

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Corintia

Panel Title: Renaissance Medals and Coins I

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

Chair: Charles Rosenberg, *University of Notre Dame*

Presenter: Stephen K. Scher, *Independent Scholar*

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

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

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

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Aragon

Panel Title: Gifting Art and Artful Gifts I

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

Chair: Alexander Nagel, *University of Toronto*

Presenter: Maria Ruvoldt, *University of Pennsylvania*

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

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

Presenter: Victoria Gardner Coates, *University of Pennsylvania*

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Barcelona I

Panel Title: The Monstrous in the French Renaissance

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

Chair: Kathleen Long, *Cornell University*

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

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Barcelona II

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

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

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

Co-organizer: Beth L. Holman

Presenter: Mary Trull, *St. Olaf College*

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

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

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

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

Paper Title: Privacy and Contingency in London Lodgings

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Parc I

Panel Title: Interiority and the Visual Language of Interiors

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

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

Presenter: Gabriella K. Szalay, *Independent Scholar*

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

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

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

Presenter: Arthur DiFuria, *University of Delaware*

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

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

Presenter: Erika Suffern, *University of Delaware*

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Parc II

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

Organizer: Sharon Strocchia, *Emory University*

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

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

Presenter: Sharon Strocchia, *Emory University*

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

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

Presenter: Anne Jacobson Schutte, *University of Virginia*

Paper Title: Leaving the Convent in the Venetian Republic

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Parc III

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

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

Chair: John Paoletti, *Wesleyan University*

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

Presenter: C. Jean Campbell, *Emory University*

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

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

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

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

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

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

Presenter: Shilpa Prasad, *National Gallery of Art*

Paper Title: Guercino as Author and Subject

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Raphael

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

Sponsor: Centre for Reformation and Renaissance Studies

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

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

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

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

Abstract: *Lexicons of Early Modern English (LEME)* is a Web-based database, programmed in MySQL and Coldfusion, to be published online by the University of Toronto Press in conjunction with the University of Toronto Library. *LEME* searches and displays about 450,000 word entries from some 150 monolingual English dictionaries, bilingual lexicons, technical vocabularies, and other encyclopedic-lexical works dating between 1475 and 1702.

The over 800 lexical manuscripts and printed books from the period from which these texts are drawn reveal the polyglot interests of the English people. *LEME*'s lexical works serve many non-English languages, including Algonquin, Arabic, Dutch, French, Greek, Italian, Latin, and Spanish. Besides introducing *LEME* and its uses in supplementing the great *Oxford English Dictionary*, I will discuss what *LEME* tells us about how dictionaries and language itself were theorized and employed in England during the Renaissance and Restoration periods.

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Rubens

Panel Title: Spanish Emblematics

Sponsor: Society for Emblem Studies

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

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

Presenter: Emilio Blanco, *Universidad Rey Juan Carlos*

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

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

Presenter: Rafael Zafra Molina, *Universidad de Navarra*

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Michelangelo

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

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

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

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

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

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

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

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

Abstract: Issues concerning the question of conversos, such as the Judeo converso, or Morisco, in Golden Age Spain have inspired extensive monographs from diverse disciplines. However, scholars have disregarded as yet the existence of another peculiar group of

conversos: the Christian Sangleyes. Even though marginalized and exploited by Spanish authorities in the Archipelago, Sangleyes played a significant role in the society of the Philippine Islands during the sixteenth and seventeenth centuries. The problems that they faced and represented were not unlike those encountered by their counterparts of Moorish or Jewish lineage. The present paper intends to examine the presence of Sangleyes in Golden Age Spanish chronicles of the East Indies and the problems that Sino-Convertos represent.

Presenter: José Cartagena-Calderón, *Stanford University*

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Dante

Panel Title: Literature and Society in Renaissance England I

Chair: TBA

Presenter: Paula Loscocco, *Sarah Lawrence College*

Paper Title: Marital Chastity in John Milton and Katherine Philips

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

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

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

Abstract: Focusing primarily on Carleton’s 1663 bigamy trials, this study considers the problem of historical truth as it shapes, positions, and locates audience response. Readers coming to Carleton’s sensationalist texts bring with them a certain licit familiarity with her predicament, a culturally derived aptitude for historical gossip. Indeed, Carleton depends on this notion of informed anticipation to make her case. The more her readers know (as casual

historians of the marriage market and as tabloid consumers), the better their appreciation of her textual mastery and the surer her protestations of proof. Being in on the secret enables Carleton's readers to interpret her texts accurately; it renders her writings authentic and confers on them an authority not otherwise possible. The historical "facts" that Carleton's text affords, then, do not simply rely on evidentiary claims of witnesses and verifiable events, though both do matter; rather they require readers to recognize the multiple layers of history that Carleton's account generates and to evaluate them accordingly.

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Medici

Panel Title: Reading John Bale

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

Presenter: Annabel M. Patterson, *Yale University*

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Cervantes

Panel Title: Perspectives on Nicholas of Cusa I

Sponsor: American Cusanus Society

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

Presenter: Emily O'Brien, *Harvard University*

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

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

Presenter: Francesco Borghesi, *Columbia University*

Paper Title: Giovanni Pico della Mirandola and Nicholas of Cusa

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Da Vinci I

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

Organizer: Christopher Celenza, *The Johns Hopkins University*

Chair: Paul Nelles, *Carleton University*

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

Presenter: Walter Stephens, *The Johns Hopkins University*

Paper Title: Bibliomythography: The Prehistory of Literary History

Abstract: I will present the history of the post-Renaissance concept "imaginary book," and outline the major subsets of the mythical discourse on books: lost libraries, mythical authors, the legendary history of writing and writing materials, and the mythology of antediluvian

books as a crypto-theoretical meditation on the fragility and endurance of cultural transmission — an age-old trope of “renaissance.”

Presenter: Elizabeth McCahill, *Princeton University*

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Da Vinci II

Panel Title: The Other Arts in Renaissance Literature I

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

Chair: Kristin Phillips-Court, *Yale University*

Presenter: Alana Shilling, *Princeton University*

Paper Title: “I Demon Fabbri”: Ekphrastic Containment and Romance Transgression in Tasso’s *Gerusalemme liberata*

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

Presenter: Patrizia Bettella, *University of Alberta*

Paper Title: Renaissance Women Commenting on Their Portraits

Abstract: In this paper I intend to examine portraits of existing and fictional early modern women and their commentaries thereon. The paper will focus on famous women such as Isabella d’Este, Marchioness of Mantua, and the courtesan Veronica Franco, as well as some fictional figures in Renaissance *trattatistica*. Women’s responses to male depictions of themselves range from dissatisfaction to enthusiasm. I will discuss Giangiorgio Trissino’s

verbal portrait of Isabella d'Este in his dialogue *I Ritratti* and Isabella's reaction to Trissino's depiction, as well as Isabella's comments on other portrayals of herself (in figurative arts) as they are found in some of her letters. I will also examine Jacopo Tintoretto's portrait of Veronica Franco and her enthusiastic response to his depiction of her, as it is found in Veronica's letter 21 from the collection of *Familiar Letters to Various People* (1580).

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Da Vinci III

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

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

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

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

Respondent: Judith C. Brown, *Wesleyan University*

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

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

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

Presenter: Giovanna Benadusi, *University of South Florida*

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

Abstract: This paper examines the legal cultures of the Tuscan state, notaries, and subjects as they interacted to produce and regulate last wills and testaments. The Medici rulers embarked on a major reorganization of the notarial profession by establishing a central location for all notarial documents and creating a uniform program of studies and matriculation. The objectives were to protect the patrimonial and personal interests of all subjects while at the same time ignoring the conventional proprietary interests of notaries (who had traditionally owned notarial documents). What did subjects think about the security of their testaments and did the new regulations influence the way they dictated their last wills? How did notaries view their role in the state and what did they think the state did for them? Thinking about notaries, testators, and testatrices as essential to and part of law will reveal a new side of state development.

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Sienna I

Panel Title: Christian Honor in Early Modern Europe

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

Chair: Duane Osheim, *University of Virginia*

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

Paper Title: The Honor and Shame of Italian Renaissance Charity

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

Presenter: Scott K. Taylor, *Siena College*

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

Abstract: Historians of early modern Spain have assumed that honor and Christianity were ethical systems that were entirely opposed to one another. Christian moralists in early modern Spain agreed: true honor consisted of Christian virtue, not reputation, they explained, so dueling over insults was a sin. In the minds of most Castilians, however, the two moral systems reinforced one another. Criminal records from the early seventeenth century reveal that while under questioning during legal investigations, Castilians justified the violence they committed to avenge affronts by invoking a rhetoric of honor that included Christian morals. Not only should this inform our interpretation of honor, it should also influence our understanding of the practice of Christianity among non-elite Spaniards. Further, because they did not understand the role of honor in everyday social relations,

moralists had no hope of eradicating Castilians' instinct to resort to violence in the face of dishonorable insults.

Presenter: Robert Ingram, *Ohio University*

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Sienna II

Panel Title: Images, Emblems, and Allegory

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

Chair: Sandra Sider, *Cooper Union*

Presenter: Julia Major, *Bowdoin College*

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

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

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

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

Abstract: My paper examines the cloistered imagery that pervades Shakespeare's *Measure for Measure* and the liminal placement of women within this setting. I am particularly interested in Isabella's introduction as a woman on the threshold of a convent and the way she negotiates the enclosed spaces that she is asked to enter throughout the play. Using Victor Turner's anthropological work on liminal paradox as a lens for my analysis of cloistered spaces within the play, I want to propose a marriage between his notions of a tunnel of

liminal progression and the movement of women from literal walled enclosures to the ideologically closed space of marriage. I argue that the prolonged liminality of female characters is one way for them to retain the playful power of this paradoxical space and to avoid what Maureen Connolly McFeely calls “the classic female choice: ‘aut virum, aut murum,’ a husband or a wall.”

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

Paper Title:

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Suite II

Panel Title: Things Visible and Invisible

Sponsor: Pacific Northwest Renaissance Society

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

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

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

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

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

Presenter: Thomas Postlewait, *Ohio State University*

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

Abstract: In this essay, I want to consider some basic historiographical problems and challenges, especially as they apply to the nature of the eyewitness reports and visual evidence in the study of the English Renaissance theater. In my examination of the documentary record of the King's Men's production of *A Game at Chess*, I will apply the semiotic distinctions of icon, index, and symbol. I will examine the eyewitness reports and visual representations of the infamous chair of Count Gondomar, the Spanish ambassador. By examining the apparent appearance of his chair on the Globe stage, we can reveal not only certain features of the production, but also certain expectations of the spectators. In this analysis I will also draw up the three-part definition of mimesis provided by Paul Riceour in his important study of historiography *Time and Narrative* (1984–86).

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Hilton I

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

Sponsor: Society for the Study of Early Modern Women

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

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

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

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

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

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

Abstract: Within the Paston family correspondence, the ubiquity of the phrase "honor and profit" in exchanges between correspondents reflects the preoccupation with material wealth and social honor in gentry ideology. In her study of honor and gender in fifteenth-century provincial society, Philippa Maddern traced the services of honor through which gentry

women gained power and influence (“Honour Among the Pastons,” *JMH* 14 [1988], 357–71). Building on her discussion, my paper examines the sociocultural expectations concerning women’s economic role in household and estate management to illustrate how women’s management of the household economy was an important means by which gentlewomen gained individual honor within the provincial gentry’s system of honor. Focusing on Margaret Paston’s letters to her husband and sons, I examine how an ethic of accountancy shapes the social exchanges enacted in her letters while also shaping her social identity as a woman of honor within her immediate household and locality.

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Hilton II

Panel Title: Faiths and Frameworks

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

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

Chair: Joshua Samuel Reid, *University of Kentucky*

Presenter: Adam Shear, *University of Pittsburgh*

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

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

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

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

Abstract: This paper addresses the production of a select body of English literary texts and their accretion of paratexts through the process of their material reproduction during the Elizabethan and early Jacobean periods. The material texts in question form a corpus of literary works of Catholic martyrology and devotion that were systematically copied out and published in manuscript by scribes, anthologized and illegally printed in the service of engendering confessional solidarity “under the cross” of religious persecution during a period of intensive press censorship. Original scribal letters dedicatory, interpretive marginal heads, votive petitions and prayers, illustrations, etc., were added to the original texts over time by scribes and underground printers, causing the circumstances of their material reproduction to shape their content and contexts over time, and with them the expectations and purposes of their intended readers and patrons.

Presenter: Paul Henry Dyck, *Canadian Mennonite University*

Paper Title: Gospel Texts/Paratexts at Little Gidding

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

Presenter: Cynthia Camp, *Cornell University*

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Hilton III

Panel Title: Materializing Performance in Early Modern England

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Erika Lin, *University of Louisville*

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

Presenter: Marissa Greenberg, *University of Pennsylvania*

Paper Title: The Proper Platform for Purgation

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

Presenter: Erika Lin, *University of Louisville*

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

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

Presenter: Elizabeth Williamson, *The Evergreen State College*

Paper Title: Altar Properties and Their Trappings

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Hilton V

Panel Title: Permutations of the Pastoral

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

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

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

Presenter: Jason Houston, *University of Oklahoma*

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

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

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

Paper Title: Plantation Georgic

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

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

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

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

Date: Thursday, March 23, 2006

Time: 8:45–10:15

Room: Hilton VI

Panel Title: Staged Objects in the Age of Shakespeare

Sponsor: The Massachusetts Center for Renaissance Studies

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

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

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

Paper Title: Staging Properties

Abstract: Shakespeare's playgoers were both spectators and auditors, but the relatively bare stage necessarily made any stage property a center of attention. How did Shakespeare use this fact to underline ideas, establish characters, and advance the plot? How did playgoers respond, given their predispositions, their cultural attitudes, and their cognitive

understanding? I will use cognitive theory to examine the significance of Shakespeare's properties in the moment of their original appearance in an attempt to reestablish as reliably as possible early responses to the staging of Shakespeare's plays.

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

Paper Title: "Cabbage In, Garbage Out": Stage Properties and London's Culture of Reuse

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

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

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

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

Thursday, March 23, 2006

10:30 AM-12:00 PM

Date: Thursday, March 23, 2006

Time: 10:30-12:00

Room: Corintia

Panel Title: Renaissance Medals and Coins II

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

Presenter: Philip Attwood, *The British Museum*

Paper Title: Medals as Gifts in Sixteenth-Century Italy

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

Presenter: Maarten Delbeke, *Ghent University*

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

Abstract: In the *proemio* to *La Historia Augusta... illustrata con la verità delle antiche medaglie* (1641), Francesco Angeloni argues that historical value of medals partly resides in their indications on the chronology of the succession of certain officeholders, such as emperors. This statement suggests that the genre of metallic history is eminently suited to the

historiography of the papal office, where chronology, continuity, and the relation to imperial power are central concerns. Moreover, the systematic issuing of annual medals from the early seventeenth century onwards suggests that the papacy was well aware of the value of medals as chronicles of at once a pontificate and the history of the office itself. Taking these considerations as a starting point, this paper will discuss the use of medals in Giovan Battista Cavalieri's illustrated history of the papacy (1580), the second edition of Alphonso Chacon's *Vitae et Res gestae pontificum* (1630), and their influence on contemporary decorative programs.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Aragon

Panel Title: Gifting Art and Artful Gifts II

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

Chair: Alexander Nagel, *University of Toronto*

Presenter: Lia Markey, *The University of Chicago*

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

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

Presenter: Valerie Taylor, *University of Sussex*

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

Abstract: This study maps the migration of Giulio Romano's original design ideas for banquet plate into an elegantly bound album of drawings adapted by Ottavio Strada, gifted to the Medici court as a work by his own hand. This type of book, "of designs for making gold and silver services for the table of a great prince all fashioned in the antique style as is the custom today in Rome," demonstrates how Ottavio effectively selected and ordered Giulio's idiosyncratic concepts into a streamlined catalogue for artisans. A slide show comparing images from an album in Prague containing Giulio's sketches to Ottavio's Florentine donation, as well as further examples from other similar albums, will be examined as a case study of how connoisseurship, marketing, and status shaped the tradition of gift-giving in the early modern period.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Barcelona I

Panel Title: Perspectives on Nicholas of Cusa II

Sponsor: American Cusanus Society

Organizer: Thomas Izbicki, *The Johns Hopkins University*

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

Presenter: Elizabeth Brient, *The University of Georgia*

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

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

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

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

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

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

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

Abstract: Writing on perspective, particularly single-point perspective, demonstrates a long-standing opposition of opinion. On the one hand, Brunelleschi's invention/discovery of

single-point perspective, and Alberti's codification of it, is understood to convey a rational, geometrically controlled view of the world that corresponds to how one sees phenomenal reality from a particular position in space. Others understand the space of this construction to have been intended to signal a conception of intellectual and spiritual relationship to the world that is symbolic. Though seemingly contradictory, this paper will seek to show that the tension between these views is the result of not assuming that a greater rationalism of space could also be a deliberate clarification of the fundamentally assumed divine nature of the inhabited world. By analyzing the use of perspective in paintings as well as expressions of modes of vision in literature (for example, in Nicholas of Cusa and Alberti) it can be shown that a dialectical relationship between the exploration of visual accuracy and the assumption of an underlying metaphysical/theological order to phenomenal reality resulted in the apparent greater naturalism of Renaissance art and its use of single-point perspective.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Barcelona II

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

Organizer: Jessie Ann Owens, *Brandeis University*

Chair: Masataka Miyawaki, *Senshu University*

Presenter: Jaap Maat, *Universiteit van Amsterdam*

Paper Title: Wallis's Logic

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

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

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

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

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

Paper Title: Wallis and Notational Questions in Grammar and Music

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

Presenter: Jessie Ann Owens, *Brandeis University*

Paper Title: Editing the Musical Theoretical Writing of John Wallis

Abstract: Penelope Gouk has offered a convincing account of the contributions of John Wallis (1616–1703), Savilian Professor of Geometry at Oxford, to musical science. His

writings include the important preface to his edition and translation of Ptolemy's *Harmonika* (1682) as well as a series of letters (published and unpublished) and articles in *Philosophical Transactions*. This paper considers Wallis's writings, assessing originality and importance, as part of a project to prepare a critical edition.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Parc I

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

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

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

Presenter: Mindy Nancarrow, *University of Alabama*

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

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

Presenter: Ariadna García-Bryce, *Reed College*

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

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

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

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

Abstract: In the early 1580s a descendant of the Inca kings, Tito Yupanqui Inca, created a wooden sculpture of the Virgen de la Candelaria that transformed the town of Copacabana from the Mecca of Andean idolatry into the seat of the Marian cult in South America. Fray Alonso Ramos Gavilán's account of the Virgin's creation offers insights into the power of images — and of imagemakers — in the evangelization project in the late sixteenth-century Andes. It also poses several problems, not the least of which is why an Inca noble was permitted to create a Christian image for a community renowned for its idolatrous leanings. This paper traces the intent to reconcile Andean deities with Christian concepts of the divine at Copacabana to the Augustinian chroniclers whose texts posit Yupanqui's Virgin as a substitute for a multitude of pagan gods and turn the artist himself into a paradigmatic example of indigenous conversion.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Parc II

Panel Title: Italian Renaissance Art I

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

Presenter: Karen Hope Goodchild, *Wofford College*

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

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

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

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

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

Presenter: Evelyn F. Karet, *Clark University*

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

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

Presenter: Sarah E. Diebel, *Independent Scholar*

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Parc III

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

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

Organizer and Chair: Beth L. Holman

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

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

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

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

Presenter: April Oettinger, *University of Hartford*

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

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

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

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

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

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

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

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

equivalent to a kind of prostitution of the self that turns inwardness outward into an unsettling urban economics of the street.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Raphael

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

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

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

Chair: TBA

Presenter: Robert Whalen, *Northern Michigan University*

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Rubens

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

Sponsor: Renaissances: Early Modern Literary Studies at Stanford University

Organizer and Chair: Cécile Alduy, *Stanford University*

Presenter: Thomas Hunkeler, *Universität Zürich*

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

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

Presenter: Elisabeth Hodges, *Miami University*

Paper Title: Scève's Urban Poetics

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Dante

Panel Title: Renaissance Translations of Greek Texts I

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

Chair: Arthur M. Field, *Indiana University*

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

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

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

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

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

Abstract: The *De flatibus*, a small treatise about the "flatulences" that foods induced into the body, causing many pathologies, and the *De morbis*, a short "handbook" on the causes and remedies of the most common illnesses, constituted a sort of *regimen sanitatis*. Francesco

Filelfo translated them into Latin in 1444, dedicating them to Filippo Maria Visconti, his protector in Milan. These two Hippocratic writings express the new “courtly” attitude of the humanist’s literary choices: no more translations with political aims, as those done during the “stormy” Tuscan period (1429–39), but only translations from learned and pedagogic texts, which were more suitable for his new status as a court intellectual. The versions were immediately successful. They allowed Filelfo both to recover an important segment of the ancient medical doctrine and to meet the interests and needs of a hypochondriac prince: the Duke was notoriously obsessed with health problems. This paper will focus on the texts of the translations and their manuscript tradition, the Greek codex probably used, and the place of these texts in the medical culture of the Visconti court.

