friendship plays in polemics against war in Erasmus's as well as other humanists' writings and its connection to war, peace, humanist education, chivalric training, counselorship, and private property can be fully delineated in the political thinking of Erasmus and some of his contemporaries.

John D. Pilsner, *Franciscan University of Steubenville*

The Silenus Metaphor in Erasmus's Poetics and Hermeneutics

This paper will address the significance of the "Sileni Alcibiadis" for Erasmus in poetics and hermeneutics, from the *Enchiridion* and the *Praise of Folly* through his essay in the *Adages* of 1515. While Erasmus recapitulates the Platonic metaphor for the disparity between external appearances and inner reality, his adaptations are not always easy to reconcile. For many Erasmus's juxtaposition of the Silenus with an "inverted" model is indicative of the instability of language and the irreconcilability of human perspectives. Such epistemological uncertainty and literary ambiguity, however, stands in sharp contrast with a confident Erasmian hermeneutics, where the Silenus represents textual obscurity and interpretative clarity. A more complete account of Erasmus's Silenus will help us to understand the apparent conflicts as well as the humanist's view of the relationship of theology to literature.

30138
Warwick
Second Floor
Essex

COLIN'S CLOUD: SPENSER'S
SHEPHEARDES CALENDER IN THE
LATE ELIZABETHAN LITERARY
IMAGINARY

Organizer: Rachel E. Hile, *Indiana University–Purdue University*

Chair: Yulia Ryzhik, *Princeton University*

Rachel E. Hile, *Indiana University–Purdue University*

Hunting Love and Catching Cupid in Spenser's "March" and Nashe's *Choise of Valentines*

In his own satirical poetry, Edmund Spenser criticized indirectly, requiring readers to interpret clues carefully to access satirical meanings. In *A Choise of Valentines*, Thomas Nashe imitates the methods of Spenserian satire to create a bawdy poem that mocks Spenserian idealism while nevertheless endorsing the dichotomies of city and country that are staples of pastoral satire. Nashe playfully uses Spenser's "March" eclogue from *The Shepheardes Calender* as an intertext for his own poem, mocking the ideas about love put forth by Spenser and Spenser's own source texts. The poem is outrageous and funny, especially if we consider the possibility that Nashe satirizes both Frances Walsingham and Queen Elizabeth with his bawdry, but in the contrast between country and city, Nashe implicitly accepts the moral superiority of the country. Reminiscent of Colin Clout in the "neighbor towne," Nashe's Tomalin learns to hate the distortion that the urban space enforces on pastoral love.

Paul J. Hecht, *Purdue University North Central*

"Down on Your Knees": Literary-Evaluative Rosalinds in Spenser and Shakespeare

This paper argues that Shakespeare's Rosalind (in *As You Like It* [ca. 1600]) is connected to Spenser's character of the same name in the *Shepheardes Calender* (1579), and in particular that she carries from one text to the other a fervid atmosphere of literary evaluation. It is because Rosalind rejects his "Shepheards devise" that Colin Clout ends the "Januarye" eclogue by breaking his pipes and casting himself upon the ground. Likewise, Shakespeare's Rosalind is willing to condemn both individual poems and various "devises" of shepherds and others. In both works, this internal evaluation is not straightforward: such a condemnation is not necessarily intended to be echoed by a reader (Colin after all is the character who is a stand-in for Spenser himself). I argue that Shakespeare learned this complex dynamic of internal evaluation from Spenser, rather than more obvious dramatic sources, or from Lodge's prose romance *Rosalynde* (1590).

Samuel Fallon, *Yale University*

Retelling Colin Clout

Spenser's recurring pastoral persona, Colin Clout, often appears in scenes of narrative retelling: in *The Shepheardes Calender's* "Aprill" eclogue, Hobbinol recites his lay for Eliza; in *Colin Clouts Come Home Againe*, he repeats for Hobbinol a poem he had performed with the Shepheard of the Ocean (Raleigh); in book 6 of *The Faerie Queene*, Spenser's readers access Colin's ecstatic singing on Mount Acidale only through the narrator's description of it. This paper considers another of Colin's appearances, but one that Spenser himself did not write: Colin's return in the lyric anthology *Englands Helicon* (1600). For Nicholas Ling, its editor, Colin served to ground a poetic community, addressing other poets and being addressed by them. *Englands Helicon*, I argue, shows how crucial Colin became to the Elizabethan understanding of Spenser and his legacy, and to the articulation of the imagined literary community that Spenser, as a self-fashioned laureate, helped to produce.

30139
Warwick
Second Floor
Kent

CLASSICAL AND CHRISTIAN THOUGHT IN MILTON'S LATE POETRY

Organizer: N. K. Sugimura, *Georgetown University*

Chair: William Shullenberger, *Sarah Lawrence College*

Noam Reisner, *Tel Aviv University*

"The Spirit of Prayer Inspired": Invocation as Prayer in Milton's Late Poetry

In identifying in *Paradise Lost* Urania, the heavenly muse of astronomy, with the Holy Spirit of biblical revelation, Milton problematically blurred the distinction between the conventions of classical invocation and the efficacy of private prayer. The emerging tension between silent prayer and the performance of prayer in poetry as a public demonstration of what has been gained by prayer goes to the heart of Milton's problematic efforts to project a suitably prophetic authority in his biblical poetry. This idea, however, becomes far more complicated when it is carried over into the late biblical poems of *Paradise Regained* and especially *Samson Agonistes*. In both poems, the mysterious performance of prayer draws on the tension raised by the classical model of invocation framing such prayer to raise tantalizing questions about the Christian hero's authority in the public execution, and outward performance, of his sacred office to pray efficaciously on behalf of others.

Maggie Kilgour, *McGill University*

Milton's Oedipus

Critics have long puzzled over the relation between the two poems based on biblical episodes that Milton published as *Paradise Regain'd ... to which is Added Samson Agonistes*. While the two heroes are typological linked, the New Testament man of patience and suffering looks very different from the Old Testament man of action and violence. These contrasting biblical figures are linked, however, by subtle comparisons to classical figure of Oedipus that emerge at the end of *Paradise Regain'd* and continue at the beginning of *Samson Agonistes*. For a reader who reads the texts in the sequence in which they appear especially, the effect is to turn the two stories into a single one which revises the story of Oedipus. In this paper, I examine the role of Oedipus in these works, and suggest how it helps us understand the relation between them as well as some of Milton's late preoccupations.

N. K. Sugimura, *Georgetown University*

Samson Agonistes: Prophecy, Passion, and the Solitary Sublime

Samuel Johnson famously disparaged *Samson Agonistes*, chiefly because he thought the drama lacked a "middle." But other eighteenth-century critics defended the tragedy. By entering into dialogue with these eighteenth-century readers of Milton, this paper investigates what Milton's use of prophecy and the passions does to the genre of tragedy. Drawing on biblical and classical source material, this paper examines how some of Milton's eighteenth-century readers actually recuperate important elements of the drama (specifically in relation to Manoa), the cumulative effect of which is to call into question Milton's definition of catharsis as set out in the "Prologue" and at the end of the play. In inviting us to reflect on how Samson, as a Nazarite, attains a peculiar singularity representative of a solitary and destructive sublimity, this paper explores whether the play itself is able to contain, or tame, the passions the play sets loose, and why this matters.

30140
Warwick
Second Floor
Surrey

“MORUMQUE VARIETATE
STILI VARIETAS EXCUSATUR”:
TRANSLATING BOCCACCIO

Sponsor: American Boccaccio Association

Organizer and Chair: Jason Houston, *University of Oklahoma*

Respondent: David R. Marsh, *Rutgers University*

Marilyn Migiel, *Cornell University*

Translating Pampinea’s Exhortation to Leave Florence (*Decameron* 1.Introduction)

In this paper, I consider how modern English translations of Pampinea’s exhortation to leave Florence during the plague of 1348 (*Decameron* 1.Introduction) tend to “domesticate” Pampinea, rendering her more like a speaker of English who might make such an argument today. Translators use a language of “rights”; they remove traces of doubt and uncertainty; they emphasize Pampinea’s solidarity with her female companions; they remove figures like anacoluthon (syntactical inconsistency) as well as anything that looks like a self-interruption; and they downplay what appear to be logical inconsistencies in her speech. How willing are we to accept the idea that the ten Florentine narrators may not always present arguments in what we deem to be the “best” possible form? How much should we be “editing” their speech?

Grace Delmolino, *Columbia University*

Translating Misogynist Rhetoric: “Ritrosia” in *Decameron* 9.7 and 9.9

Ritrosia (n.) is the quality of being “backward” or “contrary.” As a noun or adjective, it appears eight times in *Decameron* 9.7 and 9.9, and nowhere else in the text. In these two novelle, Boccaccio carefully places the word *ritrosia* — which was not explicitly gendered in contemporary use — into an exclusive register of misogynist essentialism. For the *Decameron*, the meaning of *ritrosa* (adj.) becomes not just “backward,” but “disobedient and contrary to the ‘natural’ order in which women are subordinate to men.” The misogynist rhetoric of 9.7 and 9.9 therefore does not fully adhere to an established lexicon of misogyny. Boccaccio literally translates *ritrosia* by moving it into a semantic category it had not previously occupied, effectively writing a new misogynist rhetoric that, I will argue, expresses misogyny without necessarily endorsing it.

Jon Solomon, *University of Illinois at Urbana-Champaign*

Translating Boccaccio’s *Genealogia deorum gentilium* for the I Tatti Series

A modern English translation of Boccaccio’s *Genealogia deorum gentilium* should attempt to represent accurately Boccaccio’s genealogical relationships and the Latin style of his mythological narratives and exegetical analyses. This is not the popularizing *Decameron* Boccaccio, but a humanist scholar relating straightforward information in a schematized narrative form, complicating issues of marketability and reliability within contemporary academic parameters. Following are sample questions to be considered: how does the translator render a passage in which Boccaccio strings together multiple clauses without a full stop? Boccaccio calls upon his varying degrees of knowledge about the ancient Greek language, astrology, history, and physics to analyze many hundreds of mythological details, invoking concepts and methodologies not generally well known today. How much explanatory material does the translator supply the reader, whether within the translated text or in appending notes, particularly when space is limited by the format of the series and the already great length of the treatise?

30141
Warwick
Second Floor
Oxford

COMIC WRITING IN THE FRENCH
RENAISSANCE: *LA TRADITION
FACÉTIEUSE I*

Organizer: Hugh Roberts, *University of Exeter*

Chair: Bernd Renner, *CUNY, Brooklyn College and The Graduate Center*

Dominique Bertrand, *Université Blaise Pascal, Clermont-Ferrand II*

A chacun son Diogène: Un personnage facétieux en quête d'auteur

Dans le sillage des travaux de Robert B. Branham, de Michèle Clément et plus récemment de Hugh Roberts, je voudrais revenir sur la rencontre entre parole cynique et rhétorique facétieuse à la Renaissance pour l'envisager, au-delà de la réactualisation d'une tradition de parole philosophique, comme un opérateur poétique dont la fécondité transparaît d'abord dans les mises en scènes de la figure et de la parole diogéniques. Je retiendrai quelques exemples — d'Érasme à Montaigne en passant par Rabelais ou Giordano Bruno — pour montrer comment les avatars "imprévisibles" de la fortune littéraire facétieuse de Diogène sont à l'origine de l'invention même d'un personnage poétique toujours inédit et susceptible d'entretenir avec ses créateurs des jeux complexes d'identification auctoriale.

Louise Amazan, *Université Paris-Sorbonne*

Figures et masques de l'auteur dans les recueils de narrations facétieuses publiés en France, 1531–59

Entre 1531 et 1559 s'élabore sur la scène éditoriale française un objet particulier: le recueil de narrations facétieuses. Forgés dans les ateliers des libraires, issus d'une tradition narrative combinant les apports des œuvres antiques aux héritages de la littérature vernaculaire, les ouvrages se présentent sous la forme d'œuvres à part entière, gommant l'hétérogénéité de leur contenu et de leurs influences sous une mise en livre unifiée. La communication se propose d'étudier l'assomption d'une auctorialité particulière, fondant l'unité de chaque recueil par un discours paratextuel dont il faudra analyser l'importance et la place dans la création d'un ethos particulier du compilateur / traducteur / éditeur / adaptateur, qui devient l'autorité surplombante de l'œuvre. Quels sont les moyens mis en œuvre pour en faire la puissance unificatrice du recueil ? L'argumentation s'appuiera sur le corpus des recueils narratifs facétieux de la période, en tenant compte de la diversité de leurs réalisations.

Annette Tomarken, *Independent Scholar*

"O miserable profession pedantesque!": Comic Self-Awareness in Bruscambille's

Prologues on Pedants

Bruscambille, actor and "prologueur" of the early seventeenth century in Paris, was a well-educated man, fluent in Latin, skilled in rhetoric, and familiar with classical literature. He probably completed law studies before becoming a full-time actor. Several of his prologues present the figure of the pedant, usually in the sense of a teacher or professional scholar. In them, he combines satire and a degree of sympathy for these much-maligned figures, so familiar from the *dottore* character found in the *commedia dell'arte*. On occasion, however, the pedant becomes a persona of the actor himself, who in the "Prologue d'un pedant et d'une harangere" presents himself as a teacher seeking to inculcate into his reluctant pupils an awareness of grammar (exemplified here by Despauterius, grammarian par excellence) and of classical writers such as Virgil and Cicero. This playful, self-deprecating stance becomes an ironic metaphor for Bruscambille's role as "harangueur."

30142
Warwick
Second Floor
Warwick

ROUNDTABLE: EDITING THE ENGLISH COUNTER-REFORMATION: SIXTEENTH-CENTURY CATHOLIC HAGIOGRAPHY AND TRIDENTINE VERSE

Sponsor: English Literature, RSA Discipline Group
Organizer: Earle A. Havens, *Johns Hopkins University*
Chair: Robert S. Miola, *Loyola University Maryland*
Discussants: Earle A. Havens, *Johns Hopkins University*;
Susannah Brietz Monta, *University of Notre Dame*;
Elizabeth A. Patton, *Johns Hopkins University*

In 2007 the scholarly community was introduced to a much needed collection of first-hand source materials, *Early Modern Catholicism: An Anthology of Primary Sources* (2007) edited by Robert Miola, the latest in a centuries-long tradition of textual editing. This panel will address the challenges and revelations that often accompany the further edition of significant English Catholic manuscript texts today, in this case the first scholarly edition of a biography of Philip and Anne Howard, the Elizabethan Earl and Countess of Arundel, the most prominent Catholic aristocrats of the late Elizabethan period. Based on a manuscript written by an anonymous Catholic priest intimate with the family, ca. 1630, this edition is also accompanied by the first fully collated version of Philip Howard's apocalyptic verse "Meditation on the Four Last Things."

30143
Warwick
Sixth Floor
Suite 616

SHAKESPEARE: COLLECTION AND RECOLLECTION

Organizer: Rebeca Helfer, *University of California, Irvine*
Chair: J. K. Barret, *University of Texas at Austin*

Rebeca Helfer, *University of California, Irvine*

Collection and the Art of Recollection in Shakespeare's Sonnets

This paper explores the relation between Shakespeare's sonnet sequence as a collection — a genre that by definition gathers together works of verse, producing a whole presumably greater than its parts — and as an art of recollection: a symbolic edifice fashioned by the parallel process of gathering memories. Locational memory plays a crucial role in Shakespeare's sonnets, but in ways not yet fully appreciated. Mnemonics, the use of places and images to aid in the process of memorializing, is often conceived metaphorically as a fully formed book-cum-building rather than as a process of gathering together parts into a whole. As I'll suggest, Shakespeare's sonnets invert the conventional immortality of poetry topos that constructs poetry as a monument more lasting than marble, making ruin into a locus of recollection that emblemizes Shakespeare's art of memory, both defining and defying expectations of what collection means.

Rory Loughnane, *New Oxford Shakespeare, IUPUI*

Medieval Recollection and Shakespearean Tragedy

Using the idea of "collection and recollection" to frame my discussion, in this paper I consider how Shakespeare uses and adapts earlier details and forms of dramatic structure in his tragedies. Eschewing a critical path that emphasizes Shakespeare's early modernity, I describe what is inherited and retained rather than discarded. In early drama, the play's message, be it liturgical (mystery and miracle) or homiletic (in the psychomachia of morality plays), is typically reinforced and singular. That later theater is not didactic in the same way as earlier drama is true. But to contrast didactic with mimetic as a significant departure point in drama's evolution is to

dismiss the vital presence of the earlier edifying form still found in later drama. Drawing from examples in *Titus Andronicus*, *Hamlet*, and *Coriolanus*, topics considered in this paper about “collecting and recollecting” the past include: mnemonics, semiotics, and dramatic patterning, as well as drama and nostalgia.

Lina Perkins Wilder, *Connecticut College*

Collecting Performance in Francis Meres and *A Midsummer Night's Dream*

Studies of commonplace books illuminate early modern reading habits. What can such collections reveal about theater audiences? While physical reminders accumulate in the age of print (and of professional playing companies), audiences' recollection remains elusive. Francis Meres's *Palladis Tamia* (1598) lists — and may describe — several Shakespearean plays that had been performed, but not printed, by its publication date. It is also the work of a “fake humanist” who relies on gossip. But might gossip define performance collections? This paper will explore “spectating and tattling” (as Joseph Roach describes it) in Meres and a play he mentions, *A Midsummer Night's Dream*.

30144

Warwick
Seventh Floor
Suite 716

**RENAISSANCE AFTERLIVES:
CULTURAL AND CRITICAL
RECEPTIONS ON STAGE, PAGE,
AND SCREEN**

Sponsor: Institute of Medieval and Renaissance Studies, Durham University, UK

Organizer: Natalie Mears, *University of Durham*

Chair: Dario Tessicini, *University of Durham*

Varsha Panjwani, *University of York*

“Put money in thy purse”: The Afterlife of Philip Henslowe

Philip Henslowe's memorandum book, or his “diary,” dealing with theatrical business operations in Shakespeare's time has guaranteed him a place in posterity. However, this tantalizing record of theatrical transactions and activities has given rise to different (and sometimes contradictory) speculations about his personal and professional life. He has been presented as a shrewd businessman, an ignorant buffoon among the artists, and everything in between. However, his representation in films, television, and critical and popular literature has not received the systematic attention that it deserves. My paper will address this neglect and carefully trace Henslowe in the twentieth- and twenty-first-century imagination. I will argue that our various reimaginings of the life of Henslowe have significant political and ideological ramifications for our understanding of the Renaissance theatrical scene as a whole.

Chloe Preedy, *University of York*

Shakespeare's Shadow: Remembering John Webster

While there have been numerous studies of Shakespeare's reception history, most focus on his afterlife alone, in isolation from the legacy of his contemporaries. Perpetuating the historical tendency to elevate Shakespeare as individual genius, or the “English Bard,” this emphasis threatens to distort our critical understanding of how the modern “Shakespeare” was created. In response, my paper will illuminate the connections between Shakespeare's afterlife and the twentieth- and twenty-first-century reception history of John Webster. Along with Christopher Marlowe, Webster has traditionally been characterized within scholarly criticism and popular culture as a kind of “anti-Shakespeare”: a seedier and more radical product of the literary culture that gave us Shakespeare. This tendency is particularly evident in Webster's modern reputation as the playwright of horror and gory excess, which complements a related emphasis on Shakespeare as mature and sophisticated dramatist: the interconnectedness of their afterlives will be the focus of my paper.

Natalie Mears, *University of Durham*

The Afterlives of Anne Boleyn, Mary Stuart, and Don Carlos in Opera: From Touring Companies to International Opera Houses

This paper explores “Renaissance afterlives” in modern operatic productions. Since ca. 1815, opera has been a rich stage on which “Renaissance afterlives” have been played out and many works remain popular in the modern repertoire. However, these operas have been curiously immune to recent trends in stage design and production. Modern productions of *Anna Bolena*, *Maria Stuarda*, and *Don Carlos* remain obviously set in their original period, where productions of other “non-Renaissance” operas, such as Mozart’s *La Clemenza di Tito*, are usually removed from their original setting. This paper moves away from the obvious answers to this phenomenon — cost and the practicalities of touring — to explore the influence of the ethos of the companies involved, using interviews with key figures from English Touring Opera, the Royal Opera House, and the Metropolitan Opera. It also draws contrasts with productions of Shakespeare, in which period setting is not the norm.

30145

Warwick
Eighth Floor
Suite 816

JOHN SELDEN (1584–1654) AND
HIS *TABLE TALK*: PUBLICATION,
LITERATURE, THOUGHT

Organizer: Jeffrey Alan Miller, *Montclair State University*

Chair: Nigel Smith, *Princeton University*

Thomas Roebuck, *University of East Anglia*

“I go on nibbling at the Selden ms.”: The Scribal Publication of John Selden’s *Table Talk*

After his death, studying his massive Latin works in Dutch and German editions, Selden’s Continental readers saw him as an authority on the Talmud. In England, however, Selden’s reputation was more complicatedly contested. Selden the Hebraist rubbed shoulders with Selden the Erastian, freethinker, Parliamentarian, and proto-Whig. Crucial to these interpretations was Selden’s most controversial vernacular “work”: his *Table Talk*, a collection of his sayings assembled sometime in the years immediately following his death in 1654. It was first printed only in the aftermath of the Glorious Revolution, but it had circulated as a scribally published book for decades. Building on the work of Harold Love, my paper untangles the work’s complex manuscript history, tracing its readership in (often Whig) political and ecclesiastical circles. It presents new and foundational textual scholarship on which the forthcoming Oxford University Press edition of Selden’s *Table Talk*, edited by the three members of this panel, is based.

Jeffrey Alan Miller, *Montclair State University*

“You will quickly perceive them to be his”: John Selden’s Writings and His *Table Talk*

Of the many questions provoked by John Selden’s *Table Talk*, one of the main has long been that of how it relates to Selden’s other published works. Many early readers judged the *Table Talk* spurious precisely because of felt disparities between it and Selden’s other works. Modern scholars, on the other hand, have tended to prize the *Table Talk* primarily as a window into Selden’s other works, as an expression of Selden’s own true thoughts on all manner of topics. This paper seeks to challenge such approaches to the text by showing how the work raises important questions about the very genres and nature of early modern scholarship, and about the stability of thought when one moves from one form of writing to the next. This, I will argue, makes the *Table Talk* truly significant as an almost unique early modern source.

Jason P. Rosenblatt, *Georgetown University*

John Selden’s Synthesizing Imagination

John Selden’s *De Jure Naturali et Gentium* (1640), commonly celebrated during the early modern period as Selden’s greatest achievement as a scholar, contains many examples of what might be termed his synthesizing imagination. These include connecting the rabbinic laws pertaining to a righteous proselyte, thought to contain

two souls in one body, with the pagan doctrine of metempsychosis, one soul in two bodies. In *De Jure*, Selden offers variations of both ideas through sources from Aristotle and Galen, Ovid and Virgil, to numerous (and often obscure, or “reconditi”) Kabbalistic works, all of which Selden brings to bear on illuminating the encounter between Jesus and Nicodemus on the concept of rebirth (John 3:1–10). While we tend to consider the imagination only of more conventionally literary authors, this paper will argue that what I have called Selden’s synthesizing imagination is central to understanding his works, not least of all his *Table Talk*.

30146
Warwick
Ninth Floor
Suite 916

RANTING, RAILING, AND
COMPLAINING: RENAISSANCE
RHETORIC OF DISCONTENT I

Organizers: Emily Shortstleff, *Columbia University*;
Ashley M. Streeter, *Columbia University*
Chair: Alan Stewart, *Columbia University*

Emily Shortstleff, *Columbia University*

“If you will weep, so it is”: *Christ’s Teares over Jerusalem* and the Rhetoric of Weeping
Bidding “a hundred unfortunate farewells to fantastical satirism,” Thomas Nashe describes *Christ’s Teares over Jerusalem* (1593) as both a departure from and an act of repentance for his infamous invectives. Tears are *Christ’s Teares’* subject and weeping its primary rhetorical strategy: its narrator impersonates Christ tearfully pleading with Jerusalem, then tearfully begs contemporary Londoners to abandon their vices. My paper will explore the way that despite his disavowal of satiric artfulness, Nashe transforms weeping into a form of railing, the very rhetorical strategy for which it is ostensibly a replacement. I will situate *Christ’s Teares* in relation to poetic traditions of complaint in order to suggest that the narrator’s tears, as a signifier of sorrow and regret, operate less to prove the author’s penitence than to produce repentance in readers. If *Christ’s Teares* does not abuse any specific person, it nevertheless constitutes a passionate assault upon its audiences.

William Kerwin, *University of Missouri-Columbia*

Speaking Beside Oneself: The Shared Strategies of Political and Female Complaint
Lynn Enterline speaks of the “ventriloquism” at the heart of Ovidian narrative — of “speaking beside oneself” as its central rhetorical position. I will employ that guiding idea to consider some of the strategies that link two oddly related sixteenth-century poetic traditions: the political complaint, as exemplified by *The Mirror for Magistrates*, George Cavendish’s *Metrical Visions*, and Edmund Spenser’s collection *Complaints*, and the so-called “female complaint” that became popular in the last third of the century. I will use one episode from *The Mirror* and one from Michael Drayton’s *England’s Heroicall Epistles*. While the earlier political complaint draws more upon the traditions of estates satire and legacy of William Langland, it shares with Ovidian complaint a number of strategies, including an aria-like lone voice of testimony, a posture of retrospection, and, perhaps most fundamental, a balancing of personal and collective memory. Both of these complaint traditions express personal affect and protest.

Joseph Mansky, *University of California, Berkeley*

“Libelling against the Senate”: Writing and Revolutionary Violence in *Titus Andronicus*

In *Titus Andronicus*, Shakespeare depicts the failure of classical, oral rhetoric to successfully solicit justice under Roman autocracy (or under Tudor despotism). Deprived of its ability to effect real political change or even to find an audience, rhetoric goes underground: persuasion depends not on formal speeches but on seditious, handwritten notes scattered about the streets. When Titus shoots letters wrapped around arrows into the emperor’s court and throughout the city of Rome — “libelling against the senate / And blazoning our injustice everywhere,” as the emperor puts it — he has found the material medium that enables him to voice

his grievances. With classical rhetoric's oral channels of public discourse severely restricted by autocracy, written media offer a new and violently subversive means of communication. I intend to explain the acute political threat and the startlingly wide circulation of Titus's scrolls by putting them in the context of early modern libels.

30147
Warwick
Tenth Floor
Suite 1016

POLITICS AND LITERATURE
BETWEEN THE SIXTEENTH AND
SEVENTEENTH CENTURIES: ON THE
EDGE OF RENAISSANCE I

Sponsor: Roma nel Rinascimento

Organizer: Claudia Corfiati, *Università degli Studi di Bari*

Chair: Maria Grazia Blasio, *Sapienza Università di Roma*

Sebastiano Valerio, *University of Foggia*

Poetry in Naples Renaissance: The Crisis of the Sixteenth Century

In the field of humanistic culture of Southern Italy, the historic events of the late fifteenth century and the first half of the sixteenth century represent an opportunity for reflection on the role of intellectuals. Many humanists (some linked to the old "Accademia Pontaniana," others already members of the "Second" Accademia, active in Naples at the beginning of the new century) have dealt with this issue. Latin and Italian poems of Sannazaro, Cariteo, and the younger Filocalo, Gravina, Pellenegra, and many others offer a balance of Neapolitan literary culture at the turn of the century and, celebrating poets already expired, suggest to the new generation of poets a canon of Neapolitan humanism and, more generally, of Italian Renaissance.

Luana Del Frate, *University of Foggia*

Cariteo's *Metamorfosi* and the Epilogue of Neapolitan Humanism

The dynastic crisis that swept the kingdom of Naples in the last decade of the fifteenth century has found wide acceptance in the works of many Southern followers of humanism. These, almost in an attempt to perpetuate the memory of what they believed a renovated Golden Age, gave vent to the bitterness and their dismay at the changed political and cultural scene in their lyrics. Even Cariteo, among humanists more faithful to the Aragon, after the departure of King Frederick to France, wrote about the epilogue of the dynasty in a small poem in tercets, entitled *Metamorphosis*, in which, recovering the structure of the Ovidian poem, in a series of transformations are recalled the events of those years and their protagonist, in a text where the most ancient myths of mermaids are evoked in an atmosphere of hell, in an original interlacing between classical and modern reminiscences.

Claudia Corfiati, *Università degli Studi di Bari*

Declining Renaissance Naples: The *Apologia dei tre seggi illustri di Napoli* by Antonio Terminio

The *Apologia dei tre seggi illustri di Napoli* (Venice, 1581) represents a marginal but not less important evidence of the political and cultural crisis in late Cinquecento Naples. The volume contains two similar works: the first one is attributed to Antonio Terminio by the editor, Pierfrancesco da Tolentino, the other is entitled *Opuscolo d'incerto autore*. In the past both of them were attributed to Angelo Di Costanzo, but a deep analysis and a comparison between these two texts — never strictly studied yet — can actually allow to formulate an almost different theory about their authorship and composition date. It is likely that Di Costanzo collected some pages, which he and his friend Terminio wrote twenty years before, and published them, although untidily, in the book examined, with the clear aim of answering to the contemporary criticism of his *Istoria del Regno di Napoli*.

30148
Warwick
Eleventh Floor
Suite 1116

STAGING GAMES IN THE ENGLISH THEATER

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizer: Gina Bloom, *University of California, Davis*

Chair: Henry S. Turner, *Rutgers University*

Tom Bishop, *University of Auckland*

Jack Juggler and the Tudor Mind of Play

This paper reexamines the anonymous mid-Tudor interlude of *Jack Juggler* in the light of humanist educational theories. The play's context, theme, and structure point to it as a dramatization of the antinomies of work and playing in contemporary education. The interlude's central character, Jenkin Careaway, is a "gamester" whose propensity to interpose sport and mirth among his duties is both parodied and punished by the appearance of his mysterious double and nemesis, Jack Juggler. This reading of the work highlights its vivid performative opportunities, explores the availability of a model of game as a pretext for drama, and argues against the widely accepted view that the play is in its central intention a specimen of Protestant controversy.

Gina Bloom, *University of California, Davis*

The Tempest's Chess Game and the Temporalities of Spectatorship

At the end of Shakespeare's *The Tempest*, when Prospero is ready to divulge the outcome of his plot to wed his daughter to the heir of Naples, he draws aside an onstage curtain to reveal the couple playing chess. Whereas most critics consider chess significant to the play because of the game's symbolic associations this paper maintains that the game is significant phenomenologically: it produces a particular sensory and cognitive experience for players and spectators. On stage or off, chess encourages participants to switch among multiple temporal frames, to hold the future and past in tension when contemplating a move in the present. Observing that this competency in managing multiple temporal frames is also central to theatrical spectatorship — and was especially so in London's first commercial theaters — this paper argues that staged chess games such as the one in *The Tempest* helped inculcate early modern theatergoers into the temporal demands of spectatorship.

Erika T. Lin, *George Mason University*

Jesting in Earnest: Robin Hood Games and Economies of Performance

Holidays in early modern England were often celebrated with paratheatrical games. Churchwardens, dressed as Robin Hood, sold livery badges to incorporate wearers into a band of merry men; morris dances featured characters such as Maid Marian; and dramatic skits of the outlaw showcased spectacular combat and other acts of athletic prowess. Whereas parish games served as local fundraisers that enhanced collective identity, roleplaying in the commercial theaters demanded very different emotional and financial investments. This paper analyzes the implications of festive games enacted on the professional stage by examining how the economic conditions undergirding such activities in different contexts impacted their function as socially efficacious rituals. Attending especially to Robin Hood practices, it examines the liminal zones when "jest" became "earnest" and theorizes how commercial performance, in reshaping those boundary conditions, transformed the game structure of holiday practices into the aesthetic form we know of today as "theatre."

30150
Warwick
Fourteenth Floor
Suite 1416

MOLLESSES RENAISSANTES: STYLE, POLITIQUE, ET SEXUALITÉ

Organizer: Daniele Maira, *Universität Göttingen*

Chair: Gary Ferguson, *University of Delaware*

Samuel Junod, *University of Colorado, Boulder*

L'accusation de mollesse en temps d'incertitude religieuse et politique

Dans ma présentation, je mets en relation la mollesse et ses corollaires — le caractère efféminé, la lascivité, la passivité, etc. — ainsi que ses antonymes — la fermeté, la constance, la vertu, etc. — avec l'incertitude profonde qui caractérise l'identité politico-religieuse de la France entre les années 1560 et les années 1620. J'examine la nature du besoin qui préside à la stigmatisation du mou et je mets en évidence les symptômes d'une déroute de l'être / de l'identité dans la manière dont des qualités et des accidents sont essentialisés pour devenir les piliers identitaires d'une collectivité. A partir de textes issus de la polémique politico-religieuse, et en particulier des œuvres de Ronsard, Montaigne et Aubigné, j'entends analyser le fonctionnement de l'accusation de mollesse, ses ambiguïtés et ses limites, et la façon dont elle se retourne de manière réflexive sur l'accusateur, livré à une hantise identitaire.

Daniele Maira, *Universität Göttingen*

Molleses viriles dans le *Recueil des dames galantes* de Brantôme

D'après les traités pénitentiels des 15^e et 16^e siècles, le péché de mollesse renvoie, entre autres, à la masturbation. Dans le *Recueil des Dames galantes* de Brantôme, plusieurs dames de la cour s'adonnent à ce type de péché, souvent avec un plaisir indéniable. Avec cette communication, je voudrais montrer le paradoxe d'après lequel le plaisir masturbatoire, qui amollit la chair et l'esprit, offre néanmoins aux femmes qui se "délicatent" la possibilité de se viriliser. Or cette mollesse virilisante et autosuffisante de la femme déstabilise en réalité une vision androcentrique de la sexualité. Le masculin se trouve pour cette raison affaibli et délégitimé, puisqu'on lui dérobe sa virilité. La mollesse virilisée a ainsi pour corollaire une virilité ramollie.

Dominique Brancher, *Universität Basel*

Efféminement hermaphrodite et mollesse du style *Le Traité des Hermaphrodites* de

Jacques Duval (1612)

Dans le discours théologique et ecclésiastique, la mollesse est comprise comme un synonyme d'impudeur et de lascivité et l'on comprend dès lors que l'hermaphrodisme, qui suppose une perte de masculinité mais aussi le déploiement d'une sexualité périlleuse, lui soit intimement associé. On retrouve ce lien entre mollesse et impudeur lorsque la notion est convoquée comme outil descriptif au niveau stylistique. A travers l'analyse du *Traité des hermaphrodites* du médecin normand Jacques Duval (1612), on tentera d'articuler histoire culturelle et rhétorique historique en montrant comment la mollesse du style, richement fardé de figures, répond à l'efféminement hermaphrodite, comment, en d'autres termes, la nature du savoir coïncide avec la forme rhétorique du savoir. À l'instar de l'hermaphrodite, le texte échappe à une claire identité générique. L'ambition de démonstration scientifique s'y accompagne d'une sollicitation érotique du lecteur et d'une implication sensuelle de l'auteur.

Saturday, 29 March 2014
10:15–11:45

30201
Hilton
Concourse Level
Concourse A

“A LANGUAGE ALL NATIONS
UNDERSTAND”: SECULAR AND
RELIGIOUS COSMOPOLITANS

Organizer: Brian Christopher Lockey, *St. Johns University*

Chair and Respondent: Susannah Brietz Monta, *University of Notre Dame*

Daniel J. Vitkus, *University of California, San Diego*

Rogue Cosmopolitans: Fantasies of Freedom and the Early Modern Origins of Globalization

The paper outlines a set of crucial distinctions: between the dream of universalism and the particularity of culture; between cultural openness, absorption, and hybridity as a genuine integration of difference and as a strategy to serve economic or political interests; between a managerial cosmopolitanism and a critical cosmopolitanism (Mignolo's terms); between imperial or capitalist forms of worlding and a creole resistance to a world ruled by cosmopolitan elites; between the missionary impulse of a colonizing Christendom and the secularizing skepticism or tolerance that was produced by an awareness of religious diversity and incompatibility. The paper focuses on the profoundly ambivalent response, in English texts, to those who went beyond national attachments to become citizens of the world. Finally, the paper discusses several examples of rogue cosmopolitans who were celebrated as border-crossing heroes but then restrained, exiled, or destroyed so that their freedom does not threaten the authority of the nation-state.

Mark Netzloff, *University of Wisconsin-Milwaukee*

The Cosmopolitics of William Cardinal Allen

Despite the fact that William Allen served as the nominal head of the English Catholic community in Europe in the Elizabethan period, he has nonetheless received much less critical attention than his more radical and charismatic colleagues such as Robert Persons and Edmund Campion. In contrast to the conventional image of Allen as a more moderate, traditionalist figure relegated to a strictly bureaucratic role in the English Mission, his writings offer a uniquely cosmopolitan defense of the English Catholic diaspora. It is, in fact, the historical experience of political defeat and geographic displacement that enables Allen to elaborate models of transnational rights and global justice. The forms of universality that are central to Allen's political writings also serve as an integral component to his pedagogical practices as intellectual leader of the English Catholic seminaries.

Brian Christopher Lockey, *St. Johns University*

From Foreign War to Civil War: The Royalist Reinvention of the Christian Commonwealth

During the English Civil War, two competing claims for the sovereignty of princes coexisted. While Royalists justified the king's legitimacy on the basis of divine right — the legacy of James I's famous tract, *The True Law of Monarchy* — supporters of Parliament preferred a competing claim, embodied in Hobbes' *Leviathan*, that legitimate authority could be justified based on a social contract between the people and their sovereign. The execution of Charles I had done great damage to the legitimacy of the first rationale for legitimate sovereignty, but as I show, Royalists such as Sir Richard Fanshawe sought to use the epic form to reinvent the tradition of divine right by linking it to ancient mutually beneficial alliances between Christian sovereigns. Fanshawe's poems and translations together represent a unique response to the legacy of an earlier Catholic tradition of cosmopolitanism that sought to maintain the ideal of the Christian commonwealth.

30202
Hilton
Concourse Level
Concourse B

LOCATING EARLY MODERN
ETHNICITIES: CULTURAL AND
GLOBAL HISTORIES, 1500–1700

Organizer and Chair: Eva Johanna Holmberg, *University of Helsinki*

Robyn Dora Radway, *Princeton University*

Articulating Ethnicity on the Ottoman and Habsburg Frontier in Hungary: Crossing between Komárom and Esztergom, 1550–91

Nestled between the pages of Salomon Schweigger's travelogue chronicling his 1577 trip from Vienna to Istanbul, the woodcut image of the frontier between Christian Europe and the Muslim East seems a rather modest representation of the most volatile border of sixteenth-century Europe. This liminal space, once seen as an open zone of continual warfare, is now viewed as a center of correspondence, gift exchange, chivalric spectacles, and a great deal of secure travel and movement. In this paper, I suggest that as part of the emerging fixed border system, individuals and groups sought to articulate complex forms of identity in order to navigate the intricate social and political webs where the Christian and Muslim world met. Looking closely at a letter, an object, and an individual, I show how this highway of cultural exchange at times necessitated a definition of an ethnic self in written, visual, and performative constructions.

Guido Van Meersbergen, *University College London*

Ethnicity and Trust in Seventeenth-Century East India Company Discourse

This paper explores the ethnographic writings produced by agents of the East India Company and Vereenigde Oostindische Compagnie in seventeenth-century India. It examines the various fluid categories (geographic origin, religion, caste, skin color) Dutch and English traders used to define groups of people, and argues that the accompanying ethnic stereotypes partly constituted the lens through which they viewed Asia. While drawing primarily on the letters and reports of Company agents in Gujarat, this case study allows us to answer the following larger questions: What were the markers of ethnicity in Company writing? How did notions of otherness relate to perceptions of trustworthiness? And in what ways did ideas about ethnicity and trust shape the commercial strategies of the two major East India Companies? This case study illustrates the rich potential that a focus on ethnographic discourse has for deepening our understanding of precolonial European overseas enterprise and cross-cultural interactions.

Anna Winterbottom, *McGill University*

The Material Culture of Healing and "Collective Consciousness" in Kandyan-Period Sri Lanka

Sri Lanka has been depicted by historians as both an early breeding group for "ethnic" or protonationalistic identities and a "crossroads" of Indian Ocean cosmopolitanism. I use a collection of objects associated with the practice of healing dating from the Kandyan period (ca. 1472–1815) to examine how the development of "collective consciousness" operated alongside the assimilation of various cosmopolitan medical ideas and practices from across the Indian Ocean and colonial contacts and the expanding kingdom's interaction with the aboriginal people known as "Veddahs." The material culture of healing can help explain how a distinctive medical identity developed alongside the incorporation of diverse external and internal influences. Focusing on the creative role of low-caste craftsmen, artists, dancers, drummers, and magicians widens the debate over collective consciousness beyond its traditional focus on court and *vihāra* and challenges the emphasis on hierarchy common in studies of the development of Sri Lankan identities.

30203
Hilton
Concourse Level
Concourse C

THE BIBLE AND ENGLISH READERS II: FROM RENAISSANCE TO RESTORATION

Sponsor: Medieval-Renaissance Colloquium at Rutgers University

Organizer: Thomas Fulton, *Rutgers University*

Chair: William H. Sherman, *University of York*

Kristen Poole, *University of Delaware*

The Material Word: Language Philosophies and the Early Modern Bible

This paper will explore how sixteenth- and seventeenth-century philosophies of language can be used to understand contemporary reading practices. In recent years there has been a scholarly interest in book “use.” These studies emphasize the status and function of the book as an object. My question, though, is how early modern book users understood language itself, and how this understanding inflected their interaction with the material text. In particular, some philosophical traditions considered words themselves to have material properties. These traditions would reach their apotheosis in the perfect language schemes of the seventeenth-century natural philosophers, but in the sixteenth century they were very much a part of Reformation culture (seen, most obviously, in debates about the Incarnation of the Word). If words — and the Word — were understood as part of the material environment, how did that affect the “use” of the Bible, and the very nature of reading?

Thomas Fulton, *Rutgers University*

Milton’s Marked King James Bible and the Alternate Reading

“It was the Bible in its originals that was important to him,” wrote Harris Fletcher of John Milton, “not the versions.” Other scholars have claimed that Milton preferred the Geneva Bible, rich in annotations and begun in the hotbed of Calvin’s Geneva about a hundred years before *Paradise Lost*. Challenging these well-established views, this paper explores Milton’s profound interest in the history of vernacular biblical translation. In particular, I will consider how much we can trace Milton’s complex relationship to the vernacular Bible in relation to an actual copy of the King James Version, owned by the poet, now in the British Library. The Bible is not only a family Bible — containing the conventional genealogies and personal histories — but it is also a scholar’s Bible, full of marks, corrections, and other forms of manuscript annotation. My paper will examine the connections between these annotations and Milton’s writing.

Peter Stallybrass, *University of Pennsylvania*

The Uses of the Bible

In this paper, I will examine the wide range of uses to which English bibles were put between the late Middle Ages and the eighteenth century. While I will explore how specific passages were marked up for theological and polemical purposes, I will focus more on how bibles provided blank space for learning how to write and for recording contracts, recipes, illustrations, forgeries, and a wide range of “irrelevant” writing.

30204
Hilton
Concourse Level
Concourse D

THE VARIED ROLE OF THE AMATEUR IN EARLY MODERN EUROPE II

Sponsor: Comparative Literature, RSA Discipline Group

Organizers: Vera A. Keller, *Clark Honors College, University of Oregon*;

Lisa M. S. Skogh, *Stockholm University*;

Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

Chair: Pamela H. Smith, *Columbia University*

Antoine Gallay, *University of Cambridge*

“A Flock of Sheep against a Lonely Man”: Chérubin d’Orléans and Scientific Institutions in Late Seventeenth-Century France

In 1676, Chérubin d’Orléans (1613–97), a Capuchin friar and an amateur of mathematics, was welcomed in Versailles by Louis XIV to present his revolutionary binocular instruments. Three years later, he was among the most famous telescope-makers in late seventeenth-century Europe. However, this success was not acknowledged by everyone. Chérubin indeed relates his endless troubles with numerous established scholars, complaining about his lack of recognition, their attempts to discredit him, and, finally, their jealousy of him. The paper aims to understand the ambiguous status by which Chérubin presented himself — between the autodidact amateur and the renowned inventor — and his precise relations with members of recently developed scientific institutions such as the Académie des Sciences and the Journal des Sçavans. Finally, I intend to examine how Chérubin fashioned his own image in such a way, and how this image might have contributed to both his success and defeat.

Simona Valeriani, *Victoria and Albert Museum*

The Gentleman Amateur, Craftsmen, and Technicians: Building and Agricultural Matters in Seventeenth-Century England

This paper will use Sir Roger Pratt (1620–84) as a starting point for a reflection on the relationship between amateurs, the world of professional crafts and institutions of knowledge formation in England in the seventeenth century. A central feature of the identity that Pratt, a gentleman and a lawyer, constructed for himself was his love for architecture and the investigation of nature. This paper will discuss Pratt’s writings, in which he considers the relationship between gentlemen, the learned, and craftspeople in shaping taste and advancing technical knowledge.

30205
Hilton
Concourse Level
Concourse E

PEACEMAKING IN EARLY MODERN EUROPE

Organizer: Stuart Carroll, *York University*

Chair: Edward Muir, *Northwestern University*

Stuart Carroll, *York University*

Stone Crosses and Satisfaction in Early Modern France

This paper considers the practice of satisfaction for murder. Contrary to traditional histories of the criminal law, execution for nonheinous homicide remained rare and during the ancien régime and murder continued to be satisfied more commonly by other means. This paper considers the changing meanings of satisfaction through examples of *croix expiatoires*, a practice that outside Germany has been largely ignored by the historiography.

Phil Withington, *University of Cambridge*

The Semantics of Peace in Early Modern England

This paper begins to consider the meanings of a word that was ubiquitous in early modern culture, but which has been surprisingly neglected by historians. The paper suggests that while these meanings were clearly derived from Christian and civic republican sources, the political conflicts of the seventeenth century saw the term politicized, appropriated, and popularized in new and unexpected ways. It also argues that the semantic confusion which often attended “peace” — most evident, perhaps, in its capacity to legitimize and sanction violence after 1640 — stemmed from its simultaneous role as a descriptor of society and self, and of spiritual and civil life. It also illuminates the complicated relationship between words and concepts and the importance of both in motivating and legitimizing social and political action.

Stephen Cummins, *University of Cambridge*

Money, Blood, and Peace: The *remissione della parte* in the Kingdom of Naples

One of the most fruitful topics for historians of peace in early modern Europe has been notarized peace pacts. This paper will explore a Neapolitan variety: the *remissione della parte*. These were most often produced in the aftermath of homicides. Using trial records from Puglia this paper will explore the places these legal instruments had in emotional lives, particularly the pressures exerted on people to make peace. I will consider the multiple effects and roles of these instruments: as regarded by government, promoted by religious orders, and experienced by those who — often under duress — signed them. In this way, the state’s peace-making apparatus will be connected to local contexts. By conceiving the remissions’ nature and effects broadly while also tracing precise local articulations this paper will provide evidence for rethinking legal pacification in early modern communities

30206

Hilton

Concourse Level

Concourse F

CITIZENS AND CLERKS IN
RENAISSANCE ROME: ECONOMIC
AND SOCIORELIGIOUS ASPECTS

Sponsor: Roma nel Rinascimento

Organizer: Maria Grazia Blasio, *Sapienza Università di Roma*

Chair: Francesca Niuitta, *Biblioteca Nazionale Centrale di Roma*

Ivana Ait, *Sapienza Università di Roma*

Investments for Productive Activities between the Fifteenth and Sixteenth Century:

The Case of Margani, Massimi, Santacroce

Ait remarks that the crucial element in the growth of the Roman market supply in the fifteenth century was the return of the papal court, whose first evident effect was the demographic increase and, as a consequence, the enhancement of meat demand and other food breeding. According to the provisions of the popes who, from the second half of the fifteenth century, attended to protection and promotion of grain growth — damaged by the expansion of breeding practices — the choices taken by the merchant elite seem to be clear. The families of the municipal oligarchy — first of all Leni, Santacroce, and Massimi — are the most important observatory for the report.

Maria Grazia Blasio, *Sapienza Università di Roma*

The Lateran Quarrel in Quattrocento Rome: Chronicles and Biographies

Blasio focuses on the wealth in Rome connected with curial activities and bureaucratic offices. The Chapters of the great Roman Basilicas had as much a religious as an economic power because of their enormous estates in Rome, Italy, and Europe. Members of the Roman families, who had gradually lost political power, tried to keep place in Basilicas Chapters. The Quattrocento history of St. John Lateran clergy is, on this side, emblematic. The conflict was born when Pope Eugenius IV decided to suppress secular canonry (1439), a benefit usually assigned to Roman clerks, and called in Lateran (1446) regular canons of S. Maria di Frigionaia (Lucca). Roman

canons offered a strong resistance to papal resolutions and the contrast lasted years until the pontificate of Sixtus IV. Chronicles and biographies leave the “collective” memory of this opposition involving deep changes in Roman society and church.

Andreas Rehberg, *German Historical Institute in Rome*

The Canons of the Roman Basilicas in the Crossfire of the Interests of the Roman Curia and the Urban Elite of Rome

Rehberg clarifies the role of papal provisions as a mainstay of research on the social history of the Roman Curia. In the center of Christianity in Rome, mainly the choir seats in the noblest collegiate chapters — i.e., of the great basilicas of S. Peter, S. Giovanni in Laterano and Santa Maria Maggiore — were combated between foreign and local (Roman) clerics. The prosopographical analysis in the center of the paper shows that occupying a canonry at one of the three major basilicas of Rome continue to mark the social advancement of a family in Rome.

Donatella Strangio, *Sapienza Università di Roma*

Forms of Production in Rome in the Fourteenth and Fifteenth Century: A City of Shops and “Hotels”

Strangio outlines an analysis of the economic and social life by the identification of dynamics and transformations that constitute the basis of a different image of the city from the stereotype that had long dominated the literature. In recent decades a new approach to this image has produced a view of Rome able to create its own internal manufacturing base. The return of Eugenius IV to Rome from Florence in 1443 marked the end of the wanderings of the papal court and the active and constant presence of the popes, the Roman clergy, and laity of the curia encouraged a policy for the reorganization of urban spaces. It seems appropriate to distinguish in terms of size and economic potential the real Roman nobles, coming from the *bovatteria*, the “bobacterii” or the “mercatores,” from the foreigners who became part of the citizen model thanks to the papal curia.

30207

Hilton

Concourse Level

Concourse G

UNPICKING WOMEN’S TEXTILE WORK IN EARLY MODERN ENGLAND

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

Organizer: Laura Gowing, *King’s College London*

Chair and Respondent: Helen Smith, *University of York*

Claire Canavan, *University of York*

“Part of his trade I know”: Male and Female Needlework in English Textile Guilds, ca. 1580–1680

This paper brings together archival and literary sources to challenge scholarly preconceptions about gendered occupational divisions within the early modern textile trades. Whilst recent scholarship has been important in recovering the informal labor of craftswomen, it has simultaneously reinforced the notion that guild-regulated handicrafts were restricted to men who prohibited and devalued women’s work. This paper will show that women participated in broderers’, tailors’, and other textile guilds alongside appreciative male partners and colleagues who sought to facilitate their work. Although craftsmen’s wives, widows, and daughters had a particularly rich range of opportunities, some women achieved corporate freedom without these familial ties. The second part of this paper turns to neglected instances in which the needlework of male stitchers was stigmatized or devalued, in order to argue for a more complex understanding of gender and its relation to collective and work-based identities.

Amy Louise Erickson, *University of Cambridge*

London Women in Clothing and Textile Trades, ca. 1550–1700

The city of London required anyone trading in the city to have civic freedom, which in turn required membership of a guild. Only a small proportion of guild members were women. But because of the nature of English marital property law, a married woman “belonged” to her husband’s guild. So women in the clothing trades were members of the clockmakers’, salters’, and leathersellers’ guilds, for example. A daughter, like a son, could claim citizenship by patrimony; where she had learned her trade from her mother, she added to the number of guild members in unrelated trades. This paper will attempt to quantify the businesses in which the female members of guilds were engaged, examine the degree to which these were dominated by textile and clothing trades, and consider the implications for the argument in the historiography that women took over the clothing trades after 1680 with the invention of the mantua.

Laura Gowing, *King’s College London*

Maiden Apprentices in Late Seventeenth-Century London

The category of “maiden apprentices” was an awkward one, both facilitated by the custom of London and challenging it. In the expansion of women’s textile work after the Great Fire, the young women indentured as apprentices sometimes went on to start their own businesses and take their own apprentices, but they also risked being used as domestic servants and losing the precious softness of their needlewomen’s hands. Partaking in an institution shaped around the male life cycle, mistresses and apprentices redefined customary practice: their labors suggest that the freedom of London at this point did not exclude or ignore women, but actively adapted to them.

30208

Hilton

Concourse Level

Concourse H

WOMEN, RELIGION, AND COMMUNITY IN GOLDEN AGE SPAIN

Organizer: Amanda Lynn Scott, *Washington University in St. Louis*

Chair: Sara T. Nalle, *Independent Scholar*

Elizabeth A. Lehfeldt, *Cleveland State University*

Reimagining the Cloister and Community: The Place of Lay Sisters in Late Medieval Spanish Convents

In Renaissance Europe convents and male ecclesiastics wrestled over questions of access to the cloister. The question of passive enclosure — the ingress and egress of outsiders — has not been as well-studied as the case of active enclosure. In particular, we know very little about the category of “lay sisters,” secular women who did not take solemn vows, but nonetheless identified with a religious vocation and served the convents in various capacities. Focusing on a late-fifteenth century account of the visitation of thirty-eight Spanish convents, this paper will interrogate the role of these women. It will reject the standard and simplistic interpretation — based largely on the opinion of the visitors themselves — that these women were an unwelcome disruption to the daily life of the cloister. Instead, by examining questions of vocation, the habits they wore, and their responsibilities this paper will analyze their sense of identity and their place within the convent community.

Amanda Lynn Scott, *Washington University in St. Louis*

Local Religion, Parish Life, and the Basque Seroras

Throughout the early modern period, Basque and Navarrese parishes were served by uncloistered laywomen called *seroras*. Though relatively unknown to modern historians, *seroras* were respected religious figures who were hired competitively to assist the parish priest with the day-to-day demands of local religious life, for which they received compensation in the form of a house, stipend, and position for life. My paper serves the dual purpose of placing the *seroras* into the context of early

modern female religiosity from which they have been omitted, while also advancing the argument that their local prominence often put them at the center of conflict within their communities. While the *seroras* formed close friendships with other women and served as mentors for younger girls, their work also caused friction with village priests and provoked jealousies with local noblewomen. An examination of criminal and diocesan trials shows the advantages and tensions associated with the *serora*-hood.

Gretchen D. Starr-LeBeau, *University of Kentucky*

Accusations and Authority: Women Accusers before the Spanish Inquisition

Women, particularly women whose ancestors had converted from Judaism to Christianity (known as *conversas*), were frequent defendants before the Inquisition. But women were also prominent in making accusations before the Holy Office. In fact, women did much to further the work of Spanish inquisitors, both as accusers and as witnesses. I contend that women were central to the work of the Inquisition. In some cases this participation was coerced by religious authorities, but in other instances women came forward of their own volition. Women in sixteenth- and seventeenth-century Spain could use Inquisition courts to fight out family grievances, settle scores with neighbors, or address their own anxieties about social, religious, or political change. An analysis of trials for Judaizing before 1650 demonstrates the ways in which women participated — willingly and unwillingly — with religious authorities in the work of the Inquisition, and the influence that some women gained as a result.

30209

Hilton

Second Floor

Gibson

HISTORIOGRAPHY OF RENAISSANCE
PHILOSOPHY: GIOVANNI PICO AND
EUGENIO GARIN

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Francesco Borghesi, *University of Sydney*;
Donald F. Duclow, *Gwynedd-Mercy College*

Chair: Christopher Celenza, *Johns Hopkins University*

Respondent: Rocco Rubini, *University of Chicago*

Brian P. Copenhaver, *University of California, Los Angeles*

Giovanni Gentile, Garin, and Pico

Eugenio Garin's 1937 book on Giovanni Pico, which was never revised and gained authority as Garin's fame grew, has little to say about contemporary philosophy. What little current philosophy there is signals allegiance to Giovanni Gentile's actualism. Ten years later, however, after Gentile had been assassinated, Garin discovered a "straight line" linking Pico with the existentialism of Jean Paul Sartre, just at the moment when Garin brought out (in German) his influential book on humanism in the same series that published Heidegger's attack on Sartre. In light of all that, what was the anglophone world, after World War II, to make of Giovanni Pico as the humanist herald of human freedom and dignity in the Renaissance?

Francesco Borghesi, *University of Sydney*

Garin's Pico

This paper aims to re-assess the contribution of Eugenio Garin to the scholarship on Giovanni Pico della Mirandola in light of some recent publications on his early academic years and of his letters, which only in the last few years have been made available to scholars.

30210
Hilton
Second Floor
Clinton

SPOILS OF THE RENAISSANCE II: REPRESENTATIONS

Organizers: Christina Ferando, *Harvard University*;
Aimee Ng, *Columbia University*

Chair: Christina Ferando, *Harvard University*

Jessica Anne Maratsos, *Columbia University*

Representing the *Vera Icon* before and after the Sack of Rome

The sudarium of Veronica, or *vera icon*, was one of a small set of privileged images held to bear a true likeness of Christ, its authenticity deriving from the indexical imprint left by his features upon the linen veil. By its very nature such a likeness was intrinsically bound to, and simultaneously severed from, its specific, physical existence. In the fourteenth and fifteenth centuries representations of the *vera icon* proliferated, becoming a quintessential site for artists to conduct pictorial disquisitions on questions of image making and creative agency. Then, in the 1527 Sack of Rome, the sudarium vanished, purportedly looted, stolen, or destroyed. In this paper I explore the repercussions that this loss had for artists by focusing specifically on two paintings depicting the *vera icon* from the pre- and post-Sack decades: the *Veronica* (1515) of Jacopo Pontormo and the *Ubeda Pietà* (1533–39) of Sebastiano del Piombo.

Aimee Ng, *Columbia University*

Parmigianino's Spoils

Spoils of the Sack of Rome may be seen to include paintings urgently hidden for safekeeping as artists fled for their lives from Rome, many never to return or to be reunited with their works. Parmigianino, for example, never saw his *Vision of St. Jerome* installed for public view, for just as he was completing it the Sack forced its absconding in a Roman monastery. This paper considers the art of Parmigianino in the context of loss and recovery after the Sack. Parmigianino fled Rome for Bologna, where his hidden Roman painting gained a second life in his altarpiece of *St. Roch with a Donor*, through reused drawings. Parmigianino also manipulates the pictorial tradition of St. Roch in a way that suggests that he, the artist, might be considered a spoil of the Sack, violently ejected from Rome to the benefit of his new city.

Carolyn Yerkes, *Columbia University*

Bronze, Stucco, and Stone: Drawing the Pantheon's Lost Materials

Although the Pantheon has survived into the modern era with its basic structure intact, the materials that once decorated its surfaces have been largely removed. Architectural drawings often supply the only evidence about these lost materials, because they record elements that were later reused in other buildings or else were completely destroyed. Focusing on the representation of materiality, this paper reconstructs Renaissance modifications to the Pantheon — real and imagined — as they appear in sixteenth- and seventeenth-century drawings. By exploring how architectural drawings illustrate the relationship between ornament and structure, or convey such qualities as texture and weight, this paper considers the limits of the medium as a marker of loss: it questions what the absence of material reveals about the methods used to recover that loss.

30211
Hilton
Second Floor
Madison

SOLIDIFYING THE PEARLS OF CLEOPATRA: A DISCUSSION OF WHITENESS

Organizer: Johanna Fassel, *Franklin College Switzerland*

Chair: Caroline A. Wamsler, *Independent Scholar*

Henrike Eibelshäuser, *Freie Universität Berlin*

“Clothed with a Garment of Excessive Whiteness”: Whiteness between Mystic Union and Scientific Evidence

While for Alberti or Dolce an excessive use of white threatens pictorial unity, the mystics embrace white as a means of transgressing the visible. For Teresa of Avila the unveiling of divine whiteness in the *unio mystica* becomes a liminal phenomenon of presence on the transition to a state of trance. What Barthes calls the performative character of color touches on the limits of representation, since Teresa claimed that no painter could depict her visions better than her inner eye. The excessive use of *biacca* by Caravaggio to depict skin or cloth coincides with the new potential that is attributed to black and white by Pietro Accolti, as they convey the power of evidence like no other color. My paper seeks to examine the use of white in Caravaggesque epiphany scenes as a means to explore the dialectics of visibility and invisibility in painting between religious ardor and scientific investigation.

Susan M. Wager, *Columbia University*

White Gold and Colored Light: Painting on Porcelain

Alberti's censure of excessive white was re-incarnated in French Rococo painting as an eschewal of the use of white and black in the depiction of light and shadow. François Boucher used color, rather than black and white, to create effects of light and shade in his paintings. Recent scholarship has considered this change in relation to Newton's 1666 discovery of white light. But the reproduction of Boucher's images on porcelain — a frequent occurrence in eighteenth-century France — required a radically different approach to the use of white. For technological reasons, and perhaps also because whiteness was one of porcelain's most valued characteristics, white took on a constructive role in the composition of paintings reproduced on porcelain. This paper examines the role of whiteness in these porcelain reproductions in relation to the change from Renaissance prescriptions, as well as the degree to which that role was determined by the medium itself.

Johanna Fassel, *Franklin College Switzerland*

A Black and White Miracle: Investigating the *colorito* of Jacopo Bassano in Relation to Giambattista Tiepolo

“Sappi, o Domenico, ch'io ho veduto nel mio viaggio un miracolo, cioè un drappo nero che pareo bianco,” exclaimed Giambattista Tiepolo upon his return from seeing Jacopo Bassano's *Baptism of Santa Lucilla*. He had witnessed a miracle when a fabric that was supposed to be black appeared white in three instances: the saint's dress and both the priest and acolyte's vestments. This paper investigates the play with the semiotic potential and retinal reception of *biacca* to determine in what manner Bassano's painting impacted whiteness in the art of Tiepolo. His brushwork and choice of palette certainly was very much encased in the *colorito* of his Renaissance predecessors, as well as it is a product of the scientific discoveries as put forward in Newton's optics. The play with the extreme opposites of black and white in Bassano's *Santa Lucilla*, however, is a particular transgression of whiteness that merits further investigation.

30212
Hilton
Second Floor
Morgan

MADRIGALS, CANZONETTE, AND A REQUIEM IN THE CINQUECENTO

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Anne Piéjus, *Centre national de la recherche scientifiques*

Laurie Stras, *University of Southampton*

A Mother's Gift? Renée of France, Anna d'Este, and the *Madrigali d'amore* of
Tuttovale Menon

The Ferrarese princess Anna d'Este married the Duc d'Aumale in September 1548. In her trousseau were some newly bound music books, gifts from her mother. During the celebrations, the French musician Tuttovale Menon published his *Madrigali d'amore*, dedicated to Anna's mother, Renée of France. Menon's book contains settings ideal for the commemoration of Anna's marriage, including an epithalamium and madrigals extolling the virtues of both women. Menon also sets several stanzas from Ariosto's *Orlando furioso*, suggesting that Anna was a new Bradamante. Beneath their amorous surface, the *Madrigali d'amore* betray deeper themes of constancy, marital duty, maternal love — and heresy. Renée had raised Anna as a Calvinist, and hoped that she would retain the religious practices of her upbringing. This paper suggests the *Madrigali d'amore* were Renée's gift to Anna. Their Italian verse disguises her message, yet they nonetheless convey the values she wished Anna to take into her new life.

Sherri Bishop, *Indiana University*

Antonio Gardano, Arcadelt's *Primo libro*, and the Role of Attributions in Early
Venetian Madrigal Prints

Jacques Arcadelt's *Primo libro de i madrigali a quatro voci* is often cited as the most reprinted musical volume of the sixteenth century. Although a number of scholars have addressed changes in the contents of the collection across multiple editions, comparatively little attention has been given to the issue of changing attributions. This paper uses editions of the *Primo libro* issued by Antonio Gardano between 1538 and 1546 as a case study for the use of attributions in early Venetian madrigal prints. Issues regarding attributions in the *Primo libro* are contextualized through an examination of Gardano's other Arcadelt prints from this period (including a discussion of Gardano's preface to his 1539 edition of Arcadelt's *Secondo libro*). Ultimately, I argue that, despite inconsistencies in these attributions, Gardano was acutely aware of the role that accurate attributions could play in successfully marketing a printed collection.

Alceste Innocenzi, *Università degli Studi di Bologna*

"Bolognese, musico di S.M. Caesarea": In the Footsteps of Costantino Ferrabosco

Costantino Ferrabosco was a member of a family of musicians active from the sixteenth to the seventeenth century in Italy, Austria, and England. Formerly known for a series of *Canzonette* (Nuremberg, 1590), in which he describes himself as "Bolognese, musico di S.M. Cesarea," Costantino was born in Bologna probably after 1550. The *Canzonette* contains a dedication to Johann Christoph Fugger, a member of the German banking family, who previously had relationships with Ferrabosco family. Back in Italy in 1591, we find him in Ancona, Fermo, and Ascoli Piceno as chapel master of the cathedral. The date of his death is uncertain (ca. 1600). So while Costantino's profane music is well known, until now no one has found any trace of his sacred production. The discovery of a manuscript in the musical holdings of the Spoleto Cathedral, a requiem mass, may shed a new light on his work.

30213
Hilton
Second Floor
Bryant

CONFESSIONALIZATION AND THE SENSES IN THE LATER SIXTEENTH CENTURY

Organizer: Jacob M. Baum, *Texas Tech University*

Chair and Respondent: Emmanuelle Friant, *Université de Montréal*

Matthew Milner, *McGill University*

The Aesthetics of Elizabethan Conformity

Hearing of the word was the mainstay of Elizabethan Christianity. Nonetheless, the Elizabethan church was bound together by shared sights, tastes, and touch, whether hearing a service in French in a chapel on Jersey or Latin in Oxford, or in Welsh or English in the parish churches of Brecknockshire or Berkshire. Despite the doctrinal “Calvinist Consensus,” nonconformists objected to these aesthetics, seeking uniformity with other Reformed churches. This paper argues that the sensory expectations of conformity, in this case in the Elizabethan church, allow us to examine the role sensory cultures had in the formation of confessional identities. Juxtaposing the linguistic diversity of the Elizabethan church alongside objections to practices like kneeling, baptism at the font, choral music, reading, unleavened bread, and the laying on of hands suggests how confessionalization was an extensive cultural process dependent upon the senses, rather than merely a matter of doctrine and social discipline.

Wietse de Boer, *Miami University*

Silvio Antoniano’s Pedagogy of the Senses

Is there a distinctively Catholic conduct of the senses? Silvio Antoniano’s influential *Tre libri dell’educatione christiana dei figliuoli* (Verona, 1584) allows us to consider this question in the context of the Italian Counter-Reformation. Antoniano, a humanist cardinal and associate of Carlo Borromeo, proposed that an orderly form of sensation is central to the education of children, not only for their own sake but also for society. This paper seeks to reconstruct the background of this view and the circumstances in which it matured. It will further position the work within larger trends in early modern Catholicism, and ask to what extent the concept of confessionalization may be helpful to capture its significance.

Jacob M. Baum, *Texas Tech University*

The Window Hypothesis: The Confessional Physics of Church Ritual in Mid-Sixteenth-Century Lutheranism

This essay analyzes the trial of Joachim Heller (d. 1590), the astronomer of Nuremberg banished from the city in May 1563 for his religious beliefs. It focuses specifically on his arguments about church rituals as adiaphora and sets the trial in its confessional context. The controversy over adiaphora that erupted in the wake of the Augsburg Interim (1548) was formative to mid-century Lutheran culture. Against the more moderate positions advocated by Philipp Melancthon, Gnesio-Lutherans — “authentic” or “genuine” Lutherans as they called themselves — were concerned that the sensuality of ritual practices would prove too powerful for average churchgoers and transform them into idolaters. The essay analyzes connections between Heller’s trial, Gnesio-Lutheran pamphlet literature, and late medieval scientific discourse on the senses. Far from being matters of indifference, Gnesio-Lutherans believed that the readmission of adiaphora into the liturgy could “open the window of the soul” to papism, superstition, and idolatry.

30214
Hilton
Second Floor
Gramercy West A

SKIN, FUR, AND HAIRS: ANIMALITY AND TACTILITY IN RENAISSANCE EUROPE II

Organizers: Jill Burke, *University of Edinburgh*;
Sarah Cockram, *University of Edinburgh*

Chair: Jill Burke, *University of Edinburgh*

Phoebe Dickerson, *University of Cambridge*

“Shaven off a Eunuch’s Chin”: Hair, Skin, and Curious Coverings in Caroline Verse

In Simeon Steward’s poem, “A Description of the Kings of Fayries Clothes,” the King is delighted by a “wastcoat made of downy haire, / New shaven of an Eunuchs chin.” This is no penitential hair shirt: rather, the eunuch’s chin fluff is woven into a remarkable, exotic textile. The king’s mantle too is lined with the “bees lost plush,” dyed with “a maiden’s blush.” Such rarefied textures, semifiguratively conditioned as these, do not only appear in fairy poems clothing fairies: rather, human skin and hair — and aspects thereof — are reconfigured as dress or adornment in the poetry of Lovelace and Herrick among others. I intend to examine how — and to what end — Caroline poets toy (in a pre-microscopic era) with the scale, texture, condition, and associations of body hair and smooth skins, exposing, exploring, and heightening the scope and stretch of the reader’s haptic responses to their verses.

Carolyn D. Muir, *Independent Scholar*

Purity, Penitence, and Hairy Women Saints

Hairiness is a feature of the visual imagery of several female saints, including Mary Magdalene and Mary of Egypt, who were believed to have grown long tresses to cover their nakedness during their lengthy periods of penitence in the wilderness. A third saint whose hairiness may be less well known is Agnes of Rome, whose hair spontaneously and miraculously grew to cover her nakedness when she was stripped and sent to a brothel. Although this scene of wondrous hair growth is not commonly depicted in Agnes imagery, it was most typically presented as long hair growing from the crown of her head. However, in a few rare instances from fourteenth- and fifteenth-century manuscripts, Agnes is portrayed with fur sprouting from all parts of her body. In this paper, the implications of such imagery will be examined, and the connections to the two Marys and the legendary wild woman considered.

Sefy Hendler, *Tel Aviv University*

Pelo dopo pelo: Depicting Hair and the *Paragone*

Renaissance fascination with the accurate depiction of human hair can be traced at least as early as Alberti (*Della pittura*) and defiantly from Leonardo (*Trattato della pittura*) and Castiglione (*Libro del cortegiano*). With Giorgio Vasari this fascination reaches a certain climax: not only does he insist on the depiction of hair (and facial hair in particular) as an attribute of artistic excellence (*Vite*, i.e.: Leonardo, Corregio), but Vasari also addresses the subject visually in a delicate allegory of sculpture in the decoration of his Florentine home. An examination of these examples, both visual and textual (focusing on Vasari, but not only), will enable a better understanding of the important role hair plays in the *paragone* debate, the competitive comparison between painting and sculpture. In this defining moment when Renaissance art and theory juxtapose, hairiness might reveal itself as an important conceit.

30215
Hilton
Second Floor
Gramercy East B

SAN GEMINIANO: THE LOST CHURCH OF ST. MARK'S SQUARE II

Organizer: Anne Marie Eze, *Isabella Stewart Gardner Museum*

Chair: Bruce A. Boucher, *University of Virginia Art Museum*

Xavier F. Salomon, *The Frick Collection*

Paolo Veronese's Organ Shutters for San Geminiano

This paper will examine the organ shutters painted by Paolo Veronese for the church of San Geminiano, now in the Galleria Estense in Modena. They were painted as part of the refashioning of the church under the parish priest Benedetto Manzini around 1560. The paper will position the organ shutters within the oeuvre of Veronese — especially in connection to the contemporary organ shutters for San Sebastiano — and will explore the relationship between the painter and the parish priest. The iconography of the organ shutters, showing Saints Geminianus, Severus, Menna, and John the Baptist will be scrutinized in relation to the church for which the paintings were made and to significant figures in their genesis, such as Manzini and Tommaso Rangone.

Thomas E. Martin, *Bard High School Early College*

Alessandro Vittoria's Portraits for San Geminiano

The sculptor Alessandro Vittoria made two images for S. Geminiano, both portrait busts: a marble bust of the pastor, Benedetto Manzini (now in the Ca d'Oro), and a bronze bust of Tommaso Rangone (now in the Ateneo Veneto). Manzini also appears in Paolo Veronese's organ shutters in the guise of Saint Severus. My talk will discuss these two portraits, their role in the refashioning of the church, and the part they play in the personalization of sacred space that Venetian church interiors (and exteriors) underwent in the second half of the 1500s.

Anne Marie Eze, *Isabella Stewart Gardner Museum*

San Geminiano's *Scuole Piccole*

The church of San Geminiano played host to numerous *scuole piccole*, or devotional lay confraternities, from the Middle Ages until its suppression and demolition in the Napoleonic era. These groups of men and women, from different strata of Venetian society, were united by their devotion to particular saints or cults, and by the performance of charitable acts for the benefit of their members. By agreement with San Geminiano's parish priest and under the regulation of the state, the *scuole* cared for and decorated the church's side altars, contracted its clergy to perform religious services, and held meetings and stored their possessions on the premises. This paper will examine San Geminiano as a locus for lay spiritual and social rituals, and the patronage of its resident confraternities during the important period of the refashioning of the church by Jacopo Sansovino in the mid-sixteenth century.

30216
Hilton
Second Floor
Murray Hill West A

FRAGMENTS AND GATHERINGS II: DRAMA

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

Organizers: Adam G. Hooks, *University of Iowa*;
Sarah Werner, *Folger Shakespeare Library*

Chair: Adam G. Hooks, *University of Iowa*

Claire M. L. Bourne, *Virginia Commonwealth University*

What Is a Play? Performance, Print, and the Stationers' Register

As a gathering of records asserting publishers' intents to transform entities created according to the capacity of the stage into ones designed to fit the affordances of the

page, the Stationers' Register can help us to better understand what kind of reading matter publishers thought they were bringing to press when they registered their right to publish dramatic material. In this paper, I aggregate the terminology used to describe this material in the Stationers' Register, focusing on entries that describe the registered text as a "play." By the late 1630s, this term served to consolidate multiple dramatic genres into a single category, conceptualizing the licensed material in a way that was not strictly textual. I use these observations to suggest that the "play" came to be marketed as a discrete literary genre in the mid-seventeenth century.

Cyrus Mulready, *SUNY, New Paltz*

Falstaff's "Table of greene fields": Reading the Microgenres of the Early Modern Stage

This essay puts forth a new reading of what has been deemed the most famous crux in the First Folio. I connect the Hostess's language at Falstaff's demise to a material system of writing and reading practices; "flowers," "fingers ends," "sheets," and "tables" are all terms associated with readers, their notation marks, and methods for collecting commonplaces. Falstaff's character, read in light of this interpretation, is a gathering of jests, aphorisms, one-liners, and other "play-scrap[s]," a term used in the period to describe these kinds of language and performance fragments. I thus justify the First Folio's original printing and provide a context for understanding its quizzical language by drawing upon recent theoretical and historical work on early modern reading and writing. I show that once extracted, these fragmentary "microgenres" also had a life beyond plays in a range of print materials into the seventeenth and eighteenth centuries.

Vimala C. Pasupathi, *Hofstra University*

Falstaff's Rump and Harry's Whole: A Seventeenth-Century Corpus of *Henry IV's* "Wittiest" Parts

This paper will examine a compelling set of seventeenth-century texts that contained, removed, and reassembled parts of Shakespeare's *Henry IV*—works whose sixteenth-century quarto titles prominently advertised "the Humours of Sir John Falstaff" (and whose "innards" focused intently on his body). In particular, I will consider the material contexts and political implications of the plays' reconfigurations in the Dering MS (ca. 1613), which both excised and combined the two parts, and *The Wits* (1662/1672–73), whose editions purported to make "a fluid a solid Body" from "the witty part[s]" — the "Rump Drolls" — of *Henry IV* and other plays.

30217

Hilton

Second Floor

Murray Hill East B

**POPISH POLEMICS, COVERT
COTERIES, AND ILLICIT LIBRARIES:
BOOKISH NOTES FROM THE
ELIZABETHAN CATHOLIC
UNDERGROUND**

Sponsor: History of the Book, RSA Discipline Group

Organizer: Andrew Pettegree, *University of St. Andrews*

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

Clarinda Espino Calma, *Tischner European University*

Thomas Treter, the *Ecclesiae Anglicanae Trophaea*, and the Polish Influence on the Elizabethan Counter-Reformation

The *Ecclesiae Anglicanae Trophaea* (Rome, 1584), originally etched and engraved by Giovanni Battista de' Cavalleri and dedicated to the Polish engraver, emblemist, and philologist Thomas Treter, has been characterized as an English Catholic reply to John Foxe's famously illustrated *Acts and Monuments* of the English Protestant martyrs. Beyond the authorship of the text of the *Trophaea* by the English Jesuit William Good, this production was in fact very much a product of Catholic circles unconnected to the English College in Rome who likewise stood behind the production and dissemination of this graphically, and at times gruesomely, illustrated martyrological emblem book. Of particular interest was the involvement in the *Trophaea* of leading Polish churchmen of the time: Thomas Treter himself, Stanislaus Rescius, and Cardinal Stanislaus Hosius.

Earle A. Havens, *Johns Hopkins University*

Smuggled Books, Secret Libraries, and Scribal Prophecies: Recovering the Private Libraries of Catholic Conspirators in Elizabethan England

This paper will explore two little-documented manuscript inventories compiled during pursuivant raids of the private libraries of two Catholic conspirators — those of the infamous Anthony Babington and the lesser known George Brome — that surfaced in the wake of the “Babington Plot” to kill Queen Elizabeth and replace her with the Roman Catholic Mary Queen of Scots in 1586. The Brome inventory is made all the more provocative by the added presence of an additional list detailing separately the contents of the personal library of George’s Catholic sisters, Elizabeth and Bridget Brome. Notable for their heavy concentration of illicit Catholic texts recently printed on the European Continent and smuggled into England, further comparison demonstrates distinct similarities between Babington’s and George Brome’s polyglot and heavily polemical collections, which stand in stark contrast to the overwhelmingly devotional, didactic, and vernacular English books associated with the Brome sisters.

Elizabeth A. Patton, *Johns Hopkins University*

There and Back Again: Women Readers and the Movement of Illicit Catholic Imprints between England and the European Continent during the Late Sixteenth Century and Beyond

From the mid-1580s to the mid-1590s a discrete cluster of largely aristocratic and gentry families, linked by bonds of kinship and personal affinity as well as a shared confessional commitment to Roman Catholicism, were also strongly associated with illegally imported Catholic imprints, first in London around 1586, and later in Chideock, Dorset, where a large, provincial, clandestine Catholic community flourished between 1590 and 1594. Books printed on the Continent for a predominantly lay English Catholic domestic readership were smuggled to both locations, and were subsequently confiscated by Protestant authorities, only to resurface in later historical records of the mainstream book trade. This talk will first present evidence of the use of these books by Catholic readers during those initial years of the English Catholic mission — including state papers, personal accounts, interpretive marginal annotations, and marks of personal or institutional association and provenance — and will then proceed to what we now know of their subsequent itineraries.

30218

Hilton

Second Floor

Nassau West A

PAPERS IN HONOR OF JUERGEN
SCHULZ II: POSITIONING ARTISTS
IN THEIR MATURITY: BELLINI,
MICHELANGELO, PALLADIO

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, *SUNY, Binghamton University*;
Pamela M. Jones, *University of Massachusetts Boston*

Chair: Pamela M. Jones, *University of Massachusetts Boston*

David Alan Brown, *National Gallery of Art*

Barbari, Not Bellini

It has been argued — and is now widely believed — that the aged Giovanni Bellini reinvented himself in emulation of his younger contemporary Giorgione, whom Vasari credited with the invention of the *maniera moderna* in Venice. This theory, which follows upon the reidentification of Bellini’s late works in the 1920s, has proved attractive as it responds to present-day notions of denying or defying old age. But Bellini’s *Feast of the Gods* in the National Gallery of Art, Washington, as a large-scale mythology, is unique in his oeuvre. And other paintings with classical subjects attributed to Bellini, like the Gallery’s own *Orpheus* or *Infant Bacchus*, are demonstrably not by him. Another pagan picture misattributed to Bellini, together with the work that can be identified as its pendant, is here ascribed to Jacopo de’ Barbari, casting further doubt on the concept of the older master as a late-blooming classicist.

Estelle Lingo, *University of Washington, Seattle*

Michelangelo's Funeral and Sculpture's Fate

At the funeral for Michelangelo organized in Florence in 1564 by the recently established *Accademia del Disegno*, the imagery of the catafalque made a statement that to the sculptors who were Michelangelo's younger contemporaries and to his heir, Lionardo Buonarroti, was unthinkable: pride of place was given to the allegory of Painting rather than Sculpture. While scholars have suggested that the Academy's leadership employed the ceremony to cast Michelangelo as a unifying figurehead in their program for a newly academic art at the service of the Medici regime, the question remains of why the demotion of sculpture was deemed essential to this project. This paper will reconsider the little-studied letter contributed to Benedetto Varchi's 1549 book on the *paragone* by the sculptor Francesco da Sangallo, arguing that Sangallo's presentation of a Michelangelesque practice of marble carving signals ways in which it was the very antithesis of a courtly art.

Guido Beltramini, *Centro Internazionale di Studi di Architettura*

Palladio in Venice: The Last Ten Years

In the last decade of his life Andrea Palladio (1508–80) effectively became the chief architect of the Venetian Republic. He was consulted on major issues and was given important state commissions, such as the Church of the Redentore. However, this was above all the decade during which Palladio underwent a final transformation. In Vicenza, during the 1540s, he abandoned his former work as a stonemason and became an architect. In the following decade he built villas for the noble Venetian families. In the 1560s, the latter helped him to gain professional standing in Venice. In the 1570s he entered the final phase of his career, during which he became an author and published the *Quattro Libri* and illustrated editions of Caesar and Polybius. How this transformation occurred, the close ties existing between Palladio's treatise on architecture, and his books concerning ancient warfare form the theme of my paper.

