

SATURDAY, 3 APRIL
8:45-10:15 AM

Saturday, 3 April
8:45-10:15 AM

Regency

ITALIAN MURAL PAINTING, 1430-1510

Organizer & Chair: JEAN K. CADOGAN, TRINITY COLLEGE

ANNE LEADER, *THE CITY UNIVERSITY OF NEW YORK, CITY COLLEGE*

Looking Beneath the Surface: Mural Painting at the Badia Fiorentina (1435-39)

Between 1435 and 1439, the Florentine Badia's main cloister was decorated with murals depicting the Life of Saint Benedict, whose authorship remains hotly debated. A fresh and close look at the frescoes and their underdrawings indicates that they were designed and painted by a workshop team. Thus rather than the work of a "Badia master," these murals were painted by a group of artists, who I believe were led by Fra Angelico. In abandoning the search for a single "Badia Master" and identifying several distinct personalities at work, I will offer a solution to the attributional conundrum that has so frustrated students of these fascinating frescoes.

KRISTIN A. TRIFF, *TRINITY COLLEGE*

Florentine Painting and Roman Identity: Masolino and the Legacy of the Orsini *Uomini Famosi*

The lost fresco cycle of *uomini famosi*, executed by Masolino for Cardinal Giordano Orsini between 1431-32, has long been recognized as one of the most significant examples of this genre, which reached its peak of popularity in fifteenth-century Italy. Closer examination of Leonardo da Besozzo's watercolor copy of the fresco cycle suggests that the artistic, social, and political content of the work clearly influenced later artists, particularly in works executed for the Orsini.

ANNA BETH MARTIN ROUSAKIS, *NEW YORK UNIVERSITY*

Bolognese Workshop Practice: A Reevaluation of the Early-Sixteenth-Century Fresco Cycle in the Chiesa di Santa Cecilia

Scholars have long debated the attribution and dating of the murals in the Chiesa di Santa Cecilia, assigning each of the ten scenes to one of several prominent local masters, including Francesco Francia, Lorenzo Costa, and Amico Aspertini. Recent scholarship, however, begs a renewed look at the frescoes with an eye toward artistic collaboration and workshop production rather than to the mastery of individual artists. In this paper, I will consider the Santa Cecilia frescoes in relation to contemporary mural paintings and to patterns of artistic collaboration in Bologna in order to clarify some of the problems of authorship surrounding this commission.

Shubert

UNCOMMON HISPANISMS: THE
GOLDEN AGE AND MODERN
IDEOLOGIES

Organizer: RICARDO PADRÓN, *UNIVERSITY OF VIRGINIA*

Chair: ELIZABETH R. WRIGHT, *UNIVERSITY OF GEORGIA*

RICARDO PADRÓN, *UNIVERSITY OF VIRGINIA*

From Madrid to Manila: The Spanish East

Recent work in Hispanic studies has begun to question the conventional division between early modern Spanish and colonial Latin American studies. This development goes a long way to redressing the ways in which the nationalisms of later centuries have distorted our understanding of the early modern Hispanic world, but it does not go far enough. The Hispanic Monarchy of this period stretched across not only the Atlantic Ocean, but the Pacific as well, linking East Asia to Spain via its colony in the Philippines and the trans-Pacific trade routes that tied Manila to Acapulco, Veracruz, and Seville. Yet the Spanish East, and Spanish interest in the

UNCOMMON HISPANISMS: THE GOLDEN AGE AND MODERN IDEOLOGIES (CONT'D.)

East, remains almost entirely unexplored by contemporary scholars interested in questions of colonialism and culture in early modern Spain. This paper attempts to map out some of the possibilities for future work in this blank spot on the map of Hispanic *imperium* studies.

AURORA HERMIDA-RUIZ, *UNIVERSITY OF RICHMOND*

Cultural History and the Knowledge of Hispanism

The responsibility of Hispanists in the construction of the Golden Age canon is often denounced as if both the canon and the discipline of Hispanism itself were a tradition unchanged since the end of the nineteenth century. This tendency to homogenize the past of our own practice among contemporary critics of early modern Spanish literature and culture is all the more surprising since, for most of these critics, cultural history seems to represent the best way out of this tradition. In this paper, I would like to talk about the possible consequences for literary history of this lack of historical perspective and self-knowledge in the field that we are starting to call early modern Hispanic studies. I will try to prove how the tendency to dismiss, rather than address, the historicity of our interpretation can be counterproductive for the project to move beyond traditional Hispanism.