Presenter: Marianne Pade, *University of Copenhagen*

Paper Title: Niccolò Perotti’s Use of Translation

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Medici

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

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

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

Respondent: Sonia Velázquez, *Princeton University*

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

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

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

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

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

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

Presenter: Hall Bjornstad, *University of Oslo*

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Cervantes

Panel Title: Biondo Flavio III

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

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

Chair: Christopher Celenza, *The Johns Hopkins University*

Presenter: Angelo Mazzocco, *Mt. Holyoke College*

Paper Title: Biondo Flavio, Father of Renaissance Antiquarianism

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

by defining what was meant by antiquarianism in the Renaissance, I shall demonstrate that Biondo was in fact the father of Renaissance antiquarianism and that his antiquarian works, especially the *Roma triumphans*, were connected in some important ways with the *Antiquitates* of Varro.

Presenter: Marc Laureys, *Universität Bonn*

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

Abstract: As soon as Biondo Flavio brought out his *Roma instaurata*, the treatise immediately enjoyed widespread attention and circulation. Although Gaspare Biondo's editorial efforts for his father's writings are reasonably well known, the earliest phase of the transmission of *Roma instaurata* still remains to be elucidated. In this paper I propose to review the available evidence, in particular the earliest personal and annotated copies of this work, starting with Biondo's own two manuscripts of *Roma instaurata*, in order to shed light on the principles and method that guided the composition of his first antiquarian treatise as well as on its initial reception, as it transpires in the margins of some early textual witnesses.

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

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

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

Presenter: Giacomo Ferraù, *Università di Messina*

Paper Title: Le Decadi Di Biondo Flavio

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Da Vinci I

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

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

Chair: Maggie Kilgour, *McGill University*

Presenter: Jennifer Lewin, *University of Kentucky*

Paper Title: Tragic Character

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

Presenter: Nicholas Moschovakis, *Reed College*

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Da Vinci II

Panel Title: The Other Arts in Renaissance Literature II

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

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

Presenter: John Garton, *Cleveland Institute of Art*

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

Abstract: Much has been written about Horace's *ut pictura poesis* and other provocative remarks linking poetry and the visual arts. The present essay investigates a more modest dimension of these polemics, namely, the relationship of biography and portraiture in sixteenth-century Italy. My research focuses on analogous effects and the shared theoretical precepts of practitioners of these two arts. I limit my discussion to three topoi: allegory and its relation to idealized physiognomy, first-person voice and the representation of speech and movement, and anecdote as it relates to portrait miniatures and *impresè*. I am interested in

the similarities of argument among theorists of art and literature (Leonardo Salviati, Gabriele Paleotti, Giovan Paolo Lomazzo, and Giovanni Battista Armenini) and how certain portraits by Bronzino and Titian involve a substitution of appearances meant to expand the subject's identity. I also address the correlation between an increased interest in first-person voice in sixteenth-century biographies, such as Giovio's *Vite*, and portraits assuming new modes of speech and movement.

Presenter: Kristin Phillips-Court, *Yale University*

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

Abstract: With painting as its backdrop, this paper focuses on the sixteenth-century movement from the spectacle of comedy as an increasingly theorized literary mode and the highly iconic *sacra rappresentazione*, to the early Italian tragedy as a distinctly abstract mode, in which all dramatic action converges on a single point. With an eye to discovering how Alberti's notion of *istoria* manifests itself in drama and in painting, the paper will examine how historical subjects are framed, and how the tragic mode "clarifies mysteries" through word, image, and tragic action as ritual. Focusing primarily on Trissino's *Sophonisba*, I highlight the iconic centrality of the protagonist by tracing her relationship to Christian and pagan images produced in Florence. Further, the paper argues that we can perceive in this play a number of cross-perspectives that not only drive the action, but also open up the play's different levels of referentiality, from biblical discourse to historical events and historical narrative, allegory, and philosophy.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Da Vinci III

Panel Title: French Connections in the English Renaissance

Organizer: Catherine Gimelli Martin, *University of Memphis*

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

Presenter: Anne Lake Prescott, *Barnard College*

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

Abstract: The British Library's Sloane MS 1768 is a collection of Latin poems largely by Franciscus Thorius, a Huguenot known to such Englishmen as the diplomat Daniel Rogers. Thorius eventually fled to the Low Countries and his son, the far better known Raphael (d. 1625), settled in England. The manuscript is by a Frenchman, but one with English

connections, including some poems by Raphael — celebrator of tobacco — on, e.g., Raleigh's execution. I focus on the twenty or so amatory sonnets by Pierre de Ronsard that Franciscus translated into Latin. It is startling to see a leader of the Pléiade, which tried so hard to make the French tongue illustrious, maneuvered into the international Neo-Latin scene, a scene not repugnant to him but not one he had often chosen. Why translate him into Latin? What happens to the sound and delicacy of Ronsard's verse? What is lost — or gained?

Presenter: Catherine Gimelli Martin, *University of Memphis*

Paper Title: Milton and the Huguenot Revolution

Abstract: Both historically and contemporarily, Milton has been thought to dislike both French culture in general and Norman law in particular. Yet he was strongly attracted to the French precedent of elective kings recorded in Jacques du Thou's *History of His Times*, where he also found a bibliography of the most famous Huguenot antimonarchists. Here Philippe du Mornay's covenant theory attracted him less than Francis Hotman's republican Franco-Gallia, whose glorious "picture of a primitive free France" (CPW 3.177) deeply influenced him. By far the most secular of the Calvinist Monarchomachs, Hotman seems to have been favored over the Scots resistance theorist, George Buchanan, because Milton attributed the major failures of the English revolution to the Scots Presbyterians. Thus despite his loathing for the French court of Charles I, for the rest of his life Milton ranked Scots and Germanic "barbarians" far below the French who gave England her tradition of free Parliaments.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Sienna I

Panel Title: Holiness and Gender in Early Modern Europe

Sponsor: Sixteenth Century Studies Conference

Organizer: Megan C. Armstrong, *McMaster University*

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

Presenter: Megan C. Armstrong, *McMaster University*

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

Abstract: Recent discussion about Tridentine efforts to impose a more passive understanding of female spirituality neglects to consider mendicant conception of female spirituality during the early modern period. Looking closely at Franciscan sermons and female patronage of Franciscan communities in France, this paper will show that the Franciscan tradition

continued to attract enormous female support throughout the sixteenth century precisely because it offered women an active, enthusiastic role in the pursuit of both personal and societal salvation. Understanding the relationship between the friars and their female patrons is important, I will show, because it complicates our understanding of lay-clerical relations in the Age of the Council of Trent and the French Wars of Religion. Specifically, it raises questions about ecclesiastical perceptions of lay spirituality, female agency, and the medieval nature of early modern spiritual reform in France.

Presenter: Constance Furey, *Indiana University*

Paper Title: Friendship, Gender, and Immortality

Abstract: Renaissance friends happily affirmed the classical teaching that true friendship was based on similitude. Friends had “one soul in two bodies twain” and thus should, as Erasmus’s well-known adage maintained, “hold all things in common.” It was relatively unusual, then, for Renaissance authors to describe relationships between men and women as friendships, as Juan Luis Vives did at a couple of points in his *Education of a Christian Woman*. For example, Vives conflated the ability to make absent friends present with a widow’s memory of her dead husband. I argue that this seemingly incidental directive underscores a significant confluence between friendship and religion in the Renaissance that has been overlooked by recent scholars who emphasize how Renaissance friendship affirmed homonormativity. By suggesting that widows and friends alike hold out the promise of an intimate immortality, the discourse of friendship laid claim to transcendence.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Sienna II

Panel Title: Humanist Jesuits

Organizer: Paul Richard Blum, *Loyola College*

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

Presenter: Paul Richard Blum, *Loyola College*

Paper Title: How Did Humanist Learning Shape Jesuit Philosophy?

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

Presenter: Andrea Aldo Robiglio, *University of Freiburg*

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

Abstract: Stefano Tuccio (1540–97) belonged to the first generation of Jesuits educated in the new Colleges of the Company. He became a prolific and successful Religious Dramatist,

edited and commented the Church Fathers, contributed (called by the General Claudio Acquaviva) to establish the influential Jesuit *Ratio Studiorum*, taught theology in Milan (maybe), Padua, and, eventually, at the Collegio Romano. This paper presents these different aspects of Tuccio's activity in the perspective of his Humanistic approach to the Texts.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Suite II

Panel Title: Milton and Contemporaries

Sponsor: Pacific Northwest Renaissance Society

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

Chair: TBA

Presenter: Linda Tredennick, *Gonzaga University*

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

Abstract: Milton's presence in literary history has been most often understood as monolithic, patriarchal, and authoritative, both authorially and historically. However, this modern conception of Milton is very much at odds with the models of identity common to seventeenth-century Separatists and Puritans. In this paper, I propose to examine several key pieces of evidence for Milton's authoritative identity, namely his statement of inspired national bardship in *The Reason for Church Government*, "When I Consider How My Light Is Spent," and the invocation to book 7 of *Paradise Lost*. I will suggest that these statements only perform their control and assurance, and that they offer a performance of monolithic identity crafted in reaction against his typically Separatist experience of self.

Presenter: Curt Whitaker, *Idaho State University*

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

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

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

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

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

reputation coinciding with the decline of the English political and theatrical tradition in general.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Milan Board Room

Panel Title: The Idea of Style

Organizer: Jeffrey Dolven, *Princeton University*

Chair: Annabel M. Patterson, *Yale University*

Presenter: Jeffrey Dolven, *Princeton University*

Paper Title: Lyric Style and Historical Progress

Abstract: Much talk about style in the sixteenth century concerns Cicero's three types, sometimes Hermogenes' seven; but there is a parallel conversation about style as the mark of period, school, or individual. This latter kind of style, writers of lyric knew, changed over time, and – notwithstanding the nostalgia of *imitatio* – many thought it was getting better. So Shakespeare's Sonnet 32: "But since he died, and poets better prove, / Theirs for their style I'll read, his for his love." This paper will consider the question of "historical progress" in style, looking back at earlier decades of the sixteenth century from the vantage of Shakespeare's *Sonnets*. Our own histories of sixteenth-century style tend to emphasize its improvement. Do we learn that account from the period? What were the engines of this change and this idea of change? What did it have to do with developments in poetics and publishing? How did it relate to the idea of progress in other kinds of historical writing?

Presenter: Richard Strier, *University of Chicago*

Paper Title: Sounding Classical

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

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

Paper Title: Interpreting Feminine Rhyme

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton I

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

Organizer: Lisa Vollendorf, *Wayne State University*

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

Respondent: Barbara Diefendorf, *Boston University*

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

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

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

Presenter: Lisa Vollendorf, *Wayne State University*

Paper Title: Deciphering Gender and Religion in Early Modern Spain

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton II

Panel Title: Ameritexts

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

Organizer and Chair: Michael Ulliyot, *Oxford University*

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

Presenter: Charlotte Artese, *Agnes Scott College*

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

Abstract: In the late sixteenth century, a book that proved that England rightfully owned the New World was missing. *Inventio Fortunata* was the account of a fourteenth-century English

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

Presenter: Colleen Franklin, *Nipissing University*

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

Abstract: In May 1631, Captains Luke Foxe of Hull and Thomas James of Bristol headed for Hudson Bay on voyages of discovery for the Northwest Passage. Foxe spent a summer in the Bay and headed back to England. James over-wintered and returned to England to great acclaim. *The Strange and Dangerous Voyage of Captaine Thomas James* (1633) cemented his popularity and damaged Foxe's. Foxe critiqued James's testimony in his own narrative, *Northwest Fox* (1635), with a vicious parody of the paratext of *The Voyage*. But Foxe's printers and bookseller attempted to replicate many of the paratextual features that supported *The Strange and Dangerous Voyage*. In this paper I will examine the conflict within the paratext that, ironically, resulted in the erasure of the markers of reliability that had ensured the success of James's *Voyage*. *The Voyage* became the central text for the study of northern Canada for the next two centuries while Foxe's text fell into oblivion.

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

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

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton III

Panel Title: Milton and Dramatic Authorship

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

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

Paper Title: Milton and the Dramatic Character

Abstract: Milton played a carefully-scripted public role during the second half of his life — polemicist, virtuous iconoclast, blind seer, epic poet. Many critics have commented on Milton's careful self-presentation in his published works. A generation ago, Milton's carefully-laid-out story was predominantly seen as his conscious use of the Virgilian career model; in recent years historians of the book have traced Milton's creation of himself as a

modern, print author. However, there is another way to understand Milton's authorial persona. This paper traces Milton's creation of a dramatic character, "Milton," a process deeply indebted to the contemporary stage. The public and private stage of Milton's young manhood and his personal crisis in midlife generated first by the continuing closure of the theaters and then by the dangerous spectacle of the king's execution contributed to his further but profoundly different use of the stage in his Restoration poems. I will touch briefly on early work such as "Lycidas" and the companion poems, but the primary focus will be on *Paradise Regained*.

Presenter: Katherine Kellett, *Boston College*

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

Abstract: This paper examines the Lady of Milton's *A Mask Presented at Ludlow-Castle* as a poetic invocator who, like the bard in *Paradise Lost*, relies on outside mediators and theatrical exchange to achieve poetic authority. Although critics grapple with the question of the Lady's sufficiency, her participation in invocation suggests that the Lady becomes an ennobled figure for Milton, a figure for whom the self-deprecatory reliance on exterior forces paradoxically authorizes poetic voice. The Lady's role as poetic invocator also illuminates Milton's unusual relationship with the masque tradition, which hinges on collaboration. Although it seems anomalous that Milton, who is often seen as heavy-handedly individualistic, would participate in a genre in which he would have had to collaborate, through the Lady's invocations, the masque becomes an early testimony to Milton's nuanced conception of authorship — authorship that is not self-sufficient, but instead reliant on both divine and dramatic mediation for poetic efficacy.

Presenter: Elizabeth Bradburn, *Western Michigan University*

Paper Title: Milton and the Histrionic Imagination

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

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton IV

Panel Title: Political Information in the Age of Humanism

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

Chair: William Connell, *Seton Hall University*

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

Presenter: Caroline R. Sherman, *Princeton University*

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

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

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

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

Abstract: This paper seeks to explain the demise of the traditional humanist reason-of-state culture in early seventeenth century in France. For almost a century, French monarchs had turned to reason-of-state culture and professional humanists as political guides. With the ascension of Louis XIV and his minister, Jean-Baptiste Colbert in 1661, this venerable tradition stopped. Indeed, Gabriel Naudé, Cardinal Mazarin's counselor and librarian, might in this light be seen as the last official state humanist in France. This paper focuses on the political information crisis in France between 1600 and 1665, Naudé's role in it, and how the reason-of-state tradition was unable to fully respond to the administrative state's needs for both censorship as well as an effective system of secret state intelligence.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton V

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

Organizer: Jonathan Elukin, *Trinity College*

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

Presenter: Jonathan Elukin, *Trinity College*

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

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

Presenter: Jonathan Sheehan, *Indiana University*

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

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

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

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

Abstract: Polyglot Bibles are Europe’s monuments to sacred philology. Produced in Alcalá (1514–17), Antwerp (1572), Paris (1628–45), and London (1653–57), these great Bibles represent the most sophisticated attempt to use the tools honed by humanists for the study of classical literature — philology — for the better understanding of sacred literature. The goal, however, was more complex: not only understanding the text, but also proving its truth as divinely authored history. These great projects also served, much as military research does today, as a stimulus to parallel, “civilian” applications. My presentation will examine one of the figures that was recruited to a Polyglot project and then went on to publish widely on his own. Jean Morin (d. 1659) of the Oratory is remembered, if he is at all, for his translation of the *Samaritan Pentateuch*, but he was also an early student of post-biblical Jewish history through his work on the Masoretic text.

Date: Thursday, March 23, 2006

Time: 10:30–12:00

Room: Hilton VI

Panel Title: Sidney Poets

Sponsor: The International Sidney Society

Organizer: Margaret Hannay, *Siena College*

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

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

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

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

appropriation that operate on this female-female bond. These strategies involve separating the spaces of intimacy and representation the text imagines, and what remains representable in this narrative is a public sphere devoid of intimacy altogether.

Presenter: Laura Friedman, *University of Virginia*

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

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

Presenter: John Mulryan, *St. Bonaventure University*

Paper Title: Plangus's Lament and Marvell's Tortured Soul

Abstract: In both *Arcadias*, the despondent Plangus generalizes from his personal sorrow over the loss of Erona to create a godless philosophy of life that attacks the perceived absurdity of an immortal soul trapped in a mortal body. In "A Dialogue between the Soul and Body," Marvell wittily reverses the complaint, giving the body the last word, and indicting the soul for afflicting the body with fear, love, hope, memory, knowledge, and hatred. The despondent lover in Plangus's version of the psychomachia is the more correct of the two. Marvell's "soul" is really the *animus*, the intellect, while Sidney correctly identifies the soul as the *anima*, or life principle. Sidney's philosophical precision underlines the seriousness of the *Arcadia* and his own neglected contribution to the body-soul debate, which may have formed part of the literary tradition that ultimately led to the composition of Marvell's witty but philosophically frivolous poem.

Thursday, March 23, 2006

2:00–3:30 PM

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Corintia

Panel Title: Renaissance Medals and Coins III

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

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

Presenter: Eugene J. Dwyer, *Kenyon College*

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

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

evidence of the production of this book and its immediate historical context. This paper will illustrate the peculiar features of this unique copy of Goltzius's work and their political implications.

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

Paper Title: Ezechiel Spanheim's Metallic Archive

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

Presenter: John Cunnally, *Iowa State University*

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

Abstract: This paper will examine the little-studied phenomenon of the collection of Islamic coins by Renaissance antiquarians. Evidence for this precocious orientalism includes a manuscript of drawings in the Houghton Library (Ms Typ 411), illustrating the ancient coins owned by a Venetian collector around 1560, in which we find six dirhems struck by the Seljuk Turks in the twelfth century. All of these dirhems show portrait images derived from classical or Byzantine coinage, and they may not have been recognized as Islamic by a collector who could not read the Kufic inscriptions. But several of them bear the name of Saladin, which raises the possibility that the collector understood the inscriptions well enough to regard the images as portraits of that Muslim hero, who was much admired in the West for his chivalry.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Aragon

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

Organizer: Darin Hayton, *Haverford College*

Chair: David E. Baum, *Union College*

Presenter: Darin Hayton, *Haverford College*

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

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

Bylica provides a barometer for the intellectual and political climate at the Hungarian court. I intend to examine his politico-astrological manuscripts and correspondence in order to recover this fascinating and influential figure.

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

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

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

Presenter: Bonnie Mak, *University of British Columbia*

Paper Title: Constructions of the Bibliotheca Corviniana

Abstract: By the time of his death in 1490, Matthias Corvinus had amassed one of the largest and most comprehensive libraries in the Western world. His collection of manuscripts and incunabula covered a wide range of subject areas, including works on literature, philosophy, medicine, and astrology. Of the 1,000 books that were once housed in the Bibliotheca Corviniana, only 216 remain today, scattered in repositories across the globe. With the assistance of digital technology, efforts are now under way to build a virtual reconstruction of the collection. The Bibliotheca Corviniana Digitalis was established in 2001 as a central and online database that features descriptions and images of the extant books from Corvinus's library. This paper will explore how the project can help us reimagine an important moment in Renaissance history, and also draw attention to the events in the intervening years that saw the dispersal of the collection.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Barcelona I

Panel Title: Crime and the Renaissance University

Organizer: Cynthia Klestinec, *Georgia Institute of Technology*

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

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

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

Abstract: This paper explores the extraordinary life of a humble notary's son, Alvise Maffei, who went on to study at the University of Padua, was imprisoned for heresy by the Inquisition, escaped thanks to a group of armed students, and spent the rest of his brief life fleeing the persecution of both ecclesiastical and secular courts. Before being apprehended and executed on a revealingly confusing range of crimes, from heresy to blasphemy to sodomy, Maffei collaborated with the secret intelligence system in Venice. His vicissitudes show not only the operation of an oppressive criminal system, but also that system's

contradictions between the priorities of the Roman Inquisition and those of the Venetian state police, between the desire to punish and the urge to know. They also show the daring strategies by which ordinary people could exploit those contradictions in a dangerous gamble against power.