30219

Hilton

Second Floor

Nassau East B

**LE BELLE: PORTRAITS OF BEAUTIFUL
WOMEN: ORIGINS, PLACES, AND
IMPLICATIONS II**

Organizers: Eveline Baseggio Omiccioli, *Rutgers University*;

Francesca Cappelletti, *Università degli Studi di Ferrara*

Chair: Linda Borean, *Università degli Studi di Udine*

Maddalena Bellavitis, *University of Padua*

Between Portrait and Devotion

The early sixteenth century had a large diffusion of a particular typology of devotional paintings illustrating some saints in a portrait-like format and sometimes with portrait-like features. The *devotio moderna* encouraged people to address their prays to small works of art representing episodes of the life of Christ or saints, and among these one of the most popular — mostly for women — was Mary Magdalene. There are many interesting examples of depictions of Mary Magdalene, with different characteristics and in various occupations, and many of them seem to show realistic features. The analysis of different cases of the sixteenth century by artists from the Netherlands and from Italy will emphasize the main aspects and peculiarities of this typology of devotional paintings and the traits remarked by artists in mixing the iconography of the female saint with portraiture.

Maria Cristina Terzaghi, *Università degli Studi di Roma Tre*

Women of Commons in Ottavio Leoni's Drawings

Between 1605 and 1630 the Roman painter Ottavio Leoni sketched plenty of portraits "à trois crayons." At the bottom of the drawings Leoni used to write the month and year during which they were made and a progressive number. In this way, we can trace some series, in particular we are able to individuate two of them. The most complete one begins in 1613 and ends in 1630, and the portraits are

mostly preserved in Accademia Colombaria di Scienze Lettere e Arti in Florence. In this series are included lots of female portraits. Most of them bear an inscription with the name and the surname of the portrayed lady. Some inscriptions tell us also the lady's job. This paper intends to investigate women's jobs in seventeenth-century Rome through an analysis of these portraits.

Francesca Cappelletti, *Università degli Studi di Ferrara*

Rooms of Venuses in Roman Baroque Collections: The Beautiful Goddesses and the Beautiful Women

This paper aims to the reconstruction of a kind of display that is not always described in a clear way in Roman collections, the Room of Venuses, and their contents, mythological paintings sometimes quoted by contemporary accounts as "nudes" and explicit erotic images. The idea of the Room of the Venuses, like other thematic installations such as the Room of the Landscapes (*Stanza dei Paesi*), was born in the context of suburban villas in the early decades of the century. These locales were traditionally dedicated to leisure and to erudite conversation, to diversion and not official receptions; compared to urban palaces, they were more suited to profane themes and to all manner of experiments in decor. The earliest appearance of clustered Venuses can perhaps be traced to the Farnese palace, which boasted small and large rooms with themed displays.

30220

Hilton

Second Floor

Regent

ON "NATURALISM" IN EARLY MODERN ITALIAN ART

Sponsor: Italian Art Society

Organizer and Chair: Christian K. Kleinbub, *Ohio State University*

Theresa L. Flanigan, *The College of Saint Rose*

Naturalism as a Sign in Alberti's *On Painting*

Throughout his treatise *On Painting* (1435) Leon Battista Alberti recommends that painters take nature as their guide, especially when composing bodies and their movements. Yet, he also claims that these bodies are not meant to be appreciated by the beholder purely for their visible naturalism per se, but rather for the invisible movements of the soul that they express, in other words, as signs. Moreover, painted depictions of nature are themselves abstracted into geometry and their perception and comprehension is mediated by an intervening force called species, thereby removing painted images from the nature that they represent. In this paper I shall problematize the modern "scientific" and "realist" interpretations of Albertian naturalism and contextualize his theory by considering it in relation to late medieval and contemporary epistemological debates about realism and representation that engage the same theories of optics, geometry, and semiotics that informed Alberti's treatise.

Jeanette Kohl, *University of California, Riverside*

"Real" Faces: Heteronomies of Renaissance Portraiture

Renaissance portrait busts are usually noted for their power of articulating and producing presence, deceptive liveliness, and *energeia*. Yet there are intriguing objects made with the help of masks and casts, which raise questions about more "mechanical" aspects of artistic production and representation. Georges Didi-Huberman has emphasized the importance of such indexical techniques in reconsidering the Vasarian, design-based notion of the Renaissance. Based on this thought, I will discuss a group of bust portraits, which give proof of such a "counter history" of Renaissance art. These radically "naturalistic" images may help to reevaluate the role and functions of likeness and authenticity in the sociopolitical culture of Renaissance Florence. My talk will go beyond the traditional focus on the sitters' identities and the artist's production of an illusionistic presence and will discuss these blatantly "authentic" and largely unartistic portraits as heteronomic objects.

Jodi Cranston, *Boston University*

Geographically Mobile: Depicting Myths in Venice, Depicting Venice in Myths

New cartographic methods in the sixteenth century began to join and displace the production of pictorial *vedute*. At this pivotal moment, when locating a place with specificity became possible, Venetian artists included in the background of mythological paintings a detailed view of the area near the Piazza San Marco or an evocation of the *lagunar* skyline — even when these stories were set originally in specific locations other than Venice. This paper addresses the “naturalism” of the identifiable city view in a fictional scene alongside the emerging theme of islands in literary, artistic, and cartographic discourses and the interdependency between fiction, space, and place in Venetian thought. “Naturalism” will be explored here through the ways in which “accurate” city views explore the real through the fictional (and vice versa) as part of the sixteenth-century interest in the utopic and heterotopic landscape and its particular manifestations in Venetian culture.

30221

Hilton

Second Floor

Sutton South

COLLECTING NATURE

Organizers: Andrea M. Gáldy, *University of Trier*;

Marcell Sebok, *Central European University*

Chair: Sheila ffolliott, *George Mason University*

Andrea M. Gáldy, *University of Trier*

Inside Out: Order and Beauty in Medici Garden Displays

While the early modern *kunst-* and *Wunderkammern* frequently brought the outdoors indoors in the form of *naturalia*, maps, and works of art directly inspired by nature, such miniature worlds could also be created elsewhere. Vigne, parks, and gardens attached to villas, *rustica* or *suburbana*, allowed their owners to do the same on a larger scale. Forms of display ranged from gardens of simples to landscaped parks and included menageries, fishponds, and grottoes. What the presentation of collections indoors as well as outdoors had in common was the idea that the “most beautiful order” (Giorgio Vasari) was needed for the most advantageous arrangement of the collectibles at the gardens and parks of the Medici in and near Florence. My paper will discuss the Boboli gardens, the Villa at Castello, and the “fruits” the Medici hoped to reap from such a choreographed display in the eyes of peers.

Marcell Sebok, *Central European University*

Inside and Outside: Science and Curiosities in Early Modern Gardens

The drawing of the *hortus botanicus* of Leiden University (J. Woudanus, 1610) shows a well-organized garden with rare animals on display. After its establishment in 1575, the university soon attempted to have its own botanical and medicinal garden, its anatomical theater, and academic library. Contemporary Italian examples from Pisa or Bologna already had suggested the usage of university spaces in this manner, while the first director of the Leiden garden, Carolus Clusius, had his own agenda. As the Leiden catalogue of *hortus physicus* attests, next to *naturalia* many exotic animals and *artificialia* were also collected. This paper examines the practices of classifying and displaying nature and science in the context of early modern universities. By looking at such attempts as outdoor *Wunderkammern* my presentation endeavors to offer an interpretation of intertwined scientific practices, e.g., precision and structure, space and perspectives, and the extension of cabinets of curiosities to the outdoors.

30222

Hilton

Second Floor

Sutton Center

PATRONAGE AND MATRONAGE
IN ITALY*Chair:* George W. McClure, *University of Alabama*Samantha Hughes-Johnson, *Birmingham Institute of Art and Design*I Buonomini di San Martino: Patrons and Facilitators of the Visual Arts in
Quattrocento Florence

The charitable activities carried out by the Buonomini di San Martino during the Quattrocento have been reasonably well documented by modern-day historians. Nevertheless, the patronage and financial aid bestowed on fifteenth-century Florentine artists and artisans by this lay confraternity remains unexplored. Accordingly, this paper, by employing previously unpublished archival data, will demonstrate how the Buonomini used social networks to procure artworks for the confraternity. Furthermore, the investigation will establish that the society also provided financial aid to artists both famous and obscure who required temporary financial support.

Adelina Modesti, *La Trobe University*The Cultural Matronage of Margherita de' Medici Farnese, Duchess of Parma and
Piacenza

This paper will explore how one woman, Margherita de' Medici Farnese (1612–79), used her cultural background, family connections, and force of personality to navigate successfully the transition between her natal and marital families, enabling her to gain an extraordinary degree of political power and cultural influence, which she used to enhance the interests of her marital family without losing her sway with the family she left behind. In particular, it will examine how the duchess used cultural and religious patronage — or rather matronage, as it is now identified — to strengthen her political goals. The purpose of this exploration is to gain a deeper understanding of female agency among the ruling elites of early modern Italy, so as to return aristocratic women to their rightful place in the historical literature, which is at the center rather than at the margins of early modern state building and patronage systems.

Alessandra Franco, *Brown University*The Marvelous Effects of Charity: Giulio Folco's Theory and Practice of Early
Modern Patronage

The author of a sixteenth-century pamphlet on the value of works of charity, Giulio Folco played an instrumental role in the foundation of the Conservatorio di Santa Caterina della Rosa in early modern Rome. The Conservatorio was a shelter and a training center for daughters of prostitutes in danger of being forced into their mothers' trade. The paper evaluates Folco's writing in conjunction with his action as a donor and patron of the Conservatorio. Folco's professional and personal connections with two newly founded religious orders, the Jesuits and the Barnabites, situate him within a network of Catholic reformers that operated in Rome over the course of the sixteenth century. The paper investigates Folco's social and spiritual motivations, thus exploring innovative traits of early modern patronage and its pivotal role in redefining Catholic identity after the Reformation.

30223
Hilton
Second Floor
Sutton North

RECONSIDERING THE ARTISTIC RESPONSE TO THE BLACK DEATH IN ITALY II

Organizer and Chair: Sarah S. Wilkins, *Pratt Institute*

Louise Marshall, *University of Sydney*

Explaining the Plague in Fourteenth-Century Lucca: Giovanni Sercambi's Illustrated Chronicle

This paper challenges Meiss's assumptions regarding the dire impact of the Plague upon the visual arts in late Trecento Tuscany by examining the representation of epidemics in the illustrated chronicle of Lucchese apothecary Giovanni Sercambi. Completed in 1400, the chronicle records seven outbreaks from the Black Death to the end of the century. Accompanying miniatures show a variety of supernatural agents unleashing the disease on helpless humanity. Although these illustrations are not unknown to historians, they are usually treated as more or less eye-witness documents of post-plague trauma. Repeating a common visual formula, they are seen as interchangeable and have not been subjected to sustained analysis. My paper argues that both repetitions and divergences are significant, articulating more complex understandings of the disease's causes and effects than suggested by Meiss. Viewed individually and as unfolding sequence, the miniatures elicited a range of commemorative, hortatory, and cathartic responses from contemporary viewers.

Tamara Quírico, *Universidade do Estado do Rio de Janeiro*

The Iconography of the Last Judgment in Trecento Painting

This paper studies the iconography of the Last Judgment in paintings in Tuscany. From the analysis of the examples painted in the first half of the Trecento, it aims to discuss changes in the representation of the Last Judgment in fourteenth-century Tuscan paintings. Although Millard Meiss's influential book defends deep changes in art after the Black Death, this paper shall demonstrate that, regarding specifically the iconography of the Last Judgment and the composition of the scene, these changes occurred before 1348. Analysis focuses on two fresco cycles painted in Florence and in Pisa, respectively in the Palazzo del Bargello and in Pisa Camposanto, which were probably conceived and painted around the same years and where the first great changes in the composition and in the iconography of the theme can be perceived. These changes would then be absorbed by late Trecento artists at least until the early fifteenth century.

Kori Lisa Yee Litt, *Columbia University*

Between Wall and Panel: The Pictorial Innovation of Lippo Vanni's False Polyptych

Late Trecento Sienese painting has long been regarded as aesthetically bankrupt: technically stagnant — or even regressive — it purportedly offered a vision of religious painting that lacked the formal innovation of pre-Black Death artistic production. My talk, by contrast, considers the inventive fresco techniques employed by the Sienese painter-miniaturist Lippo Vanni (fl. 1344–76) as central to a less restrictive interpretation of early Renaissance painting. From false polyptychs to graphic monochromes, Lippo's frescoes investigate the problems of pictorial illusionism across different formats. Lippo's talents and frustrations as a panel painter and draftsman allowed him to explore the representational capabilities and limitations of each two-dimensional medium's ability to convey three-dimensional form, nowhere more clearly than in his illusionistic frescoed altarpiece in San Francesco. I argue that such new approaches to traditional mediums — not to forms or to mimesis — served as the locus of artistic innovation in the second half of the Trecento.

30224
Hilton
Second Floor
Beekman

ARCHITECTURE IN DETAIL II

Organizer: Tod A. Marder, *Rutgers University*

Chair: Christy Anderson, *University of Toronto*

John Pinto, *Princeton University*

Fragment and Fantasy: From Detail to Design

The English word detail derives from the French *détailler*, “to cut in pieces.” An architectural detail necessarily functions in relation to a larger whole, but what happens when the detail in question is a fragment of a lost or ruined building with many missing pieces? The potent combination of surviving detail and vanished context inspires the mute poetry of ruins. It was precisely such physical incompleteness that allowed Renaissance architects to enter into the ruins and exercise their creative abilities. Fragmentary structures call out for completion; they provide stimulus to the creative imagination and offer up a vast store of detachable images that can be reconfigured and adapted to new contexts. Andrea Palladio and Giovanni Battista Piranesi, among others, provide revealing case studies of architecture in detail; their executed designs and vivid graphic images play virtuoso variations on the theme of the architectural fragment.

Georgia M. Clarke, *Courtauld Institute of Art*

The Crenellation and the Fial: Making Italian Medieval Buildings Renaissance

For many modern viewers an instant marker of a building as medieval rather than Renaissance is the presence of crenellations. This paper seeks to question such assumptions by exploring some iconically Renaissance buildings. At the Palazzo Ducale in Urbino, for example, crenellations were an integral component of the palace’s piazza façades (second half of the fifteenth century), as too at the Gonzaga Palazzo Ducale in Revere (1450s): included by Filarete (ca. 1460–64) in his brief list of modern, *all’antica* edifices. These examples raise the issue how such features were perceived by contemporaries and, just as few recall Pius II’s mention of “twenty-three tower-like structures ornamented with pinnacles and buttresses and various paintings” on his *all’antica* Palazzo Piccolomini in Pienza (1459–62), whether we now see them differently. Such examples bring to the fore important issues about what and how we describe and delineate medieval versus Renaissance, in terms of style and period.

John Beldon Scott, *University of Iowa*

The Balcony and the Piazza: Palazzo Venezia

This paper considers the form and function of the balcony on the east façade of Palazzo Venezia in relation to the ever-changing occupant of the palace and urban space it faces — from the Renaissance to the present day. Starting as a symbol of aristocratic status and, eventually, Venetian power, the balcony was embellished in the fascist era to respond to the grandiose urban intervention of the regime in the Via dell’Impero. Ultimately, it has become an object of myth, protest, and touristic curiosity. Over the intervening centuries it served as a viewing platform for the expanding space below, which met the ritual requirements of both official and popular festival events, from the triumphal entry of Charles V into Rome in 1536 to the annual carnival activities. From the architectural detail of the balcony we can expand our understanding of both the palace and the urban space outside.

30225

Hilton

Second Floor

Rhineland North

THE CULTURE OF HUNTING IN RENAISSANCE ITALY

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

Organizer: Andrew D. Berns, *University of South Carolina*

Chair: Karl R. Appuhn, *New York University*

Respondent: Nancy G. Siraisi, *CUNY, The Graduate Center*

Andrew D. Berns, *University of South Carolina*

“This Evil Act”? Jews and Hunting in Renaissance Italy

This paper explores Jewish ideas about hunting during the Italian Renaissance. Legal, medical, and exegetical sources from the period indicate that Jews hunted despite biblical disapproval and rabbinic injunctions. These texts assessed the role of hunting in sixteenth-century Jewish culture, a culture that was changed by new hunting preserves, rapid deforestation, and the prevalence of firearms. Renaissance rabbis debated to what degree a hunter transgressed a cluster of legal prohibitions pertaining to animal cruelty, ecological waste, and illicit trade. The presentation will show how concerns about diet, technology, and economics lay behind these debates. A major goal is to determine how the practices and ideas of a religious minority contribute to our understanding of the culture of hunting in Renaissance Italy.

Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Trapping and Consuming Fowl in Renaissance Italy

Birds were caught in a multitude of ingenious ways, ranging from the growing of *ragnaie* (artfully clipped hedges) in large formal gardens (such as Boboli in Florence), to the use of glues, to an array of ingenious nets, and to hunting with birds of prey. Such hunting practices had a very different social and cultural aura about them than hunting four-legged animals. When Boccaccio repeatedly makes a pointed distinction between *uccellare* (fowling) and *cacciare* (hunting) he is referring to practices that did not come under the same common denominator (as they do at present), but rather to different techniques of hunting. Trapping birds versus hunting animals produced foodstuffs meant to be consumed in radically different ways and by quite different social groups.

30226

Hilton

Second Floor

Rhineland Center

MURDER IN RENAISSANCE ITALY II

Sponsor: Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary

Organizers: Trevor Dean, *Roehampton University*;

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

Chair: Trevor Dean, *Roehampton University*

Anthony D. Colantuono, *University of Maryland, College Park*

Early Modern Infanticide and the Image of the Holy Innocents

The image of the Massacre of the Holy Innocents was conspicuous in early modern European painting and literature, not merely as a derivative of the familiar New Testament narrative, but also as a means of advocating the contested status of the Innocents with respect to Salvation. In this paper I examine the interpretative problems attending several literary and pictorial works on this theme. Alongside these images, we have extensive evidence for the real practice of infanticide in early modern Italy. I consider how the historical frames of reference established by moral, legal, and religious authorities and by the actual experience of infanticide might

have colored or structured both the iconography and the reception of literary and visual images of the Massacre of the Innocents throughout the early modern period.

Claude D. Dickerson, *Kimbell Art Museum*

Butchers as Murderers in Renaissance Italy

Unlike executioners and mercenaries, butchers are not often regarded as professional murderers, as their victims are animals, not humans. Still, they are paid to kill, a fact that helped determine how their profession evolved in Renaissance Italy. The talk will address some of the ways cities shielded their populations from the brute killing that lay at the core of the butcher's work. Did anyone actually think, though, that butchers were guilty of murder and deserved to be marginalized? There is no explicit record of it, although more and more people during the Renaissance did choose not to eat meat out of sympathy with animals. Did butchers have a response? Not to vegetarianism, but they were definitely concerned with presenting their profession in the most noble light possible. Key evidence is Annibale Carracci's small painting of two butchers at work in the collection of the Kimbell Art Museum, Fort Worth.

Enrica Guerra, *Università degli Studi di Ferrara*

A Legal Murderer: The Executioner in the Italian Renaissance

In the various penal systems of Italian states during the Renaissance, murder was one of the crimes punishable by death. In addition, it was condemned by the Church because of its violation of the fifth commandment, "thou shalt not kill," considered one of the most important of the Ten Commandments, whose inobservance could constitute grave social disorder. Only one type of murder, and one type of murderer, was exempt from juridical and religious condemnation — that of the executioner. The purpose of this paper is to analyze the figure of this "legal murderer," examining who became executioners and the evolution of their role, but also the relationship between them and the rest of Italian Renaissance society. The tension between society's recognition of the need to employ "legal murder" to keep itself safe from illegal murder had to be balanced against the disadvantage of violating the fifth commandment.

30227

Hilton

Fourth Floor

Holland

NUNS, ACTORS, AND AUTHORS: WOMEN'S ROLES IN EARLY MODERN SPAIN AND COLONIAL LATIN AMERICA

Sponsor: Grupo de estudios sobre la mujer en España y las Américas (pre-1800) (GEMELA)

Organizer: Margaret E. Boyle, *Bowdoin College*

Chair: Bárbara Mujica, *Georgetown University*

Elizabeth Marie Cruz Petersen, *Independent Scholar*

The Education of a Woman Actor

This paper explores the various ways in which women of the early modern Spanish stage were educated. Many early on learned to read as part of their theater training, granting them certain benefits normally not available to women outside of the convent. Many of these trained actors acquired administrative and directing skills, moving up the social and economic ladder by managing and directing their own acting companies. During the 1600s, theatrical dynasties began to emerge, training young women who would become famous in the annals of Spanish literature as actors. Many daughters of poor working class families chose to send their daughters to live with highly respected theater families. In exchange for their services as servants, the girls were trained to read, write, and act, some taking the stage as early as seven years of age. Many of these girls grew into roles of authority and influence.

Margaret E. Boyle, *Bowdoin College*

The Moral Celebrity? Actress Portraits in Early Modern Spain

The Valencian actress María Ladvenant y Quirante (1741–67), known popularly as "La Divina," was one of the most celebrated actresses of her time. Her public identity was frequently confused with her costumed performance on stage, and

some of her most private-life experiences, including her own death, were the topic of public speculation and circulation. When the Council of Castile first granted permission for women to act in Spain's public theaters beginning in 1587, a number of interesting debates arose about the proper roles of women and the examples they set on stage, conversations that endured well into Ladvenant's lifetime. By examining some of the visual and literary portraits of the Spanish actress, it is possible to explore how speculations on the moral authority of women on and off stage both reflected and shifted a number of pressing social concerns about the place and presentation of actresses.

Nina M. Scott, *University of Massachusetts Amherst*

One Habit and Two Undergarments for a Nun's Three-Year Journey

Nuns' habits were far more than mere items of clothing: they were symbolic, sacred attire befitting brides of Christ. One text that offers a nun's direct testimony of living in her habit is the account of Madre María Rosa's journey from Madrid to Lima (1710–13) with four sisters to found a Capuchin convent there. Their particularly austere "Reglas y Constituciones" dictated that each nun had but one woolen outer habit, two inner garments of sackcloth, two black veils, two or three white wimples, and sandals on their feet. The nuns underwent great discomfort aboard ship: seasickness, heat prostration, soaking from leaky decks, and capture by Dutch pirates. But whatever the conditions, the nuns wore their one outfit, with no mention of any baths or washing of their garments, for three long years. The text has many examples of the overriding importance of their habit to them.

Bonnie L. Gasior, *California State University, Long Beach*

Sor Juana's "Hombres necios" and Three Nineteenth-Century *Réplicas*: The Politics of Gender?

The poems in question respond to Sor Juana's sexual morality diatribe against men. Each can be read as a chiding rebuttal, a "Mujeres necias" of sorts, of what the poets consider Sor Juana's unilateral argument. The collection's preface underscores the notion of equality between men and women, as do the poems themselves. However, a closer examination reveals that parity only presupposes culpability ("If men and women are equal, then so is responsibility"). This paper suggests that the poets, who were obviously influenced by late nineteenth-century liberalism as it related to the Porfiriato, challenge Sor Juana's "conservative" perspective not to endorse gender equality but rather, I argue, to promote pre-revolutionary thought. Their confrontation with "Hombres necios" thus has little to do with gender symmetry and instead says much more about political tensions that ultimately manifest as a gender war.

30228

Hilton

Fourth Floor

Harlem

PERSONIFICATION: EMBODYING MEANING AND EMOTION

Organizer: Bart Ramakers, *University of Groningen*

Chair: Walter Melion, *Emory University*

C. Jean Campbell, *Emory University*

Personification, Framework, and Pisanello's Poetics

This paper will consider the role of personification — manifest in anthropomorphic watercraft, animated tapestries, and so on — in Pisanello's work. It will discuss the relation of work (*ergon*) and framework (*parergon*) in a body of works where conventional distinctions between center and margin, subject matter and ornament, foreground and background, and find little hermeneutic purchase. Taking the Brenzoni Monument in the Church of San Fermo in Verona a case, my paper will examine personification as a central figure in a poetic process where painting (broadly inclusive of an array of practices including sculptural decoration) is imagined as framework in relation to the ongoing work of understanding and representing incarnation.

Joaneath A. Spicer, *The Walters Art Museum*

The Personification of Africa in Cesare Ripa's *Iconologia*

The representation of "Africa" is one of the more intriguing personifications that make up the imagery of Cesare Ripa's influential *Iconologia* (1593; first illustrated, 1603). This paper will explore the structure of Africa's attributes (most importantly her elephant-scalp headdress), how Ripa adapted ancient and modern sources (both subtle and misunderstood), how this approach compares with the construction of other personifications by Ripa and earlier authors/artists (including that of "Africa" by Abraham Ortelius and Martin de Vos), and to what degree the seeming transparency of the attribute played in its public application, such as for festivals.

Lisa Rosenthal, *University of Illinois at Urbana-Champaign*

Precarious Personification: Fortuna in the Painter's Studio

In the Antwerp painter Frans Francken the Younger's *Painter's Cabinet* (ca. 1623) the depicted artist labors at a large image of Fortuna, working from a model — or it is the figure of Fortuna herself? — who enacts this personification's key attribute of instability by balancing precariously on a ball. The picture deploys the personification of Fortuna to uphold its intertwined Neostoic and mercantile discourses, while also inviting contemplation of the means by which painted allegorical meaning is produced. With its focus on the figure of Fortuna as both a bodily presence and represented motif, it posits *prosopopeia* as an ideal rhetorical figure for addressing the uncertain status for seventeenth-century viewers of material form in relation to spiritual, philosophical, and worldly truths.

30229

Hilton

Fourth Floor

Midtown

CULTURE AND SOCIETY IN THE SPANISH EMPIRE II

Sponsor: History, RSA Discipline Group

Organizer: Gabriel Guarino, *University of Ulster*

Chair: Salvatore Bottari, *University of Messina*

Mirella Vera Mafri, *University of Salerno*

Turks and Barbary Pirates in the Mediterranean: The Defense Policy of the Kingdom of Naples under Spanish Rule

Since the early decades of the sixteenth century, the Spanish and the Ottoman Empires rivaled over the control of the Mediterranean. After the Battle of Preveza (1538), which marked the beginning of Islam's dominance in that sea, the threat of raids by the Turks and their allies and vassals, the Barbary pirates, was certainly one of the greatest dangers to the Spanish monarchy, which provided an intense policy of defense of the territory. City walls, fortifications, and coastal towers formed the area of Spanish intervention in the Kingdom of Naples, which represented the strategic bulwark of Christianity against Islam with Sicily and Malta. Documentary sources, preserved in the Italian and Spanish archives, allow a precise reconstruction of the decision-making processes through which the regal engineers designed, executed, completed, and maintained the efficiency of the defensive network and were able to stem the movements of the "infidels."

Carmel Cassar, *University of Malta*

Prophecy, Military Defence, and Historical Accuracy: A Report on the Ottoman Invasion of Malta of 1614

For the Knights Hospitallers of St. John, entrenched on the Maltese Islands, the Ottoman threat was a very real one and particularly apprehensive for most of the sixteenth and seventeenth centuries. The fear of some sudden descent of the Ottoman fleet, or of its more energetic satellite allies on the Barbary Coast was constant. My intention is to look at a detailed report of an Ottoman incursion of Malta in 1614. Penned by the rector of the Jesuit College in Valletta the chronicle of the incursion provides insights into the mental anguish generated by constant fears

of sudden attack of a “crusading” community on the fringes of Europe. The report portrays the Order of St. John as a champion of Christianity, but one must come to grips with a whole range of structural differences that have for many centuries thrown the Islamic and Christian worlds into perpetual conflict.

George Cassar, *University of Malta*

Defending a Mediterranean Island Outpost of the Spanish Empire: The Case of Malta
The Spanish Empire comprised a small archipelago collectively known as Malta placed in the Mediterranean Sea — a backwater, nearly forgotten territory, which the Spanish Crown did not want to lose, yet neither did it wish to squander funds upon. The chance to do both came when the homeless Order of St. John was searching desperately for a new base and convent after losing its island-home of Rhodes. On accepting Malta, donated to them by Charles I in 1524, the knights embarked on an extensive project of fortifications to make this island defensible against the always present Muslim corsairs who periodically raided the archipelago, taking slaves and booty at leisure. With the Order taking over the archipelago, Malta’s fortunes began to change, and with time would become one of the most fortified territories of the Mediterranean, nearly impenetrable and highly respected. The Spanish Crown had decided well.

30230
Hilton
Fourth Floor
Hudson

TRANSLATION AND AGENCY IN THE ITALIAN AND FRENCH RENAISSANCE II

Organizers: Veronique Duche, *University of Melbourne*;
Andrea Rizzi, *University of Melbourne*

Chair: Andrea Rizzi, *University of Melbourne*

Sabrina Corbellini, *University of Groningen*

The “Holy Vernacular”: Translating Religious Texts in Renaissance Italy

This paper aims to reconstruct the transformation process of the vernacular from the language of the illiterate to a suitable language for the translation of sacred texts and connection between the human and the godly. In order to investigate this process of linguistic and cultural translation, this paper will draw on several early Renaissance sources in Latin and *volgare*. On the one hand, the more “theoretical” discussions on the possibilities and impossibilities of the use of the vernacular as medium of communication of the Holy Writ will be presented and analyzed. On the other, the “practice” of translation, exemplified by the prefaces to Bible translations circulating in late medieval and early modern Italy, will be discussed. The paper will offer a nuanced understanding of the potentials and limitations of the vernacular in early Renaissance Italy.

Frédérique Marty-Badiola, *Université de Pau et des Pays de l'Adour*

The Role of the Translators in the Diffusion of the Legend of the Santa Casa of Loreto in Renaissance Italy and Europe

This paper will explore the particular role of the translator in the diffusion of the story of the Virgin of Loreto and the creation of new spaces for Marian devotion. Scholars have paid little attention to the identities of the translators of the Jesuit Horazio Torsellini. His work, *Lauretanae Historiae libri quinque* (Rome, 1597), was translated into six languages: Spanish, French, German, Italian, English, and Czech. Thirty-eight editions of this text were produced until 1630, disseminating the legend of the Santa Casa throughout Europe. This paper will discuss the reasons behind the popularity of the Latin work in its vernacular versions. In particular, the following questions will be addressed: Was there a religious and political agenda endorsed by the translators? Did the translators translate the source text aggressively or closely? What role did the vernaculars play in the transmission and tradition of the *Lauretanae*?

Veronique Duche, *University of Melbourne*

Translation as Manipulation in the French Renaissance

“Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society.” This statement by

L. Venuti underpins this paper on translation from Spanish into French during the first half of sixteenth century. By examining the paratexts of selected Spanish novels translated into French during the reigns of Francis I and Henry II, as well as a close reading of the texts themselves, this paper will give voices to the early modern translators and enhance our understanding of the intercultural dimension of translation during the Italian wars period. In particular, this paper will illuminate how French translators constructed and performed their role in the development of French literature and culture and how they negotiated the French kings' agendas and cultural interests.

30231
Hilton
Fourth Floor
New York

MUSIC AND THE VISUAL ARTS II: PLAYING AND PAINTING RENAISSANCE INSTRUMENTS

Organizer and Chair: Sarah E. Schell, *Georgetown University*

Danijela Zutic, *McGill University*

“Like the fluid sea”: Masking Boundries in Pieter Isaacsz’s *Allegory of Amsterdam*
(Cover of Amsterdam City Harpsichord)

On the inner side of the harpsichord lid the Maid of Amsterdam is depicted as if presiding over the seas, flanked by the sea and river gods on one side and ships and sailors on the other. Gazing across the cacophony of vignettes before her, the maid rests her hand upon the globe as though indicating the route to be followed by the two sailors intently observing the globe. The complete image calls attention to the lid as something to be read, as though the message will be clearly communicated by decrypting separate units of the visual, textual, and sonar representation. Yet the picture defies an easy read; rather, like sound that sometimes abandons fundamental musical attributes (control of variables, tones, and harmony) and turns into noise, the painted image traverses the thin line between hierarchy, order, and disarray.

Elizabeth A. Weinfeld, *CUNY, The Graduate Center and The Metropolitan Museum*

Isabella d’Este: Patronage, Performance, and the Viola da Gamba

Isabella d’Este is often discussed in the literature alongside the painters she patronized and lauded as an important figure in cultural diplomacy. While her collection betrays a simultaneous love of art and music, scholarship surrounding musical iconography in the collection has yet to pay substantial consideration to the musical instruments Isabella commissioned from Venice, and from her personal luthier, Lorenzo da Pavia. She amassed over time an extensive collection featuring the first violas da gamba at any European court. The viola da gamba played a central role in many paintings in Isabella’s collection depicting musical scenes. Indeed, Isabella’s endorsement of the viol would substantially alter the current of musical composition at court. This paper will discuss Isabella d’Este’s interdisciplinary patronage alongside the rapidly changing musical climate of late sixteenth-century Mantua and shall reveal that the viola da gamba granted a great patroness the means to perform through her collection.

Christine Thérèse Laloue, *Musée de la Musique*

Ornamented Musical Instruments in the Renaissance

Within the Renaissance collection of the Musée de la musique (Paris) are several elaborately decorated instruments, such as violin or lutes, citterns, harpsichords, spinets, and virginals. Armorial bearings, allegories, genre paintings, and simple arabesques are painted on the body of the instruments, while wooden heads are carved on the top of the necks of the citterns. The motifs show a clear link with patterns coming from the visual arts and place the instrument in the general iconographic milieu of both the *studiolo* of amateurs and European courts. With the development of instrumental music and the increasing production of instruments, we can observe the influences or exchanges between cultural centers. For instance, the decorations of the harpsichords built in Antwerp feature patterns inspired by Italian paintings or by Flemish prints. These musical instruments demonstrate the complexity of the Renaissance visual culture and establish connections between art, music, and humanist culture.

30232
Hilton
Fourth Floor
Lincoln

MODES OF REPRESENTATION IN EARLY MODERN GERMAN TEXTS

Sponsor: Germanic Literature, RSA Discipline Group

Organizer: Ann Marie Rasmussen, *Duke University*

Chair: Bethany Wiggan, *University of Pennsylvania*

Elisabeth Wåghäll Nivre, *Stockholm University*

Similar But Not Quite the Same: Impressions of Scandinavia in Sixteenth-Century German Travel Narratives

Travel narratives about the Scandinavian countries are rare before Carl Linnaeus explored Sweden in the eighteenth century and put his observations into writing. At the northern edge of Europe the Scandinavian countries were close and yet remote from the central parts of the Continent. The Hanseatic League had established close trade relations with many Northern towns that became home to German merchants and tradesmen. The paper will investigate from a literary perspective the representation of Scandinavia and their inhabitants in two sixteenth-century German travel narratives with the aim to lay bare the narrative strategies for processing and transmitting new knowledge of the world. It will focus on ways of seeing, viewing, and perceiving the world — on aspects of communication between narrator and reader, narrator and characters, and between characters in the text when establishing notions of “I/we,” “them/”us,” “here/”there,” and so forth.

Denis Forasacco, *Akdeniz Üniversitesi*

Satire and Morality: “Overturned Worlds” in Hans Sachs’s Poetry

The poetic work of the Meistersinger and shoemaker Hans Sachs stands out in sixteenth-century German literature as a richly illustrative example of satire and subversion of the feudal and Christian system in the attempt of the reconstruction of a new moral pattern. This essay aims to analyze Sachs’s poetics by highlighting the artifices of humor, sarcasm, and criticism both on the stylistic-rhetorical level and on the communicative-sociological level. The Meistersang represented indeed a new “popular” medium in the culture of the *Neuzeit*. Individual and society confronted each other through this new genre. Moreover, specific thematic elements such as animals, sexuality, and the body play a key role in this “aesthetics of overturning.” Finally, the paper will analyze Sachs’s work in comparison with its Italian tradition (from Boccaccio until Giordano Bruno) and with the coeval German *Volksdichtung*.

Alison Beringer, *Montclair State University*

Controlling the Sight/Site of the Imperial Body in Two Early Modern Meisterlieder

In a 1550 Meisterlied, Hans Sachs recounts the lives of Semiramis, Messalina, and Poppaea, imperial women from antiquity. As its title, “Drey vnkeüsch keyserin,” suggests, the song focuses on the women’s promiscuity, but closer reading reveals that the true concern of the poem is the power of visual perception and public image. Whoever controls the sight and the site of the female body maintains power: loss of that control leads to loss of life. About seventy years later, Georg Braun composes a Meisterlied narrating Semiramis’s rise to power. Again, her demise rests on the sight of her body, though Braun casts her as clever as well as lustful. By the sixteenth century the debate about women was flourishing and female rulers had become a reality. Both songs participate in the contemporary anxiety surrounding female leadership, but ultimately transcend the female/male dichotomy and explore the metaphor of “image” in public life.

30233
Hilton
Fourth Floor
Green

BORDERLANDS AS POLITICAL
TESTING GROUNDS IN THE
RENAISSANCE II

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

Organizer: Valentina Lepri, *University of Warsaw*

Chair: Giovanni Giorgini, *Università degli Studi di Bologna*

Respondent: James K. Coleman, *Johns Hopkins University*

Danilo Facca, *Polska Akademia Nauk*

Antemurale civitatis graeco-latinae. On the Ideology of the Polish-Lithuanian Confederation at the End of the Sixteenth Century

The political ideology of the Polish-Lithuanian Commonwealth during the second half of the sixteenth century was strongly marked by the its geopolitical settlement at the border of Europe. The numerous writers who heralded it, constantly made use of the ancient political thought, as expressed by philosophers, historians, orators, and poets, and as a factor of cultural identity. The classical heritage, however, was displayed by them in a different way, according as the “Other” to be faced was “the Muscovite” or “the Turk.” The topic is discussed by analyzing the point of view of some famous authors, like Andrzej Wolan, Sebastian Petrycy, and Krzysztof Warszewicki.

Valentina Lepri, *University of Warsaw*

Fredro’s *Monita*: Ancient and Modern Political Theories in the Collections of Polish Precepts

The paper focuses on an analysis of Andrzej Maksymilian Fredro’s famous collection of precepts entitled *Monita politico-moralia* (1664). Fredro’s celebrated and much-debated defense of the principle of *liberum veto*, as the pivot of the political order of the Kingdom of Poland, has its foundations in two lines of reasoning. The first is of an ideological-cultural nature, calling up the ancient Republican tradition, fueled by readings of the political classics of the Renaissance. The other is instead bound up with an awareness of the specific nature and fragility of the political organism of the *res publica*, which in the final analysis derived from its geopolitical location on the edge of Europe. In the *Monita* these two aspects sometimes emerge directly and at others remain implicit within a reflection of a moralistic-knowledgeable stamp that is only apparently abstracted from contemporary history.

Michael Tworek, *Harvard University*

Utopian Dreams: Thomas More, Andreas Fricius Modrevious, and the Ideal Commonwealth in Poland-Lithuania

My paper examines the influence of Thomas More’s *Utopia* on the political, social, and religious thought of sixteenth-century Poland-Lithuania. In particular, I look at how More’s controversial work influenced Andreas Fricius Modrevious (1503–72), arguably the most significant sixteenth-century Polish political writer. A student of Melanchthon, Modrevious spent extensive time traveling to centers of humanist learning, printing, and religious reform in central and western Europe and later transported Erasmus’s library to Poland. During his time abroad Modrevious first encountered More’s text. Although not mentioned directly, *Utopia* proved a critical inspiration for Modrevious’s highly influential political treatise, *De Republica emendanda* (1551). In excavating the “utopian” tendencies of Modrevious’s widely read work and its influence on thinkers throughout Europe, I hope to offer a reimagined image of Poland-Lithuania’s hitherto marginalized place in wider intellectual debates on the ideal commonwealth in early modern Europe.

30234

Hilton

Fourth Floor

Hilton Boardroom

ACTRESSES IN PRINT

Organizer: Eric Nicholson, *Syracuse University in Florence*

Chair: Robert Henke, *Washington University in St. Louis*

Pamela Allen Brown, *University of Connecticut, Stamford*

“Sdegno” and the “Risposta Secca” in “Contrasti” by Isabella Andreini and Domenico Bruni

For every innamorata *accesa* in the Italian commedia dell’arte there was an innamorato, a young man who attempted to parry wits with the woman in love in contests that he usually lost. My paper examines the pose of witty female disdain (“sdegno”) in written *contrasti* by the famous Isabella Andreini of the Gelosi troupe, and by the lesser known Domenico Bruni of the Confidenti. In several of these lovers’ debates, the diva allows the lover to rise to heights of passionate abstraction, before she deflates his verbiage and his ego with an ironic “risposta secca” or “drie flout” that takes the verbal duel in a new direction, most often to the woman’s advantage. I will consider the reasons why the innamorata leads and dominates these performative acts, and I will focus on the gendered dynamics of these scripts, as memorials to the versatile skills of the actress.

Julie D. Campbell, *Eastern Illinois University*

The Actress in *L’Histoire de la Chiaramonte*? Isabella Andreini and Marie de Beaulieu

In “La Premiere atteinte contre ceux qui accusent les comedies” (1603), Marie de Beaulieu (before 1563–1603) praises and defends the commedia dell’arte troupe the Gelosi, directed by the “prima donna,” poet, and playwright Isabella Andreini and her husband Francesco. In honor of their friendship, Andreini (1562–1604) wrote seven poems in praise of Beaulieu, including one about her novel “L’Histoire de la Chiaramonte” (1603), in which a young Franco-Italian noblewoman risks everything for love. Her manipulation of others, ingesting of poisons, dramatic collapses, distracted raving, and challenge to a duel suggest the characteristics and widely admired exploits of a tragicomic commedia dell’arte actress. Here I explore the ways in which the heroine of Beaulieu’s novel reflects the popularity of Italian actresses at the French court, in effect transporting the actress from the stage to the page.

Eric Nicholson, *Syracuse University in Florence*

Imprinting the Early Modern Actress from Stage to Page and Beyond

Tasso’s “Bella d’Asia” sonnet in praise of Isabella Andreini describes Love as being “imprinted” simultaneously in golden letters on the “image” of this famous early modern Italian actress, and in her admirers’ hearts and souls. This figuration coheres with Isabella’s own strategy of transferring specific qualities of her acclaimed performances into printed format. At a time when actresses faced strong opposition to their ephemeral endeavors, it became urgent for them to affirm their positive fame while leaving a literary legacy for the future. Drawing on published writings by the Andreini acting family as well as on other Italian, French, and English sources, my paper explores the image of the actress constructed for the literate public. Points of focus include neoclassicizing touches given to spoken theatrical dialogue, actresses’ conspicuous demonstration of humanistic book learning, and the agenda of attaining prestige and enduring renown through the commemorative print medium.

30235
Hilton
Fourth Floor
East

ERUDITES AND POLYMATHS II: THEIR WORKS AND THEIR FRIENDS

Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)

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

Chair: Valentina Sebastiani, *Universität Basel*

Cristiano Zanetti, *European University Institute*

Erudite Cultural Mediators and the Making of the Renaissance Polymath: The Case of Giorgio Fondulo and Janello Torriani

“The multifaceted ‘Renaissance man’ is to some extent a trick of historical perspective, which creates polymathesis out of what was simply a different classification of knowledge and a different professional division of labour.” That’s why “early modern career trajectories can often appear to modern eyes at once dazzlingly diverse and oddly circumscribed.” From Zinsel to the latest contributions by Pamela Long and Pamela Smith, the problem of Renaissance artisanal knowledge has been at the center of academic debate. This paper will focus on the genesis of such knowledge discussing the role played by different actors in the making of the “Renaissance polymath”: the relationship between the goldsmith Brunelleschi and the university-trained physician Paolo Toscanelli is one of the most significant examples in this process, and we can argue that Vasari’s model is the same one embodied in the sixteenth century in the relationship between Giorgio Fondulo and Janello Torriani.

Johnny Lenny Bertolio, *University of Toronto*

Lattanzio Benucci (1521–98): A Polymath from Late Sixteenth-Century Siena

Lattanzio Benucci was a cultured member of the Sienese nobility. He studied at the local university where he was later hired as a lecturer. He served his city as ambassador to Florence. In 1557, he moved to Rome and then to Naples: he was in the service of cardinals and popes, kings and emperors, and came in contact with the Valdensian circle of Duchess Giulia Gonzaga. In 1565 Benucci returned to Siena, where he died in 1598. Most of his works were lost; what has survived, however, is very revealing of his learning and letters: a *Dialogo de la lontananza* (*Dialogue on Distance*), a commentary on Dante’s *Divine Comedy*, and his collection of poetry. All these works are still unpublished. This paper aims at opening a window on Benucci, on his circle of acquaintances, and on his works, which fit perfectly the various milieus where he lived and wrote.

Giacomo Comiati, *University of Warwick*

The Works of Celio Magno: An Horatian Petrarchist in Late Sixteenth-Century Venice

Celio Magno (1536–1601) was one of the most important poets of the second half of the sixteenth century. Admired by his contemporaries (he was one of the proof reader of Tasso’s *Gerusalemme Liberata*), he did not only write an important Canzoniere (bridging Petrarchan and Horatian patterns) and take part to many poetical anthologies of his time. Also, he wrote an allegorical drama (*Trionfo di Cristo per la vittoria contra’ Turchi*, 1571), a commentary on Horace’s *Odes*, and some grammatical and rhetorical works. He was a member of the Accademia dei Ricovrati, and among the founders of the Accademia Veneziana, where he read his treaty *Prefazione sopra il Petrarca*. Furthermore, he was an important diplomat of the Venetian Republic. By addressing the various facets of Magno’s profile as well as the textual tradition of his works, this paper will explore the interplay of the author’s literary and political engagement.

30236
Warwick
Lobby Level
Davies

RENAISSANCE WORLDS FROM DANTE TO VICO I

Organizers: Eleonora Buonocore, *Yale University*;
Angela Capodivacca, *Yale University*;
David Lummus, *Stanford University*

Chair: David Lummus, *Stanford University*

Justin Steinberg, *University of Chicago*

Dante's Justice? A Reappraisal of the *contrapasso*

Only in canto 28 of *Inferno* does Dante provide a definition of the principle of poetic justice that rules his imaginary underworld — the *contrapasso*, or counter-suffering. We would expect this definition to be accompanied by the clearest possible examples, and in many ways it is. Yet there are indications that Dante sought to distance his conceptualization from the rigid justice of *Inferno*. First, the term *contrapasso* derives from Aristotle's discussion in the *Nicomachean Ethics* in which the philosopher distinguishes his own concept of equitable justice from the mere reciprocal justice of the counter-suffering. Second, the canto emphasizes the singularity of the sinners' crimes and punishments. Doubly exemplary, they serve as models but also, in some sense, are unprecedented. Examining the parallel juridical phenomenon of "enormous" crimes, this paper will seek to bring to light the consequences of Dante's defining the rule of the *Comedy* through an exceptional instance.

James Kriesel, *Colby College*

Boccaccio's Franciscan Poetics and Ethics

While scholars have often discussed how Boccaccio was critical of many kinds of theological or religious ideas, they have dedicated less attention to how he might have drawn on theological-religious notions, in support of either his poetics or ethics. In this paper, some of Boccaccio's debts to contemporary theological notions will be explored, in particular his debts to what has been termed Franciscan "affective piety" with its associated "Incarnational" aesthetic, which greatly influenced vernacular writers throughout Europe in the later medieval period. It will be suggested that in the opening sections of the *Decameron* Boccaccio drew on a nexus of Franciscan ideas related to meditating on the body of Christ, which was supposed to produce "compassion," the declared ethical goal of the short stories.

Unn Falkeid, *University of Oslo*

The Perspective of the Guest: Petrarch's *De vita solitaria* and *De otio religioso*

Petrarch's two contemplative works, *De vita solitaria* and *De otio religioso*, are often regarded as different and even opposed visions of life. Still, the two paths share the same terrain. In both cases the human being is figured as a guest (*hospis*) on earth, an image that may be understood as a warning as well as an encouragement. The many appearances entice the guest during his journey, but his status as stranger may also fortify him to confront the secret plays of power that continuously surround him. My paper aims to explore how the classical celebration of *otium* and the religious ideal of contemplation converge in a harmonic balance in Petrarch's vision of solitude. Further, I will discuss how this new, secular solitude articulated by Petrarch, offered a possibility to create critical perspectives to the political and intellectual debates of his time.

Massimo Lollini, *University of Oregon*

Natura parens from Bernardus Silvestris's *Cosmographia* to Petrarch's *Canzoniere*

Humanism is still perceived today as a human-centered philosophy, one that is interested in separating the human from the world of nature and animality. The fifteenth-century utopian humanist dream has at its core a new form of civilization based on the education of the ruling class and the force of love as *instrumentum regni*. Nonetheless, early humanist philosophy and poetry are pervaded by the idea

of creative power of nature that complements human and divine creation. One may relate this conception to Plato's *Timaeus* and Neoplatonic medieval sources, such as the ideas on nature developed by the twelfth-century school of Chartres, in particular by Bernardus Silvestris' *Cosmographia*. This paper studies the presence of these original and forgotten features of early humanism in Petrarch's *Canzoniere*, and the miniatures that illustrate the editio princeps of Petrarch's masterpiece published in Venice in 1470 (Inc. Queriniano G V 15).

30237
Warwick
Second Floor
Sussex

THOMAS MORE AND HIS CIRCLE II:
JOHN COLET: IN HONOR OF
CLARE M. MURPHY

Sponsor: International Association for Thomas More Scholarship

Organizer: Clare M. Murphy, *Arizona Center for Medieval and Renaissance Studies (ACMRS)*

Chair: Anne Lake Prescott, *Barnard College*

Daniel J. Nodes, *Baylor University*

John Colet, John Chrysostom, and Christocentric Humanism

For many reform-minded churchmen of the Renaissance, John Chrysostom's scripture commentaries and homilies resounded with practical relevance for an authentic life and the organization of the Church. His powerful rhetoric and avoidance of allegorical interpretation were also gratifying to those who joined the new humanism as a reaction to medieval scholasticism. Calvin, for example, wrote a detailed preface to what was to be his own French translation of John's homilies for Christians with or without higher learning. Chrysostom is always listed among the authors preferred as well by the English cleric John Colet, although the secondary literature recycles the same few citations and testimonies. This study presents new textual evidence of the Greek church father's presence in the educational and ecclesial visions of Colet, who knew little Greek but who read Chrysostom in Latin translation. Passages from Colet's *Commentary on First Corinthians* and the *Ecclesiastical Hierarchy* are compared with Chrysostom's homilies.

Jonathan Arnold, *Worcester College, University of Oxford*

John Colet and Polydore Vergil: Catholic Humanism and Ecclesiology

This paper examines the relationship between two early modern Catholic humanists who both wrote extensively on the need for ecclesiastical and clerical reform. Colet, Dean of St. Paul's (1505–19), and Vergil, Archdeacon of Wells (1508–46), were well acquainted and both members of Doctors Commons. Their written works demonstrate a considerably critical stance on clerical behavior, both Colet's sermons and lectures as well as in Vergil's *De Inventoribus Rerum*. Drawing upon original manuscript and primary sources, I argue that these texts demonstrate a shared desire for a highly clerical, perfected Church that could be immune from lay criticism and that they both entertained conciliarism as a possible solution to the Church's problems, for which both men received vehement opposition. Although both were ultimately disappointed in their ambitions, I suggest that they held true to their belief that the Church could be morally and spiritually renewed without the need for a Reformation.

Daniel T. Lochman, *Texas State University*

Spiritus, ecclesiae anima: Colet, Linacre, and a Galenic Mystical Body

John Colet knew Thomas Linacre for approximately three decades, from their mutual residence in Italy during the early 1490s through varied pedagogical, professional, and social contacts in and around London prior to Colet's death in 1519. It is not certain that Colet knew Linacre's original Latin translations of Galen's therapeutic works, the first appearing in 1517. Yet in several of Colet's religious writings, elaborations of Paul's trope of the mystical body point to a general interest, alongside Linacre's professional one, in Galenic anatomy, physiology, and psychology. This paper will explore the implications for reform of Colet's adaptation of Galenic principles to the mystical body, wherein clergy (spiritual physicians) were

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Warwick
Second Floor
Essex

SPENSER

Chair: Rachel Eisendrath, *Barnard College*

Lisa Jennings, *Florida State University*

“Upon A Bed of Roses She Was Layd”: The Alchemy of Sexual Pleasure in the Bowre of Bliss

Critics of Spenser’s *Faerie Queene* have been vexed by Guyon’s violent destruction of Acrasia’s Bower of Bliss. The scholarly consensus seems to be that the bower and its representation of disordered pleasure are metaphors for early modern concerns regarding the power of mimetic poetry and an unchanneled sexuality. No doubt Acrasia epitomizes this unregulated sexuality. Poetic mimesis notwithstanding, I would like to offer a rereading of Acrasia’s sexual power and locate it within the context of alchemy. I find that the descriptions of Acrasia’s sexual prowess in book 2, canto 12 is a failed attempt to portray her as a false alchemist. Instead, her sexual power complicates the standard narrative of attaining the philosopher’s stone. In fact, her sexual power is closely correlated to the alchemical process. Ultimately, what Acrasia and the destruction of her bower represent is the embodiment of Spenser’s failure to ameliorate the power of the poet.

Catherine Gimelli Martin, *University of Memphis*

Elemental Love: The Four Heroine’s of Spenser’s *The Faerie Queene*, Book 3

The Faerie Queene, book 3, is strongly influenced by Bernardus Silvestris’s *Cosmographia*, which declares that the poet mediates between nature and Urania by “ceaselessly . . . inscribing forms upon all created things and thereby ensuring that they will conform to the influence of the heavens” (44). Most Spenserians locate this influence in the Garden of Adonis, but a similarly “elemental” allegory is performed by its four heroines. Just as Spenser’s Sir Guyon progressively passes through the elemental tetrad of earth, water, air, and fire (Martin 2009), Britomart first encounters sexual or “earthy” love (Venus), then “watery” love (Florimell), airy love (Amoret), and finally fiery or chaste love (Belphoebe, herself a type of Britomart). This final or “heavenly” love has both virginal and marital aspects attained as Florimell’s Petrarchan love refines Venus, Amoret’s Platonic love perfects Florimell, and Belphoebe’s Diana-like dedication to chastity is transformed in Britomart’s chaste Christian marriage.

Kenneth Borris, *McGill University*

Plato’s *Phaedrus* in Spenser’s *Shepherd’s Calender*: *Maye*’s Emblematic Development

Whereas Spenser’s *Calender* (1579) has been commonly supposed to refer to Platonic doctrines so loosely and vaguely that the poet had little if any significant interest in Plato in the 1570s, it evinces learned interests in Platonism that profoundly impact the poem throughout. The standard locus for assessing Spenser’s early Platonic affinities has been the *Calender’s October* eclogue, and *Maye* has been in this respect ignored. But *Maye*’s original illustration reconfigures a famous *Phaedran* fable according to particular iconographical precedents, and thus significantly interacts with the eclogue’s verbal component as in contemporary emblem books such as Alciato’s. This discovery further affects various symbolic motifs that extend throughout the *Calender*, and so the text as a whole has a previously unnoticed Platonic contextualization with momentous consequences for our understanding of the *Calender’s* role as a seminal poem of its time, and of Spenser’s early poetics.

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Warwick
Second Floor
Kent

MILTON I

Chair: Sara van den Berg, *Saint Louis University*Tobias Gregory, *Catholic University of America*

Milton's Anticlericalism

John Milton, by his own account, intended as a young man to enter the ministry. We don't know exactly when and why he decided against it, but his antipathy to professional clergy emerges in his first polemical writings, the "antiprelatical" tracts of 1641–42, and remains salient in his thought for the rest of his career. This paper traces the development of Milton's anticlerical views, from the antiprelatical tracts' fierce hostility to the Laudian bishops (a common Puritan sentiment in the early 1640s) to the more radical position of his later writings: that professional ministers of any stripe, even his fellow Independents, are but "hirelings," and their maintenance at public expense are an assault upon the free conscience. Milton's anticlericalism, while it has received less attention from scholars than his doctrinal eccentricities, should be recognized as one of the driving forces of his thought.

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

Milton's Arabesques

Milton's relationship to classical models has generally been studied in the context of Protestant allegory or poetic originality. This paper suggests that Milton's allusions to classical literature raise an equally vexing question about the nature of translation itself. Specifically, Milton's representation of classical models as physical forms makes imitation and translation seem like mechanical rather than intellectual activities — unexpectedly aligning him with Renaissance detractors of translation. This disparaging, somewhat antihumanist view of translation is detectable in the war in heaven in book 6 of *Paradise Lost*, but also in the scene of Eve's fall in book 9. Here, Milton subtly alludes to Ariosto's portrayal of arabesques in the *Orlando Furioso*, a moment which is itself heavily evocative of Virgil's *Aeneid*. Milton thus enlists Ariosto and Dante to reinforce his poem's epic genealogy, while at the same time suggesting the calcifying potential of literary and cultural transmission.

Christopher J. Kendrick, *Loyola University Chicago*

Milton's War in Heaven and the End of Military Epic

I want to make a case, in the first part of the paper, that book 6 of *Paradise Lost*, the book of "open war," is historicist parody: that Milton "solves" the problem of Homeric warfare's individualism and incongruous technological diversity by refashioning it into a rough story of technological progress (from sword to cannon to miraculous chariot), devastating to physical warfare itself in the end. Then, in the second part of the paper, I want to reflect on the paradox that Milton's antimilitary moral (or alternately, the message that morale is all in warfare), associated as it is with the figure of the Son as prophetic, transcendently disinspiring Achilles, is predicated on absolutist military "advances" and fantasies.

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Warwick
Second Floor
Surrey

BOCCACCIO AND PETRARCH

Sponsor: American Boccaccio Association*Organizer and Chair:* Simone Marchesi, *Princeton University*Simona Lorenzini, *Yale University*

Petrarch, Boccaccio, and the Rewriting of Griselda's Tale: A Rhetorical Debate on Latin and Vernacular Language

I will focus on the epistolary exchange between Boccaccio and Petrarch around the Latin translation of the Griselda novella: *Sen.* 17.1, 3, and 4. In particular,

these letters deal with two important issues: the didactic value of the tale and the relationship between Latin and vernacular language and literature. These two issues are complementary to each other and they reflect a conflict of poetics. The two versions of Griselda's story represent differing perspectives on vernacular and Latin literature, on their opposing goals, on the narrative strategies adopted in both tales, on the readers, on the role and authorship of the intellectual. Compared are two different ways of thinking not only of the culture, but also of the literary activity: the world of Boccaccio is a world deliberately open to many suggestions, Latin and vernacular; it is rich and varied in its instability declining any rigid and absolute interpretative schemes.

Kenneth P. Clarke, *University of York*

Griselda's Curious Husband: Petrarch, Boccaccio, and *Seniles* 17

The lack of a critical edition of the complete text of Petrarch's *Seniles* has made it difficult to consider the collection as a whole. This is also true of book 17, whose four letters are all addressed to Boccaccio, and the third of which is Petrarch's translation of the *Decameron's* last novella. This paper takes advantage of a now complete text of the *Seniles*, and argues that the letters work together, building up important keywords in *Sen.* 17.2 that are echoed in *Sen.* 17.3. One striking feature of an integral reading of book 17 is Petrarch's rendering of Walterus as prone to curiosity. With echoes of Apuleius's *Golden Ass* already recognized in the translation, this is another such textual echo. This leads to further considerations of curiosity between Petrarch and Boccaccio, and will seek to establish that the unspoken figure lying behind Walterus's curiosity is Dante's Ulysses.

Wayne Storey, *Indiana University*

Petrarch's Appropriation of Boccaccio: The *Historia Griseldis*

Bloomington, Lilly Library MS Poole 26, contains one of the earliest transcriptions of book 17.2–4 of Petrarch's *Seniles*, attributed to Boccaccio. While the tale is Boccaccio's the letters/translation are Petrarch's. This fusion of a literary form known for its human characteristics, the letter, and the artful and literary novella represent also, especially in the case of Boccaccio and Petrarch, a commonplace of ancient friendship (*amicitia*) in which appropriation mixes with exchange and collaboration. In fact, Petrarch's version changes dramatically the tale and "appropriates" its fame, moving the *Decameron's* story of resolution of 99 tales to a singular *historia* whose moral implications are exactly the opposite of Boccaccio's original intentions. This paper reviews critical steps in that process of appropriation and how Boccaccio vision of Gualtieri and Griselda ultimately become Petrarch's property and part of his life and letters of old age.

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Warwick
Second Floor
Oxford

COMIC WRITING IN THE FRENCH
RENAISSANCE: LA TRADITION
FACÉTIEUSE II

Organizer: Dominique Bertrand, *Université Blaise Pascal, Clermont-Ferrand II*

Chair: Tom Conley, *Harvard University*

Marie-Claire Thomine-Bichard, *Université Paris-Sorbonne*

Rires et sourires de Noël Du Fail

Les œuvres narratives de Noël Du Fail (*Propos Rustiques*, 1547, *Baliverneries d'Eutrapel*, 1548 et *Contes et Discours d'Eutrapel*, 1585) accordent une place importante aux plaisanteries et histoires à rire. Nous nous intéresserons aux représentations du rire, dans ses manifestations physiques et la complexité des émotions qu'il véhicule: tout un panel de rires et sourires est en effet présenté, du plus tonitruant (celui des villageois que l'on voit "s'éclater" de rire) aux plus négatifs: les "ris de chien," "ris trahistre et desloyal" et "demys-ris fourchu" associés à l'hypocrisie. La capacité à faire rire et à accepter la moquerie est fortement valorisée par Eutrapel face à ses deux interlocuteurs, le vieux Polygame et le roturier Lupolde: elle relève d'une éthique nobiliaire dont nous étudierons le rôle dans les pratiques du rire que déploient les trois recueils.

Paola Ciffarelli, *Università degli Studi di Torino*

Un recueil humaniste de facéties par Tardif et sa fortune au début du XVI^e siècle

La critique a souvent remarqué qu'au début du XVI^e siècle, on ne trouve pas en France des recueils de facéties à proprement parler; mais on a souligné à plusieurs reprises la nécessité de mener une enquête plus approfondie à ce sujet. L'opuscule latin et sa traduction française que je me propose de présenter (*Les dits des sages hommes* dans la traduction-adaptation de Guillaume Tardif, vers 1492) attestent que bien avant que Bonaventure Des Périers ait inclus des facéties dans ses contes, les lecteurs français avaient à leur disposition au moins un petit recueil de bons mots; après avoir analysé le recueil en question du point de vue des sources et des procédés linguistiques et stylistiques utilisés par Tardif, je me propose de mettre en relation ce florilège avec deux autres collections parues avant 1560 (*Les menus propos fabuleux*, 1542 et les *Divers propos memorables* de Gilles Corrozet, 1556).

Hugh Roberts, *University of Exeter*

Farting and *Facetiae*: Scatology and Parodies of Scholasticism in Late Humanism

In her chapter, "The 'Honorable Art of Farting' in Continental Renaissance Literature" in *Fecal Matters*, ed. Ganim and Persels (2004), Barbara C. Bowen signals the 'largely untapped field of Renaissance scatological humor in collections of *facetiae*'. This paper will examine this field, focusing on two late humanist parodies of scholasticism identified by Bowen. The first, the *Discurus Methodicus de peditu* (*Methodical Discourse on Farting*, 1596), attributed to Bombardus Stevarzius and Buldrianus Sclopertarius, originated in Germany and was subsequently included in numerous editions of the *Facetiae facetiarum* (first edition, 1615). The second apparently involved performing such parodies in three paradoxes by the early seventeenth-century French comedian known as Bruscambille, "Qu'un pet est quelque chose de corporel," "Qu'un pet est spirituel," and "Qu'un pet est une chose bonne" ("That a fart is: a bodily thing," "spiritual," and "a good thing"), first published in his *Fantaisies [...] et prologues facecieux* (*Fantasies ... and Facetious Prologues*, 1612).

30242

Warwick

Second Floor

Warwick

ROUNDTABLE: *THE MERRY WIVES OF WINDSOR*

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer: Emily Sherwood, CUNY, The Graduate Center

Chair: Susan Gushee O'Malley, CUNY, Kingsborough Community College

Discussants: Cristina León Alfar, CUNY, Hunter College;

Evelyn Gajowski, University of Nevada, Las Vegas;

Jean E. Howard, Columbia University;

Helen M. Ostovich, McMaster University;

Phyllis Rackin, University of Pennsylvania

The round table aims to provide a forum for interrogating the reasons for a shift in critical reception of *The Merry Wives of Windsor* from a popular and highly regarded play to a secondary, or even tertiary, status. We will suggest some of the advantages of restoring the dramatic text to the mainstream of Shakespeare scholarship. Here are some of the questions we propose to raise: How does the dramatic text's devaluation relate to its representation of the humiliation and emasculation of Falstaff? How does Shakespeare's representation of the female protagonists in this dramatic text differ from that of the heroines in his more highly regarded romantic comedies? How does it resonate with what we know about the place and behavior of actual women in early modern English society? How would the dramatic text's rehabilitation alter our assumptions about women's place in the worlds Shakespeare inhabited and helped to create?

30243
Warwick
Sixth Floor
Suite 616

SHAKESPEARE AND FILM: SPACE AND TIME, LANGUAGE AND MOVEMENT

Sponsor: Medieval and Renaissance Studies Program, University of Pittsburgh

Organizer: Jennifer Waldron, *University of Pittsburgh*

Chair: James A. Knapp, *Loyola University Chicago*

Scott Newstok, *Rhodes College*

Making Music at the Editing Table: Welles Rescores Verdi

Throughout his career, Orson Welles dropped several telling statements about opera serving as precedent for his transpositions of Shakespeare: "And when I make a film, I feel as free as Verdi or any other adapter who borrows a Shakespearean subject. I feel no obligation to Shakespearean tradition. . . ." Verdi's three Shakespearean operas — *Macbeth*, *Otello*, and *Falstaff* — map chronologically onto Welles's three Shakespearean films. Since Welles sought in Verdi a sonic model for transposing Shakespeare to a new medium, his 1952 *Otello* benefits from being read in conjunction with Verdi's opera, as well as Welles's 1978 *Filming Otello* documentary, a characteristically devious retrospective on his own adaptation.

Jennifer Waldron, *University of Pittsburgh*

Language, Movement, Sensation: *Otello* in Theater and Film

This paper argues that a focus on movement helps to reconfigure existing accounts of the relationship between language and bodily sensation in theatrical and cinematic experience. With a particular focus on Shakespeare's *Otello*, along with Orson Welles's 1952 film, I investigate the conditions that generate movement of audience attention as it passes through various kinds of sensori-motor and affective pathways.

Daniel Morgan, *University of Chicago*

Shakespearean Resources: Orson Welles and Theatrical Translations

Orson Welles was notoriously free in his cinematic adaptations of Shakespeare, creating or deleting dialogue, shifting scenes, even inventing new characters. This paper looks at what Welles drew out of the Shakespearean language he employed, namely a way to think about problems of representing interior states within the context of cinematic style. Focusing in particular on *Chimes at Midnight* (1965), and drawing on a genealogy of this problem in film theory, I argue that Welles projects Shakespeare's interest in moments of character development and transformation onto a wide range of architectural forms in the films, using the interplay between individuals and space to track and illuminate otherwise obscured moments of interior states — moments that, in the plays, find an articulation through attention to the details of language.

30244
Warwick
Seventh Floor
Suite 716

POLITICS OF DIFFERENCE: PRECARIOUS ENCOUNTERS IN EARLY MODERN DRAMA AND NARRATIVES

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

Organizer: I-Chun Wang, *Kaohsiung Medical University*

Chair: James B. Fitzmaurice, *University of Sheffield*

Respondent: William Stenhouse, *Yeshiva University*

I-Chun Wang, *Kaohsiung Medical University*

Rivalry and Politics of Space in *The Tragedy of Mariam* and *The Siege of Babylon*

Rivalry and conflict are parallel themes in literature; the clash of cultures, feud of families and antagonism caused by desire, and political identity are found in early modern dramas. First published in 1613, Lady Elizabeth Cary's *The Tragedy*

of *Mariam* deals with the antagonism between Edom and Israel, which indirectly caused the conflict between King Herod's sister Salome and Mariam, Herod's second wife. Similar to Nathaniel Lee's *The Rival Queens* (1677), *The Siege of Babylon* (1678) by Samuel Pordage focuses on the rivalry between Roxana and Statira, the two wives of Alexander the Great. The conflict led to the murder of Statira, and the loss of Babylon. Both plays involve desire and conflict that intertwine with politics of space; this paper will address to the coded space and rivalries as represented in both plays with an attempt to discuss issues of rivalry, identity, and desire.

Henk Vynckier, *Tunghai University*

Precarious Encounters in Formosa: A Comparative Study of Frederic Coyett's *Formosa Neglected* (1675) and George Kerr's *Formosa Betrayed* (1965)

Formosa Neglected (1675) by the last Dutch colonial governor of Taiwan Frederic Coyett and *Formosa Betrayed* (1966) by the American academic George Kerr are two highlights in the body of Western writings about Taiwan and have often been hailed by historians as important source materials for Taiwan's historiography. The present study will focus on the literary influences that shaped these works and examine the manner in which both *Formosa Neglected* and *Formosa Betrayed* present themselves as thoroughly scripted and encoded texts centering on themes of neglect, betrayal, and vindication. On a generic level, both *Formosa Betrayed* and *Formosa Neglected* are hybrids and mix elements of travel writing, the consular report, and trauma narrative, with Coyett also incorporating aspects of Protestant martyrology and polemic and Kerr deftly applying Cold War discourse in the context of post-World War II Taiwan.

Denise Ming-yueh Wang, *National Chung Cheng University*

When the Living Meets the Dead: the Issue of Remembrance in Shakespeare's *Hamlet*
As any who attempts to place the ghostly presence in *Hamlet* in the context of the cult of the dead must, I also discuss, by way of an introduction of the *ars moriendi* traditions. I do this, however, not to take stock of what Shakespeare, as a covert Catholic, read about purgatory, but to suggest why his Hamlet fails to learn from or no longer knows how to pray for the soul of his dead father. The play seems set up to observe how the cult of the dead of an earlier period might be regarded within a less sympathetic cultural milieu and a different artistic medium.

30245

Warwick

Eighth Floor

Suite 816

READING, LANGUAGE, EMOTION

Chair: Anna Carlstedt, *Stockholm University*

Pavneet Singh Aulakh, *University of California, Santa Barbara*

George Herbert's Baconian Temple

Given Francis Bacon's interest in ideographic languages, George Herbert's hieroglyphic poems present a valuable point of entry for examining the affinities uniting their views on language. Herbert may not have fully shared Bacon's anxieties concerning the distortion conventional language produces, but his resistance of the temptation of "curling" metaphors and winding conceits evidences his sensitivity to the possibility for epistemological entrapment in the use of language. This paper will argue that in addition to narrating his own struggles against this linguistic threat, *The Temple*, specifically the 1633 edition, consistently disorients its readers to confront them with their own subconscious and culturally determined reading practices. Exploiting the book's material properties, particularly its layout and typography, Herbert not only communicates meaning through the sensuous representational strategies Bacon favored (emblematic or hieroglyphic images), but also exposes readers to the "idols of the cave" that control reading and interpretation.

Andrew Mattison, *University of Toledo*

The Poet's Melancholy: *As You Like It* and the Lure of Solitude

This paper argues for a close relationship between melancholy, solitude, and writing in the Renaissance. The physical theory of melancholy in Gail Kern Paster's

influential *Reading the Early Modern Passions* and similar work, I believe, leaves us with an incomplete understanding of melancholy's role in learning, studiousness, and literary effort. I suggest that *As You Like It's* Jaques can be read in the context of discussions of solitary writing and study as actively resisting both physical diagnoses of melancholy and social functions of literature. Jaques ironically argues for solitude, and indifference to social mores, as conducive to learning and, indirectly, poetry. His desertion of his courtly position for a hermitage at the end of the play makes clear that his melancholy tendencies owe more to social alienation than humoral passions. Works of Du Bellay, Spenser, Sidney, and early Milton will provide other examples, showing a distinctive poetics of solitude and sadness.

Simone Pflieger, *Washington University in St. Louis*

The Promise of (Un)Happiness in Thüring von Ringoltingen's *Melusine* (1456)

This paper examines the relationship between Reymund's "Eyd und Trew an ihr [Melusine]" and the notions of personal and genealogic "groß leyd und jammer" (14) in Thüring von Ringoltingen's *Melusine* (1456), based on the theories of Sara Ahmed in her book *The Promise of Happiness* (2010). Ahmed critiques the correlation between happiness and doing the right thing within a (hetero)normative economic, cultural, and political framework. I examine the narrative against the idea of destabilization and transgression of normative idea(l)s of happiness. Following Ahmed's model, I will offer a queer reading of happiness that engages a long-standing tradition of critical scholarly engagement with this text by scholars such as Jan-Dirk Müller, Lorainne Daston, and Gerhild Williams.

30246
Warwick
Ninth Floor
Suite 916

**RANTING, RAILING, AND
COMPLAINING: RENAISSANCE
RHETORIC OF DISCONTENT II**

Organizers: Emily Shortslef, *Columbia University*;
Ashley M. Streeter, *Columbia University*

Chair: Ivan Lupic, *Stanford University*

Joseph Navitsky, *West Chester University of Pennsylvania*

Insult, Epithet, and Esteem: Lucian and the Vocabulary of Religious Hatred in Early Modern England

Contrary to expectations, the names of certain classical authors were invoked in early modern England for the purpose of stigmatizing, in the ugliest of terms, the beliefs of an adversary. The second-century satirist Lucian, for instance, made hundreds of appearances in late-Tudor polemic during a period of intense pamphlet warfare over the question of Church reform. Church apologists first employed the term *Lucianist* as a way to attach the stigma of atheism and lightheartedness to England's Catholic and Presbyterian enemies. Later appropriations of Lucian, however, became more sophisticated when criticism of the satirist's works entered the controversial (and then the imaginative) literature of the day. Thus, what began as a primitive strategy of religious stereotyping evolved into a crucial resource for writers who, in engaging Lucian's dialogues, were able to exchange ranting and railing for sociopolitical comment and critique.

Ashley M. Streeter, *Columbia University*

The "clerkely" and the "playne": The Politics of Style in John Skelton's *Colyn Cloute*

John Skelton's *Colyn Cloute* (published 1523) has long been an object of scrutiny. Does its speaker represent vox populi or vox Dei? How does one understand Colyn's railing in relation to Skelton's falling out with Cardinal Thomas Wolsey? Who is the poem's intended audience? To answer these questions, the poem's readers have tended to focus on either early sixteenth-century religion and politics or they poem's idiosyncratic style, to politicize the poem or to read it as part of a longer tradition of satire and/or complaint. This essay, by contrast, argues that style is a crucial component of the poem's political strategy. Through a self-consciously paradoxical

style — it is simultaneously studied and rude, “clerkely” and “playne” — Colyn seeks not only to express his discontent with the current state of the Church, but also to create and persuade a like-minded reading public and to effect social and religious change.

Sandrine Parageau, *Université Paris Ouest Nanterre La Défense*

Ranting at “Whisperers” and “Back-Biters”: Discourses against Spreaders of Rumors in Early Modern England (1500–1700)

This paper will focus on texts attacking “tale-bearers” in early modern England. As is well known, before the emergence of the press, rumors thrived as a means to broadcast information; spreading false news about individuals or institutions was therefore extremely common. Less well known are the reactions to these rumors: “whisperers” and “back-biters” were accused of encouraging one of the worst “abominations, which are rife and rampant in this Land” (Stephen Ford, *The Evil Tongue Tryed and Found Guilty*, 1672). Pamphlets lamented the damages caused by slander; religious texts condemned the sin of defaming as prejudicial to the individual’s soul and to the order of society, as did ballads, and royal proclamations threatened spreaders of rumors with heavy penalties. This paper will study the rhetorical devices used in these texts to discourage “whisperers,” as well as the efficiency of the several literary genres authors resorted to in order to voice their discontent.

30247

Warwick

Tenth Floor

Suite 1016

POLITICS AND LITERATURE BETWEEN THE SIXTEENTH AND SEVENTEENTH CENTURIES: ON THE EDGE OF RENAISSANCE II

Sponsor: Roma nel Rinascimento

Organizer: Claudia Corfiati, *Università degli Studi di Bari*

Chair: Gianni Cicali, *Georgetown University*

Marco Leone, *Università del Salento*

Tacitism in Verses: The Case of Alessandro Adimari’s *Polinnia* (1628)

In the context of Tacitistic restoration that happened between the end of sixteenth and the beginning of seventeenth century, the case of Alessandro Adimari (1579–1649) from Florence, who published (1628) in his birthplace his *Polinnia ovvero cinquanta sonetti fondati sopra sentenze di Cornelio Tacito con argomenti a ciascuno d’essi ch’uniti insieme formano un breve discorso politico e morale*, edited by Pietro Ceconelli, takes place as a late and peculiar outcome. This contribution aims to mark the originality of Adimari’s proposal, who chose to translate the exemplary strength of this Tacitistic text into poetry, being aware of the connection with the late sixteenth-century political-moral treatises on the subject, anticipating also, on this track, other Baroque authors in examining the Tacitian lesson in genres differing from the traditional treatise (novel, historiography, theater, etc.).

Francesco Saverio Minervini, *Università degli Studi di Bari*

Christian Prince, Prince of Christians: The *De regimine christianorum principum* of Giovanni Donato Santoro (1680)

The *De regimine christianorum principum* (Naples, 1680) of Giovandonato Santoro takes the heritage of medieval political theory by Tolomeo da Lucca, Thomas Aquinas, and Egidio Romano. The Apulian bishop’s work is a transfer of the science of government from the politics to the religion and the Church. Following the decisive experience of the Renaissance Machiavellian thought, this treatise enhances the practice of government by a modern consciousness, in which the traditional “secular” politics is replaced by an innovative concept that was mainly conceived for the ecclesiastical hierarchy. So we find in it a theoretical and practical handbook that includes the standards of good governance and the main characteristics of the optimus prince (the pontifex). The recipient of this treatise (the flock of the faithful) establishes effects of estrangement, discovering the declared intention to create an alternative model of *institutio* to serve as counsel and politics’ address for the Christians’ prince.

Laura Mitarotondo, *Università degli Studi di Bari*

To the Ears of Princes: Recounting Sovereignty in Scipione Coppà's *Eco politica* (1684)
Abbot Coppà's *Eco politica* (1684), dedicated to Christina of Sweden, is a document of great interest among political treatises of the seventeenth century, as it encompasses multiple conceptual categories preventing it from being considered exclusively a Catholic original example of writing about good reason of state. The work exhibits a significant relation with Baroque culture, as well as with the Roman environment of academies, where Coppà, a humorist academic, acted as a well-adjusted member. The central issue is the quest of modern politics for the character of sovereignty and for the guarantee of stability and order, as well as the proposal of a prince educated by Tacitus rather than Machiavelli. The reference to classical and scriptural authorities with an antidespotic aim supports politics founded on the relationship between the prince and books, arms and literature, and sovereignty and knowledge, in a frame of power containment that also avails itself of law.

30248
Warwick
Eleventh Floor
Suite 1116

MUSIC, THEATER, AND CULTURAL MEMORY IN EARLY MODERN ENGLAND

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizer: Sarah F. Williams, *University of South Carolina*

Chair and Respondent: Linda Phyllis Austern, *Northwestern University*

Jennifer Linhart Wood, *George Washington University*

Fragmented Memories and Echoing "O"s: "The Willow Song"

"The Willow Song" acts much like Othello's handkerchief: both are palimpsested objects compressing multiple stories, memories, and locations as they circulate among characters and spaces in *Othello*. However, "The Willow Song" is fragmented in *Othello*, its incomplete renditions echoing the patchwork act of memory itself. Indeed, Desdemona points out her own misremembering of the song, interrupting her singing with the observation, "Nay, that's not next," as she confuses the order of the verses (4.3.51). "The Willow Song" functions as an example of Derridean "aphorism contretemps" through its repeated performances with slight alterations and mnemonic associations incited by song. In turn, the serial singing of this music memorializes each woman who has passed before, as "The Willow Song" also becomes a swan song for Barbary, Desdemona, and Emilia. This memorialization is audible in the final act of the play, where the empty "O"s of the song's refrain echo repeatedly.

Sarah F. Williams, *University of South Carolina*

"Lasting-Pasted Monuments": Early Modern English Broadside Ballad Performance and the Theatrical Experience

Early modern English audiences encountered and enjoyed broadside ballad tunes within and outside of London's playhouses. While many writers penned disdainful descriptions of broadside sellers' and their "harsh" voices, their performances were "all applauded," often leaving the ballad monger "puft up with pryde." Bruce Smith and Erin Minear have examined the intersections of reminiscence, memory, and the use of ballad tunes in Shakespeare's plays; what they have neglected, however, is the role specific tunes and their embodied performance outside the theater could play in uniting these rival entertainments. The boundaries between broadside singing on London's streets and the representation of sellers and tune snatches on the early modern stage were permeable. Using descriptions from theatrical works, including Shakespeare's *The Winter's Tale*, contemporaneous accounts of ballad sellers, and cross-references to the art of play-acting, I examine how ballad tunes and their performance could act as musical mementos of the theatrical experience.

Angela Heetderks, *University of Michigan*

Witless and Singing: Fools, Musical Disruption, and Cognitive Disability in Early Modern Drama

My paper takes up the problem of the fool's musical disruptions in W. Wager's *The Longer Thou Livest the More Fool Thou Art* (ca. 1569). The play makes musical

disruption central to the character of the fool, Moros, representing him as someone who demonstrates his intellectual deficiencies and willful ineducability by spontaneously erupting into song at inappropriate moments. The play frames Moros's singing as a cognitive disability — a disability defined entirely in terms of its deficiencies. I argue that *The Longer Thou Livest* puts the performance of song in diametric opposition to intellectual and moral improvement, portraying the fool's disruptive singing as a direct impediment to his education. In this way, the fool's musical disruptions become both the indicator and the instrument of his continued cognitive failures. The play thus offers a distinctively dark portrayal of songs and the fools who sing them.

30250

L'ÉPITHÈTE ET LE SENS

Warwick

Fourteenth Floor

Suite 1416

Sponsor: Société Française d'Étude du Seizième Siècle (SFDES)

Organizer: Anne-Pascale Pouey-Mounou, *Université Lille 3*

Chair: Mireille Marie Huchon, *Université Paris-Sorbonne*

Adeline Desbois-Ientile, *Université de Paris-Est Marne-la-Vallée*

Epithète et signification dans la grande rhétorique

On sait depuis François Cornilliat (Or ne mens) que la sur-motivation du langage chez les grands rhétoriciens, loin de traduire sa vacuité et le primat des mots sur les choses, pose éminemment la question du sens. Dans le prolongement de son analyse, on s'attachera à la fonction épistémologique des épithètes chez les grands rhétoriciens, tel Lemaire de Belges. Ornaments particulièrement riches, elles sont aussi le lieu où s'établit un rapport aux choses: tantôt elles sont, avec les noms, le support d'une « consonance » entre les mots, révélant une adéquation aux choses, tantôt, intervenant comme stéréotypes, elles n'indiquent plus une qualité contingente mais essentielle, traduisant une vision du monde. Le fonctionnement du lexique, par-delà son caractère ludique, est le support d'une épistémologie selon laquelle les relations entre les mots reflètent les relations entre les choses.