GABRIELA CARRION, *BARD COLLEGE*

Rereading the Spanish *Comedia*: Historical and Theoretical Approaches

While scholars have reiterated Shakespeare's ability to transcend historical circumstances by considering diverse theoretical issues in relation to his plays, critics have generally circumscribed the Spanish *comedia* within its historical and cultural contexts. Critical questions tend to revolve around what distinguishes dramatists such as Lope de Vega, Tirso de Molina, and Calderón de la Barca within the continuum of a Spanish literary tradition, leaving aside comparative or theoretical approaches. What is to be gained (or lost) by incorporating contemporary theoretical or comparative approaches to studies of the *comedia*? To what extent did the absence of a continuous performance tradition affect critical approaches to Spanish drama? This discussion considers these questions in light of the Spanish Civil War and Franco's subsequent dictatorship, in order to understand Spain's relatively isolated critical position in relation to other dramatic traditions.

Majestic

LE TEXTE DE LA RENAISSANCE: DU MANUSCRIT À L'IMPRIMÉ

Organizer & Chair: FRANÇOIS ROUGET, *QUEEN'S UNIVERSITY*

Chair: FRANÇOIS RIGOLOT, *PRINCETON UNIVERSITY*

STEPHEN MURPHY, *WAKE FOREST UNIVERSITY*

The Late Ficinism of Guy Le Fèvre de La Boderie

It is only towards the end of the sixteenth century that the fortune of Marsilio Ficino in France begins to be clearly distinguished from that of Plato. This was mainly through the agency of Guy Le Fèvre, with his translations of Ficino's commentaries on *The Symposium* (1578), *De religione christiana* (1578), and *De vita* (1582). This paper will study what is new about the French Ficino, considered particularly in connection with the practice of philosophical poetry such as Guy Le Fèvre imagines it.

GABRIELLA SCARLATTI ESCHRICH, *UNIVERSITY OF MICHIGAN, DEARBORN*

Le Rencontre des Muses, or the first Franco-Italian Anthology

Le Rencontre des Muses de France et d'Italie (1604) brings together forty-three sonnets by Philippe Desportes and forty-three sonnets by various Italian poets from the Quattrocento and Cinquecento. This small bilingual anthology was offered to Maria de Medici not only as a presentation copy, but also as a tool to assist the Italian queen

LE TEXTE DE LA RENAISSANCE: DU MANUSCRIT À L'IMPRIMÉ (CONT'D.)

to improve her French. The Italian sonnets came from a large number of compilations, such as the anthologies by Gabriel Giolito, Luigi Atanagi, and Girolamo Ruscelli, which were very well known by the author of the *Premières Œuvres* (1573). This paper seeks to trace the process from the selection and collection of both French sonnets by Philippe Desportes and Italian sonnets from the various Italian anthologies and authors, to the finished novelty gift of *Le Rencontre*. This Franco-Italian compilation is a present, which embodies not only critical literary consequences for the future success of Desportes's work and reputation, but significant cultural implications as well.

FRANÇOIS ROUGET, *QUEEN'S UNIVERSITY*

Documents inédits de Philippe Desportes

Ces dernières années, la critique universitaire a réévalué l'œuvre de Philippe Desportes qu'on avait pris l'habitude de citer sans toujours l'étudier. Les études de M. Simonin et d'I. de Conihout ont apporté des éléments neufs sur la vie et l'œuvre du poète chartrain, à partir des recensions de ses biens immobiliers et mobiliers. Récemment, nous avons retrouvé des documents manuscrits et imprimés qui nous permettent de prolonger l'enquête. Ils documentent à la fois l'étude biographique et la genèse des œuvres. Nous nous proposons ici de présenter des éléments nouveaux (acte notarié, manuscrits, livres de la bibliothèque de Desportes) qui illustrent la carrière littéraire du poète.

HERVÉ THOMAS CAMPANGNE, *UNIVERSITY OF MARYLAND, COLLEGE PARK*

François de Belleforest et les Éditions du Cinquiesme tome des histoires tragiques

En 1572 paraît une version augmentée et corrigée du Cinquiesme tome des histoires tragiques de Belleforest. "J'ay nouvellement refait tout à neuf un livre de mes tragiques," remarque Belleforest. Plutôt que le travail d'elocutio exalté à l'époque ou le compilateur se félicitait d'avoir corrigé dans sa Continuation des histoires tragiques le style "assez grossier" de Bandello, c'est désormais le travail d'inventio et de dispositio qui est mis en valeur alors que le Commingeois augmente son recueil de quatre récits empruntés à des sources comme *L'historia general et natural de las Indias* ou la *De bohemororum origine ac gestis historia*. Or cette amplification n'a pas seulement pour vocation d'exploiter le succès commercial de la collection des Histoires tragiques: elle revient à accomplir une véritable métamorphose du texte de 1570 en même temps qu'elle implique une définition novatrice du genre.