Presenter: Andreas Corcoran, *European University Institute*

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

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

Presenter: Cynthia Klestinec, *Georgia Institute of Technology*

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

Abstract: This paper examines the spectacular crime of a Paduan fruit-seller. In 1599 Marco lured his wife out in the middle of the night, killed her, and cut her body into eight pieces. Three days later, tried and found guilty of the murder, Marco was killed and his body was sent to the university students for an anatomy. This paper explores the cultural significance of anatomy in light of the anomalous character of Marco, the parallel between execution and dissection, and the wider context of the practices of anatomy and medical education at the university.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Barcelona II

Panel Title: New Research on Domenico Ghirlandaio

Organizer: Maria DePrano, *Washington State University*

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

Presenter: Eckart Marchand, *University of Reading*

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

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

demands and establish Ghirlandaio's own approach to the interrelationship of text and image.

Presenter: Jean Cadogan, *Trinity College*

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

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

Presenter: Maria DePrano, *Washington State University*

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

Abstract: Giovanna degli Albizzi's profile portrait by Domenico Ghirlandaio is often discussed and reproduced as if it were an unproblematic member of the sorority of Quattrocento female portraits. However, a number of unusual elements differentiate it from its sisters. For instance, female portraits from the last two decades of the Quattrocento often include landscape in the background or the sitter in a three-quarter view, but her portrait has neither. While Giovanna's likeness includes elements seen in other portraits of women, they often hark back to an earlier period in female portraiture when ornately patterned fabrics, enclosed interior spaces, and profile views of the sitter were more commonly employed. This paper will place Giovanna's portrait in the history of female portraiture in the fifteenth century, as well as Ghirlandaio's portraits of women, in order to better understand how Giovanna's portrait diverges from those of her contemporaries, and the significance those differences carry.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Parc I

Panel Title: Myth and Antiquity in Netherlandish Renaissance Painting

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

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

Presenter: Ethan Matt Kavalier, *University of Toronto*

Paper Title: Images of Venus and Desire in Netherlandish Painting

Abstract: The leading Netherlandish painters of the sixteenth century devoted particular attention to images of Venus, generally with commentary on the workings and consequences of human desire. Gossaert initiated this series with a small painting of *Venus Chiding Cupid*, a representation that accorded with the admonitory tone of early northern humanists. But the image of the love goddess and her hold on men (and implicitly the male viewer) is taken up at mid century by Frans Floris, Willem Key, Jan Massys, Maerten van Heemskerck, and others in ways that exploit new literary and pictorial traditions. Although these paintings are

often indebted to the writings of the ancients and Renaissance humanists, they are not simply accounts of these texts, as is often assumed. Rather, these Netherlandish artists created novel and independent statements on the role of pleasure in wider social and ethical contexts.

Presenter: Giancarlo Fiorenza, *University of Toronto*

Paper Title: Frans Floris and the Mythic Feast

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

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

Paper Title: Private Mythologies Going Public

Abstract: In the early sixteenth century, erotic fantasy gravitated toward classical mythology, which enjoyed culturally elevated and intellectual high ground. These “private” mythologies were to be found in the residences of the aristocratic elite and, in a few cases, less accessible rooms in the homes of wealthy merchants. The only eroticizing images in the public circuit were to be found in churches in representations of *Susanna and the Elders*, *David and Bathsheba*, or *Lot and his Daughters*. Public circuits are local, whereas private venues were often part of international networks. This paper will treat these private-international, public-local dichotomies. It will also consider the market forces that bridged this cultural and visual divide. The enormous production of prints precipitated the collapse of boundaries between public and private iconic circuits. Mythologies with erotic potential thereby became mainstream. Paradoxically, while financial and art markets were expanding, lust had replaced greed as public sin of choice in the late sixteenth-century Netherlands.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Parc II

Panel Title: Feminine and Masculine Ideals in Leonardo and Titian

Chair: Evelyn Lincoln, *Brown University*

Presenter: Jodi Cranston, *Boston University*

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

Abstract: The Renaissance expectation that mirrors produced immaterial images without human interference depended on not only their actual operation, but also much-earlier devotional traditions of the flawlessness of the Virgin Mary. In Titian’s *Mellon Venus*, we find a *speculum cum macula* — a mirror painted in the style of Titian’s *pittura di macchia* that presents a reflection that is more loosely executed than the goddess herself. Rather than disregard this variant mirror as indicative of the *nonfinito*, this talk will consider the inexact reflection in the context of Renaissance metaphors of imprecise perception and of similarly obscuring materials that were thought to foster invention, such as clouds and stains. Early

modern writers also associated *macchie* with pathological conditions that undermine the superintendency of the intellect over desire, of form over matter. The idea that the figuration of desire occurs not exclusively through illusionism suggests possibilities for thinking about Titian's later style.

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

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

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Parc III

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

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

Presenter: Barbara Sparti, *Independent Scholar*

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

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

Presenter: Leslie Korrick, *York University*

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

Abstract: By the sixteenth century the place of music among the liberal arts had been long established in Italy, entrenched as it was in the quadrivium along with arithmetic, geometry, and astronomy. In contrast, the place of painting was open to debate thanks to its origins among the manual arts and various links to poetry, rhetoric, and history posited during the period. Yet in the realm of reception, painting trumped music by virtue of its appeal to the eye (traditionally deemed the highest of the five senses) rather than the ear (typically ranked second) to which music primarily appealed. With this in mind, my paper will explore a series

of exchanges between music and painting, each designed to secure the position of one or the other within the intertwined hierarchies of the arts and the senses. It will also consider more general questions of theory and practice and the mutability of hierarchy.

Presenter: Charlotte Poulton, *Brigham Young University*

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

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Raphael

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

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

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

Chair: Robert Whalen, *Northern Michigan University*

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

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

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

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

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

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Rubens

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

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

Chair: Mordechai Feingold, *California Institute of Technology*

Presenter: Paul Nelles, *Carleton University*

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

Abstract: The term *Republic of Letters* was apparently first used in 1417, in a letter from Francesco Barbaro to Poggio Bracciolini discussing Poggio’s discovery of classical texts. It was used again by Erasmus, Conrad Gesner, and others in the sixteenth century. Yet, problematically, the “reality” of the Republic of Letters is bound up with the concept itself, as both Françoise Waquet and Herbert Jaumann have recently noted. This paper will examine the interplay of the concept and reality of the early Republic of Letters as it surfaces in the life and work of the physician and bibliographer Conrad Gesner. Gesner was consumed by the transmission and communication of knowledge in both manuscript and print. His 1545 *Bibliotheca Universalis* quickly became an icon of the early Republic of Letters, and serves as a useful vantage point from which to view the European intellectual landscape in the mid-sixteenth century.

Presenter: Daniel Stolzenberg, *University of Michigan*

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

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

Presenter: Carol Pal, *Stanford University*

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

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Michelangelo

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

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

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

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

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

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

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

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

Paper Title: Self-Reflexivity in Cervantes and Woody Allen

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Dante

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

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

Chair: Horacio Chiong-Rivero, *Swarthmore College*

Presenter: Ricardo Padrón, *University of Virginia*

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

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

Presenter: Rady Roldan-Figueroa, *Baylor University*

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

Abstract: On 5 February 1597 six Franciscans, seventeen tertiaries, and three Jesuits were executed in Nagasaki, Japan. Their names and common fate were soon incorporated into a growing martyrology as the number of Spanish and Portuguese missionaries who lost their lives in the field continued to increase. This paper will examine the literary representation of the twenty-six martyrs of Nagasaki as it evolved from 1599 to 1628. I will compare three editions of Marcelo de Ribadeneyra's (1561–1606) *Historia de las Islas del Archipiélago y Reynos de la gran China*. . . . (Rome, 1599; Barcelona, 1601; Seville, 1628). I will also include in the comparison the accounts of Juan de Santa María (Madrid, 1601) and Sebastián de San Pedro (1614). The paper will identify the chief martyrological motifs that dominate these narratives as well as their change.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Medici

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

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

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

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

Abstract: How did physicians and patients look at and verbally represent maladies in the sixteenth and seventeenth centuries? And how did anatomists look at and verbally represent the act of dissecting bodies and seeing the internal parts of the body? This paper focuses on Italian medicine, particularly in Rome, and examines records of consultations, patients' letters and testimonies, physicians' accounts of their activity, anatomists' and surgeons'

reports, as well as visual representations. The aim is to show how the construction of a “clinical gaze” was developed through the interaction between vision and other senses, and how discussions on “what was seen” shaped a new conception of medical scientific experience.

Presenter: Frank Michael Fehrenbach, *Harvard University*

Paper Title: Leonardo’s Point of Vision

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

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

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

Abstract: When vision got the better of books in the early modern period, it discovered its own laws. After that, geometric optics and instrument-making fell into a “virtuous” circle: geometric optics improved the quality of the telescopes, and the observations these offered in turn provided information for physical optics. However, between the theory and practice of vision were the skilled craftsmen in glassworking. By looking at the world of lenses and optical instruments makers in seventeenth-century Rome — their work organization, geography of the ateliers, training, circulation of information, and relations with clients this paper asks: how and how much were technical printed texts received and used by glass grinders and, conversely, how did the *occhialari* skills influence naturalistic observation? How did technology and practice of lens-making change when experience turned into experiment? And how did the skilled artisans fashion themselves into mathematicians?

Presenter: Luisa Dolza, *Polytecnico di Torino*

Paper Title: The Theaters of Machines in the Renaissance

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Cervantes

Panel Title: Perspectives on Nicholas of Cusa III

Sponsor: American Cusanus Society

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

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

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

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

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

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

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

Presenter: Hugh Lawrence Bond, *Appalachian State University*

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

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

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Da Vinci I

Panel Title: Retribution in English Renaissance Literature

Sponsor: Medieval-Renaissance Colloquium, Rutgers University

Organizer: Christopher J. Crosbie, *Rutgers University, New Brunswick*

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

Presenter: Tanya Pollard, *Montclair State University*

Paper Title: The Revenge of the Greeks

Abstract: The etymological meaning of revenge — to claim again — suggests a double resonance to the flourishing of revenge tragedy in early modern England. Just as revenge plots feature characters taking back what they believe to be rightfully theirs, the genre itself plunders from the classical past. Critics have long noted that the period's revenge plays revisit and revise the Latin plays of Seneca. Seneca himself, however, was reclaiming the genre from its original roots in ancient Athens. The revenge play is in many ways a distinctively Athenian form: its leveling instincts and critiques of tyranny reflect the ethos of the democratic city-state, worlds away from both the Roman Empire and the English monarchy. Examining early modern revenge plays, with attention to Thomas Kyd's *The Spanish Tragedy*, this paper argues that identifying the Athenian roots of revenge is crucial to understanding the cultural work done by the genre, as well as the broader issue of Renaissance England's unacknowledged literary and cultural debts to ancient Greece.

Presenter: Lesel D. Dawson, *University of Bristol*

Paper Title: Keeping Her Wounds Green: Masochism and Revenge in Beaumont and Fletcher's *The Maid's Tragedy*

Abstract: My paper will explore the way in which lovesickness could function as a form of revenge in early modern drama, focusing in particular on Beaumont and Fletcher's *The Maid's Tragedy* and Aspatia's artful manipulation of her grief. The representation of lovesickness in early modern literary texts suggest that it is a particularly effective psychological tool for women, for its vocabulary of love and devotion paradoxically facilitates the expression of otherwise impermissible emotions, such as anger and sexual frustration. By turning destructive impulses inward, the lovesick woman acts upon the only sphere she can harm without feelings of guilt or social retribution. Revenge is thus achieved through self-punishment, in which masochism acts as a displaced form of aggression. This, I argue, is the case in Beaumont and Fletcher's *The Maid's Tragedy*, in which Aspatia engages in artistic renderings of her suffering in order to "keepe . . . sorrow waking," an activity that recalls the revenger who, in the words of Francis Bacon, "keeps his own wounds green, which other wise would heal and do well."

Presenter: Daveena Tauber, *Rutgers University, New Brunswick*

Paper Title: Without Defense: Typology and the Problem of God's Vengeance in *Paradise Lost*

Abstract: By dramatizing the typological concept that Christian meaning preexists the Old Testament, Milton creates a God in *Paradise Lost* that corresponds to neither Old nor New Testament. In literalizing the anteriority of Christian meaning, Milton runs up against a kind of aporia in the Christian conception of God — namely, how do we reconcile the wrath, justice, and damnation associated with the Old Testament God and Law with the love, mercy, and salvation attributed to his son? This paper argues that Milton's attempt to create an omnitemporal Christian cosmology in book 3 does not finally yield a space outside the hermeneutic struggle between Old and New Testament meaning. Without the wrath and justice of the law, there is no need for the Christian offer of mercy and love. Not only is the Son's "conversion" of God incomplete, it will and must remain so until the final conflict when the Son will re-enter heaven and "wrath shall be no more" (3.264).

Presenter: Christopher J. Crosbie, *Rutgers University, New Brunswick*

Paper Title: Oeconomia and the Vegetative Soul: Rethinking in Thomas Kyd's *The Spanish Tragedy*

Abstract: This paper reconstitutes the pre-Cartesian psychology informing Thomas Kyd's *The Spanish Tragedy* with specific attention to the vegetative faculty of the Aristotelian tripartite soul. As the source for all reproduction, nutrition, and growth, the vegetative capacity provides the impetus for *oeconomia*, or household management. As is well known, Kyd predicates his play on the class antagonisms between its central players. What has been overlooked is how deeply Kyd engages with the philosophy of *oeconomia* and the Aristotelian psychology of the tripartite soul that give rise to these antagonisms. By presenting ambition, the latent desire for growth and advancement, as the natural consequence of a psychology informed by Aristotelian thought, Kyd reveals the artificiality of socially constructed class hierarchy. Moreover, he imaginatively depicts revenge as not simply irrationally brutish (or, conversely, highly calculative) but also as instinctively reproductive.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Da Vinci II

Panel Title: Renaissance Translations of Greek Texts II

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

Chair: Lodi Nauta, *University of Groningen*

Presenter: Maurizio Campanelli, *Independent Scholar*

Paper Title: Marsilio Ficino's Latin Translation of Greek Hermetica

Abstract: Ficino's Latin translation of the *Greek Corpus Hermeticum* was carried out in 1463 on Cosimo de' Medici's request and first printed in Treviso in 1471 without Ficino's consent. This translation, together with Marsilio's preface dealing with Trismegistus's life and writings, was the starting point of modern Hermeticism. More than forty extant manuscripts, twenty-four printed editions up to the end of the sixteenth century, and Renaissance translations in many vernacular languages provide proof of the striking success of *Pimander*, by far the most widespread of Ficino's works. In light of this enormous fortune, it would be worthwhile collating Ficino's translation with the Greek text he used and investigating both the manuscript tradition and printed editions of the Latin text, in order to determine how Renaissance philosophers and scholars read and used Ficino's version. Through such an enquiry, some new light might be shed on the peculiarities of philosophical Hermeticism in the early modern period.

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

Paper Title: Latin Translations of Lactantius's Greek Quotations

Abstract: The manuscripts of Lactantius's *Divine Institutes* and *On Divine Anger* often failed to include the Greek Sibylline and Hermetic lines of the original. They often did include Latin translations (or partial translations) for the omitted Greek. In the Renaissance, various humanists, most notably Ambrogio Traversari and Pier Candido Decembrio, supplied or corrected the Greek and provided or improved the Latin translations in their own manuscripts and in those of friends and acquaintances. Even with the increased interest of humanists in these Greek texts, only a small portion of the late fourteenth- and early fifteenth-century manuscripts contained all or nearly all of the Greek, and the translations were often incomplete. Only with the second printing of Lactantius by Sweynheym and

Pannartz in 1468 was the Greek fully restored and accompanied by Latin translations. This paper examines these translations, starting with the Sibylline lines in Augustine's *City of God* and concluding with the 1468 edition of Lactantius, and analyzes the medieval and humanistic contribution to the preservation and understanding of Lactantius's work.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Da Vinci III

Panel Title: Royal Myths of Authority in French Ritual, Art, and Ceremony

Sponsor: The North American Society for Court Studies

Organizer: R. Malcolm Smuts, *University of Massachusetts, Boston*

Chair and Respondent: Lawrence M. Bryant, *California State University, Chico*

Presenter: H el ene Visentin, *Smith College*

Paper Title: The Multiple Images of Henri II through his Royal Entry Ceremonies in France

Abstract: From a corpus of texts and archival documents, often unpublished, relating royal entry ceremonies under the reign of Henri II (1547–59), this paper will analyze the *tableaux vivants* and *apparati* — that is, the various spectacles and architectural structures created for the entry ceremonies — in order to show how these visual elements operate in this particular ritual to reinforce the image of the king, viewed as Hercules, Alexander the Great, an *imperator*, and so on. Even if the most important ceremonial entries of Henri II inaugurate the ritual as an Italian triumph as we know, the entire corpus of texts of Henri II's entry ceremonies shows in an exemplary way the tensions between medieval survivals (*tableaux vivants*, * chafauds*) and “new” forms of representing the ruler (triumphal arches and all sorts of complex architectural elements and machines).

Presenter: Elizabeth A. McCartney, *University of Oregon*

Paper Title: By Providence and With Foresight: Celebrating the Queen's Authority in Early Modern France

Abstract: In the last two decades, a great deal of scholarship has directed attention to a paradox in early-modern rulership. Although the royal body was allegedly the most prized possession in France, both the crown and the French polity were governed by successive queens of the realm who acted in the capacity as regent for their husbands and sons. In this paper, three regencies, each declared through recourse to royal ceremonial, are of special interest: the 1549 festivities staged to honor Catherine de Medicis, the 1600 and 1610 festivities staged to honor Marie de Medicis, and the 1643 ceremony staged to honor Anne of Austria. In contrast to the usual conclusion drawn by modern scholars who have examined the legal, court, and ceremonial culture of queenship and regency government, this paper will argue that contemporaries brought considerable resources to honor the gravamen of female agency within the institutions of the monarchy, but the model of “state” ceremonial that is now widely accepted should be revised. The issue of gender and female agency was a less vexed subject than modern scholars now argue; and the history of mid-sixteenth century ritual was not that of the mid-seventeenth. The former was predicated on political metaphors grounded in Christian-Aristotelian culture; the latter was staged with recourse to the “science of politics” of Cartesian France.

Presenter: Nicola Courtright, *Amherst College*

Paper Title: Ideals of Rulership in Louis XIV's Bedrooms

Abstract: From the young king's bedroom in the Louvre, redecorated beginning in 1654, to the dazzling, gilded ceremonial bedchamber in Versailles, which achieved its final form in 1701, the built and decorated environments of Louis XIV's bedchambers developed a changing iconography of rule for the monarch. His bedrooms, an important locus of Louis's representation of authority, often present a royal image through more subtle means than the vast programs developed in other parts of his residences. Nevertheless, the final form of the king's bedchamber at Versailles, combining paintings from the king's collection with new decorative forms surrounding them, infuse the room with imagery of piety as well as of political authority, rooted in ancient imperial prerogatives and recollections of the foundations of the Bourbon dynasty, and suggest a more versatile picture of the king than usually considered.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Sienna I

Panel Title: Hebrew Sources II: Christian Appropriations of Jewish Magic and Kabbalah

Organizer and Chair: Miriam Bodian, *Touro College*

Presenter: Allison Coudert, *University of California, Davis*

Paper Title: The Jewish Kabbalah and Christian Heresy

Abstract: This paper deals with changes in the way texts from the Jewish Kabbalah were appropriated and interpreted by Christians from the Renaissance through the seventeenth century. While all Christian Kabbalists emphasized their goal of using kabbalistic texts to convert Jews to Christianity, it became increasingly clear that the Kabbalah was something of a double-edged sword inasmuch as exposure to it led some Christian Kabbalists to discard key Christian beliefs, such as the salvific role of Jesus, and embrace an arguably Jewish form of Christianity. This is especially evident in the *Adumbratio Christianae Kabbalae*, written by Francis Mercury van Helmont and appended to the *Kabbala Denudata*.

Presenter: John Sewell, *University of California, Davis*

Paper Title: "It is Written in their Books": Christian Kabbalah in the Light of Jewish-Christian Polemics

Abstract: The impact of Christian Kabbalah on subsequent European intellectual and religious history has garnered considerable interest in recent years. Indicator of tolerance to some, Christian misappropriation of Judaism for others, Christian Kabbalah must be situated not only within a context of Christian attitudes toward Jews but Jewish representations of Christians. Many Jews were ambivalent, if not downright hostile, toward the efforts of would-be Christian Kabbalists. Earlier Christian interest in Jewish literature had led to the condemnation of the Talmud and other works as a seedbed of blasphemy and heresy. Even accomplished Christian Hebraists, such as Johannes Reuchlin, found themselves in the middle of polemical exchange between Jews and Christians, as his controversy with the convert Johannes Pfefferkorn regarding the alleged blasphemies of the Jews so amply illustrates. Despite his attempts to prevent Pfefferkorn's attack on Hebrew letters, Reuchlin had to admit the existence of works like the *Toledot Yeshu* and the *Sefer Nitzahon*, which he felt unable to defend. In this paper I will seek to situate the development of Christian Kabbalah within the history of Jewish representations of Christianity. I wish to return the work of Johannes Reuchlin and other Christian Kabbalists to the context of Jewish polemical and apologetic work so as to cultivate a fuller sense of the impact of Christian Kabbalah on European history.