Anne-Pascale Pouey-Mounou, *Université Lille 3*

Des mots qui font sens: pour une poétique de l'épithète (La Porte et la Pléiade)

L'insistance de la Pléiade sur l'épithète "significative et non oisive", à la suite de Scaliger, ne concerne pas seulement l'élocution mais une idée "de la poésie en général" (Ronsard, *Abbrégé de l'art poétique français*, 1565). Tributaire de toute une tradition rhétorique antique qui fait de l'épithète un outil de révélation du réel, ainsi que d'un héritage scolastique repensé, elle exprime une conception nouvelle du langage et du monde où la qualification joue un rôle exploratoire essentiel. Notre projet porte ainsi sur les enjeux épistémologiques des poétiques de l'épithète dans la Pléiade: en confrontant l'entreprise lexicographique de La Porte (*Les Epithetes*, 1571) aux théories et aux pratiques de ces poètes, il s'agit de souligner la force de signification paradoxale que ces auteurs prêtent à une poétique de l'accessoire, à travers une approche non essentialiste des choses.

Roland Béhar, *Université Lille 3*

Qu'est-ce qu'un terme "significatif"? Scaliger et les apories de l'épithète poétique espagnole Avec ses *Poeticæ libri septem* (1561), Scaliger occupe une place importante dans le développement de la théorie poétique espagnole de la seconde moitié du XVI^e siècle, notamment dans les *Anotaciones a la poesía de Garcilaso* (1580) de Fernando de Herrera. Dans le débat espagnol sur les épithètes, la notion de significatio est souvent mise en avant. Or la définition que Scaliger en propose est loin d'être univoque et, si ces inconséquences ont déjà été mises en lumière, il importe d'en considérer les conséquences pour la description de l'expansion nominale en vernaculaire, où elle s'oppose notamment à celle d'un Brocense. Ce brouillage définitionnel, chez Scaliger et chez ses lecteurs espagnols, enrichit paradoxalement le débat autour de la propriété des termes, dont la polémique autour des *Anotaciones* est un bon exemple.

Saturday, 29 March 2014
1:15–2:45

30301

Hilton

Concourse Level

Concourse A

WRITING ABOUT ART

Chair: Heather A. Horton, *SUNY, Purchase College*

Stefano de Bosio, *Deutsches Forum für Kunstgeschichte, Paris*

Alter Raphael: The Polysemous Model of Raphael's Life and Work, between Art Literature and Social-Artistic Practices

In art literature of the early modern period, Raphael was taken as a model not only for his work but also for his biography, life, and social habits. This paper deals with the variety of interpretations (in which are also echoed different literary *topoi*), stressing therefore the complexity of the notions of *imitation* and *aemulatio*. Vasari called Parmigianino “Raffaello *redivivo*” for his way of painting, but also of dressing and behaving. Federico Zuccari’s “epic narration” of his late brother Taddeo’s life shows the importance given to Raphael’s biography. The interpretation given by Bellori (1672) of Annibale Carracci’s life puts forward the analogy between Raphael and Annibale in giving birth to a new “national” style, merging different local stylistic traditions. Likewise, in the eighteenth century, Mengs pursued the aim of being considered an “*alter* Raphael,” also adopting a way of dressing and behaving similar to that of the Renaissance artist.

Gerd Blum, *Kunstakademie Münster*

A Model for God: Doni on Michelangelo’s Anticipation of the Future

Anton Francesco Doni’s *Lettere familiari*, published in 1544 and reprinted two times before Vasari’s *Lives* were published in 1550, contain an extreme example of hyperbolic praise of Michelangelo’s art. According to a letter by Doni from 1543, Christ, on his second return, will command all participants of the Last Judgement to adopt the very poses and positions the painted figures in Michelangelo’s *Last Judgement* (unveiled 1541) already show. God will have to follow Michelangelo’s painting of the end of days because he will not be able to create a better composition of the scenery. In my lecture, I shall investigate both the traditions and the *topoi* of “anachronic” depictions of the future (from Virgil to Ariosto) as well as the tradition and effect of Doni’s reversal of the hierarchy of “*deus artifex*” and “*artista divino*,” and — by means of discourses on Michelangelo held before his death in 1564 — of divine creation and work of art.

Rangsook Yoon, *Chapman University*

Dürer’s Treatises as Self-Help Manuals for Artists

In the prologue notes for his unpublished *Treatise on Painting*, Albrecht Dürer writes that his book intends to teach “the great usefulness, joy, and delight which spring from painting.” As benefits that a painter could gain from that vocation, he further mentions great and lasting memory (that is, fame), as well as wealth and riches. My paper examines the rhetoric of Dürer’s treatises, particularly the *Treatise on Measurement* and the *Four Books of Human Proportion*, as self-help manuals, which not only instruct artists with theoretical knowledge, but also motivate and help them to become famous and prosperous.

30302
Hilton
Concourse Level
Concourse B

THE CIRCULATION OF ARABIC
TEXTS AND SPEAKERS IN THE
EARLY MODERN WESTERN
MEDITERRANEAN: CONTESTS
AND COLLABORATIONS

Organizer: Daniel Hershenzon, *University of Connecticut*

Chair: Lisette Balabarca, *Siena College*

Respondent: Erin Kathleen Rowe, *Johns Hopkins University*

Sabahat Fatima Adil, *University of Chicago*

Inheriting Knowledge: A Contextual Analysis of al-Maqqarī's Biographical Writings on Ibn al-Khaṭīb of Granada

This paper will examine excerpts from the writings of the sixteenth- and seventeenth-century North African Muslim scholar al-Maqqarī (d. 1631/32) on the fourteenth-century Andalusian polymath Ibn al-Khaṭīb of Granada in order to explore how the crossing of ideas across the Straits of Gibraltar gave rise to a shared Western Mediterranean intellectual tradition. This paper will argue that al-Maqqarī wrote about Ibn al-Khaṭīb in order to position himself as the heir of a vibrant intellectual tradition shared by North Africa and the Iberian Peninsula. Residing in Cairo while writing the work and thus far removed from the cities of Tlemcen, Fes, and Marrakesh in which he had lived as a young man, al-Maqqarī's portrait of Ibn al-Khaṭīb reflects his anxieties about his own intellectual genealogy, which was heightened by his move to Cairo as well as other external factors, including the final expulsion of the Moriscos from the Iberian Peninsula.

Claire Gilbert, *University of California, Los Angeles*

The Good Words: Two Cases of Bilingual Preachers between Granada and North Africa

Many Catholic agents were active as intermediaries in the Western Mediterranean during the sixteenth century, and scholars have long remarked that their evangelization activities and involvement with the captive trade required good knowledge of both Arabic and Spanish dialects. This paper seeks to understand how these individuals acquired the necessary linguistic skills and what range of activities they participated in, from teaching the catechism to translating for the Inquisition. Two complementary cases are compared for the first time: Bartolomé Dorador, who worked as a bilingual preacher in the Granada province (ca. 1554–98) after having learned Arabic in Melilla, and Hieronimus Mur, a Jesuit who learned Arabic in Valencia and then preached in Oran (ca. 1556–1602). In this paper I examine their biographies as well as translations and other bilingual materials, and argue that their parallel formation and experiences in Granada and North Africa together shaped their practices of evangelization.

Daniel Hershenzon, *University of Connecticut*

The Arabic Manuscripts of Muley Zidan and the El Escorial Library

In the early seventeenth century, a Spanish fleet captured the manuscript collection of the Sultan of Morocco, Muley Zidan. Soon the collection made its way to the royal library, El Escorial, becoming an important repository of Arabic books, which European Arabists sought to visit. By focusing on the social life of the collection, from the moment of its capture on the high seas up through the process of its incorporation into the Escorial, this paper examines two related issues: the social trajectories of books and the elasticity of their meaning and function, which radically altered in nature; the circulation of the Moroccan manuscripts in relation to what censors, inquisitors and scholars in seventeenth-century Spain thought about Arabic books and knowledge. The paper explains, first, why Spain established the largest collection of Arabic manuscripts when it was cleansing its territories of Muslims, and, second, why it was kept behind locked doors.

30303

Hilton

Concourse Level

Concourse C

THE BIBLE AND POLITICAL THEOLOGY

Organizers: Travis DeCook, *Carleton University*;
Debora Shuger, *University of California, Los Angeles*

Chair: Jennifer Rebecca Rust, *Saint Louis University*

William Junker, *University of St. Thomas*

The Image of both Churches and the Self-Image of Political Theology

My essay renders problematic the concept of political theology by considering the unprecedented significance of the book of Revelation in England beginning in the middle decades of the sixteenth century. More precisely, I argue that the ecclesial and eschatological emphasis of John Bale's commentary on Revelation, *The Image of both Churches*, is incompatible with classical political theology, which has always been premised upon an antiecclesial and antieschatological theology. This is as true for Eusebius and Bodin as it is for Carl Schmitt. By organizing an interpretation of Revelation around two churches and their joint relation to time's end, Bale disables political theology and effectively diminishes, rather than sacralizes, the temporal sphere of politics. Indeed, Bale's text rearticulates for sixteenth-century England Augustine's definitive critique of political theology in the *City of God*. *The Image* thus shows how the early modern Bible might have been read in opposition to political theology.

Debora Shuger, *University of California, Los Angeles*

"Jerusalem my happy home": The Hebrew Republic as Political Theology

Eric Nelson's *The Hebrew Republic* has made a brilliant case that the Protestant view of the Old Testament led to a radical reorientation of political science in the late sixteenth and early seventeenth centuries, one that centered on discerning and imitating the *respublica Hebraeorum*. Nelson's book, however, focuses only on those aspects of this early modern political theology that played a significant role in the genesis of modern secular republicanism. The proposed paper will instead look at the ways in which three key texts — Petrus Cunaeus's *De republica Hebraeorum* (Arminian), Carlo Sigonio's *De republica Hebraeorum* (Catholic), and Corneille Bertram's *De politia iudica* (Calvinist) — matter for early modern political theology, and, in particular, how (and if) the fact that these are scripturally based works matters: e.g., is Bertram's text significantly different, owing to its biblical focus, from Bucer's proto-Calvinist *De regno Christi*, which draws on Plato's *Laws* and the *Corpus iuris civilis*?

Travis DeCook, *Carleton University*

The Political Theology of Biblical Production: Milton, Hobbes, Spinoza

This paper takes up the political-theological implications of Milton's treatment of the Bible's textual history in *De Doctrina Christiana* alongside treatments by Hobbes and Spinoza. Spinoza casts corrosive skepticism on the Bible's origins and transmission in order to undermine its traditional authority and underwrite his argument for a secular state designed to secure intellectual freedom. Like Spinoza, Hobbes presents the composition of the biblical books as a series of discrete events devoid of any providential connection; however, this undergirds his argument for the sovereign's authority over the Bible. Milton represents a significant exception to the ultimately secularizing thrust of these political-theological contemporaries: while he presents the transmission of the New Testament books as entirely contingent and immanent, this is itself paradoxically providentially instituted. Milton hereby presents the Bible's textual history as a means of buttressing a fundamentally theological political vision prioritizing the freedom and discernment of the Spirit-led individual.

30304
Hilton
Concourse Level
Concourse D

CURIOSITIES AND SOCIAL NETWORKS I

Organizer: Brent Nelson, *University of Saskatchewan*

Chair: Anja-Silvia Goeing, *Universität Zürich*

Myriam Marrache-Gouraud, *Université de Poitiers*

André Thevet's Real or Supposed Networks

André Thevet traveled extensively and wrote prolifically. After his travels, he brought back several objects, such as exotic artifacts, botanical items, or animal parts, still unknown by his contemporaries. He kept some of them for himself to make a private collection of curiosities and used some others as gifts for the king, or other powerful men of the time. In doing this, he organized a social network of exchange, of which he was quite proud. In this last manuscript, for each of the objects that he kept as proof, he quotes people who had seen the objects, or to whom the objects was given. This tendency of name dropping needs to be studied to raise the question of their purpose: what kind of legitimation did the curator of the cabinet of the king find? And what does this phenomenon reveal about social networks in early modern Europe?

Robert Imes, *University of Saskatchewan*

Hakluyt and Cope, Hakluyt and Thevet: Networks of Concerted Curiosity

I begin my paper by examining the relationship of Richard Hakluyt, a prolific compiler of travel writing, and Walter Cope, who owned a renowned cabinet of curiosities. Hakluyt and Cope regarded their literary and material collections as complementary but discrete parts of a cohesive project. For example, as I discuss, Hakluyt excluded images of exotic objects from his books because he believed that readers would have recourse to cabinets like Cope's. I juxtapose Hakluyt and Cope's association with that of Hakluyt and cosmographer André Thevet, who, unlike Hakluyt, overtly united literary and material curiosities in his books. I describe how Thevet interspersed his prose with images of objects to bolster the credibility of his accounts and boost his reputation as a travel writer. By examining points of connection and dissonance between the work of Cope, Hakluyt, and Thevet, I illuminate the nuanced relationship between cabinets of curiosities and travel writing.

Brent Nelson, *University of Saskatchewan*

The Cabinet of Curiosities and the Sixteenth-Century Origins of an Early Modern Social Network

Deborah Harkness (2007) argues that the emergence of Baconian science in fact predated Bacon, beginning not with Bacon's codifying of scientific principles and method, but in the practices of "mechanics" in the neighborhood shops, gardens, and back rooms of Elizabethan London. This social context is also reflected in the typical English cabinet of curiosities. While collections reflected an interest in the nobility as both audience and subject of collection, much of their vitality derived from their involvement in the communities in which they were situated. Building on Harkness's path-breaking work, this paper argues that broad social involvement is one of the defining features of early modern English collection of curiosities. Beginning with the earliest references to collections around the end of the sixteenth century, it will examine ways in which these collections engaged a broadly social network of participants who used and in many cases contributed to the building these collections.

30305
Hilton
Concourse Level
Concourse E

RACE, HONOR, AND EMPIRE IN EARLY MODERN POLITICAL CULTURE

Sponsor: Society for Court Studies

Organizer: R. Malcolm Smuts, *University of Massachusetts Boston*

Chair: David Harris Sacks, *Reed College*

Arthur H. Williamson, *California State University, Sacramento*

Race, Honor, and the Battle of Britain

The paper will examine the ideas of race and criticism of such ideas as they shaped the debate about the Anglo-Scottish union of 1603. Brito-Skeptics emphasized English identity: institutional autonomy and continuity, traditional sources of authority, the cultural distance between Scotland and England, and, most tellingly, racial differences separating the two peoples. In the background lay Spanish imperial ideology and its preoccupation with pure or clean blood (*pureza/limpiezas de sangre*), ideas that had informed international politics for over half a century. Catholic critiques of the new (and Protestant) Britain, developed racial vocabularies approaching Iberian attitudes. Against these claims, British advocates stressed the possibility of creating new institutions, civic humanism, and the marginalized "race." Would-be Britons saw these issues as integral to the Protestant cause and the prophetic triumph of restored Christianity. The projected Britain therefore carried with it a debate about cultural, religious, ethnic, and ultimately racial identities.

Brendan Kane, *University of Connecticut*

Race, Honor, Resistance, and the Peripheries of Britain, ca. 1540–1650

This paper explores how English and Irish opponents of state expansion and cultural imperialism mobilized race and honor as languages of resistance. The literature on English/British expansion into Ireland stresses the colonizers' discourse of metropolitan "civility" as antidote to Irish "savagery." This historiography might be complemented in three ways: first, by understanding that the languages of honor and race were used by the Irish and occasionally turned against the state; second, by considering similarities in how these languages of resistance were deployed by "others" in England, such as Catholics or forest and fen dwellers; and third, by looking at the languages of race and honor as used by elites and nonelites, we will move beyond studies that focus primarily on the nobility. Through exploration of English, Irish, and Latin sources, this paper attempts to show how race and honor were powerful concepts in the hands of the "colonized" across "Britain."

R. Malcolm Smuts, *University of Massachusetts Boston*

Race, Honor, and the States of Britain, ca. 1580–1605

Whereas in the modern world the concept of race invariably refers to differences in skin color or ethnicity, in early modern Europe it was often associated with social rank. People of royal or noble "race" were often assumed to differ in nature from commoners, specifically in their greater propensity to virtue and honor. This belief interacted with concepts of ethnic races (which already existed), as well as moral and political discourses about honor in ways that modern histories of political thought and culture have never fully explored. This paper will attempt to tease out the implications of a belief in the racial superiority of noble lineages in English and Scottish political culture, with particular emphasis on the thought of Lord Henry Howard and Robert Devereux, second earl of Essex, and James VI and I.

30306
Hilton
Concourse Level
Concourse F

WRITING ROME IN THE
RENAISSANCE: LATIN AND
VERNACULAR RESPONSES TO THE
ETERNAL CITY

Organizer: Susanna de Beer, *Universiteit Leiden*

Chair: Frances Muecke, *University of Sydney*

Susanna de Beer, *Universiteit Leiden*

Writing Rome in the Renaissance: Latin and Vernacular Responses to the Eternal City

In her influential book *Writing Rome: Textual Approaches to the City* Catharine Edwards explores selected aspects of Rome's resonance in literature and the literary resonance of Rome. In this she focuses mainly on classical literature, although some later authors are also included. The aim of this paper (and of the session) is to expand this field a bit further and to explore the literary responses to the city of Rome in the Renaissance. In this paper I will present three competing poetic visions of Rome — by Francesco Petrarca, Conrad Celtis, and Joachim Du Bellay — and analyze how their images relate to the ancient images of Rome as examined by Edwards. Two questions will be leading in this respect: How their visions of Rome were determined by literary, political, or religious motives? And to what extent the Latin language determined the specific features of the Roman image?

Paul Gareth Gwynne, *The American University of Rome*

Lorenzo Gambara Writing the Rome of Alessandro Farnese

Two travelers to Rome in the mid-sixteenth century are taken on a tour of the Villa Farnesina by the gardener. So impressed by their visit, the guide offers to show them around other Farnese properties within the city. At the end of their tour they are invited to travel to Caprarola to admire the Farnese summer residence and collections. This visit is the slender pretext for a lengthy panegyric by Lorenzo Gambara (1496–1586) of the magnificence of his patron, Alessandro Farnese. This poem not only provides a unique gazetteer of the magnificent fresco decorations of the Farnese palace and the gardens, it also employs a range of classical topoi and motifs to do so. This paper will review the poem through selected passages and place it within its immediate historical and social context, and within the classical tradition of writing about Rome.

George Hugo Tucker, *University of Reading*

Of Roman Villas, Poetry, and Patrons: The Latin Verses of Lelio Capilupi (1555) and Marc-Antoine Muret (1571)

This paper examines and compares Latin verse celebrations by Virgilian centonist Lelio Capilupi (d. 1560) and expatriate French humanist, orator, and poet of Rome, Marc-Antoine Muret (1526–85), of Julius III's "Georgic" Villa Giulia and of Cardinal Ippolito d'Este's Villa in Horace's Tibur / Tivoli. Capilupi's and Muret's verses function, respectively, as monuments to Giulio and Ippolito shortly before their deaths. They also reflect the culminating point of the creation of each villa and its gardens. Capilupi's Virgilian verses implicitly laud Julius III as a new Julius or Augustus guaranteeing Rome's safety, and his Villa as the locus of a neo-Virgilian rustic idyll (but in the guise of a Stasian silva). Muret's verses exploit a clear parallel between Ippolito's restoration of Horace's Tibur and humanist restoration of Rome, as exemplified by the Roman verses of Janus Vitalis (*Elogia* [1553]) and Joachim Du Bellay (*Antiquitez de Rome / Poemata*, [1558]).

30307
Hilton
Concourse Level
Concourse G

CHESSBOARD, JEWELS, AND A HEART: THREE PATTERNS OF GIFT-GIVING AMONG TUDOR AND STUART WOMEN

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizer: Georgianna Ziegler, *Folger Shakespeare Library*

Chair: Sheila ffolliott, *George Mason University*

Jane A. Lawson, *Emory University*

“To Present Your Majesty With a Simple Gift”

Courtiers anticipated the annual New Year’s Gift Exchange, planning what gift from them would please the Queen. While the gift of choice for many peers was coinage in a purse, others sought her pleasure with embellished jewels and embroidered gowns. The diversity of gifts increased down the social scale, from knights to gentlewomen to the queen’s nearest Privy Chamber servants. The gifts presented by the gentlewomen and gentlemen categories tended to be among the more unique and thoughtful.

Georgianna Ziegler, *Folger Shakespeare Library*

Learning to Give: The Education of Elizabeth Stuart in Royal Largesse

This paper will examine the concept of “reciprocity” in Elizabeth’s early life, focusing on both familial and what I’ll call professional relationships — by professional I mean relationships with members of her household, her servants, and outsiders who enter her sphere. I am interested in how a female member of the royal household learns such relationships and how they are revealed through the material evidence of letters, accounts, book dedications, and gifts, especially jewels. A particular focus will be Elizabeth’s relationship with her father, James I, and his interest in her gift giving as revealed in their letters.

Marion Wynne-Davies, *University of Surrey*

A Chess Board, One and Thirty Stones, a Pair of Sheets, and a Heart: Jane Cavendish’s Gift Giving

This paper begins with Jane Cavendish’s daybook (MS EL 11,143 Huntington Library) and discusses the variety of gifts bestowed by her and what these meant in terms of family relationships, class, and cost. It goes on to contrast these actual presents with Cavendish’s poems that were in themselves given as “gifts” to those she loved, owed allegiance to, and admired.

30308
Hilton
Concourse Level
Concourse H

ROYAL LIVES: WOMEN, FAMILY, AND THE COURT

Sponsor: Society for Court Studies

Organizer: Silvia Z. Mitchell, *Purdue University*

Chair: Maria Galli Stampino, *University of Miami*

Michelle Beer, *University of Illinois at Urbana-Champaign*

Pastime with Good Company: Queenship, Hospitality, and a Family Reunion at the Early Tudor Court

In 1516, Catherine of Aragon, Queen of England, welcomed her sister-in-law, Margaret Tudor, Queen of Scots, to London with the gift of a riding horse. For the next year, Catherine and her husband, Henry VIII, hosted Margaret at the English court, where the two queens were significant participants in royal spectacle and diplomacy. My paper focuses on Margaret’s 1516 visit as an excellent case study for understanding the importance of the queen’s role as royal hostess. Catherine was expected to welcome a variety of visitors to the court, and she used gift-giving,

music, and dance in her Chambers to facilitate diplomacy and gain political influence. These intimate pastimes were the most frequent form of socialization and entertainment at the court, and they were important opportunities for the queen to oversee informal interactions that could result in the exchange of information or gifts, distribution of patronage, and formation of marriage alliances.

Magdalena S. Sánchez, *Gettysburg College*

Letters and Gifts: Fostering Intimacy in a Sixteenth-Century Aristocratic Marriage

In 1591 on his way to visit Philip II at the Spanish court, Carlo Emanuele I (1562–1630), Duke of Savoy, stopped in Zaragoza. Six years earlier he had married Philip II's younger daughter Catalina Micaela (1567–97) in this city, but now Catalina had been left behind in Turin, nine months pregnant with their fifth child. From Zaragoza, Carlo wrote to Catalina telling her how much he missed her and recalling their wedding night six years earlier. Responding, Catalina recalled their wedding and reminisced about places from her youth. This paper will focus on the correspondence of Carlo and Catalina during Carlo's Spanish trip, as well as the gifts that accompanied the letters. I will argue that letters and gifts were principal ways to foster intimacy at a distance, and that Catalina's and Carlo's marriage was strikingly more affectionate than the usual early modern aristocratic arranged marriage.

Silvia Z. Mitchell, *Purdue University*

Mariana of Austria's Letters to Carlos II: Reminiscing about the Self, Youth, and Travel in Early Modern Spain

Shortly after queen dowager Mariana of Austria returned to Madrid on 27 September 1679 after a two-year exile, her son, King Carlos II, departed to the city of Burgos to receive his new bride, the French Princess Maria Louise of Orleans. By early December, the three royals reunited in the outskirts of Madrid to await the new queen consort's formal entry into the city. This paper will examine the daily letters Mariana wrote to Carlos II during this exciting, emotional, and fluctuating period at the court. Never analyzed in their entirety before, this correspondence offers an unparalleled opportunity to observe Mariana's memory of her younger self and, more generally, her ideas about youth. Besides revealing these personal outlooks, the letters vividly illuminate the material conditions and culture of travel in early modern Spain. As a form of traveling, the missives stand as a road map through memory and place.

30309

Hilton

Second Floor

Gibson

RENAISSANCE SCHOLASTICISM: BETWEEN ARISTOTLE AND MACHIAVELLI

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Donald F. Duclow, *Gwynedd-Mercy College*;
Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Chair: Lodi Nauta, *University of Groningen*

Amos Edelheit, *National University of Ireland, Maynooth*

Poliziano and Philosophy

In this paper I shall present a fresh account of the relations between Poliziano and philosophy — classical and scholastic. I shall focus mainly on Poliziano's four opening lectures for his courses on Aristotelian ethics and logic in the University of Florence from the early 1490s. I shall discuss the privileged status assigned to philosophy by several humanists and humanist-oriented philosophers who were part of Poliziano's immediate circle such as Pico, Ficino, and Barbaro. Viewed thus, the aim of the paper is to invite scholars to begin to demarcate a clearer distinction between Florentine humanism and scholasticism, while avoiding several common scholarly fallacies that unduly prioritize the philosophical labors of self-styled humanists over those of the scholastics. The case of Poliziano helps to reconsider many settled assumptions about the practice of philosophy in late fifteenth-century Florence.

Brian Garcia, *Katholieke Universiteit Leuven*

Domenic of Flanders, OP (d. 1479), on Sensory Cognition: A Renaissance Reading of the *De anima*

Dominic of Flanders studied philosophy under John Versor and taught briefly at Paris before taking the Dominican habit at Bologna, where not only did he study with Peter Bergamo, but he would also teach there for nearly a decade. Lorenzo de' Medici called Dominic to Florence, where he taught for two years until the university was moved to Pisa. Due to opposition from Averroists at Pisa, Dominic would return to the *studium* at Bologna, and then to Florence once more before his death. Focusing on his neglected *De Anima* commentary, I intend to focus on sensory cognition — viz., natural and spiritual impressions; per se and per accidens sensation; the role of the internal senses and nature of the phantasm; and the role of sense in apprehending particulars. These topics, situated in Dominic's peculiar intellectual climate, will shed light on Thomistic anthropology in the Renaissance scholasticism of the fifteenth century.

Sean David Erwin, *Barry University*

Pomponazzi and Machiavelli on Religion, Revolution, and Return

Despite their being contemporaries, there is a surprising lack of work on possible connections between the thought of Pietro Pomponazzi and that of Niccolò Machiavelli. And yet, from issues as diverse as the mortality of the soul to the status of miracles, the scope of natural necessity to the relationship of human action to *fortuna*, there seem to be many moments of close proximity and perhaps even influence of the one upon the other, at least of Pomponazzi on Machiavelli. This paper investigates one possible area of such influence by examining Pomponazzi's account of the natural causes for the generation and decline of religions in his *De Incantationibus* and Machiavelli's reasons for the decline of mixed bodies like republics and sects in the *Discorsi* (3.1) for points of similarity between the two concerning the theme of (natural) revolution and the natural causes ordaining the life of religions.

30310

Hilton

Second Floor

Clinton

SPOILS OF THE RENAISSANCE III: LEGACIES

Organizers: Christina Ferando, *Harvard University*;

Aimee Ng, *Columbia University*

Chair: Aimee Ng, *Columbia University*

Carolina Mangone, *University of Toronto*

Michelangelo's Sculpture as Spoil? Cesare Baronio and Counter-Reform

Antiquarianism at the Triclinium of Gregory the Great

According to seventeenth-century texts, the statue of Saint Gregory in the triclinium at S. Gregorio al Celio (Rome) was carved from a figure of a pope begun by Michelangelo and converted to a Saint Gregory by Nicolas Cordier. This paper considers the reputed acquisition, completion, and installation of Michelangelo's unfinished marble through the lens of spoliation in the context of Counter-Reformation antiquarianism. Completing unfinished Michelangelos was not uncommon, even if chiseling away the artist's original surface constituted a violent defacement. Yet the wound is mended by the ensemble for which his reused statue is the centerpiece. Situated in Gregory the Great's legendary triclinium, with relic-like furnishings and frescoes of Gregory's life that I argue include a posthumous portrait of Michelangelo as an early Christian pauper, the recarved statue functions as both modern spoil and Christian artifact. The whole reimagines Michelangelo and his art as models of Church reform.

Christina Ferando, *Harvard University*

A Reversal of Fortune: Titian's *Peter Martyr* and *The Assumption of the Virgin* after Napoleon

This paper will explore the outcome of Napoleonic looting on the reputations of Titian's *Peter Martyr* and *The Assumption of the Virgin*. After the collapse of the

Venetian Republic in 1798, *Peter Martyr* was among the first works to be claimed by the French and removed from the altar of Santi Giovanni e Paolo. In Paris, its reputation as the most famous work of Titian's oeuvre was reaffirmed repeatedly by visitors and by the many prints made of the work. Titian's *Assumption*, on the other hand, remained behind. By 1817, however, the *Assumption* was installed as the centerpiece of the Accademia di Belle Arti, Venice. That same year, *Peter Martyr* was repatriated and returned to its original location, where its importance was forgotten. Ironically, therefore, the looted work ultimately lost prestige due to the circumstances of repatriation while the reputation of the painting that had been left behind soared.

Silvia Caporaletti, *Getty Research Institute*

Rethinking Gentile da Fabriano and Processional Standards from the Marche: Modern Spoliation and Critical Fortune

Double sided standards on wood enjoyed a wide diffusion during the fifteenth century in the Marche. These devotional objects were often commissioned by the brotherhoods — playing at that time a leading role in the religious life of Italian cities — and were carried in procession. In modern times, often as a consequence of the suppression of religious orders in the Napoleonic period or after the unification, many of these standards were torn from their original context; the two sides were separated and sold as independent paintings: this was the case of a famous standard by Gentile da Fabriano. Sometimes these paintings were subjected to different ownership histories and have not been recognized as a single ensemble. My paper will analyze this neglected phenomenon that resulted in new objects for the art market based in part on new archival evidence.

30311

Hilton

Second Floor

Madison

READING, MISREADING,
MISLEADING: WRITERS AND ARTISTS
IN MID-SIXTEENTH-CENTURY
FLORENCE

Organizers: Stuart Lingo, *University of Washington, Seattle*;
Deborah Parker, *University of Virginia*

Chair: Stephen J. Campbell, *Johns Hopkins University*

Deborah Parker, *University of Virginia*

Vasari's Pontormo

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

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

Anton Francesco Doni and the Dangers of Playful Art

Anton Francesco Doni coined the term "to chimericate" to describe the invention and interpretation of art. He purposely misreads, inverts, gives multiple glosses to, and satirizes images. This hermeneutic play has a political edge, as he transforms justice and religious reform into tyranny and vanity. Doni's often bitter and subversive writings are hardly typical and serve as an example of why the satirist was so woefully unsuccessful in obtaining patronage. Doni did, however, describe a number of commissions, and some of his bitter inventions were painted. Other more successful artists and writers, including Giorgio Vasari and Paolo Giovio, played similar games in the invention and interpretation of images, in which virtue can slip into vice, praise into blame, flattery into satire. Of course it is always possible

to misread images, and courtly art is lavishly positive, but departures from visual tradition gave Doni and others a particular opportunity to misbehave.

Stuart Lingo, *University of Washington, Seattle*

Agnolo Bronzino's *Martyrdom of San Lorenzo* and Machiavellian Mischief

Bronzino's monumental *Martyrdom* (1565–69) exhibits Michelangesque nudes in the much frequented Florentine church of San Lorenzo, intimately associated with the city's new Medici rulers. A ducal commission, the fresco ostensibly celebrates Michelangelo's legacy. Yet aspects of Bronzino's work seem parodic, even subversive. An unnoticed detail, in which a woman is directed to admire the genitalia of a monumental statue of Hercules (a symbol of Medici domination), may recall a burlesque Machiavelli encomium to early sixteenth-century Florentine sodalities in which artists and literati mingled more freely than in mid-century ducal cultural institutions. Bronzino, though a poet as well as a painter, had been dismissed from the Accademia Fiorentina when artists were excluded in 1547. He won readmission while painting the *Martyrdom*, and represents himself in the fresco holding the pen shared by poets and artists as he interrogates the appropriation of Michelangelo by a regime that was transforming Florence's cultural traditions.

30312

Hilton

Second Floor

Morgan

**MONOPHONY IN THE RENAISSANCE:
SAINTS' OFFICES AND
BOCCACCIO'S *BALLATAS***

Sponsor: Music, RSA Discipline Group

Organizer: Kate van Orden, *Harvard University*

Chair: Karl Kügle, *Universiteit Utrecht*

Michael Alan Anderson, *Eastman School of Music, University of Rochester*

Plainchant and Politics in the Turin Codex

The "Turin Codex" (Torino, Biblioteca nazionale, MS J.II.9) is well known as one of the richest sources of polyphonic music from the first half of the fifteenth century, complete with Mass Ordinary settings, motets, ballades, virelais, and rondeaux. Much less discussed has been the plainchant that occupies the manuscript's opening twenty-eight folios, in particular the Office and Mass music for St. Hilarion and St. Anne. This paper assesses the political utility of these saints for the nobles who might have encountered the Turin Codex or its repertory, namely those at the Lusignan court on the island of Cyprus (where the music was heard in an early stage), the Avogadro family of Brescia (for whom the book was prepared), and the court of Savoy (the final destination of the manuscript).

Marica S. Tacconi, *Pennsylvania State University*

In Honor of the Florentine Cathedral and of the Medici: The 1526 Office of Saint Zenobius

In the early decades of the sixteenth century, the cult of Florentine Bishop-Saint Zenobius underwent a powerful revival. Most significant was the creation of a new office in his honor, preserved today in one of the antiphonaries of the Archivio dell'Opera di Santa Maria del Fiore in Florence. As revealed by new archival research, the extensive office was commissioned by the chapter of the cathedral. The texts were written by Raffaele Maffei, a prominent humanist and hagiographer, while some of the melodies were drawn from other chants with particular significance to the liturgical program of the Duomo. By means of explicit musical and textual references, a complex web of liturgical-symbolic associations was established as a way to exalt not only Saint Zenobius, but also the cathedral of Florence and the Medici family in particular.

30313
Hilton
Second Floor
Bryant

NARRATIVES OF THE WITCHES'
SABBATH IN THE RENAISSANCE:
A COMPARATIVE PERSPECTIVE

Sponsor: Medieval & Renaissance Studies Association in Israel

Organizer: Matteo Duni, *Syracuse University in Florence*

Chair: Walter Stephens, *Johns Hopkins University*

Tamar Herzig, *Tel Aviv University*

Snatching a Witch from the Devil's Grip: Hagiography as Demonology in Renaissance Italy

This paper proposes that, during the first two decades of the Cinquecento, Giovanfrancesco Pico's ties with female mystics who were famous for their violent combats with the devil or support of witch-hunting facilitated his abandonment of the notion that witchcraft was an illusory phenomenon, as expressed in his earlier *De imaginatione* (ca. 1501). In his *Compendio delle cose mirabili di Caterina da Racconigi* (ca. 1532), Pico not only hailed Caterina as a "witch of God," capable of flying in the air and averting storms, but also described her rescuing a priest's concubine while the latter was transported in the air by the devil. I will argue that Pico presented Caterina as a female shaman, able to undo the harm caused by corrupt priests such as those figuring prominently both in the Mirandolese witchcraft trials of 1522–25, and in the descriptions of the witches' sabbath in Pico's earlier demonological work, *Strix* (1523).

Louise Nyholm Kallestrup, *University of Southern Denmark*

"And then she threw the Devil at him": Folklore and Demonology in Early Modern Denmark

In Denmark witches were usually prosecuted on allegations of having inflicted illness on people or livestock. However, at the trials the image of witches gathering in groups in order to perform their malevolent deeds appeared very often. These descriptions of the sabbath combined with folkloric ideas of the witch. In popular narratives, the witch was not subdued to, but actually dominated the devil, who would do her bidding. By analyzing a series of accounts by convicted witches, the paper aims at exploring how and to what extent demonological ideas were a part of Danish witchcraft trials, and it additionally takes into consideration the changes introduced by the Lutheran Reformation in 1536. Following this, lay courts acquired exclusive jurisdiction over witchcraft trials. Consequently, the importance of the witches' pact with the devil was reduced, and the key motive for prosecuting and sentencing witches became the physical harm they caused.

Matteo Duni, *Syracuse University in Florence*

"How about some good wether?": Witches and Werewolves at the Sabbath in Renaissance Italy

The paper seeks to explore the range of beliefs connected with the concept of the witches' sabbath in Northern Italy between the end of the fifteenth and the first half of the sixteenth century. At that time, while the witch hunt was reaching impressive levels, several demonologists were providing the first conventional descriptions of the witches' meeting with the devil. A look at Inquisition trials reveals a much more varied picture: early modern Italians would ascribe to witches abilities as different as shape-shifting and falling into trance-like states. While the classic research of Carlo Ginzburg has revealed the rich folkloric content of such beliefs, in some cases it has sacrificed its variety for the sake of finding common traits. Using also documents hitherto unknown, I will attempt to give a more complex sense of the experiences that would be associated with the practice of witchcraft and the participation in the sabbath.

30314
Hilton
Second Floor
Gramercy West A

RENAISSANCE WATER I: INSTRUMENTAL USES OF WATER

Organizers: Felicia M. Else, *Gettysburg College*;
Mark Rosen, *University of Texas at Dallas*

Chair: Mark Rosen, *University of Texas at Dallas*

Adriana de Miranda, *Modena University*

Hydraulic Automata in the Italian Golden Age

The paper shows the results of my research focusing on the studies done by Italian artists from the fifteenth century related to the “surprising” fountains, i.e., small hydraulic devices for interiors used as eye-catching table centerpieces for amusement, to amaze people through spectacular water movement. The works revolve around the relation between the art and technology of these devices. The study shows that the “surprising” fountains are particular hydraulic devices that successfully combine the functional with the aesthetic and display sophisticated forms of construction. An attempt is made to present evidence for their ancient origin and to understand the development and evolution of their design, the reasons for their significance and uniqueness, and their wide diffusion at that time. The fountains are analyzed in terms of aesthetic features and sophisticated technology, and the roles that the “surprising” fountains played during the Renaissance are highlighted.

Katherine Rinne, *California College of the Arts*

Experimenting with Water

Discussions swirling around fountain design in late sixteenth-century Italy generally hold that designers were able to create elaborate fountains and hydraulic devices because of access to recently translated classical treatises. This was the case for Bernardo Buontalenti, who used a translation of Hero of Alexandria’s *Pneumatica* as inspiration for the Pratolino gardens. At the same time natural philosophers and scientists were trying to quantify water’s velocity, volume, and pressure — something that would remain unresolved until the eighteenth century. Design and experimentation are thus considered as separate activities. This paper argues that with the recent availability of large quantities of gravity-flow water from new or restored aqueducts in Bologna, Florence, Naples, and Rome, designers were not simply following ancient formulas, but also were active participants in hydraulic experimentation. This paper demonstrates how designers used fountains as full-scale working models allowing them to test and more accurately measure water’s volume, velocity, and pressure.

John S. Henderson, *Birkbeck, University of London*

Water, Pollution, and Public Health in Renaissance Florence

In his *Panegyric to the City of Florence* (1403-04), Leonardo Bruni writes, “Surely this city is unique and singular in all the world because you will find here nothing that is disgusting to the eye, offensive to the nose, or filthy under foot.” This paper will question how far Bruni’s optimistic view of the Renaissance urban environment can be reconciled with everyday reality in Renaissance Florence. How effective were the laws and structures regarding water use and pollution associated with the disposal of industrial and domestic waste? I shall first examine the evolution of official policies under the influence of the revival of neo-Hippocratic ideas of the relationship between environment, health, and disease. Then I will examine the views of individuals through their petitions to city magistracies, reflecting their very real concerns about smell, polluted water, and fetid air, which they saw as polluting the air and creating disease within the city.

Felicia M. Else, *Gettysburg College*

The Medici Court and the Challenges of Water in Florence

The Florence of Duke Cosimo I de’ Medici and his heirs provide a compelling case study for the importance and complications behind Renaissance water. The

Medici dynasty struggled with water — both to control its flow and manage its representation. Scholars know well the idealized vision of the Medici court in its waterworks, art and spectacles. But other documents balance such a view, showing the conflicts, unrealized projects, costly damages, and punitive actions that make for a more accurate picture. This paper will investigate this two-fold aspect, exploring the impact of water, the Medici court, and Florentine life. This studies draws on *fondi* from the State Archives of Florence, including regulations, river management reports, documentation on wells and fountains, and correspondences of court ministers.

30315
Hilton
Second Floor
Gramercy East B

ROUNDTABLE: EARLY MODERN ECOLOGIES

Sponsor: Pacific Northwest Renaissance Society
Organizer: Tiffany J. Werth, *Simon Fraser University*
Chair: Patricia Badir, *University of British Columbia*
Discussants: Frances E. Dolan, *University of California, Davis*;
Carla Freccero, *University of California, Santa Cruz*;
Jeffrey Todd Knight, *University of Washington*;
Peter Mancall, *University of Southern California*;
Vin Nardizzi, *University of British Columbia*;
Tiffany J. Werth, *Simon Fraser University*

A prevailing attitude within modern Western culture has imagined the natural world as “out there,” a distinct realm upon which humans import subjective meaning. More recently, ecocritics and theorists of the new materialism(s) have challenged this conception of nature. This roundtable gathers scholars from the humanities living and working along the North American Pacific coast in order to address how we might rethink the interrelationships between living organisms and our local environments by looking back to early modern habits of natural history, taxonomy, hierarchy, and categorization. By exploring specific examples for how humans interacted with the creaturely world, our roundtable asks what conceptual or metaphorical resources might help us as located moderns reorient our perceptions about the early modern past (and our present and future moments).

30316
Hilton
Second Floor
Murray Hill West A

FRAGMENTS AND GATHERINGS III: MAKING SENSE OF A FRAGMENTED PAST

Sponsor: Society for the History of Authorship, Reading and Publishing (SHARP)
Organizers: Adam G. Hooks, *University of Iowa*;
Sarah Werner, *Folger Shakespeare Library*
Chair: Sarah Werner, *Folger Shakespeare Library*

Meaghan Brown, *Florida State University*

International Gatherings: Fragmented News and Recombinant Armada Texts

This talk presents the disjointed development, gathering, fragmentation, and regathering of important Armada-related pamphlets. William Cecil's *Copie of a Letter* (STC 15412–15414.6) — consisting of a letter, its postscript, its printer's epistle, and an additional pamphlet, *Certaine Advertisements Out of Ireland* — was produced in stages in the fall of 1588: an accumulative production attested to by both bibliographical evidence and governmental correspondence. The consolidated STC sequence and confusion regarding the content of the translations has, however, obscured the fragmented nature of these texts' transmission, as publishers across

Europe adapted them in motivated ways between 1588 and 1593. From adding stories of ship-wrecked Spaniards to eliminating Protestant marginalia, downplaying the “treason” of the executed priestly “author,” and cutting details of atrocities planned by Spanish invaders, this text — or texts — was torn apart and reassembled repeatedly to create new meanings in each publishing context.

Heather C. Easterling, *Gonzaga University*

Books and Not-Books: Implications of the Material Life and of Removed Materiality of the 1604 Royal Entry Texts

This paper explores the materiality of a text and its fragmentation when this materiality disappears. The text in question is the royal entry of King James I. The event was ephemeral, but it was immediately rendered into three different printed books, each vying for authorship of the event. Working with these texts, I am compelled by questions of how the entry's existence in competing books shaped — even constituted — its meaning, in its time and today; this will be a central focus of the paper. But our interpretation of these texts is mediated, today, by their availability digitally, which distances us from their original, quite distinct, material forms. Thus a secondary inquiry of the paper involves this fragmenting impact of digital technology on our perception and interpretation of the entry and its texts, and on their relationship to each other.

Helen Vincent, *National Library of Scotland*

The Fragmentary History of the Early Scottish Printed Book

The history of the Scottish printed book before 1550 is one of fragments and gatherings: of the twenty-three items listed for this period in “Scottish books 1505–1660 (Aldis updated),” sixteen survive in one copy only; excluding *History and croniklis of Scotland* — of which twenty copies survive — thirty-four copies altogether have been identified of the other works, of which only thirteen are complete. The surviving physical items are as much a record of differing practices of preserving fragments as they are a document of their original reception: items have been detached and remounted; original bindings have been lost; a variety of microfilm and digital surrogates exist. In this paper I will explore this fragmentary record of dispersal and assembly and its effect on how early printing in Scotland is studied, suggesting how a more holistic early Scottish book history might be developed.

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Hilton

Second Floor

Murray Hill East B

EARLY MODERN IMAGE AND TEXT I: FILM AND TV RENDITIONS

Sponsor: Early Modern Image and Text Society (EMIT)

Organizers: Juan Pablo Gil-Osle, *Arizona State University*;
Barbara A. Simerka, *CUNY, Queens College*

Chair: Juan Pablo Gil-Osle, *Arizona State University*

Barbara A. Simerka, *CUNY, Queens College*

“Don’t They Know It’s the End of the World”: Emotional Contagion in *Don Quixote* and *Ally McBeal*

Ally McBeal is a legal comedy-drama television series best known — and controversial — for its exploration of legal cases concerning sexual harassment and marriage contracts. The narratives the clients brought to the courtroom served as allegories for the relationships of the main characters; both served as foils to the sentimental discourses of “true love in contemporary culture.” Most episodes use the sentimental pop ballads of the 1960s in order to evoke and to demystify the contemporary version of courtly love culture, in ways that present surprising homologies to the tactics that Cervantes deployed 400 years ago in order to ridicule chivalric and pastoral models of sentimentality. This paper will use the cognitive model of emotional contagion in order to explore the ways in which both TV series

and the novel scrutinize the functions of anachronistic but nonetheless enticing sentimental discourses within their respective moments of cultural transition

Bruce R. Burningham, *Illinois State University*

The Unbearable Simulacrum of Being: Staging Ontology in Calderón's *El gran teatro del mundo* and Kaufman's *Synecdoche, New York*

In his best-known autosacramental, Calderón de la Barca invokes the metaphor of the world as stage in connection with his Baroque defense of Catholicism in Counter-Reformation Spain. Nearly four centuries later, Charlie Kaufman revisits this world-as-stage metaphor in *Synecdoche, New York* as part of his own postmodern exploration of the intersection between life and art. Both texts are haunted by the specter of death, and both posit a kind of overlapping ontology. In Calderón's case, his mortal actors inhabit a provisional world where they wait to be summoned into a larger one that exists just "off stage." In Kaufman's case, his metatheatrical actors inhabit a space of infinite regress that is, nevertheless, not quite infinite. Through a comparison of these two texts, this paper will unpack the philosophical conceit of the world as stage, highlighting the transformation of Calderón's notion of a "higher reality" into Kaufman's (almost Baudrillardian) sense of a "hyperreality."

Christopher B. Weimer, *Oklahoma State University*

Memory, Dementia, and Selfhood in *Don Quixote* and *Robot and Frank*

In the 2012 film *Robot and Frank*, the protagonist gives the librarian he loves an obviously symbolic gift: a rare edition of *Don Quixote*. In this futuristic tale of an elderly cat burglar's partnership with a literal-minded robot to rebel against both encroaching social strictures and his own aging, we repeatedly encounter echoes of the escapades and friendship of Don Quixote and Sancho Panza. A comparative analysis of the novel and film reveals how the intertextualities between the two narratives are underpinned by the relationships between their respective eras' theories of memory, dementia, and selfhood. This study will counterpoint Cervantes's literary inscription and exploitation of early modern models of the mind's faculties and their disorders with scriptwriter Christopher Ford and director Jake Schreier's cinematic representation of contemporary "computationalism," or the conceptualization of the brain as a computer.

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Hilton

Second Floor

Nassau West A

PAPERS IN HONOR OF
JUERGEN SCHULZ III: URBAN
INFRASTRUCTURES: THE
ARCHITECTURE OF HEALTH CARE
AND WATER HARVESTING

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, *SUNY, Binghamton University*;
Pamela M. Jones, *University of Massachusetts Boston*

Chair: Tracy E. Cooper, *Temple University*

Reinhold Mueller, *Università Ca' Foscari di Venezia*

"Tra le Venezia impossibili": A Failed Plan to Found a General Hospital in the Mid-Quattrocento

The proposed Ospedale di San Marco on the Giudecca would have created a visual and ideal axis between the eastern end of the island and the ducal palace. Grandiose, it was to accommodate the sick, the needy and pilgrims until then housed in small hospices throughout Venice, considered inefficient and under endowed. The preparatory documents project room for 500 sick plus separate quarters for pilgrims traveling to the Holy Land. Backing the project were pope Eugenius IV, bishop Lorenzo Giustinian, Fantino Dandolo, and the Observant Franciscan Andrea da Sarteano, who in 1444 would preach in Brescia in favor of the successful general hospital. Although building materials were to be recuperated from demolition of convents earmarked by the Holy See for suppression, the cost was placed at 120,000 ducats. After an overwhelming majority of the Great Council had approved the project, the decision was overturned in 1446, after ten years of planning.

Paola Pavanini, *Independent Scholar*

Cisterns and Land Reclamation in Gothic and Renaissance Venice

This paper begins with techniques used in Venice to reclaim lands and enlarge the city, together with a panoramic view of the growth of the city before the fifteenth century. The presence or absence of cisterns will be underlined. A reconstruction of the network of cisterns existing in the Quattrocento in the so-called *isole parallele* of Cannaregio will follow, meant to show how they were all placed outside buildings, in courtyards or *campi*, thus creating a low-density urban fabric. The Gothic buildings will be shown on a map drawn according to documents and surveys. The paper concludes with a discussion of the new land that was subsequently reclaimed, focusing on the radical differences in the urban fabric of these parts of the city compared to areas developed earlier and arguing that this was due to the new type of cistern.

Giorgio Gianighian, *Università degli Studi di Venezia*

Water Harvesting in Venice: A Genealogy

The Venetian filtering cistern is a special artifact, typical of the city and its lagoon. Given its size, it implies the availability of large empty spaces, both public (such as *campi*) and private (courtyards of houses, palaces, convents), where its girth could be accommodated. As the city's population grew, Venetians were confronted with a dilemma: increasing the building density in an environment that did not offer much opportunity for growth, while at the same time guaranteeing the essential harvesting of fresh water. From the beginning of the fifteenth century, both palaces and some private houses were built with two "noble floors" (*piani nobili*), nonetheless still maintaining the courtyard with its cistern. It was in the sixteenth century that the invention of what I call the "double house" permitted a significant saving of urban space; here the courtyard disappeared, its role in collecting water relegated to the roof.

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Hilton
Second Floor
Nassau East B

**GESTI AMOROSI: THE BODY
LANGUAGE OF LOVE IN
RENAISSANCE ART**

Organizers: Elisa de Halleux, *Université Paris 1 Panthéon-Sorbonne*;
Elinor Myara Kelif, *Université Paris 1 Panthéon-Sorbonne*

Chair: Giovanni Careri, *L'École des Hautes Études en Sciences Sociales*

Elisa de Halleux, *Université Paris 1 Panthéon-Sorbonne*

When Two Bodies Become One: On a Visual Topos in Renaissance Love Imagery

In sixteenth-century Italian love imagery, many representations of couples present a common configuration: man and woman are intertwined so that their bodies become entangled to the point of fusion. Their faces, united in a kiss, seem to transform into a third visage, thanks to the merging of both profiles. The bodies of both characters, harmoniously united, look like a single entity, an indissoluble whole. Together, they have become a *non so che terzo* (Sperone Speroni). Recalling the primitive double beings described by Aristophanes in Plato's *Symposium*, these intertwined loving bodies also evoke a widespread theme in Neoplatonism and in the Cinquecento *trattatistica d'amore*: that of the mutual conversion of the lovers, often described by Ficino, Leone Ebreo, and Tullia d'Aragona, among others. This paper will investigate the meanings and development of this topos in the visual art of the period, with a focus on Raphael, Bonasone, Salviati, Carracci, and Cambiaso.

Hanneke Van Asperen, *Tilburg University*

Union is Love's Wish

Around 1587 the Haarlem engraver Jacob Matham executed a print series of the seven virtues and seven vices after designs by Hendrick Goltzius. Goltzius added an unusual element to the figure group of Charity: two boys embracing and kissing. In a slightly earlier printed version of the same subject the kiss-embrace is missing. Based on related emblems the subject can be identified as love's wish to become one with the object of

desire. In emblems this motif is applied to both marital and divine love. In my paper I will focus on the visual and textual sources of the motif. I propose Goltzius's print was visually inspired by fifteenth- and sixteenth-century images of the encounter of the holy infants that reflect medieval views on mystical marriage.

Romana Filzmoser, *University of Salzburg*

Ideal Lovers: Embodying Sexual Desire in Seventeenth-Century Visual Culture

In 1644, the Italian writer Ferrante Pallavicino dealt with bodily consequences of popular image concepts by taking into account the effect of eros on the body and its relation to images. Using sixteenth-century theories of love and art, his parody *La Retorica delle Puttane (The Whore's Rhetoric)* argued that whores suggest being ideal lovers: reflecting the man's desire mimetically, they represent this imagination in a creative process modeling their own bodies. The whore as professional seductress becomes the subject of the whore as a creative artist with her body as a malleable form. Similarly and contemporaneously with Pallavicino, the Dutch printmaker Crispijn de Passe depicted this act of embodiment in his portrait book *Miroir des plus belles courtisanes (Mirror of the most beautiful courtesans)*. My paper discusses these visual and literary concepts of bodily perception and reception of sexual desire in seventeenth-century visual culture.

Gyöngyvér Horváth, *Independent Scholar*

"Though Changed Herself, Preserves Her Love Unchanged": Narration through Body Language in Ovid's *Metamorphoses* Illustrations

Illustration is a transmedial phenomenon, a genre where painters and printmakers can not overlook the presence of a text. Finding new ways of being expressive, effective, and original in rendering the narrative in pictorial ways, they often turn to the body language of the characters. The various forms of movements, facial expressions, and gestures are the main narrative devices adopted by images in order to extend the dramatic efficacy and the diegetic realm of the story represented. As my paper argues, the body language of the figures in the Ovidian love stories contribute to the process of the narrativization of the human body. Five such narrative methods are identified that convey, emphasize, or reinterpret the Ovidian verses: densification, analeptic and proleptic elements, invisible diegetic borderlines, indirect narration, and framings.

30320

Hilton

Second Floor

Regent

STILLNESS IN EARLY MODERN ITALIAN ART

Sponsor: Italian Art Society

Organizer and Chair: Karen J. Lloyd, *Queen's University*

Samuel Y. Edgerton, *Williams College*

The Silent Space of Piero della Francesca's *Madonna Enthroned with Four Angels: A New Understanding of Its Mysterious Perspective*

This paper is based on a conservation record recently come to light that reveals that the surface of Piero's painting is covered with invisible incisions in the gesso ground, etched there by the artist as guides to his perspective projection. From these, I am able to reconstruct what at first appears to be a conventional one-point Albertian perspective, but which the artist then expanded into an unseen but mathematically rational space behind his iconic figural arrangement. To mortal eyes and ears this unseen but clearly rational space is both unexpectedly large, utterly silent, and still. To the spiritually toned eyesight that Piero believed he had achieved, that space celebrates the splendor of ideal geometric proportion, and its association with the divine music of the spheres, both only visible and audible in Paradise, just as Dante had averred in his *Divine Comedy*, and Luca Paccioli would elaborate in his *Divine Proportion*.

Karolina Zgraja, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Stillness as Devotional Function in Altarpieces by Giovanni Bellini

Once one of Europe's major market places, Renaissance Venice's *calle* and *canali* were filled with movement and heavy mercantile noise. Yet Giovanni Bellini's large

altarpieces evoke outstanding harmony and stillness because of the extraordinary contemplative expression of the figures depicted in warmly illuminated and perfectly constructed spaces. This paper assesses the means and function of the phenomenon of stillness in these religious paintings. According to Albrecht Dürer, Giovanni Bellini was a pious man and by setting an example through the figures in an Albertinian sense, he could invite the beholder to raise their awareness and listen to religious admonishments. In the Pala di San Zaccaria the artist might refer to the relevant prologue of the rules of Saint Benedict: “Listen, O my son, to the precepts of thy master, and incline the ear of thy heart, and cheerfully receive and faithfully execute the admonitions of thy loving Father.”

Diva Zumaya, *University of California, Santa Barbara*

Stilled Suffering and Devotional Practice in the Roman Paintings of Gerrit van Honthorst

In Gerrit van Honthorst’s *Beheading of St. John the Baptist* (1617–18), *Mocking of Christ* (1617), and *St. Sebastian* (1620), the central figures appear as if in a timeless vacuum of internal quietude. Influenced by the stilled action of Caravaggio’s religious paintings and the work of his contemporaries Gian Lorenzo Bernini and Jusepe de Ribera, Honthorst’s religious paintings from his time in Rome (1613–20) are characterized by their similar use of the stilled narrative moment. Honthorst’s Sebastian, for instance, is slumped at the base of a tree and isolated in darkness. Drawing from contemporary devotional texts, I argue that Honthorst’s figures allow the viewer to contemplate their stilled suffering while they model the interiority prescribed for devotional practice.

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Hilton
Second Floor
Sutton South

**FRAMING FOREIGN NATURE:
REPRESENTING ANIMALS IN EARLY
MODERN CHINA AND EUROPE**

Organizer: MARRIGJE RIKKEN, *Universiteit Leiden*

Chair: Pamela H. Smith, *Columbia University*

MARRIGJE RIKKEN, *Universiteit Leiden*

Exotic Circulation: Real versus Depicted Animals in Antwerp and Prague

In his *Exoticorum libri decem* (1605) Clusius describes a cassowary that was brought to the Landgrave of Solms in The Hague, who bequeathed it to Ernst of Cologne, who upon his turn send it to Rudolf II in Prague. In the Prague menagerie Roelant Savery studied it for his paintings. Yet exotic animals were already depicted in the 1570s by artists in Antwerp, which became a hub for animalists. This paper discusses the circulation of exotic animals in Europe and their depictions by Flemish artists, and thereby the framing of exotic animals in art. The motifs of the animals were circulated amongst Antwerp artists and reappear in many drawing albums and animal print series. Several Antwerp albums ended up in Prague around 1600, where they inspired Flemish artists working at the court. These artists not only copied animal motifs from their predecessors, but they also studied exotic animals in the menageries.

Anna Grasskamp, *Universiteit Leiden*

Wanted Dead or Alive: Collecting Nature in Ming China

While the role of plants in the display spaces of the garden and the studio has received scholarly attention, also animal produced objects, which we would now classify as “dead” fragments of nature, were of interest to the Ming dynasty (scholarly) collector. This included foreign items, such as strangely shaped sponges, large red coral specimen, exotic shells, or rare ostrich eggs. Taking coral fragments as a case study, this paper will address the relationship between foreign nature and local frameworks of collecting. It will argue that, associated with the far-away Daoist paradise of Penglai, the coral “tree” from underwater coral “woods” formed a *pars pro toto* of foreign maritime landscapes. The role of natural objects as staged alongside man-made things of the past and surrounded by (the remnants of a) garden space,

reveals ideas on “the foreign” as well as the importance of material culture in the study of nature.

Yu-Chih Lai, *Academia Sinica*

Reinventing Renaissance Tradition in China: Depicting Cassowaries at the Qing Qianlong Court

In 1774, Emperor Qianlong ordered one image of a bird called “emo”, along with two of his imperial writings, “Ten Rhymes on the Emo Birds” and “Imperial Inscription for the Picture of Emo Birds,” to be added together to the *Album of Birds*, an imperial encyclopedia on birds. What is this emo bird? Why was Emperor Qianlong so interested in it that he wrote two texts about it? Also, what special features did the emo bird have which made it imperative to insert it into the *Album of Birds*? This paper will prove that this emo bird is actually a cassowary, one of the most fascinating creatures in the age of exploration in Europe, and one of Qianlong’s imperial texts is actually translated directly from a French anatomical report published by the French Academician Claude Perrault in 1671–76.

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Hilton

Second Floor

Sutton Center

PATRONAGE AS EVIDENCE FOR EARLY MODERN CATHOLIC REFORM I

Organizers: Vesna Kamin Kajfež, *Independent Scholar*;

Celeste I. McNamara, *College of William and Mary*

Chair: Giorgio Tagliaferro, *University of Warwick*

Valentina Hristova, *Institut National d’Histoire de l’Art*

Christocentric Piety and Renaissance Painting before the Council of Trent: A Breeding Ground of Reform?

A period of great religious awareness, pre-Tridentine Central Italy demonstrated a rising interest in devotion to Christ’s death. This new cultural phenomenon instigated significant changes in the field of sacred iconography and artistic patronage. In this context, the growing popularity of commissioning altarpieces depicting the Deposition and Lamentation deserves special attention as an early example of Reformist sentiments. Engaging with patrons’ typology, this paper will examine the motives behind these numerous commissions. I will reconsider the meditative practices surrounding Christ’s dead body as key for salvation, with particular attention to contemporary devotional literature and the religious controversies around the Eucharist. By exploring Evangelical ideas about mercy, I will argue that this Christocentric preoccupation in painting underpinned a more general tendency toward reform, which took root in Quattrocento Savonarolian Florence, well before the Council of Trent.

Agnes Kulik, *Rheinische Friedrich-Wilhelms-Universität Bonn*

The Charterhouse and the Beginnings of Catholic Reform in Early Sixteenth-Century Cologne

Unlike any other free city in the Holy Roman Empire, Cologne successfully foiled two attempts of Protestant Reform in the sixteenth century, remaining determined in its allegiance to the Church and the emperor. A crucial force in paving the way for Catholic Reform, and in establishing the city as a bulwark of Catholicism against Lutheran doctrine, was the Cologne Charterhouse. Highly esteemed for its commendable piety and based in the spirit of *devotio moderna*, it actively engaged in promoting reform of the clergy and Church through spiritual exercises and individual devotion. Notwithstanding the vow of silence and reclusion, the writings of Justus Landsberg, Peter Blomevanna, and especially Dionysus the Carthusian were published consuming significant resources. The paper will examine the intentions behind and effects of those publications and the respective artworks that emerged from the collaboration between the Charterhouse and its favored painter and woodcutter, Anton Woensam, in the 1520s and ‘30s.

Xander van Eck, *Izmir University of Economics*

The Early Counter-Reformation in Gouda's Stained-Glass Windows, 1562–71

This paper will review the monumental stained-glass windows made for St. John's Church in Gouda in the years around the iconoclasm of 1566. Count Erick of Brunswick, a fierce defender of Philip II's policies, donated *The Expulsion of Heliodorus* in 1567. It carries the inscription: "CATHOLICAE RELIGIONIS ERGO" — the first time that the word "Catholic" appears on a work of art in a church in the Netherlands. Its pendant *The Cleansing of the Temple* was promised in 1562 by William of Orange. He abandoned the project before completion as he chose the Protestant side and joined the Dutch Revolt ca. 1567. The iconography of the windows will be interpreted with the help of contemporary publications by members of the faculty of Theology at Louvain University, which was heavily sponsored by Charles V and Philip II in an effort to implement the decisions of the Council of Trent.

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Hilton

Second Floor

Sutton North

EARLY MODERN BODIES: MATERIAL AND IMMATERIAL, INSIDE AND OUTSIDE, DEAD AND ALIVE I

Organizers: Heather Graham, *Metropolitan State University of Denver*,
Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Chair: Heather Graham, *Metropolitan State University of Denver*

Mary Floyd-Wilson, *University of North Carolina at Chapel Hill*

Magnetic Wombs

Historians have overlooked how early modern medical writers identified the female body as a source of sympathetic and antipathetic forces and ascribed occult qualities to the womb, in particular. The womb attracted the attention of "science" not only because it was hidden (as Katharine Park argues) but also because it housed preternatural characteristics. As Joannes Jonstonus observes, the womb's "occult qualities . . . [are] apparent from hence, because it hath a singular sympathy and antipathy with divers things." Gynecological texts suggest that the womb functions in the same way as the lodestone, attracting and repelling various entities on the basis of its inherent qualities. Derived from Galen, the equation between the womb and the lodestone should not be understood as analogy but as a strategy for representing their shared yet hidden physics — a physics that can complicate our understanding of early modern gendered bodies, desire, and invisible effluvia.

Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Jesus as Mother: Feminizing Christ in Colonial Mexico

This paper seeks to add to ongoing discussions of the mutability of Christ's gender among scholars like Leo Steinberg and Caroline Walker Bynum, considering how we can read images of Christ's body parts in a gendered fashion. By focusing on eighteenth-century representations of the Sacred Heart from the viceroyalty of New Spain in relation to the notion of Jesus as Mother, I consider how the "feminization" of Christ's body parts relates to the sociocultural milieu. In a culture that celebrated the Virgin Mary as the ultimate Mother, what role did Jesus as Mother have to play? And did Mesoamerican concepts of gender influence the perception of Christ's heart as feminine? I query not only how these images might communicate a nuanced gendered identity, but also how such feminine associations both supported the devotion as well as eventually undermined it.

Lilian H. Zirpolo, *Aurora, The Journal of the History of Art*

The Sublimation of the Eunuchoid Body in Early Modern Art

Throughout history, castration was considered to be a medical cure for disorders, such as leprosy and epilepsy. The biblical passage in Matthew 19:12 speaks of castration as the road to heaven, and this inspired early Christian and medieval theologians to mutilate their own sexual organs as spiritual therapy. The notion of castration as a path to redemption became secularized at the very end of the sixteenth century

when castrati singers began to perform on the opera stage. Theoretical explanations, including the Pythagorean *Musica Universalis* and Cicero's Platonic interpretation of the theorem, were given to justify sexual mutilation for the sake of aural pleasure and approximation to the divine. This paper will focus on the mutilated male body in two early modern paintings that sublimate castration in both the secular and spiritual contexts: Andrea Sacchi's *Marc'Antonio Pasqualini Crowned by Apollo* (ca. 1640) and Rembrandt's *St. Philip Baptizing the Ethiopian Eunuch* (1626).

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Hilton

Second Floor

Beekman

RAVENNA AND RENAISSANCE IMAGINATION

Organizer: Giancarla Periti, *University of Toronto*

Chair: C. Jean Campbell, *Emory University*

Mariette Verhoeven, *Radboud University Nijmegen*

The Venetian *rinnovamento* of Ravenna

In my paper I will focus on the renovation of buildings and public spaces of Ravenna during the Venetian domination of the city (1441–1509). I will show that the Venetians favored the embellishment of Ravenna by promoting an architectural renewal of the Piazza Maggiore that had to resemble that of San Marco, therewith underlining the forced union of both cities. Simultaneously, ancient churches such as San Vitale and Sant'Apollinare in Classe, dating from Ravenna's golden age in the fifth and sixth centuries, were partly dismantled, and their valuable marble revetments were transported to Venice and to other cities. Besides addressing the transformation of the city of Ravenna during the Renaissance, this paper also reflects on its perception in the contemporaneous local historiography.

Debra Pincus, *National Gallery of Art*

The Tomb of Dante in Ravenna: The Venetian Takeover

"You, Dante, who were lying here unhappy in your tomb, scarcely known to anyone": thus, in 1483, the Venetian patrician Bernardo Bembo summed up the situation that led to his commissioning a splendid tomb for the Tuscan poet that would initiate a new celebratory model for men of letters. The sculptor chosen was Pietro Lombardo, famous in Venice as an expert in tomb monuments. How a Venetian came to be in charge of Dante's monument, and the models that he and his sculptor collaborator drew on will form the substance of the talk. Breaking with the overwrought decorative style of Pietro, and including a substantial contribution by Pietro's son Tullio, the tomb tells a fascinating story — when Florence and Venice, although enemies on paper, participated in a shared vision of Italian cultural heroes.

Silvia Foschi, *Intesa Sanpaolo*

St. Vitale in Ravenna as a Replica of Hagia Sophia in Constantinople

This paper discusses textual and visual sources documenting the interest that the church of St. Vitale in Ravenna stirred up among artists and architects during the fifteenth and sixteenth centuries. Built under Bishop Ecclesius, but commissioned by the Byzantine Emperor Justinian I, San Vitale is a remarkable example of an ancient centrally planned church, as may be seen in the mural paintings of Giovanni Maria Falconetto, and drawings by Antonio da Sangallo the Younger, Giovan Francesco da Sangallo, and Baldassarre Peruzzi. This paper will focus, in particular, on the interpretations of Ravenna's San Vitale as a replica of the contemporaneous Hagia Sophia in Constantinople established through a sequence of painted and visual evidences, intersections that could also be associated with Bramante's plan for the Cathedral of Pavia.

Giancarla Periti, *University of Toronto*

Ravenna and the History of Italian Renaissance Art

Despite its rich corpus of early Christian monuments, Byzantine mosaics, and marble revetments, Ravenna has remained marginalized in the current histories of Italian Renaissance art, as if artists had been blind to the city's unique buildings and

their decorations. The reality was far from our modern critical neglect, however. Ravenna's extraordinary monuments and works speak of a geography of art of multiple cultural references and traditions, which Giorgio Vasari neutralized in his general *proemio* to the history of Italian art. Focused on the impressive mausoleum of Theodoric (493–526), this paper will consider the reception of this building in painted and graphic works of the Renaissance, and simultaneously will reflect on its textual descriptions to discuss the complex chronologies of the history of Italian Renaissance art.

30325

Hilton

Second Floor

Rhineland North

A RENAISSANCE SENSORIUM: THE CONVIVIAL ARTS OF THE BANQUET

Organizer: Blake Wilson, Dickinson College

Chair and Respondent: Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Sylvie Davidson, *Dickinson College*

From Frugality to Ostentation: Italian Culinary Literature (1470–1570) as a Vehicle of Cultural Ideology

The culinary literature of Renaissance Italy is not a mere collection of utilitarian advices on how to prepare and serve food. The rhetorical elaboration of the narratives describing convivial meals and banquets lends these texts an ideological weight. Platina's *De Honestis Voluptate* proposes a model based on moderation and frugality, in tune with humanist ideals. Messisbugo's descriptions in his *Banchetti* are a public statement about the social superiority of the prince, which legitimates his authority and promotes civic pride. Scappi's *Opera* offers an encyclopedic compendium on how to prepare a meal. Its normative tone matches the control of the minds prescribed by the Counter-Reformation. I suggest that, for these authors food, eating and the modalities of conviviality were part of complex and regulated cultural constructions, much like any other art.

Meredith J. Gill, *University of Maryland, College Park*

A Feast for the Senses: Herod's Banquet and Sensory Culture in the Renaissance

The subject of the Feast of Herod has long been an alluring touchstone in the histories of Italian visual culture, whether from the vantage points of naturalism, perspectival innovation, pictorial decorum, or the theatrical *mise-en-scène*. From Giotto, Donatello, Benozzo Gozzoli, to Filippino Lippi, among others, artists reconceived the banquet scene as a moment that unites conviviality, seduction, and horror. I propose to examine the Feast of Herod from the point of view of its multisensorial character. In this light, I aim to evaluate how and by what means Renaissance artists engaged contemporary cultures of feasting, dancing, and music-making alongside their reinvention of optical experience. I will also consider *all'antica* themes relative to the staging of the New Testament narrative with a mind for contemporary culinary practices and the sensory imagination.

Blake Wilson, *Dickinson College*

Feasting the Ear: *Cantare ad lyram* at Renaissance Banquets

In 1513 Raffaele Brandolini presented his *De musica et poetica* to its commissioner, Pope Leo X. This was the first work dedicated entirely to the art of extempore singing of verse to the accompaniment of the *lira da braccio*. From the outset Brandolini underscores the importance of the humanist banquet as the primary venue for this art, and argues from the precedent of what he perceives to be an insufficiently revived aspect of antiquity, poetic performances at the *convivium*. But *cantare ad lyram* also had a recent history as a popular vernacular practice in fourteenth- and fifteenth-century cities and courts. This paper will explore the convergence of cultural forces both ancient and recent that transformed *cantare ad lyram* into a refined cultural practice, and indispensable component of humanist banquets just as they were proliferating (especially in Rome) and becoming carefully constructed discourses of culture and status.

30326

Hilton

Second Floor

Rhineland Center

INTERNATIONAL RELATIONS IN
RENAISSANCE ITALY*Organizer:* Michael Paul Martocchio, *Northwestern University**Chair:* Isabella Lazzarini, *Università degli Studi del Molise*Brian Jeffrey Maxson, *East Tennessee State University*

A Prosopography of Fifteenth-Century Florentine Diplomats

An analysis of the key characteristics of fifteenth-century Florentine diplomats reveals several interesting points. Most traditional humanists enjoyed only limited diplomatic careers. Far more common were men with strong connections to humanist learning, but also men who were clearly not notable Neo-Latin writers. While legal training does not seem to have been that common among Florentine diplomats, changes in the structure and conception of Medici power in Florence did have key ramifications for the types of diplomats Florence sent abroad, especially after about 1470. Drawing on a database of some 2200 diplomatic missions, this paper will examine several characteristics of fifteenth-century Florentine diplomats, how these characteristics changed over time, and some possible reasons for these changes.

Brian Brege, *Stanford University*

Ambiguous Agents: Grand Ducal Tuscany and Long-Distance Diplomacy

As the system of permanent embassies developed in Renaissance Italy spread throughout Europe, an older tradition of embassies as events was extended to handle the new diplomatic needs created by burgeoning overseas empires and trade networks. Long-distance envoys faced not only slow, dangerous, and expensive journeys, but also questions over their identity, status, and negotiating powers upon arrival. Exacerbating the problem, charlatans exploited the doubtful means of verification to claim unwarranted position, breeding confusion and distrust. Conversely, actual agents exploited the possibilities for ambiguity to assume different statuses strategically. An analysis of the long-distance diplomacy of Grand Ducal Tuscany — an especially active state — in the late sixteenth and early seventeenth centuries reveals both the possibilities opened and the problems created by these ambiguous agents whose status and loyalties were variable, multiple, and subject to tactical change.

Michael Paul Martocchio, *Northwestern University**Pro Bono Pacis et Concordie:* International Arbitration in Early Modern Italy

Diplomatic practices in early modern Italy have recently been discussed as fulfilling three tasks: representation, negotiation, and information. This paper suggests that diplomacy served a fourth purpose: arbitration. The emergence of a stable diplomatic order on the Italian peninsula in the second half of the fifteenth century had roots in preexisting forms of multilateral conflict resolution. Italian polities often faced the prospect of violent confrontation with their neighbors. Mirroring intramural forms of conflict resolution (e.g., the *podestà*), Italian polities often chose not to fight, but instead sought third-party judge-arbitrators to resolve their disputes. These men adjudicated a wide range of disagreements over juridical/sovereign rights, economic sanctions, and violations of preexisting treaty obligations. Drawing on the cases of Florence, Siena, Mantua, and Venice this paper shows how conflict arbitration laid the foundation for more permanent means of resolving international disputes.

30327

Hilton
Fourth Floor
Holland

WOMEN'S EATING HABITS AND OTHER FOOD PRACTICES IN EARLY MODERN SPAIN AND THE NEW WORLD

Sponsor: Grupo de estudios sobre la mujer en Espana y las Americas (pre-1800) (GEMELA)

Organizer and Chair: Carolyn Nadeau, *Illinois Wesleyan University*

Madera Gabriela Allan, *Lawrence University*

What We Eat: The Debate over Diet in Inquisitorial Ciudad Real

The Spanish Inquisition was created to identify secret adherents to Judaism within the Catholic community. In order to do so, the judges turned to food as an index of faith, seeking evidence of adherence to kashrut. Because women were responsible for food production, they were disproportionately tried as Crypto-Jews. Some of the accused were undoubtedly the martyrs that certain scholars see them as. Others fed their families as they were wont and able to do, preparing the dishes that they had been taught to cook in childhood without any religious intent. In both cases, women used food tactically in ways that had naught to do with religion. Women such as Marina Gonzales, who was tried in Ciudad Real in 1483, provided just such an explanation for their behavior and thereby challenged the Inquisitorial project of cataloging proscribed practices. My paper elucidates a common critique given particular voice in Gonzales's testimony.

Mindy Badia, *Indiana University Southeast*

You Are What She Ate: Francisco Núñez de Coria's *Del parto humano*

This study examines the construct of the unbound maternal body in Francisco Núñez de Coria's *Libro intitulado del parto humano*. This 1580 obstetrics manual situates pregnancy in a sort of ontological limbo. The indeterminate subject position of the developing human infant is both source and symptom of the anxiety provoked by parturition, the exact physiological processes of which were misunderstood by early modern physicians. Núñez de Coria's text evinces this anxiety, placing the burden of successful reproduction exclusively on the shoulders of women, extending dietary prescriptions beyond food to encompass disposition, emotional state, and moral character, and detailing the painful, humiliating medical interventions as consequences of noncompliance. For Núñez de Coria, the health of the developing fetus and newborn infant function rhetorically as signs of the mother's physical, emotional, and psychological fitness.

Yolanda Gamboa, *Florida Atlantic University*

Spanish Women's Food Habits and Utensils in Colonial Florida

From the perspective of material cultural studies, archaeological remains, petitions, and inventories are invaluable instruments to learn about colonial daily life. According to Bonnie McEwan, archaeological remains show that women of different races participated in the elaboration of food in Florida's First Spanish Colonial period (1565–1763). Non-Hispanic women served as agents of acculturation for the Spanish women because while men were fighting against one another in various wars, their female counterparts shared food habits and utensils. Other sources I will discuss are the petitions, requests of goods or money to the Crown, and inventories. Petitions written by women reveal the food scarcity and the need for flour and oil, which seem to be staples in their diet. By stark contrast, inventories reveal the lavish lifestyles of the upper classes due to their home utensils.

Isabel Jaén Portillo, *Portland State University*

Diet, Gender, Mind, and Procreation in Early Modern Spain

In his *Examen de Ingenios*, Huarte de San Juan offers a series of recommendations for conceiving witty and wise children. Much of this advice consists of dietary rules based on humoral theory and the teachings of the Hippocratic corpus. The parents' diet must be tailored to create the necessary conditions of dryness and heat so that male, and not female, children are born. It must also be adapted to the particular kind of wit that the parents wish to bring to the world, that is to say, the faculty

that should predominate in the child (imagination, memory, or understanding). By looking into Huarte's treatise, the sources that he draws upon, and the medical-dietary context of his time, my paper will analyze the relationship that exists among diet, gender, mind, and procreation during the Spanish early modernity.

30328

Hilton

Fourth Floor

Harlem

THE VALUE AND EFFECT OF MATERIAL CULTURE IN CONTEXT

Sponsor: Program in Medieval and Early Modern Studies, University of Michigan

Organizer: Patricia Simons, *University of Michigan*

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

Katherine French, *University of Michigan*

"To have in money or plate or household stuff": The Value of Household Goods in Late Medieval London

London burgesses in the fifteenth and sixteenth centuries often used household goods, such as dishware, jewelry, and even clothing, as a substitute for coin, pledging and selling them when financial or commercial necessity compelled. Testators frequently bequeathed such items as a clear substitute for cash. While by no means a new practice, late medieval bullion shortages coupled with rising consumption added to the reasons that individuals stored fiduciary value in their household goods. Yet, these very goods were also valued for the skill necessary to make them, and the ways they connected the generations across time. This paper will look at the different ways that London burgesses used their household goods, arguing that as both repositories of value and as heirlooms, household goods helped burgesses create and perpetuate an identity that to their minds distinguished them from the laziness of the working poor and the ostentation of the elite.

Patricia Simons, *University of Michigan*

The Materiality and Value of Maiolica in Renaissance Italy

Scholars estimate that one silver saltcellar cost the equivalent of 200 maiolica pieces. Yet fifteenth- and sixteenth-century comments rarely and only ironically address cost, instead favorably comparing maiolica with silver. The praise chiefly occurs as thanks for gifts, but it nevertheless reveals the problem with using monetary expense as a yardstick for cultural value and appreciation. This paper examines the documentary evidence anew, pointing to the importance of novelty and skill but also to such factors as its contrast to cheap pewter and its absorption into the fantasized re-creation of antiquity well before the development of actual *istoriato* ware. As a new medium in households, women played a special role in its patronage and sociable value. Too often regarded as a cheap substitute for metalware and as subserviently imitating more expensive forms, maiolica was instead a new complement in Renaissance culinary and display culture, ingenious, entertaining, colorful, and alchemical.

Gail L. Geiger, *University of Wisconsin-Madison*

Race, Global Trade, and Venice at the End of a Millennium

At the end of the seventeenth century, Pietro Venier, Venetian aristocrat of the San Vio branch, commissioned from Andrea Brustolon a remarkable suite of furniture consisting of nearly forty pieces. The nobleman signed the most complex piece, a table composed of multiple figures in several media. Long celebrated in the decorative arts, the table finally has begun to provoke a broader discussion. What global *entrepôts* provided its varied, imported materials of rosewood, ebony, ivory, and Far Eastern porcelain? What meanings hide in its diverse parts: Hercules, Cerberus, aging river gods, black Africans wearing rosewood chains? Is the "garniture" of five porcelain vases original? What prompted Venier to commission such an ensemble? Some of these perplexing issues will be discussed in an effort to examine the intersection of visual culture, global arts, and aristocratic patronage on the eve of Venetian decline after nearly one thousand years as an independent Republic.

30329
Hilton
Fourth Floor
Midtown

CULTURE AND SOCIETY IN THE SPANISH EMPIRE III

Sponsor: History, RSA Discipline Group

Organizer: Gabriel Guarino, *University of Ulster*

Chair: Alejandro Cañeque, *University of Maryland, College Park*

Salvatore Bottari, *University of Messina*

Two Military Orders in Spanish Sicily: The Accademia della Stella of Messina and the Congregazione dei Cavalieri d'Armi of Palermo

In early modern Europe, nobility played an important social role: to protect everyone's lives and property. However, it did not constitute a closed oligarchy that precluded any possibility of upward social mobility. It increased its ranks by admitting "bourgeois" citizens who were co-opted among the nobles by various means including marriage, a career in the highest public offices, and so forth. The urbanization of the nobility in the major Sicilian cities established a new hierarchical ladder. The urban nobility tended to use some symbolic resources and practices of distinctions to show its social prominence. The creation of the Accademia dei Cavalieri of Palermo (1566) and the Accademia della Stella (1595) of Messina responded to this need to acquire an additional degree of distinction for some important nobles families and, at the same time, became an instrument of selective access to the nobility for some emerging social groups.