Broadhurst

CITATION AND INTERTEXTUALITY IN ITALIAN RENAISSANCE WRITING

Organizer: CAROL E. QUILLEN, *RICE UNIVERSITY*

Chair: DAVID QUINT, *YALE UNIVERSITY*

CAROL E. QUILLEN, *RICE UNIVERSITY*

Ancient Interlocutors in the Dialogues of Leonardo Bruni and Leon Battista Alberti

Scholars have long understood the Renaissance dialogue in relation to its classical models and have described how Bruni, Alberti, Poggio Bracciolini, and others imitated structural and thematic elements expressed in ancient (especially Cicero's) writings. Such imitation clearly made a case for the relevance of ancient culture. Citation, this paper shows, was an equally important way for humanists to argue for the relevance of the past. In their dialogues, humanist writers used citation to identify topics addressed by the ancients and of interest to their contemporaries (friendship, grief, fame) and to define a richly textured, common vocabulary among classical and Renaissance writers. Most importantly, this paper argues, the tension generated by citation between text and subtext enabled humanist writers to express simultaneously the contradictory desires that underlay their work: the desire to acknowledge temporal distance and the desire to overcome it.

CITATION AND INTERTEXTUALITY IN
ITALIAN RENAISSANCE WRITING
(CONT'D.)STEFANO JOSSA, *UNIVERSITÀ DEGLI STUDI DI NAPOLI*Classical Memory and Modern Poetics in Ariosto's *Orlando furioso*

Scholars who study the romance sources of Ariosto's *Orlando furioso* usually link his poem with the French chivalric tradition of the fourteenth and fifteenth centuries. The common opinion distinguishes between Ariosto's chivalric sources, understood to be thematic, narrative, and imaginative, and his classical sources, understood to be mainly linguistic and stylistic. It suggests a different perception and reception for these two kinds of sources. Recent studies — by Daniel Javitch, David Quint, and Jane Everson — have focused increasingly on the classical dimensions of Ariosto's culture. This paper demonstrates that Ariosto's writing uses citation to appropriate aspects of the classical tradition, not only to achieve a higher poetic standard but also to develop a historical perspective following the humanistic concepts of *varietas* and *concoctio*. His citation is not an exhibition or collection of quotations but a way producing modern poetry from classical memory.

ALESSANDRO DANELONI, *UNIVERSITÀ DEGLI STUDI DI MESSINA*Il concetto di *auctoritas* in Angelo Poliziano

Molti sono i contributi che illustri studiosi hanno dedicato al Poliziano come erudito e studioso dei classici greci e latini. Sotto vari aspetti la sua esperienza, lo sviluppo, la maturazione della sua metodologia di indagine e di interpretazione della letteratura antica rappresentano una svolta decisiva, segnano un avanzamento nel processo di sviluppo della filologia umanistica. Il secondo Quattrocento è un periodo nel quale si rifonda il canone degli autori classici e si ridefinisce lo statuto, il fondamento del concetto di *auctoritas*. In questo contesto Poliziano gioca un ruolo molto importante; lo scopo della mia relazione è di indagare la funzione che gli *auctores* vengono ad assumere nell'elaborazione teorica e nella produzione filologica e letteraria del Poliziano. Partendo dall'esame di specifici esempi, intendo chiarire la sintassi del concetto di *auctoritas*, il contesto storico in cui la funzione dell'*actor* si chiarisce nel Poliziano.

*Belasco*TASSO'S ARMIDA: GENERIC
TRANSFORMATION AND EPIC
TRADITION*Organizer:* AYESHA RAMACHANDRAN, *YALE UNIVERSITY**Chair:* MARY BARNETT, *GEORGETOWN UNIVERSITY*SARAH VAN DER LAAN, *YALE UNIVERSITY*

Authoring Armida: Intertextuality and Narcissism in Epic Characterization

Like many post-Homeric epic poets, Tasso creates his characters largely through references to models in predecessor poets. This intertextual characterization centers interest less on the characters themselves than on the author's ability to ring new changes on the stock epic characters — the author becomes a virtuoso performer conjuring ever-more-elaborate variations on a theme. But Tasso's explicit comparisons of Armida to a performer draw attention to her self-conscious performance of her epic genealogy, transforming her into an analogue of Tasso and shedding light on his authorial practice. Intertextual characterization in epic, this paper will argue, creates characters who are inherently narcissistic: they define themselves through references to their individual epic genealogies, presenting themselves as a set of reflections on previous "selves." Armida gains limited independence from her epic genealogy because Tasso forms her from an unusually diverse pool of models, juxtaposed in novel ways to create effects unprecedented in epic poetry.