Presenter: Katelyn Mesler, *Northwestern University*

Paper Title: The Christian Reception of Jewish Magic: Johannes Reuchlin and the Kabbalah

Abstract: As a mode of cultural transmission, the Christian magical tradition is remarkable for its long history of adapting ideas and practices from foreign sources. This is largely due to the widespread assumption that non-Christians, however misguided in their beliefs, might nonetheless possess efficacious occult knowledge. Since the twelfth century, learned Christian magic underwent dramatic changes as it assimilated elements from Jewish, Islamic, and Hermetic traditions. While the Jewish influence on Christian magic is evident throughout the later Middle Ages, it is nowhere more explicit than in the tradition of Christian Kabbalah that began to flourish at the end of the fifteenth century. This paper examines the kabbalistic thought of Johannes Reuchlin as a focal point for exploring the deliberate adoption of Jewish magical practices by the Renaissance Mages. Furthermore, I aim to situate this cultural borrowing within the wider social context of Christian attitudes towards Judaism.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Sienna II

Panel Title: Reading and Relationship

Sponsor: Pacific Northwest Renaissance Society

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

Chair: Rebecca Totaro, *Florida Gulf Coast University*

Presenter: Amie Shirkie, *University of Saskatchewan*

Paper Title: Troubling Translations: Abraham Fleming and the “jewell of Gods word”

Abstract: Abraham Fleming, author, “learned corrector,” and editor of the 1587 edition of Holinshed’s *Chronicles* has often been described as an ardent reformist. In *The Footepath to Felicit*, which is believed to have been published originally in 1578, Fleming complains about a lack of reform in accordance with the “jewell of Gods word.” By 1581, however, Fleming’s tone had changed. In place of the Geneva Bible, Fleming borrowed passages from the uncontroversial Bishop’s Bible, the “official” translation of Elizabeth’s Church of England. What could have induced Fleming to replace the Geneva Bible with the unpopular Bishop’s Bible, a work of inferior scholarship? The answer seems to lie in Elizabeth’s changing policy towards non-conformity. As an active member of the printing industry, Fleming would have been keenly aware of the changing religious and political climate, and seems to have been pragmatic enough to adjust his literary output to meet approval of his readership and the authorities.

Presenter: Eric Carlson, *Queen’s University*

Paper Title: Counting Sheep: Abraham Fraunce’s Logical Reading of *The Shepheardes Calendar*

Abstract: Between 1580 and 1583, Abraham Fraunce composed three works on the subject of logic: an essay on “the nature and use of logic,” a written debate comparing Aristotle’s logic with Peter Ramus’s, and a more curious work called “The Sheapheardes Logike.” Given that Fraunce was working towards his MA at St. John’s College, Cambridge during this period, it is not surprising that he would be writing on logic. The remarkable aspect of Fraunce’s work is the way he begins to translate his university Latin compositions into English. The culmination of this vernacularizing process comes in “The Sheapheard’s Logike,” where Fraunce not only translates Peter Ramus’s logic manual into English, but he replaces its discursive illustrations from Virgil and Cicero with examples from Spenser’s

recently published *The Shepheardes Calendar* (1579). This paper will examine the significance of Fraunce's "The Sheaphearde's Logike" within the history of institutional reading practices in the English universities.

Presenter: Trevor Laurence Jockims, *State University of New York, Stony Brook*

Paper Title: Spenser's Politics of Friendship

Abstract: I will investigate Renaissance theories of friendship as they appear in the work of Edmund Spenser. Specifically, my paper will focus upon book 4 of *The Faerie Queene*, approaching that text in terms of the classical and contemporary writings, which so clearly inform Spenser's own thinking about friendship. By utilizing Derrida's *Politics of Friendship* and Levinas's *Thinking of the Other* as organizing hypotheses, my paper would seek to not only place Spenser's own thinking of friendship within its genealogical context, but to also consider this genealogy in terms informed by current (and continuing) theorizing of friendship. I hope to show is that, once the idea of friendship enters into the fabric of *The Faerie Queene*, it becomes a deeply problematized and complicated structure of ideas. I hope to show how book 4 may be viewed as offering a radicalized critique of Renaissance theories of friendship.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Suite II

Panel Title: Reading (in) History: Studies in Elizabethan Historicity

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

Organizer and Chair: Rachel Trubowitz, *University of New Hampshire*

Presenter: Michael Ulliyot, *Oxford University*

Paper Title: The Ends and Means of History

Abstract: From Elyot to Milton, early modern pedagogical tracts propose that students read exemplary narratives to learn the prudence required for public and private affairs. Histories and moral stories spur not only a love of virtue and repudiation of vice, but also a teleological sense of the past culminating in the present. Yet this sense derives largely from the rhetorical intentions of those positing them as models for given readers, and foretelling similar narratives if those readers perform duly memorable acts; history's objects are also history's potential subjects. This paper treats historical self-consciousness in two prominent early modern readers (Robert Devereux, Earl of Essex, and Henry, Prince of Wales) whose ambitions were informed by studies of distant and recent biographies (particularly of Henry IV, Edward VI, and Sir Philip Sidney). It historicizes the rhetoric of exemplarity to argue that fame depends equally on one's influences as on one's actions.

Presenter: Anthony Welch, *Yale University*

Paper Title: Chapman's Ovid and Elizabethan Anti-Augustanism

Abstract: George Chapman's early epyllion, *Ovid's Banquet of Sense* (1595), fuses Ovid's story of Actaeon with the legend of Ovid's own forbidden love for Julia, daughter of the emperor Augustus. Chapman's poem is a meditation on Neoplatonic love, but also, I argue, on history and political mythmaking. In the story of Ovid's banishment from Rome, Chapman and his contemporaries found a countertext to Virgil's Augustan myth, an erotic private history that strains against the *Aeneid's* public chronicle of empire. I will suggest that Chapman uses Ovid's biography both to glance at current political events — including the scandalous Raleigh-Throckmorton marriage — and to question the Elizabethans' Virgilian

cultural politics. More broadly, in testing the relationship between myth and history, between public politics and private passions, Chapman's epyllion maps much the same ground as the allegorical epics of Spenser and his followers, and lays the groundwork for Chapman's own pro-Essex seven-book *Iliad* of 1598.

Presenter: Michael Joseph Grattan, *University of California, San Diego*

Paper Title: Savile's "Curious" Pencil and the Pre-Texts to Tacitus's *Histories*

Abstract: My paper covers the pre-texts to Henry Savile's translation of Tacitus's *Histories* I examine the two dedicatory letters — to Elizabeth and AB to the Reader — for indications as to how to read his italicized addendum, "The Ende of Nero to the Beginning of Galba." I argue that Savile encodes a particularly subversive mode of handling his translation in appealing to Elizabeth's abilities as both a reader of the classics and as a redactor of their meaning, to entice readers of the letter to the queen to rethink what may otherwise seem a straightforward translation of a classical source. Savile's first epistle is no mere boilerplate to his patroness; rather, it provides a unique mode for reading the following letter, AB to the Reader, which in turn hints at a reading of Savile's handling of monarchical overthrow that occurs in "The Ende. . . ."

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton I

Panel Title: "Trojan horse for almost any turpitude": Origins and Development of the Jesuit Probabilistic Reasoning

Organizer: Robert Alexander Maryks, *Yeshiva University*

Chair: Paul F. Grendler, *University of Toronto, Emeritus*

Presenter: Jean Dietz Moss, *The Catholic University of America*

Paper Title: The Provable, the Probable, and the Persuasive: Shifting Modes of Argument in the Renaissance

Abstract: Reexamination of Aristotle's *Rhetoric* in the Renaissance brought to light again his conception of the differences in realms and modes of argument. At the same time, the recovery of Cicero's neglected dialogues and orations reinvigorated civic oratory with an appreciation of the power and range of eloquence. The writings of the ancient philosopher and statesman were reflected and deflected by scholars as different as Agricola and Valla, Ramus and Riccobono. The scholastics of the Middle Ages had been delighted with the recovery of the art of dialectic, but they regarded rhetoric as of little importance to serious scholars. With attitudes similar to the scholastics, Agricola and Ramus promoted dialectic as the sole tool of reasoning. Valla and Riccobono, on the other hand, elevated rhetoric to the place it had had in ancient times. The ferment induced by such varied reconsiderations was to affect not only the arts but the sciences.

Presenter: Robert Alexander Maryks, *Yeshiva University*

Paper Title: "We are the men who wish to discover the truth": Cicero, Jesuit Rhetoric, and Probabilism

Abstract: Peter Perpinyan — one of the most illustrious Jesuit humanists — pointed out in his manuscript notes for the class of rhetoric at the Collegio Romano that rhetoric and logic "have the common aim of persuasion on matters that lie not in the realm of science but of opinion, and they employ probable arguments based on common beliefs of man. Thus they gain not certitude but conviction and opinion." Does this text reflect the theory of probability that Cicero placed as the foundation of his rhetorical system? This paper will

explore the relationship between Ciceronian probability, Jesuit Renaissance, and adoption of Probabilism in the Jesuit casuistry.

Presenter: Yun Shao, *Clarion University of Pennsylvania*

Paper Title: The Rhetoric of Probabilism in Cervantes

Abstract: This paper studies the Jesuit influence in Cervantes's novella *El curioso impertinente*. Cervantes frames the plot of the novella in a labyrinthine series of cases of conscience in which characters struggle blindly and in vain for a better resolution; the narrative language of the novella borrows heavily from the confessional rhetoric, in earnest as well as with mockery. The novella acknowledges the necessity of the Jesuit pragmatic approach that emphasizes specificity of circumstances and individuality of conscience, but it also conveys a pessimistic vision that the dualistic and negotiatory principle of probabilism may eventually fail to accomplish its mission. The paper argues that such a dilemma is inevitable especially because it stems from the persistent tension between pragmatism and dogmatism in any moral and spiritual practice.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton II

Panel Title: Humanism in Renaissance Spain

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

Organizer: Ottavio Di Camillo, *The City University of New York, The Graduate Center*

Chair: James Tueller, *Brigham Young University, Hawaii*

Presenter: Juan Carlos Conde, *Indiana University*

Paper Title: Rethinking “Vernacular Humanism” in Quattrocento Spain

Abstract: The aim of this paper is to reexamine the concept of “vernacular humanism,” its critical validity, and its relevance to better understand the literary and cultural developments that took place in the Iberian Peninsula in the late fourteenth and fifteenth centuries. In discussing this concept, I will focus on a particularly telling case: that of the Catalan writer Bernat Metge. His figure and work will be examined in the context of Iberian “vernacular humanism,” taking into consideration and critically discussing those studies that in recent years have presented Metge as a perfect model of European humanism, and reappraising their conclusions under the light of the current critical definitions of humanism.

Presenter: Ottavio Di Camillo, *The City University of New York, The Graduate Center*

Paper Title: The Study of Spanish Humanism in the Last Thirty Years: The Need for a Reassessment

Abstract: Thirty years ago, by pure coincidence, two books appeared on Spanish humanism, an area of study that had never attracted any scholarly attention. The different account that each study gave regarding its origin and early development, one at the beginning and the other at the end of the fifteenth century, has determined ever since the nature of the movement and the meaning of its manifestation. Until now investigations supporting one or the other paradigm of Spanish humanism have expanded to some degree our knowledge of this historical phenomenon. The present danger, however, is that these interpretations have been losing their controversial assumptions and are fast becoming orthodox explanations of authors and works of this period. To prevent studies on Spanish humanism from becoming stagnant, a radical approach that will challenge its old paradigms is required. What is specifically needed is the publication of new sources; a close analysis of texts, authors, and

events in order to formulate more accurate interpretations; and a systematic assessment of the impact of humanism on all aspects of the cultural life of the time.

Presenter: Devid Paolini, *The City University of New York, The Graduate Center*

Paper Title: Humanistic Comedy and the *Celestina*

Abstract: From the beginning of the last century, many scholars have pointed out the undeniable relationship between the Italian humanistic comedy and the *Celestina*. Menéndez y Pelayo's initial suggestions were later followed by Lida de Malkiel, Whinnom, Fraker, and Russell, who tried to establish the genre of the *Celestina* within that of humanistic comedy. Their interpretations, however, have not sought support for their arguments on any concrete historical evidence, nor have they considered whether these humanistic comedies were actually known in fifteenth-century Spain. Even more puzzling is that they find no compelling reasons to ask whether these comedies were circulating in Spain, unaware that the humanistic theater seems to be the only genre invented by Italian humanists that did not spread beyond Italy.

Presenter: Santiago López-Ríos, *Universidad Complutense de Madrid*

Paper Title: Prince Charles of Viana and His Stay in Southern Italy

Abstract: Prince Charles of Viana (1421–61) was in Naples when his uncle King Alfonso the Magnanimous died in 1458. Viana then wrote a hitherto-unpublished lamentation in Spanish on the death of the monarch, which has been preserved in several manuscripts and also contains the prince's translation of Aristotle's *Nicomachean Ethics* into Castilian. This paper analyzes the literary text in connection with its historical and political background and compares it with Ludovico Saccano's Latin *epistolae* praising Viana's work and extolling Alfonso V. The letter by Saccano, a little-known Sicilian humanist, is a most interesting document that sheds light on Viana's intellectual endeavors during his stay in Sicily, and also on the cultural exchanges between Southern Italy and the Iberian Peninsula in the second half of the fifteenth century.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton III

Panel Title: Letters and Letter-Writing in the Renaissance I

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

Organizer and Chair: Emil Polak, *The City University of New York, Queensborough Community College*

Presenter: Linda C. Mitchell, *San Jose State University*

Paper Title: Travel Narratives in Letter-Writing Instruction Manuals

Abstract: Scholars have looked at many aspects of letter-writing instruction manuals in seventeenth- and eighteenth-century England. However, they have neglected to look at the manuals as early travel narratives. These narratives provide us with unusually intimate accounts of people's lives. Many of the travel narratives are embedded with moral lessons, such as not giving into greed or lust. For example, a traveler describes in vivid detail his trip to an execution. He reacts to the treatment of the condemned men, the festive crowd with food and drink, and the rush to sell the bodies of the dead men. In other narratives commercial traders provide accounts of traveling to foreign ports. They describe countries, people, and customs. More-risqué narratives are told by young ladies traveling by coach to

employment in London. Thus, the format in these instruction manuals creates an intimacy with readers that is not present in other travel narratives.

Presenter: James Fitzmaurice, *Northern Arizona University*

Paper Title: Comic Letters on Courtship and Marriage

Abstract: In the 2004 RSA session on letters Linda Mitchell made an interesting suggestion. She said that many books of letters apparently intended for use by the literate public as examples or templates also seem to have been written to provide entertainment. The collections, thus, did double service as practical guidebooks and as a kind of jest books. The first collection that I will consider is Angell Day's highly popular and much reprinted *The English Secretary* (1586), a practical guide of the sort described by Mitchell last year. The second is Margaret Cavendish's *Sociable Letters* (1664), a collection printed in folio for aristocratic readers. The third is Dorothy Osborne's set of manuscript letters to her future husband, William Temple, letters apparently intended for his eyes only. While the three collections were composed for different audiences, each seeks to be entertaining by including comic anecdotes or exchanges that expose the social conventions of courtship and marriage. It is entirely possible that Osborne and Cavendish borrowed on occasion from Day, but it would appear that many actual correspondents sought to be entertaining in their letters, making use of a tradition of English letter-writing that predates *The English Secretary*. The present paper will explore the comic letter of the three writers and will attempt to situate the letters within the background of the comic in actual letters and more generally.

Presenter: Timothy Markey, *The Brunswick School*

Paper Title: What Were Ben Jonson's Verse Epistles?

Abstract: The question of my title arises in large part because critics seem always to have miscounted the number of such poems written by our poet; by equating these with the epigram, among other genres, they have arrived at gross overestimates, and unknowingly committed themselves to approaches and opinions inconsistent with the poetry itself. This paper seeks to establish the proper canon, to present fresh readings, and to propose a new understanding of Jonson's letter-writing theory and practice by looking back at contemporary editions (and some MSS) not only of Jonson but also of the classical Latin authors (including Persius, Horace, Juvenal, and Seneca) and their ancient and Renaissance commentators (including pseudo-Cornutus, Casaubon, Lubin, and Lipsius) whom Jonson read or was likely to have read. Thus, on the one hand, Jonson emerges as, in "Epistle to a Friend, To Perswade him to the warres" (Jonson's longest letter in poetry or prose), a second Seneca, or Neo-Stoic. On the other, Jonson's theory of letter-writing, as seen in his practice of writing verse epistles, appears in a different light, as the various and multifarious genre becomes occasional in the most important senses of the word, bona fide letters sent to acquaintances, patrons, and friends with the expectation of a reply.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton IV

Panel Title: Intellectuals in front of Modernity: From Italy to Europe

Organizer and Chair: Stefano Jossa, *Università degli Studi di Napoli*

Presenter: Dario Brancato, *University of Toronto*

Paper Title: A Renaissance Intellectual from Sicily: Mario D'Arezzo

Abstract: After Pietro Bembo published his *Prose della volgar lingua* (1525), establishing fourteenth-century Florentine as the basis of standard Italian, many intellectuals felt

uncomfortable about accepting the language of Petrarch and Boccaccio as the model of the new national language. In particular, a close friend of Bembo, Mario D'Arezzo from Syracuse, wrote the *Osservantii di la lingua siciliana*, an attempt of standardizing the Sicilian vernacular. My paper will expound on the debate on language in Sicily with a particular emphasis on D'Arezzo's tract.

Presenter: Paolo Cosentino, *Università di Roma "La Sapienza"*

Paper Title: Due "fuorisciti" alla corte di Francia: Luigi Alamanni e Jacopo Corbinelli

Abstract: Il fenomeno del fuoriuscitismo fiorentino è stato spesso indagato dagli studiosi del Rinascimento, interessati soprattutto a mettere in evidenza il dissenso dei republican rispetto alla nuova Signoria medicea. Il realtà, il quadro è più complesso, sia sul piano strettamente politico che su quello intellettuale. Il mio intervento mira infatti ad indagare più a fondo il nesso esistente fra repubblicanesimo e monarchia francese attraverso l'esperienza di Luigi Alamanni (vissuto presso la corte francese dal 1530 al 1556) e Jacopo Corbinelli, fuggito Oltralpe nel 1565. I "fuoriusciti" guardano ai sovrani francesi come ai continuatori ideali dell'esperienza repubblicana fiorentina: tale progressivo distacco maturato in ambito politico viene realizzato attraverso una proposta letteraria in entrambi casi decisamente forte e riconoscibile, tesa a recuperare la tradizione umanistica all'interno di un contesto nuovo, non più municipale, ma europeo, in cui l'intellettuale prende altresì coscienza del suo nuovo ruolo presso la corte.

Presenter: Igor Melani, *Università degli Studi di Firenze*

Paper Title: Identity and Alterity: Renaissance France Observed by Andrea Navagero

Abstract: Author of an interesting written relation of his 1516–17 ambassadorial trip to Spain (through Germany and France), Andrea Navagero is mostly known as a scholar and a humanist. His education made the most in the vantage point by which he looks to alterity, and the rebuilding of it owes most to a literary reconstruction of abstract ideas connected to the reality observed by links of analogy. It is possible that this general and common way of mentally linking "known" and "unknown" (e.g., Christopher Columbus) was the result of an intellectual desire to settle a relationship between past and present, classical and renaissance world, perfection and imperfection. By a "outillage mental" (L. Febvre) analysis of the literary-, cultural-, and political-ambassadorial Venetian environment we will try to give a look to the cultural construction of an intra-European alterity in the early Renaissance.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton V

Panel Title: Sensation, Passion, Monstrosity, and Self-Knowledge in Early Modern Literature

Sponsor: The Massachusetts Center for Renaissance Studies

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

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

Presenter: Kevin Petersen, *University of Massachusetts, Amherst*

Paper Title: Furious Influence and the Fractured Eye: Chapman's Materialist Aesthetic in *Ovid's Banquet of Sence*

Abstract: George Chapman's neglected *Ovid's Banquet of Sence* responds to late Elizabethan concerns over the connection between the sensory world and epistemology. Chapman's Ovidianism complicates our understanding of Renaissance skepticism and the period's vogue for erotic verse; his epyllion self-consciously points to its necessarily peculiar poetic and

celebrates the material context that gives it shape. The original 1595 title page and its unique emblem and device signals sensual limitation of knowledge, despite its declared satiric disapproval. Recovering the poem's material conditions shows Chapman's interest in the connection between the singular eye and poetic performance, for he investigates comprehension in the fullest sense of the word: to understand as well as to take by the hand. Despite appraisals of Chapman's work as Neoplatonic, Chapman's work seems intensely invested in celebrating a fractured perception — one which also may be found in his translations of Homer — and is a response to Spenser's more sanitized aesthetic.