Maria Concetta Calabrese, *Università di Catania*

Sicilian Patriate and the Empire: The Case of Paternò of Raddusa

In the vast area of study on nobility, I have studied the Sicilian patriates and the strategies whereby they were able to maintain their leadership for centuries. In Catania, the Paternò family and its various branches were magna pars of this system that, in its first stage, was distinguished by military activity at the service of Charles V. Later on, the power games were played on the chessboard of marriage alliances. Giacinto di Paternò of Raddusa married Francesca Celestre, daughter of Giovan Battista (Reggente in the Consiglio d'Italia). Through this marriage, Giacinto di Paternò managed to establish strong ties with the Spanish court. The Sicilian nobility, and in this particular case the Paternò of Raddusa, pursued their objectives through the following directives: the service and faith toward Spain, political representation, acquisition of important positions, and economic expansion.

Valeria Manfrè, *Universidad Autónoma de Madrid*

Representations of Power and Urban Views in Sicily Habsburg (1500–1700)

During the sixteenth and seventeenth centuries, Sicily became a cornerstone in the Spanish Crown domain over the central Mediterranean. A defensive vital requirement was the ability to view the territory through an extended corpus of drawings, maps, plans, and chorographic images. The iconographic collections born around the experience of the viceregal government, and in particular around the problems related to its defense, respond to the needs of the commissioner. Many of the views of the Sicilian coastal cities belong to atlases created during these centuries for the viceroy or the king himself. In this talk, I will discuss some of the most emblematic ones and the operational use of maps. I will reflect upon the role of military cartography in the management of modern states that — in the case of Sicilian cities that were concerned with new urban emergencies and were managed by experienced engineers — were supervised from Madrid.

Theresa Vella, *University of Malta*

Virtuous Exchange: Art and Honor among Artist-Knights and Their Patrons in Early Modern Europe

In receiving young noblemen as knights, the Order of St. John rigorously excluded men who worked for a living or whose parents did, yet made an exception for artists. By the mid-sixteenth century, knighthood offered a route of self-improvement to

artists, though only for those who could prove noble ancestry. Gifted painters within the Order succeeded in straddling the two roles of artist and of nobleman. This paper will examine the Order's relationship with artists with a view into an unusual mechanism in the history of art patronage by Knights in Malta as well as in commanderies stretching from Spain to Poland. This paper will also demonstrate the tension between chivalric values and the growing prevalence of a market economy in early modern Catholic Europe by examining artist-knights in the ranks of the Order and their mechanisms of exchange and gift, as exemplified by Caravaggio, Sustermans, Preti, and Villavicencio.

30330

Hilton

Fourth Floor

Hudson

ITALIAN ACADEMIES AND THEIR NETWORKS 1525–1700: THE MARGINS AND THE PERIPHERY

Organizer: Simone Testa, *Royal Holloway, University of London*

Chair: Stefano Villani, *University of Maryland, College Park*

Delphine Montoliu, *Université de Toulouse II-Le Mirail*

The Accademia dei Curiosi of Castelbuono: Court Culture at the Periphery of Palermo

In the second part of the sixteenth-century, Sicily experienced a peculiar political situation, with the Hapsburg presence in Palermo facing the opposition of influential families, such as the Ventimiglias of Castelbuono in the Madonie. The Ventimiglias sympathized with the French party, although they governed Sicily alongside Spanish authorities. The two courts also promoted parallel cultural activities, and more specifically they organized two different kinds of academic circles: on one side there were the urban and “institutional” Spanish circles, on the other side there were the Ventimiglias’ “private” circles. Thus, while Spanish power was celebrated in Palermo, the Curiosi Academy in Castelbuono developed an autonomous culture at the margins of the Hapsburg dominion. My paper will concentrate on an academic publication and manuscript documents, and will focus on the political and cultural challenge posed by the Curiosi academicians, who opposed themselves to the courtly propaganda of the Spanish academicians in Palermo.

Paule Desmouliere, *Université Paris-Sorbonne*

The Accademia Olimpica of Vicenza and Its Network, 1555–95

The Accademia Olimpica of Vicenza has often been considered mostly for its theatrical activities and its link to Palladio's Teatro Olimpico. The scope of the academy, however, also embraced poetry, philosophy, and medicine. Its history remains largely unexplored, though some scholars have begun to examine new sources and suggest other lines of inquiry. This paper will examine the links of the Olimpica to other academies in the Veneto and other regions of Italy in its first four decades, and will explore how such links can shed light on who the academici Olimpici were and how the academy developed its own identity. The sources considered will be archival material relating to the academy's history, as well as prefaces and dedications in works published by academy members.

Anna Maria Grossi, *University of Toronto, St. Michael's College*

The Accademia degli Infiammati of Padua and Leone Orsini

The main purpose of the Accademia degli Infiammati (Padua, 1540) was to discuss and promote the *studia humanitatis*, both in the classical languages and in the vernacular. The academy survived only for a decade, but in spite of its relatively short-lived existence, it was an important point of reference within the Italian cultural scene and influenced other academies, such as the Accademia degli Humidi. My paper will focus on the history of the academy, particularly on its founder, Leone Orsini (1512–64), his *canzoniere*, and other sources, and will comment on his relationship with colleagues, fellow academicians and friends Alessandro Piccolomini, Benedetto Varchi, Pietro Aretino, and Luigi Alamanni (1495–1556). Moreover, I will argue how Leone Orsini's biography, intellectual contribution, and

network (he was also affiliated to the Accademia dello Sdegno at Rome), stand as a good example of the rich exchanges and connections among different academies and poets in sixteenth-century Italy.

Lorenzo Sacchini, *University of Durham*

The Academic Lectures on Petrarch's Sonnets in Perugian Academies of the Late Sixteenth Century

The Accademia degli Insensati (1561–1608) of Perugia established an enduring tradition of lectures on Petrarch's *Canzoniere*. Although the prominent interest of these lectures lay in Petrarch's linguistic and rhetorical skills, sometimes academicians focused on the philosophical concepts derived from the interpretation of the sonnets. In this paper I compare this latter kind of lecture and the previous Varchi's lectures on Petrarch and Dante delivered in the Accademia degli Inflammati of Padova. The second part of my paper is focused on the unpublished lectures on Petrarch given by Gregorio Anastagi, a member of the Accademia degli Eccentrici. I intend to focus on his last lecture on *RVF* 186, where he stages a fictitious dialogue between two academicians debating issues arising from the sonnet. His ability to introduce the reader into the very core of the academic interaction can be seen, in my opinion, as an alternative model of academic lecture.

30331

Hilton
Fourth Floor
New York

CHANGING PATTERNS: ALTERING THE FABRICS, DESIGNS, AND MUSIC OF RENAISSANCE ITALIAN ELITES

Organizer and Chair: Wladyslaw Rocznik, *CUNY, Bronx Community College*

Rachael B. Goldman, *CUNY, The Graduate Center*

Gendering the Pomegranate and Phoenix: Preferences in Italian Renaissance Textiles

Patterns in Italian Renaissance garments reflect a tradition of cross-cultural exchange with symbols that reveal their origins as commodities and products of Mamluk, Chinese, Turkish, Saracen, and Arabic cultures. The symbols of the pomegranate, phoenix, tulip, dragon, rabbit, artichoke, and grape vine were imbedded into the textiles. Scholars, however, have yet to determine whether certain images were favored on the garments of men and women. Through a discussion of surviving materials, I argue that women favored intricate and elaborate patterns that were offset in contrasting colors, while men preferred more mythically oriented symbols that were in lighter shades. Through inventories of the thirteenth and fourteenth century, it is possible to determine who was commissioning these patterns and for what specific purpose.

Vincent Rone, *University of California, Santa Barbara*

Voices of Desire: "Tirso Morir Volea" and the Elevation of Female Sexuality

Battista Guarini's madrigal "Tirsi Morir Volea" has appealed to several Renaissance musical composers due in no small part to its intense sexual imagery. Of the two characters in this work, Tirsi and the shepherdess, her agency becomes the subject of intense text painting, more so than the male. She suggests the idea of mutual climax and directs how and when it happens. In other words, the shepherdess controls the show. This paper argues that the musical accompaniment to Guarini's work offers today's scholars a discourse text that privileges female sexuality. At the textual point of the lovers' simultaneous climax, composers Luca Marenzio, Giosepe Caimo, and Andrea Gabrieli each give special significance to the female persona through various text-painting devices. By situating the musico-poetic contexts and the cultural climate of the madrigal in the late Cinquecento, a feminist reading illuminates redeeming qualities of a text historically dismissed by contemporary musicologists.

Robyn M. Johnstone, *CUNY, York College*

The Crosscurrents of Culture in Textiles: Delightful Grotesques and Dragons

The image of the grotesque was a relatively new design that took its place in the rubric of Renaissance *disegno*. These grotesques found a new vocabulary after the rediscovery of the Domus Aurea in the fifteenth century. The image of the grotesque

also found its way into textiles that were imported from the East, namely China. Through this discussion I will argue that while there were similarities among the images of the dragon and the grotesques, the images were distinct and made their way onto both men and women's decoration. I will use a variety of textiles from religious and secular contexts to illustrate how the distinctions appear.

30333

Hilton

Fourth Floor

Green

BORDER MANAGEMENT: POLITICS, LAW, AND SECURITY IN EARLY MODERN BORDERLANDS

Organizer: Violet Soen, *Katholieke Universiteit Leuven*

Chair: Dries Raeymaekers, *Radboud University Nijmegen*

Violet Soen, *Katholieke Universiteit Leuven*

Peace Treaties or Litigation? The Legal Strategies of the House of Croÿ for the Cross-Border Management of Its Estates (1519–59)

This paper seeks to unravel the impact of peace treaties on the strategies of transregional noble families in the first half of the sixteenth century. Members of the House of Croÿ have usually been linked to the Burgundian-Habsburg state formation, through which they received outstanding functions and honors. Still, the family tried to manage estates in the Low Countries and France alike, despite the enduring conflicts between the rulers of these territories. This exposed them to accusations of lese majesty at all sides. Therefore, Franco-Habsburg peace treaties almost always included articles dealing with the particular affairs of this family, in order to settle down confiscations, or to regulate the practicalities of the changing borders. In practice, these articles were never conclusive, nor were they accepted as such by contemporaries. Litigation often continued as before. Hence, this contribution will shed light on early modern noble strategies in a legal and transregional context.

Bram Peter De Ridder, *Katholieke Universiteit Leuven*

Law and Limits: Political and Juridical Border Management between the Dutch Republic and the Habsburg Netherlands, 1609–21 and 1648–60

This paper discusses the interaction between political and juridical arguments in the process of border formation between the Dutch Republic and the Habsburg Netherlands. Both the Twelve Years' Truce and the Peace of Munster contained clauses regarding the adjudication of territory between the parties, and these political negotiations have received a lot of attention in the historiography of the Eighty Year's War and its aftermath. With the progressing insight that territorial authority was at least as much a question of juridical practice, it becomes important to highlight the treaty articles dealing with legal pre- and proscription. To a large extent, the juridical options and nonoptions established in the treaties became an important framework for debating and moderating political tensions relating to the post-treaty borderlands. Consequentially, both the officials and subjects of the two new states employed strategies of border management that were an intricate mix of legal and political exchange.

Luca Scholz, *European University Institute*

Safe Conduct? Borders, Movement, and Security on the Roads and Rivers of Early Modern Germany (1550–1700)

This paper explores the ways in which the exercise of safe conduct constructed and materialized borders on the roads and rivers of the Holy Roman Empire. The physical escorting of foreign princes, diplomats, merchants, criminals, corpses, or armies was a common practice among most Imperial States. A safe conduct was a means of granting safe passage through territories or of honoring foreign persons of rank. Still, a lord who granted safe conduct not only bestowed protection upon someone, but also stated his territorial supremacy and its boundaries. Thus, whenever a "conductee" had to be delivered to the escorts of another lord, it defined

borders. Since their course was rarely beyond dispute, the exercise of safe conduct led to innumerable conflicts. The study of the political and legal strategies deployed in these conflicts can therefore shed new light on the practice, the representation, and the materiality of early modern borders.

30334

Hilton
Fourth Floor
Hilton Boardroom

MINIATURISTS, ILLUSTRATORS,
AND COPYISTS: NEW MANUSCRIPT
EVIDENCE FROM ITALIAN NUN
BOOKMAKERS, CA. 1450–1600

Organizers: Kathleen Giles Arthur, *James Madison University*;
Melissa Moreton, *University of Iowa*

Chair: Brian Richardson, *University of Leeds*

Kathleen Giles Arthur, *James Madison University*

Augustine for Women: Sister Veronica's Copy of the *Città del Dio*

On Saint Augustine's feast day, 28 August 1472, at the Benedictine convent of Santo Spirito in Verona "the venerable Suor Veronica" completed her copy of *The City of God*. This manuscript has never been the focus of an art historical study; in fact, women's readership of Augustine is an understudied aspect of the contemporary Augustinian revival. Although Italian vernacular versions usually have minimal decoration — an author-portrait and/or initial with the two opposing cities — Suor Veronica "feminized" the text with marginal pen drawings of grotesque animals, an arbor vitae, bust-length nuns, court ladies, a jester, wise man, and a female profile portrait. This paper analyzes the drawings in relation to the textual content, identifies instances of purposeful and intentional visual commentary, and presents new documentation on the convent's history, library, and the nuns' education.

Catherine L. Turrill, *California State University, Sacramento*

"Mirabile nel miniare": Plautilla Nelli and Manuscript Illumination at the Dominican Convent of Santa Caterina da Siena, Florence

According to sixteenth-century accounts, Plautilla Nelli began her artistic career as a manuscript illuminator. Vasari emphasized this point in his biography of her. However, evidence from the convent records suggests that Nelli's involvement with manuscript illumination may have extended further. In a chronicle entry from the 1560s, she is described as "marvelous in the art of illumination" (*mirabile nel miniare*), and her "operette in miniatura" were mentioned in the 1570s, when she was paid for her "minio e ornamento," presumably of a manuscript. Nelli may have trained another nun, Alessandra del Milanese, who specialized in illumination (*miniare*) in the 1590s. No manuscripts with documented illustrations by either woman are known, however there is some artistic evidence for the practice of that craft at their convent, Santa Caterina da Siena. It justifies a reexamination of two choral books with illuminations that were attributed to Nelli and her followers in the past.

Melissa Moreton, *University of Iowa*

"Trascritto di mano": New Manuscripts from the Nun-Scribes of the Benedictine Convent of Le Murate, Florence

The Benedictine convent of Le Murate was one of the largest and wealthiest houses in Renaissance Florence. From the 1470s through the sixteenth century, the convent housed a scriptorium, where Murate nun-scribes produced hundreds of liturgical and devotional manuscripts, as well as archival texts. A total of only twelve Murate manuscripts have so far been noted in sources relating to the convent. However, until 2011, only two of these had been located. The paper presents three new Murate manuscripts, more than doubling the total of known and extant work from Murate nun-scribes. The manuscripts include a small diurnal of 1478 and two volumes of Bernard of Clairvaux's sermons on the Song of Songs from 1590 and 1603. This new evidence now represents the earliest and latest known work from this important scriptorium and greatly expands the current understanding of nuns' literacy, access to resources, and book production at Le Murate.

30335
Hilton
Fourth Floor
East

ERUDITES AND POLYMATHS III:
THE PROMOTION AND
RECEPTION OF THEIR WORKS

Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)

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

Chair: Laura Prelipcean, *Concordia University*

Valentina Sebastiani, *Universität Basel*

Interests and Strategies of Sixteenth-Century Polymaths in the Business of Printing

In sixteenth-century Europe the business of printing created small intellectual communities that had the ability to manage the exigencies of the market and those of culture. In this process of continual negotiation between the interests of publishers, authors, and readers, how did men of letters lend their erudition to the service of printing? How were they able to elicit the interest of printers in publishing their works? And, above all, to what extent did their collaboration with printers impact their careers? This paper investigates the life and works of polymaths like Jacob Wimpfeling, Johannes Reuchlin, Johannes Cono, and Beatus Rhenanus, who — acting as translators, proofreaders, and literary and artistic experts — collaborated with several printing shops in sixteenth-century Basel, in order to shed new light on the reciprocity of printing and erudition to shape the career of early modern scholars.

Chiara Trebaiocchi, *Harvard University*

The *Fabritia* of Lodovico Dolce: On the Scenes and in Print

Through my study for the scholarly edition and commentary of the play *Fabritia* of Lodovico Dolce, I was able to appreciate the work of this “letterato buono a tutto,” as Benedetto Croce referred to the Venetian polymath, also stressing his role as an editor and commentator in the most important Venetian publishing houses. We will use this play to better understand how Dolce worked as playwright, how he linked his works to the tradition of the short story in Italy (primarily Boccaccio) as well as to the Italian theatrical tradition of erudite comedy (above all, Ariosto and Aretino). In particular, we will see how the different editorial policies of the Venetian printers have also determined Dolce’s choices on the stage, exploring the way in which the press changed literary production in order to satisfy a wider range of public, including, for the first time, women.

Edward L. Holt, *Saint Louis University*

Secrets of a Spanish Polymath: Geronimo Cortes, Physiognomy, and the Inquisition

In an era of indexes and Inquisition, Geronimo Cortes published a variety of works concerning topics ranging from finance to astrology to books of secrets. While little known outside of his writings, his list of talents merits Cortes’s inclusion into the ranks of polymaths. In exploring Cortes and his work, I will trace the royal, ecclesiastical, and popular currents whose intersection created the favorable reception of Cortes’s writings. Part of the legacy of the Inquisition’s black legend is that the institutions of censorship had a deleterious effect on all scientific scholarship. Through situating the works within a wider context of the Continent’s scientific tradition, I will demonstrate the contrary; although parts were medieval in origin, many others reached forward into the early modern and beyond.

30336
Warwick
Lobby Level
Davies

RENAISSANCE WORLDS FROM DANTE TO VICO II

Organizers: Eleonora Buonocore, *Yale University*;
Angela Capodivacca, *Yale University*;
David Lummus, *Stanford University*

Chair: Susanna Barsella, *Fordham University*

Arielle Saiber, *Bowdoin College*

The Music, Measure, and Cosmic Flights of the House Fly: Quadrivial Comedy in Alberti's *Musca*

Leon Battista Alberti's circa 1441 *Musca* — an extended imitation of Lucian's *Fly* — was not merely a spirited humanist exercise and satire of pompous epideictic rhetoric, but an indication of his complex relationship to the humble and workaday. To bring the heights of virtue and virtuosity down to earth, and catapult a small, common creature up among the stars, Alberti employed a rhetoric that not only extolled the fly's physical, intellectual, spiritual, moral, martial, and artistic excellence, but its affiliation to the mathematical arts and its practitioners. Taking into account Alberti's praise and critique of mathematics — applied and abstract — throughout his works, this paper explores Alberti's ludic references to the quadrivium in the context of the Renaissance paradoxical encomium and with respect to the role that mathematics played in Alberti's world-making.

Pina Palma, *Southern Connecticut State University*

Politics, Passions, and Art: Pontano's World

When Pontano published the dialogue *Charon* in 1491 his political career was already well established. As secretary of king Ferdinand he was much admired for his political skills that furthered the interests of the Aragonese dynasty. This position afforded Pontano a privileged perspective into the historical and cultural events of his times. Yet as one of the shapers of Renaissance humanism in Naples, Pontano did not hold back from pointing to and critiquing the moral and ethical folds of the political world within which he moved. The tension and contradictions between power and humanist principles Pontano uncovers emerge throughout his philosophical, historiographical, and literary works. In this paper I shall analyze Pontano's *Charon* against the backdrop of the Aragonese court's political maneuvers, cultural traditions, philosophical currents, and historical context.

Andrea Moudarres, *University of California, Los Angeles*

Ariosto's Rome: Madness, Ferrara, and Founders in the *Furioso*

During the last duel of the *Furioso*, when Ruggiero and a severely wounded Rodomonte wrestle on the ground, the Christian hero offers to spare his enemy's life. This detail diametrically distinguishes Ruggiero from Aeneas, who disregards Turnus's plea for mercy in the final scene of the *Aeneid*. As he establishes such a significant textual parallel with Virgil's epic, Ariosto revisits the premise of Rome's foundational narrative and achieves two apparently contradictory goals: on the one hand, he magnifies a flaw in Aeneas's character by underscoring Ruggiero's *pietas*; on the other hand, he identifies the inescapable threat of violence in human affairs even when those who wield power act according to justice. By examining some of the Virgilian echoes in the *Furioso*, this paper argues that Ariosto uses the notion of madness (*furor*) to problematize the ideology of power underneath the myth of the Roman Empire.

30337
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Sussex

THOMAS MORE I: THOMAS MORE FACING HIS TIME

Sponsor: Amici Thomae Mori (Moreana)

Organizer: Marie-Claire Phélippeau, *Amici Thomae Mori (Moreana)*

Chair: Anne M. O'Donnell, *Catholic University of America*

Mary North Clow, *The Tyndale Society*

Playful Fantasy or Good Manners Manual: Two Carefully Constructed Critiques of Early Modern England

Thomas More's *Utopia* wittily describes the laws and customs of an imaginary country, and William Tyndale's *The Obedience of a Christian Man* outlines ideal practices for a just society: both systems are equally impossible to achieve. In both books the subtext is the brutal nature of life in Tudor England. Two visionary near contemporaries, though bitter rivals in religion, shared a common revulsion at the hypocrisy and immorality of their times, engendered by each man's personal faith. Both were forced to couch their meaning — More in ironic literary sophistication, Tyndale in gently humorous amiability — to avoid the potential wrath of their most avid reader, the monarch himself.

Hélène Suzanne, *Polonia University*

Conscience in the Early Renaissance: Thomas More and Arts in His Time

The purpose of this paper is to analyze the concept of "conscience" in the late Middle Ages and early Renaissance with the example of Thomas More and some painters of his time, and try to define the concept of conscience through their works. Therefore, we shall address the nature and meaning of the concept of "conscience" in the early Renaissance in Europe, its development in some paintings of the time, and how the artists expressed it. Although we currently call Thomas More a "man of conscience," not only in his time, but in "all times", we do not know much about Thomas More's acquaintance with painters, with the exception of Holbein the Young. The question then is "is art solely expressing an 'air du temps' while a man like Thomas More, completely involved in his society, expresses only himself through his social, political, and social attitudes?"

William Rockett, *University of Oregon*

Thomas More and Juristic Theology

Thomas More built his opposition to reform on a foundation of canon law because he believed the offenses of the reformers fell within the spiritual jurisdiction rather than the temporal; that these offenses were by right adjudicated in the Church courts, not the Crown courts; and that the supreme authority in cases of unlawful theological innovation was not that of English kings but that of popes and councils. This paper's argument is that the canonical system that served as More's defense against innovation was created in the eleventh and twelfth centuries. This was the era of Gregorian reform, of Gratian's *Decretum*, and of the phenomenon known as juristic theology.

30338
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SPENSER AND NARRATOLOGY I

Sponsor: International Spenser Society

Organizer and Chair: Melissa Sanchez, *University of Pennsylvania*

J.B. Lethbridge, *University of Tübingen*

Spenser and Narratology: On Some Local Points of View in *The Faerie Queene*
Narratological study of *The Faerie Queene* draws attention to occasions of adjustment in local or small-scale point of view (focalization, narrative level), which can shift

suddenly, generating accumulations of subtlety in presentation of situation, action, and exposition. For instance: When Arthur wounds him, it is said that Pyrochles was “Three times more furious, and more puissaunt, \ Vnmindfull of his wound, of his fate ignoraunt” (2.8.34). The first three can be noticed by Pyrochles and Arthur without special powers of observation; the point of view would seem to be Arthur’s, but the fourth is inaccessible to participants. Again, when Atin cries to Archimago for help, he adds a moral sentence: “Weake hands, but counsell is most strong in age” (2.6.48): but to whom is it addressed? And is it Atin who really speaks it? Narratology can help address these questions and provoke others.

Caralyn Bialo, *Manhattanville College*

Genre and Narratorial Irony in Book 6 of *The Faerie Queene*

“Genre and Narratorial Irony” uses narratology to examine the relationship between narratorial discourse and generic multiplicity of book 6 of the *Faerie Queene*. As the story of book 6 moves through epic romance, pastoral, and Heliodoran romance, Spenser employs different generic topoi to mark the narrator’s voice. At times, these topoi align with the primary genre in which the story is unfolding; at others, the narrator seems to exist in a separate, extradiegetical genre, at odds with both preceding narratorial voices and events in the narrative present. Book 6, therefore, has not one but multiple, disjointed narratorial voices. Through the framework of narratology, I argue that this (mis)alignment of genres and narratorial voices creates dialogism among the poem’s diegetical levels. This dialogism, in turn, produces space for irony and playfulness that both destabilizes the book’s visions of courtesy and encourages us to rethink Spenser as the “sage and serious poet.”

Richard Z. Lee, *University of California, Berkeley*

Pity, Politics, and Imaginative Autonomy in *The Faerie Queene*, Books 5 and 6

This paper will examine the key role played by pity in the interwoven narrative formed by books 5 and 6 of *The Faerie Queene*. Spenser’s shifting attitudes toward this passion at first appear wholly irreconcilable: in book 5, protagonists’ merciful responses to the suffering of enemies interfere with the exercise of true justice, whereas in book 6, reflexive compassion for figures in distress is a chivalric imperative fundamental to the dictates of courtesy. While further consideration might suggest that Spenser is less interested in the timeless moral status of pity — or even of justice and courtesy — than in its contingent political efficacy, this paper will ultimately argue that the books’ ambiguities and paradoxes are best understood as experiments in aesthetic autonomy, with fictionalized representations pursued to their “non-purposive” imaginative ends. In this way, *The Faerie Queene* undermines its own ethico-rhetorical framework that would harmoniously “fashion” its reader’s moral virtues.

Alan Niles, *University of Pennsylvania*

Daphnaïda, Complaint, and Elegy

Spenser’s *Daphnaïda* is the first published poem in English to identify itself as an “elegy” in what has become the predominant modern sense of an expression of mourning for a dead person. This overdetermined import from classical and French literature helps define the distance that recent critics have recognized separates reader from speaker as historical: indeed, Spenser’s poem explicitly represents Alcyon’s responses to loss as alternately pre-Christian and pre-Reformed. The poem’s implicit comparison of Christian and profane grief places pressure on the use of complaint discourse as a medium for moral instruction and the comprehension of history. *Daphnaïda*’s publication history both as a companion to *Complaints* and as an addendum to *Foure Hymnes* illustrates the potential of its reflections on the poetic form for loss as a means for realizing distinct Protestant identity.

30339

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Kent

MILTON II

Chair: Josie Schoel, *SUNY, University at Albany*Björn Quiring, *Ludwig-Maximilians-Universität München*“The Law I Gave to Nature”: Aporetic Proclamations of Natural Law in *Paradise Lost*

In the seventeenth century, various discourses circulate that juxtapose the multilayered terms *nature* and *law*. However, the interplay of the two concepts appears increasingly problematic; *nature* appears particularly ambiguous, since it is often used as a synonym for “absolutely everything,” including God, but also employed as the designation of some specific realm or force, set between God and man. As the “echoing chamber” of its epoch (in the words of William Empson), *Paradise Lost* is located at the crossroads of these various discourses. Milton’s epic integrates theological, juridical, and aesthetic, as well as protoscientific conceptions of nature and law, and uses them in a fashion that sometimes seems to harmonize them, but sometimes also causes them to brush uncomfortably against each other. Epistemic and ethical problems become palpable in Milton’s description of Chaos and in his representation of man’s Fall, delineating some poignant conflicts of the Restoration period.

Ben LaBreche, *University of Mary Washington**Paradise Regained*: The Son and Sovereignty

John Milton asserted the justice of his Restoration poems, but scholars have often found these assertions difficult to square with his commitment to rational liberty. My paper offers a new account of Milton’s theodicy by examining the Antaeus simile of *Paradise Regained* in relation to Giorgio Agamben’s *Homo Sacer*. In Lucan, Antaeus and Hercules perversely come to resemble one another, and Milton constructs analogous parallels between Satan and Jesus. This surprising similarity allows Milton to grapple with the same problem as Agamben: under modernity, natural law collapses rationality into the status quo and thus leaves justice increasingly indistinct from the state of nature. Milton’s very commitment to rational liberty thus led him to consider the illiberal possibilities that scholars have struggled to explain. I conclude by exploring the further implications of my paper for the violence of *Samson Agonistes* and the vitalism of *Paradise Lost*.

Michael T. Masiello, *Rutgers University*

Allusion and Affect in John Milton’s “Epitaphium Damonis”

Milton’s pastoral elegy “Epitaphium Damonis” invokes the classical topos of the tutelary spirit, in which the decedent (here, Charles Diodati) returns as a ghostly protector and intercessor. The figure smacks of Catholic notions of saintly mediation; Milton was no Catholic. Milton’s treatment of Diodati as classical tutelary spirit is not, however, learned window dressing or slavish traditionalism, but a poignant, self-conscious acknowledgment that lived grief can unsettle deep-seated convictions. The topos exposes the fault lines of consciousness and reveals unruly, affective elements of cognition that beggar rationalism and creed. Classical literature provides Milton (and other Renaissance writers) with a template for registering the contradictions of consciousness — the “modularity” of mind — and even provides us something tantalizingly like access to the complexities and uncertainties of the author’s inner world. The Latin elegy illuminates, and is illuminated by, recent work in neuroscience, cognitive psychology, and related disciplines.

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Surrey

BOCCACCIO AND PHILOSOPHY

Sponsor: American Boccaccio Association

Organizer: Michael Papio, *University of Massachusetts Amherst*

Chair: Marco Veglia, *University of Bologna*

Jelena Todorovic, *University of Wisconsin-Madison*

Guido Cavalcanti in Boccaccio's *Argomenti*

The most striking moment in early Dante criticism are Boccaccio's *Argomenti* — critical presentations of the three *cantiche* of the *Commedia* written in the terza rima characteristic of Dante's work. On the formal level, Boccaccio employs the same rhyme scheme that we find in the *Comedy*. On the level of interpretation, he chooses elements of Dante's text to which he wanted to direct his reader's attention. This paper explores Boccaccio's treatment in the *Argomento all'Inferno* of Cavalcante de' Cavalcanti, and through him the treatment of Guido, his son. How does Boccaccio of the *Argomenti* reflect Boccaccio of the *Decameron*, where he defines Guido as an "excellent natural philosopher"? How much, if at all, does Boccaccio's approach to Guido change throughout his authorial and editorial work, from the *Decameron* to Guido's poem "Donna me prega" accompanied by Dino del Garbo's Latin commentary, copied by Boccaccio in his codex Chigi L V 176?

Filippo Andrei, *University of California, Berkeley*

Boccaccio's Epistemological Naturalism: Poetry and Science between the *Decameron* and the *Genealogie deorum gentilium*

Since *De Sanctis*, critics have assigned the *Decameron* to the tradition of naturalism, namely, that form of philosophy that emphasizes the predominant role of instincts. This paper explores Boccaccio's *Decameron* in connection with its philosophical sources. Nature is often seen as the object of observation and a source for knowledge. In both the *Decameron* and Boccaccio's minor works, the protagonists understand nature and the world around them through the eye of the mind, that is, through their intellectual vision. Some tales of the Second, Sixth, and Tenth Days in the *Decameron* are representative of the characters' attitude to literalize the act of apprehension by means of the metaphor of the "eye of the mind." Besides having Dantean watermarks and stemming from Neoplatonic intellection and the Augustinian "illumination" of the mind, this trope elicits a theory of knowledge that has significant implications for the transition from scholastic philosophy to Renaissance humanism.

Beatrice Arduini, *University of Washington, Seattle*

Neoplatonic Influences in Boccaccio's Reception in Laurentian Florence

The relationship between the Florentine Neoplatonic Academy and Giovanni Boccaccio is often simply mentioned rather than fully explored. In the *Proemio* of his *Comento*, Lorenzo de' Medici praises the artistic value of the "tre corone" — Dante, Petrarch, and Boccaccio — while in Leonardo Bruni and later in Cristoforo Landino the appreciation of Boccaccio as author of the *Decameron* is limited by the notion of his poetic inferiority to Petrarch, as Landino reiterates in his commentary to the *Commedia*. Nonetheless, the writings of Boccaccio, along with those of Petrarch, are singled out as the inspiration for the design of early Renaissance gardens, in particular Medici gardens such as Careggi, whose layout was influenced by the theories linked to the ideology of the Florentine Academy. This paper seeks to examine Landino's judgments and those of the men of letters who belonged to the circle of Marsilio Ficino, in particular Antonio Manetti.

30341
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Oxford

FAITH AND FARCE

Organizer: Jeff Persels, *University of South Carolina*

Chair: Amy Graves Monroe, *SUNY, University at Buffalo*

Jeff Persels, *University of South Carolina*

Saints, Millers, Faith, and Farce in De la Vigne's *Mystère de Saint Martin*

Andrieu de la Vigne's *Farce du meunier de qui le diable emporte l'âme en enfer* (*Farce of the Miller Whose Soul the Devil Carries Off to Hell*), freely adapted from a thirteenth-century fabliau by Rutebeuf, survives as a scatological interlude embedded in a three-day *mystère* devoted to the life of Saint Martin and performed in the Burgundian town of Seurre in 1496. Ultimately scheduled separately due to weather conditions, it was nonetheless designed to make a key point (or counterpoint) in the mystery "at the very moment," to quote the farce's most recent editor André Tissier, "when the Bishop of Tours, on the hour of his death, commends his soul to God" (*Recueil de farces* 4.181). This paper reviews the sources and context and considers the likely homiletical aims of this curiously twinned staging of agonies — the one solemn, the other farcical — drawn from the contemporary *ars moriendi*.

Sara Gwyn Beam, *University of Victoria*

Calvinist *Comédie* and Religious Conversion during the French Reformation

The role of theater, in particular the role of comic performances, in the rapid conversion of the French to the Reformed faith during the 1550s and 1560s has until now been underplayed. This tendency is in part due to historians' understanding of Jean Calvin as a humorless, legalistic reformer who sought to eliminate traditional entertainments, including dancing, singing, and gambling. Yet the performance of reform-minded *comedies* was authorized by Calvin and by the Genevan city council between the mid-1540s and mid-1560s, and this tradition continued in regions where Reformed churches were later established within France. This evidence forces us to take seriously the possibility that comic theater was an important means of transmitting the Protestant message to French men and women. This paper analyzes two such *comedies* penned in the 1560s by Conrad Badius and Jacques Bienvenu, and compares them to earlier Francophone morality plays that promoted religious reform.

Bruce Hayes, *University of Kansas*

Badius's *Comédie du pape malade* and Humor at the Eve of the Wars of Religion

Conrad Badius's *Comédie du pape malade* (1561) serves as a fascinating illustration of the radically altered attitudes toward humor and its function in society, reflecting rapidly evolving societal trends in Geneva and France in the 1550s and '60s. The play provides a wealth of information on the highly circumscribed role of laughter on the eve of the Wars of Religion. The comic content of the play resembles Erasmus's *risus sardonius* (sardonic laugh), laughter that is dubious because it is essentially counterfeit. While normal laughter is explosive and unrestrained, sardonic laughter is a forced laugh that is bitter and resentful. In considering the role of humor, an examination of this play poses a central question: at what point is humor, and even satire, so dominated by invective and polemics that the destructive intent of the "comedy" removes all forms of laughter except the sardonic laugh?

30342
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Second Floor
Warwick

SLAVERY AND RACE IN EUROPE BEFORE 1611 I

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Emily Weissbourd, *University of Pennsylvania*

Chair: Ania Loomba, *University of Pennsylvania*

Respondent: Kim F. Hall, *Fordham University*

John Beusterien, *Texas Tech University*

Animalization in Race Discourse in the Sixteenth-Century Iberian World

Sixteenth-century attitudes about the animal from Iberia permeated nascent articulations of race and the transatlantic slave trade. In the sixteenth century words associated with racial categories such as *mulato* (little mule), *mestizo* (mongrel), *cimarrón* (animal that escaped into the wild), and *criollo* (a baby animal, the colloquial term for the offspring from all animals) had been terms with exclusive zoological significance. After examining the zoological register of these words and how they shaped early racial discourse in the sixteenth century, this paper examines how *criollo* is used in legal documents associated with slaves. The paper concludes by showing how these pejorative racial categories originally based on animalization radically transformed into ennobling human identity categories beginning in the eighteenth century. Semantic permutations of these four terms (*mulatto*, *mestizo*, *maroon*, and *creole*) came to signify unique peoples with which certain writers and groups self-identified with pride.

Emily Weissbourd, *University of Pennsylvania*

Race, Slavery, and Queen Elizabeth's "Edicts of Expulsion"

At the turn of the seventeenth century, Queen Elizabeth's Privy Council issued three documents that authorized the removal of a set number of "negars and blackamoors" from England. These documents have become a frequent point of reference in studies of race in early modern English literature, with most critics reading them as edicts of expulsion intended to rid England of undesirable subjects. Turning to histories of the Iberian slave trade as well as of Tudor government, I argue that the purpose of these documents is not expulsion; instead, they implicate Queen Elizabeth's Privy Council in a nascent slave trade in black Africans. This intervention suggests that a discourse that linked blackness with slavery circulated as early as the late sixteenth century in England, and that Elizabethan literary representations of blacks should be interpreted in this context.

Virginia Mason Vaughan, *Clarke University*

From Aaron to Caliban: Racial Slavery in Shakespeare's Plays

Servants abound in Shakespeare's plays, but few are referred to as "slaves" and only a handful are represented as nonwhite. The status of the blackamoor musicians in *Love's Labors Lost* and the Moor impregnated by Lancelot in *The Merchant of Venice* is never clarified. Yet, at the bookends of Shakespeare's career we find Aaron and Caliban. In *Titus Andronicus's* Aaron, Shakespeare crafted an overtly black Moorish slave, and in *The Tempest*, the last play he wrote by himself, he created Caliban, a "thing of darkness" enslaved by Prospero. My paper will examine Shakespeare's representation of these two racialized slaves and demonstrate the ways in which their status is interrogated and ultimately complicated.

30343
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Suite 616

ENGLISH THEATER I

Chair: Rachel E. Wifall, *St. Peter's University*

Jonathan Kotchian, *Georgia Institute of Technology*

Satirizing Stupidity: Intelligence in the Cambridge Parnassus Plays

This paper reveals a key mechanism in a growing phenomenon in English literature and culture around 1600: the drawing of distinctions based on comparative intelligence or wit. My examination of the Parnassus plays shows how their anonymous author(s) helped create and focus a new ideology of intellectual difference by defining and satirizing a particular group of outsiders: the stupid. The Parnassus dramas, much cited for their references to Shakespeare but little studied in their own right, provide especially revelatory snapshots of acts of literary and social distinction, as we see intelligent scholar-poet heroes elevated above adversaries such as their colleague “Stupido,” whom they scorn as an idiot because he has been in graduate school too long. Building on recent studies of wit and taste, the paper not only explains how these plays judge certain insider authors and audiences on their brainpower, but also helps historicize period terms for, and concepts of, intelligence.

Glenn Clark, *University of Manitoba*

Silencing the Collective Spirit: The Tudor Fantasy of Theatrical Production

Critical orthodoxy currently emphasizes the satisfactions of a collective and collaborative relationship among Tudor playwrights and their audiences. I argue, however, that a strong element of dissatisfaction with the collective production of meaning is evident in humanistic Tudor drama, which not infrequently offers fantasies of the alienation of audience from theatrical creativity. I will sketch such fantasies in several Henrician interludes, and then attend in more detail to their development in Kyd's *The Spanish Tragedy* and Greene's *Friar Bacon and Friar Bungay*. These plays suggest a fear that audience participation interferes with the reception of staged emotion and with the innovative and profitable representation of interiorized conflict. While such fantasies do not necessarily constitute the kind of pre-Jacobean desire for individual authorship Jeffrey Masten has made doubtful, they do represent an anxiety about the conceptual stability of plays that should be seen as one condition of their eventual commodification.

Nancy Selleck, *University of Massachusetts Lowell*

Theatrical Inductions: Shakespeare, Marston, and the Renaissance “Actor”

Theater semiotics and performance theory often focus on the doubleness of theater: the fact that it inheres, on the one hand, in the live bodies of actors and, on the other, in the fictional characters they represent. This dichotomous emphasis on actor vs. character, performance vs. story, is at odds with the conception of acting represented by much early modern drama. The metatheatrical inductions of English Renaissance plays offer one type of example of a different ontology of acting on the early modern stage, one best defined by its subtle but insistent combination of the properties of character and actor. This paper reexamines such inductions in plays by Marston and Shakespeare with particular attention to the ways they incorporate the audience's presence in the playhouse into the fictive action of the stage, fusing rather than severing presentation and representation.

30344
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DOCUMENTARY AND BIOGRAPHICAL: NEW WORK FROM THE ARCHIVES I

Sponsor: Southeastern Renaissance Conference

Organizer: Susan Cerasano, *Colgate University*

Chair: Steven W. May, *Emory University*

Paul E.J. Hammer, *University of Colorado, Boulder*

“I will speake freely”: Manuscript Accounts of the Trial of the Earls of Essex and Southampton in 1601

The accounts of treason trials printed in the multivolume collection known as *State Trials* constitute a standard historical source for scholars of early modern England. Academic analysis of the celebrated trial of the earls of Essex and Southampton in 1601, for example, has entirely depended upon this single source. However, the report printed in *State Trials* was only one of numerous contemporary accounts of this famous event. Surveying the many other manuscript reports of this trial not only adds fresh details to our knowledge of the trial itself, but also reveals that partisans of Essex sought to use reports of the trial as a vehicle to undermine the guilty verdict and promote the idea of Essex as a political martyr.

Susan Cerasano, *Colgate University*

Edward Alleyn's Diary and the “Lost Years”

The Henslowe-Alleyn manuscripts offer a unique picture of theatrical life in the late sixteenth and early seventeenth century. However, what is curious is that, following Alleyn's retirement from the stage, his life becomes much less well documented, despite the fact that he was involved in the management of many businesses and enjoyed a rich social and personal life. This paper discusses not only the ways in which Alleyn's “diary” (spanning the years between September 1617 and October 1622) provides a crucial window into the penultimate phase of his life when he was living at Hall Place in Dulwich. It also considers reasons as to why the diary is such an unusual artifact amongst manuscripts of its kind and, additionally, why the sheer volume of manuscripts in Alleyn's archive seems to diminish so remarkably during this, and the final, phase of his life.

John Pitcher, *St. John's College, University of Oxford*

Freyja Cox Jensen, *University of Exeter*

How Business Created Literature in Early Modern England

This paper analyzes the total output of a small fraternity of Elizabethan booksellers, William Ponsonby; his brother-in-law, Simon Waterson; and Edward Blount. These three, connected by family, apprenticeship, and the book trade, published between them 400 books in five decades (up to the mid 1630s), a substantial number by the standards of the day. The project aims to establish how and why this group invested capital in publishing poetry, drama, and prose fiction during this period. The group was small, but between them, alongside their other books, they published all of Sidney, Spenser, the Shakespeare First Folio, all of Daniel's poetry and prose, Florio's translation of Montaigne's *Essays*, John Lyly's plays et al. — in fact the core of the English high Renaissance literary canon. They published Camden, Ariosto, and Josephus too, and in 1603 invested in the accession book written by the new king, *Basilikon Doron*.

30345
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Suite 816

LETTERS AND RELIGION IN ENGLAND

Chair: James Lambert, *American University of Kuwait*

Jason Peters, *University of Toronto*

Binding and Loosing Conscience: Tyndale's Plain Sense and the Protestant Literary Tradition

Critics have often claimed that Tyndale “hated literature,” and that his emphasis on the plain sense led to a “fundamentalist” iconoclasm that more or less rejected imagination, metaphor, and allegory outright. In this essay I suggest that Tyndale sees literature as a much more ambivalent category, since his primary concern is not with literature as such but with its ability to bind or loose conscience: bad literature, for Tyndale, produces superstition, while good literature reinforces scriptural truths. In the genealogy of Protestant writing I trace here, Tyndale emerges as an early precursor of the serious, biblically informed literature produced by self-styled poet-prophets like Spenser and Milton. As a humanist who first made the English scriptures widely available, as the (possible) editor of a Lollard “plowman” tract, and as the translator of Erasmus's *Enchiridion*, Tyndale should be seen as part of a larger movement to renew English literature along scriptural lines.

Madeline J. Bassnett, *University of Western Ontario*

Eat and Pray: Food and National Identity in the Diary of Margaret, Lady Hoby

Margaret Hoby's diary reveals her intensive participation in the production and preparation of foodstuffs alongside a significant focus on spiritual concerns. As Hoby gathers apples, goes fishing, and makes gingerbread, she can be seen to embody the interest shown by William Harrison, in his *Description of England* (1587), in promoting locally grown sustenance. Like Harrison, who believes that the English are shaped by the food they eat, Hoby ties ingestion to the shaping of English religious identity. Beginning with her consistent pairing of the acts of praying and eating — “I praied, then dined . . . After priuat praers, I did eat” (20 December 1599) — and ending with her records of Yorkshire's participation in a national fast to ward off the 1603 plague, I seek to establish how Hoby's attention to food contributes to the imaginative construction of Protestant nationalism in early modern England.

30346
Warwick
Ninth Floor
Suite 916

CLASSICS, ANTIQUITIES, AND ENGLISH LETTERS

Chair: John F. McDiarmid, *New College of Florida, emeritus*

David L. Sedley, *Haverford College*

Hobbes's Euclidian Epics

Thomas Hobbes's experience of Euclid inspired him to apply geometrical styles of thought to problems beyond geometry. The most spectacular example is *Leviathan*, whose frontispiece represents the sovereign of the commonwealth as a figure constructed out of parts corresponding to the individual consents of its subjects. This paper concerns Hobbes's cultivation of *mos geometricus* still farther afield, in poetry, and the relation between his political and poetic enterprises in light of their shared Euclidianism. Toward the end of his life Hobbes translated Homer's *Iliad* and *Odyssey*. These forays into epic poetry stage a takeover of the genre by geometry, reflect a conception of science as an empire rooted in the philosophy of Francis Bacon, and compete with Bernard de Fontenelle's contemporaneous project to vulgarize modern mathematics.

Aaron C. Shapiro, *Boston University*

To “Gratulate the Breach”: North’s Plutarch and Imaginative Supplements to Classical Texts

The third edition of Sir Thomas North’s translation of Plutarch’s *Lives* (1603) contained a new version of a lost text: the comparison of the lives of Caesar and Alexander. The new comparison, likely composed by North himself, gives us a window onto a largely unexplored tradition in which Renaissance editors and translators (e.g., Gasparino Barzizza, Ermolao Barbaro) composed imitative material to fill lacunae in classical texts. This paper sets out the case for North’s authorship of the comparison, examines its relationship to an earlier comparison by Pier Candido Decembrio, and situates it in the tradition of the imaginative supplement. Building upon the scholarship of Ludwig Braun and Marianne Pade, I argue that these supplements generally, and North’s work in particular, helped to persuade both English classical scholars (e.g., Sir Henry Savile) and poets (e.g., Ben Jonson) that the imagination was the right vehicle to access the otherwise irretrievable past.

30347

Warwick
Tenth Floor
Suite 1016

PETRARCHAN VARIATIONS: FAMILY, FELLOWS, SOCIETY I

Organizer and Chair: Shannon McHugh, *New York University*

Julia L. Hairston, *University of California, Rome*

Petrarchism, Pasquino, and Courtesans: Two Laments from Parma

Pasquino’s tongue is mordant, yet often in cheek. As such, the use of Petrarchist diction in *pasquinades* proves to be an efficacious medium for satire and — ironically — praise, albeit backhanded. This paper analyzes two printed laments found in the Biblioteca Palatina in Parma: the first recounts Tullia d’Aragona’s sudden departure from Rome and muses over her motivations for doing so, whereas the second considers the difficulties to which Roman courtesans were subjected — and the benefits accrued by those working in Bologna — when the papal curia journeyed to Bologna in 1530 (or some suggest 1532). The relation between form (the language of Petrarchism, the poetic form of the lament, *terza rima*) and content (the representation of Tullia d’Aragona and the culture of courtesans) will be examined as they conflict and conflate with one another.

Victoria Kirkham, *University of Pennsylvania*

Clairvoyant Petrarchism: Dialogues with the Dead

Universal human longing to break the uncrossable barrier that divides us from the dead finds its fulfillment in voices of the poets from Homer and Virgil to Dante, who created an entire upperworld to stage his encounter with the glorified Beatrice. Among lyric poets, Petrarch fantasizes conversations with the departed Laura, allowing her to comfort him from her celestial home, even echoing the last words of the crucified Christ, “thou shalt be with me in Paradise” (*Rime sparse* 302). Among the Petrarchisti, this tradition reappears in occasional poetry of mourning for a close family member. Particularly poignant are snatches of dialogue linking bereaved parents to the souls of their children lost in infancy. In sonnets by Tullia d’Aragona, Lattanzio Bennucci, and Laura Battiferra among others, those new “angels” console the survivors with reports of heavenly happiness unending.

Francesca Maria Gabrielli, *University of Zagreb*

Speranza di Bona’s *Alle Muse*: A Feminist Revision of *Orlando furioso* 37

Speranza di Bona’s recently discovered *canzoniere* (1569), a choral anthology that can be broadly contextualized within the formula of Petrarchism, contains the ottava rima poem *Alle Muse*, a fascinating counter-invocation to the goddesses as “horrendi mostri.” In this eight-octave sequence the poet of Ragusan origin, born and living in Manfredonia, includes verses from Ariosto’s *Orlando furioso*. Systematically incorporating a stanza from the chivalric poem (37.7) by way of the “*tramutazione*” technique, one indebted to the Hispanic form of the “*glosa*” and adopted by Neapolitan poets such as Dianora Sanseverino and Laura Terracina, Speranza di

Bona interrogates the *Furioso's* problematic philogyny, and (possibly influenced by the prowoman edge of Terracina's *Discorso*, a work structured as a sequence of "tramutazioni") offers, as is my aim to show, a polemic and autobiographically charged feminist revision of Ariosto's canto 37.

30348

Warwick

Eleventh Floor

Suite 1116

THEATER, POWER, AND RELIGION ON THE ITALIAN STAGE, 1400–1600 I

Organizer, Chair, and Respondent: Gianni Cicali, *Georgetown University*

Anna Maria Testaverde, *Università degli Studi di Bergamo*

Girolamo Bartolommei and Sacred Drama in Florence: Academy, Confraternity, and Court

Girolamo Bartolommei, friend of Galileo, is best known for the *Didascalìa scenica* (1657), a theoretical work in which he intends to give a new value to the tragicomedy and the academic drama. He lived for a long time at the Court of Pope Urban VIII and the Barberini family. He belonged to many Roman and Florentine academies, including the Accademia degli Svogliati in Florence, where he matured the discussion on the tragicomedy. An exemplary proof of his practical experimentation in Florence is the spiritual tragedy *Aglàe ovvero il Martirio di San Bonifatio*. The theatrical work was staged at the famous Archangel Raphael confraternity, one of the "youth" confraternity (May 1639). Because of the great success of a previous show in Rome, Bartolommei perhaps wanted to show it in Florence to the Medici court.

Cristiano Casalini, *Università degli Studi di Parma*

The Jesuit and Protestant Didactic Stage in Sixteenth-Century Italy I: The Didactic of Principles

Francesco Negri (1500–63), a Benedictine monk converted to Protestantism and living in Valtellina, published in the same year in which the Council of Trent opened (1547) a drama in Italian language to make clear to readers the tenets of Protestant creed and its main accusations to Roman Catholicism. His *Tragedia intitolata Libero Arbitrio*, later translated in Latin, French, and English, brought the controversy on the thorny field of doctrinal theater. Negri wrote his tragedy in the classical five acts, composing a definitely untheatrical prose and lengthy cues with the sole priority of didactic completeness. In his choice for a theater of the mind and his allegorical, rather than fictional, characters, Negri offers a very interesting example of the search for a blending of humanistic tradition and reformed culture by an Italian Protestant, with a personal interpretation of *sacra rappresentazione* and of the Nordic theater tradition.

Luana Salvarani, *Università degli Studi di Parma*

The Jesuit and Protestant Didactic Stage in Sixteenth-Century Italy II: The Didactic of Passions

The first Jesuits conceived their strive for cultural supremacy over the Reform in terms of educational leadership and building of a new aesthetic. Both tendencies are expressed in the practice of Jesuit school theater, whose origins on the Roman stage date back to 1566, when a *Saul* was performed at Collegium Germanicum. Extant manuscripts prove that this play was authored by Miguel Venegas, the celebrated Coimbra College Jesuit playwright (whose tradition was inherited by Francesco Benci, the beloved pupil of Marc-Antoine Muret, and then by Bernardino Stefonio, Benci's pupil). This paper aims at retracing the different streams of Jesuit culture contributing to college theater and converging in Rome as the symbolic headquarter of the anti-Protestant army.

30350

Warwick

Fourteenth Floor

Suite 1416

HOMÈRE À LA RENAISSANCE

Sponsor: Société Française d'Étude du Seizième Siècle (SFDES)

Organizer: Sylvia D'Amico, *Université de Savoie*

Chair: Susanna Gambino Longo, *Université Lyon 3*

Sylvia D'Amico, *Université de Savoie*

Traduire Homère à la Renaissance: Quels enjeux?

Les traducteurs d'Homère affichent souvent dans les préfaces qui accompagnent leurs ouvrages une conscience aiguë de l'importance de leur tâche, à la mesure de la difficulté. Mon étude se propose de relire selon une perspective comparatiste les préfaces des traductions d'Homère au seizième siècle en Italie et en France, dans le but de saisir les différentes attentes du public et les approches variées des traducteurs. Je ne me limiterai pas aux textes les plus célèbres, mais je me concentrerai aussi sur les préfaces des chants isolés: souvent publiées dans des éditions rares ou restées manuscrites, elles sont pourtant précieuses pour dresser un tableau précis de la théorie de la traduction au seizième siècle en partant de la traduction du "modèle des modèles," source inépuisable d'imitations, de réécritures et de commentaires.

Monica Barsi, *Università degli Studi di Milano*

Le mythe de Mars renouvelé par les traductions d'Homère au XVIe siècle

Le mythe de Mars connaît au cours du XVI^e siècle de nouvelles représentations par le biais des traductions d'Homère qui réintroduisent l'archétype d'Arès. Mars n'est plus seulement le dieu de la guerre tant de fois cité de manière métonymique ou métaphorique, mais il représente une nouvelle occasion pour réfléchir sur l'esprit guerrier. Dans ce sens, Ronsard se montre fidèle aux textes originaux d'Homère: Mars est représenté avec ses armes traditionnelles (lance, hache et bouclier) et les rousins Thraciens, dans la bataille avec Minerve, blessé par Diomède, prisonnier des Aloades, combattant dans la titanomachie, amant de Vénus. La réécriture des épisodes de l'Iliade et l'Odyssée renouvellent ainsi le mythe. Toutefois, un autre texte s'ajoute aux sources déjà connues, c'est l'Hymne à Arès, attribué à Homère depuis l'Antiquité. La circulation de cet hymne, avec ses commentaires et ses traductions, contribue à complexifier l'image de Mars, dont les contours sont encore à tracer.

Luisa Capodiceci, *Université Paris 1 Panthéon-Sorbonne*

"L'Odyssée" de Fontainebleau entre texte et image

Au début des années 1540, Primatice entreprend à la demande de François Ier le décor de la grande galerie bâtie dans la nouvelle aile du château de Fontainebleau. C'est la première (et la dernière) fois que l'Odyssée est choisie comme sujet d'un cycle décoratif aussi important. Le choix d'Ulysse comme protagoniste du décor résulte immédiatement compréhensible à la lumière de la tradition exégétique qui fait du héros homérique un exemplum virtutis. Toutefois, le contexte culturel bellifontain et la présence dans les istorie peintes d'éléments apparemment anodins par rapport au texte d'Homère poussent à associer à cette lecture morale une interprétation en clé néoplatonicienne. Les gravures de Theodoor van Thulden, qui offrent le témoignage le plus complet des fresques de Nicolò, permettent aussi de mettre en évidence une rhétorique de l'image qui est l'apanage exclusif du langage figuratif.

Saturday, 29 March 2014

3:00–4:30

30401

Hilton

Concourse Level

Concourse A

THE DIALECTICS OF FAITH AND
DOUBT IN SEVENTEENTH-CENTURY
SPAIN: VISUAL AND LITERARY
REFLECTIONS I

Organizer: Matthew Ancell, *Brigham Young University*

Chair: Aneta Georgievska-Shine, *University of Maryland, College Park*

Respondent: Sonia Velazquez, *University of Pennsylvania*

Matthew Ancell, *Brigham Young University*

The Skeptical Calderón

Such themes as the unreliability of interpretation and resultant doubt have invited many comparisons of Calderón to Descartes, who published his *Discourse on Method* merely one year after *La vida es sueño* [1636]. Luis de Molina, Juan Luis Vives, Francisco Sanches, and Michel de Montaigne, however, provide a more appropriate theo-philosophical frame since, in contrast to Descartes, their thought would have been both more accessible to Calderón. This paper examines Calderón's engagement with epistemological issues of faith, skepticism, fideism, and the unreliability of reason, sensory perception, and representation. Of particular interest will be his use of metaphors and concepts concerning the visual arts that bring theology and philosophy to the fore in key plays, including *La vida es sueño*.

Andrew F. Gray, *Harvard University*

On "Scientific Idolatry" in Three of Calderón's *autos sacramentales*

One difficulty confronted by seventeenth-century Cartesians was the incompatibility of their philosophy with the Eucharistic doctrine of transubstantiation. Awkward attempts to explain transubstantiation scientifically without dismissing its miraculous nature begin with Descartes and appear as late as the early eighteenth century in the work of the mathematician Pierre Varignon. Several *autos sacramentales* (*La torre de Babilonia*, *La serpiente de metal*, and *El tesoro escondido*), I argue, suggest that Calderón de la Barca was familiar with Cartesian and other scientific approaches to the Eucharist and that he regarded them as idolatrous. Calderón felt that mechanistic science implicitly denies the capacity of God to violate the laws of nature. In this sense Calderón's aesthetics of the miraculous and prodigious reflect an attempt to reinforce the belief in the absolute creative and efficient power of divinity in the face of new modes of thought exclusively concerned with second causes.

Bradley Nelson, *Concordia University*

1581: Mathematics, Emblematics, and *Melancholia*

In 1581, Juan de Borja published the first Hispanic emblem book in Prague. At the time, Prague was home to an avant-garde collection of astronomers, alchemists, and astrologers. 1581 also marked the publication of the Christopher Clavius's defense of the necessity of mathematics and astronomy in the Jesuits' educational program, as well as the beginning of the *De auxiliis* controversy, sparked by Luis de Molina's innovative theses on free will. The goal of this paper is to situate Borja's use of the philosophy of *desengaño* within this philosophical and political arena by analyzing his deployment of cosmological and geometrical imagery. Baroque melancholy has often been considered one of the markers of modernity, and the hypothesis here is that the Hispanic version of melancholy, more often called *desengaño*, should be read as a politico-ideological strategy of the social elites in Spain for the containment of emergent epistemological discoveries and paradigms.

30402
Hilton
Concourse Level
Concourse B

THE PROPHET AND THE MESSIAH AS RENAISSANCE MAN: PERSPECTIVES FROM INDIA TO IBERIA

Organizer: Marya T. Green Mercado, *University of Michigan*

Chair: George Shulman, *New York University*

Azfar Moin, *Southern Methodist University*

Akbar's Jesus and Marlowe's *Tamburlaine*: Strange Parallels of Early Modern Sacredness

When the powerful Mughal emperor Akbar, a descendant Tamerlane (Timur, d. 1405), declared himself the Messiah at the end of the Islamic millennium (1582), he did so by embracing Jesus. He and his successors adorned their palaces and tombs with Catholic icons. They called their Hindu queens "Mary." They had themselves painted with Christ, and sometimes even as Christ. Around the same time, Christopher Marlowe launched the high age of Elizabethan drama with his play, *Tamburlaine the Great*. This paper explores the historical interconnectedness between Akbar's embrace of Jesus and Marlowe's obsession with Tamerlane. It argues that in both cases, the underlying theme was of messianic sovereignty, a search for the ideal ruler who was above organized religion, someone who had mastered the secrets of Hermes Trismegistus. But it asks why, in each case, the enactment of this sovereign theme required sacred symbols from outside the culture?

Ilker Evrim Binbas, *Royal Holloway, University of London*

Messianism as a Constitutional Problem in Late Medieval Islamic History

Late medieval Islamic history was a period when the boundaries between religious and political authority were blurred. As intellectual figures, such as Sufi shaykhs, claimed political authority, the rulers, i.e., kings and sultans, added religious pretensions to their rich repertoire of political regalia. In this context, the figure of a messiah or prophet represented the pure amalgamation of religion and politics. Since Messianism is deeply rooted in monotheist religious discourse, it is assumed that messianic political discourse represents either a moment of sacralization or a discursive tool to achieve greater centralization in an absolutist political system. So far this amalgamation of political and religious authority has been studied in the context of the three early modern Muslim empires, i.e., the Ottoman, Safavid, and Mughal Empires in the sixteenth century. I will argue that early modern Messianism emerged as a response to a particular constitutional crisis in fifteenth-century Islamic history.

Robert J. Bast, *University of Tennessee*

Prediction, Protest, Proclamation: Prophecy and Messianism in Early Modern Europe

The crises of the Church in late medieval and Reformation Europe featured a number of factors that gave rise to competing claims for the mantle of prophet. Apocalyptic expectation stimulated the appropriation of prophetic biblical tropes. Irreconcilable claims to religious authority cast doubt on the normal channels for leadership and necessitated the search for new models with biblical warrant. This paper will demonstrate how that environment spurred competition for the prophetic office between and within the emerging confessions (Catholic, Lutheran, Reformed, Anabaptist). It will show how clergy and laity invoked the authority of prophecy to negotiate the newly complicated relationships between citizens, preachers, and political leaders. Lastly it will focus on a single case to demonstrate how the needs of the era could give rise to a program for prophetic Messianism equally nourished by Catholic, Protestant, and contemporary Jewish sources.

Marya T. Green Mercado, *University of Michigan*

Prophethood and Religious Orthodoxy in Late Spanish Islam

During the sixteenth century, nearly every territory of the Iberian Peninsula boasted its own figure who claimed to have been bestowed with the gift of divine knowledge. Among ethnic-religious minorities like the Converso Jews and the Moriscos, young men and women claimed to have been sent by God to lead their communities to redemption.

Focusing on a case study of Inquisitorial trial records against Moriscos, this paper will shed light on the contradictions presented to the Moriscos by these very figures who hoped to revive the religion of their forefathers. How did the Moriscos view these figures in light of the Islamic precept of *khatam al-nubuwwa* (seal of prophethood), which stipulates that Muhammad was the last prophet? I will argue that while the Moriscos' aim was to uphold Islam, these new prophets brought a new religion for a new community, one that could accommodate the Moriscos' identity as Spanish Muslims.

30403

Hilton

Concourse Level

Concourse C

RELIGION AND THE PERCEPTION OF TEXTS: PRE- AND POST- REFORMATION

Organizer: Jan Machielsen, *University of Oxford*

Chair: Euan Cameron, *Union Theological Seminary*

Hester E. Schadee, *Ludwig-Maximilians-Universität München*

Ancient Texts and Holy Bodies: The Language of Relics in Early Italian Humanism

When Reformation-era writers like Erasmus or Calvin refer to sacred texts as "relics," this equation is part of a campaign to advance the study of scripture and disparage the veneration of bodily remains of saints. When Tre- and Quattrocento humanists describe ancient texts in the same sacral language, their motives are not overtly religious — but this does not mean these analogies are merely metaphorical. This paper examines how descriptions of classical codices and authors by Petrarch, Leonardo Bruni, Poggio Bracciolini, and others evoke the Catholic cult of relics. In order to assess the implications of these equivocations, the paper first isolates the crux of the parallel: corporality, fragmentation, age, authenticity, or spiritual value. It then considers how the language of relics fits in with humanism's self-perception of its engagements with ancient texts and authors, especially in the light of the body metaphors inherent in Renaissance ideals of rebirth and resurrection.

Kat Hill, *University of Oxford*

Owning Luther's Words: Memory and Authority in Later Lutheran Culture

In the generations after Luther's death, reformers battled over ownership of his words and writings. Jena and Wittenberg competed to produce the authoritative edition of his works; students and colleagues collected Luther's autographs, what Rublack calls "grapho-relics." But as important as the Wittenberg reformer's written legacy were memories of his spoken words, which were turned into textual records. Lutherans attempted to capture the sound of Luther's dinner conversation through the *Table Talk*, to immortalize words he spoke at the Diet of Worms or in his final days in Eisleben, or re-create his sermons. This paper argues that the later sixteenth century was characterized by a culture of memory that was competitive and contested; ownership of Luther's words and personal memories of being in his presence and hearing him speak were deployed by his followers as sources of authority in their own writings as they argued about his legacy.

Jan Machielsen, *University of Oxford*

Divination or Emendation? Philology and the Defence of Tradition after Trent

Early modern humanists rhetorically distinguished between two forms of textual criticism: emendation using conjecture or using manuscripts. The equation of conjecture with divination has been traced to Boccaccio. While ambivalent, divination could, depending on context, have a very positive meaning. Not only Quattrocento humanists, but also Protestant scholars such as Joseph Scaliger and Nicolas Heinsius could see themselves praised as oracles. In this Protestants differed substantially from Catholics after Trent. For Catholic editors from individual scholars such as Fulvio Orsini, Latino Latini, and Jacobus Pamelius to Pope Sixtus V divination denoted not inspiration but dangerous private reason. Textual corruption was the result not only of printers and scribes, but also of heretics imposing their own judgment. Any error was possibly demonic in origin. This paper argues that Catholic attitudes toward texts can shed light on the complicated dynamic between rhetoric, perception, and reality that sustained the Counter-Reformation.

30404

Hilton

Concourse Level

Concourse D

CURIOSITIES AND SOCIAL NETWORKS II

Organizer and Chair: Brent Nelson, University of Saskatchewan

Dominique Moncond'huy, *Université de Poitiers*

Visiter, faire visiter les cabinets de curiosités: Modes de sociabilité

Les cabinets de curiosités sont, à la fin de la Renaissance, une réalité européenne, qui s'appuie sur des réseaux de sociabilité qui traversent la République des Lettres, en l'occurrence tout autant République des Sciences. Nous voudrions, en nous appuyant sur quelques exemples de voyageurs et de visiteurs, parfois missionnés pour établir la qualité des collections, à l'image d'un Charles Patin, observer comment les modalités concrètes de la visite sont mises en récit par ceux qui les racontent: quelle est l'attitude du visiteur? comment est-il reçu, selon quels protocoles éventuels? L'enjeu, au-delà du cas particulier, sera plutôt de préciser quels stéréotypes d'une sociabilité spécifique aux cabinets de curiosités sont créés ou véhiculés par les relations qui sont faites de ces visites — sachant que le statut du propriétaire du cabinet est assurément déterminant: on ne visite pas le cabinet d'un apothicaire comme celui d'un prince.

Lorenzo Cirrincione, *Université de Poitiers*

Networks and Nodes of Curiosity in Europe: The French Case at the End of the Sixteenth Century

Schnapper, the pioneer of studies on French cabinets of curiosities, underlines the lack of royal interest in all domains of curiosity. What, then, occurred in France when, elsewhere in Europe, encyclopedic collections were attuned to new scholarly practices? In the historiography of cabinets of curiosities and their networks, "national" case studies highlight disparities, creating an impression of a discontinuous and segmented history. Could this simply be an indication of an inadequate method and the need for a more European approach to the problem? Rather than attempting to patch together national snapshots to form a consistent picture, we ought to trace the flow of ideas and objects between collections as a shared resource. This paper asks, how did French collections, despite the lack of royal initiative, participate in the implementation of new strategies of inquiry that across Europe were reconfiguring the geography of knowledge hitherto charted by religious and academic institutions?

Anja-Silvia Goeing, *Universität Zürich*

Taxonomic Wars: Objects and Data Collections in Early Scientific Disciplines

My talk will be about the transfer of early modern object collections into data collections that were then visualized as two- and three-dimensional objects. The purpose of these visualizations was mainly to foster and facilitate further research and to circulate knowledge among broad audiences. The sixteenth to nineteenth centuries were important for questions of data visualization, because scientific disciplines were just beginning to formulate methodological routines. My case studies are mineral collections, and I will show the transitions from experimental to geometrical modes of identification and grouping that natural philosophers started in the late Renaissance.

30405

Hilton

Concourse Level

Concourse E

POLITICS IN THE BRITISH ISLES

*Chair: Raffaella Santi, Università degli Studi di Urbino "Carlo Bo"*Amy Eberlin, *University of St. Andrews*

"Exiled and banished from intercourse with the Flemish": Scottish Parliamentary Legislation in the Mid-Fourteenth Century

Historians of late medieval Scotland have focused much of their efforts on identifying and examining the political and cultural narrative of fourteenth- through sixteenth-century Scotland. In doing so, they have primarily overlooked or excluded the influence of immigrant peoples to the development of Scottish political, cultural, and social history. This paper will address this gap in the historiography by focusing upon the influence of Scottish parliamentary legislation in 1347 on the immigration of Flemish people to Scotland and their participation in social and economic activities. It will do so by creating a coherent and comparative analysis of the *Exchequer Rolls of Scotland*, *Records of the Parliaments of Scotland to 1707*, and the city council and taxation records of the burghs of Edinburgh, Dundee, Perth, and Aberdeen to provide a complete picture of the efficacy of late medieval Scottish immigration legislation.

Giuseppina Iacono Lobo, *Loyola University Maryland*

Oliver Cromwell, Liberty of Conscience, and the "door to usher-in the things that God has promised"

Oliver Cromwell remains one of the most debated figures of the English Revolution. Christopher Hill's conservative reactionary still contends with a more religious and radical individual in contemporary scholarship, and if there is any consistency amid such criticism it is for an inconsistent Cromwell. Yet when viewed in light of his ultimate goal — to establish a godly nation through liberty of conscience — Cromwell's behavior in the political sphere seems less erratic. Attention to Cromwell's language of conscience reveals that what is often viewed as his spiritual radicalism is also accountable for his supposed political conservatism. For this reason, I will argue, his sustained commitment to the cause of conscience was both revolutionary and limiting: while it moved him to transform the army, dissolve Parliament, and create a broad program of toleration, it also caused his failure to forge the godly nation that he had so passionately fought to establish.

30406

Hilton

Concourse Level

Concourse F

**ANOTHER RENAISSANCE:
HISTORICAL MEMORY,
ANTIQUARIAN CULTURE, AND
ARTISTIC PATRONAGE IN CAMPANIA
AND BASILICATA I**
*Organizer: Bianca de Divitiis, Università degli Studi di Napoli Federico II**Chair: Joseph Connors, Harvard University**Respondent: Caroline Elam, Warburg Institute, University of London*Lorenzo Miletto, *Università degli Studi di Napoli Federico II*

The Antiquarian Debate on the Local Past in Benevento, Venosa, Grumentum, and Matera in the Fifteenth and Sixteenth Centuries

In the paper some examples will be discussed of how, in the Kingdom of Naples during the fifteenth and sixteenth centuries, several humanists, antiquarians, and poets investigated the local histories of their own cities by interpreting classical and medieval literary sources and by taking into account discoveries of ancient inscriptions, buildings, and artifacts. In particular, the paper will focus on the Renaissance debate concerning four cities located in today's Campania and Basilicata: Benevento, whose impressive Roman past was clearly readable in the urban structure

itself of the city; Venosa, the birthplace of Horace; Saponara (Grumentum), where an antiquarian debate promoted the study of the local antiquities placed in the archaeological area close to the medieval site of the city; and Matera, where the consciousness of a Roman and also pre-Roman past developed through a comparison of classical sources and some fortuitous discoveries of ancient underground tombs.

Francesco Senatore, *Università degli Studi di Napoli Federico II*
Urban Identity before the City

With the exception of L'Aquila (Abruzzi), the birth of new towns in late medieval and early modern Southern Italy has not attracted much scholarly attention. There are also other southern towns that were born from a sort of "federation" of many rural villages. This paper will show how the communities of Southern Italy were often granted the title of city even when the most common urban features, such as a bishop, economic importance, or territorial hegemony, did not yet exist. Nevertheless some factors do appear to have been necessary if such a center were to be considered as a city: its demographic size, its wealth, and its historical identity. By considering several cases in Campania and Basilicata, the paper will show how urban identity was superimposed on the local identity of small villages, which nevertheless continued as such throughout the centuries.

Fulvio Lenzo, *Università degli Studi di Napoli Federico II*
The Image of a Southern Renaissance City: Urban Development, Architecture, and Society in Tricarico

Tricarico is an interesting case study to understand the interaction between social dynamics, architecture, and the urban development of a Southern Italian town during late medieval and early modern times. It had a feudal court, a bishop, several monasteries, and a lively and variegated society composed of many different families. The survival of the city's statute allows us to see how these different actors regulated the use of the public and private spaces of the town. The city view published at the beginning of the seventeenth century by Georg Braun and Franz Hogenberg shows not only the city's main buildings, but also identifies the owners of the different houses, thereby giving a vivid image of Tricarico and of the shared lives of its inhabitants.

30407

Hilton

Concourse Level

Concourse G

WOMEN'S WRITING ABOUT BEAUTY IN EARLY MODERN ENGLAND

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizer and Chair: Edith Snook, *University of New Brunswick*

Patricia Phillippy, *Kingston University London*

Beautifying Elizabeth

This paper compares two texts that attend to the body and beauty of Queen Elizabeth in the years after her death, each invoking the memory of her beauty to negotiate the perceived corruption of Jacobean courtly and gendered relations. Aemilia Lanyer's *Salve Deus Rex Judearum* (1611) returns to Elizabethan paradigm in its primary dedications and opening stanzas, while Diana Primrose's *Chain of Perle* (1630) anatomizes the queen, reading feminine virtues through the body's physical beauty. I consider these two posthumous portraits in relation to the material objects described and deployed in a third text, "A Booke of soche Jewells . . . nowe in charge of Mrs. Blaunshe Parrey," prepared by Parry as the Keeper of the Queen's Jewels in 1587. I suggest a new materialist feminist reading of Primrose's and Lanyer's poems, focusing on the physical adornment of the queen's body in life and its literary apotheosis in death.

Megan Jean Darby, *Pennsylvania State University*

Coying Beauty and Virtue in Aemilia Lanyer's *Salve Deus Rex Judearum*

Despite claims that "outward beauty . . . is not [its] subject," Aemilia Lanyer's *Salve Deus Rex Judearum* questions Jacobean standards of ideal inner and outer beauty.

Based on Susanne Woods's view that Lanyer rejects comeliness, scholars often argue that Lanyer favors spirituality over physicality. To bridge the critical chasm between beauty and virtue, my paper introduces into conversations of beauty an essential component — coyness. Lanyer's beauties, virtuous or fair, exhibit coyness (paradoxically an attribute of both wanton mistresses and chaste maidens), and thus the poet marks the performances of beauty as akin to virtue. I suggest that the coyness shared by Lanyer's fair damsels, her blushing Savior, her holy women, and the author herself accentuates the similarities of beauty and virtue and the social interpretations innate to both, and that, in their coyness, Lanyer finds a method for resisting interpretive incursions.

Ramona Wray, *Queen's University Belfast*

The Beauty Contest: Racial Aesthetics, Female Rivalry, and Elizabeth Cary's *The Tragedy of Mariam*

In *The Tragedy of Mariam*, women are registered via a language of physical attractiveness. Thus Salome is "beauty's queen," Mariam is Herod's 'beauty-famed wife,' and Doris describes her own "lake of beauty." This patterning belongs with the play's positioning of female characters — within the narrative and at the level of metaphor — as competitors. Usually, it is Mariam who retains the aesthetic edge, even when contrasted with a plethora of Old Testament beauties, including Bethsabe and Esther. The most extended set of references compares Mariam to her contemporaries such as Livia and Cleopatra. Here, as throughout, discourses of beauty are inseparable from operations of power, race, and geography. This paper explores the implications of Elizabeth Cary's "beauty contest," arguing that discursive constructions of physical appearance in the play challenge the male representative tradition and offer a counterpoint to early modern beauty ideals and practices.

30408

Hilton

Concourse Level

Concourse H

VARIETIES OF DIPLOMATIC ACTORS I: SCIENCES, ARTS, AND LITERATURE

Sponsor: Institute of Medieval and Renaissance Studies, Durham University, UK

Organizer: Toby Osborne, *Durham University*

Chair: Isabella Lazzarini, *Università degli Studi del Molise*

Dominique Marilyn Nicoud, *University of Avignon*

Health, Politics, and Diplomacy at the Sforza Court

Correspondence from the princely courts of late-medieval Italy, through ambassadors or other officials, is rich with details about the health of princes. Among the mass of information, occasional illnesses or more serious health problems were not only part of the regular flow of news, but the details often came from the medics at the bedsides of the patients. The Chancery archives of the Sforza, whose court regularly employed a dozen medics in the later fifteenth century to tend to the duke and his family's health, and ambassadorial letters of other courts of the peninsula, furnish us with insights from different angles into the prince's health. Aside from officials' correspondence, the historian also has the letters of medics or the accounts of their visits recorded by ambassadors, which reveal the tangle of expert discourse and the political dimensions of health within a system of communication formalized by diplomatic and administrative practices.

Timothy D. McCall, *Villanova University*

"We will wear your insignias . . . in the center of our heart": Milan, Florence, and the Material Culture of Diplomacy

We are increasingly attentive to the agency and even volition of material culture, and all the more so for diplomatic gifts standing in for and speaking on behalf of their givers. Indeed, Renaissance diplomacy often operated through exchanges of objects that forged and embodied alliances, and this talk examines the multifaceted ways that fifteenth-century clothing in particular visualized political affiliation by examining a brocaded *giornea* decorated with Sforza heraldry for the young Lorenzo de' Medici. The

production, granting and eventual display of this masculine garment were significant and evocative, even contested, acts, particularly in the wake of Cosimo de' Medici and then Francesco Sforza's deaths, and subsequent challenges to both dynasties. Wearing this new *giornea* at his sister Lucrezia's wedding in June 1466, Florence's golden boy cut a dashing figure and likewise declared allegiance to the Sforza. People together with the milieu of things manifested the agency of Italy's lords.

30409
Hilton
Second Floor
Gibson

NICHOLAS OF CUSA AND THE VISUAL ARTS I

Sponsor: American Cusanus Society

Organizer and Chair: David C. Albertson, *University of Southern California*

Respondent: Il Kim, *Pratt Institute*

Thomas Leinkauf, *Westfälische Wilhelms-Universität Münster*

Cusanus and Art: On Human Productivity

This paper addresses philosophical problems regarding the status of art and the beautiful (*pulchrum*) in the fifteenth century. I discuss Cusanus's concepts of possibility, power, and productivity, concepts not only fundamental to his theory of the first principle (God), but also to his anthropology. If *mens* is the *viva imago* of the first principle, it is also the image of the complicative unity of all being in God. It has the power to produce realities in a way analogous to the first principle's production of the world. Even if Cusanus insists in *De coniecturis* and *Idiota de mente* that the mind produces concepts (*notiones*) not beings (*res*), the realm of human productivity extends to "art" in the broad sense of handicraft, as well as to painting, architecture, and sculpture. I discuss the relation between aesthetic products and noetic products. In what sense are such notional forms fundamental for art?

Elena Filippi, *Alanus Hochschule für Kunst und Gesellschaft Alfier, Bonn*

The Heritage of Cusanus's New Anthropology and Its Impact on Visual Culture in Fifteenth-Century Germany and Flanders

The fifteenth century witnessed an intensified investigation into the phenomena related to seeing (*visio*), both in theory and in practice. Not only perspective but also other visual means played a role in giving the divine real presence in everyday life. In this context I will address in particular the experience of artists fascinated by the heritage of Nicholas of Cusa, who appropriated elements of his thought into their work. My aim is to show precisely how much the visual culture of the generation proceeding Rogier van der Weyden up to Albrecht Dürer is indebted to Cusanus for his understandings of the *visio intellectualis* and the function of the mirror. It is possible to trace this line through the history of art as a significant contribution to the new dynamic concept of the human intellect, constituting the transition from the medieval to the modern age.

30410
Hilton
Second Floor
Clinton

EMERSON'S RENAISSANCE

Sponsor: Southeastern Renaissance Conference

Organizer: Lawrence F. Rhu, *University of South Carolina*

Chair: Dennis Looney, *University of Pittsburgh*

Igor Candido, *Freie Universität Berlin*

Dante at the Center: Emerson's Canon Revisited

In the essay "Books" in *Society and Solitude* (1870), Ralph Waldo Emerson epitomized all European intellectual history in Dante's representative life and works:

“The cardinal facts of European History are soon learned. There is Dante’s poem, to open the Italian Republics of the Middle Age; Dante’s ‘Vita Nuova’ to explain Dante and Beatrice; and Boccaccio’s ‘Life of Dante’ — a great man to describe a greater.” Such a strong endorsement reflects Emerson’s lifelong appreciation of Dante as a poet and man. First and foremost, in 1843 he had been the first translator of the *New Life* into English, in a time when American readers could not have access to the original work and the translations of Dante’s poem by Parsons, Longfellow, and Norton were far from appearing. The paper aims to investigate Emerson’s knowledge of Dante and the role Dante played in the Emersonian construction of American nineteenth-century cultural identity.

Rui Bertrand Romão, *IFL-FCSH, University of Porto*

Emerson’s Montaigne

When Emerson first read Montaigne, he felt an uncanny sense of familiarity, as though he had written the essays himself. This experience, as Emerson recounts it, echoes his famous claim in “Self-Reliance” about how works of genius affect us with such feelings of déjà vu because we recognize in them our own rejected thoughts in their alienated majesty. In *Representative Men* Emerson portrays Montaigne as “the Skeptic,” and, given Emerson’s avowed identification with Montaigne, this portrait opens the way to questions about Emerson’s own skepticism. Despite his notoriously affirmative disposition and the romantic ecstasies of his earlier writings like *Nature* and “The Over-Soul,” Emerson memorably expresses doubts and anxieties that can undermine the very sort of moods that troubled Montaigne, who aptly identified them as “transcendental humors” *avant la lettre*. The skeptical strain of thought in Emerson develops from such writers as Erasmus, Montaigne, and Descartes.