Presenter: David W. Swain, *University of Massachusetts, Amherst*

Paper Title: Passion, Action, and Maternalism in *Macbeth*

Abstract: An insistence in *Macbeth* on milk as a controlling trope and maternal feeling as a normative measure of violence relies on contemporary medical, social, and political discussions of maternalism. Physiologically, maternal blood and milk ensured the transmission and formation of character. Milk functioned socially to establish legitimacy, and in literature on wet-nursing, it marked an increasing class anxiety. Politically, nurture, character, and legitimacy overlap in debates over James's succession to suggest that in *Macbeth* violence and social disintegration are enacted in the language and physiology of maternalism. Lady Macbeth's complex relationship with her own gender enacts the play's shifting valuations of maternal values. Equally, masculinity in *Macbeth* oscillates between social codes of family life, procreation, and protection and a highly artificial definition that envisions the corruption of power and the means to secure it as a flight from the natural, as self divided against self.

Presenter: Melissa L. Hull, *Tennessee State University*

Paper Title: Print and the Midwiving of Monstrosity in Early Modern England

Abstract: This paper examines the inclusion of monstrous birth accounts in printed English midwifery manuals, beginning with the first published in the vernacular, Thomas Raynalde's translation of *The Byrth of Mankynde* in 1540. Raynalde's text, which describes an illustration of two conjoined fetuses as "a monster," sets a precedent for a trademark feature of seventeenth- and eighteenth-century vernacular midwifery manuals: sensational accounts of monstrous births. Monstrous birth narratives, subsumed into the normative procedures of reproduction in midwifery manuals, call attention to potentially dangerous, fantastical, and uncontrollable outcomes of the reproductive process, while deemphasizing healthy birth processes. As the definition of *monster* in the early modern period ranges from conjoined twins to the births of snakes and dogs, these accounts render the subject position of both mother and child as sites of aberrancy, recasting the parts in the social, cultural, and scientific understanding of reproduction.

Date: Thursday, March 23, 2006

Time: 2:00–3:30

Room: Hilton VI

Panel Title: The Decline of Dialogue

Organizer: Dorothea Heitsch, *Shippensburg University*

Chair: Janet Smarr, *University of California, San Diego*

Presenter: Jean-François Vallée, *Université de Montréal*

Paper Title: From Dialogue to Conversation: The Rise and Fall of Dialogue in Early Modern France

Abstract: In France the model of the humanistic dialogue emerges in the first half of the sixteenth century and reaches its apex between 1550 and 1570. In the next eighty years or so, dialogue, as a genre, dramatically fades away, only to reappear, in a new guise, in the second half of the seventeenth century, a period that Marc Fumaroli has termed “l’âge de la conversation.” However, these new dialogues, usually identified as “conversations” (or *entretiens*), are extremely different from their predecessors, the “dialogues” (or *colloques*) of the Renaissance. Something important has been lost in this movement from dialogue to conversation.

Presenter: Reinier Leushuis, *Florida State University*

Paper Title: From *Dialogue (Amoureux)* to *Essai*: Order, Disorder, and Amorous Speech in Montaigne’s “Sur des vers de Virgile” and “De l’art de conférer”

Abstract: “Sur des vers de Virgile” opposes the order and regulation necessary for virtuous living to the disorder and absence of rules necessary for the exploration and speaking of love and (women’s) sexuality. The opposition between order and disorder should be linked to Montaigne’s notion of *conférence* in “De l’art de conférer.” The author is keenly aware that “speaking” on matters of erotic love and sexuality is commonly considered incompatible with decent and ordered social speech and conversation. My paper explores this discrepancy between “Sur des vers de Virgile” and “De l’art de conférer. I seek to understand this opposition from the perspective of the *dialogo amoroso* discussed in Sperone Speroni’s *Apologia dei dialogi*. This enables me to read the “speaking of love” in “Sur des vers de Virgile” dialogically, and to explore how dialogue is reshaped by the genre of the essay.

Presenter: H. Erik Butler, *Emory University*

Paper Title: The Playful Muse: Dialogue, Games, and the Seventeenth-Century *Sprachgesellschaft*

Abstract: Georg Philipp Harsdörffer’s *Frauenzimmer Gesprächspiele* (1641–49) portrays learned conversation in a salon setting, and Justus Georg Schottelius’s *Horrendum Bellum Grammaticale Teutonum Antiquissimorum* (1673) stages parts of speech at war. Despite the different orientations of their works, Harsdörffer and Schottelius share a ludic conception of language, and they write for other members of *Sprachgesellschaften*, learned societies in which men of different estates (and even women) meet to cultivate the vernacular. This paper shows how, between Luther and Goethe, the dialogue thrives in Germany and plays a pivotal role in the transformation of German into a full-fledged literary language.

Thursday, March 23, 2006

3:45–5:15 PM

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Corintia

Panel Title: Cultural Contact in the Early Modern Mediterranean: The Ottoman Empire and the Italian City States

Organizer: Natalie Rothman, *University of Michigan*

Chair and Respondent: Cornell Fleischer, *University of Chicago*

Presenter: Natalie Rothman, *University of Michigan*

Paper Title: Mediating Empires: Venice’s Dragomans in Istanbul

Abstract: This paper explores how dragomans (diplomatic interpreters) employed by the Venetian consul in Istanbul in the sixteenth and seventeenth centuries articulated an

evolving discourse about Ottoman Otherness. The paper traces how a highly endogamous and powerful group of dragoman families emerged from Venice's colonial nobility, the Venetian citizen class, and the Latin (Roman Catholic) community of Istanbul. It then addresses the relationship between this group's ties to both Ottoman and Venetian bureaucratic elites, and how the dragomans expressed the cultural differences between Ottomans and Venetians as they mediated relations between the two imperial centers. Through a close reading of Venetian diplomatic reports and the dragomans' own writings, this paper suggests how the production of early modern categories of Otherness was intimately tied to imperial rivalry. Moreover, it provides insights into the unique roles of colonial subjects in processes of cultural mediation.

Presenter: Sean Roberts, *University of Michigan*

Paper Title: Cartography between Cultures: The *Geographia* of 1482

Abstract: Francesco Berlinghieri's *Geographia*, an Italian paraphrase of Ptolemy's *Geography* accompanied by engraved maps, was printed in Florence in 1482. The dedication of hand-painted, printed copies of the book to the Ottoman Sultan Bayezid II and his half-brother Cem has attracted the attention of scholars of crosscultural studies, for whom Berlinghieri and his work have come to serve as examples of the fluid exchange between East and West in the early modern Mediterranean. Like many of his contemporaries, however, Berlinghieri engaged in virulent anti-Turkish rhetoric, an ideology demonstrated through the *Geographia's* reliance on maps and descriptions drawn from crusade literature. Through an investigation of the material circumstances of its production, this paper identifies the impetus for the *Geographia's* journey across the Mediterranean not in its author's desire for intercultural contact and patronage but in a network of vital, yet conflicted, diplomatic relations between the Ottoman Empire and the Medici state.

Presenter: Tijana Krstic, *Northwestern University*

Paper Title: The Gospel in Dispute: Muslim-Christian Polemics in the Context of Sixteenth-Century Ottoman-Habsburg-Venetian Imperial Rivalries

Abstract: This paper focuses on one dimension of Ottoman-Habsburg-Venetian imperial rivalry in the sixteenth century, namely Ottoman anti-Christian polemical texts that were informed by Venetian apocalyptic prognostications about Ottoman-Habsburg rivalry or produced by Venetian converts to Islam. Focusing on *The Story of Cem Sultan's Exile (Gurbetname-i Cem Sultan)* and *The Gospel of Barnabas*, I examine the cultural mediators who facilitated the exchange of this culturally- and religiously-specific knowledge, discuss manuscript production and transmission, and look at the polemical nature of the narratives. I argue that sixteenth-century Ottoman polemical literature represented a marked departure from medieval anti-Christian Islamic writings in promoting the idea of Islam as a universal religion embracing and renewing, rather than abrogating, previous revelations. This concept of religion was intimately related to the imperial rivalries of the period, playing into the Ottomans' claim to universal empire.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Aragon

Panel Title: Animal Kingdom: Exotic and Domestic Fauna in Sixteenth-Century Rome

Organizer: Henry Dietrich Fernández, *Rhode Island School of Design*

Chair: Sheila ffollott, *George Mason University*

Presenter: Tristan Weddigen, *Universität Bern*

Paper Title: New World in Old Europe: Exotic Animals in Papal Representation

Abstract: The Renaissance allure of exotic peoples, fauna, and flora originating from the conquests in the East and West reached a climax during Leo X's pontificate. In 1514, a Portuguese embassy reached Rome with a train of animals not seen since antiquity: an elephant, leopards, a lynx, a panther, turkeys, and parrots. This papal zoo was not only to delight the Curia, but was also understood as an imperial tribute to Pope Leo X, the "King of Animals" reigning over an expanding Christendom. As symbols of the newness of this age and economic and religious mission, exotic fauna and flora became recurrent motifs in the Vatican Loggia and other Roman buildings. One Vatican room shall be highlighted in which antique, Medicean, and papal traditions are conflated in the service of political representation: the Camera Papagalli (the Parrot Room), in which Raphael and his workshop portrayed all those "most bizarre animals" (Vasari).

Presenter: Henry Dietrich Fernández, *Rhode Island School of Design*

Paper Title: Leo X's Papal Zoo and Other Beastly Housing

Abstract: This paper focuses on the housing of domestic and exotic beasts at the Vatican Palace. In particular, it deals with the structure and locus of the Papal Menagerie under Pope Leo X and Giambattista Branconio dell'Aquila, Keeper of the Papal Zoo. Among the bestial famiglia were an array of ferocious African cats, the court favorite Hanno the Elephant, and a Rhinoceros who had not survived the journey to Italy and so was exhibited stuffed. Keeping this menagerie at the Vatican posed a housing problem paralleled by the challenge of stabling hundreds of horses, mules, and donkeys. Under Julius II, Bramante designed a vast, if unrealized, structure to house horses within the confines of the Vatican complex. As such, this exploration of the bestial topography of the early sixteenth-century Vatican, establishes the relationship between the demands of housing the Curia and the stabling and exhibition of their animals.

Presenter: Caroline P. Murphy, *University of California, Riverside*

Paper Title: "That Blessed Stable. . .": The Equine Follies of a Roman Duke

Abstract: As roads improved over the course of the sixteenth century in Rome, the surefooted mule became less of a necessity and the horse became an increasingly valuable commodity and status symbol. Arguably, there was no individual in Rome more seduced by the lure of the horse than Paolo Giordano Orsini, Duke of Bracciano. Through an examination of his letters and account books, this paper examines how his lifelong obsession with horses did untold damage to an already fragile Orsini economy. His uncle, Cardinal Guid'Ascanio Sforza, told him flatly that the Orsini estate would be profitable, were it not for the extent of that "blessed stable." Paolo Giordano's equine expenses came not only through his purchase of and subsequent breeding of animals, but the expenditure on elaborate tack and carriages, as well as the cost of feeding and stabling his mounts (and those of his associates).

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Barcelona I

Panel Title: Bodies, Souls, Passions

Organizer and Chair: Richard Rambuss, *Emory University*

Presenter: Michael Schoenfeldt, *University of Michigan*

Paper Title: Forms of Passion: The Renaissance Sonnet

Abstract: The purpose of this paper is to examine the immensely productive tension that emerged between form and passion in the poetry of early modern England. Understanding form widely, as both the necessary vehicle and the restricting container of desire, I will look at a few of Shakespeare's *Sonnets* I will investigate the range of possible motives for putting into patterned language the aspirations of emotion and the vagaries of appetite. Examining the continuing philosophical dispute between the respective claims of reason and passion in the formation of an ethical self, I will look at how Shakespeare found in Petrarch and in the classics a variety of models for articulating and manipulating inner desire.

Presenter: Ramie Targoff, *Brandeis University*

Paper Title: Traducing the Soul: Donne's Anniversaries

Abstract: Readers have long acknowledged Donne's lament for the decay of the world in these two long poems commemorating the death of Elizabeth Drury. What has not been acknowledged is the extent to which the second of these poems stages the reluctance of the soul to depart from the carcass of the earth so vividly depicted in the first. In "The Second Anniversarie" Donne does something unprecedented in early modern literature: he gives voice to a soul that cannot bear to leave its earthly body behind. The mutual longing that Donne depicts between soul and body stands in marked contrast to conventional depictions of the relationship between the two parts of the self, and represents a powerful challenge to the treatment of death prevalent in seventeenth-century England.

Presenter: Jeffrey Masten, *Northwestern University*

Paper Title: "Amorous Leander"

Abstract: This paper concentrates on the philology of passion in Christopher Marlowe's section of *Hero and Leander*, arguing that the poem's doubly-valenced vocabulary for Leander, beginning with the epithet, "Amorous Leander," joins other early modern depictions of young men as poised between the status of active and passive participants in bodily passion. "Amorous Leander" — "inclined to love" (as the *OED* defines the term), but also "passively, of persons and things: Lovable, lovely" — is ambivalently offered up to the poem's implied readers as both subject and object of passion, his carefully described body in the poem both the actor of physical passion (with Hero) and the recipient of passion and veneration (from a god, no less, and implicitly from the poem's readers). The paper joins other recent work in the history of sexuality in thus thinking about the peculiar positioning of the boy/young man in mappings of Renaissance sexuality.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Barcelona II

Panel Title: Fictional Geneologies, Family Resemblances

Organizer: Mary Thomas Crane, *Boston College*

Chair: Diana E. Henderson, *Massachusetts Institute of Technology*

Presenter: William C. Carroll, *Boston University*

Paper Title: *Macbeth* and the Show of Kings

Abstract: This paper investigates the "show of kings" in act 4, scene 1 of *Macbeth*, placing it in the context of genealogical discourse in the early modern period, with particular reference to the succession claims of King James. In the play, Duncan's establishment of primogeniture as the new system of succession in Scotland was seen by the Stuarts as the key to James's own claims to the crown through lineal inheritance, but Shakespeare reveals the troubling consequences of Duncan's actions and represents succession as still a vexed,

unresolved question. The “show of kings” is often taken to be an instance of Shakespeare’s “flattery” of King James, but this paper argues that the “show” undermines claims based on primogeniture.

Presenter: Marina Leslie, *Northeastern University*

Paper Title: Animal Spirits and Professional Beasts: Margaret Cavendish’s Philosophical Bestiary

Abstract: This paper will explore the function of Margaret Cavendish’s representations of animals in both her imaginative and philosophical works, drawing on examples as diverse as the scientist beast-men in *The Blazing World* and “Poor Wat” in *The Hunting of the Hare*. For Cavendish — whose “natural” powers of observation were unaided by the institutional authority of the universities or the technical prostheses of empirical research — animals served as “natural” figures for specialized knowledge and experience. In *Observations upon Experimental Philosophy* Cavendish argues that “Some philosophical writers discourse much concerning the knowledge of man, and the ignorance of all other creatures; but . . . I believe other creatures have as much knowledge as man . . . but their knowledges being different, by reason of their different natures and figures, it causes an ignorance of each other’s knowledge.” This paper will build on Cavendish’s observation to enumerate the complex purposes animals serve in her work as figures for genre, genus, and native genius.

Presenter: Mary C. Fuller, *Massachusetts Institute of Technology*

Paper Title: Three Turks’ Heads: John Smith’s Coat of Arms and Fictions of Ennobling Descent

Abstract: Sir William H. Smyth (1788–1865), hydrologist and admiral in the Royal Navy, claimed to be descended from the Virginia colonist John Smith and adopted Smith’s coat of arms: three Turks’ heads. Smyth’s claim is doubly bizarre: first, Smith had no children; second, it appears to go against a long tradition of reception about Smith’s biography and why it mattered. But perhaps this reception should be reassessed. Smith’s coat of arms — reflecting his own social aspirations, and the pursuit of these aspirations through military service in Eastern Europe — points to a different set of meanings than those associated with the familiar story of Pocahontas. It encapsulates Smith’s public identification of himself not as colonist but as conqueror. Drawing evidence from broadsides and annotations as well as from printed books, I argue that this was how and why Smith mattered to a significant number of his countrymen.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Parc I

Panel Title: Interpreting Art and Religion

Chair: Stuart Lingo, *Michigan State University*

Presenter: Lisa M. Rafanelli, *Manhattanville College*

Paper Title: Thematizing Vision in the Renaissance: The Case of the *Noli Me Tangere*

Abstract: The exact nature of Saint Mary Magdalene’s interaction with the risen Christ has been continually revisited and reinterpreted throughout the history of the image type, as has the tension between touch and vision as the basis of the saint’s belief. And while touch provides the dramatic impetus for many depictions of the theme, it is rarely shown to be the basis of the Magdalene’s understanding. This is particularly true in the sixteenth century, when issues of visuality, artifice, and the status of the artist were debated with newfound intensity. Artists often depicted subject matter that permitted them to explore the complex

relationships between vision and the visual arts, and the role of the visual arts in faith. This paper will demonstrate how the *Noli Me Tangere* was used by a number of well-known Renaissance artists to thematize vision, and to celebrate the power of vision — and the image — to instill belief.

Presenter: Mayu Fujikawa, *Washington University*

Paper Title: Pilgrimage to the Virgin's Holy Girdle: Agnolo Gaddi's Art of Persuasion at Prato Cathedral

Abstract: During the twelfth century a Pratese merchant received, upon the occasion of his marriage in Jerusalem, what is purported to be the Virgin's girdle, which he later donated to Prato cathedral. Agnolo Gaddi's fresco cycle (1395) at this cathedral visually establishes the authenticity of this story and the relic through careful selection of scenes and figures. This paper examines Gaddi's desire to achieve both clarity and immediate visual impact, in order to make his fresco appealing and readily comprehensible to all pilgrims from varying educational backgrounds. This is evident through a comparison of the fresco with Gaddi's more complex programs at Santa Croce in Florence. A further investigation into the ritual of displaying the relic at the cathedral and contemporary images of the Assumption in Tuscany also show that Gaddi's fresco was part of a larger project to divert and attract pilgrims from Florence and those traveling along the nearby Via Francigena.

Presenter: Louise Marshall, *University of Sydney*

Paper Title: Pain, Flesh, and Blood: Martyrdom and Suffering in Renaissance Images of Saint Sebastian

Abstract: Impassivity in the face of suffering and death was essential to the Christian concept of martyrdom. Indifference to pain was a sure testimony of election, a miraculous overshadowing of frail human flesh with divine grace. From earliest times, depictions of martyrs never dwelt on the agonies of mutilation endured, but showed the saint alive and intact in heaven. Even when the tortures of martyrdom were evoked, the saint was invariably impervious to pain. This paper focuses on the striking exception to this rule in a number of Italian Renaissance depictions of the Roman martyr and plague-protector, Sebastian. While most continued to present the saint as serenely unconscious of the many arrows piercing his flesh, a small number chose to show Sebastian wrestling with the pain of his wounds. Examples range across a wide spectrum of physical signs, from furrowed brow and clenched mouth to wrenching displays of physical torment.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Parc II

Panel Title: Italian Renaissance Art II

Chair: Estelle Lingo, *Michigan State University*

Presenter: Christian K. Kleinbub, *Columbia University*

Paper Title: Blindness and Enlightenment in Raphael's Sistine Tapestries

Abstract: This talk advances a new iconographic reading of Raphael's famous Sistine tapestries and their cartoons, focusing on those depicting scenes from the life of Paul. It shows how Raphael was concerned in these works to define and articulate the proper relationship between the viewer and religious images as he stretched the boundaries of traditional Renaissance history painting to express St. Paul's often iconoclastic message in visual terms. In them, Raphael carefully defines the proper and improper use of images, demonstrating how spiritual vision, rather than bodily sight, can lead to a proper relationship

with the divine. The whole range of contemporary Pauline imagery and commentary is tapped in order to extend the paper's conclusions.

Presenter: Preston W. Bautista, *The J. Paul Getty Center*

Paper Title: The Hermaphrodite Effect: *Grazia* and the Feminized Male Body

Abstract: A paradigm of masculinity that emerged most visibly during the early decades of the Cinquecento, the hermaphroditic deviant was a formal departure from representations of the heroic male ideal. The formation of this ideal was initially encouraged by the discovery in Rome of the *Hermaphrodite*, and Lorenzo Ghiberti's ekphrasis (1450) indicates how the statue's anomalous sexuality shook Renaissance artistic sensibilities. Theoreticians and artists of the sixteenth century continued to be fascinated with the sexual ambivalence exemplified by the statue. Indeed, androgynous sexuality became a fashionable topic of literary discussion and a desirable quality in Renaissance artworks. Leonardo's *St. John the Baptist* (1512: Paris, The Louvre), Raphael's *Portrait of Bindo Altoviti* (1515: Washington, DC, National Gallery of Art), and works by Jacopo da Pontormo will be examined, along with Baldassare Castiglione's and Giorgio Vasari's discussions of *grazia* to understand how representations of hermaphroditic deviance endeavored to embody an elusive and ineffable grace.