Lawrence F. Rhu, *University of South Carolina*

Emerson’s Tasso and Our Emerson

Emerson knows Tasso from Fuller’s translation of Goethe and from Byron. They provide requisite material not only to conceive of Tasso as a *poète maudit*, but also to appreciate how political circumstances determined his fate. Emerson characterizes Goethe’s Tasso as a “true tragedy,” and Tasso entries fill his Italian journal. Thanks to Goethe, both Emerson and Fuller would have thought of *Hamlet* in relation to Tasso, though neither knew of *Tasso’s Melancholy*, produced in London in the 1590s. Emerson, moreover, knew Montaigne’s harsh portrayal of Tasso as an exemplar of catastrophic intellectuality. Emerson’s availability as a philosopher requires rescuing him from critics who claim he lacks a tragic sense and dismiss his idealism as mystification. Cavell redeems Emerson from such views and calls him the inventor of the tragic essay. He thus becomes “our” Emerson, and we can further this claim by assessing the role of Tasso in Emerson’s writings.

30411

Hilton

Second Floor

Madison

SCRIBBLES AND SCRIBBLING IN THE RENAISSANCE I

Organizers: Francesca Alberti, *Université Paris 1 Panthéon-Sorbonne*;

Diane Bodart, *Columbia University*

Chair: Paul Barolsky, *University of Virginia*

Hana Gründler, *Kunsthistorisches Institut in Florenz*

The Necessity of Disorder: Scribbles and Sketches between Creativity and Episteme

The present paper will explore the importance of scribbles and rough sketches in both fifteenth- and sixteenth-century artistic theory and praxis, for instance, in discussing the drawings of Leonardo in the broader context of contemporary theories of creativity and epistemology. Among others, the following questions shall be addressed: do these often simple and schematic, but sometimes also entangled and polysemantic scribbles, which appear at the “disordered” margins of the paper, visualize and stimulate a creative act of seeing that is at the same time an act of thinking? What role do these sketches play in the acquisition and generation of

knowledge? As this paper will illustrate, scribbling could be interpreted as a praxis of an experimental working through and testing that is not only significant for the artistic process *stricto sensu*, but also a fundamental tool for the understanding of the complex relationship between drawing, creativity, and episteme.

Francesca Alberti, *Université Paris 1 Panthéon-Sorbonne*

Playing with Drawings, Drawing to Play

Renaissance vocabulary used to talk about scribbles shows how this kind of visual material was associated to the production of inexperienced children's hands (i.e., *fantocci*, *gofferie*). Though this is probably due to the apparent lack of technical skills and the use of schematic lines, this vocabulary may also be related to the nature of the practice of scribbling and to the intentions that these "drawings" might have had. While presenting a taxonomy of scribbles during the Renaissance, the paper will focus on the different uses of scribbling within the practice of sociability inside and outside the atelier. It will question examples that may have served as games or amusements, mockery or self-mockery, but also as scornful or subversive images. The study of popular and artistic scribbles may be useful to question the arousing of caricature in as much as closely related with the practice of deformation and its perception.

Guido Guerzoni, *Luigi Bocconi University*

Living Scribbles: Devotional Tattoos in Early Modern Italy

Scholars generally agree that tattoos made their first appearance in Europe at the end of the eighteenth century, after Cook and Bougainville's travels in Polynesia, thus becoming an exotic as well as primitive expression of tribal cultures. In few decades they became the first evidence of criminal attitudes, worn by uncivilized individuals and deprived of any drawing skill: horrible scribbles for ugly persons. During the last decade I found multiple evidences that tattoos, largely diffused in the Latin world and then Christianized in the sixth and seventh centuries BC, never disappeared in Italy. Often described as "scribbles in the flesh" or "writings on the skin," devotional tattoos were made in many different places, mostly sanctuaries, by professional and amateur makers. In this paper I will present some drawings, wooden matrices, and printed sources that describe this phenomenon, reflecting on this peculiar visual culture and its long-lasting legacy.

30412
Hilton
Second Floor
Morgan

MUSIC AND THE SOUL IN RENAISSANCE LEARNING I

Sponsor: Music, RSA Discipline Group

Organizers: Giuseppe Gerbino, *Columbia University*;
Jacomien W. Prins, *University of Warwick*

Chair: Isabelle His, *Université de Poitiers*

Hyun-Ah Kim, *University of Toronto*

Music of the Soul (*Animae musica*): Marsilio Ficino and the Revival of *Musica humana* in Renaissance Neoplatonism

Renaissance Platonists, particularly Marsilio Ficino, cultivated music as the "contemplation of the divine" (*Theologia Platonica* 14.9). On the authority of the ancient Platonists, Ficino concludes that "music" is a "concession from God," "to control the body, to rule the soul, and to praise the God," and it is essential for elevating the soul to God in tranquility. This paper elucidates the classical notion of *musica humana* (harmony of the human soul and body) that lies at the heart of Platonic theology of music reclaimed by Ficino. It reviews Ficino's musical discourse in light of *musica humana*, and explains why vocal music of various meters, especially metrical psalmody, became the core of the Renaissance Platonic reform of music. It demonstrates that the *musica humana*, directed toward temperance, was embodied in the Renaissance Platonic practices of metrical songs modeled on the "modulated recitation" (*modulata recitatio*) in the pursuit of *musica divina*.

Jacomien W. Prins, *University of Warwick*

Cardano and J. C. Scaliger's Polemic on Music's Influence on Body and Soul

Girolamo Cardano (1501–76) has still not attracted the scholarly attention he deserves for his theory about the coincidence of music, medicine, and mathematics. As a music theorist and medical practitioner Cardano often focuses on phenomena that he takes to be the most subtle and hard to understand. Among these phenomena we find the Platonic doctrine that music has the power to influence the human body and soul. This paper explores Cardano's interpretation of this specific doctrine by looking at his reception of Galenic medicine, the tradition of *musica humana*, and especially Marsilio Ficino's theory of musical magic. Moreover, it deals with Julius Caesar Scaliger's (1484–1558) criticism of Cardano's conception of the relationship between music and the soul. I will argue that whatever their differences of opinion, Ficino, Cardano, and Scaliger belong to the same universe of discourse, whose contours can be understood through the analysis of their polemic.

Giuseppe Gerbino, *Columbia University*

The Two Souls of Renaissance Music: Reflections on Aristotelian and Platonic Psychology

Classical antiquity bequeathed two main theories of the constitution of the soul. The first, ontologically musical, had its origins in the narration of the creation of the world soul in Plato's *Timaeus*. The second was based on Aristotle's *De anima* and provided the foundation for a systematic theory of knowledge. The Platonic model was responsible for the idea that music has the power to shape and condition the human soul. Conversely, Aristotelian psychology did not postulate any special relationship between music and soul, and as such it went against the grain of a deep-seated belief in the musical version of the mind-body relationship. Focusing on the writings of Pompeo della Barba, Guido Casoni, and Francesco de' Vieri, I will discuss this conflict as well as the Renaissance attempt to find a synthesis between Platonic and Aristotelian claims about the music-soul interaction.

30413

Hilton

Second Floor

Bryant

WITCHES, REFORMERS, AND READERS OF ROMANCE: BECOMING AN EARLY MODERN CULTURAL AUDIENCE

Sponsor: Program in Medieval and Early Modern Studies, University of Michigan

Organizers: George P. Hoffmann, *University of Michigan*;
Virginia Krause, *Brown University*

Chair: Ullrich Langer, *University of Wisconsin-Madison*

George P. Hoffmann, *University of Michigan*

From Communion to Communication

How did "communication," a word once limited to face-to-face exchange, come to encompass distant, anonymous relations? An important part of this story's prehistory lies in the reformed theological concept of communication. Forged to explain how worshipers could relate to a Jesus who was not physically present in the bread and the wine of the Host, reformed communication insisted on a spiritual, mental union that anticipated the sort of nonphysical sense of connection that flourishes in the modern idea of a public. Studying the extension of this theological concept into nonsacramental domains via Reformation satires, this essay pays particular attention to Théodore de Bèze as an exemplary witness and influential proponent of a new, particular notion of community based on communication rather than physical contact.

Warren Boutcher, *Queen Mary University of London*

Quixote or Quischotte? The Role of France and French in the Transmission of Culture in Early Modern Europe

By the eighteenth century, French culture was dominant in Europe. But what is the prehistory of this dominance? What was the balance of power between the three

most potent vernaculars — French, Spanish, and Italian — in the transmission of culture in the sixteenth and seventeenth centuries? This paper uses the example of the conception and transmission of Cervantes’s *Don Quixote* to ask this question. On the one hand, a paratext to the second part of the novel draws attention to the importance of France in the making of Cervantes’s literary reputation, and some of the most significant early transnational responses were French. On the other hand, Cervantes self-consciously wrote his novel to be an end-stopped Spanish “original” that would not meet the fate of the Spanish *Amadis*, which had been taken over by French publishers and authors, and then endlessly continued and serialized by writers across Europe.

Virginia Krause, *Brown University*

Becoming a Witch: Confession and Subjectivity in the Trial of the Marlou Witches (1582–83)

At the core of early modern French demonology was an intertwining of judicial and epistemological uses of confession, the demonologist’s tool of choice when it came to identifying witches (members of a conspiratorial secret society) and piercing the mysteries of witchcraft (the unseen world of demons and their earthly agents). The demonologist was driven by his will to know: his reliance on a two-pronged prosecutorial and truth-seeking confessional apparatus. In this paper, I propose to examine this process from the point of view of the “witch” — someone accused by neighbors and interpellated to speak as a witch in the course of a trial. I will track the process of becoming a witch through one case study by studying the trial records from a 1582–83 witchcraft trial in central France. Witchhood, I argue, falls in a shadowy grey zone of delegation of agency, virtual deeds, and reversibility (from witch to bewitched).

30414

Hilton

Second Floor

Gramercy West A

RENAISSANCE WATER II: WATER IN TRIUMPH

Organizers: Felicia M. Else, *Gettysburg College*;
Mark Rosen, *University of Texas at Dallas*

Chair: Felicia M. Else, *Gettysburg College*

Laurent Odde, *Kutztown University of Pennsylvania*

From France to the Americas: Dynastic and Imperial(istic) Themes of Late Valois Water Festivals

Mock water battles celebrating the glory of the French Monarchy became a recurrent theme of late Valois festivals. Complete with mythological figures and songs and dances, these events were designed to project an image of harmony under the monarch’s rule. This paper will explore how water, both metaphorically and literally, became the extension of the king’s realm. By focusing on aquatic festivals such as those organized for Henri II’s royal entry in Rouen in 1550 or that organized by Catherine de’ Medici at Bayonne in 1564 in honor of her son, king Charles IX, I will demonstrate how the central role played by water in French Renaissance festivals both echoes the shifting balance of the naval domination of the Mediterranean and reflects France’s imperialist politic in the Americas.

Katherine M. Poole, *Southern Illinois University, Edwardsville*

Water Power: Ferdinando I de’ Medici and the Renaissance Naumachia

Modeled after the mock naval battles staged by the emperors of Rome, the naumachia was the centerpiece of numerous princely festivals during the early modern period. Ferdinando I de’ Medici orchestrated the first naumachia in Renaissance Florence, flooding the Pitti Palace courtyard for his 1589 wedding to Christine of Lorraine. He also engineered one of the most spectacular water entertainments ever produced, the Argonautica, held on the Arno River in 1608 to celebrate the marriage of his son Cosimo II. These two naumachias, along with the one held in Pisa during

Christine's nuptial journey to Florence, highlight the importance Ferdinand placed not only on maritime power, but also on Christian crusade, during his reign. Each of these grandiose waterborne pageants emphasized the naval prowess of the Medici family's knightly order, the Cavalieri di Santo Stefano, whose successes in the Mediterranean became integral elements of grand-ducal propaganda and identity under Ferdinand.

Mark Rosen, *University of Texas at Dallas*

Sea Battles in Stone: Venetian Monuments for the *Capitano Generale da Mar*

As Venice's self-image increasingly became defined by its naval struggles against the Ottoman fleet over the course of the sixteenth and seventeenth centuries, monuments dedicated to Venice's patrician admirals began to celebrate specific sea battles against the Turks. Focusing on topographical battle reliefs forming part of mid-Seicento projects (most notably the monument to Alvise Mocenigo in S. Lazzaro dei Mendicanti and the decoration dedicated to Tommaso and Francesco Morosini on the façade of S. Clemente in Isola), this paper investigates the politically significant role of the Venetian *capitano generale da mar* and how triumphant sculpture detailing the particulars of battles abroad visualized an admiral's "victory" at sea as part of his enduring testament at home.

30415

Hilton

Second Floor

Gramercy East B

ROUNDTABLE: COMMUNICATION IN MEDIEVAL AND EARLY MODERN ITALY: DISCIPLINES IN DIALOGUE

Sponsor: International Medieval Sermon Studies Society

Organizer: George Ferzoco, *University of Bristol*

Chair: Jason Nice, *California State University, Chico*

Discussants: Rhiannon Daniels, *University of Bristol*;

Peter Dent, *University of Bristol*;

Alexandra C. Hoare, *University of Bristol*;

Tristan Kay, *University of Bristol*;

This roundtable considers case studies (early printed books, paintings, literary texts, sermons) normally treated by scholars in separate disciplines. In the spirit of the recently established research cluster 'Early Italian Studies at Bristol', and in collaboration with the International Medieval Sermon Studies Society, we aim to reap the benefits of breaking down boundaries between departments and periods in order to explore networks in cultural production that themselves inherently cross boundaries of time and place. The communicative potential of paratextual elements in sixteenth-century editions of Boccaccio will be juxtaposed with dedication and friendship around the paintings and prints of Salvator Rosa; sound and silence in Dante's *Commedia* will be considered alongside the preacher's voice in medieval sermons. Bringing these case studies and scholars together in conversation will facilitate the analysis not just of successful instances of persuasion and mutual understanding, but also failures in, and limitations of, communication in Renaissance Italy.

30416
Hilton
Second Floor
Murray Hill West A

FRAGMENTS AND GATHERINGS IV: PRINT AND MANUSCRIPT HYBRIDS

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

Organizers: Adam G. Hooks, *University of Iowa*;
Sarah Werner, *Folger Shakespeare Library*

Chair: Anne Lake Prescott, *Barnard College*

William H. Sherman, *University of York*
Jeffrey Todd Knight, *University of Washington*

Archbishop Parker's Patchwork History

Archbishop Matthew Parker (1504–75) was his period's preeminent collector of medieval fragments, and he has been both celebrated for preserving a large proportion of the Anglo-Saxon corpus and reviled for the manner in which he used his books. Perhaps the most interesting — and least studied — case in point is his *De antiquitate Britannicae ecclesiae*, a massive history of the English church based on the lives of bishops stretching from Augustine to himself. The book was printed by John Day in 1572 (STC 19292), but never found anything like a final form. Surviving copies show remarkable variation in content, order, and appearance; and Parker's own working copy at Lambeth Palace Library (where it has been classified as a manuscript) not only contains much additional manuscript writing but also served as a veritable filing cabinet, with charters and other bits of medieval history pasted, tacked, and sewn in.

Heather R. Wolfe, *Folger Shakespeare Library*

Hybrid Books at the Folger Shakespeare Library

What happens when a group of books is dismantled, cut, trimmed, or fragmented, and then used to create an entirely new book that, bibliographically speaking, bears no resemblance to any of the original volumes? Are there certain types of books that lend themselves to this practice of plundering to create something unique, personal, and useful? In this paper I examine a range of books at the Folger that have been reconstituted or supplemented to the extent that they no longer resemble books that would be recognizable to their publishers. I will consider the motivations of the creators of such hybrid books, and explore what these objects reveal about reading and writing practices in early modern England.

30417
Hilton
Second Floor
Murray Hill East B

EARLY MODERN IMAGE AND TEXT II: LANDMARK RE-CREATIONS IN GRANADA, POTOSI, CASCATA DELLE MARMORE

Sponsor: Early Modern Image and Text Society (EMIT)

Organizers: Claudia Cornejo Happel, *Ohio State University*;
Juan Pablo Gil-Osle, *Arizona State University*

Chair: Lisa B. Voigt, *Ohio State University*

Patricia Likos Ricci, *Elizabethtown College*

The Rediscovery of Virgil's Literary Landmark

A pilgrimage to the Cascata delle Marmore near Terni was on the itinerary of grand tourists, writers, and artists for more than 200 years. They journeyed through the Apennine wilderness to behold the spectacular waterfall described by Virgil in *Aeneid*, book 7, as the "locus horrendus" where the Fury Allecto returned to the underworld after inciting war. Virgil's contemporaries would have known that his furious cataract was not the work of gods but of Roman hydraulic engineers. Fourteenth- and fifteenth-century humanists reconstructed the history of the artificial waterfall, transforming its significance from a gloss on an ancient text to a landmark in the

founding of the Roman Empire. The utilitarian and aesthetic functions of the geographic site were restored: papal engineers assumed management of the flow of the Cascata delle Marmore to safeguard Rome from inundation, while poets and landscape painters reintroduced the raging torrent as a topos of the sublime.

Jessica Weiss, *University of Texas at Austin*

Tales of the Alhambra: Renditions of Reconquest in Renaissance Spain

The successful conquest of Granada in 1492 altered the political and cultural geography of Renaissance Spain. As the symbolic heart of the Nasrid Emirate, the luxurious palace complex of the Alhambra represented the sophistication of the Grenadine court as well as the foreign threat posed by the Muslim political structure to the Christian kingdoms. My paper will explore the representations of the Alhambra created after the conquest of the city of Granada by Christian artists and writers in order to reconstruct the conceptualization of the palace in Renaissance Spain. I will argue that the alterations to the structure as well as the context of the descriptions propelled the architecture beyond site specific associations of place. Instead, the palace was transformed into a multivalent symbol that was manipulated by the Castilian monarchy to express political power, cultural dominance, and eschatological significance of successful crusade.

Claudia Cornejo Happel, *Ohio State University*

Potosí's Cerro Rico: An Iconic Landmark of Wealth and Power

The colonial mining boomtown of Potosí has fascinated the world since Spaniards first discovered it in 1545. Adventurers flocked to this “center of all the Indies” during the colonial period in search of the mythical American riches that in this place, finally, had become a reality. Based on a variety of early modern textual and visual representations of Potosí's Cerro Rico, I discuss how the rich mountain was presented as an iconic landmark of material wealth and power in texts produced in the Spanish colonial territories as well as in Spain and beyond — even including several manuscripts and printed texts edited in early modern Constantinople — all of which advanced the fame of the Cerro. My presentation explores how texts and images propagated the iconic image of the rich mountain of Potosí, which evoked the idea of wealth and power in almost mythical proportions, in a transatlantic context.

30418

Hilton

Second Floor

Nassau West A

PAPERS IN HONOR OF JUERGEN
SCHULZ IV: NEW PRACTICES IN
VENETIAN PAINTING AND PRINT
CULTURE: TITIAN, FIALETTI, AND
GUARDI

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, *SUNY, Binghamton University*;

Pamela M. Jones, *University of Massachusetts Boston*

Chair: Karen-edis Barzman, *SUNY, Binghamton University*

David Rosand, *Columbia University*

Tarli in Titian's Red Sea

Among Juergen Schulz's impressive achievements is his analysis of Jacopo de' Barbari's great view of Venice, a monumental woodcut in six blocks dated 1500. Fifteen years later, the publisher Bernardino Benalio requested and was granted a *privilegio* for a large woodcut in twelve blocks representing *The Submersion of Pharaoh's Army in the Red Sea*. Full impressions of this mural-size print are known only in an edition published in 1549 by Domenico dalle Greche, crediting its design to Titian. Confronting the gap between Benalio's petition of 1515 and the edition of 1549, art historians have generally thought that edition to be the first printed; they have, however, ignored the evidence of the *tarli*. All the know impressions of *The Red Sea* are disfigured by wormholes, and their presence, or absence, offers a kind of dendrochronology of the print — as well as confirmation of Titian's contribution to a new graphic language.

Mitchell Merling, *Virginia Museum of Fine Arts*
Francesco Guardi and Making Copies in Venice

This paper will briefly examine the distinct practices and purposes of copying paintings in Venice by tracing the arc from functionality in earlier artists to creativity in the work of Francesco Guardi. Throughout his long career Guardi consistently based his paintings (including the later *vedute*) on other artists though they were handled with extraordinary freedom and license. Other key figures in this analysis will include the Veronese workshop and the accomplished forger, Pietro della Vecchia. The question of what made copying in Venice distinct from the practice elsewhere will receive extended analysis through a series of brief case studies.

Deborah Howard, *University of Cambridge*

Reflections on Odoardo Fialetti's *View of Venice*

Given to Eton College in 1636 by Sir Henry Wotton, Odoardo Fialetti's huge *View of Venice* remained almost unknown to the public until it was displayed in the British Museum's Shakespeare exhibition in 2012. The canvas is signed and dated 1611, but its original patronage and its whereabouts between 1611 and 1636 raise many puzzles. Fialetti is now best known for his activities as a printmaker, and his links with print sellers and publishers informed the composition of the *View*. Using Jacopo de' Barbari's bird's-eye view of 1500 as his starting point, Fialetti updated the townscape selectively to include prominent new buildings such as the Bridge of Sighs and the Rialto Bridge, but his representation of architecture was surprisingly schematic. The prominent inclusion of the Jesuit church, five years after the order was expelled from Venice, seems to weigh against Wotton's patronage.

30419

Hilton

Second Floor

Nassau East B

RENAISSANCE PORTRAIT DRAWINGS: ITALY AND THE NORTH, 1400–1550 I

Organizers: Claudia Lehmann, *Universität Bern*;

Karolina Zgraja, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Chair: Norberto Gramaccini, *Universität Bern*

Thomas H. McGrath, *Suffolk University*

Color in Italian Renaissance Portrait Drawings

Italian Renaissance writers stressed the importance of color in capturing a likeness. Doni (1549), for example, asserted that the coloring in a person's face betrayed "the depths of his heart and mind." By the early fifteenth century, portrait drawings featured color with increasing frequency. A pen-and-ink *Portrait of a Man* by an anonymous Tuscan (Ashmolean, ca. 1400) features blue and yellowish watercolors on the costume, plus red and white gouache on the face. Raphael's *Portrait of a Cardinal at Wilton House* (black, red, brown, and white chalks) and Luini's *Ippolita Sforza Bentivoglio* (?) in the Albertina (black, yellow, red, and brown chalks) show a continuation of this tradition in the 1500s; artists like Federico Zuccaro made colored-chalk portraits a common part of his repertoire. My paper explores not only the techniques of colored portrait drawings in Renaissance Italy but also the reasons for this phenomenon.

Fabienne Huguenin, *Deutsches Museum Archiv, München*

The Meaning of Ugliness in Renaissance Portrait Drawings

The Renaissance is generally considered an era in which idealized beauty played a remarkable role. This is reflected in Vasari and Alberti's treatises that refer to the concept of decorum and mention rules for a proper representation of beauty in artwork. But a closer look at Renaissance portraits reveals a fascinating range of ugliness that appears to be clear contradiction to the art theory of that time. Especially drawings offered a high degree of artistic freedom as they were produced in a medium less costly than oil paintings. Some of the portraits are apparently the result of precise observation, while in some other drawings the artists actively seem to have transgressed normative aesthetic rules, emphasizing or even caricaturing

the ugliness of a face. By focusing on this surprising aspect the paper is seeking to contribute to a new iconographical approach to Renaissance portrait drawings.

Christa Irwin, *CUNY, The Graduate Center*

An International Friendship: Palma Giovane's Portrait Drawing of Mateo Perez de Alesio

Palma Giovane made a chalk portrait drawing of Mateo Perez de Alesio, an Italian painter who began his career in Rome, but found success through his travels to Malta, Seville, and eventually Lima, Peru, where he became one of the most sought after artists of his time. Much of his acclaim in the New World was related to his Italian heritage. Alesio was in Rome by 1568, when he made some influential contacts. The portrait drawing includes an inscription naming Alesio as a dear friend and serves as evidence of Alesio's interactions with Palma Giovane and his circle. Even more importantly, a second inscription records Alesio's death in Peru, indicating that the two artists remained in contact long after Alesio's departure for the New World in 1590. I will explore the technical details of this portrait drawing, considering its implications as a document of an international friendship in the sixteenth century.

30420

Hilton

Second Floor

Regent

**BLOOD: REPRESENTATION,
MATERIALITY, AND AGENCY IN
ITALIAN RENAISSANCE ART**

Sponsor: Italian Art Society

Organizer and Chair: Theresa L. Flanigan, *The College of Saint Rose*

Catherine D. Harding, *University of Victoria*

Blood: The Relic of the Corporal at Orvieto Cathedral as Divine Witness

The relic of the Corporal at Orvieto Cathedral came to prominence in Umbria in 1264. The sumptuous chapel housing the miraculous blood-stained cloth, which was marked with twenty-five drops of Christ's blood, was created in the mid-fourteenth century by a complex team of artists and theological advisers. This paper will examine the multiple agencies at work in this sacred space during the Trecento: relic, reliquary, sculpted tabernacle and altar, and frescoes with detailed written texts explaining the significance of holy blood and the miracle of the Eucharist. Many years later, in September 1506, Pope Julius II venerated the relic on his trip to Orvieto, pausing while on military campaign to engage with the potency of the holy blood of Christ. I suggest here that this miraculous blood offered a powerful instance of an active witnessing to sacred Christian realities at two important moments in Italian late medieval and Renaissance history.

Andrew R. Casper, *Miami University*

Painted in Blood: Materiality and Artifice in the Shroud of Turin

While debates over the Shroud of Turin's authenticity currently hinge on the diametrics of blood and artistic manufacture, during the period of its most intense and widespread public devotion such notions were not so readily opposed. This paper shows how sixteenth- and seventeenth-century devotional texts dedicated to the Shroud of Turin treat the cloth's traces of blood as evidence of a divine manufacture wrought artistically, calling it a painting by God. This intersection of the materiality of blood and artistic tropes crediting art making with the formation of living bodies that conspired to render the image of Christ's corpse grants the Shroud a unique status. Its conception as a work of divine artifice composed of Christ's blood at once testifies to the veracity of the Passion and broadcasts the authority of artificial procedures that reinforce (rather than detract from) the Shroud's prestige as a preeminent religious icon/relic manufactured by God.

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Hilton
Second Floor
Sutton South

SACRED SPACE IN THE ITALIAN CHURCH INTERIOR I: FLORENCE AND UMBRIA

Organizer: Joanne Allen, *American University*

Chair: Julian Gardner, *University of Warwick*

Shannon Emily Gilmore, *University of California, Santa Barbara*

A Franciscan Legacy: Benozzo Gozzoli's Frescoes in the Choir Chapel of San Francesco in Montefalco

Most scholars have interpreted Benozzo Gozzoli's fresco cycle of the Life of St. Francis (1450–51), located in the high chapel of the Conventual Franciscan Church of San Francesco in Montefalco, as the Conventual friars' response to the growing influence of the Observant reform movement within the Franciscan Order. Scholarship has not, however, considered how the high chapel's original architectural and spatial context determined the primary audience and function of the frescoes. Like other Umbrian Franciscan churches, the defining feature of Montefalco's high chapel was its retrochoir, situated behind the high altar and separated from the nave by a wall. Through a reconstruction of the chapel's original appearance, this study will propose that the friars' presence inside the high chapel, together with the spatial layout, moved Gozzoli to tailor the decorative program to the friars themselves.

Erik Gustafson, *New York University, Institute of Fine Arts*

Breaking the Paradigm at Santo Spirito in Florence

The church of Santo Spirito is best known as one of the masterpieces of the Florentine architect Brunelleschi, the father of Renaissance architecture. Discussions of the church most often address the formal aspects of Brunelleschi's late style, or how Brunelleschi's followers strayed from the master's plan in completing the building. Both of these questions miss the revolutionary novelty of Santo Spirito: the perimeter of the church interior is completely defined by chapels, all connected by aisles creating a nearly complete ambulatory. Such a seemingly simple arrangement was by no means standard in contemporary architecture, and was only made possible by the obsolescence of dividing screens by the mid-fifteenth century. Further, the resident Augustinian Hermits mendicant order must have approved such a deployment of chapels. Santo Spirito thus set a new paradigm for sacred space, reflecting both the ideals of the Hermits as well as contemporary lay engagement with the divine.

Joanne Allen, *American University*

"More open and beautiful": Transformations of Sacred Space in Sixteenth-Century Florence

In the 1560s and 1570s, Florentine churches were completely transformed when monumental rood screens were removed and side chapels rebuilt in uniform styles. Scholars have focused on Vasari's renovations in the large mendicant churches of Santa Croce and Santa Maria Novella, which have been viewed in the context of Cosimo's adherence to Tridentine decrees, possibly as part of a larger campaign to win the Grand Ducal crown. This paper will instead concentrate on the less well-known churches affected by the scheme. In nonmendicant institutions such as the nuns' church of San Pier Maggiore and the parish church of San Niccolò, rood screens were simpler structures and performed different liturgical functions in the sacred space. Through an analysis of original documentation, this paper will investigate why certain churches were chosen, the role of the varied religious communities involved, and reconsider the broader motivations and effects of the wide-ranging alterations.

30422
Hilton
Second Floor
Sutton Center

PATRONAGE AS EVIDENCE FOR EARLY MODERN CATHOLIC REFORM II

Organizers: Vesna Kamin Kajfež, *Independent Scholar*;
Celeste I. McNamara, *College of William and Mary*

Chair: Jennifer Mara DeSilva, *Ball State University*

Claudius A. Weykonath, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Control and Commission: Bishop Carlo Bascapè's Impact on the Sacro Monte d'Orta

This paper aims to reveal the alliance between the architectural form of Chapel 3 (1596–ca. 1604) at the Sacro Monte d'Orta, commissioned by Carlo Bascapè, and its historical context within the Northern Italian ecclesiastical reform movement. Even before his inauguration as Bishop of Novara on 30 May 1593, Bascapè urged the resumption of works at this Capuchin sanctuary that features Saint Francis's lifecycle in an ensemble of chapels containing scenes composed of life-sized statues and frescoes. Within his first months in office, Bascapè himself expressed his willingness to commission a chapel for the Sacro Monte. His episcopacy was characterized by the implementation of Borromeo's *Instructiones fabricae et suppellectilis ecclesiasticae* concerning sacred buildings. Chapel 3 reveals the impact of this treatise on Bascapè and thus exemplifies the ramifications of the dispute over appropriate sacred architecture within the Lombard Catholic reform.

Marije Osnabrugge, *Universiteit van Amsterdam*

Rosary Confraternities in Naples and the Spanish Viceroyalty

In 1569, Pius V identified the Madonna del Rosario as a weapon against heresy; two years later the Holy League of Catholic forces defeated the Ottoman fleet at Lepanto on the day of the Virgin of the Rosary. The popularity of the devotion reached unprecedented popularity during the last quarter of the sixteenth century, especially in Southern Italy where the threat of the Ottomans was very real. After the Victory at Lepanto, Rosary confraternities were instituted all over the Spanish Viceroyalty. Membership was open to all layers of society and both sexes. Moreover, the centralized organization of the confraternities by the Dominicans and the appeal of repetitive prayers added to the popularity. In this paper, I will discuss the altarpieces ordered by Rosary confraternities in Naples and the provinces of the Viceroyalty. Post-Tridentine aspects of the altarpieces and their role in the devotion will receive particular attention.

Vesna Kamin Kajfež, *Independent Scholar*

Bishop of Capodistria Paolo Naldini (1632–1713) and His Artistic Commissions

When coming to Koper (it. Capodistria) in 1686 as the newly appointed bishop, Paolo Naldini (born in Padua in 1632) realized the potential for artistic and intellectual growth in this region of the Istrian peninsula. His role of patron was made possible by his strong educational background and the profound knowledge he gained in Padua as a priest of Order of St. Augustine in the church of the Eremitani. This paper will focus on his involvement in the church of San Biaggio in Capodistria, where he was entirely responsible for its renovation, improvement, and new furnishings in the "post-Tridentine spirit" at the end of the seventeenth century. Finally, the paper will shed light on Naldini's involvement in establishing — with his own financial resources — the seminary and turning it into one of most important centers for clerical education for Italian and Slavic spoken priests in Capodistria.

Celeste I. McNamara, *College of William and Mary*

Seeing Reform in Rural Parishes: Altar Dedications and Confraternities in the Diocese of Padua

Although it often seems that Catholic Reform rarely spread beyond urban centers, if we look beyond the immediate requirements of the Council of Trent or the expectations of reforming bishops, we can see a broader culture of early modern

and Baroque Catholicism beyond city churches and cathedrals. In late seventeenth-century Padua, we see a proliferation of altars dedicated to saints and devotions connected to Catholic Reform. In addition to more traditional saints, rural Paduans dedicated altars to San Carlo Borromeo, Saint Francis de Sales, San Filippo Neri, and others. They continued to participate in traditional confraternities, but many were also eager to join confraternities focused on new devotions like the Rosary. This paper will argue that historians can use altar dedications and participation in new confraternities as a way to measure popular support for and interest in Catholic Reform in the sixteenth and seventeenth centuries.

30423

Hilton
Second Floor
Sutton North

**EARLY MODERN BODIES: MATERIAL
AND IMMATERIAL, INSIDE AND
OUTSIDE, DEAD AND ALIVE II**

Organizers: Heather Graham, *Metropolitan State University of Denver*;
Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Chair: Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Respondent: Heather Graham, *Metropolitan State University of Denver*

Catherine Claire McCormack, *University College London*

Dead Soles: The Early Modern Foot and the Rhetoric of Death

From Giordano da Pisa's indictment in 1309 as "the last, lowest and most vile part of the body" to Bataille's discussion of the big toe as a site of horror and taboo, the foot has suffered an ignoble reputation, yet has been largely excluded from early modern scholarship on the body. Taking the problematic unshod feet of the Virgin in Caravaggio's 1606 altarpiece *Death of the Virgin* as a point of departure, and drawing on recent interests concerning horror in the early modern period, this paper considers the relationship between feet and death in visual practice of the period. By considering Kristeva's theories on abjection and mourning, the discussion explores possibilities of meaning beyond iconographical readings of feet and considers the foot as a signifier of incomprehensible endings, inscribed with melancholy, and a perpetrator of visceral horror in images ranging from executions to anatomical dissection and the death of Christ.

Kristina Maria Keogh, *Virginia Commonwealth University*

Impressing the Female Relic Body

Previous scholarship on sacred images in the lives of women has emphasized the belief that response itself could be gendered, i.e., that the female body could be altered by exposure to images. For instance, practices of dissection and embalming by evisceration in late medieval and early modern Italy, particularly within convents, reveal cases in which iconic objects are apparently found within the bodies of religious women. In this context, the female (considered to be passive) was positioned as the material on which an image was impressed. This paper proposes that the early modern phenomenon of the female incorruptible relic body may be considered within the tradition of the belief in the female body as impressionable. I will trace a connection between cases of the visionary holy woman's corporeal response to devotional images in life and the presentation and reception of the female relic corpse as impressed sacred object in death.

Maggie Vinter, *Case Western Reserve University*

Volpone and How to Get Rich Quick by Looking Like Death

The paper examines how and why bodies on the early modern stage are constructed as living or dying. I focus on Ben Jonson's *Volpone*, a play about a man who feigns terminal illness and then defrauds visitors who hope to be remembered in his will. *Volpone* cultivates an embodied practice of dying that those around him reads in line with homiletic *ars moriendi* texts on the good communal death. However, *Volpone*'s counterfeit in fact asserts independence from community through the autonomous control of bodily postures, and so resembles the immunitary strategies discussed by Roberto Esposito. The play asks who determines the meaning of the

body in death and on the stage, and investigates how natural, biological processes can be refigured as willed actions that entitle their performers to profit. In reading it, I uncover ways that Jacobean practices of dying and acting anticipate modern understandings of individual, embodied autonomy.

30424

Hilton

Second Floor

Beekman

VITRUVIUS'S RECEPTION AND TRANSMISSION IN RENAISSANCE EUROPE AND THE NEW WORLD I

Organizer and Chair: Victor Deupi, New York Institute of Technology

Richard John, *University of Miami*

In the Belly of the Column: Fifteenth- and Sixteenth-Century Interpretations of Vitruvius's ἐντᾶσις

In book 3 of *De architectura*, Vitruvius describes the tapering of a column, noting that in the middle of the shaft an addition (*adiectio*, called by the Greeks ἐντᾶσις) is made to create a curved profile and promised a diagram at the end of his book to show how to execute it in a pleasing way. Since none of the accompanying illustrations to his treatise survived, Renaissance architects struggled to interpret the size of the *adiectio* because, when following Vitruvius's verbal description alone, the result was a swollen, cigar-shaped column that possessed, in Alberti's memorable anthropomorphic analogy, a "belly" (*venter*) and was quite unlike surviving examples of ancient Roman columns. We will trace how architects and theorists addressed this problem, ranging from Fra Giocondo, who posited a textual emendation that reduced the size of the *adiectio*, to Palladio, who, drawing on his stonemason's training, simply invoked a pragmatic solution.

Alexis R. Culotta, *University of Washington*

Vitruvius on Stage: The Early Modern Translation of the *Scaenae Frons* at the Villa Farnesina

Agostino Chigi's sixteenth-century Roman villa, the Villa Farnesina, was a landmark of architectural and artistic ingenuity. Architect Baldassarre Peruzzi followed Vitruvius's prescriptions for the *scaenae frons*, or theater, in the villa's main entrance façade. Since Mark Wilson Jones noted Peruzzi's adherence to Vitruvian proportions in 1988, little research has investigated the significance of this inaugural revival of the ancient stage. Furthermore, the implications of Peruzzi's *scaenae frons* in the context of the façade's artistic decoration has yet to receive adequate scholarly attention. This paper attempts to fill that void, examining the façade as a dynamic visual backdrop conveyed through Raphael's *Loggia di Amore e Psiche* and Peruzzi's exterior decorations. A consideration of their carefully curated imagery, along with the interplay between fictive and real architecture, reveals their shared passions for architecture, artistry, antiquity, and the emergent field of theatrical design, all while reinterpreting Vitruvian thought for the early modern era.

Elena Granuzzo, *Independent Scholar*

Revisiting the Renaissance Reception of Vitruvius in Enlightenment Italy

Italian scholars of Vitruvius during the Sette- and Ottocento were keenly aware that the *textus receptus* of the *De architectura* masked many instances of guesswork by Renaissance editors and that the real meaning now had to be identified through a methodical collation of the early editions. Moreover, the difficulties of Vitruvius's language were increasingly felt at this period, so much so that he was sometimes assumed to be of Greek, not Roman, origin. For these reasons, a fresh exploration of the entire manuscript tradition now seemed indispensable, using the same *emendatio codicum* operations that had already been practiced in the sixteenth century. This paper traces this process from Giovanni Poleni's *Exercitationes Vitruvianae* (Padova, 1739–41) to Simone Straticò's new four-volume edition of *De architectura* (Udine, 1825–30) analyzing the exegetical nuances of the texts as well as the correspondence, both published and unpublished, of the leading Vitruvian scholars of the period.

30425
Hilton
Second Floor
Rhineland North

EARLY MODERN FOOD: FOR THOUGHT

Sponsor: Renaissance Studies Certificate Program, CUNY

Organizer: Clare Carroll, CUNY, Queens College and The Graduate Center

Chair and Respondent: Allen J. Grieco, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Timothy J. Tomasik, Valparaiso University

A Vinaigrette by Any Other Name: Cookbooks and Lexicography in Early Modern France

In a fourteenth-century compendium of household management, the author of the *Ménagier de Paris* transcribes numerous recipes, among them one for a “vinaigrette.” A cursory reading reveals that this concoction has little to do with the salad dressing that a contemporary diner would expect. Indeed, the recipe raises serious doubts as to whether this vinaigrette would be an appropriate accompaniment for a salad. Yet, dictionaries reveal that the “vinaigrette,” consistently defined as a cold sauce made with oil and vinegar, began its lexical existence in 1393. This recipe illustrates how modern perceptions inform the study of early modern cuisine. Scholars and lexicographers alike attribute 1393 both to the birth of the vinaigrette and the *Ménagier de Paris*. By offering a close reading of the *Ménagier*’s vinaigrette, this paper challenges preconceptions about early modern cuisine and offers a nuanced historiography of the birth of this most traditional of French sauces.

Domna Stanton, CUNY, The Graduate Center

Enslaved to Chocolate

This paper examines the addiction to chocolate in seventeenth-century France, initiated by the Spanish-born Queens Anne of Austria and Maria-Theresa, and then consumed by the tasteful, fashion-conscious nobility and bourgeoisie. The morning “chocolat de la reine” marks the apex of a transnational economic system, the Atlantic Triangle: French ships leaving ports bearing goods (and canons) with which to buy slaves in Africa (Senegal), sailing to the French Antilles where slaves cultivated cacao beans, and where the liquid “confection” was also consumed by missionaries and planters. When vessels returned to France, merchants sold the bars or paste as an exotic luxury sweetened and Europeanized by the Spanish. Although the Spanish, Italian, English, and French treatises on chocolate, tea, and coffee reveal strong ambivalences about chocolate’s effects, its consumption in France was associated with stimulation — and notably with “le sexe” (women).

30426
Hilton
Second Floor
Rhineland Center

FRIENDS, RIVALS, AND LOVERS IN RENAISSANCE MANTUA

Organizers: Amyrose McCue Gill, Stanford University;
Deanna M. Shemek, University of California, Santa Cruz

Chair: Sarah Cockram, University of Edinburgh

Marie-Louise Leonard, University of Glasgow

Superiori alla sanità: Regulations, Relationships, and Rivalries

On 14 March 1506 a group of officials, doctors, and prominent citizens met to discuss the nature of the pestilence infecting Mantua. As a consequence a number of provisions and regulations were decided upon to counter the spread of disease and officials appointed as a temporary health office. Using the rich collection of letters held in the Archivio Gonzaga, this paper examines the relationship between these men: Giovanni Calandra, the Collaterale Scalona, and Maestro Alexio. They report

public health strategies including travel restrictions. Yet they also discuss each other, the division of tasks, their successes and failures, report gossip, and at times attack or defend each other. This paper examines the tensions and fluid alliances within this group, to explore the complexities of governing with one foot in the court and the other in remedying the health of the city and state.

Amroyse McCue Gill, *Stanford University*

Imagining Marriage at Mantua: Spousal Friendship and Politics in Aretino's *Marescalco*
Pietro Aretino's 1533 comedy *Il Marescalco* recounts a miserable day in the life of Mantua's horsemaster, an openly practicing "sodomite," vocal misogynist, and avowed marriage hater. Victim of a well-aimed joke masterminded by Federico Gonzaga (Duke of Mantua, 1519–40), the Marescalco is forced into an unwanted marriage with a bride who, luckily for him, turns out to be a beautiful, blushing boy. This paper explores the topsy-turvy world of Aretino's imagined Mantua with attention to marriage as both historical practice and intellectual ideal. How (and, indeed, whether) the conjugal state functions in the service of either individuals (male and female) or society is at the heart of *Il Marescalco* and resonates richly in a city-state that, until 1519, was co-ruled by Federico's parents, Francesco Gonzaga and Isabella d'Este. Aretino's play thus emerges as a productive site for investigating the complex interlacing of court politics, friendship, and marriage in early sixteenth-century Italy.

Molly Bourne, *Syracuse University in Florence*

A State Affair: The Love Story of Camilla Faà and Ferdinando Gonzaga

Camilla Faà di Bruno (1599–1662) was a lady-in-waiting at the Mantuan court when she captured the attentions of Ferdinando Gonzaga, who in January 1616 was crowned duke. Ferdinando and Camilla were wed in a secret ceremony the following month, and in December their son, Giacinto, was born. But Gonzaga dynastic politics demanded a more appropriate alliance: Ferdinando's union to Camilla was repudiated and he married Caterina de' Medici in February 1617. Deprived of her infant son and refusing marriage, the "inconvenient" Camilla entered the Ferrarese convent of Corpus Domini and authored an account of her disenfranchisement. Although scholars have examined this fascinating *memoriale*, little attention has been paid to surviving correspondence between Camilla and Ferdinando, or to the important role of Giacinto, raised in Mantua. Drawing from archival evidence, my paper traces the genesis of Camilla and Ferdinando's ties as lovers and their problematic impact on Gonzaga dynastic policy.

30427

Hilton

Fourth Floor

Holland

THE DISCIPLES OF TERESA OF AVILA IN EUROPE AND THE AMERICAS

Sponsor: Grupo de estudios sobre la mujer en Espana y las Americas (pre-1800) (GEMELA)

Organizer: Bárbara Mujica, *Georgetown University*

Chair: Anne J. Cruz, *University of Miami*

Bárbara Mujica, *Georgetown University*

Ramillete de Mirra: María de San José's Open Letter on the Abuses of Nicolás Doria

Teresa de Ávila had hoped that María de San José would succeed her as head of the Carmelite reform. Teresa had given prioresses considerable power to manage their convents, but Nicolás Doria, the new provincial, did not approve of women's exercising such power and took steps to reverse Teresa's policies. When he attempted to modify the 1581 Constitutions to limit the power of prioresses and bring them under clerical control, María de San José rebelled, appealing directly to Pope Sixtus V for support. However, Doria negotiated an agreement with Philip II that gave him most of what he wanted and had María de San José placed under house arrest. In 1595, a year after Doria's death, María wrote *Ramillete de Mirra*, an open letter in which she exposes the abuses she and her collaborators experienced at the hands of Doria.

Sharon Dahlgren Voros, *United States Naval Academy*

Teresa de Jesús and Jeanne Guyon Read the Song of Songs

While women reading sacred scripture and writing about the experience are not frequent activities, Teresa de Jesús read scripture and encouraged her followers to do so. However, she was ordered to burn her manuscript on the Song of Songs. Just what happens when Teresa's Carmelite Reform moves across the Pyrenees is the topic of this discussion here. Jeanne Guyon, not recognized as one of her followers, also emphasized reading scripture and the theology of interiority. Her publications, notably on the Song of Songs, brought her under scrutiny. In her prison memoirs, she argues that her practice of the interior way adhered to Teresa's. Parallels are particularly strong. Both women wrote spiritual autobiographies, treatises on prayer, and were influenced by Franciscans. Their reading of the Song of Songs shows a personal approach to spirituality, for they emphasize the soul as lover of God with powerful epithalamion love poetry.

Carole Slade, *Columbia University*

Letters to Teresa: E-Testaments of Devotion and Inspiration for Her 500th Birthday

In preparation for the quinentennial of the birth of Teresa de Jesús (1515–82), the Spanish Congreso Internacional Teresiano has been posting "letters to Teresa" on its website. These letters come from around the globe. The writers have been nuns and priests in the Discalced Carmelite order founded by Teresa, women and men of all ages who came to religious belief through reading Teresa's writings. I analyze the narratives of female writers of these letters to identify common topoi, which include the age at which they became interested in and encountered Teresa: visits to Avila, mothers or siblings named Teresa, descriptions of scenes of reading Teresa's writings, decisions to enter a convent, obstacles to progress in prayers, interactions with sisters and superiors, and qualities of conventual life. These letters attest to the emotional power of Teresa's writings and the enduring appeal of the life she envisioned for her nuns.

Montserrat Lau, *Georgetown University*

Ana de San Bartolomé: Florecimiento y difusión Teresiana en Francia y los Países Bajos

Blessed Ana de San Bartolomé (1549–1626) was a close friend and associate of Teresa de Ávila (1515–82). Teresa saw in Ana great potential, and had her serve as her confidante, secretary, and nurse. Although she had been an illiterate "white-veiled nun" in the convent, Ana learned how to read and developed into a competent administrator. The writings of Ana de San Bartolomé reveal a deep understanding of the Teresian Charism, and her testimony during the canonization process was fundamental in recognizing Teresa as a saint. In spite of the valuable studies on Ana carried out by Julián Urikiza, there is much left to do. The writings of Ana have been neglected and undervalued because of the focus on Saint Teresa, but this paper will bring to light Ana's enormous contribution to the advancement of the Carmelite Reform and to social and religious thought in the sixteenth century.

30428

Hilton

Fourth Floor

Harlem

TRANSMEDIALITY AND MOVING SPACES

Organizer and Chair: Bronwen Wilson, *University of East Anglia*

Respondent: Rose Marie San Juan, *University College London*

Lisa Andersen, *University of British Columbia*

Media, Translation, and the First School of Fontainebleau

In the decade following its completion, the multimedia decorative program of the Galerie François Ier created by Rosso Fiorentino at Fontainebleau was reproduced in a multitude of engravings and etchings as well as a monumental set of tapestries. My paper explores the extent to which theories of translation can account for the transmediality that animated the School of Fontainebleau

in the mid-sixteenth century. Translation implies a negotiation between deconstruction and reconstruction, loss and gain, excess and lack. The potential and possibilities of the creative process lie in the friction created by these negotiations. A comparison of the two very different forms of medial translations present at Fontainebleau (print and tapestry) allow for an exploration of what is at stake beyond the reproduction of form and content in the process of transmediality.

Carla Benzan, *University College London*

Translation, Replication, and the Space Between: The Scala Santa at the Sacro Monte of Varallo (1608–25)

Between architecture and object, sculpture and image, relic and replica, the Scala Santa at the Sacro Monte of Varallo is a copy based on the measurements of the celebrated Roman Passion relic. Embedded within the Sacro Monte's version of Pilate's Palace, the Scala Santa inserts a space of topomimetic replication within the illusionism that dominated Varallo in the early seventeenth century. The insertion of this spatial replica deliberately reintroduces embodied ritual and procession in the midst of the idealized palace and its illusionistic chapels. Here, Christ's procession is not only represented but reenacted. Rather than a neutral passage between the chapels, I argue that the juxtaposition of such dissonant strategies produces new forms of mental and bodily labor in which the pilgrim is prompted to activate the charged space between the replica and its original.

Kathryn Blair Moore, *University of Hong Kong*

Transmediality and the Mystery of Transformation in the Holy Land Pilgrimage Experience, Real and Imagined

Re-creations of the architecture of the Holy Land together provide a key example of transmediality in the visual arts of Italy from the early modern period. Through the effort of Franciscan friars, who became the custodians of the sacred buildings in 1342, various media, including illustrated manuscripts, full-scale replicas, and printed books were all employed in order to simulate the pilgrimage experience in Italy. The special power of images depended upon interconnections with other media to provide an embodied experience that could mimic movement and encounters with material entities in space. The interchange between media in itself implied an ongoing process of transformation from the space of memory and imagination to real space. The buildings, as the subject of all of these various representations in diverse media, maintained a unique aura, which seemed to elide with the fundamental mysteries of transformation that defined the Holy Land pilgrimage experience.

30429

Hilton

Fourth Floor

Midtown

CULTURE AND SOCIETY IN THE SPANISH EMPIRE IV

Sponsor: History, RSA Discipline Group

Organizer: Gabriel Guarino, *University of Ulster*

Chair: Carmel Cassar, *University of Malta*

Alejandra B. Osorio, *Wellesley College*

Monarchy versus Empire under the Spanish Habsburgs

The bulls issued by Pope Alexander VI in 1493 conceded to Isabella and Ferdinand the right to occupy the region eventually known as "The Indies." By the late sixteenth century, this region extended from America to Asia, forming the empire where the sun never set. The legitimacy of Spanish monarchical rule over this vast world was the subject of numerous writing, legal debates, and administrative meetings. This paper analyzes political writings dealing with the legitimacy of Spanish rule over this vast empire, as well as the debates and rulings of various *juntas magnas* that ordered and structured this large composite imperial body. Particular attention is given to the transition from Empire to *monarchia universalis* under Philip II, and

to arguments about natural sovereignty versus supernatural sovereignty proposed in Manila to define his monarchical rule and justify the strong presence of regular clergy in that region of his empire.

Alejandro Cañeque, *University of Maryland, College Park*

Martyrs, Patron Saints, and the Making of Local and Imperial Identities in the Spanish Empire

The study of patron sainthood offers a privileged window into the ways in which the local and the imperial intersected in the Spanish Habsburg Empire. Declaring a particular saint as the patron of a city or a country was not only a religious act, but could also be a political one. Drawing on examples from Mexico City, Madrid, and Lima, this paper argues that the scramble for native saintly patronage that dominated the cities of the Spanish Empire in the sixteenth and seventeenth centuries was much more than a manifestation of the piety of the inhabitants of the empire. It was part of a movement to assert the crucial place that cities occupied in the Spanish monarchy at precisely a time when royal power was acquiring its greatest strength.

Attilio Antonelli, *Soprintendenza ai Beni Ambientali e Architettonici di Napoli*

Cerimoniali della corte di Napoli nella prima età moderna

Cinque libri di cerimoniale, ripescati dopo un naufragio avvenuto nel golfo di Napoli nella seconda metà del XVIII sec., formano oggi il nucleo più antico del fondo Cerimoniali dell'Archivio di Stato di Napoli. Il cerimoniale si presenta come un manuale che è norma e diario del comportamento che il viceré doveva tenere nelle varie circostanze (feste e cerimonie, civili e religiose): tale preoccupazione era dettata dalla irrinunciabile pretesa di difendere l'autorità vicereale. Protagonista dei Cerimoniali è, inoltre, la città di Napoli che si lascia percorrere tutta lungo i percorsi segnati dalle cavalcate, dalle processioni e dalle uscite del viceré. Il progetto di una collana, di cui il primo volume è stato da poco pubblicato, arricchisce le fonti della storia napoletana e alimenta gli studi sul Palazzo Reale di Napoli e sui cerimoniali della corte napoletana tra XVI e XVIII sec., ampliando la conoscenza della capitale e del Regno.

Gabriel Guarino, *University of Ulster*

The Endurance of Ritual in Early Modern Naples

Early modern Naples was the largest and most densely populated city of the immense Spanish Empire, which stretched from the Philippines in the East to the Americas in the West. Accordingly, having a particularly challenging city to manage, filled with an unusually large number of unruly plebeian inhabitants, it was particularly important for its rulers to maintain order and discipline during the frequent times of public festivities and ritual occasions that were staged to bolster their popularity. This paper aims to show that, because of its unique set up, Naples maintained a lively festive culture with elaborate rituals and traditions long after their suppression in most European countries. The primary sources that will be particularly useful for this investigation include: ceremonial books, festival books, personal diaries, gazettes, and travelers' guides.

30430

Hilton
Fourth Floor
Hudson

**MEDICI INTELLIGENCE AGENCIES:
GATHERING, DELIVERING, AND
ANALYZING INFORMATION IN THE
AGE OF COSIMO I DE' MEDICI**

Sponsor: Medici Archive Project (MAP)

Organizer: Alana Aithna O'Brien, *Medici Archive Project*

Chair: Sheryl E. Reiss, *Independent Scholar*

Alessio Assonitis, *Medici Archive Project*

Processing Information at the Court of Cosimo I de' Medici

Florentine agents in Italy played a crucial role in the formation and legitimization of Cosimo I de' Medici's duchy. At a time when Florence was recovering from a severe economic depression, the young duke benefited from their shrewd political expertise.

Their function was not merely diplomatic, but also politically prophylactic. They meticulously deconstructed complex court societies whose protean balance of power constituted a constant threat to Florence. Mostly based on unpublished documents from the Mediceo del Principato archival collection, this paper will analyze the network of diplomatic correspondence, the trajectories of news, the role of the secretariat, the typologies of correspondence (including the use of cipher systems), and the organization of a diplomatic archive during the first decades of Cosimo's rule.

Samuel Morrison Gallacher, *IMT Institute for Advanced Studies*

The Gifts of Others: The Significance of Information on Diplomatic Gifts

Each month, among political and social news, the *avvisi* received at the Medici court contained information about diplomatic gift-exchange. In the year 1568, jewels, books, birds, food, money, medals, exotica, liturgical vessels, and even a “wondrous calf with three mouths” were but some of the gift-exchanges described between the pope, empresses, spinsters, sultans, servants, kings, and other notables. This paper analyzes the frequent recording of information on gift-exchanges in mid-sixteenth-century *avvisi* through the unparalleled archival collection, Mediceo del Principato. While this information's inclusion attests to the political significance of material culture and the courtly interest in the “gifts of others,” to what end was this information useful? In answering this question, this paper will outline the benefits of such knowledge — from entertainment to political intelligence — that the awareness and discussion of international gift-exchanges provided in an age where all information had a purpose.

Alana Aithna O'Brien, *Medici Archive Project*

Secrets among Brothers: Drawing Information from the Compagnia dello Scalzo (1532–74)

The Florentine Republic and Medici rulers alike were suspicious of the secretive lay-religious confraternities popular in early modern Florence. Within these groups, the Medici are known to have infiltrated (and at times imposed) their friends, trusted acquaintances, and family members, to keep informed on possible dissent and to gauge the political climate. This paper will focus on the potential information networks formed from the disciplinati Compagnia di San Giovanni Battista detto dello Scalzo during the rule of Cosimo I de' Medici. A large number of artist and artisans were members — many who worked for the Medici, whether as *capomaestri*, as minor collaborators in major works, or on more intimate commissions. What were their political sympathies and who were the potential informers within the brotherhood? In this paper, the artists, Santi Buglioni, Francesco da Sangallo, Giovanni di Marco del Tasso, Davitte Fortini, and Aristotile da Sangallo are all under suspicion.

Carla D'Arista Frampton, *Columbia University*

Slander and Sediton: The Price and Profit of Misinformation in Medici-Pucci Relations in the Cinquecento

On 2 January 1560, Pandolfo Pucci, a son of one of the great Florentine political families, was hanged from the bars of the Bargello. His crime? Treason against Duke Cosimo I, head of the Medici family, upon whose patronage Pandolfo's own family's success was dependent. Indeed, the Pucci family had been well-known Medici stalwarts. Wealth, influence, and three crimson *galeri* under the Medici popes were the rewards for their loyalty. This paper will discuss the use and misuse of information to narrate the often neglected “Pucci Conspiracy.” We must judge critically both whether Pandolfo would betray Cosimo (and why) and the veracity of the accusation that Pandolfo planned to assassinate Duke Cosimo with an arquebus from a window of Palazzo Pucci. Through recent archival research, this paper will analyze the concepts of *slander* and *accusation* in a court society where (mis) information could gain a fortune and cost a life.

30431
Hilton
Fourth Floor
New York

DEVOTION, TEXT, MUSIC

Chair: Daniele V. Filippi, *Boston College*

Christophe Georis, *Université Catholique de Louvain*

Compositio loci: A Way of Meditation through Poetry and Music in Late Renaissance Music

In his book *On the Shore of Nothingness: A Study in Cognitive Poetics* (2003), Reuven Tsur makes a very stimulating link between religious poetry and the Jesuitic “composition of place” (taken in Loyola’s *Spiritual Exercises*) that was supposed to help the believer make the mystic experience of God. The “composition of place” consists in imagining a concrete situation that is detached from daily life, or “abandoning reality for an imaginary world” inspired by Jesus Christ’s life. My aim is to enlarge this question by including musical discourse, focusing on the intersemiotic relationship between words and music. To this end, I shall analyze several musical works and collections from the spiritual repertoire and examine in which ways music and poetry can support the “compositio loci” process, taking example from Giovenale Ancina’s *Tempio Armonico* (1598), Tarquinio Merula’s *Curtio precipitato*, Domenico Mazzocchi’s *Musiche sacre e morali* (1640) and some contrafacta.

Molly Ryan, *Indiana University*

The Motet and Savonarolan Spirituality in Florence, ca. 1530

Motets based on the religious writings of Girolamo Savonarola have been examined by musicologists such as Macey and Lowinsky, though the complex nature of the friar’s reception and his musical impact in early sixteenth-century Florence warrants further study. In particular, while motets found in Central Italian sources in the 1530s raise questions about political faction, they also speak to the reformer’s Florentine spiritual legacy. In this paper I analyze Philippe Verdelot’s and Lupus Hellinck’s settings of Psalm 30, *In te domine speravi*, a text on which Savonarola had written a meditation before his death. This motet’s position in the Vallicelliana Partbooks (Rome, Biblioteca Vallicelliana, MS SI 35–40) and several Central Italian sources can be understood as a response to Florence’s besieged state, intermixed with a dose of Savonarolan theology. An emphasis on a deepened inward spirituality shows a thematic link between the reformer’s thought and contemporary settings of the psalms.

Lisandra Costiner, *University of Oxford*

An Italian *Life of the Virgin and of Christ* and the Circulation of Vernacular Religious Texts in Quattrocento Italy: Preliminary Findings of a Manuscript Survey

Studies of the circulation of vernacular popular texts in the Italian Renaissance have tended to focus more on humanist rather than on religious works. This paper opens avenues of discussion surrounding the production and circulation of vernacular religious texts by taking as case study an Italian *Life of the Virgin and of Christ*. The work is a unique stitching of canonical, apocryphal, and patristic sources that enjoyed some popularity in Northern Italy in the Quattrocento. A preliminary survey of these manuscripts shines light into a vibrant movement of user-created and, at times, personally illustrated works. These were produced for personal use and informally circulated within banker, artisan, and mercantile circles.

30432
Hilton
Fourth Floor
Lincoln

REGIMES OF BODY, THOUGHT, AND STATE IN GERMAN-SPEAKING LANDS

Sponsor: Germanic Literature, RSA Discipline Group

Organizer: Ann Marie Rasmussen, *Duke University*

Chair: Elio Brancaforte, *Tulane University*

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

Brute Force: Allegories of State Formation in the Work of Grimmelshausen

The development of regimes of force and their application to the body politic of the enemy via the military institutions of the administrative state and to the body natural of citizen-subjects as a matter of disciplinization are at the heart of the allegorical poetics of two texts by Hans Jakob von Grimmelshausen. In both *The Adventures of Simplicissimus the German* (1668) and *Simplicissimus's Two Headed Reason of State* (1670), Grimmelshausen shows how unruly sub- and nonhuman “creaturely” bodies that threaten the political and social order must be subjected to Foucauldian “governance” — of both self and of others — in order for the Westphalian political order to emerge. In my paper, I examine the contemporary *raison d'état* theory that finds expression in the brutalization of human and animal bodies in Grimmelshausen's picaresque novel and in the Aesopian tale with which the *Two-Headed Reason of State* text concludes.

Anthony Mahler, *University of Chicago*

“An Apple a Day”: Dietetic and Poetic Moderation around the Fruchtbringende Gesellschaft

This paper demonstrates the rich discursive valence of *temperantia* as a paradigm that constituted the early modern body by investigating the works of the poet Georg Philipp Harsdörffer (1607–58). Harsdörffer's oeuvre displays a continued and extensive engagement with temperance. Temperance is the dietetic virtue prescribed in *Der Mässigkeit Wolleben!* und *Der Unmässigkeit Selbstmord*, a translation and expansion of the Renaissance humanist Luigi Cornaro's (1467–1565) *Discorsi della Vita Sobria*. In this work, temperance refers not only to a moderate diet in everything from aliment to exercise, excrement, and the passions, but also to a body with balanced, moderated humors, and to the unique measure (*Maß*) of each individual self, cosmologically inscribed upon them, that determines what quantity and quality of diet is appropriate to their constitution. Another work of Harsdörffer's, the immensely popular *Trincir-Buch*, contextualizes the role of such dietetic moderation among the rich practices of courtly conviviality.

Sabrina Hufnagel, *Otto-Friedrich-Universität Bamberg*

Philosophia magna: (Super)Natural Phenomenons in the Work of Theophrastus

Bombast von Hohenheim (Paracelsus)

Theophrastus Bombast von Hohenheim (1493/1494–1541), also known as Paracelsus, has left behind a lot of German-speaking works not only about medicine, alchemy, and astrology, but also about mystic, lay theology, and philosophy. According to his integral idea of the world with its interaction of macro- and microcosm, he also tried to analyze phenomena on the border of (human) nature like demons, ghosts, or even homunculi, e.g., in his work *Philosophia magna*. Especially one part of this work — the fragmentarily remained *De sagis et earum operibus* (between 1529 and 1532) — shows his very unconventional idea of witchcraft. It is particularly not written for secular or clerical authorities, but for the common man.

30433
Hilton
Fourth Floor
Green

BEYOND THE BATTLEFIELD I: DIPLOMACY, INFORMATION, POLITICS

Organizers: Rebecca M. Norris, *University of Cambridge*;
Suzanne Sutherland, *Middle Tennessee State University*

Chair and Respondent: Paul M. Dover, *Kennesaw State University*

Suzanne Sutherland, *Middle Tennessee State University*

An Abdicated Queen, an Unemployed Mercenary, and Peace in Europe: Queen Christina's Use of Military Men after the Thirty Years War

How did military entrepreneurs of the seventeenth century transition to careers at court? What skills and experience were most valued beyond the battlefield? To address these questions, this paper examines the fascinating diplomatic mission of an Italian general, Raimondo Montecuccoli, to Queen Christina of Sweden on behalf of the Austrian Habsburg emperor in 1653. Montecuccoli had been at a career crossroads after the Thirty Years War (1618–48) and the diplomatic assignment was an opportunity to demonstrate his value in a new context. During this period, Queen Christina shocked the Christian world by abdicating her throne, absconding to the Spanish Netherlands, and converting to Catholicism. She attempted to turn Montecuccoli into an agent of her own. I argue that many of the features that had led to Montecuccoli's success on the battlefield made him attractive to rulers like Christina in the exciting and unsettled years that followed the Peace of Westphalia.

Ersie C. Burke, *Monash University*

Diplomacy, Patronage, Family: The Civilian Pursuits of Military Men

The *stratioti* were a fighting force recruited by the Venetians from the Morea and Dalmatia, that is the territories of the Stato da Mar. They and their officers, the *capi dei stratioti*, served a large number of European masters such as the king of Naples, other Italian rulers, and French, English, and Spanish monarchs. The focus of this paper is on the officer class, the *capi dei stratioti* from the Morea, and their nonmilitary activities. When they were not leading their men against the enemies of the Republic, the *capi dei stratioti* worked as diplomats, state interpreters (*dragomani*), high-level administrators, and spies. Many settled their families in the towns of the land and sea empires and through marriage established kin networks with privileged Venetians from the patrician class. These ties helped further their careers and cement their place in Venetian elite society. This paper evaluates their lives beyond the battlefield.

Nina Lamal, *Katholieke Universiteit Leuven*

Italian Condottiere as Correspondents on the Revolt in the Netherlands (1567–1609)

In recent years there has been an increasing attention of historians to the circulation of manuscript newsletters in early modern Europe. It has been argued that both merchants and ambassadors played a key role in the transmission of news. Surprisingly, up until now, military men have not yet been discussed as an important group despite the fact that they frequently wrote letters on the wars in which they participated. The Revolt in the Netherlands is particularly interesting for the study of military correspondents. Since at that particular time there were no residing diplomats in the Netherlands, numerous Italian noblemen, who fought on the side of the Habsburgs, were of crucial importance in the transmission of information to various Italian courts. By studying the correspondence of several of these officers this paper aims to reintroduce these neglected correspondents and emphasize their importance for the transregional exchange of political and military information.

30434

Hilton

Fourth Floor

Hilton Boardroom

MATTER IN RENAISSANCE
COMMENTARIES ON THE *TIMAEUS*

Organizers: Guy Claessens, *Katholieke Universiteit Leuven*;
James George Snyder, *Marist College*

Chair: Hiro Hirai, *Radboud University Nijmegen*

James George Snyder, *Marist College*

Ficino on the Priority of Matter

This paper examines Marsilio Ficino's theory of matter and the role it plays in the make-up of individual material things. Until recently, Ficino's views on matter and bodies have not received much critical attention, and some historians of Renaissance and early modern philosophy are skeptical of the existence or relevance of any genuine matter theory in his writings. On the contrary, speculations about matter and body are central to Ficino's philosophy, and he in fact articulates some provocative positions, especially concerning the metaphysical status of individual objects. The focus of this paper will be Ficino's *Platonic Theology* and *Compendium in Timaeum*, where Ficino holds a position that resembles what is today called "priority monism," according to which the whole is prior to its parts. Early versions of this view can be found in Plato's *Timaeus*, as well as in Plotinus and Proclus.

Barbara Bartocci, *Katholieke Universiteit Leuven*

Is the Heaven of a Fiery Nature or of Ether? Paolo Beni on Celestial Matter

Commenting on Plato's *Timaeus* (32b–34a and 40a–d), Paolo Beni (1552–ca. 1625) affirms that God generated the world and the heavenly gods composed of the four primary bodies, mostly of fire. As Beni writes in his *In Platonis Timaeum*, in Plato's cosmology there is no place and no need for an incorruptible ether, radically different from the four terrestrial elements. According to Beni, the fifth element was introduced by Aristotle to account for the eternity of the world. Since the universe is qualitatively homogeneous and the heaven is constituted of changeable entities, the celestial region above the moon undergoes generation and corruption. Beni not only rejects Aristotelian cosmology, but he also declines any attempt to conciliate Plato's and Aristotle's natural philosophies, both ancient and modern.

Guy Claessens, *Katholieke Universiteit Leuven*

The Platonic Receptacle in Renaissance Commentaries on the *Timaeus*

Plato's account of the receptacle of all becoming (*Timaeus* 48e–52d) has proven to be exceptionally puzzling and corrosive. In antiquity, the receptacle was interpreted as being of material nature (Aristotle), and transformed into different layers of material existence, involving sheer formlessness, quantity, and three-dimensionality (Syrianus, Proclus, Simplicius). Although the importance of the *Timaeus* in the wake of the scientific revolution has often been highlighted, the role of the receptacle has received little attention. This paper will focus on one specific "mode" of reception of Plato's account, namely the Renaissance commentary tradition on the *Timaeus*. It will explore how the receptacle was received in two sixteenth-century commentaries: Ambrogio Flandino's *Annotationes in Timaeum* (1523) and Paolo Beni's *In Platonis Timaeum* (1594). A close examination of these works may yield a clearer view on the sources used in the Renaissance reception of this passage, especially with regard to the ancient commentary tradition.

30435
Hilton
Fourth Floor
East

ERUDITES AND POLYMATHS IV: THE CRAFT OF HISTORY

Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)

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

Chair: Rosemary V. Lee, *University of Virginia*

Marjorie Hopkins, *University of Guelph*

Rabelais and Minerva's Workshop

François Rabelais employs a letter from Gargantua to Pantagruel to reflect his educational experience and to cast his vision for the pursuit of wisdom (*Oeuvres de M. François Rabelais* [Anvers, 1573], 199–202). Through Gargantua, Rabelais castigates the scholastic drudgery of medieval education. In the midst of an anticlerical, farcical satire, Rabelais encourages the pursuit of humanist erudition: for Pantagruel directly, and the audience indirectly. Abundant literary resources meant that all could be “burnished in the workshop of Minerva” (Screech translation, 47). Pursuit of erudition followed a curriculum that included classical and biblical languages, history, cosmography, geometry, arithmetic, music, astronomy, civil law, and ancient texts. Gargantua's intent was that Pantagruel become “an ocean of knowledge” (“abyssme de science”) (202). Rabelais's readers would have understood his exuberant and eclectic call for a new approach to education that eschewed the dead hand of Hugo of St. Victor's scholastic system.

Brian Gourley, *Independent Scholar*

Reimagining and Reinventing the National Memory: John Bale as Bibliophile and Historian

John Bale's *Kyng Johan* contains a ferocious appeal to Bale's peer and erstwhile colleague John Leland to complete the monumental task of cataloguing and recording the manuscripts and texts that were contained within the libraries of the monasteries suppressed by the Tudor dissolution. Bale's place in Renaissance studies is primarily grounded on his accomplishments as a prodigious playwright, but perhaps his most singular legacy was his use of scholarship in the service of national building during the turbulence of the Reformation. This paper will try to assess Bale's fractured career as an example of how the idea of the medieval and the Renaissance polymath was transformed, venturing from the enclosed spaces of the cloisters and the monasteries into what could be termed within contemporary parlance as the public intellectual. The paper draws upon Bale's antiquarianism, bibliophilia, and extensive travels between various Carmelite establishments in France and Low Countries

Daniel Lee, *University of Toronto*

The Historical Institutionalism of Jean Bodin

The prevailing view among sixteenth-century legal humanists denied, as a general rule, that magistrates had any independent *merum imperium* and, instead, attributed such power to the emperor alone. Jean Bodin rejected the humanist position because the evidence adduced to support that view drew only upon the Justinianic Roman law from the later empire, when magisterial offices had already evolved beyond its older republican forms. A complete examination of the issue required not just a snapshot from one period of Roman history, but also from earlier periods, because offices mature and evolve over time, despite the nominal façade of stasis. Bodin developed this insight into a general doctrine approximating what modern social scientists call historical institutionalism. In so doing, he presented Rome not as historically exceptional, as Renaissance historians assumed, but as following a universal pattern of institutional development observable in all states.

Peter Hughes, *Toronto, CRRS*

Michael Servetus's Britain: Anatomy of a Renaissance Geographer's Writing

Michael Servetus was a theologian, physician, astrologer, anatomist, and editor. In the latter capacity he edited two editions of Ptolemy's *Geography* in which he

included several of his own articles descriptive of European countries and peoples. Following in the footsteps of medieval and Renaissance geographical writers before him, Servetus did his research less by traveling than by gathering information through reading. His “original” pieces, like the works of the authors upon whom he drew, were a patchwork of quotations and borrowings from earlier books. I will look in particular at what Servetus said about Great Britain, a country that he never visited. I will also look at the nature and quality of the information that Servetus, his predecessors, and his followers provided for their readers. This exercise gives us some insight into what we ourselves can find today when we look for information on the internet.

30436
Warwick
Lobby Level
Davies

RENAISSANCE WORLDS FROM DANTE TO VICO III

Organizers: Eleonora Buonocore, *Yale University*;
Angela Capodivacca, *Yale University*;
David Lummus, *Stanford University*

Chair: Christian Moevs, *University of Notre Dame*

James K. Coleman, *Johns Hopkins University*

Machiavelli and the Worlds of Anton Francesco Doni

Giuseppe Mazzotta’s work has revealed productive tensions between Machiavelli’s avowed antiutopian realism and late Renaissance authors (most notably Tommaso Campanella) who polemically reasserted the value of utopian thought against Machiavelli. Anton Francesco Doni (editor of the first Italian edition of More’s *Utopia* and author of the first Italian utopian text to follow More) stands apart from other Italian utopian authors of his age not only through the irreverent satirical wit of his *Mondo Savio e Pazzo*, but also through his sympathetic stance toward Machiavelli. This paper will explore the ways in which this text and others by Doni were shaped by his admiration for the Florentine secretary.

Eleonora Buonocore, *Yale University*

Bruno’s *Engraphia*: An Ethical Solution to Circe’s Enchantment

My paper will address the problem posed by the relationship between the two dialogues of Giordano Bruno’s *Cantus Circaeus* (Paris, 1582). I argue that the *Cantus* intended to be more than a simple “praxis” of memory. In fact, the training of memory needed to be integrated with Bruno’s innovative practice of *engraphia*, a technique of internal writing explained in the second dialogue, in order to achieve a moral transformation. The ethical change prompted by Bruno’s art of memory in turn would allow the reader to become a “true man” and thus to avoid the bestial metamorphosis threatened by Circe’s enchantment. Bruno’s concept of *engraphia* finds its roots in a metaliterary approach to memory. Only by understanding the literary qualities of the first dialogue of the *Cantus* it is possible to show how Bruno’s rewriting of Circe’s myth is a necessary prequel to his art of memory in the second dialogue.

Sabrina Ferri, *University of Notre Dame*

Deep Mapping: Giambattista Vico’s Poetic Geography

In his book on Giambattista Vico, Giuseppe Mazzotta identifies the centrality of the metaphor of mapping in Vico’s *New Science*. Taking this insight as its point of departure, this paper considers the place of geography within Vico’s main work by analyzing it in terms of Renaissance developments in geographical thought, when a rupture occurred between a recursive model of representation and a spatial model. In a recursively understood world, things are represented one within another, so that depth is privileged and the model is replicable at different levels. In a spatialized conception of mapping, there is a focus on distance and separation, with bodies placed one next to the other, over a measurable extension of space. This paper locates Vico’s “Poetic Geography” in relation to these two models, foregrounding Vico’s attention both to the recursive, “deep” structure of the world and to the poetic function of geography as “creation” of the world.

30437
Warwick
Second Floor
Sussex

THOMAS MORE II: INTERTEXTUAL CONNECTIONS

Sponsor: Amici Thomae Mori (Moreana)

Organizer: Marie-Claire Phélippeau, *Amici Thomae Mori (Moreana)*

Chair: Elizabeth N. McCutcheon, *University of Hawaii at Manoa*

Jeffrey S. Lehman, *Thomas Aquinas College*

On the Political Tales of Plato's Critias and More's Hythlodæus

This essay compares the political tales related in two of the greatest pieces of utopian literature: the myth of Atlantis, told by Critias in Plato's *Timæus and Critias*; and the tale of Utopia, related by Raphael Hythlodæus in Thomas More's *Utopia*. Attending to literary aspects of these tales and their tellers, we gain valuable insight into the political philosophy embodied in their respective accounts of utopian regimes. While the discussion focuses principally on Plato and Thomas More, other utopian texts are considered. Along the way, attention is drawn to some of the perennial themes in utopian literature.

Ana Cláudia Ribeiro, *Universidade de Campinas*

Intertextual Connections between Thomas More's *Utopia* and Cicero's *De finibus bonorum et malorum* (45 BCE)

In his study about the "sources, parallels and influences" of More's *Utopia*, Edward Surtz points out that "the most evident influences are classical." He later noted that in the composition of this fiction, Plato and Plutarch are as essential as Cicero and Seneca, these philosophers being "the source for the tenets and arguments of the two schools discussed by the Utopians, the Epicureans, and the Stoics. Cicero's *De finibus* is of special interest here, but detailed studies of Ciceronian and Senecan influences have still to be made." From 1965 until today, we haven't found a specific study on this problem in the bibliography on *Utopia* and classical Latin literature. In this paper, through intertextual analysis, especially in those discussed by Gian Biagio Conte and Alessandro Barchiesi, we will examine some of the connections that link More's *libellus* to *De finibus*.

Concepción Cabrillana, *Universidad de Santiago de Compostela*

An Intertextual Trip between More's *Epigrams* and *Utopia*

Despite controversial interpretations still existing about More's expressing some of his own opinions in *Utopia*, the comparison of it with the content of several of his epigrams allows finding certain similarities regarding the possible political and ethical thought of the author. The paper will show these similarities from the analysis of the lexicon used by More in both works. The particular use of concepts such as *princeps*, *tyrannus*, *rex-regnum*, *respublica*, *populus*, *avaritia-cupido*, and other words may be shown as an accurate interpretation key.

30438
Warwick
Second Floor
Essex

SPENSER AND NARRATOLOGY II

Sponsor: International Spenser Society

Organizer and Chair: Melissa Sanchez, *University of Pennsylvania*

Jonathan Sircy, *Charleston Southern University*

My Story, My Words: Analeptic Self-Representation in *The Faerie Queene*

Early in *The Faerie Queene's* third book, the Red Crosse Knight (misidentified as "Guyon") wonders "what inquest / Made" Britomart "dissemble her disguised kind" (3.2.4.6–7). Britomart uses her narrative to continue dissembling, disguising her real relationship to Artegall. The narrator counters with Britomart's actual back story,

one that includes both Britomart telling her nurse Glauce (upon invitation) about her love wound and Glauce misrepresenting Britomart's story to Merlin (who then tells the pair what really happened). Within two cantos, we have the same events analeptically represented no less than four times. This rich example underscores the ubiquity and diversity of the 1590 *Faerie Queene's* analeptic personal narratives. The stories, often told at the behest of some new acquaintance, give characters histories and, more importantly, affective relationships to those histories. I argue that Spenser uses these stories to negotiate the space between allegorical meaning, self-knowledge, and rhetorical performance.

Jessica Tabak, *Brown University*

Ambivalent Spectacle in *The Faerie Queene*, Book 3

English Renaissance debates on the benefits and dangers of imagistic clarity in fiction have deeply influenced critical readings of how spectacle supplements narrative in Spenser's *Faerie Queene*; the poem's visual descriptions are often read as moments of either didactic or deceptive clarity that maintain the difference between virtue and vice even as the poem dramatizes man's difficulties discerning this difference. Focusing on the oft-discussed spectacle of Amoret's tortured body in book 3, this paper will suggest that imagistic ambivalence within the poem poses a more fundamental threat to virtue than does deceptive imagistic clarity. While most scholarship maintains that the poetic spectacle of Amoret's torture crystallizes the virtue of marital chastity uniting the book's narrative threads, the scene's evocation of Christian mystical iconography both challenges attempts to read a clear message within this image and destabilizes the status of marital chastity as virtue.

Elizabeth J. Bellamy, *University of Tennessee*

Spenser's Narrative and the Perils of Ovidian Wit

I aim to contribute to ongoing studies of Ovid's influence on Spenserian narrative. Specifically, I investigate Spenser's remarkable sensitivity to what much recent Ovid scholarship has focused on — i.e., Ovid's *ingenium*, the Roman poet's tendency toward self-parody, obvious but tonally difficult to assess. This self-deprecatory *ingenium* is an Ovidian topos that so often challenges readers to penetrate beneath the layers of wit to see if they can locate a bedrock of seriousness. Focusing on selected passages from Ovid's *Metamorphoses* and *Tristia*, and from Spenser's *The Faerie Queene* and *Colin Clouts Come Home Againe*, I pose an overarching question: why and where does Spenser choose to borrow the Ovidian tone of *ingenium*, and to what effect, either consciously or unconsciously, do these borrowings have on his own narrative aims?

Evan Thomas, *Ohio State University*

Narrative as Image in *The Faerie Queene*

This paper studies the ekphrastic tapestries of *The Faerie Queene* as narrative image-text, with findings relevant to the study of Spenser and religion. Narratologists tend to approach *The Faerie Queene* for the narrative inconsistencies of book 3. As frustrating as Florimel's paradoxical flight can be, the tapestries of Joyeous and Busyrane provide a more rewarding challenge concerning the nature of embedded narrative. In turn, narratology requires a more historicized approach to Spenser's image-text. Early modern English church documents against idolatry define narrative image by the inclusion of juxtaposition or gesture: as such, narrative transforms idols into edifying images. Consequently, the tapestries that Britomart sees in book 3 demonstrates narrative as image, and further, interweave temptation and idolatry. Therefore, this contextualized treatment of narrative image-text suggests Spenser had an integrated view of holiness and chastity.

30439

Warwick
Second Floor
Kent

MILTON III

Chair: Katharine Cleland, *Virginia Polytechnic Institute and State University*

Ryan Hackenbracht, *Texas Tech University*

Seeking “the Place of Judgment”: Abdiel and Counter-Nationalism in Milton’s *Paradise Lost*

How did John Milton’s treatment of divine judgment in *Paradise Lost* speak to widespread expectation of the Last Judgment in Restoration England? This paper explores Milton’s ideas of the nation through his relation to the Seekers, a religious sect with which he shared millenarian convictions of Christ’s return. I suggest that awareness of the Seekers’ political and religious beliefs can inform our understanding of nationhood in Milton’s epic. I focus on book 5 and demonstrate how, by eschewing a diabolic nation, the angel Abdiel exhibits a Seeker-like approach to national identity and exemplifies a theme of counter-nationalism in *Paradise Lost*. My paper offers a new framework for understanding Milton’s nationalism in relation to his eschatology, as the poet used the idea of judgment to contest models of national identity and the rhetoric of nation-building under Charles II.

Charles C. Whitney, *University of Nevada, Las Vegas*

Temperance and John Milton’s Green Economics

Milton’s work has engaged both economic and environmental criticism, but not both together. Especially because avoiding the worst effects of environmental degradation will probably require substantial economic reform, the economic dimensions of Milton’s work should be considered from a green viewpoint distinct from mainstream economics. Early modern, morally inflected economic attitudes exhibited in Mammon’s temptation episode in Spenser’s *Book of Temperance* share important affiliations with green economics, and provide a baseline for considering the temptation scene in Milton’s *Comus*, economic or ecocritical dimensions of which Blair Hoxby, Todd Borlik, and others have appraised separately. There “Temperance” entails participation in an ethical, future-oriented, leveling dispensation for sharing nature’s “blessings,” and militance against consumerism and monopoly power. Production, growth, and, above all, free choice are economically relevant themes in Milton’s work. But Jesus’s sales resistance in *Paradise Regained* provides one deflating gloss for a burgeoning economic system due for a giant comeuppance.

Alison A. Chapman, *University of Alabama, Birmingham*

The “Arch-Fellon”: Milton’s Satan and Early Modern Crime

In book 4 of *Paradise Lost*, Milton characterizes Satan as a “grand Thief,” a poacher, a vagrant, a traitor, and a rapist. Significantly, each of these crimes had either increased sharply during the first half of the seventeenth century or was popularly understood to have increased. Milton often uses “crime” or “criminal” to characterize Satan, and his precise legal vocabulary suggests that Satan is not just a metaphorical criminal who has sinned against God. This paper will argue that in book 4, Milton taps very accurately into a variety of contemporary ideas about criminal predators and into consequent anxieties about the changing nature of society and safety in the period.

30440
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Surrey

BOCCACCIO IN THE RENAISSANCE

Sponsor: American Boccaccio Association

Organizer: Marco Veglia, *University of Bologna*

Chair: Michael Papio, *University of Massachusetts Amherst*

Loredana Chines, *University of Bologna*

Petrarca e Boccaccio: Forme e ragioni di un dialogo

The forms and the motives underlying the dialogue between Petrarca and Boccaccio are to be found in a kaleidoscope of various traces, signs, and allusions that are often literarily and quite intentionally transfigured or philologically obscured. This paper aims to uncover the most significant aspects of this fascinating exchange, beginning with evidence from the margins of the manuscripts that the two humanists had in their possession. From that specific point of departure, it explores the complex intertextual interplay between the two great authors as manifested in the literary production of each.

Marco Veglia, *University of Bologna*

Giovanni Boccaccio e altri antichi biografi di Dante

This paper is focused, first of all, on the *Trattatello in laude di Dante*. In this case we have to consider Dante's biography in parallel with the autobiographies that Dante wrote in *Vita nova*, the *Convivio*, and the *Commedia*. In particular, Veglia considers the political and prophetic portrait of Dante in Boccaccio's work in order to define what is still to understand in the historical process of the life of Dante. Then, in the footsteps of Boccaccio, we may follow, in the *Vite of Solerti*, other portraits of Dante. From this "polyptych," finally, which kind of Dantean portrait is presented to the reader?

Andrea Severi, *University of Bologna*

Filippo Beroaldo il Vecchio, Traduttore di Boccaccio

During the 1480s, the Bolognese humanist Filippo Beroaldo il Vecchio put his philological and literary skills to the test, not only in his humanistic rewriting of Petrarca's *Hymn to the Virgin*, but also in his translation into Latin of three of the *Decameron's* novellas: the tale of Guiscardo and Ghismonda (4.1, entitled *Fabula Tancredi*, in verse), that of Cimone (5.1), and the story of Tito and Gisippo (10.8). In the dedicatory epistle, Beroaldo downplays his efforts as a simple, though useful, literary exercise meant to expand his Latin stylistic horizons. In the *Fabula Tancredi*, however, he actually carried out an authentic ideological rereading of the tale (in an antierotic tone) in such a way as to meet the expectations of his transalpine readers, many of whom had studied with him in Paris and Bologna, and simultaneously to assure its great European success for the subsequent half century.

Gian Mario Anselmi, *Università degli Studi di Bologna*

Machiavelli e Boccaccio: Un codice tra politica e irrisione

The relationship between Boccaccio and Machiavelli constitutes a fascinating knot of hermeneutic and literary questions. The themes of trickery, lay anticlericalism, the *beffa*, and mockery are constants in Machiavelli, of course, but behind them is a deep source of inspiration in Boccaccio, with regard not merely to Machiavelli's theatrical and literary works, but also to his political discourses of greatest renown. This paper examines the stylistic borrowings and adaptations from Boccaccio's creative wellspring, with particular attention to Machiavelli's several *Discorsi*.

30441
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Oxford

INTERTEXTUAL MONTAIGNE: MACHIAVELLI AND BRANTÔME

Organizer: Phillip John Usher, *Barnard College*

Chair: Elizabeth C. Black, *Old Dominion University*

Valerie Dionne, *Colby College*

Montaigne et la polémique de l'anti-machiavélisme français

C'est au chapitre "De l'utile et de l'honneste" que Montaigne réfléchit à la question de la morale en politique influencée par les lectures de Machiavel et de l'anti-Machiavel de Gentillet. Dès le départ, l'essayiste signale que le domaine du politique ne répond pas toujours à celui de la morale. Pour cette raison, certains critiques pensent que Montaigne s'en remet à la raison d'État et qu'il préfère que son prince se dévoue entièrement à l'efficacité politique. D'autres interprètent les Essais comme une contestation du machiavélisme. Or, qu'en est-il réellement lorsque se pose la question de la pacification d'un état sous l'emprise des guerres civiles ? Pour mieux répondre à cette question, il nous faut comparer le langage politique des Essais à celui du Discours contre Nicolas Machiavel d'Innocent Gentillet, essentiellement autour de la question de la pacification qui devrait nous permettre de resituer Montaigne au cœur de la polémique de l'anti-machiavélisme français.

Dora E. Polachek, *SUNY, Binghamton University*

Brantôme, Montaigne, and the Woman Question

In this paper, I plan to examine the image of the libidinal woman in Montaigne and Brantôme. Both authors were products of a society where what defined the exemplary woman smacked of patriarchal desiderata valorizing woman's silence, chastity, and obedience. I will study what, in both works, characterizes the choice of anecdotes or parenthetical remarks that each author includes and the conclusions each draws from them. I will ask if there are any latent fears or fantasies of the libidinal woman that these writings reveal. In my conclusion, I will discuss whether either or both authors move our understanding of the woman question beyond early modern misogyny into a realm that offers a more complex vision that puts into question reassuring dichotomies.

Rose Gardner, *Columbia University*

La politique du repentir chez Montaigne

Dans cette communication, je m'intéresse au repentir montaignien et cherche un nouvel éclairage dans "L'Exhortation à la Pénitence" (Esortazione Alla Penitenza) de Machiavel pour suggérer l'existence d'une conception du repentir qui serait sociale, voire politique. Machiavel met l'accent sur l'importance de l'action: ce n'est pas assez qu'un pénitent se repente de ses fautes, il faut aussi qu'il se détourne du péché en acte et en œuvres. Le positionnement inattendu de Montaigne vis-à-vis de cette question est également porteur d'implications politiques: bien qu'il ne renonce pas à l'idée selon laquelle l'homme serait capable de se réformer, il n'envisage guère la repentance comme un moyen de corriger l'individu et la société de ses erreurs. Le projet sera donc ici d'analyser les implications sociopolitiques et religieuses de la perspective montaignienne, et de resituer la question du repentir dans le contexte de la vie publique.

30442
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Second Floor
Warwick

SLAVERY AND RACE IN EUROPE BEFORE 1611 II

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Ania Loomba, *University of Pennsylvania*

Chair: Emily Weissbourd, *University of Pennsylvania*

Respondent: William D. Phillips, *University of Minnesota*

Steven A. Epstein, *University of Kansas*

The Language of Slavery Received

Jacopo da Varagine compiled by the late 1270s the *Golden Legend*, an immense collection of saints' lives and essays on holy days that enjoyed widespread popularity over the next two centuries. Surviving in over 700 manuscripts and among the earliest of printed books across Europe, this book shaped attitudes about many things, including slavery and race, far from its Genoese context. First translated into Italian, French, and Spanish in the fourteenth century, German and English translations appeared in the fifteenth century. William Caxton and Jean de Batallier revised earlier efforts and brought Varagine into the age of print. This paper looks at Varagine's words on slavery. For example, he wrote in Latin that Saint Dominic pondered selling himself into slavery to redeem a captive and help the poor. How did translators make sense of this and other passages and explain slavery where it was unknown or all-too familiar?

Leslie Peirce, *New York University*

Enslaving Civilians and Prisoners of War in the Ottoman Empire

Abduction of females and boys was an endemic practice in the broad Eurasian zone occupied by the Ottoman Empire. Abduction rose to epidemic levels in the "time of troubles" that beset the empire in the late sixteenth and early seventeenth centuries, when abductors included as many imperial soldiers as "traditional" bandit gangs. This paper briefly examines reasons behind the epidemic and the potential markets for abductees. The paper next compares the legitimate enslavement of prisoners of war taken on Ottoman frontiers with these illegitimate prisoners (abduction was outlawed by imperial law in 1540). The (scant) evidence suggests a preference for abducting Christian subjects of the sultan, a continuity with the rule that POWs had to be Christian. I argue that there was a pervasive sense of entitlement to captive bodies that requires us to place POWs and internal abductees on the same continuum of enslavement despite their differing legal status.

Baltasar Fra-Molinero, *Bates College*

Ethiopians, Ottomans, and Moriscos: Apocalyptic Telos in Juan Latino's

Austrias Carmen

In Renaissance Spain only Christians could be slave owners. Descendants of Muslims newly converted to Christianity, the Moriscos, were denied the right to own black slaves. Afro-Hispanic humanist Juan Latino wrote his Latin epic poem *Austrias carmen* (Granada, 1573), dedicated to the Christian triumph in Lepanto (1571) over the Ottomans, months after the end of the Morisco uprising in Granada (1568–70), as the defeated were enslaved and most Moriscos banished. Humanists wrote Lepanto in prophetic mode, opposing Europe to Asia. Latino's praise of the Morisco repression represents his political alignment with this apocalyptic claim, but with a different political telos. At the end, Ethiopia's joining the rest of Christianity ushers in the conquest of Jerusalem and a new Golden Age.

30443

Warwick
Sixth Floor
Suite 616

ENGLISH THEATER II

Chair: Adam Kitzes, *University of North Dakota*

Christopher D'Addario, *Gettysburg College*

23 October 1610: A Day in Blackfriars and Ben Jonson's *The Alchemist*

Ben Jonson purposefully set his comic masterpiece *The Alchemist* on the very day where, and in the very neighborhood when, it was performed. By setting the play so precisely amidst its contemporary moment and place, Jonson blurs the boundary between theater and life. The audience members, even as they remain aware of the fiction on stage, are constantly reminded of the reality outside. Through a careful exploration of the realities of the Blackfriars neighborhood and Blackfriars theater ca. October 1610, I will outline the specific disjunctions, connections, and elisions that the play generates in the playgoer's mind. In what precise ways does knowledge of the neighborhood and moment continuously inflect the viewing experience? In what precise ways does the constant reminder of the external world, of the ambient surroundings of the Blackfriars and the individual spectator's presence within these surroundings, affect how one views the actions and emotions on stage?

Patrick Ryan, *Western Connecticut State University*

Isaiah's Prophecies and Christopher Marlowe's *Tamburlaine*

In *Tamburlaine* parts 1 and 2, Christopher Marlowe asserts a biblical view of history by freely embellishing sources with events and dramatic details drawn for Isaiah's prophecies, especially his oracles against the nations. In these prophecies, Isaiah vents God's anger especially against Egypt, Damascus, and Babylon; so Marlowe dramatizes the defeat of Egypt and, to climax Part One and Part Two respectively, the destruction of Damascus and Babylon by *Tamburlaine*, explicitly identified as an Isaianic "Scourge of God." Incorporating details from Isaiah's prophecies into the last act of *Tamburlaine* part 2, Marlowe stages the city's destruction and the extermination of its inhabitants. Even though the sources report that *Tamburlaine* died only after retiring from arms and returning to his native land, Marlowe's hero, immediately after annihilating Babylon, dies in a manner that Isaiah assigns to the archetypal scourge after he fulfills his divinely ordained purpose.

Marina Leslie, *Northeastern University*

Seeking Representation: Lost Plays, Lawsuits, and the Archival Remains of
Widow Elsdon

In 1624 a wealthy elderly widow named Anne Elsdon accompanied twenty-five year old Tobias Audley to the Greyhound Tavern in London. At the end of three days of continuous drinking, Audley induced or forced Elsdon into a marriage contract and subsequently made away with much of her estate. Shortly thereafter, playwrights Dekker, Webster, Ford, and Rowley were commissioned to write a dramatic interlude drawing on the scandal, which appeared in a play, now lost. Elsdon pursued a series of legal actions against Audley, during the course of which Dekker is named and deposed as a conspirator. This paper will explore the narrative embedded in the archive that puts well-worn clichés featuring lascivious rich widows into contact with the account of an actual woman with the means to resist the travesty of her character and the assault against her property and where representation itself is prosecuted as a form of violence.

30444
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Seventh Floor
Suite 716

DOCUMENTARY AND BIOGRAPHICAL:
NEW WORK FROM THE ARCHIVES II

SATURDAY, 29 MARCH 2014
3:00–4:30

Sponsor: Southeastern Renaissance Conference

Organizer: John N. Wall, *North Carolina State University*

Chair: Susan Cerasano, *Colgate University*

Steven W. May, *Emory University*

Thomas Buckley's Greatest Hit: The "Libel of Oxford"

Around 1568, Thomas Buckley, fellow of All Souls College, Oxford, composed a lengthy poem that attacked by name, or thinly disguised pseudonym, dozens of Oxford citizens and members of the University. His charges were almost exclusively weighted toward sexual misdemeanors, and the resulting libel was far too "hot" ever to appear in print. Instead, it circulated widely in manuscript for at least the next seventy years. It survives in whole or significant part in fourteen manuscripts. In 1572 it inspired a copy-cat "Libel of Cambridge," and about 1592, a second "Libel of Oxford" with an entirely new and updated cast of victims. Stray stanzas crop up in poetic anthologies as late as the 1630s, while individual stanzas are adapted to and echoed in poetic attacks on persons unassociated with the original work. Buckley's spirited if tasteless verse was one of the most influential and popular poems of the Elizabethan era.

John N. Wall, *North Carolina State University*

John Donne's Parish Ministry: Archival Evidence of Its Ups and Downs

In 1616, the year after John Donne was ordained to the priesthood in the Church of England, he was appointed to the livings of two parish churches, one in Keyston, Huntingdon, and the other in Sevenoaks, Kent. He resigned the post at Keyston in 1621, upon being appointed dean of St. Paul's Cathedral; depositions now in the Huntingdon PRO indicate that in the later 1620's he was still trying to get the stipend he felt he was owed. His relationship with the parish in Sevenoaks continued through his tenure as dean of St Paul's Cathedral. Parish records help us identify this as the possible site for one of his baptismal sermons, likely preached at the baptism of a child of the Sackville family, in residence at Knowle.

Arthur F. Marotti, *Wayne State University*

Concentric Literary Circles: The Circulation of Verse at Christ Church, Oxford, and the Inns of Court in Jacobean and Caroline England

Using Harold Love's notion of the "rolling archetype," which refers to the groups of poems, rather than single copies, that were copied by compilers for their manuscript collections, I examine a selection of anthologies associated with Christ Church, Oxford, in the second through fourth decades of the seventeenth century and the movement of Christ Church verse to London where, especially at the Inns of Court, this poetry was merged with other groups of poems in that metropolitan environment. Each context for literary circulation reveals its own social dynamics, but, since there are some collectors who moved from the University to London and collected verse from both locations, there are some anthologies that retain the traces of both contexts.

30445

Warwick
Eighth Floor
Suite 816

LETTERS AND POLITICS IN ENGLAND

Chair: Diana Barnes, *University of Queensland*

Todd Butler, *Washington State University*

Cognition, Marital Privacy, and Epistolary Governance in the Letters of Henrietta Maria and Charles I

Centering on the controversy regarding the seizure and publication of Henrietta Maria's and Charles I's letters after the Battle of Naseby (1645), this paper demonstrates how matters of cognition and conversation are crucial to understanding the political implications of the marital bond in the seventeenth century. As a close reading of the Naseby letters reveals, Henrietta and Charles struggled mightily against the temporal and compositional difficulties inherent in letter writing. Yet Royalist polemicists repeatedly located the center of the couple's bond in the intimacy of unimpeded conversation, thereby constructing within the marital relationship a single and fundamentally inviolable mind that rendered impotent by erasure Parliament's objection to Henrietta Maria's apparent political overreach. As the Naseby episode thus illustrates, debates over thinking, and the conversation thought enables, were crucial to defining not only the politics of marriage but also the limits of public and private in early modern England.

Catharine E. Gray, *University of Illinois at Urbana-Champaign*

Marvell and the Time of War

Writing during the British Civil Wars, Andrew Marvell notoriously crossed the Royalist-Parliamentary divide. While previous scholarship has focused on his transforming political commitments, this paper explores the overlap between Marvell's elegy to Francis Villiers, killed fighting for the king, and his poems celebrating the Parliamentary army general, Thomas Fairfax. These poems repeatedly address the timing of war: its duration and relation to times of peace, its ethics and human costs (when is it legitimate to kill?), and, in particular, its elusive historical significance. For Marvell, war is disturbingly double: it is both a motor of history, giving Godly form and chronological order to the recent past, and a force for history's undoing, a chaos of accelerated events that elude meaning. By foregrounding war's timing, Marvell asks his readers pressing questions about how they are to understand its role in public narratives of national founding and private stories of individual life.

Peter Hinds, *University of Plymouth*

Nahum Tate, the Laureateship, and Restoration Anglo-Irish Literary Culture

This paper considers Nahum Tate (1652–1715) and the identity of the Irish writer in early modern England. Tate was a poet, dramatist, librettist, translator, editor, historian, and essayist, as well as an Irish émigré who moved from Dublin to London in the 1670s, becoming poet laureate in 1692. Neither English nor Irish literary history has grasped Tate's pioneering role in Irish literary migration at this time. In fact Tate has come to represent a low point of writing in English. This paper argues that the neglect of Tate is partly rooted in his identity as a Protestant, Irish writer supporting the policies of William III in Ireland, making him an uncomfortable fit for Irish literary history. It also argues, in respect of English literary history, that low critical regard for laureate verse and lack of sensitivity to its musical settings and performance spaces has exacerbated Tate's neglect and left aspects of Restoration culture obscure.

30446
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Ninth Floor
Suite 916

SIR DAVID LYNDSEY AND THE THREE ESTATES

Organizer: Eleanor Rycroft, *Bristol University*

Chair: Allyna E. Ward, *Booth University College*

Greg Walker, *University of Edinburgh*

Personifying the Commonweal in Sir David Lyndsay's *Satyre of the Thrie Estaitis*

This paper will look at the complex, potentially conflicted use of personification in Lyndsay's epic five-hour drama. On one level, every figure in the play, from Rex Humanitas and Charity to Sir Robert Rome-Raker and Jenny the Sowtar's daughter, is an allegorical personification, an embodiment of an abstract notion or social role. Yet the play also gives a strong impression of social realism, of representing the authentic, gritty voices and contours of contemporary Scottish life. I will explore how this ambivalence is created, and what it seems to seek to achieve. With a strong inflection on the conditions of performance, in the very different spaces of Linlithgow Palace, and the open civic spaces of Cupar, Fife, and Edinburgh, it will suggest how the performance of personification transcends the notional limitations of psychomachian drama to provide a rich and affective experience for its very different audiences.

Thomas Betteridge, *Brunel University*

The Space of Politics in *A Satire of Three Estates*

Sir David Lyndsay produced *A Satire of Three Estates* in 1552; and it is a complex work of dramatic political theater. At its heart is the question, asked by the character Divine Correction, "Quhat is ane king?" and the answer, "Nought but an officer." Divine Correction's description of a king as an officer is clearly potentially radical since it raises a series of subsidiary questions: Whose officer is the king? The peoples', the commonwealth's, or God's? In this paper I will discuss the politics of *A Satire* and relate it to the reforming humanist agenda of Thomas More. I will go on to draw upon the work of David Lawton to suggest that Lyndsay's status as a public servant made him particularly sensitive to the question of legitimation and its relationship to the public sphere.

Eleanor Rycroft, *Bristol University*

Kings Onstage in Scotland and England

During the Renaissance sovereignty was imagined differently in Scotland than it was in England. While the English system was characterized by precedent and law, the Scottish model was based on debate and dissension. To those steeped in Tudor history, this ideology might appear radical, and yet, to engage in the conflicts necessary for government to thrive was rather considered "patriotically conservative." This paper considers how such ideological differences are manifested in the drama of the time, contrasting the tyrant of Preston's *Cambises* with *Rex Humanitas* in Sir David Lyndsay's *Ane Satyre of the Thrie Estaitis*, whose crimes against the nation are passivity and neglect rather than Cambises's active despotism. In these two representations of kingship, English and Scottish anxieties about sovereign abuse of power are embodied. The paper concludes by considering the implications of these differences for Shakespeare and asking whether *Macbeth* can truly be called a "Scottish" play.

30447
Warwick
Tenth Floor
Suite 1016

PETRARCHAN VARIATIONS: FAMILY, FELLOWS, SOCIETY II

Organizer: Shannon McHugh, *New York University*

Chair: Lisa M. Sampson, *University of Reading*

Shannon McHugh, *New York University*

Petrarch Domesticated: Conjugal Lyric in Early Modern Italy

Textual investigations into early modern marriage have focused mainly on legal documents and prescriptive literature, resulting in the general assumption that the institution was publicly useful but privately unfulfilling. A genre that has gone unconsidered in this discussion is Petrarchan poetry. For writers like Baldassare Castiglione and Vittoria Colonna, conjugal verse served as an alternative vein of love lyric, one that persisted into the Seicento. This literary category has rich new perspectives to offer on gender and society, augmenting our understanding of the range of historical marital experience. Spousal lyric allowed male writers to express themselves as devoted husbands rather than spurned lovers or civic-minded humanists. It authorized women as real, distinct love objects and launched the careers of the first canonical women writers. Petrarchism, consecrated in the form of a man lusting unrequitedly after a woman he never knew, proves itself surprisingly adaptable to describing actual conjugal partnership.

Brian Richardson, *University of Leeds*

“Voi ch’ascoltate”: Speaking Petrarchan Verse in Sixteenth-Century Italy

In the first line of his *Canzoniere*, Petrarch asserts the expectation that his verse will be heard, and draws attention to its aural qualities. Study of the oral circulation of Petrarchan verse in the Cinquecento has centered on musical settings, but this paper uses evidence including accounts of events and verisimilar representations of discussions in order to investigate when, how, and why the lyric verse of Petrarch and his imitators might be heard in speech. Poems could be recited, or short extracts could be quoted, not just in conversations between individuals or in groups, but also in contexts that Petrarch could hardly have envisaged, such as entertainments, meetings of academies, and acts of public homage. Verse might be cited from memory or read from a written copy. Recitation added value to a poem, as literary theorists and commentators recognized, and speaking verse could also be used to one’s social advantage.

Virginia Cox, *New York University*

The Laurel and the Axe: Execution Lyrics in Late Renaissance Italy

Studies of early modern execution literature have to date centered nearly exclusively on popular execution ballads and broadsheets. Two capital cases in late sixteenth-century Italy, however, inspired bodies of Petrarchist lyric verse as a response: first, that of Laura Frías, beheaded in Palermo in 1572 as an accessory to the murder of her husband, and, secondly, that of Ippolita Passarotti and Lodovico Landinelli, beheaded in Bologna in 1587 for the poisoning of Ippolita’s father. In total, we have more than a hundred lyrics relating to the two episodes, as well as five longer and more popular narrative poems relating to the Bologna case. This body of verse, almost unexplored to date, is of remarkable interest as a document of responses to executions and of social and gender attitudes more generally. It offers a striking instance of late Petrarchism’s general tendency to a new engagement with the social and material world.

30448
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Eleventh Floor
Suite 1116

THEATER, POWER, AND RELIGION
ON THE ITALIAN STAGE,
1400–1600 II

Organizer, Chair, and Respondent: Gianni Cicali, *Georgetown University*

Allison Hadley, *Yale University*

Keeping the Plot a Secret: Machiavelli's Theater of the *congiura*

Though Machiavelli wrote theater after he wrote his political treatises, the theatrical is also present in his earlier works. This paper will examine the presence of Aristotle's *Poetics* within the section on the *congiura* in book 3 of the *Discorsi*. I argue that Machiavelli establishes the conspiracy as a form of theater and specifically tragedy. By looking at the specific case of the Pazzi Conspiracy, Machiavelli demonstrates how the conspiracy operates as a failed tragedy, staging its resemblance to the *Poetics* throughout the text, and taking special note to report the direct dialogue inside the cathedral. Through the Aristotelean intertext, Machiavelli casts the *congiura* as a "political catharsis," in which the health of the state is maintained through the purgation of the tyrant, and the experience of pity and fear on the part of the citizens of the state.

Erica L. Westhoff, *University of Nevada, Reno*

Deus Ex Auctoritatē: When Government Plays on Stage

The intersection of political power and comedy is often thought of as something that takes place outside of, or even behind, the curtains of comic theater — often drawn out from oblique references in the text or the relationship of the author to established political authority. But the comedies of Francesco Mercati show that local governments can be active and powerful players in reaching that much desired happy ending. In each of Mercati's three comedies, *Il Lanzi*, *Il Sensale*, and *L'Imbroglia*, characters representing authority function much like "god[s] from the machine" in bringing about the quick resolution of the complications of the plot. This paper will explore how and why Mercati chose to rely on established authority in his comedies.

Lucilla Bonavita, *Università degli Studi di Roma "Tor Vergata"*

Ortensio Scammacca: *La Rosalia* tra religione e politica

Padre gesuita dal 1582, la sua vocazione gli diede la possibilità di entrare in contatto con l'enorme patrimonio di classici greci e latini custoditi nella immensa biblioteca dei confratelli gesuiti. La più grande attrazione fu esercitata dal teatro di Sofocle ed Euripide, ai quali fu paragonato da molti suoi contemporanei, mentre da altri gli veniva elargito l'appellativo di "divino poeta". Delle quarantacinque tragedie che rimangono, pubblicate a cura di La Farina di Palermo dal 1632 al 1648 e raccolte in 14 volumi si prenderà in esame la tragedia *La Rosalia* cercando di porre in rilievo i rapporti tra religione e politica. Le prime rappresentazioni colte sull'argomento della vita della Santa, benchè apprezzabili, sono poco conosciute; la più antica di queste opere di cui ci è rimasto il testo è *La Rosalia* la cui prima edizione risale al 1632.

30450
Warwick
Fourteenth Floor
Suite 1416

INTITULER, PENSER, CLASSER: DE LA CONSTITUTION DES GENRES ÉDITORIAUX À LA RENAISSANCE

Sponsor: Société Française d'Étude du Seizième Siècle (SFDES)

Organizer: Trung Tran, *Université de Montpellier 3*

Chair: Mireille Marie Huchon, *Université Paris-Sorbonne*

Anne Réach-Ngô, *Université de Haute-Alsace*

Publier les "Trésors" de la Renaissance: De l'intitulation du volume à l'ordonnancement des savoirs

Au dernier congrès de la RSA, on avait caractérisé le genre éditorial des "Trésors" par un même protocole de fabrication (la compilation), des visées similaires (l'encyclopédisme et la vulgarisation), des usages communs du livre (ceux des ouvrages pratiques), et une rhétorique publicitaire commune. On voudrait désormais interroger la portée même de l'acte d'intitulation quant à la constitution d'un tel genre éditorial: le baptême linguistique qui consiste à intituler un ouvrage de compilation "Trésor" suffit-il à le faire entrer dans une catégorie "générique," recouvrant des procédés d'organisation de la matière qui permettraient de différencier les "Trésors" proprement dit des "Fleur(s)," "Méthode," "Parangon" et autres "Bouquet" désignant des ouvrages formellement apparentés. En somme, de quel type de classement, de quelle pensée de la compilation le titre de "Trésor" est-il le signe?

Trung Tran, *Université de Montpellier 3*

Rhétorique et poétique éditoriales: Stratégies titulaires dans les « genres » de l'expression figurée

Au cours du second tiers du XVI^e siècle, l'image gravée investit quantité d'ouvrages dont la publication croissante est contemporaine de la naissance des genres de la symbolique humaniste (emblèmes, devises, hiéroglyphes...) avec lesquels ils ne se confondent pas nécessairement mais dont ils adoptent souvent le protocole sinon herméneutique du moins formel et esthétique. Cette mode éditoriale répond au goût marqué du lectorat pour les "figures" du livre et le plaisir tant visuel qu'intellectuel qu'elles procurent. A partir d'une étude des énoncés titulaires, on se propose de réfléchir au type de classement induit par les stratégies rhétoriques et les choix lexicaux dont ils relèvent. On s'intéressera notamment à la façon dont se distribuent les termes "historier," "illustrer" et "figurer" pour voir dans quelle mesure ils contribuent à une différenciation des pratiques et des textes en fonction du statut accordé à l'image peinte.

Nora Viet, *Université Blaise Pascal, Clermont-Ferrand II*

Du pupitre au magasin: Les procédés d'intitulation des premiers recueils de nouvelles français

L'histoire littéraire considère habituellement l'apparition des premiers recueils intitulés "nouvelles" comme le début de l'histoire du genre en France. Notre étude se propose de réévaluer le sens et la portée générique du terme de "nouvelle" dans les titres de recueils de la première Renaissance (1485–1557), à travers une analyse sémantique et pragmatique qui met en valeur le fonctionnement complexe de ce terme. Par son fonctionnement spécifique (référence intertextuelle, argument de vente, catégorie narrative), le mot "nouvelle" se distingue de catégories titulaires concurrentes ("histoire," "devis," "contes"), et n'acquiert que petit à petit, au fil des éditions, un rôle de classification générique. En synchronie, le cas de la nouvelle interroge alors le sens même de l'acte d'intitulation pour les recueils de narrations brèves: si le statut des catégories titulaires diverge, intituler est-il encore classer ?

Saturday, 29 March 2014

4:45–6:15

30501

Hilton

Concourse Level

Concourse A

THE DIALECTICS OF FAITH AND
DOUBT IN SEVENTEENTH-CENTURY
SPAIN: VISUAL AND LITERARY
REFLECTIONS II

Organizers: Matthew Ancell, *Brigham Young University*;
Aneta Georgievska-Shine, *University of Maryland, College Park*

Chair: Lorenzo Pericolo, *University of Warwick*

Respondent: James D. Clifton, *Sarah Campbell Blaffer Foundation*

Itay Sapir, *Université du Québec à Montréal*

Ribera and the Neapolitan Doubt

While the early seventeenth century is often thought of as an era of spectacular scientific progress, that period was also one of growing doubts about human capability to know the world and to organize the knowledge acquired. Skepticism concerning visual knowledge was of particular interest to painters, and Jusepe de Ribera made sensorial perception and its shortcomings a major theme of his pictorial research. In this paper, Ribera's epistemology will be examined in the context of contemporary Neapolitan philosophy and science. Through the confrontation of some of the Spagnoletto's paintings with the work of figures such as Giovan Battista della Porta, Tommaso Campanella, Ferrante Imperato, and Nicola Antonio Stigliola, it will become clear that early modern Neapolitan faith in rational knowledge was more ambiguous than is sometimes assumed.

Aneta Georgievska-Shine, *University of Maryland, College Park*

Ille hic est . . . *Juan de Pareja* and the Limits of Knowledge

According to Palomino, when Velázquez presented his portrait of *Juan de Pareja* in Rome in 1650, "in the opinion of all the painters of the different nations everything else seemed like painting but this alone like truth." Both this praise and its object are complex statements about truth and artifice involving several levels of mediation between texts and images. Just as Velázquez modeled the portrait of his servant on the paradigmatic *gentiluomo* Castiglione, Palomino echoes Vasari's words of Raphael's capacity to outdo nature itself. Moreover, *Juan de Pareja* is but one of many inventions in which Velázquez explores the liminal space between appearance and reality. In this sense, his portrait is fundamentally indebted to skeptical thinkers like Sanchez and masters of literary paradox like Cervantes. Similarly to those predecessors, with *Juan de Pareja* he creates a metapainting whose self-conscious tensions between truth and illusion address the limits of knowledge.

Carlo Avilio, *Warwick University*

Ribera's *Five Senses*: Between the New Science and the Picaresque

Upon his arrival in Italy, where he would reside for the rest of his life, the young Jusepe de Ribera showed off his ingenuity through his series of *Five Senses* (ca. 1615). By juxtaposing the tools of the new science with low-genre props inspired by picaresque literature, this series clearly alludes to discussions about the function and reliability of sensory perceptions. Thus, on the one hand, Ribera's *Senses* embody the experimental method deployed by, among others, the Roman and Neapolitan members of the *Accademia dei Lincei* (Federico Cesi, Fabio Colonna), the contributions of Galileo, and the *paragone* debate (Benedetto Varchi). On the other hand, they evoke the contemporary picaresque compositions in which the protagonist, the *pícaro*, fights for his existence, either assisted or misled by his senses (experience).

30502

Hilton

Concourse Level

Concourse B

JAPAN'S CHRISTIAN CENTURY, 1549–1650

Organizer: Hiro Hirai, *Radboud University Nijmegen*

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

Ken Nejime, *Gakushuin Women's College*

The Immortality of the Soul in Japan's Christian Century (1549–1650)

Christianity was introduced in Japan by the Jesuit Francis Xavier in 1549. Upon his arrival, he was struck to learn that the local Buddhist monks denied the possibility of life after death. For his evangelical activity, Xavier opted to emphasize the doctrine of the immortality of the soul, which was determined as an article of faith at the Fifth Lateran Council (1513). The Jesuits who followed him continued to work in this direction. Several important studies have shown that Europe saw lively debates on the doctrine of the immortality of the soul among religious orders and leading philosophers during the Renaissance. Disputes on the same issue between the Jesuits and the Japanese Buddhists show a striking parallel. This paper will thus address the religious and cultural encounter between the West and Japan in this period.

Jorge Ledo, *Universität Basel*

Martyrdom, Orientalism, and Christian Imagery: Japan in Early Modern Spanish Culture (1550–1650)

Scholars are increasingly challenging the traditional view of early modern Japan as an isolated realm, disconnected from the West. For example, interest in the mutual influence of cultures between Spain and Japan has materialized in a small, but significant, number of publications during the last decade. In my talk I will briefly introduce some key questions in this emerging field of interest. I will then tackle three emblematic aspects of the Spanish perception of Japan between 1550 and 1650: first, the history of the martyrs of Japan, whose concrete vision on the evangelical mission of the Spanish Crown often contrasted with that of the missionaries in the Americas; second, the re-creation and adaptation to European taste of some features of Japanese culture and aesthetics; and third, the role of Japanese evangelizers in the New World.

Ryuji Hiraoka, *Prefectural University of Kumamoto*

Western Cosmology in Japan's Christian Century

It was during its "Christian Century" (1549–1650) that Japan first encountered Western natural philosophy via the Jesuit missionaries. This paper explores how and why these missionaries emphasized cosmology in their evangelical activities. My central argument is that the Jesuits considered cosmological knowledge a very effective "spiritual weapon" in the first stage of their conversion plan in Japan: first, to convince the initiates on the superiority of Christianity over local religions by demonstrating the existence of God on a logical and rational ground; second, to instill more strictly Christian doctrines; and finally, to reach baptism. Many textual evidences show that cosmological ideas were closely tied to the references to "divine design," which are found in treatises on catechism. This was the distinctive character of the early Jesuit mission in Japan.

30503

Hilton

Concourse Level

Concourse C

RELIGIOUS THOUGHT

*Chair: Anna Carlstedt, Stockholm University*Adam T. Foley, *University of Notre Dame*

Bessarion's Philological Theology

In his *De Spiritus Sancti Processione* (ca. 1445) Bessarion relates to Alexis Lascaris how he scoured monastic libraries in Byzantium and Italy after the Council of Florence for alternate readings of a passage in Saint Basil's *Contra Eunomium* that would prove the Latin position on procession. Bessarion believed textual criticism could contribute to a dispute over theological doctrine. He then made speculative emendations to the text that were not only mistaken, but also based on erroneous text-critical principles. Just as philologists mark variants between manuscripts without altering the *ipsissima verba* of the original text, so Bessarion argued that no matter how many "variants" they marked in the apparatus of revelation (between the church fathers), they would never be able to change the truth of that revelation. Like a text critic Bessarion attempted to arrive at the "original text" of revelation by marking divergences of doctrine in the hope of Church union.

Stephen Murphy, *Wake Forest University*

Loyola and the Chamber of Secrets

In the polemical literature of the turn of the sixteenth and seventeenth centuries in France, the Jesuits play a special role. The Black Legend constructed for them by Gallican Catholics as well as Protestants represents them as exercising a despicable but fascinating power with repercussions across Europe. I will examine prose texts by Agrippa d'Aubigné (notably his "Lettre au roi," [1621]) and published and unpublished verse by Jacques-Auguste de Thou, as well as Estienne Pasquier's better-known *Catéchisme des Jésuites*. What particularly interests me is how Jesuit devotional techniques are construed as a political art of hallucination and manipulation.

Paola Nicolas, *Université Paris 1 Panthéon-Sorbonne*

The Doctrinal Contributions of the Society of Jesus to the Notion of Imperceptible

Thoughts: Cardinal Bellarmine against Luis de Molina

This research starts with the *Concordia liberi arbitrii cum gratiae donis* by Luis de Molina (1588), a Spanish Jesuit. His providential system is based on the possibility of conceiving "imperceptible thoughts" in the mind. Sufficient grace is made of actual thoughts but its supernaturalism supposes it can remain in a state of being unperceived. First, I will elucidate how the reprisal of the Thomistic definition of reflection permits Luis de Molina to build this notion of imperceptible thoughts, strangely never studied by the commentators. Second, I will examine the arguments used by some members of the Society of Jesus — in particular, Bellarmine among others — to criticize Molina and claim that an actual thought is necessarily perceptible. The paper will show how the Jansenists campaign against the Jesuits took advantage of Bellarmine's offensive strategy against Molina to exhibit the alleged contradictions in the Jesuit providential system.

30504

Hilton

Concourse Level

Concourse D

RENAISSANCE AGON

Sponsor: History of Classical Tradition, RSA Discipline Group

Organizer: Teodoro Katinis, *Johns Hopkins University*

Chair: Christopher Celenza, *Johns Hopkins University*

Respondent: Paola Ugolini, *SUNY, University at Buffalo*

Eric MacPhail, *Indiana University*

Antagonism and Epideictic: Girolamo Cardano's Praise of Nero

In the *Apophtegmata regum et imperatorum*, Plutarch recounts the anecdote of the sophist who proposed to give a speech in praise of Hercules. "Who blames him?" asked the Spartan King. The premise of this laconic logic is that we only praise what others blame. Praise and blame are adversaries: epideictic rhetoric requires antagonism. In the Renaissance no one would have bothered to ask Girolamo Cardano who blamed Nero, when he published his *Encomium Neronis* as an obstinate exercise in declamation. Nero was universally blamed. This paper proposes to identify paradox as a key to the agon in Renaissance culture.

Teodoro Katinis, *Johns Hopkins University*

Praising the Conflict: Sperone Speroni's *Dialogo sulla Discordia*

In Speroni's dialogue, the goddess Discordia defends her role in the human world against Jove's charges, performing a rhetorical speech and engaging in a dialogue with Jove and Mercury. As a skillful rhetorician, she presents several efficacious arguments to justify her role in human life and affairs. At the end of the dialogue, Discordia and Jove do not reach an agreement, and actually this disharmonic conclusion seems a victory for the goddess. This paper aims to analyze Discordia's self-defense as an interesting reevaluation of conflict in human life in order to understand the role of this dialogue in Speroni's broader literary production, to search the sources of this dialogue in the classical tradition from Gorgias's "Praise of Helen" to Lucian's works, and to compare it with other similar Renaissance writings.

30505

Hilton

Concourse Level

Concourse E

TRANSMUTATIONS: SHAPING AND RESHAPING OF MINERAL RESOURCES BETWEEN ECONOMY, ART, AND SCIENCE

Organizers: Tina Asmussen, *Universität Basel*;

Henrike Haug, *Technische Universität Berlin*

Chair and Respondent: Pamela H. Smith, *Columbia University*

William R. Newman, *Indiana University*

The Life and Death of Metals: Early Modern Alchemy, Mining, and the Subterranean World

In their description of metallic generation and the subterranean world, medieval alchemical writings present a striking contrast to their early modern successors. The corpora of pseudo-Ramon Lull, pseudo-Arnald of Villanova, Petrus Bonus, and Roger Bacon share a relatively small interest in contemporary mining and the subterranean realm compared to the detailed descriptions that one finds in the Paracelsian corpus or in the pseudepigraphical texts of Basilius Valentinus. These early modern treatises revel in a hylozoism that is largely absent in their medieval forebears, speaking of giant subterranean mineral trees, ores that have a nut-like "kernel" and "shell," and minerals that are "embryonic." One might suppose that this language was a fantastic importation from alchemy into the realm of mining culture, but the evidence suggests a very different conclusion — namely that early modern alchemy provided a literary locus for the indigenous beliefs of practicing miners. My talk will explore this theme.

Tina Asmussen, *Universität Basel*

Zone of Transmutation, Site of Speculation: The Economies of Mining in the Erzgebirge

Using an economic and cultural history approach, this paper deals with speculation in mining shares. The purchase of mining shares around 1550 was a risky but flourishing business, which, astonishingly, was most popular in times when German ore mining was in decline. To attract foreign investors, mines were advertised as immeasurable subterranean treasures, while entrepreneurs emphasized their experience and their technical and metallurgical skills. At the same time a myriad of printed books on mining, engineering, alchemy, and on new smelting techniques appeared. These books strengthened the perception of the mine as a site of unlimited possibilities and of countless promises to be fulfilled in future. I shall focus on these printed works and on practices of investment and advertisement of mining shares in order to trace the early modern understanding of the mine as a zone of transmutation, where social, economic, material, symbolic, and epistemological values are in constant flux.

Henrike Haug, *Technische Universität Berlin*

Being Mercury: Mineral Resources and the Court of Saxony

My paper centers around the exhibition of metallurgical topics at the court of August, Elector of Saxony, and his son Christian I. Due to their control of important mineral deposits in the Ore Mountains, the rulers had access to extant silver mines that were of the utmost importance for the economical power of the state. Therefore, the electors were not only interested to promote the mining industries and aligned researches, but also to connect themselves distinctly and visibly with these resources: through the accumulation of *Erzstufen* in their collections, through the integration of minerals in artificial landscapes in their gardens and courtly festivities. To permit the integration of these minerals into the courtly environment, they were subjected not only to translocations, but also to artificial transformations to illustrate the human dominion of the natural resources by the ruler, who would occasionally appear in the disguise of Mercury, God of Mining.

30506

Hilton

Concourse Level

Concourse F

**ANOTHER RENAISSANCE:
HISTORICAL MEMORY,
ANTIQUARIAN CULTURE, AND
ARTISTIC PATRONAGE IN
CAMPANIA AND BASILICATA II**

Organizer: Bianca de Divitiis, *Università degli Studi di Napoli Federico II*

Chair: Joseph Connors, *Harvard University*

Respondent: Caroline Elam, *Warburg Institute, University of London*

Bianca de Divitiis, *Università degli Studi di Napoli Federico II*

Feudal Barons, Local Elites: Affinities and Conflicts in the Artistic Patronage of the Southern Renaissance

Southern Italy has always been regarded as a uniform monarchical, baronial, and rural region. Even if most of the Southern territory was fragmented into fiefdoms, it included a dense network of cities led by the local elites, which were active in politics as well as in cultural and artistic life. This paper will challenge the monolithic and static image of baronial Southern Italy, by investigating the intrinsic and dialectical relationship between the barons and the local elites within the context of the urban and artistic development of the cities of Campania and Basilicata, such as Teggiano, Venosa, Acerenza, and Matera. Often celebrated in literary compositions, local elites participated in the transformation of such centers either by sharing the same vision as the ruling baron, or by proposing an alternative image, through which they constructed their own identity.

Fernando Loffredo, *Università degli Studi di Napoli Federico II*

Tomb Sculpture and “Professional” Elites: Some Case Studies from the Southern Renaissance

In the urban context of Kingdom of Naples the aristocracy was the protagonist of artistic patronage; however, it was not the only actor. One can find many

commissions made by local elites. The range of examples is vast: from the most humble work, carved in limestone, to the donation of Roberto de Mabilia, the notary who sent from Padua to his native city of Irsina a relic of Saint Euphemia, a statue of the saint, and the memorable painting by Mantegna. Jurists and doctors attained high social status and financed ambitious sepulchral monuments. This paper aims to analyze some case studies between Campania and Basilicata: from the complex tomb of the Sienese doctor Antonio Malavolta in Teggiano, to that of Donato De Grassis in Potenza, to the chapel of the juriconsult Jacopo de Gaiano in Baronissi, whose monument is a unique piece of evidence of early Cinquecento Neapolitan sculpture.

Francesco Caglioti, *Università degli Studi di Napoli Federico II*

Crypts in Southern Italy during the Early Modern Period: From Single Monuments to a Unitary Network within the Kingdom

Much has been written about the history of the crypts of Christian churches — both as individual monuments and as a distinct architectural genre — between the first centuries of the cult of the martyrs and the Romanesque age. Less investigated as a whole, being much less conspicuous, is instead the phenomenon of crypts that were either built *ex novo* or extensively renovated in the postmedieval period. Even more elusive is the history of the monumental crypts in the Kingdom of Naples, which are more or less well known for their individual characteristics, but are rarely placed within a network which explains why some of them came into existence or assumed the appearance they have had since the Renaissance. The intention of this paper, therefore, is to read, in close connection with each other, at least four crypts in the respective cathedrals of the Kingdom: Naples, Salerno, Amalfi, and Acerenza.

30507

Hilton

Concourse Level

Concourse G

EARLY MODERN AUTHORSHIP AND GENDER

Sponsor: Medieval-Renaissance Colloquium at Rutgers University

Organizer: Brian Pietras, Rutgers University

Chair and Respondent: Margaret J. M. Ezell, Texas A&M University

Maria Galli Stampino, *University of Miami*

The Gendered Voice of an Epic Narrator: The Case of Lucrezia Marinella's *Enrico*

In studies of early modern women writers in Italy, pride of place has been given to lyrical poetry, because it was seen as the one in which they most frequently wrote, and because of the challenges it presented for both authors and readers. More recent research has unveiled texts in a range of other genres and on various topics, thus challenging this heuristic approach. In my presentation I will focus on Lucrezia Marinella's heroic poem *Enrico, or Byzantium Conquered* (Venice, 1635). Her individual authorial position is striking, I argue, because it reflects her concerns as a woman and as a faithful citizen of the *Serenissima*, leading to the emergence of a plural neutral voice (one that, in keeping with grammar rules, is gendered male in Italian). I will offer specific examples of vocabulary and rhetorical strategies that point in this direction.

Brian Pietras, *Rutgers University*

Vives's Ancient Women Writers

Accounts of Vives's ambivalent attitudes toward female education and women's intellectual capabilities in *The Instruction of a Christen Woman* often undervalue and misconstrue his repeated invocations of ancient women writers. I argue that Vives's text draws on female authors of Greco-Roman antiquity in order to contemplate how a humanist author could effectively locate himself in relation to an authoritative literary past. In so doing, Vives suggests a productive — if experimental and ultimately ephemeral — identification between the male humanist author and ancient women writers. By focusing on such moments in the text, I complicate the perception of humanism as a largely (even repressively) masculine intellectual

movement, demonstrating how Vives's visions of women writers of the past allow him to imagine a future for the "modern" male author.

Julie Crawford, *Columbia University*

Margaret Cavendish, Orator

This paper argues that Cavendish, one of the most prolific authors of the seventeenth century, understood herself chiefly as a counselor, that her statements of aristocratic prominence and right were less vainglorious than polemical, and that her *Orations* (1662/68) are best understood as a form of advice for princes — and an advertisement for Cavendish herself. Although she explicitly disavowed having read any political philosophy, Cavendish's *Orations* are clearly indebted to Aristotle's *Nichomeachean Ethics* and other ancient texts directly concerned with matters of governance. This disavowal, I argue, is central to Cavendish's post-Civil War understanding of aristocratic consiliary rights rather than the result of gender-specific modesty.

30508

Hilton

Concourse Level

Concourse H

VARIETIES OF DIPLOMATIC ACTORS II: MEDIATORS OF INTERACTION

Sponsor: Institute of Medieval and Renaissance Studies, Durham University, UK

Organizer: Toby Osborne, *Durham University*

Chair: Dario Tessicini, *University of Durham*

Federico Federici, *Durham University*

A Servant of Two Masters: Michel Angelo Corai as Tuscan Diplomat (1606–13)

This paper examines the Syrian dragoman, Michel Angelo Corai (1558?–1615?), who escaped from Aleppo to Italy in the late 1590s. Corai's role as an interpreter and translator in various diplomatic missions remains relatively obscure. In Aleppo, Corai was a secretary and scholar, proficient in languages such as Farsi, Arabic, Italian, and Aramaic. After a journey to Mantua, he became a knight of the Holy Roman Empire, and in a few years became a diplomatic representative of Christian potentates in Persia. Through Corai, this paper assesses the opportunities of social mobility opened to translators and interpreters who served as diplomatic informants between Europe and the East at a time when European diplomatic practices were becoming more strictly regulated. Was Corai's career still the norm, or was it the exception? How many nonliterary translators enjoyed this type of social mobility?

Christian Schneider, *Durham University*

Officially Unofficial: Catholic Princes and Ambassadors as Informal Agents between Pope Clement VIII and King James VI/I

The accession of King James VI of Scotland to the English throne in 1603 evoked hopes in Rome that England would return to the fold of the Roman Catholic Church. This paper will analyze how Pope Clement VIII Aldobrandini (1592–1605) tried to establish unofficial contact with James VI/I and to achieve his conversion to the Roman Catholic faith. The paper will explore Clement VIII's attempts to use Catholic kings, queens, and their ambassadors as informal papal agents to influence King James VI/I. The aim of the paper is to highlight how princes and formal diplomatic agents served to cross religious boundaries as secret channels of communication for informal and officially impossible contacts between a Protestant prince and the head of the Roman Catholic Church.

Toby Osborne, *Durham University*

Below the Radar: Diplomatic Agents as Informal Ambassadors

The gradual codification of diplomatic procedures had, by the end of the sixteenth century, effectively crystalized distinctions between ordinary and extraordinary ambassadors as the basic formal representatives of European secular princes and states. This paper examines diplomatic personnel who lacked formal credentials, but who nonetheless operated as representatives of their sovereigns during the early

seventeenth century. The reasons for using semiaccredited agents, like Balthasar Gerbier, an agent in the service of Charles I of England, lie in their flexibility. At times of different nationalities to the sovereigns they represented, they could cross sensitive confessional and political boundaries, especially where the legitimacy of the sovereign powers to which they were sent was dubious and where, accordingly, formal ambassadors were inappropriate. The paper also considers the limits of their actions and their security, given their lack of formal accreditation

30509
Hilton
Second Floor
Gibson

NICHOLAS OF CUSA AND THE VISUAL ARTS II

Sponsor: American Cusanus Society

Organizer: David C. Albertson, *University of Southern California*

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

Clyde Lee Miller, *SUNY, Stony Brook University*

The Metaphor of Light and the Light of Metaphor in Cusanus

In this paper I first examine several early and late passages in Nicholas of Cusa where he invokes light as a metaphor for human knowledge and for God, the source of light. After examining the theme of light in Plotinus and Dionysius, I focus particularly on Cusanus's *De conjecturis*, *De visione dei*, *De apice theoriae*, and *Compendium*. In using the traditional Platonic and Christian metaphor of light for his own purposes, Cusanus designates God in these texts as exactly and ironically the vanishing point where light in human terms disappears. This bending of light to his own purposes demonstrates once more of the import of metaphor for Nicholas's conjectural knowledge and highlights how his ideas can be more illuminating the better we recognize them as metaphorical.

Jovino de Guzman Miroy, *Ateneo de Manila University*

Cusanus's Neoplatonism and Philippine Baroque Churches

John Hendrix has argued that Neoplatonist philosophy played a prominent role in seventeenth-century Baroque architecture in Rome, specifically ideas stemming from Cusanus's *De docta ignorantia*. In the same century Spanish colonizers and missionaries were building churches in the Philippines, continuing well into the nineteenth century when Intramuros became famous as "the city of churches." Historians of Philippine ecclesiastical architecture have concentrated on the Chinese and Malay artisans who searched for building materials able to withstand fires, hurricanes, and earthquakes. But I will approach these churches as embodiments of the Neoplatonist and Cusan philosophies employed by their Baroque architects. Philippine Hispanic churches followed the idea of the *teatro*, creating visual experience through signs that ordered cosmos, natural world, and viewer. I delineate the numerological and geometric symbols found in Philippine Baroque architecture, and then I suggest the possibility of using visual culture to write the history of ideas in the Philippines.

David C. Albertson, *University of Southern California*

Cusanus and Iconoclasm: The Aesthetics of Linearity

Nicholas of Cusa's best-known writings center around visual experience. In *De docta ignorantia* (1440) Cusanus promoted geometrical figures as devices for mystical contemplation, and in *De visione dei* (1453) he studied the divine "seeing" intimated in a Veronica icon of Christ. One unresolved question is the relation of such Cusan visuality to the Christian debates over iconoclasm that would return in the decades after his death. My paper explores one of Cusanus's lesser-known works as an avenue for reconsidering this question, particularly in connection with the cardinal's enthusiasm for lines and linear figures. In this treatise, *De complementis theologicis* (1453), Cusanus discovered mystical implications hidden within the project of geometrical construction as such. I argue that this work, more than *Idiota de mente*, marks a momentous turn in Cusan thought from the darkness of *De docta ignorantia* to the "bright nearness" (*fulgida propinquitatis*) of his late works.

30510

Hilton

Second Floor

Clinton

RENAISSANCE REVIVALS

Chair: Kelly D. Cook, *University of Maryland, College Park*Charlotte F. Nichols, *Seton Hall University*

"Streaked with Gold": The Venetian Studio of Mariano Fortuny

Mariano Fortuny resided for sixty years in Venice, restoring the fifteenth-century Palazzo Pesaro degli Orfei where he lived and worked as a painter, printmaker, photographer, collector, chemist, and set, costume, and fabric designer. The Spaniard is best known for his pleated silk Delphos dresses of the early 1900s, which Marcel Proust described as a "tempting phantom of that invisible Venice." Fortuny's relationship to the artistic and cultural legacy of early modern Venice has, however, yet to be studied. This talk explores his relationship to artists such as Carpaccio and Titian and to sixteenth-century Venetian techniques of dying, printing fabric, and artisanal practice, all of which Fortuny studied assiduously in developing his unique form of sartorial alchemy. His workshop will also be considered within the larger context of European responses ca. 1900 to the Renaissance period.

Andrew Drenas, *St. Edmund Hall, University of Oxford*

Delayed Sanctity: The Prolonged Canonization Process of Lorenzo da Brindisi (1559–1619)

This paper considers the canonization process of the little-known Italian Capuchin friar Lorenzo da Brindisi (1559–1619), the Roman Catholic Church's "Apostolic Doctor." Not only was Lorenzo one of the most influential religious figures in Europe during the first two decades of the Seicento, but he was also revered as a great thaumaturge who could heal the sick, exorcize demons, thwart the Turks on the battlefield, and levitate while saying Mass. Indeed, Lorenzo might have seemed like a natural candidate for canonization, whose process would have moved rapidly through the Vatican machinery. But it did not. He was not beatified until 1783, nor canonized until 1881. Based upon a careful study of Lorenzo's beatification and canonization records, this paper will examine what forces were at work both at the Vatican and elsewhere in Europe that contributed to his canonization process being so prolonged.

Andrea Baldi, *Rutgers University*

The Metamorphoses of Giovanni delle Bande Nere, Condottiere

This paper addresses the ways in which Giovanni delle Bande Nere's adventurous life has been frequently refashioned in Italian twentieth-century culture, prior to its reconfiguration in Ermanno Olmi's film, *Il mestiere delle armi* (2001). In fact, the feats of the condottiere (1498–1526) became the object of celebratory fictional accounts during the Fascist era. Counteracting the previous commemoration of Giovanni's unflinchingly belligerent profile, *Il mestiere delle armi* dismantles the chivalric associations of "love and arms." Olmi's austere portrait relies on a subtle intertextual reading, by combining literary sources and figurative models. Rather than conceiving Giovanni as a paradigm of warlike spirit, Olmi focuses on the split between his military vocation and his private, fragmented identity. While depicting the twilight of an era of audacity and civic virtue, superseded by the duplicities of politics, Olmi charges Giovanni's representation with an ethical moral anxiety and a sense of inner vulnerability.

30511
Hilton
Second Floor
Madison

SCRIBBLES AND SCRIBBLING IN THE RENAISSANCE II

Organizers: Francesca Alberti, *Université Paris 1 Panthéon-Sorbonne*;
Diane Bodart, *Columbia University*

Chair: Sandra Cheng, *CUNY, New York City College of Technology*

Gunnar Schulz, *Technische Universität Braunschweig*

Michelangelo's Scribbles as a Key? Recent Discoveries Related to the Biblioteca
Laurenziana

Michelangelo's scribbles in the margin of his artworks are well known, i.e., his grocery list, his self-portrait at work, or some kind of architectural dispositions. Some recently found and still-unpublished scribbles, which might be by Michelangelo, refer to the design of the Biblioteca Laurenziana. The architecture of the Biblioteca Laurenziana has been thoroughly analyzed by various art historians, as well as the scribbles and wall drawings discovered in the New Sacristy. In this paper I propose an interdisciplinary approach to gain new insights into Michelangelo's architecture and the link between his scribbles, sketches, and drawings. To investigate the designing process within the architectural systems of Michelangelo's design requires the integration of each drawing as a process itself. Scribbles in this sense could be regarded as a key for understanding the various aspects of *disegno*. All these aspects must be proved in the realized architecture with precise measurement.

Antonella Fenech Kroke, *Université Paris 1 Panthéon-Sorbonne*

Sketch or Graphic Rumination? An Unexpected Drawing on an Unusual Support in
Villa Medici

The starting point of this paper will be a "sketch" outlined on a raw wooden plank around 1580. Hidden for more than five centuries behind one of the cassone paintings on the ceiling of the Stanza delle Muse in the roman Villa Medici, this offhand drawing is more problematic than its subject and its apparent simplicity might suggest. Because of its formal features, its iconography and the unusual support on which it is drawn, this graphic work helps to question the status and function of hidden drawings in the context of creative process and studio practice of the time. How should we consider such material? Which moment of the drawing activity do they relate to? In my study I will consider such visual material as a kind of graphic "rumination," in which the network of lines makes visible an almost impulsive creating activity.

Evelyn Reitz, *Freie Universität Berlin*

Migration, Inscriptions, and Invention: Graffiti of Netherlanders in the Late Sixteenth
and Early Seventeenth Centuries

Artists and scholars from the Low Countries left their scribbles on some outstanding monuments while visiting Renaissance Rome. The venues, therefore, chosen could in turn serve as models for artistic adoptions and inventions, as is well known from Nero's Domus Aurea that played a key role in the reinvention of grotesques. However, that the process of cultural exchange involved when the Dutch engaged in such a drawing practice has hardly been explored. In my paper, I would like to outline the functions graffiti could assume within a pictorial language shaped by an often life-long mobility. The notion of a pure adaption of Italian models will be questioned and other lesser-known examples of wall scribbling south and north of the Alps explored. Thereby, it will be shown in how far Netherlandish *tekening* opened up new spaces of inspiration and artistic development not fully comprehended by regional or national idioms such as the Italian *disegno*.

Jérémie Koering, *Centre national de la recherche scientifique, Centre André Chastel*

"Dick Head!": A Few Thoughts on a Subversive Scribble by Caravaggio

In the heart of Caravaggio's *Cardsharps* (Forth Worth) is hidden a scribble representing a phallus. The presence of this obscene "doodle" in a painting as thoroughly

executed as this work, purchased by Cardinal del Monte, raises many questions. After identifying this scribble, a study of it will follow through comparisons with similar examples (comical or subversive graffiti, but also voluntarily regressive drawings from Leonardo or Michelangelo). Moving from more broad examples to this particular one, these links will help identify the issues and meanings carried by Caravaggio's playful scribble: hierarchical reversal of "high" and "low" at the end of the Renaissance, critique of the *disegno* as pictorial foundation, the relation between graffiti and repetition, assumptions of the signifier as the signified, and, finally, the fiction of the viewer's marginal and subversive commentary (the graffiti visually translating what the "viewer" thinks of the young man being fooled: "he is a dick head!").

30512

Hilton

Second Floor

Morgan

MUSIC AND THE SOUL IN RENAISSANCE LEARNING II

Sponsor: Music, RSA Discipline Group

Organizers: Giuseppe Gerbino, *Columbia University*;
Jacomien W. Prins, *University of Warwick*

Chair: Patrick Macey, *Eastman School of Music, University of Rochester*

Stefano Mengozzi, *University of Michigan*

Music, the Soul, and the Body: Rhetoric of Sound and Spiritual Reform in the Late Middle Ages

The philosophical debate on music and the soul that developed in the humanist era in part capitalized on a long-standing reflection on the rhetorical power of music that dated back to Augustine's *De musica* and to the writings of Franciscan thinkers such as Bonaventure and Roger Bacon. These authors displayed a remarkable awareness of the body as the critical link between music and the soul, and developed a theology of sensorial, and specifically musical, beauty, as a privileged means for promoting a message of spiritual reform to all Christians. By emphasizing the body as the means for touching the soul, late-medieval thinkers formulated a pragmatic, rhetorical, and socially inclusive understanding of music that eventually became a key ingredient of musical culture of the Renaissance era.

Mattias Olof Lundberg, *University of Uppsala*

Musical Ontology in the Philosophy and Theology of Huldreich Zwingli

Huldreich Zwingli held a highly censorious view of music in private and public worship. It has often been noted that he differed considerably in this respect from Jean Calvin and that his stance was almost the polar opposite of that of Martin Luther. A more specific polar opposite between Zwingli and Luther, however, seems to have gone largely unnoticed in the vast modern literature on music and theology in the sixteenth-century reformation movements, namely that of the ontology of music as sounding, sensory object vis-à-vis music as a silently imagined (ideal) entity. A number of passages from Zwingli's writings suggest a rather peculiar version of the Aristotelian distinction between body and spirit as regards aural perception in general, and music in particular. This, in turn, finds support in a number of recurring topoi in speculative music theory of the late Middle Ages and early sixteenth century.

Katherine Anne Butler, *University of Oxford*

The Harmonious Soul and the Defense of Music in Sixteenth-Century England

Debates over music's morality in sixteenth-century England acted as a catalyst for theorizing an increasing affinity between music and the soul. At the beginning of the sixteenth century, English writers valued music for its recreational and restorative qualities or as able to teach and encourage men toward a virtuous and goodly life, notions akin to the place of music in Aristotle's *Politics*. Yet a Platonic view of music as able to directly shape the human soul gained ground as more radical Protestants

condemned music as able to corrupt and effeminate men. Music's defenders not only responded with a volley of classical stories illustrating its ability to inspire virtuous affections, but went further still in arguing that the soul itself was a harmony. Thus they claimed music as fundamental to the nature of man and to his immortality, linking the soul's response to music to its memories of heavenly harmonies.

30513
Hilton
Second Floor
Bryant

RELIGION, SOCIAL ORDER, AND THE ORGANIZATION OF LIFE

Organizer: Ivonne del Valle, *University of California, Berkeley*

Chair: Ricardo Padrón, *University of Virginia*

Seth Kimmel, *Columbia University*

Glossing Faith: Francisco de Vitoria's Reinvention of Scholastic Pedagogy

Francisco de Vitoria's commentary on Aquinas's discussion of "unbelief in general," located in the "Secunda secundae" section of the *Summa theologiae*, was a meditation on peninsular conversion and assimilation. The lecture's occasional references to the Caribbean and New Spain served as points of comparison and contrast. Vitoria extended this previous discussion but inverted the balance in his relection *De indis* and related material on the New World, in which references to Muslims form part of an inquiry into the legal status and faith of the indigenous peoples of the Americas. Though these overlapping lectures treated imperial issues of global importance, the stakes were also decidedly local and institutional. In studying Vitoria and his interlocutors' views of conquest and reconquest, this paper argues that Salamanca debate about the limits of new Christian faith and the legitimacy of imperial violence was a tool for the reinvention of scholastic pedagogy.

Daniel Nemsler, *University of Michigan*

From the Invention of America to the Construction of the Indian: The Case of *Congregación*

Edmundo O'Gorman's *La invención de América* argued that America was not "discovered" but rather "invented" through a long process of representation. O'Gorman's thesis was groundbreaking because it opened up Spanish colonialism to critical approaches to such forms of representation. What has often been left out or minimized, however, are the material foundations on which these processes of invention unfolded. Columbus committed an epistemic error by calling the inhabitants of the lands he came across "Indians," but the construction of the Indian — as a socially meaningful category and subjectivity — could not take place in the sphere of representation alone. This paper examines the policy of *congregación* in colonial Mexico, by which dispersed indigenous communities were resettled into concentrated, orderly towns under a vigilant missionary gaze as an important site for this operation. Pastoral power crystallized in these new "congregations" of indigenous peoples facilitating the consolidation of a single, unitary "Indian."

Ximena Briceno, *Stanford University*

Quechua Prayers: Utopia and Empire in Peruvian Franciscanism

In the aftermath of the III Concilio de Lima, Peruvian Franciscan Luis Jerónimo de Oré translated Catholic rituals and songs into Quechua and Aymara in his *Symbolo Catholico Indiano* (1598). However, he also included a translation into Spanish of an Inca prayer as an argument to prove spiritual maturity in the Andes. This was the first of a larger cycle of Quechua hymns that Oré published in Spanish. My goal is to reassess Oré's Franciscan position as he negotiates his role as *doctrinero* and translator of indigenous languages, before extirpation policies come in full force. Following Giorgio Agamben's understanding of the Franciscan Rule as a position that lies, at the same time, inside and outside of the law, the paper extrapolates this dual condition to the New World to elucidate how Oré negotiates concepts of nature and sovereignty through the form of translation vis-à-vis his practice as *doctrinero*.

Ivonne del Valle, *University of California, Berkeley*

The Jesuits in New Spain: From Self-Discipline to the Imposition of New Social Orders

It could be argued that after their arrival in New Spain in 1572, the Jesuits gradually displaced the Franciscans as the most important religious order operating in this region. This assessment can perhaps be made of everywhere in the Americas where they were stationed. In fact, in his book on the creation of a particular “lettered” political culture in the Spanish-American world, Ángel Rama considers the period 1572–1767, the years the Jesuits were present in the New World, crucial to an understanding of the way writing as a multifaceted discipline was connected to the creation of a “new world.” In this paper, which incorporates Ignacio de Loyola’s understanding of self-discipline, I will examine the ways Jesuits contributed to the feat of creating, out of the chaos of war and epidemics, a functional colonial society that paid attention to local needs without losing sight of the Jesuits’ global undertakings.

30514

Hilton

Second Floor

Gramercy West A

RENAISSANCE WATER III: RECONCEIVING WATER

Organizers: Felicia M. Else, *Gettysburg College*;
Mark Rosen, *University of Texas at Dallas*

Chair: Anatole Tchikine, *Dumbarton Oaks*

Leslie A. Geddes, *Princeton University*

Breathing under Water to See under Water in Leonardo da Vinci’s Drawings

This paper examines Leonardo’s drawings that depict how one might travel under and through water. He drew figures fitted with masks to breath under water and others fitted with floatation devices to walk across its surface. These proto-scuba divers and walkers on water offer the promise — or at least the potential — for gaining a new kind of access to water’s depths. These drawings reveal Leonardo’s serious inquiry into their invention. Not merely whimsical inventions, the devices invite comparison with Leonardo’s deepest concerns about the observable world. These mechanisms open up ways for thinking about Leonardo’s preoccupation with a phenomenological investigation of the water environment — after all, what is scuba gear but a means for experiencing fully one’s senses under water? — and by extension, its picturing. These drawings pinpoint where technological challenges about the difficulty of accounting for and depicting water’s ever-changing form.

Lindsay J. Starkey, *Kent State University at Stark*

Sixteenth-Century European Conceptions of Water: Sea Voyages and the Disordering of the Universe

This paper explores why water’s relationship to the earth became a debated topic for sixteenth-century Christian authors when it had not been to previous ones. Drawing on both the Christian scriptures and Aristotelian notions of the four elements, many sixteenth-century authors wrote extensively about water’s failure to flood the earth. In contrast, most Christian authors from late antiquity and the Middle Ages did not explore the question of water and its relationship to the earth at length. Analyzing sixteenth-century exegetical, natural philosophical, and geographical texts, this paper argues that European sea voyages led sixteenth-century authors to consider water anew. Impacted by reports of dangerous and difficult oceans and seas that led to peoples and places that Europeans had not previously imagined, these authors used water and its relationship to the earth as topics through which to reexamine how God related to the world he had made.

Deniz Karakas, *Oberlin College*

Imaging the Water Supply of Istanbul in Ottoman Maps

This presentation focuses on the multilayered relations between the visual and the economic in several water supply maps of Istanbul dated from the late sixteenth

century to the eighteenth century. These lavishly illustrated maps are located in the manuscript libraries in Istanbul, but thus far have been overlooked. In this paper, I discuss how the later maps from the late seventeenth and mid-eighteenth centuries, unlike the earlier ones, have come to draw heavily from the preexisting aesthetic conventions of city views found in sixteenth-century Ottoman miniature paintings, and thus constitute a separate category for the early modern cartographic output in the Middle East and the Mediterranean. Then I will delve into how these later maps have given pictorial form to the emerging market for water ownership in Istanbul and represented the social and spatial transgressions, conflicts, and antagonisms over access to water resources and use in that period.

30515

Hilton
Second Floor
Gramercy East B

ROUNDTABLE: RENAISSANCE QUARTERLY: SUBMITTING YOUR WORK FOR PUBLICATION

Organizers and Chairs: Sarah Covington, *CUNY, Queens College and The Graduate Center*;
Nicholas Terpstra, *University of Toronto*

Renaissance Quarterly editors Nicholas Terpstra and Sarah Covington will meet informally with RSA members to discuss the editorial review process and how to submit your work effectively for publication in the journal.

30516

Hilton
Second Floor
Murray Hill West A

USELESS READING

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

Organizers: Adam G. Hooks, *University of Iowa*;
Sarah Werner, *Folger Shakespeare Library*

Chair: William H. Sherman, *University of York*

Sarah E. Wall-Randell, *Wellesley College*

Love and Old Books: Rereading and Reflection in Wroth's Urania

One kind of apparently “useless” reading is rereading. To revisit a book is to open oneself to the charge of wasting time, especially during the early modern period, when, as Ann Blair and others have suggested, the exploding technology of print created a sense of “information overload.” Yet early modern readers were also able to imagine delight and profit ensuing from revisiting the already known. This paper will discuss the pleasures of rereading as they are explored in Mary Wroth’s prose romance *Urania* (1620). Wroth’s vision of evolving affective knowledge as a kind of wiser rereading, I will argue, enables us to comprehend other patterns of rereading and narrative repetition in the *Urania*. Rather than propelling the story forward, reread books waste narrative “time,” but at the same time they allow Wroth to play excitingly with new ways of representing affect, selfhood, and inward contemplation in fiction.

Louise Wilson, *University of St. Andrews*

Read for Inaction: Pleasure and Prose Fiction in Early Modern England

My paper addresses reading for pleasure in early modern England. It suggests a renegotiation of the terms of readerly profit and delight took place in and through popular prose fiction bestsellers in the late sixteenth century. While many readers were trained to approach texts dynamically, practicing modes of reading that often fragmented, digested, and repurposed narratives, the broader, often untutored, readerships of popular fiction found themselves under scrutiny for consuming narratives idly, impressionably, and unproductively. I will discuss the fictions of writers including Robert Greene and Anthony Munday alongside contemporary debates on pleasure and evidence of readers engaging with the

texts primarily for amusement. Through this, I propose a movement beyond the paradigms of purposeful reading that dominate recent work on the history of early modern reading to locate an emerging sense of the implications of pleasure reading.

Adam G. Hooks, *University of Iowa*

“Wisely at home among his books”: Gabriel Harvey’s Useless Reading

The goal-oriented mode of reading — “studied for action” — proposed by Jardine and Grafton has long since become the governing model in studies of early modern reading. This paper takes another look at the specific Renaissance humanist reader that was the subject of their seminal article. Humanist practices such as commonplacing were central to his reading, even of vernacular literary texts: he was drawn to Shakespeare’s works for the “wiser sort,” and maintained a lifelong interest in contemporary drama and poetry. Yet over time his political and intellectual interest was transformed into a kind of aesthetic judgment. Isolated from the political realm, his reading could only be a performative act, one that prefigures a recognizable form of critical judgment. Because this reading was fundamentally useless, this case study, and thus the model of reading it has authorized, changes the way we think about critical and humanist reading.

30517

Hilton

Second Floor

Murray Hill East B

EARLY MODERN IMAGE AND TEXT III: FRIENDS, FIENDS, AND MONSTERS

Sponsor: Early Modern Image and Text Society (EMIT)

Organizer: Juan Pablo Gil-Osle, *Arizona State University*

Chair: Barbara A. Simerka, *CUNY, Queens College*

Juan Pablo Gil-Oslé, *Arizona State University*

Imperial Gifts, Transoceanic Trifles, and Commercial Friendship

By turns, accounts of colonial exchanges resemble fairy tales, ridiculous actions, or unspeakable horrors. They can convey the subtle meaning of interactions, or the utter destruction of identities and cultures. The totalitarian quality of gift exchange between unequal societies — metropolis, colony — is expressed in the first Spanish play concerned with America. A cacique in *Las cortes de la muerte* (1557), by Carvajal, states that in exchange for Christian salvation, the colonists demand the totality of native lands, goods, bodies, and spirits. The colonial project is uncompromising, with nuanced messages regarding the treatment of newcomers into the republica, a Western concept of civility. This paper analyzes nuances and varieties of exchange systems in representations of encounters in America and Asia, as described by a number of authors, such as Colón, Caminha, Cortés, Pigafetta, De Léry, Saint Francis Xavier, Cabeza de Vaca, and Ixtlilxochitl.

Ana María G. Laguna, *Rutgers University, Camden*

Philip II Gets Played: *Othello* and the Spanish Intertext

Literary criticism has long considered *Othello* as a foundational reference for the emergence of early modern racial consciousness. Few have studied, however, the play in reference to the creation of England’s first and most “natural” enemy: Spain. By examining significant literary and visual evidence, this presentation shows the intimate association of two bodies of criticism that rarely comment on one another: *Othello*’s racial awareness and Spain’s ethnic political demonization. Using as a general framework how the idea of a Moorish Spain (“tawny Spain,” as *Love’s Labour’s Lost* puts it [1.1.171]) evolved from a favorable ally to a racialized antagonist, this talk explores the political fables and anti-Spanish propaganda that associated Spanish king Philip II with *Othello* at the turn of the century

Nicolas Martin Vivalda, *Vassar College*

The Monster of Ravenna as a Dual Prodigy: Teratology and Symbolic Representation in Mateo Alemán's *Guzmán de Alfarache*

Symbolic speculation surrounding the meaning of the so-called “prodigy of Ravenna” and its peculiar anatomic characteristics fascinated both illustrators and writers during the sixteenth and seventeenth centuries. While writing his picaresque novel *Guzmán de Alfarache*, Mateo Alemán explored different anatomical models that derived from the early descriptions of the Ravenna monster, and he eventually became enthralled by the moral and religious implications of its “physiological design.” In the same sense, I argue that the predominant allegorical structure of the novel (the life of Guzmán as an exemplary redemption) is virtually inaugurated by the author’s rich teratologic characterization of the monster. The purpose of my paper is to trace the rich history of the image while, at the same time, paying close attention to Alemán’s comments, in order to demonstrate that the rhetorical core of the novel is carefully anticipated by his metaphorical use of the monster’s symbolic legacy.

30518

Hilton
Second Floor
Nassau West A

**PAPERS IN HONOR OF JUERGEN
SCHULZ V: SURVEYING AND
VIEWING: CITIES AND THEIR
ARCHITECTURE IN EARLY
MODERN EUROPE**

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, *SUNY, Binghamton University*;
Pamela M. Jones, *University of Massachusetts Boston*

Chair: Pamela M. Jones, *University of Massachusetts Boston*

David Friedman, *Massachusetts Institute of Technology*

Surveying the City

The technology of geometric survey that is the foundation of modern mapping is an invention of the Renaissance. Treatises published from the mid-sixteenth century forward describe the methods for surveying fields and geographic regions. Of the forms of the city — always a popular subject — only the measurement of the perimeter is addressed in the Renaissance texts. What we know about how city maps were made is based on a few sheets of field notes. This changed in the seventeenth century and the method described in the texts of that period is very different from the earlier one. This paper discusses changing techniques for surveying on city streets and looks at the impact of each on the finished plans.

Jeffrey M. Muller, *Brown University*

Architecture in Perspective: Patterns of Ornament in Seventeenth-Century Views of the St. Jacob's Church, Antwerp

Flemish seventeenth-century perspective views of church interiors have been dismissed as nostalgic or conservative in comparison with the work of Dutch artists such as Pieter Saenredam. Recently, however, art historians have demonstrated that these pictures both prepared and recorded the major innovations in church design and decoration that proved vital to the success of the Counter-Reformation in Antwerp and other cities of the South Netherlands. In this paper I will analyze the means by which several pictures of St. Jacob's, the parish church of Antwerp's elite, served both to present as project proposals, and to celebrate as commemorative records the successive states of ornament that culminated in the church as it stands today; the unique South Netherlands church to survive intact from the great efflorescence of the Counter-Reformation.

Walter Liedtke, *Metropolitan Museum of Art*

Another View of the View of Toledo and El Greco's Concept of Cityscapes

El Greco's *View of Toledo* (Metropolitan Museum), the most famous of all Spanish cityscapes, is generally understood as an “emblematic” view of the city, as opposed

to the topographical type of cityscape that is more characteristic of Netherlandish draftsmen such as Anton van den Wýngaerde and Georg Hoefnagel (both of whom also recorded profile views of Toledo). The distinction has been common in the literature since Juergen Schulz employed it in his article on Jacopo de' Barberi's *View of Venice* (*Art Bulletin*, September 1978). El Greco's picture, however, draws upon both traditions in order to depict an ideal view of the real Toledo, with topographical and other details that only a well-informed resident would understand.

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Hilton

Second Floor

Nassau East B

RENAISSANCE PORTRAIT DRAWINGS: ITALY AND THE NORTH, 1400–1550 II

Organizers: Claudia Lehmann, *Universität Bern*;

Karolina Zgraja, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Chair: Karolina Zgraja, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Alisa M. Carlson, *University of Texas at Austin*

Social Networking, Social Capital, and the Portrait Drawings of Hans Holbein the Elder

Among the roughly 200 drawings attributed to Hans Holbein the Elder (ca. 1460/65–1524), the vast majority — about 160 — are portraits. Holbein represented a range of Renaissance Augsburg's populace, including men, women, and even children, from a variety of social classes and professions. On several drawings the artist identified his sitters clearly with inscriptions of their names, occupations, or other claims to fame. This paper will address the variety of people Holbein depicted and consider the implications for his practice of "collecting" his own portrayals of individuals and "types" of people. I will propose that Holbein's portrait drawings survive as important records of his social network and can reveal insights into his networking experiences and practices. Fostering a reputation, cultivating social connections, and garnering social capital were all essential to Holbein's success as an artist competing with others in the bustling cultural center of imperial Augsburg.

Oskar Bächtmann, *Universität Bern*

The Use of Colored Chalks for Drawings by Hans Holbein the Younger

Holbein's first use of colored chalks goes back to 1524, when he drew the polychromed sculptures of Jeanne de Boulogne and Jean de Berry in Bourges. Holbein had always produced colored drawings, combining silver point with red chalk or pen with watercolor as seen in his early drawings from Basel. But where did he learn the use of colored chalks for drawings? The hypothesis to be discussed is that Holbein learned the new technique from a member of the Leonardo circle in France rather than from the Clouets. Leonardo wrote in 1499 that the French artist Jean Perréal had introduced him to the technique of colored chalks during his stay in Milan, first applied in his cartoon for a Portrait of Isabella d'Este in 1499. After his return to Basel from France in 1524 Holbein used colored chalks, and he reserved this drawing technique in England for portrait drawings.

Cecilia Mazzetti Di Pietralata, *Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte*

Collecting Portrait Drawings and the Making of Art History in Central Europe: From Dürer to the Dürerrenaissance

The painter Joachim von Sandrart (1606–88) collected portrait drawings by Dürer and the Holbeins. A list is published by Sandrart himself in his *Teutsche Academie*, which made him known as the "German Vasari." The author's collection was working material for text and prints of the *Academie*, included artists' biographies. Sandrart used portraits in his possession as models for prints and as inspiration in drawing imaginary new ones. It is, therefore, a question of reception, collecting, and reuse of Renaissance portrait drawings to deal with, with regard to an artist

living in Nürnberg whose youthful days were spent throughout Europe at the time of the Dürer Renaissance. By focusing on Sandrart's collection and the interaction with his writings, this paper aims to consider the role of *Teutsche Academie* in disseminating artistic knowledge in central Europe, and to compare this case study with seventeenth-century collecting practice in relationship to the contemporary art criticism.