Presenter: Jonathan W. Unglaub, *Brandeis University*

Paper Title: Painting as Parthenogenesis: Raphael's *Sistine Madonna*

Abstract: This paper proposes that the illusionistic structure of Raphael's *Sistine Madonna*, its transgression of space and surface, embodies the virgin birth, ontologically and metaphorically. The curtains unveil the virginal vessel and her miraculous issue via a picture plane that is contained and penetrated, physically integral and virtually pierced. Theologians explained virginity *in partu* with the image of a window through which sunrays enter and exit without corrupting the surface. Albertian perspective transformed the picture plane into a notional window. In Annunciation scenes, visual rays permeate this surface, as the perspectival stage symbolizes the *habitaculum dei* of the Virgin's womb. Raphael's composition, referencing Annunciation, birthing scene, and *Madonna del Parto* motifs, inverts this dynamic. The field transforms from a surface mediating penetration to one generating, along the same axis, projecting forms, while remaining physically intact. This paradox of parturition inspired preachers in the circle of Sixtus IV (Bernardino of Busti) and poets in the orbit of Julius II (Sannazaro, Accolti), honoree and patron of Raphael's revelation.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Parc III

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

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

Paper Title: Don Lodovico Agostino's *Canones, et Echo sex vocibus* (1572)

Abstract: Don Lodovico Agostini's only surviving sacred print, the *Canones, et Echo sex vocibus [et] dialogi*, is dedicated to the "venerable canons" of the Ferrarese Cathedral. The wordplay inherent in the title and dedication delicately sets the tone for the volume, a bizarre collection of Latin-texted works with devotional and liturgical puzzle motets intermixed with suspect and even obscene secular dialogues and echoes. Several contexts for the book are examined, the foremost being an ecclesiastical musical elite in Ferrara who would have been

the primary “players” of the cryptogrammatic pieces. More difficult to contextualize are the (homo)erotic echoes and moral dialogues, whose characteristics suggest alternative performance spaces. Finally, a small proportion of the works appear to have been composed for nuns. Whilst a sophisticated rationale for the book’s compilation is unlikely to be found, its works nonetheless shed an intriguing light on the musical activities of mid-Cinquecento religious life in Ferrara.

Presenter: Rebecca Edwards, *Loyola University*

Paper Title: Another Piece of the Puzzle: Musicians in the Social Fabric of Northern Renaissance Italy

Abstract: It has long been known that Renaissance musicians were connected by courtly, social, and entrepreneurial networks which served as crucial links generating new ideas and fostering new trends and styles. In recent years, scholars have made important strides in understanding significant elements of this network: cathedrals, courts, patrons, the printing industry, markets, and collegial connections. More difficult to penetrate have been the academies or *ridotti*, wherein learned men, joined by poets, theorists, and artists, debated issues directly relevant to compositional style and practice. Recently uncovered caches of letters, chronicles, and other manuscripts now provide new insight into the elusive *ridotti*. When placed side by side with extant repertory and present musical knowledge, these sources reveal a vital circuitry that can be plotted and mapped while, at the same time, furnishing new information on prominent Renaissance musicians.

Presenter: Wendy B. Heller, *Princeton University*

Paper Title: “Il bel imago”: Portraits and Lovers in Early Modern Opera

Abstract: In Francesco Cavalli’s opera *Erismena* (1655) the flirtatious Aldmira grapples with her overwhelming desire for two different suitors by proxy. Rather than confronting the lovers directly, Aldmira appears alone on the stage with their portraits. She gazes longingly at them, sings to them, and even attempts to kiss them, despite their apparent lack of response. Taking into account comments of Da Vinci, Castiglione, Alberti, and others, my paper explores the use of portraits on the stage in seventeenth-century opera. I focus on the ways in which this ubiquitous operatic convention exploited the new realism associated with Renaissance portraits — their seeming ability to leap off the canvas, to sing, speak, and inspire admiration (and even physical desire) in their viewers. In so doing I show how the theatrical use of these silent but potent simulacra provided composers and librettists with an ingenious way of managing perennial concerns about verisimilitude on the operatic stage.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Raphael

Panel Title: New Technologies and Renaissance Studies IV: Publication and New Forms of Collaboration

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

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

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

Presenter: Massimo Riva, *Brown University*

Paper Title: Online Resources for Collaborative Research: The Pico Project at Brown University

Abstract: This paper describes an initiative born out of collaboration between scholars at Brown University and the University of Bologna, Italy. We have designed a website to be used as a resource for a collaborative annotated edition and commentary of Pico's *Conclusiones Nongentae* (<http://www.stg.brown.edu/projects/pico/index.php>). *Conclusiones CM* hopes to provide an electronic forum for a discussion of Pico's ideas and legacy among contemporary scholars, wherever they are located. Currently, our web site provides access to the transcription of the original edition of Pico's text (Silber, 1486), which will also be accompanied, pending the necessary permissions, by digitized images of the extant copies of the incunabulum, kept at the British and Vatican Libraries. The core of the project is an annotating system allowing participating scholars to share their annotations to Pico's text within a password-protected environment.

Presenter: Daniel Paul O'Donnell, *University of Georgia*

Paper Title: Why Should I Write for Your Wiki: Towards a New Economics of Academic Publishing

Abstract: Recent developments in popular electronic publication such as blogs, wikis, and information commons, seem to offer exciting possibilities for scholarly communication. Few proposals for electronic editions, online journals, or other academic journals do not include some sort of collaborative online space. But do these really work? In actual practice, few such initiatives seem to have had much success in a professional disciplinary context. In this paper, I explore what might be necessary to make such collaborative initiatives successful for professional academics. The argument, while necessarily speculative, is based on the author's experience with several communities of practice, including the pioneering Digital Medievalist Project.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Rubens

Panel Title: Networks of Knowledge II: Manuscripts, Print Culture, and Scientific Exchange in Early Modern Europe

Co-organizers: Alisha Rankin, *University of Cambridge, Trinity College* and Carol Pal, *Stanford University*

Chair and Respondent: William Eamon, *New Mexico State University*

Presenter: Alisha Rankin, *University of Cambridge, Trinity College*

Paper Title: The Proper Handwork: Noblewomen and Medical Experimentalism in Sixteenth-Century Germany

Abstract: Noblewomen played a central role in the active culture of medical exchange at the courts of early modern Germany. Not only did they trade advice, medical recipes, medications, and ingredients with other courtiers, they also endeavored to learn the techniques of making medicines. Knowing the proper "handwork" was crucial in turning recipe into remedy, leading to avid discussions of procedure and of the experience of making medicines. This aspect of noblewomen's medical practice can be seen as part of the broader interest in scientific experimentalism at the German courts. It also provides a noteworthy example of the links between transmitting texts and transmitting knowledge in early modern Europe. This paper focuses on a group of German noblewomen with ties to the electoral court of Saxony (1550–85), examining issues of mentorship and communication, openness and secrecy that surfaced in their attempts to learn distillation and other medical techniques.

Presenter: Jason Harris, *University College Cork*

Paper Title: Passing over the Onion: Ireland's Natural History and Humanist Polemic

Abstract: Until the 1650s printed descriptions of Irish geography amounted to little more than a topographic preamble to historicopolitical polemics. However, manuscript resources offer a much richer vein of natural historical writing. My paper will focus on the *Zoilomastix* (ca. 1625) of the Irish exile Philip O'Sullivan Beare (ca. 1590–1660), unearthing the author's unprecedented but ultimately unfinished project to compile a natural history of Ireland from primary sources. What were the author's methods? How compatible was his patriotic humanism with contemporary "scientific" standards? Finally, what does this manuscript reveal about the subterranean world of oral and communal knowledge in the Irish exile community and in wider learned networks?

Presenter: Elizabeth Yale, *Harvard University*

Paper Title: Encyclopedic Ambitions: Manuscript Circulation among Fellows of the Royal Society (1675–91)

Abstract: The manuscript books of John Aubrey (1626–97) — biographer, natural historian, and Fellow of the Royal Society — reveal manuscript circulation practices extending into the early years of the Royal Society. My paper focuses on the manuscript of Aubrey's encyclopedic natural history of his home county, *The Naturall Historie of Wiltshire*, which he submitted to the Royal Society in 1675. *The Naturall Historie*, written in Aubrey's hand and heavily annotated by diarist John Evelyn, antiquarian Elias Ashmole, and botanist John Ray, shows how early modern natural philosophers depended on each other to produce, edit, and improve natural knowledge. Both Aubrey's text and his friends' annotations shed light on natural-philosophical reading habits and the mundane interests and extraordinary aspirations of a group of "ordinary" fellows of the Royal Society as they attempted to assemble in their books all there was to know about the world.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Michelangelo

Panel Title: The Lacanian Renaissance

Organizer and Chair: Douglas A. Brooks, *Texas A & M University*

Respondent: Shirley Sharon-Zisser, *Tel Aviv University*

Presenter: Maire Jaanus, *Barnard College*

Paper Title: The Hole and Object A in Shakespeare's *Hamlet*

Abstract: Given the prominence of Shakespeare's *Hamlet* in Freud's thought, it was inevitable that Lacan, who preached a return to Freud, would also pay close attention to the play. This paper seeks to account for what I call "the hole" in *Hamlet* in order to identify the moment of the emergence in the play of a fundamental notion in Lacan's thought, the object a. Exploring this hole in Shakespeare's most enigmatic drama enables two important interpretative activities: first it facilitates an understanding of how the emergence of the object a is linked to Prince Hamlet's metaphysical preoccupation with being and nonbeing; second, it opens up the possibility of assessing how Hamlet's reflections can shed light on Lacan's later thinking on the soul, anxiety, and love.

Presenter: Kelly McGuire, *Emmanuel College*

Paper Title: Critical Evanescence: Rethinking Early Modern Subjectivity through Lacan

Abstract: In seeking to understand the so-called birth of the modern subject, I observe that critics from various theoretical perspectives have struggled with a certain evanescence in early

modern texts and invariably come up wanting. Stephen Greenblatt's New Historicist approach yields a theory of "social energy" that ultimately functions in his work as non-contingent essence reconfigured. Similarly, Barbara Freedman's attempt to displace critical vision from its historical grounding in the liberal humanist tradition of "right spectatorship" ends in the reification of an essential resistance in Shakespeare's plays. This paper follows Slavoj Žižek's lead by examining the evanescence or excess so often thematically present in sixteenth- and seventeenth-century texts in relation to burgeoning elements of capitalism in early modern England. Using Lacan's notion of the *objet petit a*, this paper argues that this preoccupation with something out of nothing is also linked to a crucial and provocative critical tic present in late twentieth-century literary theory.

Presenter: Kristen Lacefield, *University of North Carolina, Chapel Hill*

Paper Title: "That Womanhood Denies My Tongue to Tell": Titus and the Subversion of the Symbolic

Abstract: This paper argues that an important approach to "The Lacanian Renaissance" entails the study of what happens to Shakespeare's plays when they are turned into films. This paper focuses on Julie Taymor's filmic interpretation of *Titus Andronicus* and its depiction of the struggle of the paternal symbolic order against the challenges of the material/maternal and the eruptive Real. As a postmodern interpretation of Shakespeare's play, I contend that Taymor's *Titus* emphasizes the femininity and incestuousness of the ruling family, undermining the reign of the paternal symbolic within the state itself while also positing an interrelationship between what Žižek describes as the "foreign body" and the "social edifice." At the same time, Taymor's deviation in her depiction of certain key characters as well as her alteration of the narrative's introduction and conclusion indicate a postmodern questioning of the very same symbolic structure that Shakespeare's play in many ways affirms.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Dante

Panel Title: Renaissance Translations of Greek Texts III

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

Chair: Kenneth Lloyd-Jones, *Trinity College*

Presenter: Laura Calvo Valdivielso, *Universitat de Barcelona*

Paper Title: New Perspectives in Translation Studies and Cultural Transfer: Greek Translations Mediated by Italian Humanists in Fifteenth-Century Spain

Abstract: It is well known that Italian humanistic influence was a major factor in the formation of Spanish Renaissance culture. The importation of teachings and content from Italy took place in many different ways, and this variety modeled an original, although Italianized, form of humanistic knowledge. One of the most fertile vehicles for the transmission of humanism was the translation of Greek and Latin classical texts into vernacular languages. This research focuses on works by ancient Greek authors which were translated into Spanish or Catalan not from the original texts in Greek, but from translations or adaptations into Latin carried out by Italian humanists. This is the case, for example, with some of Plutarch's *Vitae*, Plato's *Phaedo*, Aristotle's *Ethics*, part of Homer's *Iliad*, and Aesop's *Fables*. From the analysis of such cases this paper will show the ways in which the translation process reflects a form of acculturation.

Presenter: Rui Bertrand Romão, *Universidade da Beira Interior*

Paper Title: Greek Philosophical Quotations in Renaissance Portuguese Literature

Abstract: This paper shows how the texts of Greek philosophers were used and quoted in some of the most important works of sixteenth-century Portuguese literature, written either in Portuguese or Latin. The study will not be limited to a particular genre. It will focus primarily on examples of philosophical works, but will also treat historical, religious, poetical, and theatrical ones. Some comparisons to the originals will be made, taking into consideration the precise sources used by the authors.

Presenter: Patrick Baker, *Harvard University*

Paper Title: Leonardo Bruni's Translations of Xenophon

Abstract: Leonardo Bruni was a seminal figure in Renaissance Greek studies. Not only one of the first students of the language, he was also one of the most prolific and successful of those early humanists who endeavored to make the Greek literary heritage available to the Latin West. He devoted his translation efforts to an ecumenical canon of authors and to a comprehensive range of genres. Among his very first and most popular translations was Xenophon's *Hiero*, which was followed a few years later by a version of the same author's *Apology of Socrates to the Jury*. Xenophon now being at the nadir of his literary fortune, his attendance at the new dawn of Greek studies calls for explanation. This paper will explore these translations and will seek both to clarify Bruni's choice of author and texts and to account for the popularity that his work enjoyed.

Presenter: Mary Lee Cozad, *Northern Illinois University*

Paper Title: Rewriting Longus: *Daphnis and Chloe* as a Renaissance Pastoral in Sixteenth-century Spain

Abstract: *Daphnis and Chloe*, Longus's masterful second-century CE pastoral Greek prose romance, was supposedly unknown in sixteenth-century Spain. However, a partial translation-adaptation is contained in Damasio de Frías's *Lidamarte de Armenia*, a 1568 Spanish manuscript romance of chivalry. Frías, a prominent regional humanist, studied Greek at the University of Salamanca. Enough of his text is a direct translation to determine that he used both the Greek manuscript text and Amyot's sixteenth-century French version. Frías made changes to *Daphnis and Chloe* to incorporate it into a larger narrative and transform it from an amusing late Hellenistic romance to a Spanish Renaissance pastoral, with points of contact in tone and outlook to Garcilaso's *Eclogues* and Montemayor's *Diana*.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Medici

Panel Title: Genre Identity and Religious Themes: The Epic Poem from Italy to Europe

Organizer: Stefano Jossa, *Università degli Studi di Napoli*

Chair: David Quint, *Yale University*

Presenter: Stefano Jossa, *Università degli Studi di Napoli*

Paper Title: Ariosto and Tasso: Ancient or Modern?

Abstract: The importance of the *Orlando furioso* and the *Gerusalemme liberata* in the development of modern narrative has often been pointed out by recent critics (Hart, Quint, Javitch), but Ariosto and Tasso have usually been considered in opposition rather than in combination. Cervantes and Scott exhibit Ariosto as their model, excluding or ignoring Tasso in respect of modernity, but the library of Roderick Random in Smollett's novel (1748) shows them together on the same shelf. What happened? Why did they split? Who

separated them? How shall we read them — together or in antithesis? Galileo, Voltaire, and Hegel will give us a key.

Presenter: Hélio J. S. Alves, *Universidade de Évora*

Paper Title: The Origins of Portuguese-Language Epic and European Literary History

Abstract: The first epic poems in the Portuguese language were produced for King Sebastian and his court (1557–78) by two rival poets, Luís de Camões and Jerónimo Corte-Real. These poets' knowledge of classical epic and immersion in Renaissance humanist thought have long been recognized, albeit in ways that have sometimes been misguided. On the other hand, almost nothing has been written on their relationship with the first Spanish experiments with the genre in the 1550s and 1560s, and there was much resistance, throughout the reception history of *Os Lusíadas*, to the idea that Camões owed much to Italian chivalric epic, especially Ariosto. Political sensitivities translated themselves into aesthetic disregard. However, the origins of Portuguese vernacular epic cannot be understood outside of a comparative literary history of Europe, where romance models played such an important part.

Presenter: Rosanna Camerlingo, *Università di Perugia*

Paper Title: Passion and Prophecy in *Paradise Lost*

Abstract: If the ideological end of the modern epic lies in its very ending coinciding with a conquest many times announced by dreams, visions, and prophecies that come true, Milton's *Paradise Lost* changes the classical concept of destiny into that of the Protestant predestination. The origin of the history of fallen humankind, however, is not situated (as the Protestant doctrine put it) in an imprescrutable divine will, but in the troubled depth of Eve's mind. Eve's dream not only predicts her disobedience. More importantly, it presents disobedience as a sort of an erotic force that beguiles and overthrows all reason. By using the same narrative structure and the same conventions of the Italian epic within which Christian providence finds its ways, Milton introduces Augustine and Pelagius, Erasmus and Luther in the divided psyche of a new history.

Presenter: Tobias Gregory, *Claremont McKenna College*

Paper Title: Epic Past and Historical Present

Abstract: This paper will reexamine Bakhtin's claim in *Epic and Novel* that "an absolute epic distance separates the epic world from contemporary reality, that is, from the time in which the singer (the author and his audience) lives." Bakhtin was right that epic typically takes a remote past as its setting, but wrong that this past is absolutely separated from the present from which the story is told. It was Virgil who first connected epic past and historical present, and this connection would prove one of the most important of his countless legacies to the European Renaissance epic. The paper will describe three techniques by which Renaissance poets linked past and present: prophesy, contrast, and allegory.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Cervantes

Panel Title: French Poetry: Rethinking the Sixteenth-Century Canon II: Minor Poets

Sponsor: Renaissances: Early Modern Literary Studies at Stanford University

Organizer: Louisa Mackenzie, *University of Washington, Seattle*

Chair: Florence M. Weinberg, *Trinity University*

Presenter: Bérénice Virginie Le Marchand, *San Francisco State University*

Paper Title: Gilles Corrozet and Guillaume de la Perrière: Body and Soul

Abstract: Usually composed of three parts (*inscriptio, pictura, and subscriptio*), emblems became popular in 1531 after the publication of *Emblemata*, the first emblem book, composed by the Milanese Andrea Alciati. However, the association of verses and illustrations as didactic tool was already used in the fifteenth- and early sixteenth-century France. This combination often referred to as “body” and “soul” is exemplified in particular by the works of two French poets, Gilles Corrozet (1510–68) and Guillaume de la Perrière (1499–1565), through the metaphorical echoing of physical and moral beauty in their almost coded emblematic literature. Based on the emblems of Corrozet and de la Perrière, this paper offers to examine the dichotomy between the moral ideals valued by these two authors over the physical beauty as often praised by many poets, in particular the *blasonneurs*, during the 1530s through 1540s.

Presenter: Louisa Mackenzie, *University of Washington, Seattle*

Paper Title: “Waking the Forests of France”: Vauquelin de la Fresnaye’s *Les Foresteries* (1555)

Abstract: Vauquelin’s contribution to the development of the eclogue in France has generally been underestimated by literary history. *The Foresteries* are, however, one of the first known published bucolic collections in French. This paper will explore the interest of this little lyric collection both generically and thematically. I will pay particular attention to the tensions between history and the “second world green world” of literature as staged in this poeticized Norman forest. Concerns about the social status of the poet-aristocrat, about the burden and prestige of land ownership, and about what it meant to identify with a region, are all played out on the floor of Vauquelin’s eloquent forest.

Presenter: Michael Randall, *Brandeis University*

Paper Title: Écrire est peu: The Poetics of Jean de Sponde and the *musique de bouche*

Abstract: The French Baroque poet Jean de Sponde makes a distinction in sonnet 6 of his *Sonnets d’amour* between writing and speaking that might help understand not only this poet’s writing, but also that of earlier poetry from the end of the Middle Ages and the first years of the Renaissance. Sponde describes writing as “mute”: “Mon Dieu, que je voudrais que ma main fust oisive, Que ma bouche et mes reprissent leur devoir! Ecrire est peu: cest plus de parler et de voir, De ces deux oeuvres l’une est morte l’autre vive.” According to this understanding, the works of writers are nothing but “tesmoins muets” who haven’t got the same power as eyes or voices. I would like to look at some of Sponde’s sonnets in light of this separation of writing from the senses especially in relation to the poetry of the end of the Middle Ages, which was, as Eustache Deschamps explained in his *Art de dictier*, a “musique de bouche.” In the poetry of fifteenth-century poets such as Molinet, Cretin, and Chastellain, writing cannot be separated from voice. My paper will attempt to examine how Sponde’s more “mute” writing relates to the question of “dislocated imagery,” which is so important in Baroque poetry. I will try to make a comparison with the much more “aural dislocation” of fifteenth-century poetry.

Presenter: Katherine S. Maynard, *Washington College*

Paper Title: New Directions for French Epic: The Many Faces of Du Bartas’s *La Judit*

Abstract: Guillaume Salluste Du Bartas’s little-studied epic poem *La Judit* retells the story of the widow Judith and the community of Bethulia who together defeat an imperial force threatening their sovereignty and their religious identity. When the Protestant Queen of Navarre, Jeanne d’Albret, commanded the poem in the 1560s, it is likely that she hoped to foreground analogies between Bethulia and Protestant communities in the south of France.

After Jeanne's death in 1572, however, the poet altered his work in ways that demonstrate his discomfort with its original, potentially violent message. This talk will consider some of the specific changes Du Bartas made to both the preface and the body of *La Judit* under the auspices of a new patroness, Marguerite de Valois. With these changes, Du Bartas recast the poem as an epic for all of France and showed his true virtuosity, not as one who incited his readers to violence, but as one who encouraged the peaceful and fruitful union of Protestant and Catholic France.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Da Vinci I

Panel Title: Early Modern Ethics, Authorial Obfuscation, Education, and Mothers

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

Organizer: Margaret L. King, *The City University of New York, The Graduate Center and Brooklyn College*

Chair: Wladyslaw Roczniak, *The City University of New York, Bronx Community College and Queens College*

Respondent: Sarah Covington, *The City University of New York, Queens College*

Presenter: Björn Quiring, *Universität Viadrina, Frankfurt (Oder)*

Paper Title: The Aporias of Theologico-Judicial Exclusion and Shakespeare's *Richard III*

Abstract: During the Middle Ages, exclusionary sacred speech acts such as excommunication, exorcism, curse, and oath (that is, provisional self-cursing) are used as supplements of codified law. In the political struggles for cultural hegemony after the Reformation (Catholics vs. Protestants, church vs. state, common law courts vs. Court of Chancery vs. canon law), the power to utter these performatives is contested and redistributed. The theater of Marlowe and Shakespeare appropriates these pseudo-foundational speech acts and unfolds their aporias; it ironizes, but also perpetuates them, playing with their fading sacrality like it plays with discarded clerical garments. In Shakespeare's history plays, the protagonists use exclusionary ritual in order to (re)affirm their contested sovereignty. Due to its paradoxical, fluid structure, however, they only manage to affirm a pervasive, contagious terror threatening everyone. The presentation will focus on the question of how *Richard III* mirrors the tense relation between theater and exclusionary ritual into itself.

Presenter: Victoria L. Mondelli, *The City University of New York, The Graduate Center*

Paper Title: The Education of Girls (1400–1700)

Abstract: Gathering and interpreting institutional records for the earliest girls' schools in Europe is the focus of my research; the Ursuline Schools provide a case study. From 1535 Ursuline convents with schools for girls sprouted up across Europe. Angela Merici (1474–1540) and her new order of Ursuline religious dedicated themselves to education; in fact, teaching girls was the primary function of their order. With the Council of Trent (1545–63), the schools became subject to the following restriction, "And it shall not be lawful for any one, of whatsoever birth, or condition, sex, or age, to enter within the enclosure of a nunnery, without the permission of the bishop, or of the Superior." Still, the Ursulines negotiated to receive their female pupils. What subjects made up their curriculum? How were the schools administered? What can we know of the teachers and pupils?

Presenter: Patricia Nardi, *The City University of New York, The Graduate Center*

Paper Title: Mothers at Home: Their Role in Child-Rearing and Instruction in Early Modern England

Abstract: Upper-class mothers in Tudor and Stuart England consciously nurtured and instructed their children, shaping their mental and moral worlds in the years before schooling began. As mothers, women were exposed to a plethora of instruction (both verbal and written) in the form of sermons, eulogies, advice books, and manuals, so that they would be able to raise healthy, Christian children. Diaries, letters, autobiographies, and other personal writings support mothers' recognition of their responsibilities and convey how these women reconciled what the prescriptive literature advocated and what they actually saw as their duties. A second theme that requires further exploration is the extent to which mothers not only performed their duties as instructed, but also influenced the lives of their children. A careful study of the personal writings and correspondence of such women as Susanna Wesley, Anne Cooke Bacon, and Elizabeth Cary reveals the profound influence mothers had on their children.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Da Vinci II

Panel Title: Marsilio Ficino: Light, Love, and Religion

Sponsor: Society for Renaissance Studies, United Kingdom

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

Chair: Christopher Celenza, *The Johns Hopkins University*

Presenter: Guido Bartolucci, *Università di Bologna*

Paper Title: Developing Stages in the Composition of Ficino's *De Christiana religione*

Abstract: Paul Oscar Kristeller indicated that Ficino had written the *De Christiana religione* in four steps. In fact we have four versions of this work: the Italian version of 1474, a Latin one dated between 1474–75, the Latin edition of 1476, and the last, an Italian edition of 1484. My intent in this paper is to show how Ficino arrived at his final version, presenting the different additions made by him to the Latin version of 1476 and which he translated into Italian in 1484. I shall also underline which sources he was using for these additions, noting particularly his use of Origen and Jewish authors.

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

Paper Title: The Light of Truth: Some Reflections on Light in Marsilio Ficino's Pauline Commentary

Abstract: Marsilio Ficino's fascination with the subject of light is well known, and discussion of many aspects both natural and allegorical abounds throughout his works from the twin lights of the soul in his *De Amore* of 1467 to his discussions of light and the sun in the *Comparatio solis ad deum* and *De sole et lumine* of 1493. This paper will focus on some less well-known but particularly striking images of darkness, light, and reflection as developed in his *Commentary on the Epistles of St Paul*. In this unfinished work, composed from the lectures he delivered in the last two years of his life, light is a topic that recurs with great frequency and in several different contexts. Its centrality and importance in a work of biblical exegesis underlines the extreme significance Ficino attached to it.

Presenter: Susan Byrne, *Fordham University, Rose Hill Campus*

Paper Title: “These supracelestial plants that are our souls, and the rain of wisdom that nurtures them”

Abstract: This phrase is found in an early Christian era text, the *Corpus hermeticum*, first translated into Latin by Marsilio Ficino in the fifteenth century. To the humanists of the Renaissance, the *Corpus's* author, Hermes Trismegistus, represented the essence of their own intellectual focus, a seamless weaving of philosophical and religious thought, a model for their *prisca theologia*. In the lexical and semantic details of the poetic works of three sixteenth-century Spaniards — the soldier-poet Francisco de Aldana (ca.1537–78), the erudite Fray Luis de León (1527–91), and the mystical doctor San Juan de la Cruz (1542–91) — we find a similar weaving that has cloaked the convergence and transformation of hermetic thought in the veils of this “purely” Christian verse.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Da Vinci III

Panel Title: The Early Modern House as a Cultural Artifact III: The House as Performative Space

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

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

Co-organizer: Beth L. Holman

Presenter: Gudrun Dauner, *Rosenbach Museum & Library*

Paper Title: The Renaissance House as the Site of Theatrical Performances in Early Sixteenth-century Ferrara

Abstract: In 1537, a group of renowned masters including Girolamo da Carpi (1501–56) frescoed the “Sala della Vigna” at Belriguardo, the first summer estate of the Ducal family outside the city walls of Ferrara, once praised by Ariosto, Tasso, and Goethe. Although little known, these landscapes punctuated by caryatids in grisaille impart to this grand reception hall the impression of an outdoor pavilion. Accounts of court ceremonies attest to banquets preceded by concerts and theatrical performances within similar rooms. For Girolamo, and, more broadly speaking, for Ferrara, this activity was not limited to courts. In 1541 the tragedy *Orbecche* and in 1545 the pastoral *Egle* were first performed in the house of the author Giovan Battista Giraldi Cinthio (1504–73). Both theatrical scenes were designed by Girolamo. My paper will examine this interweaving of theater and domestic architecture at Ferrara during the heyday of the Este dynasty.

Presenter: Beth L. Holman

Paper Title: Order in the House

Abstract: This paper will explore notions of order in treatises on house management and other written sources. I will also discuss the expression of order in the arrangement of spaces, design of furnishings for storage and display, and depictions in the visual arts.

Presenter: Wendy Wall, *Northwestern University*

Paper Title: Reading the Home: The Case of *The English Housewife*

Abstract: Gervase Markham’s highly influential domestic guide *The English Housewife* hit the bookshelves in 1615 and reappeared in eight subsequent editions in the next seventy years. In this paper I focus on the evolution of the text’s address to readers, format, typography, and marginalia. As part of a broader interest in understanding how conceptions of expertise

changed in the early modern period, I argue that shifts in conventions of reading and print altered conceptions of domestic work. How did the household mutate as a site of knowledge between 1600 and 1700? Do household guides tell the story of the turn from authority-based knowledge to empiricism? Or did the increasingly systematized book simply develop alternative fantasies of hermeneutic and domestic control? Answering these questions requires that I situate my study at the meeting point of two types of scholarship: the history of reading practices and the history of the *domus*.

Presenter: Marta Ajmar, *Victoria and Albert Museum*

Paper Title: From *Visita* to *Festa*: Patterns of Domestic Sociability in Early Modern Italy

Abstract: The dominant picture of the early modern Italian house is that of a place of very restrained sociability. This paper will outline how the house was a setting for wider sociability than previously suggested. I will present a scenario in which patrician houses were regularly opened up to visitors and hosted a variety of “social events,” ranging from literary games and theatrical performances to balls and other forms of entertainment. This notion of sociable domesticity may help us better to understand some of the distinctive features of the sixteenth-century house remarked upon by historians in recent years, for example the emergence of new rooms designed for medium-scale sociability, such as the *salotto*, and the considerable increase in numbers of objects which can be associated with *domestichezza*, like chairs and tableware.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Sienna I

Panel Title: Hebrew Sources of the Renaissance IV

Sponsor: Medieval & Renaissance Studies Program, University of Pittsburgh

Organizer: Ilana Y. Zinguer, *University of Haifa*

Chair: Arthur M. Lesley, *Baltimore Hebrew University*

Presenter: Cedric Cohen Skalli, *Tel Aviv University*

Paper Title: Abravanel's *Mayane HaYeshuah* and the Jewish Printing Activity in Ferrara

Abstract: The printed edition of Isaac Abravanel's commentary on the book of Daniel, *Mayane haYeshuah*, was completed in 1551, about fifty years after it was written. The printer Shmuel Ashkara Hazarfati and the publisher Baruch Hezeketo had close relationships with two of Isaac's sons, Joseph and Shmuel, as well as with the Jewish printing milieu of Ferrara, and among them the Usque family. Hezeketo wrote Abravanel's biography — which is one of the first Hebrew biographies — as a preface for the edition. His biography relied on information provided by the Abravanel family and it reveals their patronizing of the edition. This historical context, as well as the composition of the edition, gives us a remarkable opportunity to examine how Abravanel's messianic commentary on Daniel, which was written in the aftermath of the 1492 Expulsion and of the destruction of the Neapolitan Jewry by the French in 1495, was received by the sixteenth-century Italian Jewry.

Presenter: David Rosenberg-Wohl, *University of California, Berkeley*

Paper Title: Jewish Transformation of the Classical Past: Leone Ebreo's Use of Greek and Roman Mythology in *Dialoghi d'Amore*

Abstract: The concept of a Jewish Renaissance has proved elusive. The newly emphasized classicism of the age had never been an essential part of the Jewish past, and the emerging sense of humanism remained firmly set within the framework of Christian religion. Any

understanding of the Jewish Renaissance must include Leone Ebreo's *Dialoghi D'Amore*, which was not just a serious philosophical work but a popular one as well. In it, Leone Ebreo makes extensive use of classical myth, despite the fact that this body of knowledge is not Jewish, to advance a vision of humanism which transcends religious practice and which is the heritage of all.

Presenter: Alessandro Guetta, *L'Institut National des Langues et Civilisations*

Paper Title: Italian Translations of Hebrew Literature and Jewish Thought in the Renaissance

Abstract: I would like to deal with the translations into Italian made by Jews, whether in Hebrew or Latin letters, of significant works of the Jewish tradition, not only the Bible but also *The Guide of the Perplexed* and more recent texts as *Miqdash meat (The Little Sanctuary)* by Moses da Rieti. I would like to concentrate on the criteria of the choice (that is, why an Italian translation in Hebrew characters of the *Guide*? To which public was it destined? Why did one chapter of *Miqdash meat* enjoyed four Italian translations?) and on the translations themselves: choice of words, expressions, and so on, which imply an interpretation. Therefore, translations are no less witnesses of an intellectual orientation than original works.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Sienna II

Panel Title: Compiling Belief: Religious Sentiment and the Hybrid Text

Sponsor: Pacific Northwest Renaissance Society

Organizer: Patricia Badir, *University of British Columbia*

Chair: Martha Driver, *Pace University*

Presenter: Alexandra Gillespie, *University of Toronto*

Paper Title: Gossip and Devotion: Recollecting *The Book of Margery Kempe*

Abstract: The paper describes the collection of a group of perhaps-related texts — devotional, illustrated, vernacular pamphlets printed ca. 1500–30, most by De Worde, among them the only surviving copy of the printed edition of edited excerpts from *The Book of Margery Kempe*, Margaret Beaufort's translation of a book of Jean Gerson's *Imitatio Christi*, and several items linked to the community at Syon Abbey — in a single volume, an early sixteenth-century *Sammelbände* now in Cambridge University Library. I intend to use this book as a way to think about the relationship between the circulation, commodification and collection of texts in manuscript, and the new sorts of processes of collection made possible, and old ways of thinking about texts lost, in the transition to print. I will consider the results of these processes — of new forms for texts — on readerly affinity with (feeling for) affective devotional or mystical writing.

Presenter: Jennifer Summit, *Stanford University*

Paper Title: The Memorial Archive: John Weever's *Ancient Funerall Monuments* (1631) and the Cotton Library

Abstract: This paper focuses on early modern antiquarian uses of medieval devotional texts. The central text of my focus, Weever's *Ancient Funerall Monuments* (1631), comprises a massive collection of English funerary inscriptions interspersed with extracts from medieval texts from Chaucer to Richard Rolle, which Weever encountered in research he carried out in the famous library of his contemporary and patron, Robert Cotton. Bringing these archeological and paleographical sources together into his antiquarian compilation, Weever

retools devotional affect into memorial artifact, showing in the process how medieval objects of belief became sources of early modern knowledge.

Presenter: Patricia Badir, *University of British Columbia*

Paper Title: Feeling the Word and Little Gidding Harmonies

Abstract: The Little Gidding New Testament “Harmonies” are handmade collations or “concordances” of the Gospel narratives produced in the 1630s and 40s by Nicholas Ferrar’s young nieces, the Collet sisters. The volumes are made up of meticulously cut-out, collated and reassembled print editions of the Bible and each was considered to be a priceless artefact worthy of the cabinets of princes. My point of entry into the investigation of the harmonies is their texture. While the delicacy of the collage work immediately draws the eye, touching the pages reveals the assembled nature of the volumes. By demanding that the reader notice the print technologies responsible for both the words and the pictures, the harmonies display their reliance upon mechanical replication. The Ferrar harmonies are the relics of an exacting pedagogy that insisted that the representation of the scriptures (particularly at the hands of young girls) could never be inspired or original.

Presenter: Siân Echard, *University of British Columbia*

Paper Title: Re-Medievalizing the Bible: Impressions of Authenticity in the Early Modern Period

Abstract: The year 1698 saw the publication of Edward Thwaites’s edition of the Old English Heptateuch, the latest in a line of printings of Anglo-Saxon texts that stretched back to Matthew Parker’s sixteenth-century project to recuperate the history of the English Church. Parker’s antiquarian efforts included the commissioning of special fonts to represent the actual script of the Old English documents he and his circle edited. The edition has a frontispiece with a decidedly mixed visual vocabulary. A banner adorned with the opening words of Genesis, in Saxon script, unrolls above figures whose appearance and setting suggest not an Old English scriptorium, but rather a Renaissance library. This paper will use Thwaites’s frontispiece as the point of departure for an exploration of the medieval affect of the Bible in the postmedieval period. The Thwaites frontispiece represents a kind of competition of symbols, an unsettled moment when the aura of authenticity is still fluid.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Suite I

Panel Title: Theater and Maritime Culture

Organizer: Richmond Barbour, *Oregon State University*

Chair: Mary C. Fuller, *Massachusetts Institute of Technology*

Presenter: Richmond Barbour, *Oregon State University*

Paper Title: *Richard II* at Sea

Abstract: Staging a play notoriously implicated in the Essex uprising must have been difficult to justify to pious joint-stock managers in London anxious about governance at sea; yet off Africa, the same year that *Pericles* rendered the stage a ship, mariners of the East India Company reversed this equation with *Hamlet* and *Richard II*. For William Keeling, combating behaviors that antitheatricalist pamphleteers imputed to stage-plays, these shipboard productions prevented idleness and sharpened discipline. Ventilating tensions of the voyage’s petty commonwealth, deconstructing both divine and expedient notions of kingship, *Richard II* became at least as useful to authorities as to malcontents. To play or contemplate a royal part helped merchants prepare to represent England abroad. Its

compulsive invocations of English soil, English places, and the pain of separation from “This precious stone set in the silver sea” commemorated the vessel a piece of England and doubtless strengthened the crew’s resolve to return.

Presenter: Christopher Hodgkins, *University of North Carolina, Greensboro*

Paper Title: Theatrical Drake: Performing Sir Francis from Elizabethan California to Cromwellian London

Abstract: Tudor-Stuart mariners and stage-players had much in common: both joined tight-knit, interdependent, at times stressfully intimate communities; both led picaresque, sometimes nomadic lives; and both inhabited little wooden worlds, microcosms that brought the macrocosm home. The showmanship of sailors involved not only occasional onboard theatricals, but more frequently the histrionics of their captains, none more famously than Sir Francis Drake. I will consider Drake both as actor and as acted: in his seagoing performances as knight-errant, preacher, apostle, and king in his American landfalls, and as the dramatic subject of onstage performance in Sir William Davenant’s Interregnum colonialist opera, *The History of Sir Francis Drake*. That the puritanical Drake and the Puritan Protectorate both resorted to thespianism testifies, not to hypocrisy, but to an ineradicable performative streak within Protestantism and to the inevitable reliance of those in power — at sea or in Westminster — on the authorizing devices of theater.

Presenter: Richard Brucher, *University of Maine*

Paper Title: Piracy and Prophecy in *Fortune by Land and Sea*

Abstract: King James’s proclamation against privateering ironically increased piracy by perhaps tenfold. Relations among trade, plundering, and state service, murky under Elizabeth, became murkier under James, as commercial and piratical interests frequently converged. I will examine piracy and commerce in court and trade documents and in *Fortune by Land and Sea* (1609?), a play that, viewing Elizabethan practices from Jacobean perspectives, reveals hypocrisies in James’s antipiracy policies. Yet its anachronisms are prophetic as well as nostalgic. The collaboration between Forest and the Merchant suggests a profitable Jacobean dynamic between merchants and daring sailors. The paper will read Forest not as a sanitized Drake, but as a figure for the likes of Sir Henry Mainwaring, an Oxford graduate who fell into piracy circa 1610, accepted James’s pardon in 1616, and maintained an illustrious career. *Fortune* may not probe the harsh conditions of common sailors, yet it offers a persuasive critique of idle aristocrats.

Presenter: Ellen E. Mackay, *Indiana University*

Paper Title: The Renaissance Sea Spectacle and the Limits of the Imagination

Abstract: This paper examines the English naumachia as a medium of nationalist mythmaking with a telling spectatorial taxonomy. Hertford’s “water triumph” at Elvetham (1591) and Dekker’s nostalgic *Whore of Babylon* (1606) aim to short-circuit ratiocination by the extravagance of aquatic spectacle. Babylon configures the peerage as the sea that circumscribes an inviolate isle — a submersion extinguishing the “wild-fire balles” (l.354) that nearly exploded in the Gunpowder Plot. The play invites the self-assertive to forget themselves in the Atlantic’s vast deep. If, on the *Fortune*’s bare stage, victory over the Armada was largely consigned to the mind’s eye, this public failure of spectacle demonstrates a tantalizing critical prospect. In charting the way sea spectacles seek to subdue the solipsistic thinking of the privileged playgoer, even as they stimulate the collective imagination of public audiences, I will discuss the English naumachia as a genre that puts into practice the citizenship that it preaches.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Suite II

Panel Title: Beyond Romance? Tradition and Improvisation in Early Modern English Prose Fiction

Co-Organizers: Sarah E. Wall-Randell, *Wellesley College* and Tiffany Aikan, *Columbia University*

Chair: TBA

Presenter: Sarah E. Wall-Randell, *Wellesley College*

Paper Title: “A booke . . . to recreate my spiritts with”: Books and the Self in Mary Wroth’s *Urania*

Abstract: In the Janus-faced mode of Renaissance romance, simultaneously conservative and modern, Wroth’s *Urania* draws explicitly from fifteenth- and sixteenth-century texts, yet responds to contemporary cultural (and not exclusively autobiographical) phenomena. In a central episode, recalling the Arthurian sword-in-the-stone motif, *Urania* discovers her life story contained in a book only she can open. Writing in a culture with a largely physiological vocabulary for talking about psychology, but with a great deal to say about less palpable experiences like self-examination, self-regard, and memory, Wroth deploys books as externalized spaces for readers’ minds, as self-reflection materialized. While reading and self-discovery had been linked at least since St. Augustine, they become newly important in England during the sixteenth and seventeenth centuries because of the spread of literacy and the availability of books. Combining the traditional forms of romance with the book’s new technology, Wroth experiments with a more complex interiority for her idealized characters.