30520
Hilton
Second Floor
Regent

AFRICANS IN EARLY MODERN
TUSCANY: VISUAL IMAGES
AND PERSONAL IDENTITIES

Organizer: Paul H. D. Kaplan, *SUNY, Purchase College*

Chair and Respondent: Anne Marie Eze, *Isabella Stewart Gardner Museum*

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

Contextualizing the Presence of the Black African Woman in the Sassetti Chapel
Fresco in Florence

In Renaissance Italy, some likenesses, or "portraits," of fifteenth-century diasporic black Africans were included in narrative painting cycles, and these depictions often appear in paintings that are at the more realistic end of the spectrum. Following well-known practice, Francesco Sassetti arranged to have representations of his extended family and household inserted into a supposedly historical scene of a Franciscan miracle that he commissioned for the church of S. Trinita in Florence. Included within this group is a black African woman, either a slave or a servant. Although she appears in what might be construed as a marginal position, she has been included in a very close-knit family group. This paper will examine who this woman might have been and discuss why she might have been included in the scene.

Steven F. Ostrow, *University of Minnesota*

Pietro Tacca's Beautiful Slaves

The colossal bronze statues of one black African and three Turkish slaves that Pietro Tacca added in the 1620s to the Monument to Ferdinando I in Livorno have become touchstones in the literature on the image of the other in early modern European art. Contributing to their canonical status is the fact that seventeenth-century sources tell us that two of the statues depict specific galley slaves: a "Moorish Turk . . . nicknamed Morgiano, who . . . was very beautiful" and a "robust old Saletino named Ali." Although there is some disagreement among scholars as to which of the statues portray these individuals, all have unquestioningly accepted the Morgiano and Ali story. This paper offers proof of the actual existence of Morgiano, and perhaps Ali, too, and then considers the rhetoric of beauty used to describe the slaves in the early sources.

Paul H. D. Kaplan, *SUNY, Purchase College*

Pietro Moro: Images of a Medici Court Servant

Black African pages and adult servants appear as subordinate figures in several Cinquecento portraits, and in hundreds of Seicento ones, but only rarely has it been possible to pin down the name of the person they were meant to represent. Fortunately, archival information specifies that the young man of color who attends the Medici princeling Francesco di Cosimo II in a portrait by Justus Sustermans of ca. 1631–32 was called Pietro Moro, and in a much more unusual work by Sustermans of 1634, Pietro Moro is shown making fun of two aging peasant women. Furthermore, a 1637–39 fresco in the Palazzo Pitti (by Colonna and Mitelli) depicts an isolated black African servant who also may have been intended to denote Pietro Moro. This presentation will consider whether these multiple visual roles correspond to a range of tasks expected of (or performed by) this particular member of the Medici household.

30521
Hilton
Second Floor
Sutton South

SACRED SPACE IN THE ITALIAN CHURCH INTERIOR II: VENICE AND ROME

Organizer: Joanne Allen, *American University*

Chair: Joseph Richard Hammond, *CASVA, National Gallery of Art*

Eveline Baseggio Omiccioli, *Rutgers University*

The Invisible Made Visible: The Destroyed Choir of Santa Maria dei Servi in Venice
Before the Napoleonic suppression, Santa Maria dei Servi, the mother church of the Servite Order in Venice, was situated in the *contrada* of San Marcellian. The impressive Gothic building, of 1,100 square meters, had one long nave, dominated by the presence of a big choir with an elegant screen of refined marble embellished by two bronze altars by the Renaissance sculptor Andrea Riccio. This paper sheds light on the original appearance and liturgical function of the ensemble through a close examination of Riccio's works, the Altar of the True Cross and the Altar of Saint Martin, the only pieces of the entire structure that survived the destruction of the choir and later that of the church. These altars were conceived with the intention of engaging the viewer, providing visual support to the sacred celebrations, and communicating an important political message to the crowds gathering at Santa Maria dei Servi.

Gianmario Guidarelli, *Università di Padova*

The Cathedral of San Pietro di Castello in Venice and the Patriarchal Liturgy in the Sixteenth Century

The cathedral of San Pietro di Castello in Venice has never been the subject of a comprehensive study. The purposes of this paper is to study the transformations of this liturgical space (church, patriarchal palace, and surrounding urban space) in order to reconstruct the patriarchal liturgy in the Renaissance. As a matter of fact, with the birth of the patriarchate of Venice (1451), the patriarchal complex underwent a major transformation in order to adapt itself to the new feature, thanks to the intervention of some patriarchs who went on with the reconstruction until 1619–30. In particular, I will focus on the renewal of the choir of the cathedral by Antonio Contarini (who added the two chapels respectively dedicated to the Holy Sacrament and the Holy Cross), and on the revision of the interior organization of the church and the restoration of the patriarchal palace by Lorenzo Priuli.

Nicola Camerlenghi, *Dartmouth College*

Bolstering Papal and Apostolic Space: The Basilica of San Paolo in Late Sixteenth-Century Rome

The continuing existence and evolution of late antique and medieval churches during the Renaissance presents a seldom-treated challenge for historians of ecclesiastic architecture. This paper concerns a revealing Renaissance intervention on one venerable predecessor — San Paolo Fuori le Mura in Rome. For that basilica to remain relevant in changing cultural contexts, a number of transformations were imposed from the fourth century on. In this talk, I discuss a pair of pivotal adaptations that took place in the transept — the building's liturgical, spiritual, and artistic core — during the pontificates of Sixtus V and Clement VIII, namely 1585–1605. I will illustrate these transformations with a new virtual model of the basilica that helps us to understand the functions, meanings, and experiences of that sacred space for pilgrims, local laity, monks, priests, and even popes. At the heart of these interventions was the desire to strengthen both the basilica's papal and apostolic associations.

30522
Hilton
Second Floor
Sutton Center

PATRONAGE AS EVIDENCE FOR EARLY MODERN CATHOLIC REFORM III

Organizers: Vesna Kamin Kajfež, *Independent Scholar*;
Celeste I. McNamara, *College of William and Mary*

Chair: Vesna Kamin Kajfež, *Independent Scholar*

Arnold Witte, *Universiteit van Amsterdam*

Patrons as Actors: Church Decorations and *sacra rappresentazioni* in Late Cinquecento Rome and Florence

The decoration of churches and chapels was the ideal means to promulgate the decrees of Catholic Reform. However, religious fresco cycles are often explained through humanistic texts not readily accessible to the general audience. In this context, religious plays offer an interesting medium; *sacra rappresentazioni* mediated between the decoration of religious spaces and the way these were understood by the public. Religious drama flourished around 1600, and often church decorations can be related to such plays. Moreover, friars and monks appeared in these plays as actors, playwrights, or musicians, suggesting that between 1570 and 1650, religious orders were involved in multiple ways in “translating” Counter-Reformation concepts to the general public. In this paper, a number of Roman and Florentine multimedia approaches and the way these were “staged” by the monks as patrons will be discussed in order to throw more light on the patronage of religious orders.

Sébastien Bontemps, *Aix-Marseille Université*

“A Real Obstacle Course”: The Testimony of Paris’s Saint Merry’s Parish Factory Related to the Order of a New Choir Serving the Catholic Reform

In 1752, Simon Hurtrelle — first churchwarden of Saint Merry’s parish factory in Paris — ordered a new choir loaded up with marbles, painted stucco, and golden bronzes, and wanted to make the choir become an attractive target of the believer’s perception and a place where vision takes place, where the existence of the Blessed Sacrament is real. The eighteenth-century’s parish factories — assemblies of lay parishioners in charge of artistic orders in French urban churches — still respected the Counter-Reformation’s precepts: the idea of opening up the choir to serve the modern liturgy of the Catholic Reform, as well as the visual accessibility of the sanctuary, linked to the assertion of the Eucharist’s consecration. But, in Saint Merry, the order was way too ambitious: the works cost 200,000 livres tournois, ruined the churchwardens, and wore out the marble resources of Paris for years to come.

30523
Hilton
Second Floor
Sutton North

EARLY MODERN BODIES: MATERIAL AND IMMATERIAL, INSIDE AND OUTSIDE, DEAD AND ALIVE III

Organizers: Heather Graham, *Metropolitan State University of Denver*;
Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Chair: Heather Graham, *Metropolitan State University of Denver*

Respondent: Lauren Grace Kilroy-Ewbank, *CUNY, Brooklyn College*

Emily Engel, *College of Mount Saint Vincent*

Changing Faces: Royal Portraiture and the Manipulation of Colonial Bodies

When Charles III died in 1788, Charles IV ascended to govern the Spanish Empire. In Madrid, this transition was visualized in ceremony and art; authorities and individuals in the colonies faced the challenge of representing political change in royal portraiture. Official portrait models were slow to reach America, and artists struggled to keep up, relying upon rough substitution or imagination of the king’s physiognomy. Imagined portraits soon appeared on coins, canvases, and in prints.

Manipulation of the royal visage in official portraits conceptually paralleled the social contortion of American bodies throughout the early modern period. Although portraits confront physical absence, they are integral components in processes that exert control over subject bodies in colonial contexts. In this paper, I look to Latin American portraiture arguing that the ability of imagined official portraits to represent monarchical authority made it possible for the genre to validate a range of emerging political identities.

Claudia Lazzaro, *Cornell University*

The Body of the Prince and the Body Politic: The Engraved Duke Cosimo de' Medici in His Fantastic Suit of Armor

In the 1544 engraving of Duke Cosimo, the body of the prince metaphorically represents the body politic, an image not only of his own authority, but also of the state he rules. It does this through visual means designed to awe and mesmerize: a profusion of imagery that can be overwhelming and even confounding, such as the bodies on the helmet that exceed its physical boundaries, fragmentation of objects and images, exaggeration, and fantastic invention. The prince himself has a double body — his own physical presence with arms and head turned in space and the flattened prosthesis of his armor, with a distinctly unnatural, if not anatomically unfeasible, form, itself inscribed with many more bodies, male, female, and hybrid. The imagery of the armor and helmet hints at the multiplicity and potential disruption within the body of the Florentine state, incorporating both masculine and feminine, and ducal and republican.

Matthew D. Lincoln, *University of Maryland, College Park*

Marvelous Mechanical Bodies in Sixteenth-Century Joyous Entries In Antwerp and Vienna

This paper explores the mechanized performance of fealty by marvelous mechanical bodies in early modern joyous entries in Northern Europe. Colossal sculptures and paintings allegedly bowed to Philip II in 1549 and Duke François of Anjou in 1582 during their entries into Antwerp, and to Rudolf II in his 1577 entry into Vienna. I will investigate how these automated bodies meshed with the discourses of these spectacular entries. Contemporary theories of *meraviglia* suggest a body that conspicuously crossed the boundary between inert sculpture and animated being could still the audience into statuesque spectators, thus calling attention to the wondrousness of the machine's manufacture as well as the wondrousness of the animating sovereign's presence. By connecting these mechanical marvels to literary conventions of artificial bodies and automata in late sixteenth-century elite society, we can better understand why these fealty-performing bodies would have been considered ideal signals of courtly power.

30524

Hilton

Second Floor

Beekman

VITRUVIUS'S RECEPTION AND TRANSMISSION IN RENAISSANCE EUROPE AND THE NEW WORLD II

Organizer: Victor Deupi, *New York Institute of Technology*

Chair: Richard John, *University of Miami*

Rosanna di Battista, *Università IUAV di Venezia*

Leonardo da Vinci and Francesco di Giorgio: Interpretation of Vitruvius's Anthropomorphic Model

Fra Giocondo da Verona, in his illustrated edition of Vitruvius (1511), includes the drawing of the Dome of Milan to elucidate the text on proportion, which was intrinsically obscure. Why does Fra Giocondo consider the Milan Dome an "example"? Why a Gothic cathedral instead of a Renaissance example? The answer is to be searched in the collaboration between Leonardo da Vinci and Francesco di Giorgio Martini, who arrived in Milan in 1490 to give his advice for the Dome erecting *tiburio*. Before his arrival Leonardo wrote that the Dome "was ill" as if he was talking of a person. Leonardo was able to observe life in its complexity;

that's why there's a direct relation between architecture and medicine, design and anatomy. In the famous "homo vitruvianus" drawing, Leonardo — with few lines, precise as a surgical cut — shows his knowledge of comparative anatomy and the sense of universal proportions.

Victor Deupi, *New York Institute of Technology*

Hermosura y Belleza in Spanish Editions of Vitruvius

Vitruvius's category of *venustas* is one of the more controversial principles of architecture to emerge from his celebrated treatise *De architectura*. In early modern Spain, for example, translations of Vitruvius tended to use two renditions of *venustas* to describe beauty in building: *belleza*, which is the Castilian version of the Italian *bellezza*; and *hermosura*, which was a more expressive Spanish term used to signify physical beauty. Though the terms were frequently interchangeable, *belleza* was more often used to describe beauty in general, whereas *hermosura* was typically associated with grandeur, excellence, serenity, and perfect correspondence of part to whole. That Spanish writers on architecture understood the various meanings of *venustas* not only sheds light on the Spanish predilection for nuanced interpretation, but also provided Spanish writers on architecture with an expressive term for admiration that long outlived the notion of beauty once it was rendered irrelevant in the modern world.

30525

Hilton

Second Floor

Rhineland North

**ROUNDTABLE: IN GOOD COMPANY:
SOCIALITY, FRIENDSHIP, AND
JOYFULNESS IN EARLY MODERN
LITERARY SOCIETIES**

Organizers: Katell Lavéant, *University of Utrecht*;

Samuel Mareel, *University of Ghent*

Chair: Cynthia J. Brown, *University of California, Santa Barbara*

Discussants: Judith Allan, *University of Birmingham*;

Olga Anna Duhl, *Lafayette College*;

Jelle Koopmans, *Universiteit van Amsterdam*;

Katell Lavéant, *University of Utrecht*;

Samuel Mareel, *University of Ghent*;

Arjan van Dixhoorn, *University of Ghent*

In the past decades, scholars who studied examples of literary sociability such as chambers of rhetoric, joyful associations and similar groups in early modern Europe, focused strongly on their function within larger social and cultural phenomena (Reformation, Humanism, etc.), thus setting aside an intrinsic element of these societies, namely sociality, or the fact that these individuals gathered together first for sociable and recreational purposes. The aim of this roundtable is to ascertain the importance of sociality in the activities and the literary production of these groups, by addressing the following questions: What sources do we have to study this phenomenon? Which methodologies and modern scholarly concepts can be useful or need to be further developed (e.g. history of emotions, civility, friendship)? What terminology was used at the time, and what modern equivalents would be most accurate? Which historical models might have inspired this perception of sociality?

30526
Hilton
Second Floor
Rhineland Center

IN THE MARGINS OF FERRARA:
TRANSLATION, HISTORY, LITERARY
THEORY, AND PAPAL POLITICS

Organizer: Richard Tristano, *St. Mary's University of Minnesota*

Chair: Jessica Goethals, *University of Pennsylvania*

Dennis Looney, *University of Pittsburgh*

Tommaso Porcacchi: Bringing Classical History into the Italian Vernacular

In this paper I examine the ambitious project of Tommaso Porcacchi (1530–85) to translate (or have translated), edit, and publish for Giolito two sets of historical works translated from the classical languages into Italian: twelve Greek historians and twelve Roman. His plan to systematize classical history for the vernacular reader called for, to use Porcacchi's terms, a *collana*, a "necklace" or collection, made up of individual "rings" or "links." These rings would then be associated with a variety of *gioie*, "jewels," scholarly secondary texts that shed light on aspects of antiquity. The Greek series included: Dictys and Dares, Herodotus, Thucydides, Xenophon (*Anabasis*), Polybius, Diodorus, Dionysius Halicarnassus, Josephus, Plutarch (*Vite*), Appian, Arrian, and Dio Cassius. The Greek project was left incomplete after Porcacchi's death, and the Roman series was never begun. What can this systematization of classical history in Italian tell us about the habits of early modern readers?

Richard Tristano, *St. Mary's University, Minnesota*

"In the Guise of History": History and Poetry in Cinquecento Italy

New translations and commentaries of Aristotle's *Poetics* set off an extended debate on the relationship between poetry and history in sixteenth-century Italy. Dionigi Atanagi seriously examined the relationship between poetry and history inspired by Aristotle. In Ferrara defense of Ariosto's *Orlando furioso* led Giambattista Giraldi and Giovan Battista Pigna to write treatises on romance as they explored literary genres. Both also wrote histories of Ferrara. While the influence of literary theory on Ferrarese history writing has been recognized, its influence has been seen as baneful. A closer look at Cinquecento Ferrarese historiography reveals a coherent approach to writing history, especially on the compatibility of history and myth, and influenced in particular by Diodorus Siculus's *Library of History*. Both Giraldi and Pigna incorporated into their histories elements of literary theory that both accepted and rejected Aristotelian ideas about history and poetry in creating a uniquely Ferrarese approach to history writing.

Jo Ann Cavallo, *Columbia University*

Triunfo da Camarino: A Servant's Dramatization of Papal Politics in *Le Porretane*

Sabadino degli Arienti's *Porretane*, dedicated to Ercole I d'Este of Ferrara, opens with a novella whose protagonist, Triunfo da Camarino, agrees to work in a noble household as a stable boy with the condition of having an hour per day in complete privacy. When his aristocratic employer eavesdrops on Triunfo's staged discussions between the pope and the emperor, the servant departs without taking leave. Although Triunfo's story is said to have provoked the laughter of the novella's fictional audience, the substance of his dramatization condemns instead the papacy for its hypocritical positions and manipulation of believers by threats of hellish torments in the afterlife. Triunfo, moreover, asserts his autonomy first by negotiating a contract with his employer and subsequently by freely walking out when the latter violates their agreement. This novella thus not only censures papal politics, but also demonstrates the importance of contractual obligations regardless of social status.

30527

Hilton
Fourth Floor
Holland

FEMALE PLAYERS ON THE EARLY MODERN STAGE

Sponsor: Grupo de estudios sobre la mujer en Espana y las Americas (pre-1800) (GEMELA)

Organizer: Anne J. Cruz, *University of Miami*

Chair: Rosilie Hernández-Pecoraro, *University of Illinois at Chicago*

María Cristina Quintero, *Bryn Mawr College*

Royal Players: Habsburg Queens and the Comedia

Habsburg royal women were implicated in theater — and theatricality — in multiple ways. *Relaciones* and other accounts reveal that the empress, Queen Margarita of Austria, and Isabel of Borbón often assumed the role of patrons, commissioning plays or requesting the restaging of comedias presented at the *corrales* at the palace. Royal women participated as performers, as in a competition of *invenciones* — ornate tableaux — that took place during Philip II's reign. A century later, at Charles II's court, a play by Bances Candamo was performed by “ladies-in-waiting of His Majesty” celebrating the recovery from illness by Mariana de Austria. These brief descriptions give us glimpses into royal women's involvement as performers, “producers,” and consumers of theatrical events. This paper will explore the important role and influence of the Habsburg queens in promoting the comedia and other spectacles at court.

Carmen Sanz, *Universidad Complutense de Madrid*

To Conquer Paris: Spanish Actresses in the Court of Louis XIV

The Peace of the Pyrenees (1659) ended the war between Spain and France that had lasted almost half a century. The dynastic marriage of Louis XIV and María Teresa of Austria, Philip IV's daughter, symbolized its conclusion. The Spanish Infanta — whose mother, Isabel of Borbón, was a French queen — left for the Paris court accompanied by an entourage that was quickly dismissed after the new queen established her own court. Nonetheless, there remained several closest to her, including theater producers Pedro de la Rosa and Sebastián de Parado and the actresses Francisca Bezón, María de Anaya, María de Valdés, and Jerónima de Olmedo, who demonstrated their unique theatrical aptitude at the French court. Their participation in the “Ballets de Cour” and other courtly spectacles allowed them to develop distinctive dramatic skills that, on their return to Spain, garnered them special attention for their exclusive talents.

Anne J. Cruz, *University of Miami*

Treacherous Friends: Spanish and English Women Playwrights

At the same time that Aphra Behn, Margaret Cavendish, and Frances Boothby were writing their plays for the English stage, María de Zayas, Ana Caro, and Angela de Azevedo were composing plays in Spain. Although the dramatists were most likely not aware of each other's works, it is certain that Spanish plays were familiar to and, indeed, frequently imitated by English playwrights. Behn's *The Young King, or the Mistake*, for instance, was based on Calderón's *La vida es sueño*. And while it is very probably a coincidence that María de Zayas's *La traición en la amistad* is echoed in Frances Boothby's title, *Marcelia or the Treacherous Friend*, Boothby's character Melymet is based on the Duke of Lerma. My paper will investigate both what may be considered direct influences, as well as the gendered correspondences and differences that distinguish them.

30528

Hilton

Fourth Floor

Harlem

STAGED PRODUCTION

Organizers: Nicole Blackwood, *University of Toronto*;
Carolina Mangone, *University of Toronto*

Chair: Carolina Mangone, *University of Toronto*

Nicole Blackwood, *University of Toronto*

Spectaculum: The Theatrics of Image Making ca. 1600

This paper explores the various stunts, tricks, and dramatic feats that the Dutch painter Cornelis Ketel employed during the moment of painting in order to draw attention both to his art and to himself. According to Karl van Mander, around 1600 Ketel began painting with his fingers and toes. Of the many paintings Ketel made without brushes, one work is particularly illuminating for understanding his acrobatic process: a large allegorical image (now lost) that, according to an eighteenth-century catalogue, had a single piece of vellum attached to the back of the canvas upon which twelve people had signed their names as witnesses of Ketel's brushless technique. Here, Ketel had not only experimented with the techniques of painting, but he had turned that process into a performance complete with a participating audience. How can we read a staged production back into a painting of which the object is only a trace?

Barbara Kaminska, *University of California, Santa Barbara*

Reformation Polemics on Stage: Visual Arts and Vernacular Theater in Mid-Sixteenth-Century Antwerp

This paper discusses a prologue to a vernacular play based on the *Acts of the Apostles* (1564) in the context of period debates on the theological validity of images and their implications for Antwerp painters. The play was written by Willem van Haecht, a leading poet of a chamber of rhetoric *De Violieren*, which was incorporated with the painters' Guild of Saint Luke. The prologue stages a production process of a theatrical scenery and focuses on a dialogue between an anonymous painter and a spectator who accuses him of making images forbidden by God. I propose that their discussion, which summarizes contemporary arguments for and against images, invited the audience to a similar conversation on the status and functions of art. I further propose that such conversation, resulting in a distinction between idolatry and decorative and instructional role of painting was essential for Antwerp and maintaining its flourishing art market.

Kasia Murawska-Muthesius, *Birkbeck, University of London*

Caricature as Performance

Caricature, which emerged as an independent art form within the Carracci studio in Bologna, was both a by-product and a counterpart to the canonical quest for beauty. As argued by Welch and Warwick, the ability to perform and entertain was one of the major skills expected from artists employed at Italian courts. Examining both textual sources (Massani, Malvasia, Baldinucci, Fréart de Chantelou) as well as caricature drawings by the Carracci, Albani, and Bernini, this paper argues that it was the strategy of playful distortion and brevity of execution that made caricature eminently suitable for delivery as performance. Whether acted out in a workshop, in front of students or fellow artists, or in aristocratic, papal, or royal apartments, caricature served not only as an immediate testimony of the artist's skill, but it also engendered and disseminated new ways of collective engagement with provocative, anticonventional formulas of imaging the body.

Joris van Gastel, *Universität Hamburg*

Sculptural Practice as Performance: The Intricate Case of Gianlorenzo Bernini

The proposed paper aims to rethink the role of the body of the artist in the making and perception of sculpture, focusing on the case of Gianlorenzo Bernini. The parallel between Bernini's practice (noted by Chantelou) to take up the role of the

model in his studio, and that (noted by Balducci) of acting out the different roles for the actors in his plays, will here be taken as a point of departure. Both practices suggests that the artist's understanding of the human figure and its modes of expression was grounded in his own body. Looking at the exchanges that took place in Bernini's studio, access to which was carefully controlled, it will be argued that the acting out of this embodied knowledge was central to how Bernini's practices as a sculptor and how his sculptures were perceived.

30529
Hilton
Fourth Floor
Midtown

REIMAGINING TIME IN THE EARLY MODERN HISPANIC WORLD

Organizers: Laura R. Bass, *Brown University*;
David A. Boruchoff, *McGill University*

Chair: Ariadna García-Bryce, *Reed College*

Mary B. Quinn, *University of New Mexico*

The Spectacle of Birth: Time, Memory, and Zarzuela

The birth of Felipe Prospero in 1657 was greeted with celebrations befitting the heir presumptive of the Hapsburg crown. In Madrid, Calderón de la Barca celebrated Prospero's birth with the composition of the first zarzuela, *El laurel de Apolo*. This paper aims to look comparatively at celebrations of Prospero's birth in order to understand how such spectacles register collective understandings of historical time and memory. *El laurel de Apolo* and accounts of its production provide a rich resource for understanding these issues. Calderón de la Barca's work, I will show, reveals connections between the beginning of a new artistic genre and new understandings of historical continuities (and discontinuities), ones debated throughout the Hapsburg's empire in such diverse places as Naples, Milan, Lima, and Manila.

Michael S. Scham, *University of St. Thomas*

"Horas hay de recreación": Temporal Continuity and Fragmentation in Cervantes

While *tratadistas* were debating licit and illicit forms of recreation, and the proper spatial and temporal demarcations of play vis-à-vis purposive reality, Cervantes presented his leisurely reader ("desocupado lector") with some radical juxtapositions. He depicted the recuperative space of play, in which time is suspended and a telos prevails. But Cervantes also explores such aspects as the inexorable flux of "historical" time, the mercantilist division of time into units of value, and the subjective and irregular perception of "psychological" time. Taking as a point of departure work on temporality in Cervantes by Murillo, Sieber, and Forcione, my paper will consider how contemporary debates on leisure relate to Cervantes's nuanced awareness of the uses and experience of time. With Jorge Manrique's *Coplas* and selected Quevedo sonnets as reference points, we will see how *Don Quixote* engages with an increasingly complex consciousness of time in the early modern period.

William Clamurro, *Emporia State University*

The Image of Time in Works by Quevedo

Francisco de Quevedo employed time as image and device in many of his works. In this presentation I consider some of the better known passages in Quevedo's poetry where the topos of time is employed as a materialization of his Neo-Stoic conception of mortality and mutability in human existence. Despite the conventionality of Quevedo's expressions of time's passage, he also sees time as an essential component of consciousness itself and of judgment. I argue that a satirical figure of "time" becomes Quevedo's device in *La hora de todos*, where the previous trope of the guide, "Desengaño" in *El mundo por de dentro*, is replaced by the figure of "Fortuna" whose effective device of unmasking is the striking of "la hora." The materialization of time in the philosophical poems provides a deeper moral resonance to the satiric work.

30530
Hilton
Fourth Floor
Hudson

THE BRACCESCHI AND THEIR HISTORIANS

Organizer: Emily O'Brien, *Simon Fraser University*

Chair: Brian Jeffrey Maxson, *East Tennessee State University*

Serena Ferente, *King's College London*

Lorenzo Spirito's *Altro Marte*: A *condottiero's* Cultural Patronage in Fifteenth-Century Italy

Lorenzo "Spirito" Gualtieri (1426–96) was a soldier, a poet, a translator of Ovid, and a civil servant. He spent his youth fighting under the captains of the Bracceschi, before settling down in his native Perugia. This paper examines his work in Dantean tercets, *L'Altro Marte*, a long epic-historical celebration of the Piccinino dynasty of *condottieri*, finished in 1463, dedicated to Jacopo Piccinino, and printed in 1489, long after the assassination of its dedicatee. *L'Altro Marte* illuminates the cultural patronage of a *condottiero* without a stable dominion, the taste and aspirations of a son of virtue and fortune, who failed to become a prince, but whose itinerant military career brought him in contact with all the major courts of the Italian Peninsula.

Emily O'Brien, *Simon Fraser University*

Braccio da Montone in the *De Vita et Gestis Braccii* of Giannantonio Campano

Braccio da Montone (1368–1424) ranks among the most famous and successful *condottieri* of Renaissance Italy. Exiled along with his family from Perugia, he returned years later as the town's triumphant signore and one with ambitions to carve out a still-larger independent state. Braccio's military and political exploits form the subject of Giannantonio Campano's *De Vita et Gestis Braccii*. Penned in the late 1450s, and before Campano's transfer to the court of Pope Pius II, the *Vita Braccii* quickly earned its author the esteem of his fellow humanists and the attention of other *condottieri* and rulers, who were seeking to have their own deeds memorialized. This paper explores how Campano constructed the image of Braccio in this influential historical text. In particular, it analyzes how Campano defends Braccio's political ambitions in the face of papal claims to power in central Italy.

Gary Ianziti, *University of Queensland*

Pier Candido Decembrio and the Sforza

Decembrio's status as *persona non grata* with the Sforza regime has often been ascribed to his republicanism. According to this view Decembrio's involvement in the Ambrosian Republic created an unbridgeable gap between himself and the Sforza princes who ruled Milan from 1450. An ideological rift would therefore explain Decembrio's departure from the city, his years of wandering, and his unsuccessful attempts to placate his enemies within the Sforza camp. The first section of this paper will show that the evidence for this commonly held view is unconvincing. Decembrio was no republican, though like most humanists he was flexible enough to adapt to the political circumstances of the moment. The second section presents an alternative explanation for Decembrio's estrangement from the Sforza regime. The focus here will be on Decembrio's role as an apologist for the historic rivals of the Sforza clan, the Bracceschi, whose figurehead in Milan was Niccolò Piccinino.

30531

Hilton
Fourth Floor
New York

MUSIC AND MARGINALIA

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

Organizer: Evan Angus MacCarthy, *College of the Holy Cross*

Chair and Respondent: Susan Forscher Weiss, *Peabody Institute, Johns Hopkins University*

Renee Raphael, *University of California, Irvine*

Paper Technologies in Mechanics and Music: Mersenne Reads Galileo's *Discorsi*

This paper examines Marin Mersenne's scholarly practices at the intersection of mechanics and music. It focuses on annotations Mersenne included in the margins of his 1637 *Harmonie Universelle*, and it puts these annotations in the context of the myriad ways Mersenne responded to Galileo, including annotations he made in copies of the *Discorsi*, remarks he included in letters to correspondents, and the content of his 1639 *Nouvelles Pensées de Galilée*. I argue that many of Mersenne's practices resemble those of period English scholars working in natural history as described in recent scholarship by Richard Yeo and Elizabeth Yale. This observation suggests that current historiography, which emphasizes the use of such scribal practices in textual, descriptive fields, requires revision to take into account the wider diffusion of such methods in technical texts in the genre of mixed mathematics.

Evan Angus MacCarthy, *College of the Holy Cross*

The Musical Annotations of Lorenzo Valla

A mid-1440s manuscript of Quintilian's *Institutio Oratoria* (Paris, Bibliothèque Nationale de France, lat. 7723) that belonged to the humanist Lorenzo Valla (ca. 1406–57) contains among its dozens of annotations several marginal references and quotations for Quintilian's passages on music and musical practice. These citations of ancient, late antique, and medieval authors reveal much about Valla's exposure to and understanding of music, including his grasp of musical intervals gleaned from reading *De institutione musica* of Boethius. This paper will examine these annotations in the context of Valla's discussions of music in his own writings, especially his *De voluptate, Repastinatio dialectice et philosophie*, and *Encomium Sancti Thomae Aquinatis*.

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Hilton
Fourth Floor
Lincoln

SACRED AND PROFANE TRANSFORMATIONS: NEW THEORIES REGARDING LATE MEDIEVAL OBJECTS

Sponsor: Germanic Literature, RSA Discipline Group

Organizer and Chair: Ann Marie Rasmussen, *Duke University*

Respondent: David J. Wallace, *University of Pennsylvania*

Willy Piron, *Radboud University Nijmegen*

The Function of Late Medieval Sexual Badges: Apotropaic, Farcical, Moral, or . . . ?

Winged phallus-birds, vulvae on stilts, a Wild Man copulating with a Wild Woman, a ship full of phalli. These are but a few examples of motives depicted on late medieval badges found in the Netherlands. There are almost 300 sexual badges in the KUNera-database (<http://www.kunera.nl/Default.aspx>) but many more must have been produced. Why did people buy these badges? Did they wear them on their clothes and if they did what was the reason? Did these badges convey a particular message? There are many theories about the function of profane badges and the sexual badges. They could have been satirical carnival badges. Maybe they represent proverbs. Or are they amulets that could disarm the Evil Eye? Maybe there is some truth to all these theories. In my paper I discuss the different theories for the production of these badges and propose a new one.

Sara S. Poor, *Princeton University*

Bones, Paper, Wax: The Construction and Promotion of Sanctity in the Fifteenth-Century Cult of Achahildis of Wendelstein (1269–1329?)

This paper explores the transformation of evidentiary documents into what a saint's life meant for edification and the material practices of devotion these documents record. It focuses on the cult of the pious, married noblewoman, Achahildis of Wendelstein (1269–1329?), who was allegedly the sister of Saint Kunigunde (wife of Holy Roman Emperor, Heinrich II), and whose grave became the site of many miraculous healings. In the 1460s or 1470s, Anna Eybin, an Augustinian nun from a nearby convent (Pillenreuth) wrote a German-language vita of Achahildis, for which she used documents that had been drafted no more than a few decades earlier for the purposes of raising money for local church improvements. In addition to including details from the saint's life, there is mention of numerous supplicants bringing wax figurines of loved ones or themselves to the grave and subsequently being healed.

Ruth von Bernuth, *University of North Carolina at Chapel Hill*

Riding the Hobbyhorse in Early Modern Christian and Jewish Cultures of Folly

Laurence Sterne's definition of the hobby-horse evokes the ambivalent meaning of this common object: "A man and his hobby-horse, though I cannot say that they act and re-act exactly after the same manner in which the soul and body do upon each other: Yet doubtless there is a communication between them of some kind." In the medieval and early modern periods, the hobby-horse was a widely known, ambivalent symbol for childhood, folly, simple-mindedness, sexuality, and masculinity. Hobby-horses were widely used in foolish performances that were integrated into both Christian and Jewish religious rituals. Thus, hobby-horse riding fools enter the sacred space of religious texts, such as Christian Bible illustrations for Psalm 53 and Jewish Haggadot for Pessach, one of the earliest examples of Jewish fools. My talk investigates shared features of early modern fools' culture of Christians and Jews via this secular object, which transgressed religious boundaries.

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Hilton

Fourth Floor

Green

BEYOND THE BATTLEFIELD II: PATRONAGE, CULTURE, KNOWLEDGE

Organizers: Rebecca M. Norris, *University of Cambridge*;
Suzanne Sutherland, *Middle Tennessee State University*

Chair: William Caferro, *Vanderbilt University*

Alison Smith, *Wagner College*

The Success and Failure of the Accademia Filotima, a Military Academy in Later Sixteenth-Century Verona

Founded in Verona in 1565 by Astorre Baglioni, a military commander in the Venetian army, the Accademia Filotima was an early example of an academy dedicated to teaching swordsmanship, riding skills, and other "noble" military pursuits to the young sons of Verona's most prominent noble families. Although the academy faltered and finally failed about fifteen years after its foundation, the minutes of its meetings have survived and offer a detailed picture of how these men used the "academy" model, normally adopted by elite groups dedicated to literary, musical, or scientific pursuits, for military training. Aside from military training, the academy supported jousts, votive celebrations, and other forms of sociability. This paper will examine the links between the personnel and activities of this military academy and other intellectual and cultural pursuits of the local elite.

Rebecca M. Norris, *University of Cambridge*

Cultivating Presence through Strategic Patronage: The Martinengo of Brescia

During its mainland expansion and subsequent defense, Venice was dependent upon the skills of mercenary soldiers. Guarding its contested western border were the Martinengo di Padernello of Brescia, a family with generations of steadfast service. When not billeted in the field, this family of landed gentry courted attention through

patronage. Projects dating to the fifteenth and sixteenth centuries — establishing the church of S. Cristo, embellishing the family palazzo, and orchestrating a sumptuous banquet celebrating an alliance with the powerful Gonzaga — were a calculated means to cultivating a public image. Their commissions, while reflecting regional influences, also spoke of a broader social network. Through projects they addressed spiritual and practical concerns, and announced to a wide audience assertions about their courtly and diplomatic ambitions. This paper will examine Martinengo patronage and its relationship to early modern society and the evolving role of the mercenary.

Erik Swart, *University of Amsterdam*

Count Maurice of Nassau (1567–1625): His Court and Patronage of Art and Science

The dominant image of Maurice of Nassau, *stadholder* of the Dutch Republic, is that of a great man of war and military reformer. He is thought to have had a significant influence on early modern military culture. Recently, Maurice's image has seen revision. Recent studies downplay his military reforms. On the other hand there is now more attention for other aspects of his life, beyond the battlefield, such as his (courtly) ambition and patronage of art and science. There is a clear link between Maurice's activities on the battlefield and those beyond. All were part of a high nobleman's ambition to increase his and his family's honor. Within this context this paper will analyze two matters in particular: the role of Michiel van Mierevelt's series of portraits of Maurice and the *stadholder's* connection with mathematician and engineer Simon Stevin, which resulted in a school for military engineers at Leiden University.

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Hilton

Fourth Floor

Hilton Boardroom

TRANSMITTING TEXTS: SCHOLARLY AND VERNACULAR TRANSLATIONS

Organizer: Raphaële Mouren, *École Nationale Supérieure des Sciences de l'Info*

Chair: Florence Bistagne, *Université d'Avignon*

Christiane Louette, *Université Stendhal Grenoble 3*

La traduction de traduction: L'exemple des premières traductions d'Homère en français (Jehan Samxon et Jean Lemaire de Belges)

Jehan Samxon donne en 1530 la première traduction française de l'*Iliade* reprise de la traduction latine de Laurent Valla et Francesco Griffolini (1474) que suivait déjà Jean Lemaire de Belges pour les chapitres XV à XIX du livre II de ses *Illustrations de Gaule et singularitez de Troye*. Comment juger ces traductions de traduction, qui trahissent à l'évidence le texte homérique mais permettent pour la première fois de lire Homère en français ? On s'interrogera sur le statut du texte latin, écran et véhicule, dont le rôle central remet en question les notions de texte premier et de fidélité ; mais aussi sur celui du texte français ainsi obtenu dont le statut incertain, entre poésie et histoire, influence durablement la réception d'Homère.

Raphaële Mouren, *École Nationale Supérieure des Sciences de l'Info*

Translating Demetrios Phalereos: From Ancient Rhetoric to Christian Oratory

Le texte du pseudo Démétrios de Phalère a été traduit en latin, en parallèle à des traductions en vernaculaire italien, tout au long du XVI^e siècle: seront parcourues, dans leurs attendus intellectuels et éditoriaux, plusieurs de ces traductions, depuis celle de 1552 pour arriver à Panigarola à la fin du siècle, en passant par les traductions inédites (the paper will be given in english).

Martine Furno, *Université Stendhal Grenoble 3*

Se traduire, se trahir?

La littérature savante du XVI^e siècle offre des cas relativement fréquent d'auto-traduction, c'est à dire de textes, en vernaculaire ou en latin, que leur auteur traduit lui-même en un second temps en latin ou en vernaculaire, puisque cette auto-traduction, même si elle est plus fréquente dans le sens latin — vernaculaire, existe

aussi dans l'autre sens. La présente communication cherchera à se demander si ces traductions, faites par l'auteur lui-même, sont de simples transpositions du texte de départ, ou si le changement de langue, supposé être articulé pour élargir ou affiner le lectorat, induit également des gauchissements de la pensée même, délibérés ou pas de la part des auteurs. Le corpus envisagé touchera des textes dont les enjeux sont divers, textes techniques, textes rhétoriques, ou textes qui engagent la foi et la personne même de leurs auteurs, comme *Les censures des théologiens de Paris* de Robert Estienne.

Susan Baddeley, *Université de Versailles St-Quentin-en-Yvelines*
"Competing Translations" in Late Sixteenth-Century England

During the second half of the sixteenth century in England, the number of published translations from French into English rose dramatically. Translating a famous classical text or an unknown classical or vernacular one was, for many people who had sufficient understanding of French, a way to gain favor and to be rewarded for one's efforts. However, an interesting feature of the translations of this period is the appearance of "competing translations": two translators translating the same text, often within a very short interval of time. At least a dozen texts fall into this category. I will analyze some of these translations from a linguistic point of view, and attempt to explain the sudden enthusiasm for the practice of translation, the stakes that were involved, and the way in which competing translations helped to advance the notion of translation both as a technique and as an art.

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Hilton
Fourth Floor
East

ERUDITES AND POLYMATHS V: THE POWER OF LANGUAGE

Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)

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

Chair: Johnny Lenny Bertolio, *University of Toronto*

Laura Prelipcean, *Concordia University*

Dialogic Form in Lodovico Domenichi's *La nobiltà delle donne*

Lodovico Domenichi (1515–64), one of the major polymaths of sixteenth-century Italy, is currently enjoying a marked revival in the critical literature. Although he has been studied in the context of his contemporary printing and publishing activities, the dissemination of works in the vernacular, the promotion of women's writings, and the religious crisis of that time, little attention has been devoted to him as a writer. In 1549 Domenichi published a dialogue on and for women, *La nobiltà delle donne* (*The Nobility of Women*). This work allowed him to contribute to the advancement of women's cause in Italy. This paper will investigate how the speakers interact during the conversations and how they expound their views. It will also look at the dialogic elements present in this work and will examine how they are used by the author to convey his message.

Veronica Andreani, *Scuola Normale Superiore di Pisa*

Girolamo Parabosco as a Writer of Poetry: A Dissonant Voice of Venetian Petrarchism

I aim to analyze the three collections of *Rime*, published by Girolamo Parabosco, a well-known musician, playwright, and writer of poems, letters, and tales active in the mid-Cinquecento Venice. Since there are no modern editions of these works, it would be useful at a first stage to study the composition of them through a metrical breakdown and an overall recognition of the main themes and rhetorical features. At first sight, it appears clearly that the collections are not structured in a *canzoniere* form, a fact that provides the author with a great freedom regarding the choice of genres and subjects. Petrarchan imitation is evident but Parabosco develops an expressive code that is peculiarly his own, showing the lively memory of Dante and Ariosto, the influence of Domenico Venier's correlative sonnets, and a number of interesting burlesque *capitoli* that are indebted to the heritage of Francesco Berni.

Andrea Torre, *Scuola Normale Superiore di Pisa*

Phaeton's Flight: Lodovico Dolce between Ovid and Ariosto

Introducing *Thyeste. A Tragedy from Seneca* (1547), the Venetian writer Lodovico Dolce (1508–68) defined the art of translating a book as an experience that lives in the “perspective of the becoming,” “because in order to translate, it is necessary for us to take another language or (if possible) another human nature.” In the double context of an existential poetics and a cultural politics, my paper will study the man-to-man fighting between Dolce’s writing and Ovidian *Metamorphoses*, and the way it develops in the *Primo libro delle Trasformazioni* (1539), the *Stanze nella favola di Venere e Adone* (1545), and the thirty cantos of the poem *Le Trasformazioni* (1553).

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Warwick

Lobby Level

Davies

RENAISSANCE WORLDS FROM DANTE TO VICO IV: ROUNDTABLE

Organizers: Eleonora Buonocore, *Yale University*;
Angela Capodivacca, *Yale University*;
David Lummus, *Stanford University*

Chair: Andreas Kablitz, *University of Cologne*

Discussants: Erminia Ardissino, *Università degli Studi di Torino*;
Albert Russell Ascoli, *University of California, Berkeley*;
Domenico Pietropaolo, *University of Toronto*;
Deanna M. Shemek, *University of California, Santa Cruz*;
Walter Stephens, *Johns Hopkins University*;
Jane C. Tylus, *New York University*;
Christopher S. Wood, *Yale University*

The year 2014 marks the 35th anniversary of Giuseppe Mazzotta’s *Dante, Poet of the Desert*, the first book in an on-going career dedicated to reading literature in dialogue with other disciplines. Ever since, his work has continued to explore the possibilities offered by the Early Modern literary imagination to influence, challenge, and otherwise re-form the historical world. The “Renaissance experiment” has been key to Mazzotta’s discussion of literature as an encyclopedic conversation that encompasses the breadth of human experience. We propose to consider the past and future impact of his work: How has Mazzotta’s engagement with cosmopoietic myths helped to disclose the complexity of the Renaissance and the nature of its relationship with our time? What paths have his work opened for new generations of scholars of Early Modern literature and culture? What are the theoretical underpinnings of his work that continue to provide a framework for interpreting Early Modernity?

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Warwick

Second Floor

Sussex

UTOPIA AMONG THE DISCIPLINES

Organizer: Jenny C. Mann, *Cornell University*

Chair: Rayna M. Kalas, *Cornell University*

Crystal Bartolovich, *Syracuse University*

Why Does *Utopia* Haunt Us?

This paper argues that no true social equality is possible without universalizing material conditions of intellectual life — a position anticipated by Thomas More’s *Utopia*, where all citizens are educated alike, but also fed, clothed, housed, and nurtured according to their needs, and — crucially — accorded equal access to the leisure that examined life requires. At the same time, More’s text recognizes

the difficulty of imagining the details of utopian social order in a “corrupt” present through the contradiction between the “ordered” life of the Utopians and the “liberty” that Hythloday associates with philosophy. This unresolved contradiction insists that we understand Utopia as praxis rather than goal. Utopia’s content argues that total material social transformation is required to achieve equality, but its ironic form cautions us to approach such transformation dialectically — moving from a world of privileged collectives to a world of common and universal “privilege.”

Jenny C. Mann, *Cornell University*

The Art of Lying: Fiction, Philosophy, and More’s *Utopia*

Fiction has long been subject to accusations of immorality, superfluity, and deceit. These attacks found renewed currency in the Renaissance, as moralists charged that imaginative fictions substitute appearances for reality, promote the passions rather than judgment, and distract men from their obligations of serving the state. Rather than defending fiction from these attacks, this paper considers how Renaissance fiction is best understood as a form of lying, or more specifically, feigning. This term identifies acts of forming and fashioning with fiction and deceit, and frequently appears in Renaissance texts that describe themselves as counterfeits that cannot be interpreted according to the distinction between truth and falsehood. I argue that the apparatus surrounding Thomas More’s *Utopia* proposes just such a theory of fiction and, further, that More’s conceptualization of fiction as a form of feigning privileges deceit as a vehicle for philosophical positions that might otherwise fail in their persuasive aims.

Henry S. Turner, *Rutgers University*

On Corporations, Pluralism, and Law and Literature

This paper takes Sir Thomas More’s *Utopia* as the occasion to introduce the history of the corporation as a distinctive form of political association, using More’s text to broach several large problems: the theoretical challenges that a pluralist political theory based in corporate forms poses to theories of the state and of sovereignty; the nature of corporate ontology, or the sources and modes of existence that characterize the corporate “personality”; and changing relationships between law, literature, and philosophy as sources for the legitimate definition of political concepts. Along the way, the paper touches on some of the key terms and concepts that mark out the borders of this encounter between law, literature, and philosophy, among them “constitution,” “institution,” and “university”; it closes by suggesting ways in which the corporatist imagination of *Utopia* might serve as a blueprint for a contemporary pluralist political theory.

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Warwick

Second Floor

Essex

MARVELL AND THE INTERSECTIONS OF THOUGHT AND POLITICS

Sponsor: Andrew Marvell Society

Organizer: Sean H. McDowell, *Seattle University*

Chair: Nigel Smith, *Princeton University*

Martin Dzelzainis, *University of Leicester*

Marvell, Milton, and Sarpi’s *History of the Inquisition*

Behind Andrew Marvell’s ironic apostrophe to printing in *The Rehearsal Transpro’d* of 1672 (“in the Story of Cadmus . . . the Serpents Teeth which he sowed, were nothing else but the Letters which he invented”) is Milton’s assertion in *Areopagitica* (1644) that books are like “those fabulous Dragons teeth; and being sown up and down, may chance to spring up armed men.” Audible behind both is the 1639 translation of Paolo Sarpi’s *History of the Inquisition*: “They are words, it is true, but such as in consequence draw after them Hosts of armed men.” But Sarpi was not arguing for the freedom of the press; his thesis was that the Venetian state instead of the Counter-Reformation papacy should exercise control, because “there is nothing printed in Italy, but Bookes in Diminution of Secular Authority, and exaltation of the Ecclesiasticall.” Where did Milton and Marvell stand in relation to this agenda?

Nicholas von Maltzahn, *University of Ottawa*

Milton, Marvell, and Sarpi

In Paolo Sarpi, Milton and later his younger friend Marvell found a mentor. They much admired this philosophic historian, whose cold-eyed history of the Council of Trent so unmasked Roman pretensions and so profited Venetian, or Gallican, or English claims to independence from the papacy. In Milton's case, reading Sarpi was liberating. In part this followed from the Venetian's bracing analysis of Tridentine self-aggrandizement. But Sarpi also offered a full course of instruction in how to move beyond the providentialism that Milton was eager to escape, even as he found it difficult to extricate himself entirely from it. My argument turns on Milton's difficulties in achieving a more fully Sarpian stance — difficulties I associate with his apocalypticism — in comparison to Marvell's suppler "liberal" Sarpianism.

Sean H. McDowell, *Seattle University*

Marvell, Rochester, and the Ministers of State and Pleasure

In the 1670s, the admiration of John Wilmot, the second Earl of Rochester, for Andrew Marvell's wit can be safely dated to the positive court reception of *The Rehearsal Transposed*. Marvell, for his part, clearly valued the literary talent of the flamboyant Rochester. Yet Marvell was also mindful of Rochester's deleterious influence on other key court figures, especially the Duke of Buckingham. My argument defines Marvell's complex reaction to Rochester through his and the earl's treatment of the metaphysics of Thomas Hobbes. In the hands of Rochester, Hobbesian metaphysics underpins the robust program of hedonism that resulted in Rochester's elevation to a popular character type on the Restoration stage. But Marvell's endorsement of Hobbes is, at best, only partial, which is why he can construct a clear distinction between what he calls the "Ministers of Pleasure" and the "Ministers of State."

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Warwick

Second Floor

Kent

MISSING MILTON

Sponsor: Newberry Library Center for Renaissance Studies

Organizer: Helen Lynch, *University of Aberdeen, King's College*

Chair: Andrew Gordon, *University of Aberdeen, King's College*

Helen Lynch, *University of Aberdeen, King's College*

Samson, Arendt, and the Redemption of Public Speech

In his capacity as both polemicist and poet, Milton was acutely concerned with the nature of the public realm and the meaning of political action within that sphere. Drawing on Arendt's account of the polarization of public and private in the Greek polis, the paper examines the preoccupation of Milton and his contemporaries with public speech, even in the midst of a vibrant print culture. Using Arendt's *The Human Condition* to delineate some of the principles and practice of Athenian democracy and the sense of the possibility, however briefly sustained, of uncorrupted utterance that so appealed to Milton, my argument explores notions of publicness, privacy, "men in dark times," language, and action with reference to Milton's political prose and his Greek drama, *Samson Agonistes*. Emphasizing speech over print, political theory over historicism, and Arendt over Habermas, the paper elicits some overlooked possibilities in discussion of these texts.

Chester Dunning, *Texas A&M University*

Milton's Missing Paradise and the Rarities of Russia

This paper examines *The Rarities of Russia*, a pamphlet describing Russian commodities published in 1662, arguing that it was ghost-written by John Milton. The pamphlet appears to consist of previously unknown chapters of Milton's *Moscovia*, a work published after Milton's death as *A Brief History of Moscovia* (1682). That awkwardly structured book has been dismissed as incomplete, or as Milton's least significant work, but when the contents of *The Rarities of Russia* are

added to it, Milton's book is transformed into a fine piece of Baconian geographic scholarship. I explore the pamphlet's content and source base to make the case for Milton as its author and Andrew Marvell as the facilitator of its publication. The pamphlet refers to Russia in Spring as akin to "Paradise" and the descriptive writing includes other verbal echoes of Milton's Eden. While composing *Paradise Lost*, did Milton pause to ghostwrite *The Rarities of Russia*?

Vladimir Brljak, *University of Warwick*

Satan's Allegories and Milton's Epics

While Milton's poetry employs a range of terms denoting secondary or spiritual meaning, the term "allegory" is almost entirely absent. Moreover, its single appearance is from the mouth of Satan, who professes to wonder, in *Paradise Regained*, whether the kingdom portended for Christ is "Real or Allegoric." The paper explores this passage in relation to the sentiment epitomized by Calvin's condemnation of allegory, "which Sathan by his most pestilent subtiltie went about to bring into the Church, that the doctrine of the Scripture might be doubtfull, and voyde of all certieintie." Does *Paradise Regained* dramatize the very moment at which this "pestilent subtiltie" first occurs in history? Is Satan inventing Christian allegory here, to be distinguished from typology (which Milton explicitly espouses in *On Christian Doctrine*) precisely by its either/or approach? What implication does this have for the contested representational mode of Milton's biblical epics?

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Warwick

Second Floor

Surrey

BOCCACCIO AND THE ARTS

Sponsor: American Boccaccio Association

Organizer and Chair: Susanna Barsella, *Fordham University*

Martina Mazzetti, *Università degli Studi di Firenze*

Investigations into a *Figurable* Trecento: the Role of Boccaccio

My argument focuses on Boccaccio's move from Naples to Florence and elucidates the coupling of text and figure within his production, especially from 1340 to mid-1350s, years in which Boccaccio copied and assembled some of his most original codices: for example, his autograph *Teseida*, MS Acquisti e Doni 325, BML, which provided a complex set of illustrations, and the first of his copies of Dante's *Commedia*, MS 104.6 of Biblioteca Capitulare in Toledo, on whose last folio Boccaccio drew a man's profile crowned with laurel, probably the ancient poet Homer. Also to be considered is one of the most important codices within the *Decameron's* manuscript tradition (MS Italien 482 of the Bibliothèque Nationale in Paris), containing fine watercolor drawings. I argue that precisely these codices reveal Boccaccio's research of a real "culture of the figurable story," a treasure trove of medieval experiences and combinations of text and image.

Carol Chiodo, *Yale University*

"Una splendida riuscita": Maritime Commerce and the Winds of Fortune in *Decameron* 2.4

In the fourth novella of book 2 of the *Decameron*, Giovanni Boccaccio presents the riches-to-rags-to-riches story of Landolfo Rufolo from Ravello. Historically, the Rufolo family was deeply involved in the maritime commerce of the Mediterranean, overseeing ships in ports and controlling the commerce of grain from Sicily to Apulia, as well as several Angevin outposts in Corfu, Albania, and the Holy Land. Two of Landolfo's ancestors assisted in the preparation of supplies and ships for the 1270 Tunisian crusade of Charles I and his brother Louis IX of France. This paper examines Boccaccio's fourteenth-century depiction of the medieval maritime commerce of Landolfo Rufolo, particularly in relation to contemporary trading networks and the material culture that traversed them.

Marcello Ciccutto, *University of Pisa*

Wording Images: Ethics and Aesthetics in Boccaccio's *Decameron*

I will demonstrate how, in Giovanni Boccaccio's works, images, art, and a wide consideration of the historic relevance of painting have become the most important thematic engines in the writer's work. So, *Caccia di Diana*, *Comedia delle ninfe fiorentine*, *Amorosa visione*, and so on are going to be analyzed from this point of view, in order to achieve a study in deep of some tales of the *Decameron*, whose main characters — Giotto, Bruno, Buffalmacco, Calandrino — who were painters and artists well known in the fourteenth century and regularly associated with Boccaccio (who had his own specific skills in drawing and painting) become tools by which the storyteller tests a comparison between old visual deceptions and new truths that are central to both a profound meditation on contemporary aesthetics and a proper building of the *Decameron's* structure in the shape of a modern epic of practical intellect.

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Warwick
Second Floor
Oxford

LYRIC AND INTENSITY IN FRANCE
AFTER PETRARCH

Organizer: Ullrich Langer, *University of Wisconsin-Madison*

Chair: Virginia Krause, *Brown University*

JoAnn DellaNeva, *University of Notre Dame*

Petrarch, Du Bellay, and the Ulysses Motif

Sea imagery is a leitmotif of Du Bellay's *Regrets*, and the poetic persona's story is often explicitly juxtaposed to that of the seafarer Ulysses, as in the most famous sonnet of the sequence, "Heureux qui comme Ulysse." Surely Homer's *Odyssey* provides much material for Du Bellay, but a sixteenth-century reader of lyric poetry might have been just as likely to find traces of another rewriting of Ulysses's story in the *Regrets*, namely Petrarch's canzoniere: for the motifs of imminent shipwreck, wandering, and exile are key elements of that text as well. This paper will examine to what extent Du Bellay's Odyssean rewriting was filtered through a Petrarchan lens.

François Cornilliat, *Rutgers University*

"Amour est sans milieu": Willful and Playful Extremism in Ronsard's *Sonets pour Helene*

Ronsard's *Sonets pour Helene* reclaim the Petrarchan stance that the poet had adopted in his first *Amours*, then dismissed in their *Continuations*, and then further compromised in the systematic fickleness of his "amours diverses." Ronsard indulges once again (and, arguably, more than ever before) in the hyperbolic expression of commitment and suffering. At the same time, the self-conscious quality of this exercise is evident — what with the *Sonets'* many allusions to their author's own long history of infidelity, and to the frivolity of contemporary court sonneteers, whose "feu contrefait" threatens to send poetry back to the confines of mere entertainment. As a result, the studied intensity of Helene's love lyricism needs to be taken at face value and risks (indeed, cannot help) being received ironically. I will examine how the art of the *Sonets* responds to this challenge and feeds on its inescapable ambiguity.

Ullrich Langer, *University of Wisconsin-Madison*

Should the Early Modern Love Lyric Be "Intense"?

The point of departure of this paper is Paul Veyne's indictment of modern love poetry as obsessed with intensity and loud proclamations of sincerity, in opposition to classical erotic elegy that represents aesthetic enjoyment, playfulness, and intellectual refinement. An example given is our preference of a tortured Scève over Ronsard who, presumably, is the more classicizing of the two poets. I will reflect on what one may mean by "intensity" of the lyric in the early modern period, given what we know about compositional practice, and reflect as well on whether this intensity (or lack of it) is a desirable thing, by illustrative comparison.

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Warwick
Second Floor
Warwick

THE IMPACT OF ANGUS FLETCHER ON RENAISSANCE STUDIES IN LITERARY AND ART THEORY

Organizer: Marie-Rose Logan, *Soka University*

Chair: William J. Kennedy, *Cornell University*

Kenneth Gross, *University of Rochester*

Daimonic and Gnostic: Thoughts on Angus Fletcher

The talk will explore how Angus Fletcher's writings throughout his career evoke a force in literary ideas and structures that is at once human and uncanny, gestural and metaphysical, order-making and anarchic, concrete and opaque. This way of thinking emerges starkly in his picture of allegorical characters as "daimonic agents," creatures driven more by obsession, power, and ideology than real philosophical thought. It is also central to Fletcher's essays on the "iconography of thinking" in literature, especially the important place of "gnomic" speech and imagery in certain writers (for instance, Andrew Marvell and Wallace Stevens). It plays a part in his accounts of the quasimagical force of dramatic speech in Renaissance theater. Most recently, this preoccupation with the daimonic and the gnostic comes through in essays about what Fletcher calls "allegory without ideas," a kind of "negative sublime" that often emerges in times of war and political catastrophe.

Gordon Teskey, *Harvard University*

Animism and Mathesis: Fletcher on Late Roman, Renaissance, and Modern Epistemes

This paper considers some features of the development of Angus Fletcher's thought from his Harvard doctoral dissertation, "Allegory and Compulsion" (1958), to *Colors of the Mind: Conjectures on Thinking in Literature* (1991), and *Time, Space, and Motion in the Age of Shakespeare* (2007): from punctual animism (Freudian compulsion, Neoplatonic daemon, prophetic moment) to generalized mathesis (in Foucault's sense of the word), including systems and complexity theory. The conclusion of this paper is that punctual animism persists in Fletcher's thinking as an array of subjective events belonging to the process of thinking itself rather than to the object of thought: hence such modest terms as *conjecture*. At the same time, systematicity, which was largely subjective in the early work, reemerges in the later work as constitutive of the field of knowledge under treatment.

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Warwick
Sixth Floor
Suite 616

ENGLISH THEATER III

Chair: Shiladitya Sen, *Montclair State University*

Penelope Meyers, *New York University*

Looking the Other Way: Marlowe's Distorted Vision of Virgil

This paper examines how Marlowe's *Dido, Queen of Carthage* (ca. 1593) refuses the primary text it appropriates, i.e., Virgil's *Aeneid*. My focus is not on source identification, but on the complex manner in which one text takes up, while challenging, another. My specific contribution to this subject is to comment on one particular aspect, i.e., how Marlowe's text rejects Virgil's by problematizing vision and specifically by distorting vision, as if to introduce a broken lens between the two texts. Drawing on Renaissance ideas about optics and modern theoretical understandings of intertextuality, I argue that the visual field in Marlowe's play is plagued by shortsightedness and the illusory, and that this rewriting of Virgil's text in one specific scientific domain is both at the origin of the play's generic departure from its model — from epic and tragic to (nearly) comic — and symptomatic of how the play functions to comment on the very process of intertextuality.

Penelope Geng, *University of Southern California*

The Assize at Home: Legal Knowledge and Tragic Feeling in *A Warning for Fair Women*

What happens to an individual's conscience when he or she begins to descend the "chain of vice"? Can reprobates, murderers, and adulterers know the law? To answer these questions, I explore popular literary works based on the murder of George Sanders. In *A Warning for Fair Women* (1599), characters' moral beliefs appear to shift depending on the company they keep. What emerges is an allocentric form of legal epistemology that emphasizes the community's role in shaping legal truths. According to the playwright, the tragic artist plays a critical role in law. While teaching and delighting audiences, he transforms the playhouse into a legal space, the playgoers into witnesses and jurors. What empowers the artist to speak about the law is not his legal experience but artistic sensibility ("passion") paired with piety. Combining literary and legal scholarship, this paper analyzes evolving notions of popular jurisprudence in Shakespeare's England.

Katharine Cleland, *Virginia Polytechnic Institute and State University*

"This woman's of my counsel": The Politics of Female Alliance in Webster's *Duchess of Malfi*

Scholars have long commented on the intimacy between the titular duchess and her lady-in-waiting in Webster's *Duchess of Malfi*, but none have dwelled on their relationship at length. By dismissing Cariola's pervasive presence as a matter of course, however, we overlook the complexity of the women's relationship. I aim to expand the discussion on Cariola's role in the play by exploring a neglected facet of female alliance in Renaissance literature: the political. In particular, I will argue that the duchess forms a political alliance with her lady-in-waiting when making Cariola a witness to her clandestine marriage with Antonio. When Delio proclaims that the Duchess and Antonio's eldest son should inherit the duchy at the play's end, he confirms the female alliance's validating effect on the clandestine marriage. In this way, Webster demonstrates that female alliances formed within a female ruler's privy chamber can influence politics in the public sphere.

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Warwick

Seventh Floor

Suite 716

RETRIEVING AN IRISH COLONIAL LANDSCAPE: THE ESTATES OF RICHARD BOYLE, FIRST EARL OF CORK

Organizer: Brendan Kane, *University of Connecticut*

Chair: Christopher Maginn, *Fordham University*

David Heffernan, *University College Cork*

Richard Boyle's Colonial Acquisitions: A Chronology and Interpretation

The remarkable social ascent of Richard Boyle following his purchase of Walter Raleigh's Munster Plantation lands in 1602 has long been acknowledged by historians of early modern Ireland. Grounded on the vast wealth generated by his estate this upward-social mobility allowed him to become First Earl of Cork in 1620, while four of his sons joined the peerage and a fifth, Robert Boyle, became a significant figure in the early history of the scientific revolution. However, the manner in which Boyle accumulated the estate upon which this dynasticism rested has never been thoroughly examined. This paper charts the chronological development of Boyle's estate. By utilizing thousands of manuscripts contained in the Boyle archive it re-creates the process whereby Boyle expanded his land interests in Munster in periodic bouts. Accordingly it will demonstrate that the manner in which Boyle built his estate was entirely strategic and rooted in his dynastic ambitions.

David Edwards, *University College Cork*

People of the Boyle Estate: The Social Origins and Political Fate of a Colonial Tenantry

An enduring belief about Boyle's importance asserts that he oversaw a model English Protestant colony on his Munster estates, peopling his lands with English

farmers and artisans, and insuring the imposition of English law and customs and the Protestant religion. This paper examines the records of his estate to reveal the actual identity of his tenants. By scrutinizing his lease books and rentals this paper attempts not only to determine the ethnic origins of his tenants on all parts of his Munster holdings and to highlight the regional diversity that existed between them, but also to determine the extent to which the tenantry became more (or less) English and Protestant over time, in response to changing circumstances. The paper will end with the 1641 rebellion, shedding light on the numbers of Catholic as well as Protestant tenants recorded on Boyle's lands, and the numbers who joined the rebellion as well as opposed it.

Colin Rynne, *University College Cork*

Urban and Rural Landscape Development: Boyle's Colonial Imprint

More than any other seventeenth-century English planter in Ireland, Richard Boyle expended much time and energy (and hard cash) developing a proper economic infrastructure for his estates. Besides commissioning major new buildings and adapting existing castles to consolidate his family's new aristocratic standing, in the period 1602–43 he created no less than eleven urban settlements in counties Cork and Waterford, each linked by new route ways, including five new bridges over major rivers. Across the province of Munster, and in Connacht and Leinster too, he created a protocapitalist industrial empire comprising iron, lead, copper, and silver mines, as well as iron-processing sites, greatly surpassing the efforts of other colonial "projectors." His interest in preserving and exploiting the existing ecclesiastical infrastructure was equally extensive; by his death he had acquired nearly 150 church sites. This paper will address this much neglected aspect of his career, which left a lasting legacy on the Irish landscape.

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Warwick

Eighth Floor

Suite 816

FULKE GREVILLE: POETICS, PHILOSOPHY, AND POLITICS

Organizer: Freya Sierhuis, *University of York*

Chair: Matthew Harrison, *Princeton University*

Ethan Guagliardo, *University of Notre Dame*

Idolatry, Kingship, and the Political Fall in Fulke Greville

Greville's critics have observed him caught in a dilemma wrought by Calvinism: on the one hand, iconoclasm shapes his critique of absolute sovereignty — like the idol, he argues, kings gain authority by feigning divinity. On the other, we are deprived, and so need these idols or mind-forged manacles to maintain some semblance of order. Reading the end of *Caelica* alongside other works, however, I advance another possibility; that for Greville, "fallenness" itself is an artifact of tyranny. Here, the fall has a political as well as theological meaning: it is the fall from a state of equality into bondage, perpetuated by kings who have an interest in maintaining the illusion of their godlike transcendence. The alternative, Greville implies, is a heterodox and anti-Calvinist Christology, in which Christ's sacrifice has restored the image of God in man and so reopened the possibility that we might reclaim our natural equality.

Freya Sierhuis, *University of York*

Centaur of the Mind: Passion, Desire, and Imagination in the Poetry of Fulke

Greville

While the concept of idolatry plays an organizational role in Greville's analysis of the structures of political and religious life, the psychological mechanism of mental objectivation and self-enslavement is perhaps analyzed most penetratingly in the sonnet cycle *Caelica*. The erotic poetry of *Caelica*, this paper argues, does not merely raise doubt about the relationship between the imagination, figurative language, and passion as it was traditionally conceived, but also exploits the resources of figurative language to explore the ontological status of the mental image and its relation to the outside world. These concerns were prompted by the increased prominence and status of the imagination in Renaissance rhetoric and poetics, balanced by the suspicion of imagination and of the figurative sense in Reformed theology. The

self-reflexive quality of Greville's poetry indexes these contradictory impulses and makes them philosophically productive in a way that is unique within the tradition of English Petrarchist love lyric.

Brian Cummings, *University of York*

Philosophical Greville

"Then what is our high-prais'd Philosophie, / But bookes of Poesie, in Prose compil'd?" Sir Fulke Greville wrote five books of philosophy, covering the range of human concerns: from political theory and theology, to the moral precepts of fame and war, to learning and the foundations of reason and knowledge. All of these works are written in poetry, however, a form of writing that both undercuts and transcends the very idea of philosophy. Greville's attitude to philosophy follows Sidney in promising "to turn the barren Philosophy precepts into pregnant Images of life," but he also reneges on this promise by reapplying Sidney's fiction making in an urgent commitment to abstract ideas. This paper discusses Greville's skepticism about philosophy as itself a form of philosophical thinking, and also as a reflection on the horizons, limits, and creative possibilities of writing itself.

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Warwick

Ninth Floor

Suite 916

POLITICS, RELIGION, AND LETTERS IN ENGLAND

Chair: David Harper, *United States Military Academy*

Kyle Sebastian Vitale, *University of Delaware*

Eikon Basilike's Fluid Sacrality: English Royalists as Desperate Readers

This paper reassesses the *Eikon Basilike* by acknowledging its troubled reception among Royalists supporters, usually unacknowledged by scholars. Published over sixty times following the regicide of Charles I (1649), the *Eikon* presents martyrological prayers and defenses of Charles's troubled reign in his own voice. Although recent studies concur that the book's martyric rhetoric successfully assuaged national shock, scholars ignore the book's slow acceptance among Royalists by repeatedly emphasizing its martyric successes, fostering a sense of undynamically immediate sacrality. Grieving Royalists perceived the text's sacrality more precariously. In their lamentations, the *Eikon* becomes sacred only once the regicide is renarrativized as Christ's Passion, and all other forms of writing are damned. In this uneven process, the *Eikon* is sacred solely as an uneasy gospel and sole surviving text. Such anxieties and skepticism offer an alternative history of the *Eikon* that illustrates the fluidity of the genre "sacred text" in Caroline England.

Abigail Shinn, *University of York*

Our Father: Paternal Politics in the Conversion Narratives of Thomas Gage and James Wadsworth

This paper will explore how paternal politics structured the Protestant conversion narratives *The English Spanish Pilgrime* (1629) by James Wadsworth and *The English-American His Travail by Sea and Land* (1648) by Thomas Gage. There are many similarities between Wadsworth's and Gage's narratives. Both men recount how they were born into Catholic families, spent time overseas, converted to Protestantism, and then operated as informants against their former communities. Both texts, however, are also fundamentally structured around the use of fatherhood as a key metaphor for religious and national affiliation. In order to excavate the network of paternal images employed by Wadsworth and Gage I will examine the overlapping use of *father* to denote God, pope, priest, and king, as well as parent. In doing so I will argue for the importance of the metaphorical father figure for converts who had to renegotiate the paternal language of the Catholic Church.

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 Warwick
 Eleventh Floor
 Suite 1116

THE SPACES OF EARLY MODERN DRAMA

Sponsor: Center for Medieval and Renaissance Studies,
 California State University, Long Beach

Organizer: Lloyd Edward Kermode, *California State University, Long Beach*

Chair: Marjorie Rubright, *University of Toronto*

Sarah Dustagheer, *University of Kent*

“To see, and to bee seene . . . and possesse the Stage, against the Play”: Actor-Audience Interaction in the Repertories of Two Playing Companies at the Blackfriars

This paper examines the nature of the relationship between the onstage stool sitters and actors on the Blackfriars stage, and how the proxemics of actor and audience affected playwrights who wrote for this space. It identifies the responses Children of the Queen’s Revels’ playwrights had to this performance condition between 1600 and 1608, before examining the ways in which the King’s Men developed similar responses at the Blackfriars after 1609. The paper concludes with some consideration of the newly opened Sam Wanamaker Playhouse in London. This “reconstructed” Jacobean indoor playhouse will replicate the close proximity between actor and audience. How will a modern audience respond to the spectator role created by the early modern texts performed in this theater? And how might the audience relationship created at the Wanamaker relate to contemporary theater trends for provocative performer/audience interactions?

Christopher Foley, *University of California, Santa Barbara*

The Spatial (Body) Politics of Theatrical Performance in Early Modern London

This presentation examines the intersection of humoral theories of the Renaissance body (including its surrounding material environments), the increasing population density of London during the Tudor-Stuart period, and the spatial politics of theatrical performance in early modern London to argue that public playhouses and theaters were coded as (potentially) environmentally hazardous spaces in the cultural imaginary of early modern Londoners.

Lloyd Edward Kermode, *California State University, Long Beach*

The Dramatic Environment and Human Identity

Shakespeare’s disguised Henry V explains (himself) to the skeptical soldiers Bates and Williams by pointing out that “All [the king’s] senses have but human conditions.” Editors, commentators, and actors tend to consider the term “human condition” as something unique and discrete that sets the human animal apart from its nonhuman environment and on a plane with other human beings; moreover, such a meaning is often presented as obvious, or “common sensical.” But Shakespeare tells us a different relational story. The conditioning of the human is, literally and etymologically, a “speaking together” of spatio-temporal elements surrounding the human subject that sets it apart from fellow humans and brings him or her rather into synchronicity with the rhythms, regions, and reactions of the rest of existence. This paper explores the winning or losing of “humanity” through early modern writers’ ecology of the human and modern theories of spatial comprehension and occupation.

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Warwick
Fourteenth Floor
Suite 1416

CULTURE AND REFORM IN FRANCE

Chair: Ilana Y. Zinguer, *University of Haifa*

Alex Russell, *University of Warwick*

The Colloquy of Poissy, François Baudouin, and English Protestant Identity, 1561–63
This paper examines English attitudes toward a moderate solution to the confessional struggles in France in the 1560s. The paper uses the activities of the scholar and advocate of concord, François Baudouin, as a point of focus. It demonstrates, for the first time, the full extent of Baudouin's English connections, and shows that Baudouin proposed to use English Protestant worship as the basis for negotiations between Catholics and Huguenots in France. The paper advances our understanding of England's place within the international Reformed movement, and sheds further light on the difficulties of achieving religious compromise in this period.

Francesca Canadé Sautman, *CUNY, Hunter College and The Graduate Center*

The Political Art of Female Friendship: Catherine de Rohan, Catherine de Bourbon, and the Ballet

An arresting case of early modern female friendship is the tight bond between Catherine de Parthenay-Larcheveque, Duchess of Rohan (1554–1631), and Catherine de Bourbon (1559–1604), sister of Henry IV of France. Both were high figures of French Protestantism and humanists and writers of some renown and versatility; both refused to abjure their Calvinist faith, and defied the king's appeasement policies toward Catholicism. Catherine de Parthenay, who wrote both poetry and plays, mobilized her pen (in a satirical pamphlet in verse and two of her three ballets) in support of the princess against her royal brother's political treatment of her and her matrimonial prospects. My paper focuses on the texts of the ballets and their 1592–93 performances at Rohan castles, suggesting that they twisted genre conventions, gender scripts, and normative limits in the service of a female friendship that confronted naked political power with the tools at its disposal.

Jenny Hillman, *Queen Mary University of London*

Spiritual Directors, Penitents, and Copenitents in Seventeenth-Century France

Spiritual direction became increasingly important to lay spirituality after the Council of Trent, since penance was to become central to Catholic devotional life. This paper explores the practice of spiritual direction within the *école française de spiritualité* and argues for the profound impact that its directors of conscience had on lay spiritual revival in early seventeenth-century Paris. The Cistercian and founder of the French Oratory, Cardinal Pierre de Bérulle advocated the particular importance of spiritual direction — or the “science of the saints” — for lay souls. The paper will focus on the spiritual direction that Bérulle offered to the elite female laity in Paris and is based on a reading of his extensive correspondence, including printed collections and manuscript letters in the *archives privées*. Using these sources, the paper analyzes the semantics of confessor-penitent relationships and reveals more about the emotional intimacies of this complex spiritual bond.