Presenter: Clare Regan Kinney, *University of Virginia*

Paper Title: Rewriting the Ends of Romance: The Cultural Work of William Warner’s and George Whetstone’s Experimental Fictions

Abstract: With the exception of Sidney’s *Arcadia*, sixteenth-century English prose romances have not always received very nuanced critical appraisal: few commentators recognize that fiction-makers specializing in exotic wonders and in erotic and chivalric adventures can be remarkably experimental in their deployment of the romance mode — or that their revisions of its familiar features can underwrite some interesting cultural agendas. This paper will explore the metamorphoses of romance to be found in the frame narrative of William Warner’s *Pan His Syrinx* (1584) and in the concluding episodes of George Whetstone’s *An Heptameron of Civill Discourses* (1582). Warner’s project strikingly revises the conventional telos of pastoral romance in a manner that evokes and idealizes contemporary discourses of colonialism. Whetstone finishes his dialogic meditation upon the joys of companionate marriage with two very different “undoings” of romance that suggest his eccentric conduct book’s interest in reshaping the relationship between the narrative of desire and the desire for narrative.

Presenter: Tiffany Alkan, *Columbia University*

Paper Title: “The Bace Idolatrie of Love”: Religion and Romance in Lady Mary Wroth’s *Urania*

Abstract: *Urania*, the titular character of Lady Mary Wroth’s prose romance, warns the heroine Pamphilia against making her desire into a form of “idolatry” (1.469). Pamphilia herself worries that her passionate midnight writing exposes her “idelnesses” (1.63). The homonyms *idle* and *idol* bookend Pamphilia’s experience of love and create a resonant

signifying pair: a Scylla and Charybdis of romance between which the savvy woman reader (and writer) must navigate. Wroth's deployment of these two terms — terms that invoke flashpoints of accusation in anti-romance Protestant polemic — reckons with a real and symbolic danger of romance. My paper reads Lady Mary Wroth's portrayal of Pamphilia as profoundly engaged with the ongoing process of religious reform, particularly as it related to Protestant models of women's interpretive roles. Through her exploration of romance's alleged seductive powers, Wroth suggests that romance, if rightly crafted and rightly read, might do much to train the passions and solicit interpretive carefulness.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Milan Board Room

Panel Title: Women in the Renaissance

Chair: Larissa J. Taylor, *Colby College*

Presenter: Kristina Lucenko, *State University of New York, Buffalo*

Paper Title: Breaking the Habit: Cross-Dressing in/and Seventeenth-Century Atlantic Women's Writing

Abstract: In examining how gender roles are played and portrayed on the Renaissance stage, Shakespearean scholarship has frequently examined the sexual ambiguity of the male actor in female attire who, already cross-dressed, enacts scenes of cross-dressing on stage, and the ways in which this challenges notions of gender fixity. Scholars have long posited that cross-dressing actors performed a cultural anxiety about the mutability of gender, specifically in terms of the threat of female sexual and social power; however, what can we say about cross-dressing that occurred outside of the theater? In my paper, I will explore how two seventeenth-century women, Mary Frith (a.k.a. Moll Cutpurse) and Sor Juana Inés de la Cruz, who both literally and literarily cross-dress, participated in writing versions of their own lives, and consider, in particular, how they both draw attention to and enact gender transgression in their lives and their writings.

Presenter: Marie-José Govers, *Ghent University*

Paper Title: H. C. Agrippa's *Declamation on the Nobility and Preeminence of the Female Sex* (1529) and Its Dutch Reading Audience

Abstract: Until now, it has been assumed that the first Dutch translation of H. C. Agrippa's *Declamatio de nobilitate et praecellentia foeminei sexus* was printed in 1670, almost a century and a half after its original printing in 1529. However, at least three independent yet unknown Dutch translations and/or adaptations were printed much earlier. They appeared in 1582 (with four reprints in 1608, 1611, 1614, and 1622), 1601, and 1610. These works in the vernacular language appeared relatively late in comparison with, for instance, translations into French (1530) and Italian (1549). In this paper I want to examine how and why Agrippa's praise of women, fifty years after its first publication (a publication dedicated to Margaret Duchess of Austria and regent of the Netherlands), finally was translated and appropriated for a Dutch reading audience. Seven printings in forty years suggest that there was a need for these translations.

Presenter: Sharon Cadman Seelig, *Smith College*

Paper Title: The Uses of the Text in Early Modern Women's Diaries

Abstract: The diaries of early modern women, though often taciturn and sparing of information, provide a surprising degree of detail about their reading practices: what they read (or had read to them), with whom or to whom they read, at what hour or in what place,

with what degree of pleasure or under what emotional or physical difficulties. While it is useful to understand the range of such reading, it is even more instructive to consider its deliberate selectivity and the uses to which it was put, in particular how women writers such as Margaret Hoby and Anne Clifford used biblical and other texts to construct and validate themselves, to serve as a model for their actions, and also to justify them, as may be seen in Hoby's reading of the epistle of James or Anne Clifford's strong reliance on the Old Testament and the chronicles of her family.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton I

Panel Title: (Dis)remembering History in Early Modern Spanish Drama

Organizer: Margaret R. Greer, *Duke University*

Chair: Joan Meznar, *Eastern Connecticut State University*

Presenter: Margaret R. Greer, *Duke University*

Paper Title: The Honor of Dismembered Bodies: Lope de Vega's *Los comendadores de Córdoba*

Abstract: We have learned to suspect the idea of history as what “really happened.” We know narratives of the past to be something closer to Walter Benjamin's sunflower, turning toward the ascendant solar power. Yet they retain their power over us. Lope de Vega, architect of the Spanish *comedia* and aspirant to the post of royal chronicler, regularly mined history for “truth value” as foreground or background of his plots. He also declared “questions of honor” most moving and provided the classic definition of honor in the grotesquely violent drama *Los comendadores de Córdoba*, which rearranges chronology to set a multiple murder of 1449 against the end of the Reconquest of Granada (1492) and the marriage of the princess Juana (born in 1504) and Philip the Handsome. In this presentation, I will explore the logic — conscious and unconscious — of the protonationalistic and racist politics of memory in that theatrical arranged marriage.

Presenter: María Yaquelin Caba, *Wheaton College*

Paper Title: Luis Velez de Guevara: Staging the Incest Taboo in Converso Political Discourse

Abstract: Rather than a rarity, incest was a frequent practice of European royal and noble elites of the Middle Ages and Renaissance, facilitating preservation of power within a close circle of allies. Ecclesiastical courts ruled on what constituted sexual offenses, including incest; the high costs of securing papal dispensations generally limited them to members of the nobility. Early modern Spanish population decline — due to expulsion of Jews and Moors, plague, multiple wars, emigration to America, and blood-purity statutes — stimulated discussion of marriage practices in relation to state power. Fictional representations of incestuous relationships — usually unconscious and ending in penance — flourished. Yet the converso (converted Jewish) playwright Vélez de Guevara makes this politicized topic explicit in dramas that portray incestuous alliances as barbarity, insanity, or demonically inspired. Studying them herein, I will propose that Vélez used the theme to broaden the arena of political discourse within the monarchy of Hapsburg Spain.

Presenter: Heraldo Falconí, *Duke University*

Paper Title: Censorship on the Early Modern Stage

Abstract: This paper will focus on the impact of regulation or censorship in the composition, production, transmission, and staging of seventeenth-century Hispanic drama on both sides

of the Atlantic. Theatrical representation emerged during this time as the most popular pastime of, and as a meeting place for, a socially diverse audience. For all its classical ideals, theater intentionally reflected contemporary taste and current affairs. Dramatic censorship was a highly dynamic activity that did not operate centrally or forcefully. Regulation occurred through multiple agents, such as the Inquisition and local governments, and reflected circumstances surrounding each textual event or performance. Passages considered objectionable in performance might appear in an edition or vice versa. Censorship created nuanced ways of expression in constant negotiation with established powers and the reading public; this paper will assess what was permissible, mechanisms of control, and how theater responded — by conforming to authority or finding ways to break free.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton II

Panel Title: Feminine Identity

Sponsor: Sixteenth Century Studies Conference

Organizer: Corinne F. Wilson, *Washington University*

Chair: Cathy Yandell, *Carleton College*

Respondent: Amy Leonard, *Georgetown University*

Presenter: Emily Thompson, *Webster University*

Paper Title: Displacing the Daughter: Feminine Identity in Anne de France's *Enseignements*

Abstract: Anne de France ruled France from 1483 until her brother Charles VIII came of age. Afterwards she continued to wield national influence as one of the wealthiest noblewomen in the country. It is thus with some disappointment that readers have scoured her *Enseignements* . . . à sa fille. . . for evidence of a critique of patriarchy or a uniquely feminine perspective of public life. The text instead appears to be a close imitation of Louis IX's and Louis XI's advice to their children and a traditionally restrictive advice manual for young women. The absence of political ambition for her daughter, however, coexists with reflections on Anne's own power. Amidst the conservative counsel she offers Suzanne recur allusions to an aging woman facing increasing marginalization. It is in these anxious asides rather than in its overt objectives that Anne's text offers insight into the mindset of a powerful early modern woman.

Presenter: Kathleen M. Llewellyn, *St. Louis University*

Paper Title: The Pen, the Sword, and Feminine Identity in Gabrielle de Coignard's *Imitation de la victoire de Judich*

Abstract: The Biblical personage of Judith was a cultural icon during the early modern era. Her frequent appearance in literary works, as well as her depiction as the subject of many types of visual arts, made this heroic widow an important figure in the religious discourse of the era. Late in the sixteenth century, Gabrielle de Coignard wrote her own version of Judith's story, an epic poem titled *Imitation de la victoire de Judich*. Many have observed Coignard's identification with her subject Judith: like the poet, the biblical heroine withdrew from the world after her husband's death, and spent her days in prayer and contemplation. It is my contention that Coignard's identification with Judith extends to Judith's courageous act, the murder of the enemy general Holophernes, which Coignard mirrors in her own courageous act of writing. Gabrielle, like her heroine, made incursions into male-dominated territory without sacrificing her feminine persona.

Presenter: Corinne F. Wilson, *Washington University*

Paper Title: The Birth of a Feminine Identity through Space in Marguerite de Navarre's *Heptameron* (1559)

Abstract: Francis I's accession to the throne (1515) marked a turning point in Marguerite de Navarre's life, especially in her mobility. Marguerite de Navarre's spatial references in the *Heptameron* first add to the authenticity of the tale, giving a realistic frame to her stories. However, her representation of space is more than a mere testimony of her mobility within the country: it allows for a definition of one's identity. First, indeed, Marguerite de Navarre seems to develop a sense of nationalism through geography, a sense of being by belonging to a bigger structure, the nation of France. Second, spatial constraints are represented through the prison motif, a motif Marguerite de Navarre uses as well in her autobiographical work, *Les Prisons* (1547–49). Finally, the guidance of women towards a spiritual space, leads to a feminine liberation in a place without borders and to a new identity.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton III

Panel Title: Letters and Letter-Writing in the Renaissance II

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

Organizer and Chair: Emil Polak, *The City University of New York, Queensborough Community College*

Respondent: Judith Rice Henderson, *University of Saskatchewan*

Presenter: Lawrence Green, *University of Southern California*

Paper Title: Greek Letters in London

Abstract: In 1625 William Stansby published an unusual treatise on letter-writing in London. It was the *Ekthesis peri epistolikon tupon* (*An Exposition on Types of Letters*) by the Greek educator Theophilus Korydalleus (1563–1646), written entirely in Greek, with no translations into Latin or English, and very unlike the other works on letter-writing published in England during the Renaissance. The publication itself raises a number of questions that have been rarely addressed: why was it published at all, and for whom? The book is well produced in a Greek script that follows Continental models, with numbered lineation, but without any university affiliation, and in some copies the dedication to Bishop John Williams is replaced with one to Pachomios Doxaras. London did not have a Greek-expatriate community large enough to support such a printing venture, and the epistolary precepts and models are sufficiently different from the prevailing *ars epistolographia* to make the volume an unlikely resource for English humanists — and all but useless as a school text. Moreover, this lengthy treatise is bound and continuously paginated with another treatise by Korydalleus, *Ekthesis peri rhetorikes* (*An Exposition on Rhetoric*), that makes clear the rhetorical context of this excursus on letter-writing; but again, the Greek rhetorical precepts emerge out of late Byzantine thinking rather than from the classical Greco-Roman tradition that invigorated and shaped the Latin Renaissance. In this paper I will clarify some of these issues and place this unusual treatise in the larger context of Renaissance letter-writing.

Presenter: Donna Hobbs, *University of Texas, Austin*

Paper Title: Learning by Letters: *Dictamen* and Ambition in the Early Renaissance Classroom

Abstract: During the later Middle Ages, the standard collection of classroom texts, called the *Liber Catonianus*, was gradually ousted in favor of a group of texts that, in the age of printing, became codified as the *Auctores Octo* and held sway in the classroom until the mid-sixteenth century. The widespread use across Europe of these particular texts and their popularity into the Renaissance can be explained in part, I argue, by the continuing influence of the *ars dictaminis*. The interests of the *dictatores* can be seen in the structure and instruction of these texts, especially in their emphasis on relative social ranking, an understanding essential in the dictaminal tradition's focus on the *salutatio* of the letter. Although the *ars dictaminis* began its decline in the fourteenth century and humanists reacted against much of late medieval school training, both of these traditions helped foster the values of the movements that replaced them.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton IV

Panel Title: Intellectuals Across Borders: The Acculturation of Early Modern Intellectuals in Foreign Lands

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

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

Chair: Winfried Schleiner, *University of California, Davis*

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

Paper Title: Luke Wadding, an Irish Theologian in Rome

Abstract: Luke Wadding of Waterford, Ireland, first came to Rome from Spain through the work that he did on the Immaculate Conception. This paper investigates the events leading up to and following from the publication of his book on what in the early seventeenth century was a controversial topic. Examining Luke Wadding's own collections of manuscripts and printed materials on this topic at the library of Sant'Isidoro in Rome, I want to try to explain how he came to be commissioned to write this work, and why it was important both theologically and politically. Shortly after the publication of this major work, Luke Wadding was able to found the Franciscan monastery of Sant'Isidoro through both Spanish and Roman patronage. This paper will attempt to contextualize the publication of the text in order to examine what role it played in the establishment of patronage connections that made possible the first Irish monastery in seventeenth-century Rome.

Presenter: Brynhildur Heiðardóttir Ómarsdóttir, *Columbia University*

Paper Title: Olaus Borrichius, a Transnational Early Modern Scholar

Abstract: Olaus Borrichius was a prolific and a well-traveled seventeenth-century Danish scholar. Born in 1626, he received his primary education at the University of Copenhagen. In 1660 he embarked on a six-year journey across Europe, traveling to the Netherlands, England, France, Italy, and Germany. Borrichius left behind a journal in which he describes his adventures among the scholars of Europe. My interest lies mainly in Borrichius's stay in England during the summer of 1663 and the academic contacts he forged among the scholars of the Royal Society. My paper will attempt to delineate the ways in which a scholar in a small country on the margins of Europe was able to create an extensive, transnational network of academic correspondents. I am not primarily interested in the correspondence of these scholars across nations, but rather in the practical uses of these connections. I will query how one scholar could serve as a conduit between the discrete academic community of

Copenhagen and the wider world, and how the ideas he introduced into the community were put into practice.

Presenter: Ping-Ying Chang, *The City University of New York, The Graduate Center*

Paper Title: The Jesuits and Emperor Kangxi's Mathematical Encyclopedia

Abstract: In 1713, after four decades of successful rule, Emperor Kangxi began the task of compiling a new mathematical encyclopedia, *Shuli jingyun*. *Shuli jingyun* was a ten-year cooperative work done by more than a hundred Chinese scholars and Jesuit mathematicians. It integrated almost all of traditional Chinese mathematics with the new theories and techniques developed in Europe since the sixteenth century. Its content continued to impact the development of Chinese mathematics until the beginning of the twentieth century. Based on the content of *Shuli jingyun*, this essay will analyze the Jesuits' influence on its composition. Furthermore, it will investigate the Jesuit mathematicians' contribution by examining the mathematical knowledge that Jesuit missionaries introduced to China through *Shuli jingyun*.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton V

Panel Title: The Business of Power: Marriage and Property Exchanges in the Venetian Maritime State

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

Chair: Benjamin G. Kohl, *Vassar College*

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

Paper Title: Marital Networks in the Venetian Maritime State

Abstract: Venetian officials in the maritime state often served over and over again in the same places that other members of their family had, and relied on associations their relatives had built up when they administered overseas territories. These families also married into local elites, strengthening the unofficial networks that brought center and periphery into closer contact. This intermarriage was particularly strong on Crete because of the presence of a large community of Veneto-Cretan settlers, but Venetian officials and their children also intermarried with local nobilities in Dalmatia and Corfu. I argue that the effect of these marriages was to create an unofficial network between Venice and its maritime territories that supported the more formal institutions of rule.

Presenter: Holly S. Hurlburt, *Southern Illinois University, Carbondale*

Paper Title: Bodies that Build a Bridge: Brides, Queens, and the Venetian Empire

Abstract: In the waning years of the republic, a manuscript celebrating a millennium of famous Venetian women appeared in the library of British Consul Joseph Smith. Many Venetian women listed came to prominence through marriage alliances, such as medieval princesses from Constantinople, Hungary, and Dalmatia who married doges. Less common were Venetian women who married into royal houses, including renowned fifteenth-century-noblewoman-turned-Queen-of-Cyprus Caterina Corner. Although unusual, Corner's celebrated marriage and its civic and imperial implications was not a completely new phenomenon. This paper will consider the history of Venetian royal marriages that culminated with Corner. Initially partnerships that provided connections and royal status generally unavailable to Venetian families, these rare royal nuptials also provided Venice with the means for expanding its maritime empire, and afforded a few Venetian women not only

recognition, but also a significant place in the male-dominated state machinery and its accompanying civic rhetoric.

Presenter: Suzanne Mariko Miller, *Stanford University*

Paper Title: Personal or Professional? Property Ownership by Venetian Administrators in Istria and Dalmatia During the First Period of Domination (1000–1358)

Abstract: This paper examines the ownership of local property by Venetian officials in Istria and Dalmatia as a determining factor in social identity in thirteenth- and fourteenth-century Venice. The numerous laws designed to limit contracts and other contact between Venetian officials and the lands they ruled indicate a strong mental association by the Venetian state of land ownership with political/social affiliation. Furthermore, the frequency with which these laws were commuted suggests that Venetian officials were forming bonds with the societies over which they ruled. Another complication was the confusion experienced by the law and individuals whether property was owned by the person or the office. Showing the dynamic between social change and legal development, statutes, lawsuits, and contracts reveal the ways in which Venetians and their subjects perceived connections between property ownership, residency, and sociopolitical identity, as well as highlighting the practicalities of ruling over foreign neighbors.

Date: Thursday, March 23, 2006

Time: 3:45–5:15

Room: Hilton VI

Panel Title: The Cultural and Intellectual World of the Early Modern Inns of Court

Organizer: Elizabeth Goldring, *University of Warwick*

Chair: TBA

Presenter: Bradin Cormack, *University of Chicago*

Paper Title: Placing the Revels: Jurisdiction at the Inns

Abstract: This paper asks how the idea and history of jurisdiction might structure the relation between legal and literary discourse within the educational culture at the Inns. Building on the work especially of Peter Goodrich, I understand the sixteenth-century Inns as a site both for the consolidation of the common lawyers' professional identity and also, in the event, for the manufacture of a rationalized legal identity much at odds with the law's complex and plural history. Focusing on the 1561–62 revels at the Inner Temple and the *Gesta Grayorum* of 1594–95, as well as on some passages in William Baldwin's 1559 *Mirror for Magistrates* I argue that the revelers' fictive representations of legal and political authority recasts jurisdictional tensions inside the developing law as the externalized discursive binary familiar today as "law and literature."