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ROOM CHART — Thursday, 27 March 2014

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Concourse Level Concourse A		8:30a - 10:00a Religious Materiality I	10:15a - 11:45a Religious Materiality II			1:15p - 2:45p Religious Materiality III		3:00p - 4:30p Art, Poetry, and Devotion in Italy I		4:45p - 6:15p Art, Poetry, and Devotion in Italy II
Hilton Concourse Level Concourse B		8:30a - 10:00a Roundtable: Connected Histories	10:15a - 11:45a The Education of Indians in Colonial Mexico			1:15p - 2:45p Renaissance Monsters, Humans, and Animals I		3:00p - 4:30p Renaissance Monsters, Humans, and Animals II		4:45p - 6:15p How Things Move: Global Histories of Transmission, Fifteenth to Eighteenth Century
Hilton Concourse Level Concourse C		8:30a - 10:00a Celebrating the Saints I: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century				1:15p - 2:45p Celebrating the Saints II: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century		3:00p - 4:30p Celebrating the Saints III: Feasts of Beatification and Canonization in the Spanish Monarchy during the Seventeenth Century		4:45p - 6:15p Celebrating the Saints IV: Feasts of Beatification and Canonization in France during the Seventeenth Century
Hilton Concourse Level Concourse D		8:30a - 10:00a Reconsidering Premodern Accuracy, Versimilitude, and Truth Claims I: Literary Methodology	10:15a - 11:45a Reconsidering Premodern Accuracy, Versimilitude, and Truth Claims II: Historiography and Scholarly Methodology			1:15p - 2:45p Reconsidering Premodern Accuracy, Versimilitude, and Truth Claims III: Cartography, Chorography, Cosmology		3:00p - 4:30p Reconsidering Premodern Accuracy, Versimilitude, and Truth Claims IV: Knowledge, Sacred Art, and Authority		4:45p - 6:15p Reconsidering Premodern Accuracy, Versimilitude, and Truth Claims V: The Visual Arts
Hilton Concourse Level Concourse E		8:30a - 10:00a Religion and Philosophy in the Early Modern Period	10:15a - 11:45a From Neo-Latinity to Italian Vernacular Humanism: Ethics, Language, and Gender			1:15p - 2:45p Neo-Latin Culture I		3:00p - 4:30p Neo-Latin Culture II		4:45p - 6:15p The Neo-Latin Novel
Hilton Concourse Level Concourse F		8:30a - 10:00a Art and Politics in the Chapels of Early Modern Rome	10:15a - 11:45a Rome and Sculpture			1:15p - 2:45p Art in Rome		3:00p - 4:30p Foreigners in Sixteenth- and Seventeenth-Century Rome I		4:45p - 6:15p Foreigners in Sixteenth- and Seventeenth-Century Rome II
Hilton Concourse Level Concourse G		8:30a - 10:00a Early Modern Women Philosophers, Theologians, and Scientists I: Joining the Philosophical Conversation	10:15a - 11:45a Early Modern Women Philosophers, Theologians, and Scientists II: Women at the Cutting Edge of Cosmology and Theology			1:15p - 2:45p Early Modern Women Philosophers, Theologians, and Scientists III: Theology and Natural Philosophy		3:00p - 4:30p Early Modern Women Philosophers, Theologians, and Scientists IV: Interventions in Science, Philosophy, and Religion		4:45p - 6:15p <i>De multiplici claris</i> : Women and Scholarship of the Early Modern Period
Hilton Concourse Level Concourse H		8:30a - 10:00a Celebrating Twenty Years of <i>The Renaissance Print</i> I	10:15a - 11:45a Celebrating Twenty Years of <i>The Renaissance Print</i> II			1:15p - 2:45p Celebrating Twenty Years of <i>The Renaissance Print</i> III		3:00p - 4:30p Reexamining the Early Modern Ornament Print I		4:45p - 6:15p Reexamining the Early Modern Ornament Print II

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Gibson		8:30a - 10:00a Ficino I: Living a Good Life	10:15a - 11:45a Ficino II: Image, Form, and Representation			1:15p - 2:45p From Metaphysics to Natural Philosophy		3:00p - 4:30p French Renaissance Philosophy at a Crossroads: Charles de Bovelles, Lefèvre d'Étaples, and the Reformulation of a Humanist Ideal		4:45p - 6:15p Poetry and Science in Early Modern France
Hilton Second Floor Clinton		8:30a - 10:00a Geographical Knowledge on the Move				1:15p - 2:45p Early Modern Hebraism I: Maimonides ben Israel		3:00p - 4:30p Early Modern Hebraism II: Music, Chronology, Law		4:45p - 6:15p From the Outside: Viewing Jews as Other
Hilton Second Floor Madison		8:30a - 10:00a Talking about Early Modern Things I: Saying Things	10:15a - 11:45a Talking about Early Modern Things II: Describing Things			1:15p - 2:45p Cultural Biography of Things: The "Careers" of Monuments, Works of Art, and Objects I		3:00p - 4:30p Cultural Biography of Things: The "Careers" of Monuments, Works of Art, and Objects II		4:45p - 6:15p Cultural Biography of Things: The "Careers" of Monuments, Works of Art, and Objects III
Hilton Second Floor Morgan		8:30a - 10:00a Music I	10:15a - 11:45a Music II			1:15p - 2:45p Sound, Sense, Space: Musical Incarnations in Secento Rome		3:00p - 4:30p Digital Projects in Music and Language Studies		4:45p - 6:15p Music and Digital Humanities
Hilton Second Floor Bryant		8:30a - 10:00a Jesuits as Counselors I	10:15a - 11:45a Jesuits as Counselors II			1:15p - 2:45p Jesuits as Counselors III		3:00p - 4:30p Jesuit Contributions to Early Modern Science		4:45p - 6:15p Jesuit Exegesis and Hebraism
Hilton Second Floor Gramercy West A		8:30a - 10:00a Roundtable: <i>The Cambridge Companion to the Italian Renaissance</i>	10:15a - 11:45a Roundtable: Transnational Literatures			1:15p - 2:45p Roundtable: Erasmus after the Humanities: New Directions in Humanism since the 1980s		3:00p - 4:30p Regional Renaissance Societies in the United States: A Roundtable on Their Past, Present, and Future		4:45p - 6:15p Roundtable: Contingent Faculty: Career Paths and Possibilities
Hilton Second Floor Gramercy East B		8:30a - 10:00a Entangled World: Venice and the East in the Fifteenth and Sixteenth Centuries I	10:15a - 11:45a Entangled World: Venice and the East in the Fifteenth and Sixteenth Centuries II			1:15p - 2:45p Restoring Venice's Treasures: Conservation Discoveries and Dilemmas		3:00p - 4:30p "Ritrarre il tutto": The Art of Portraiture in Renaissance Venice I		4:45p - 6:15p "Ritrarre il tutto": The Art of Portraiture in Renaissance Venice II

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Murray Hill West A		8:30a - 10:00a Reading Publics I: Markering the Book in Early Modern Paratexts	10:15a - 11:45a Reading Publics II: Constructing Audiences			1:15p - 2:45p Reading Publics III: Old and New Reading Practices		3:00p - 4:30p Reading Publics IV: Staging Conflicts and Debates		4:45p - 6:15p Circulation, Reception, and Censorship in Philological and Annuarian Studies from Pomponio Leto to Marc-Antoine Muret: Three Case Studies
Hilton Second Floor Murray Hill East B		8:30a - 10:00a Reading What You See in Renaissance Printed Books	10:15a - 11:45a From Manuscript to Print: Medieval Arthurian Romance and Renaissance Printers in France			1:15p - 2:45p Ghosts, Ballads, and "Baggage Books" on the Shelves of the Bodleian Library		3:00p - 4:30p Early Modern Queens and Their Books		4:45p - 6:15p Musical Thought
Hilton Second Floor Nassau West A		8:30a - 10:00a Negotiating Power and Transforming Urban Space in Early Modern England I	10:15a - 11:45a Negotiating Power and Transforming Urban Space in Early Modern England II			1:15p - 2:45p Painted Objects: Furniture Ornament and the Arts in Renaissance Italy		3:00p - 4:30p Buildings and Cities in Early Modern Italy I: Rome		4:45p - 6:15p Buildings and Cities in Early Modern Italy II: Urbino, Venice, Genoa
Hilton Second Floor Nassau East B		8:30a - 10:00a Artists Drawing Close Together: The Informal Academies of Netherlandish Art, 1400-1750 I	10:15a - 11:45a Artists Drawing Close Together: The Informal Academies of Netherlandish Art, 1400-1750 II			1:15p - 2:45p Intersections of Art and Science: Exploring the Netherlandish Contribution		3:00p - 4:30p Netherlandish Art in the Global Context		4:45p - 6:15p Vexed Images: The Burden of Religious Art in the Sixteenth-Century Netherlands
Hilton Second Floor Regent		8:30a - 10:00a New Perspectives on El Greco I	10:15a - 11:45a New Perspectives on El Greco II			1:15p - 2:45p Toward a New Renaissance Aesthetic: A Tribute for Elizabeth Cropper I		3:00p - 4:30p Toward a New Renaissance Aesthetic: A Tribute for Elizabeth Cropper II		4:45p - 6:15p Toward a New Renaissance Aesthetic: A Tribute for Elizabeth Cropper III
Hilton Second Floor Sutton South		8:30a - 10:00a Landscapes of Pleasure, Landscapes of Chore I	10:15a - 11:45a Landscapes of Pleasure, Landscapes of Chore II			1:15p - 2:45p Landscapes of Pleasure, Landscapes of Chore III		3:00p - 4:30p Landscapes of Pleasure, Landscapes of Chore IV		4:45p - 6:15p Splendor and Conflict: Patronage in Renaissance Central Europe
Hilton Second Floor Sutton Center		8:30a - 10:00a Arts of Dissimulation and Dissent I	10:15a - 11:45a Arts of Dissimulation and Dissent II			1:15p - 2:45p Death and Virtue I		3:00p - 4:30p Death and Virtue II		4:45p - 6:15p Death and Virtue III
Hilton Second Floor Sutton North		8:30a - 10:00a Armor as Art	10:15a - 11:45a Antiquarianism and Philology I			1:15p - 2:45p Antiquarianism and Philology II				4:45p - 6:15p Scholarship, Sacrifice, Genre, and Theology: Debora K. Shuger's <i>The Renaissance Bible</i> at Twenty

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Beekman		8:30a - 10:00a Digital Florence and Venice I: The DECIMA Project for an Interactive Online Map	10:15a - 11:45a Digital Florence and Venice II: Streets and City in Motion			1:15p - 2:45p Digital Florence and Venice III: Structures and Senses		3:00p - 4:30p New Technologies in Medieval and Renaissance Studies I: Text Collation, Translation, and Analysis		4:45p - 6:15p New Technologies in Medieval and Renaissance Studies II: Workshop on Digital Tools and Resources for Exploring the Early Modern Book Trade
Hilton Second Floor Rhineclander North		8:30a - 10:00a Rhetoric and the Emotions I	10:15a - 11:45a Rhetoric and the Emotions II			1:15p - 2:45p Arms and the Man		3:00p - 4:30p Biondo Flavio: Historian, Antiquarian, Chorographer I		4:45p - 6:15p Biondo Flavio: Historian, Antiquarian, Chorographer II
Hilton Second Floor Rhineclander Center		8:30a - 10:00a Venice, Land and Sea: Between Historiography and Research I	10:15a - 11:45a Venice, Land and Sea: Between Historiography and Research II			1:15p - 2:45p Venetian History		3:00p - 4:30p Literature and Antiquarianism in Venice and Naples I		4:45p - 6:15p Literature and Antiquarianism in Venice and Naples II
Hilton Fourth Floor Holland		8:30a - 10:00a Iberian Encounters in Africa and the New World: Nodes and Networks I	10:15a - 11:45a Iberian Encounters in Africa and the New World: Nodes and Networks II			1:15p - 2:45p Interrogating Value: Imperial Exchanges and Iberian Wealth I		3:00p - 4:30p Interrogating Value: Imperial Exchanges and Iberian Wealth II		4:45p - 6:15p Iberian-Muslim Interactions in the Far Reaches of the Spanish and Portuguese Empires
Hilton Fourth Floor Harlem		8:30a - 10:00a Florentine Painting	10:15a - 11:45a Art, Politics, and Prophecy in Savonarola's Florence			1:15p - 2:45p Art as Devotion		3:00p - 4:30p Gender and Official Sanctity, 1608-22: Francesca Romana, Teresa of Avila, and Ignatius of Loyola		4:45p - 6:15p Devotion and Visual Culture in Italy
Hilton Fourth Floor Midtown		8:30a - 10:00a Devotion and Visual Culture in Spain	10:15a - 11:45a The Intellectual Milieus of Renaissance Spanish Artists			1:15p - 2:45p Religious Watchdogs: The Role of the Chapel in the Courts of the Spanish Habsburgs		3:00p - 4:30p Early Modern Iberian Art (History) and the Anthropological Discourse		4:45p - 6:15p Roundtable: Early Modern Iberian Art (History) and the Anthropological Discourse
Hilton Fourth Floor Hudson		8:30a - 10:00a Humanist Studies I	10:15a - 11:45a Humanist Studies II			1:15p - 2:45p Humanist Studies III		3:00p - 4:30p Gasparo Contarini in Context I: Literature and Philosophy		4:45p - 6:15p Gasparo Contarini in Context II: Science and Theology

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Fourth Floor New York		8:30a - 10:00a Beyond <i>Diogenes</i> : New Studies in Early Modern Italian Drawing, 1450–1700 I: Creative Process	10:15a - 11:45a Beyond <i>Diogenes</i> : New Studies in Early Modern Italian Drawing, 1450–1700 II: Draftsmen in the Margins			1:15p - 2:45p Beyond <i>Diogenes</i> : New Studies in Early Modern Italian Drawing, 1450–1700 III: <i>Fortuna Critica</i>		3:00p - 4:30p Beyond <i>Diogenes</i> : New Studies in Early Modern Italian Drawing, 1450–1700 IV: Collection, Preservation, Destruction		4:45p - 6:15p Drawing on Nature: Leonardo, Inquiry, and Inspiration
Hilton Fourth Floor Lincoln		8:30a - 10:00a Local and Global Irish Identities in the Seventeenth Century	10:15a - 11:45a Interpreting the Renaissance as "Competitive Culture": Ideas, Practices, and Perceptions			1:15p - 2:45p Lies, Fakes, and Forgeries I: Humanism, Antiquarianism, and Creative Historiography in Early Modern Europe		3:00p - 4:30p Lies, Fakes, and Forgeries II: Refutations and Reputations		4:45p - 6:15p Imagining Ancient Greece and Sparta in the Fifteenth Century
Hilton Fourth Floor Green		8:30a - 10:00a Political Thought	10:15a - 11:45a Diplomatic Writing: Reflecting on Foreign Policy in the Seventeenth Century			1:15p - 2:45p The Anti-Machiavellian Reaction in Early Modern Europe		3:00p - 4:30p The Law, Property, and Rights		4:45p - 6:15p Renaissance Aristotelianisms
Hilton Fourth Floor Hilton Boardroom		8:30a - 10:00a Honoring Liana De Girolami Cheney F: Music in Art	10:15a - 11:45a Honoring Liana De Girolami Cheney II: "Divine Darkness": Messages in Stained Glass			1:15p - 2:45p Honoring Liana De Girolami Cheney III: Back to the Future: Iconography's Current Path		3:00p - 4:30p Honoring Liana De Girolami Cheney IV: Emblems, <i>Imprese</i> , and Devices in Renaissance Visual Culture		4:45p - 6:15p Honoring Liana De Girolami Cheney V: <i>La donna è mobile</i> : Women as Patrons, Muses, Models
Hilton Fourth Floor East			10:15a - 11:45a New Trends in the History of Science, Medicine, and Technology I			1:15p - 2:45p New Trends in the History of Science, Medicine, and Technology II: Sight, Touch, and Taste		3:00p - 4:30p New Trends in the History of Science, Medicine, and Technology III: Francis Bacon		4:45p - 6:15p Authority and Compliance in Italian Renaissance Medicine
Warwick Lobby Level Davies		8:30a - 10:00a Adapting <i>Celestina</i> across Europe through Textual and Visual Representations	10:15a - 11:45a Heroic Couples: Co-Rulership in Text and Image in Early Modern Italy and France			1:15p - 2:45p Murder and Mourning: The Passions and Death in Renaissance and Baroque Texts		3:00p - 4:30p Renaissance Pastoral: The "Third" Genre Revisited I		4:45p - 6:15p Renaissance Pastoral: The "Third" Genre Revisited II
Warwick Second Floor Sussex		8:30a - 10:00a Cavendish I: The Context of Royalist Culture	10:15a - 11:45a Cavendish II: Medicine and Natural Philosophy			1:15p - 2:45p Cavendish III: Economics and the Law		3:00p - 4:30p Cavendish IV: Cavendish and the Self		4:45p - 6:15p Early Modern Women's Political Writing: Margaret Cavendish and Lucy Hutchinson

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Warwick Second Floor Essex		8:30a - 10:00a Sidney I: Sidney Books and Sidney Letters	10:15a - 11:45a Sidney II: Roundtable on Sidney Editions			1:15p - 2:45p Sidney III: Wrothian Networks I: Family and Social Networks	1:15p - 2:45p Sidney III: Family and Social Networks	3:00p - 4:30p Sidney IV: Wrothian Networks II: Reception and Intratextual Networks		4:45p - 6:15p Sidney V: Wrothian Networks III: How to Do Things with Wroth: A Roundtable for Pedagogy and Performance Beyond the Academy
Warwick Second Floor Kent		8:30a - 10:00a Performative Literacy Culture I: The Flesh Made Words: Literary Performances of the Eucharist	10:15a - 11:45a Performative Literacy Culture II: Poetic and Musical Performance in Fifteenth- and Sixteenth-Century France: Passion Plays, Farces, and Tragedies			1:15p - 2:45p Performative Literacy Culture III: Debate Poetry in French-Burgundian and Flemish-Dutch Netherlandian Culture, 1500-1800	1:15p - 2:45p Performative Literacy Culture IV: Muses, Icons, Interlocutors: Women and Vernacular Literacy Sociability I	3:00p - 4:30p Performative Literacy Culture IV: Muses, Icons, Interlocutors: Women and Vernacular Literacy Sociability I		4:45p - 6:15p Performative Literacy Culture V: Muses, Icons, Interlocutors: Women and Vernacular Literacy Sociability II
Warwick Second Floor Surrey		8:30a - 10:00a John Donne I: Roundtable: Donne and Patronage Jobs	10:15a - 11:45a John Donne II: Editing the Sermons			1:15p - 2:45p John Donne III: Immortality, Female Patrons, and Pseudonymous "J.D."	1:15p - 2:45p John Donne III: Immortality, Female Patrons, and Pseudonymous "J.D."	3:00p - 4:30p John Donne IV: Influences Continental / (In)Continental		4:45p - 6:15p Reading and Health in Early Modern England
Warwick Second Floor Oxford		8:30a - 10:00a Current State and New Developments in Rabalais Scholarship I	10:15a - 11:45a Current State and New Developments in Rabalais Scholarship II			1:15p - 2:45p Publics and Publicity: Textual Dissemination in Sixteenth- and Seventeenth-Century France	1:15p - 2:45p Publics and Publicity: Textual Dissemination in Sixteenth- and Seventeenth-Century France	3:00p - 4:30p The Theology and Poetics of Intentionality in Marguerite de Navarre		4:45p - 6:15p Religion, Politics, and Culture in France
Warwick Second Floor Warwick		8:30a - 10:00a Mystical Bodies in Reformation England	10:15a - 11:45a Crossing Confessions in Reformation England			1:15p - 2:45p Confessional Contest and Compromise in Early Modern England I	1:15p - 2:45p Confessional Contest and Compromise in Early Modern England I	3:00p - 4:30p Confessional Contest and Compromise in Early Modern England II		4:45p - 6:15p Confessional Contest and Compromise in Early Modern England III
Warwick Sixth Floor Suite 616		8:30a - 10:00a English Dramatic Genres and Literary Precursors	10:15a - 11:45a New Approaches to the English History Play			1:15p - 2:45p Religion, Re-Formation, and Human Matter in Early English Drama	1:15p - 2:45p Religion, Re-Formation, and Human Matter in Early English Drama	3:00p - 4:30p Transgressive Passions I		4:45p - 6:15p Transgressive Passions II
Warwick Seventh Floor Suite 716		8:30a - 10:00a English Poetry	10:15a - 11:45a English Vernacular Poetics before Sidney			1:15p - 2:45p Succession Literature in Seventeenth-Century Britain	1:15p - 2:45p Succession Literature in Seventeenth-Century Britain	3:00p - 4:30p Friendly Fire: Renaissance Humanists' Critiques of Renaissance Humanism		4:45p - 6:15p Rumor and Reputation: The Power of Gossip in Early Modern England

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Warwick Eighth Floor Suite 816		8:30a - 10:00a Early Modern Texts in Motion		10:15a - 11:45a Literary Experimentalism: Genre and Science in Early Modern England		1:15p - 2:45p Noise in Early Modern England		3:00p - 4:30p Near-Death Experience in the Renaissance I		4:45p - 6:15p Near-Death Experience in the Renaissance II
Warwick Ninth Floor Suite 916		8:30a - 10:00a Women, Religion, and Letters in England		10:15a - 11:45a William Tyndale, Allegory, and the History of Reading in Early Modern England		1:15p - 2:45p Understanding Nostalgia in Sixteenth-Century England		3:00p - 4:30p Courtly and Literary Culture in England		4:45p - 6:15p Intersections and Perspectives: Early Modern English Poetics in Theory and Practice
Warwick Tenth Floor Suite 1016		8:30a - 10:00a Conduct Literature: Texts for and about Women in Early Modern Italy: Between Description and Prescription I		10:15a - 11:45a Conduct Literature: Texts for and about Women in Early Modern Italy: Between Description and Prescription II		1:15p - 2:45p Dante in the <i>Commedia</i> : Personal, Political, Literary		3:00p - 4:30p Christian Epic in Renaissance Italy and Beyond I		4:45p - 6:15p Christian Epic in Renaissance Italy and Beyond II
Warwick Eleventh Floor Suite 1116		8:30a - 10:00a Transformation: Intercultural Semeiosis in Renaissance England		10:15a - 11:45a Four Unknown Early Modern Italian Religious Plays: Johns Hopkins MSB 99		1:15p - 2:45p Setting the Stage: Female Dramatists of Early Modern Italy I		3:00p - 4:30p Setting the Stage: Female Dramatists of Early Modern Italy II		4:45p - 6:15p Setting the Stage: Female Dramatists of Early Modern Italy III
Warwick Twelfth Floor Suite 1216		8:30a - 10:00a Tragedy and History in the Hispanic World		10:15a - 11:45a Spanish Drama, Performance, and Devotion		1:15p - 2:45p The Injage of Elizabeth I in Early Modern Spain		3:00p - 4:30p Spanish Literature		4:45p - 6:15p Anglo-Spanish Exchanges: Books, Diplomacy, and Translation
Warwick Fourteenth Floor Suite 1416		8:30a - 10:00a Writing Illustrious Women's Lives: Boccaccio's <i>De mulieribus claris</i> and Its French Legacy		10:15a - 11:45a Law and the Passions in France		1:15p - 2:45p Faire la fete à la Renaissance I		3:00p - 4:30p Faire la fete à la Renaissance II		4:45p - 6:15p Faire la fete à la Renaissance III

ROOM CHART — Friday, 28 March 2014

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Concourse Level Concourse A		8:30a - 10:00a Early Modern Virtual Communities and Nonlinear Networks Subverting and Transcending Center-Periphery I	10:15a - 11:45a Early Modern Virtual Communities and Nonlinear Networks Subverting and Transcending Center-Periphery II			1:15p - 2:45p Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe I		3:00p - 4:30p Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe II		4:45p - 6:15p Early Modern Dissent: Radicalisms, Libertinisms, and Heterodoxies in Europe III
Hilton Concourse Level Concourse B		8:30a - 10:00a The Global Renaissance I: Ceramics in Circulation	10:15a - 11:45a The Global Renaissance II: Ethnography and Descriptions of Culture			1:15p - 2:45p The Americas between History and Myth: 1492–1700 I		3:00p - 4:30p The Americas between History and Myth: 1492–1700 II		4:45p - 6:15p The Americas between History and Myth: 1492–1700 III
Hilton Concourse Level Concourse C		8:30a - 10:00a Confraternities and the Spaces of the Renaissance City I: Meeting Places	10:15a - 11:45a Confraternities and the Spaces of the Renaissance City II: Sacred Spaces			1:15p - 2:45p Confraternities and the Spaces of the Renaissance City III: City Streets and Piazzas		3:00p - 4:30p Confraternities and the Spaces of the Renaissance City IV: Charitable and Economic Spaces		4:45p - 6:15p Confraternities and the Spaces of the Renaissance City V: Pictorial and Sculptural Spaces
Hilton Concourse Level Concourse D		8:30a - 10:00a In Memory of Domenico Sella: Crisis and Continuity in Spanish Lombardy and Beyond: A Reappraisal	10:15a - 11:45a Representative Government and Its Discontents			1:15p - 2:45p Medicine, Astrology, and Dream Interpretation		3:00p - 4:30p The Trivium: Language Arts and Literary History, 1500–1700		4:45p - 6:15p Gendering Medical Expertise in the Early Modern Mediterranean
Hilton Concourse Level Concourse E		8:30a - 10:00a Strangers among Us: Case Studies in Crosscurrents of Culture	10:15a - 11:45a The Voluntary and the Involuntary in Early Modernity			1:15p - 2:45p Beyond the Public Stage: Alternative Performance Spaces in Early Modern Europe		3:00p - 4:30p Dance in Early Modern Europe: Staging Politics and Performing Networks		4:45p - 6:15p Adapting Genre in Music on the Early Modern English Stage
Hilton Concourse Level Concourse F		8:30a - 10:00a Leo X: New Perspectives on His Pontificate I	10:15a - 11:45a Leo X: New Perspectives on His Pontificate II			1:15p - 2:45p Lenses of Comparison: Rome and Venice		3:00p - 4:30p Seeing the Soul I: Theology, Philosophy, and Myth		4:45p - 6:15p Seeing the Soul II: Instruction and Salvation in the Illuminated Book
Hilton Concourse Level Concourse G		8:30a - 10:00a Material Cultures of Early Modern Women's Writing I	10:15a - 11:45a Material Cultures of Early Modern Women's Writing II			1:15p - 2:45p Critical Thinking: Early Modern Women and Literary Criticism		3:00p - 4:30p Early Modern Women in Public and Private		4:45p - 6:15p Women and Gendered Education in Early Modern England
Hilton Concourse Level Concourse H		8:30a - 10:00a Incision and the Identity of the Artist	10:15a - 11:45a Prints, Printmaking, Publishing, Reproduction			1:15p - 2:45p Prints as Agents of Cross-Cultural Exchange I		3:00p - 4:30p Prints as Agents of Cross-Cultural Exchange II		4:45p - 6:15p Prints as Agents of Cross-Cultural Exchange III

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Gibson		8:30a - 10:00a Evidence in Medicine, Astrology, Theology, and Natural Philosophy 1	10:15a - 11:45a Evidence in Medicine, Astrology, Theology, and Natural Philosophy II			1:15p - 2:45p Renaissance Humanism and Modern Philosophy: Legacies, Traditions, Missed Opportunities I		3:00p - 4:30p Renaissance Humanism and Modern Philosophy: Legacies, Traditions, Missed Opportunities II		4:45p - 6:15p Roundtable: The <i>Encyclopedia of Renaissance Philosophy</i>
Hilton Second Floor Clinton		8:30a - 10:00a Roundtable: Jewish Life and Material Culture in the Medici Grand Ducal Archive	10:15a - 11:45a Identity Legitimized, Constructed, and Differentiated: Non-Jewish Institutions and Jewish Communal Self-Definition in Renaissance Italy			1:15p - 2:45p Jewish Conversion in Renaissance Italy		3:00p - 4:30p Jewish Family and Families in Northern and Central Italy, 1500–1800: Settlements, Solidarity, Organization		4:45p - 6:15p Humanist Italy and the Jews: Jewish Thought and Jewish Image
Hilton Second Floor Madison		8:30a - 10:00a Art, Science, Medicine	10:15a - 11:45a Creative Destruction in Early Modern Europe			1:15p - 2:45p The Hand at Work		3:00p - 4:30p Materiality and Design I: The Age of Dürer and Michelangelo		4:45p - 6:15p Materiality and Design II: The Age of Rubens and Bernini
Hilton Second Floor Morgan		8:30a - 10:00a Music and Madness	10:15a - 11:45a Music and Pornography			1:15p - 2:45p Music in German Cultures		3:00p - 4:30p Theory, Practice, and Aesthetics of Music in Late Renaissance France		4:45p - 6:15p Music, Theory, and Devotion in Padua, Paris, and Munich
Hilton Second Floor Bryant		8:30a - 10:00a Tracking the First Jesuits	10:15a - 11:45a Jesuit Missions: A Global Perspective			1:15p - 2:45p The Social Impact of Jesuit Music in Early Modern Europe		3:00p - 4:30p Contemplating Christ's Wounds: Exploring Varying Responses to the Passion in Early Modern Art and Literature		4:45p - 6:15p Roundtable: New Directions in Jesuit Art
Hilton Second Floor Gramercy West A		8:30a - 10:00a Did Women Artists Have a Reformation?	10:15a - 11:45a Piero della Francesca: Technique and Chronology			1:15p - 2:45p Representative Cartography		3:00p - 4:30p Mapping Knowledge / Maps as Knowledge		4:45p - 6:15p Cartography and the Arts in Fifteenth-Century Florence
Hilton Second Floor Gramercy East B		8:30a - 10:00a Art in Venice	10:15a - 11:45a Veneto and Visual Culture			1:15p - 2:45p Visual Biography in Renaissance Venice		3:00p - 4:30p Telling Time in the Renaissance		4:45p - 6:15p Roundtable: The House as a Laboratory: People, Objects, and Space in Venetian Private Residences

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Murray Hill West A		8:30a - 10:00a Layout and Marketing Strategies in European Book Production, ca. 1460–1700	10:15a - 11:45a Compilation Practice and Textual Recycling in Seventeenth-Century Manuscripts			1:15p - 2:45p The Role and Practice of Translation in Published News in Early Modern Europe		3:00p - 4:30p Diplomacies and Early Modern Correspondence		4:45p - 6:15p Time, Place, and the Book
Hilton Second Floor Murray Hill East B		8:30a - 10:00a Archives, Politics, and the Filters of Information in Early Modern Europe: A Comparative Perspective	10:15a - 11:45a Archives, Politics, and the Filters of Information in Early Modern Italy			1:15p - 2:45p (Re)Negotiating Text-Image Relationship		3:00p - 4:30p Censorship, Inquisition, and Deception		4:45p - 6:15p The Culture of Print and Publishing
Hilton Second Floor Nassau West A		8:30a - 10:00a Art, Architecture, and the Artist in Renaissance Venice I: Mapping the Workshop and Artistic Legacy	10:15a - 11:45a Art, Architecture, and the Artist in Renaissance Venice II: Private Collections and Residences			1:15p - 2:45p Art, Architecture, and the Artist in Renaissance Venice III: Patronage and Devotional Practice		3:00p - 4:30p Art, Architecture, and the Artist in Renaissance Venice IV: Roundtable		4:45p - 6:15p Artists' Collaborations and Litigations in Sixteenth- Century Venice
Hilton Second Floor Nassau East B		8:30a - 10:00a Cultures of Things in Early Modern Antwerp I: Universes of Values	10:15a - 11:45a Cultures of Things in Early Modern Antwerp II: Virtues and Virtuosités			1:15p - 2:45p Cultures of Things in Early Modern Antwerp III: Networks of Objects and Knowledge		3:00p - 4:30p Cultures of Things in Early Modern Antwerp IV: Cosmopolitanism and Collecting		4:45p - 6:15p In Newer Light: The Art of Utrecht
Hilton Second Floor Regent		8:30a - 10:00a Harmonies and Disharmonies in Leonardo's Approaches to the Body I: Anatomies	10:15a - 11:45a Harmonies and Disharmonies in Leonardo's Approaches to the Body II: The Grotesque			1:15p - 2:45p Early Modern Academies of Art I: Foundation		3:00p - 4:30p Early Modern Academies of Art II: Theory		4:45p - 6:15p Early Modern Academies of Art III: Identity
Hilton Second Floor Sutton South		8:30a - 10:00a Early Modern Gardens: Tamed Nature as the Mirror of Power I	10:15a - 11:45a Early Modern Gardens: Tamed Nature as the Mirror of Power II			1:15p - 2:45p Performative Identity in the Domestic Interior		3:00p - 4:30p Restraining the Passions: Art, Emotion, and Ethics in the Early Modern Domestic Interior I		4:45p - 6:15p Restraining the Passions: Art, Emotion, and Ethics in the Early Modern Domestic Interior II
Hilton Second Floor Sutton Center		8:30a - 10:00a The Renaissance Narrative Relief: Ghiberti to Giambologna I	10:15a - 11:45a The Renaissance Narrative Relief: Ghiberti to Giambologna II			1:15p - 2:45p Calm before the Storm? Creative Idleness, Artistic Inactivity, and Non- Inspiration I		3:00p - 4:30p Calm before the Storm? Creative Idleness, Artistic Inactivity, and Non- Inspiration II		4:45p - 6:15p Broken Images

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Sutton North		8:30a - 10:00a The Sculpted Altarpiece in the Italian Renaissance I	10:15a - 11:45a The Sculpted Altarpiece in the Italian Renaissance II			1:15p - 2:45p Material and Cultural Collection and Exchange		3:00p - 4:30p Michelangelo		4:45p - 6:15p Caravaggio: His Sources and His Influence
Hilton Second Floor Beekman		8:30a - 10:00a New Technologies in Medieval and Renaissance Studies III: Big Data	10:15a - 11:45a New Technologies in Medieval and Renaissance Studies IV: Digital Manuscript Studies			1:15p - 2:45p New Technologies in Medieval and Renaissance Studies V: Digital Tools for the Study of Drama		3:00p - 4:30p New Technologies in Medieval and Renaissance Studies VI: Linked Data, Projects, and People		4:45p - 6:15p New Technologies in Medieval and Renaissance Studies VII: Workshop on Global Interactions through Shakespeare
Hilton Second Floor Rhinelander North		8:30a - 10:00a Italian Humanism in Global Context	10:15a - 11:45a Passions and Interests in Renaissance Rhetoric			1:15p - 2:45p Renaissance Historical Consciousness and Its Discontents		3:00p - 4:30p At Your Service: Servants and Serving at Table in Early Modern Europe I		4:45p - 6:15p At Your Service: Servants and Serving at Table in Early Modern Europe II
Hilton Second Floor Rhinelander Center		8:30a - 10:00a Roundtable: Early Modern Venetian Studies in the Twenty-First Century	10:15a - 11:45a Venice Dressed for the Market: The Manuscript Friendship Album and the Printed Costume Book			1:15p - 2:45p Fear, Blood, and Political Encounters at the Time of the Italian Wars		3:00p - 4:30p Preaching in Early Modern Italy, 1450-1700		4:45p - 6:15p Florentine Studies
Hilton Fourth Floor Holland		8:30a - 10:00a Making Iberian History I: Historians and Humanists at the Spanish Habsburg Courts	10:15a - 11:45a Making Iberian History II: The Role of Local Elites			1:15p - 2:45p Making Iberian History III: The Politics of History		3:00p - 4:30p Making Iberian History IV: Sanctity and the Past		4:45p - 6:15p Making Iberian History V: Myth and History
Hilton Fourth Floor Harlem		8:30a - 10:00a Politics, Reform, and Building in Italy	10:15a - 11:45a Wax, Models, Cartoons			1:15p - 2:45p Sieneas Artists at Home and Abroad		3:00p - 4:30p Visual Culture in Italy		4:45p - 6:15p The Color of Splendor: Materials and Textures in Early Modern Italy
Hilton Fourth Floor Midtown		8:30a - 10:00a Conversion and Its Intellectual Consequences I: Assimilation and New Forms of Sacred History	10:15a - 11:45a Conversion and Its Intellectual Consequences II: Iberian Polemics and the Rise of European Orientalism			1:15p - 2:45p Conversion and Its Intellectual Consequences III: Doubt, Skepticism, and Dissimulation		3:00p - 4:30p Space and Place in Imperial Spain		4:45p - 6:15p Outsider Views of Hispanic Culture
Hilton Fourth Floor Hudson		8:30a - 10:00a Building Knowledge, Creating Culture: Intellectual Networks in Renaissance Italy	10:15a - 11:45a Academies in Italy			1:15p - 2:45p Diversity in Discourse: Little-Known Preachers of Renaissance Florence		3:00p - 4:30p Exile, Power, and Princely Rule: Epistolary Culture in Italian Courts		4:45p - 6:15p Working across Boundaries in the Renaissance City

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Fourth Floor New York		8:30a - 10:00a Coins and Medals in the Renaissance I: Filarete	10:15a - 11:45a Coins and Medals in the Renaissance II: Papal Medals			1:15p - 2:45p Coins and Medals in the Renaissance III: Coins into Paper: Numismatic Books of the Renaissance		3:00p - 4:30p Coins and Medals in the Renaissance IV: Medals Miscellany		4:45p - 6:15p Bells in the Italian Renaissance
Hilton Fourth Floor Lincoln		8:30a - 10:00a Risk, Chance, and Fortune in Renaissance Cultures I	10:15a - 11:45a Risk, Chance, and Fortune in Renaissance Cultures II			1:15p - 2:45p Social Memory and the Dutch Revolt		3:00p - 4:30p Learning and Letters in Northern Europe		4:45p - 6:15p Challenging the Reformation: Counterculture and Religious Change in the Post-Reformation German Empire
Hilton Fourth Floor Green		8:30a - 10:00a Conciliarism I: Conciliarism in the Fifteenth Century to the Council of Constance (1414-18)	10:15a - 11:45a Conciliarism II: Conciliarism in the Fifteenth Century from the Council of Constance Onward			1:15p - 2:45p Neutrality in Renaissance Diplomacy and Politics I		3:00p - 4:30p Neutrality in Renaissance Diplomacy and Politics II		4:45p - 6:15p Neutrality in Renaissance Diplomacy and Politics III
Hilton Fourth Floor Hilton Boardroom		8:30a - 10:00a Emblems and Narrative	10:15a - 11:45a Emblems and the Arts			1:15p - 2:45p Emblems at Church and Court		3:00p - 4:30p Emblems in Social History		4:45p - 6:15p Metas-Emblems
Hilton Fourth Floor East		8:30a - 10:00a Communicating Chymistry I: Alchemical Images, Allegories, and Practices	10:15a - 11:45a Communicating Chymistry II: Iatrochemical Recipes, Prescriptions, Letters			1:15p - 2:45p Scientific Visualizations I		3:00p - 4:30p Scientific Visualizations II		4:45p - 6:15p Scientific Visualizations III
Hilton Fourth Floor Conrad Hilton Suite		8:30a - 10:00a Renaissance Axiomatics: Euclid in Thought, Print, and Practice I	10:15a - 11:45a Renaissance Axiomatics: Euclid in Thought, Print, and Practice II			1:15p - 2:45p Roundtable: Samples of a Genre: Niccolò Perotti's Dedictory Letters		3:00p - 4:30p Writing and Truth in Renaissance Latin Humanism		4:45p - 6:15p The Battle of Lepanto: Neo-Latin Poetry and Global News
Warwick Lobby Level Davies		8:30a - 10:00a Equipment for Living: Early Modern Handbooks in Theory and Practice	10:15a - 11:45a Transgressing Boundaries: Comparative Epic and Drama I			1:15p - 2:45p Transgressing Boundaries: Comparative Epic and Drama II		3:00p - 4:30p Transgressing Boundaries: Comparative Epic and Drama III		4:45p - 6:15p Transgressing Boundaries: Comparative Epic and Drama IV: Roundtable
Warwick Second Floor Sussex		8:30a - 10:00a Geography in Renaissance Utopias I: Topos and Text, Topos in Text	10:15a - 11:45a Geography in Renaissance Utopias II: From Geography to Poetry			1:15p - 2:45p Geography in Renaissance Utopias III: Outside and Overseas		3:00p - 4:30p Dead Ends and Fresh Starts in Early Modern English Literature		4:45p - 6:15p Abraham Cowley in Context

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Warwick Second Floor Essex		8:30a - 10:00a Sidney and Spenser Studies in Tribute to T. P. Roche I: Symbolism and Allegory in Spenser	10:15a - 11:45a Sidney and Spenser Studies in Tribute to T. P. Roche II: Spenser and Manuscripts			1:15p - 2:45p Sidney and Spenser Studies in Tribute to T. P. Roche III: Spenser's Poetics and Its Influence		3:00p - 4:30p Sidney and Spenser Studies in Tribute to T. P. Roche IV: Roundtable on New Directions		4:45p - 6:15p Sidney, Spenser, Shakespeare, Kyd: New Work in Renaissance Studies
Warwick Second Floor Kent		8:30a - 10:00a Performing Archive: Oral and Written Culture in the Renaissance I	10:15a - 11:45a Performing Archive: Oral and Written Culture in the Renaissance II			1:15p - 2:45p Renaissance Nonsense		3:00p - 4:30p Crowd Control in the Renaissance I		4:45p - 6:15p Crowd Control in the Renaissance II
Warwick Second Floor Surrey		8:30a - 10:00a What's Class Got To Do With It? I: <i>Sammelbandes</i> , Folios, and Songbooks	10:15a - 11:45a What's Class Got To Do With It? II: Class and Readers			1:15p - 2:45p Representing Origins I		3:00p - 4:30p Representing Origins II		4:45p - 6:15p New Work in Early Modern Manuscript Studies
Warwick Second Floor Oxford		8:30a - 10:00a The Poetics and Politics of <i>Historia</i> in Renaissance France	10:15a - 11:45a Medicine, Norms, and Montaigne			1:15p - 2:45p <i>Ex pluribus unum</i> : Working Together in the Renaissance		3:00p - 4:30p Prophecy and Reason in Early Modern Europe		4:45p - 6:15p The Poetics of Fairy Tales
Warwick Second Floor Warwick		8:30a - 10:00a Classical Receptions in Early Modern England I	10:15a - 11:45a Classical Receptions in Early Modern England II			1:15p - 2:45p Classical Receptions in Early Modern England III		3:00p - 4:30p Classical Receptions in Early Modern England IV		4:45p - 6:15p Attention and Observation in Early Modern Science and Literature
Warwick Sixth Floor Suite 616		8:30a - 10:00a Shakespeare I	10:15a - 11:45a Shakespeare II			1:15p - 2:45p Shakespeare III		3:00p - 4:30p Shakespeare and the Consciousness		4:45p - 6:15p Shakespeare and the Boundaries of the Sacred
Warwick Seventh Floor Suite 716		8:30a - 10:00a Fragmented Bodies: Literary and Cultural Representations of Dissected Anatomies during the Renaissance	10:15a - 11:45a Poetic Institutions			1:15p - 2:45p Heroic Passions		3:00p - 4:30p "Evil" Femininity in Early Modern Spectacles		4:45p - 6:15p The Rhetorical Negotiation of Kinship in Early Modern England
Warwick Eighth Floor Suite 816		8:30a - 10:00a Liberty, Necessity, and Imagination I	10:15a - 11:45a Liberty, Necessity, and Imagination II			1:15p - 2:45p Matching up the Margins: New Work on Gabriel Harvey's Marginalia		3:00p - 4:30p Places of Writing and Places of Reading in Early Modern England		4:45p - 6:15p Image Making and Propaganda in England

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Warwick Ninth Floor Suite 916		8:30a - 10:00a Renaissance Impossibilities: Spaces, Erotics, Poetics	10:15a - 11:45a Culture in the English Republic of Letters			1:15p - 2:45p Invoking Women: Translation, Adaptation, and Textual Dissemination in Renaissance England		3:00p - 4:30p Women and Letters in England		4:45p - 6:15p Sexuality and English Letters
Warwick Tenth Floor Suite 1016		8:30a - 10:00a New Linguistic Findings in the History of the Italian Language	10:15a - 11:45a Letters in Italy and Hungary			1:15p - 2:45p Style and Freedom		3:00p - 4:30p Authorship and Audience from Dante to Petrarach		4:45p - 6:15p Speaking Truth to Power: Dante, Petrarach, and Boccaccio
Warwick Eleventh Floor Suite 1116		8:30a - 10:00a Novelty and Unorthodoxy in the Works of Pietro Aretino I: Toward a New Aesthetic	10:15a - 11:45a Novelty and Unorthodoxy in the Works of Pietro Aretino II: Aretino and the Sacred			1:15p - 2:45p Novelty and Unorthodoxy in the Works of Pietro Aretino III: Reshaping Literary Genres		3:00p - 4:30p Novelty and Unorthodoxy in the Works of Pietro Aretino IV: Power and Patronage		4:45p - 6:15p Vernacular Languages in the Renaissance: New Analytical Methods
Warwick Twelfth Floor Suite 1216		8:30a - 10:00a The Emergence of Form, Voice, and Character in the Poetry of Cervantes	10:15a - 11:45a Imagination and Anxiety in the Poetry of Cervantes			1:15p - 2:45p Cervantes's Library				4:45p - 6:15p Letters and Humanism in Spain
Warwick Fourteenth Floor Suite 1416		8:30a - 10:00a Renaissance Keywords I: <i>Subtilitas, Subaltery</i>	10:15a - 11:45a Renaissance Keywords II: <i>Tactus, Tango, Contingo,</i> <i>Contagio</i>			1:15p - 2:45p Renaissance Keywords III: <i>Hyle, Sylva, Materia, Matter,</i> <i>Woods, Stuff</i>		3:00p - 4:30p Renaissance Keywords IV: <i>Hyle, Sylva, Materia, Matter,</i> <i>Woods, Stuff</i>		4:45p - 6:15p Reading Emotion in English Renaissance Poetry

ROOM CHART — Saturday, 29 March 2014

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Concourse Level Concourse A		8:30a - 10:00a Dissent, Heresy, Reform, and Education in Italy	10:15a - 11:45a "A Language all nations understand": Secular and Religious Cosmopolitans			1:15p - 2:45p Writing about Art		3:00p - 4:30p The Dialectics of Faith and Doubt in Seventeenth-Century Spain: Visual and Literary Reflections I		4:45p - 6:15p The Dialectics of Faith and Doubt in Seventeenth-Century Spain: Visual and Literary Reflections II
Hilton Concourse Level Concourse B		8:30a - 10:00a Italy and the Imagination of the New World	10:15a - 11:45a Locating Early Modern Ethnicities: Cultural and Global Histories, 1500–1700			1:15p - 2:45p The Circulation of Arabic Texts and Speakers in the Early Modern Western Mediterranean: Contexts and Collaborations		3:00p - 4:30p The Prophet and the Messiah as Renaissance Man: Perspectives From India to Iberia		4:45p - 6:15p Japan's Christian Century, 1549–1650
Hilton Concourse Level Concourse C		8:30a - 10:00a The Bible and English Readers I: From Medieval to Renaissance	10:15a - 11:45a The Bible and English Readers II: From Renaissance to Restoration			1:15p - 2:45p The Bible and Political Theology		3:00p - 4:30p Religion and the Perception of Texts: Pre- and Post-Reformation		4:45p - 6:15p Religious Thought
Hilton Concourse Level Concourse D		8:30a - 10:00a The Varied Role of the Amateur in Early Modern Europe I	10:15a - 11:45a The Varied Role of the Amateur in Early Modern Europe II			1:15p - 2:45p Curiosities and Social Networks I		3:00p - 4:30p Curiosities and Social Networks II		4:45p - 6:15p Renaissance Agon
Hilton Concourse Level Concourse E		8:30a - 10:00a Merchants and Mercantile Culture	10:15a - 11:45a Peacemaking in Early Modern Europe			1:15p - 2:45p Race, Honor, and Empire in Early Modern Political Culture		3:00p - 4:30p Politics in the British Isles		4:45p - 6:15p Transmutations: Shaping and Reshaping of Mineral Resources between Economy, Art, and Science
Hilton Concourse Level Concourse F		8:30a - 10:00a Early Modern Rome: An Interdisciplinary Panel	10:15a - 11:45a Citizens and Clerks in Renaissance Rome: Economic and Socioreligious Aspects			1:15p - 2:45p Writing Rome in the Renaissance: Latin and Vernacular Responses to the Eternal City		3:00p - 4:30p Another Renaissance: Historical Memory, Antiquarian Culture, and Artistic Patronage in Campania and Basilicata I		4:45p - 6:15p Another Renaissance: Historical Memory, Antiquarian Culture, and Artistic Patronage in Campania and Basilicata II
Hilton Concourse Level Concourse G		8:30a - 10:00a Perceptions of the Female Body in Early Modern England	10:15a - 11:45a Unpicking Women's Textile Work in Early Modern England			1:15p - 2:45p Chestboard, Jewels, and a Hear: Three Patterns of Gift-Giving among Tudor and Stuart Women		3:00p - 4:30p Women's Writing about Beauty in Early Modern England		4:45p - 6:15p Early Modern Authorship and Gender
Hilton Concourse Level Concourse H		8:30a - 10:00a Assistance, Punishment, Advancement: Community Regulation of Poor Women	10:15a - 11:45a Women, Religion, and Community in Golden Age Spain			1:15p - 2:45p Royal Lives: Women, Family, and the Court		3:00p - 4:30p Varieties of Diplomatic Actors I: Sciences, Arts, and Literature		4:45p - 6:15p Varieties of Diplomatic Actors II: Mediators of Interaction

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Gibson		8:30a - 10:00a Renaissance Natural Philosophy	10:15a - 11:45a Historiography of Renaissance Philosophy: Giovanni Pico and Eugenio Garin			1:15p - 2:45p Renaissance Scholasticism: Between Aristotle and Machiavelli		3:00p - 4:30p Nicholas of Cusa and the Visual Arts I		4:45p - 6:15p Nicholas of Cusa and the Visual Arts II
Hilton Second Floor Clinton		8:30a - 10:00a Spoils of the Renaissance I: Politics	10:15a - 11:45a Spoils of the Renaissance II: Representations			1:15p - 2:45p Spoils of the Renaissance III: Legacies		3:00p - 4:30p Emerson's Renaissance		4:45p - 6:15p Renaissance Revivals
Hilton Second Floor Madison		8:30a - 10:00a The Senses in Early Modern Visual Culture	10:15a - 11:45a Solidifying the Pearls of Cleopatra: A Discussion of Whiteness			1:15p - 2:45p Reading, Misreading, Misleading: Writers and Artists in Mid-Sixteenth- Century Florence		3:00p - 4:30p Scribbles and Scribbling in the Renaissance I		4:45p - 6:15p Scribbles and Scribbling in the Renaissance II
Hilton Second Floor Morgan		8:30a - 10:00a Catholic Devotion: Mass, Mores, <i>Lauda</i>	10:15a - 11:45a Madrigals, Canzonets, and a Requiem in the Cinquecento			1:15p - 2:45p Monophony in the Renaissance: Saints' Offices and <i>Bocaccio's Ballatas</i>		3:00p - 4:30p Music and the Soul in Renaissance Learning I		4:45p - 6:15p Music and the Soul in Renaissance Learning II
Hilton Second Floor Bryant		8:30a - 10:00a Nonconformity or Recusancy: Who's to Blame?	10:15a - 11:45a Confessionalization and the Senses in the Later Sixteenth Century			1:15p - 2:45p Narratives of the Witches' Sabbath in the Renaissance: A Comparative Perspective		3:00p - 4:30p Witches, Reformers, and Readers of Romance: Becoming an Early Modern Cultural Audience		4:45p - 6:15p Religion, Social Order, and the Organization of Life
Hilton Second Floor Gramercy West A		8:30a - 10:00a Skin, Fur, and Hairs: Animality and Taciturnity in Renaissance Europe I	10:15a - 11:45a Skin, Fur, and Hairs: Animality and Taciturnity in Renaissance Europe II			1:15p - 2:45p Renaissance Water I: Water Instrumental Uses of Water		3:00p - 4:30p Renaissance Water II: Water in Triumph		4:45p - 6:15p Renaissance Water III: Reconceiving Water
Hilton Second Floor Gramercy East B		8:30a - 10:00a San Geminiano: The Lost Church of St. Mark's Square I	10:15a - 11:45a San Geminiano: The Lost Church of St. Mark's Square II			1:15p - 2:45p Roundtable: Early Modern Ecologies		3:00p - 4:30p Roundtable: Communication in Medieval and Early Modern Italy: Disciplines in Dialogue		4:45p - 6:15p Roundtable: <i>Renaissance Quarterly</i> : Submitting Your Work for Publication
Hilton Second Floor Murray Hill West A		8:30a - 10:00a Fragments and Gatherings I: Poetry	10:15a - 11:45a Fragments and Gatherings II: Drama			1:15p - 2:45p Fragments and Gatherings III: Making Sense of a Fragmented Past		3:00p - 4:30p Fragments and Gatherings IV: Print and Manuscript Hybrids		4:45p - 6:15p Useless Reading

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Murray Hill East B		8:30a - 10:00a Printers and Publishers in Early Modern England	10:15a - 11:45a Popish Polemics, Covert Courties, and Illicit Libraries: Bookish Notes from the Elizabethan Catholic Underground			1:15p - 2:45p Early Modern Image and Text II: Landmark Re- Creations in Granada, Potosi, Casca de la, Marmore		3:00p - 4:30p Early Modern Image and Text II: Landmark Re- Creations in Granada, Potosi, Casca de la, Marmore		4:45p - 6:15p Early Modern Image and Text III: Friends, Friends, and Monsters
Hilton Second Floor Nassau West A		8:30a - 10:00a Papers in Honor of Juegen Schulz I: From Venice to Cairo: Architecture at Home and Abroad	10:15a - 11:45a Papers in Honor of Juegen Schulz II: Positioning Artists in Their Maturity: Bellini, Michelangelo, Palladio			1:15p - 2:45p Papers in Honor of Juegen Schulz III: Urban Infrastructure: The Architecture of Health Care and Water Harvesting		3:00p - 4:30p Papers in Honor of Juegen Schulz IV: New Practices in Venetian Painting and Print Culture: Tinan, Fialetti, and Guardi		4:45p - 6:15p Papers in Honor of Juegen Schulz V: Surveying and Viewing: Cities and Their Architecture in Early Modern Europe
Hilton Second Floor Nassau East B		8:30a - 10:00a <i>Le Belle</i> : Portraits of Beautiful Women: Origins, Places, and Implications I	10:15a - 11:45a <i>Le Belle</i> : Portraits of Beautiful Women: Origins, Places, and Implications II			1:15p - 2:45p <i>Geri Amoretti</i> : The Body Language of Love in Renaissance Art		3:00p - 4:30p Renaissance Portrait Drawings: Italy and the North, 1400-1550 I		4:45p - 6:15p Renaissance Portrait Drawings: Italy and the North, 1400-1550 II
Hilton Second Floor Regent		8:30a - 10:00a Italian Sculpture, a Social History: The Practice of the Craft from Nicola Pisano to Michelangelo	10:15a - 11:45a On "Naturalism" in Early Modern Italian Art			1:15p - 2:45p Skillness in Early Modern Italian Art		3:00p - 4:30p Blood: Representation, Materiality, and Agency in Italian Renaissance Art		4:45p - 6:15p Africans in Early Modern Tuscany: Visual Images and Personal Identities
Hilton Second Floor Sutton South		8:30a - 10:00a <i>Viriditas</i> and Viridescence: Greenery in Renaissance Art	10:15a - 11:45a Collecting Nature			1:15p - 2:45p Framing Foreign Nature: Representing Animals in Early Modern China and Europe		3:00p - 4:30p Sacred Space in the Italian Church Interior I: Florence and Umbria		4:45p - 6:15p Sacred Space in the Italian Church Interior II: Venice and Rome
Hilton Second Floor Sutton Center		8:30a - 10:00a Ancient Models and Visual Culture	10:15a - 11:45a Patronage and Matronage in Italy			1:15p - 2:45p Patronage as Evidence for Early Modern Catholic Reform I		3:00p - 4:30p Patronage as Evidence for Early Modern Catholic Reform II		4:45p - 6:15p Patronage as Evidence for Early Modern Catholic Reform III
Hilton Second Floor Sutton North		8:30a - 10:00a Reconsidering the Aristic Response to the Black Death in Italy I	10:15a - 11:45a Reconsidering the Aristic Response to the Black Death in Italy II			1:15p - 2:45p Early Modern Bodies: Material and Immaterial, Inside and Outside, Dead and Alive I		3:00p - 4:30p Early Modern Bodies: Material and Immaterial, Inside and Outside, Dead and Alive II		4:45p - 6:15p Early Modern Bodies: Material and Immaterial, Inside and Outside, Dead and Alive III
Hilton Second Floor Beckman		8:30a - 10:00a Architecture in Detail I	10:15a - 11:45a Architecture in Detail II			1:15p - 2:45p Ravenna and Renaissance Imagination		3:00p - 4:30p Virruvius's Reception and Transmission in Renaissance Europe and the New World I		4:45p - 6:15p Virruvius's Reception and Transmission in Renaissance Europe and the New World II

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Second Floor Rhineclander North		8:30a - 10:00a Renaissance Foodstuffs	10:15a - 11:45a The Culture of Hunting in Renaissance Italy			1:15p - 2:45p A Renaissance Sensation: The Convivial Arts of the Banquet		3:00p - 4:30p Early Modern Food: For Thought		4:45p - 6:15p Roundtable: In Good Company: Sociality, Friendship, and Joyfulness in Early Modern Literary Societies
Hilton Second Floor Rhineclander Center		8:30a - 10:00a Murder in Renaissance Italy I	10:15a - 11:45a Murder in Renaissance Italy II			1:15p - 2:45p International Relations in Renaissance Italy		3:00p - 4:30p Friends, Rivals, and Lovers in Renaissance Mantua		4:45p - 6:15p In the Margins of Ferrara: Translation, History, Literary Theory, and Papal Politics
Hilton Fourth Floor Holland		8:30a - 10:00a Early Modern Women Negotiating Spaces and Subjectivities in Spain and the New World	10:15a - 11:45a Nuns, Actors, and Authors: Women's Roles in Early Modern Spain and Colonial Latin America			1:15p - 2:45p Women's Eating Habits and Other Food Practices in Early Modern Spain and the New World		3:00p - 4:30p The Disciples of Teresa of Avila in Europe and the Americas		4:45p - 6:15p Female Players on the Early Modern Stage
Hilton Fourth Floor Harlem		8:30a - 10:00a Politics and Visual Culture	10:15a - 11:45a Personification: Embodiment Meaning and Emotion			1:15p - 2:45p The Value and Effect of Material Culture in Context		3:00p - 4:30p Transmediality and Moving Spaces		4:45p - 6:15p Staged Production
Hilton Fourth Floor Midtown		8:30a - 10:00a Culture and Society in the Spanish Empire I	10:15a - 11:45a Culture and Society in the Spanish Empire II			1:15p - 2:45p Culture and Society in the Spanish Empire III		3:00p - 4:30p Culture and Society in the Spanish Empire IV		4:45p - 6:15p Reimagining Time in the Early Modern Hispanic World
Hilton Fourth Floor Hudson		8:30a - 10:00a Translation and Agency in the Italian and French Renaissance I	10:15a - 11:45a Translation and Agency in the Italian and French Renaissance II			1:15p - 2:45p Italian Academies and Their Networks 1525-1700: The Margins and the Periphery		3:00p - 4:30p Medici Intelligence Agencies: Gathering, Delivering, and Analyzing Information in the Age of Cosimo I de' Medici		4:45p - 6:15p The <i>Braccio</i> and Their Historians
Hilton Fourth Floor New York		8:30a - 10:00a Music and the Visual Arts I: Singers and Painters	10:15a - 11:45a Music and the Visual Arts II: Playing and Painting Renaissance Instruments			1:15p - 2:45p Changing Patterns: Altering the Fabrics, Designs, and Music of Renaissance Italian Elites		3:00p - 4:30p Devotion, Text, Music		4:45p - 6:15p Music and Marginalia
Hilton Fourth Floor Lincoln		8:30a - 10:00a Mediality and Authority: Neidhart, Tauler, Luther	10:15a - 11:45a Modes of Representation in Early Modern German Texts					3:00p - 4:30p Regimes of Body, Thought, and State in German-Speaking Lands		4:45p - 6:15p Sacred and Profane Transformations: New Theories Regarding Late Medieval Objects

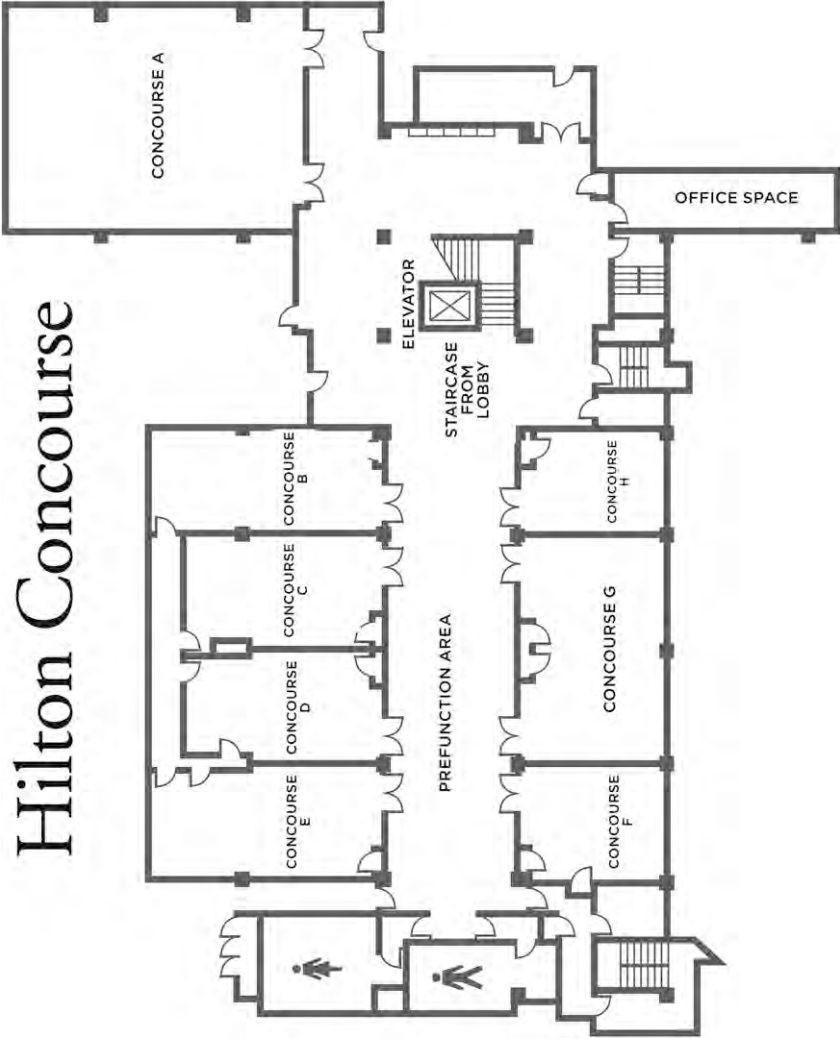
Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm
Hilton Fourth Floor Green		8:30a - 10:00a Borderlands as Political Testing Grounds in the Renaissance I	10:15a - 11:45a Borderlands as Political Testing Grounds in the Renaissance II	10:15a - 11:45a Acresses in Print	1:15p - 2:45p Border Management: Politics, Law, and Security in Early Modern Borderlands	3:00p - 4:30p Beyond the Battlefield I: Diplomacy, Information, Politics	4:45p - 6:15p Beyond the Battlefield II: Parotage, Culture, Knowledge			
Hilton Fourth Floor Hilton Boardroom		8:30a - 10:00a Reassessing Claude-François Ménestrier's Second <i>Ardes emblemes</i> : 1684–2014	10:15a - 11:45a Erudites and Polymaths I: The Quest for Knowledge	10:15a - 11:45a Erudites and Polymaths II: Their Works and Their Friends	1:15p - 2:45p Miniaturists, Illustrators, and Copyists: New Manuscript Evidence from Italian Nain Bookmakers, ca. 1450–1600	3:00p - 4:30p Matter in Renaissance Commentaries on the <i>Timaeus</i>	4:45p - 6:15p Transmitting Texts: Scholarly and Vernacular Translations			
Hilton Fourth Floor East		8:30a - 10:00a Erudites and Polymaths I: The Quest for Knowledge	10:15a - 11:45a Erudites and Polymaths I: Their Works and Their Friends	10:15a - 11:45a Erudites and Polymaths II: The Promotion and Reception of Their Works	1:15p - 2:45p Erudites and Polymaths III: The Promotion and Reception of Their Works	3:00p - 4:30p Erudites and Polymaths IV: The Craft of History	4:45p - 6:15p Erudites and Polymaths V: The Power of Language			
Warwick Lobby Level Davies		8:30a - 10:00a Michelangelo and Beyond: Art, Poetry, and Literature	10:15a - 11:45a Renaissance Worlds from Dante to Vico I	10:15a - 11:45a Renaissance Worlds from Dante to Vico I	1:15p - 2:45p Renaissance Worlds from Dante to Vico II	3:00p - 4:30p Renaissance Worlds from Dante to Vico III	4:45p - 6:15p Renaissance Worlds from Dante to Vico IV: Roundtable			
Warwick Second Floor Sussex		8:30a - 10:00a Thomas More and His Circle I: More and Erasmus: In Honor of Clare M. Murphy	10:15a - 11:45a Thomas More and His Circle II: John Colet: In Honor of Clare M. Murphy	10:15a - 11:45a Thomas More I: Thomas More Facing His Time	1:15p - 2:45p Thomas More I: Thomas More Facing His Time	3:00p - 4:30p Thomas More II: Intertextual Connections	4:45p - 6:15p <i>Utopia</i> among the Disciplines			
Warwick Second Floor Essex		8:30a - 10:00a Colin's Court: Spenser's <i>Shepherd's Calendar</i> in the Late Elizabethan Literary Imaginary	10:15a - 11:45a Spenser	10:15a - 11:45a Spenser and Narratology I	1:15p - 2:45p Spenser and Narratology I	3:00p - 4:30p Spenser and Narratology II	4:45p - 6:15p Marvell and the Intersections of Thought and Politics			
Warwick Second Floor Kent		8:30a - 10:00a Classical and Christian Thought in Milton's Late Poetry	10:15a - 11:45a Milton I	10:15a - 11:45a Milton I	1:15p - 2:45p Milton II	3:00p - 4:30p Milton III	4:45p - 6:15p Missing Milton			
Warwick Second Floor Surrey		8:30a - 10:00a "Mortuque varietate stili varietas excusat": Translating Boccaccio	10:15a - 11:45a Boccaccio and Petrarch	10:15a - 11:45a Boccaccio and Petrarch	1:15p - 2:45p Boccaccio and Philosophy	3:00p - 4:30p Boccaccio in the Renaissance	4:45p - 6:15p Boccaccio and the Arts			
Warwick Second Floor Oxford		8:30a - 10:00a Comic Writing in the French Renaissance: <i>La tradition facétieuse</i> I	10:15a - 11:45a Comic Writing in the French Renaissance: <i>La tradition facétieuse</i> II	10:15a - 11:45a Comic Writing in the French Renaissance: <i>La tradition facétieuse</i> II	1:15p - 2:45p Faith and Farce	3:00p - 4:30p Intertextual Montage: Machiavelli and Brantôme	4:45p - 6:15p Lyric and Intensity in France after Petrarch			

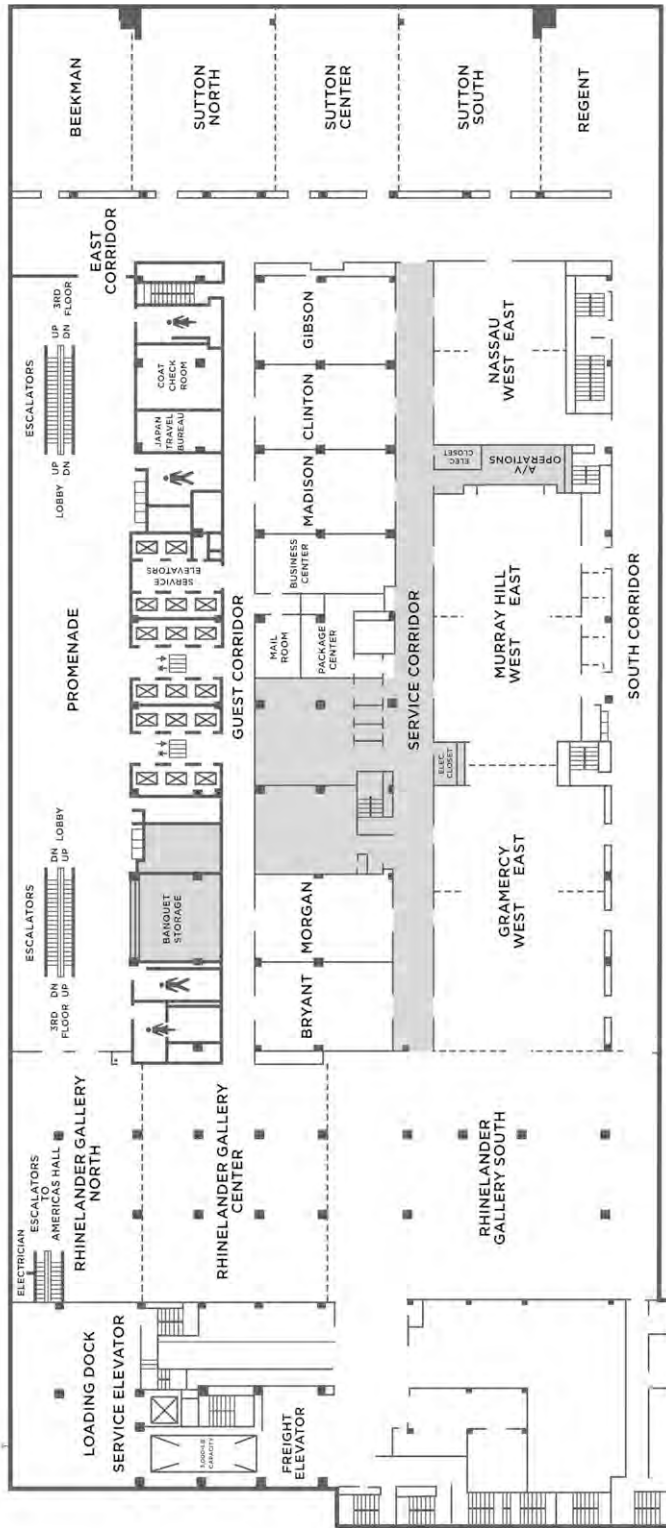
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Warwick Second Floor Warwick		8:30a - 10:00a Roundtable: Editing the English Counter-Reformation: Sixteenth-Century Catholic Hagiography and Tridentine Verse	10:15a - 11:45a Roundtable: <i>The Merry Wives of Windsor</i>			1:15p - 2:45p Slavery and Race in Europe before 1611 I	1:15p - 2:45p Slavery and Race in Europe before 1611 II	3:00p - 4:30p Slavery and Race in Europe before 1611 II		4:45p - 6:15p The Impact of Angus Fletcher on Renaissance Studies in Literary and Art Theory
Warwick Sixth Floor Suite 616		8:30a - 10:00a Shakespeare: Collection and Recollection	10:15a - 11:45a Shakespeare and Film: Space and Time, Language and Movement			1:15p - 2:45p English Theater I	1:15p - 2:45p English Theater I	3:00p - 4:30p English Theater II		4:45p - 6:15p English Theater III
Warwick Seventh Floor Suite 716		8:30a - 10:00a Renaissance Afterlives: Cultural and Critical Reception on Stage, Page, and Screen	10:15a - 11:45a Politics of Difference: Precarious Encounters in Early Modern Drama and Narratives			1:15p - 2:45p Documentary and Biographical: New Work from the Archives I	1:15p - 2:45p Documentary and Biographical: New Work from the Archives I	3:00p - 4:30p Documentary and Biographical: New Work from the Archives II		4:45p - 6:15p Retrieving an Irish Colonial Landscape: The Estates of Richard Boyle, First Earl of Cork
Warwick Eighth Floor Suite 816		8:30a - 10:00a John Selden (1584–1654) and His <i>Table Talk</i> : Publication, Literature, Thought	10:15a - 11:45a Reading, Language, Emotion			1:15p - 2:45p Letters and Religion in England	1:15p - 2:45p Letters and Religion in England	3:00p - 4:30p Letters and Politics in England		4:45p - 6:15p Fulke Greville: Poetics, Philosophy, and Politics
Warwick Ninth Floor Suite 916		8:30a - 10:00a Ranting, Railing, and Complaining: Renaissance Rhetoric of Discontent I	10:15a - 11:45a Ranting, Railing, and Complaining: Renaissance Rhetoric of Discontent II			1:15p - 2:45p Classics, Antiquities, and English Letters	1:15p - 2:45p Classics, Antiquities, and English Letters	3:00p - 4:30p Sir David Lindsay and the Three Estates		4:45p - 6:15p Politics, Religion, and Letters in England
Warwick Tenth Floor Suite 1016		8:30a - 10:00a Politics and Literature between the Sixteenth and Seventeenth Centuries: On the Edge of Renaissance I	10:15a - 11:45a Politics and Literature between the Sixteenth and Seventeenth Centuries: On the Edge of Renaissance II			1:15p - 2:45p Petrarchan Variations: Family, Fellows, Society I	1:15p - 2:45p Petrarchan Variations: Family, Fellows, Society I	3:00p - 4:30p Petrarchan Variations: Family, Fellows, Society II		
Warwick Eleventh Floor Suite 1116		8:30a - 10:00a Staging Games in the English Theater	10:15a - 11:45a Music, Theater, and Cultural Memory in Early Modern England			1:15p - 2:45p Theater, Power, and Religion on the Italian Stage, 1400–1600 I	1:15p - 2:45p Theater, Power, and Religion on the Italian Stage, 1400–1600 I	3:00p - 4:30p Theater, Power, and Religion on the Italian Stage, 1400–1600 II		4:45p - 6:15p The Spaces of Early Modern Drama
Warwick Fourteenth Floor Suite 1416		8:30a - 10:00a Mollesse renaissance: Style, Politique, et Sexualité	10:15a - 11:45a L'épithète et le sens			1:15p - 2:45p Homère à la Renaissance	1:15p - 2:45p Homère à la Renaissance	3:00p - 4:30p Intituler, penser, classer: De la constitution des genres éditoriaux à la Renaissance		4:45p - 6:15p Culture and Reform in France

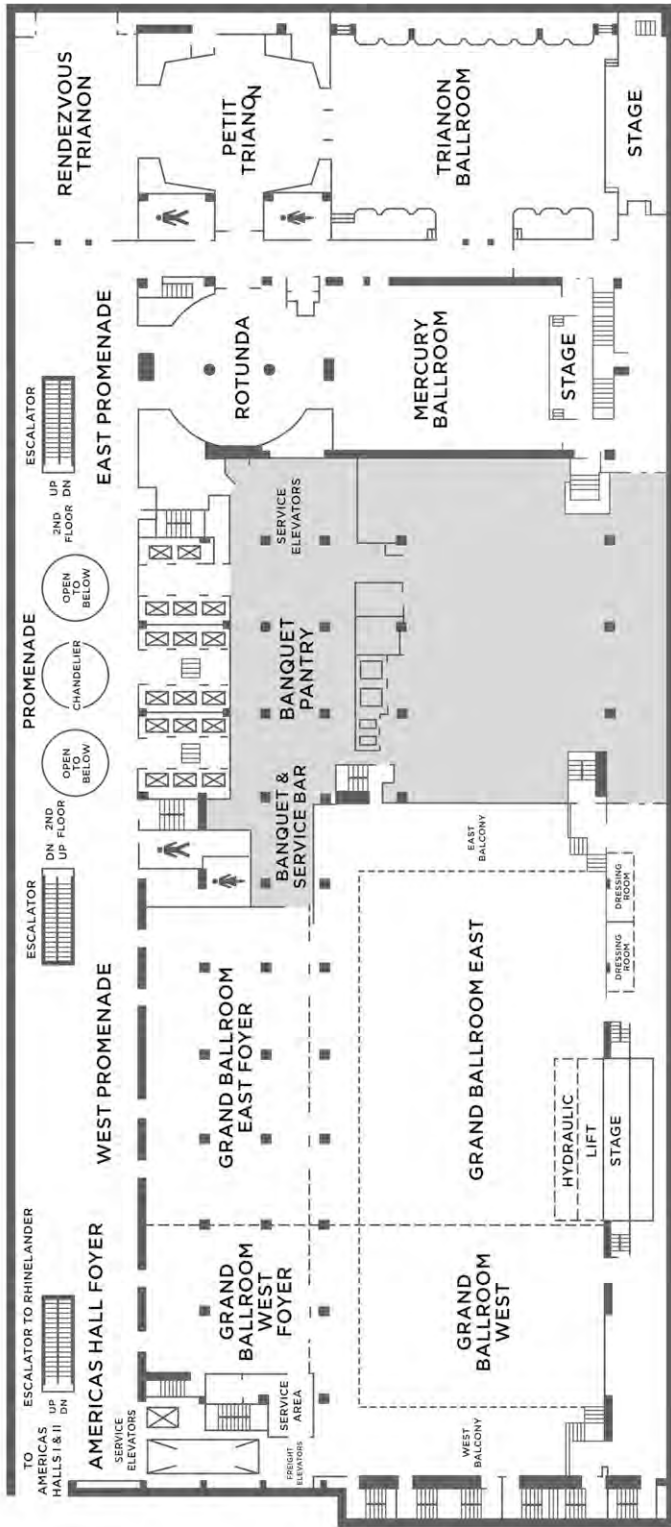
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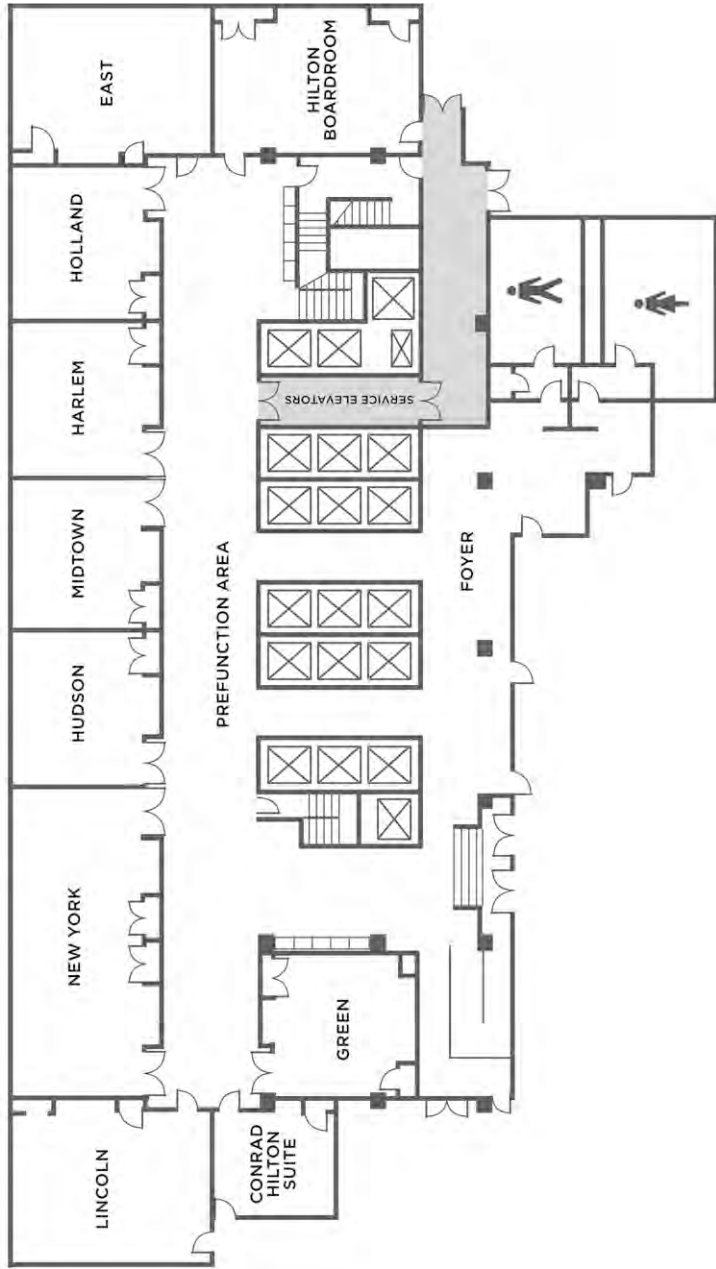
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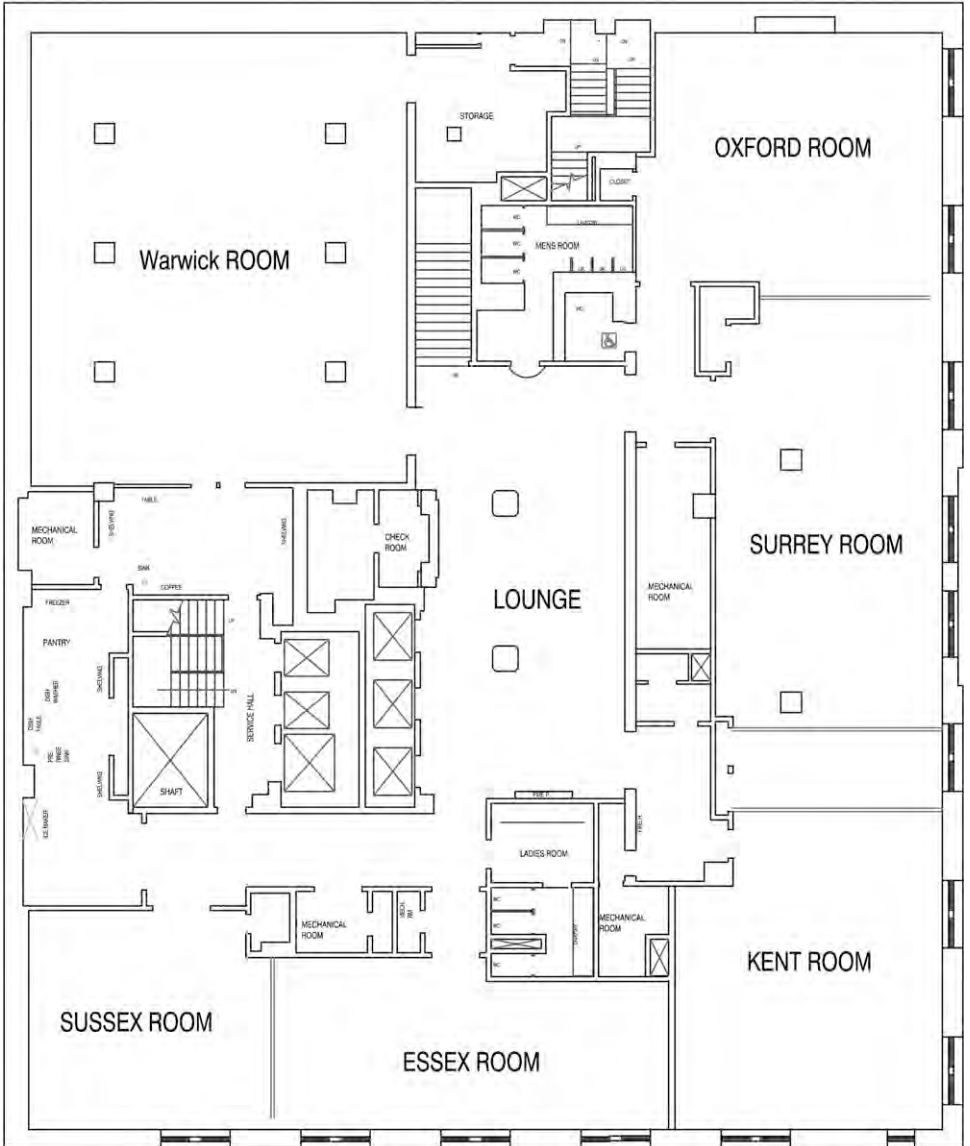
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Hilton Fourth Floor



Warwick Second Floor



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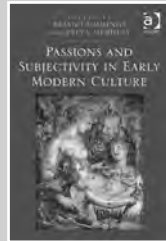
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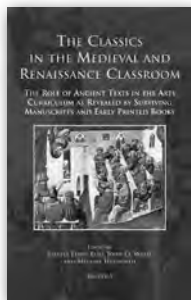
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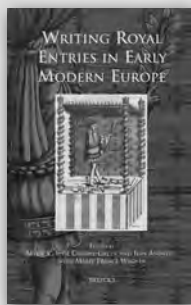
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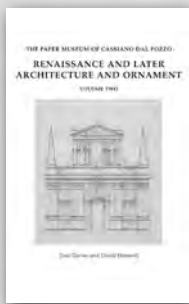
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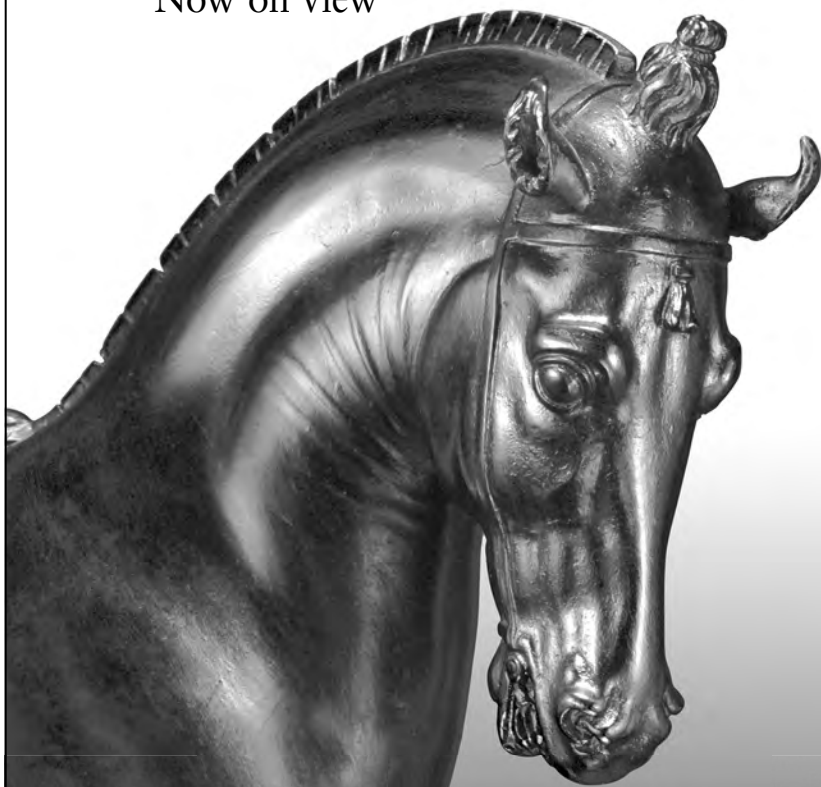
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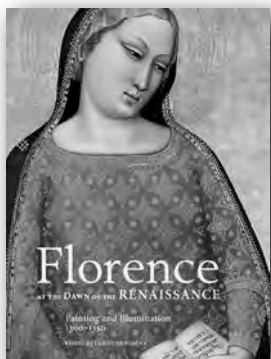


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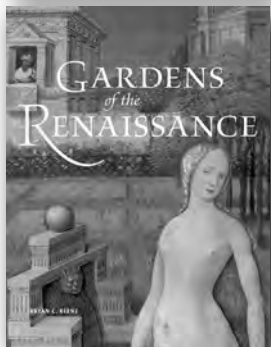
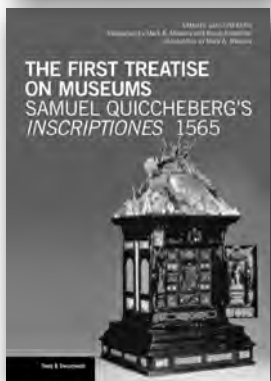
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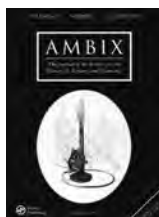


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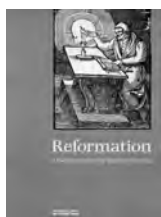


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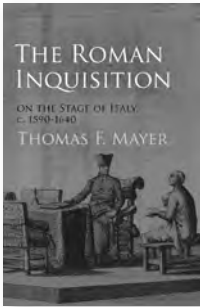
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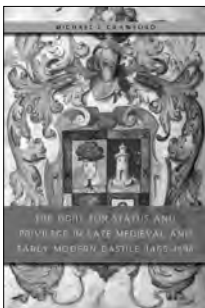
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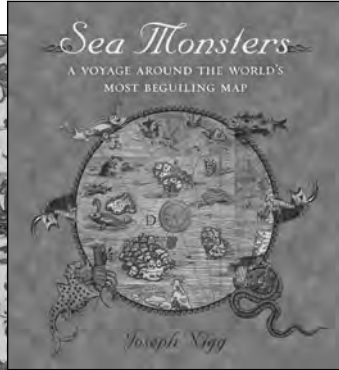
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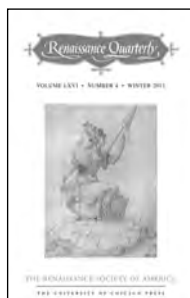
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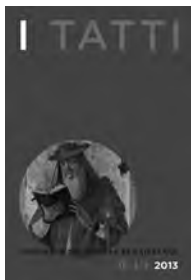
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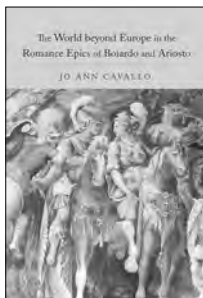
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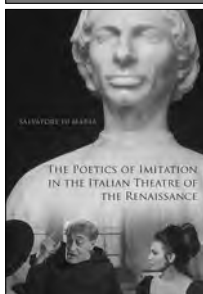


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