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TASSO'S ARMIDA: GENERIC TRANSFORMATION AND EPIC TRADITION (CONT'D.)

AYESHA RAMACHANDRAN, *YALE UNIVERSITY*

Tasso and Petrarchan Fulfillment

The source of the tension between the epic imperative and romance pleasures in Tasso's *Gerusalemme liberata* is usually located in the figure of Armida, with her distinguished ancestry of literary enchantresses, including Circe and Alcina. This paper expands on the traditional association of Armida with Petrarch's Laura by arguing that Tasso explicitly identifies Rinaldo's romance errancy with the "giovenile errore" of Petrarch and the transformative experience of desire and suffering described in the *Rime sparse*. Tasso's pervasive and programmatic allusions to Petrarch reveal the idyll on Armida's island as the embodiment of the erotic fulfillment that Petrarch's sequence ostensibly craves. Moreover, Tasso's extended use of Petrarch suggests the importance of lyric to the epic tradition, as it reveals the power of the *canzoniere* as the genre mediating between romance and epic.

ANTHONY WELCH, *YALE UNIVERSITY*

Tasso and English Epic Lament

Armida's canto-sixteen lament takes up the pervasive legacy of Vergil's Dido, whose own lament, I will suggest, reached Tasso not only through layers of literary adaptations, but through popular Cinquecento musical settings. Surveying the response to Armida's lament by English epic poets, I will explore how Tasso's example shaped their treatment of epic lamentation. As seventeenth-century English epics struggled to find a balance between martial heroism and lyric affect, between dynastic conquest and the domestic passions, the lamenting Armida came to dominate Tasso's English reception. This paper traces the relationship between female lamentation in English epic and a growing body of musical adaptations of Tasso's sixteenth canto. From Spenser's Acrasia, who is pointedly denied a lament, to the self-consciously "operatic" lamentation of Milton's Eve, I will argue that English poets increasingly came to read Tasso's Armida just as Tasso had read Vergil's Dido: through traditions of sung performance.

Booth

ARCHIVAL PERSPECTIVES ON WOMEN AND MEDICINE IN EARLY MODERN EUROPE

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, THE GRADUATE SCHOOL AND
UNIVERSITY CENTER, THE CITY UNIVERSITY OF NEW YORK

Organizers: ALISHA RANKIN, *HARVARD UNIVERSITY*,
MONICA AZZOLINI, *UNIVERSITY OF WASHINGTON*

Chair: HELEN KING, *UNIVERSITY OF READING*

ALISON KLAIMONT-LINGO, *UNIVERSITY OF CALIFORNIA, BERKELEY*

Sources for Women and Medicine in Early Modern France

This paper compares and contrasts the nature and problems of working with archival and printed sources related to women and medicine in early modern France. I will examine how and when women surface in the archives of the Hotel-Dieu in Lyon and the Faculty of Medicine in Montpellier and Lyon. I will also contrast the methods employed for studying archival sources such as hospital, criminal, and ecclesiastical records with methods for examining printed sources.

ARCHIVAL PERSPECTIVES ON WOMEN
AND MEDICINE IN EARLY MODERN
EUROPE (CONT'D.)

ALISHA RANKIN, *HARVARD UNIVERSITY*

Medicine for the Uncommon Woman: Noblewomen and Handwritten Medical Recipes in Sixteenth-Century Germany

Much has been made of the explosion of printed medical handbooks for the “common man” into the German-speaking world of the sixteenth century. While these works certainly represent an important development in the history of medicine, they have often obscured the vibrant manuscript culture that continued to evolve parallel to print. Sixteenth-century Germans, particularly those of noble birth, traded medical recipes and advice, compiled and copied recipes into collections, and traded and recopied their collections. Women, who have virtually no voice in printed works, figure prominently in these activities. This paper will examine noblewomen as authors and compilers of manuscript medical recipes in early modern German principalities. I will survey the range of medical activities in which noblewomen were involved, demonstrating the value of using archival materials to uncover details of women’s medical practice and examining the class-fixed ideals of these high-status, “uncommon” women that motivated them not to print.

Imperial

ITALIAN LITERATURE II

Chair: COSTANZA GISLON DOPFEL, *ST. MARY’S COLLEGE*

ANDREA BALDI, *RUTGERS UNIVERSITY, NEW BRUNSWICK*

From Daughter to *dama di palazzo*: Guasco’s *Ragionamento*

Guasco’s *Ragionamento* (1586) offers a didactic counterpoint to Castiglione’s *Il Cortegiano* in reconstructing the upbringing of a prospective *dama di corte* and in laying out the rules of conduct, which later dictate her tenure at the Savoia court. In its meticulous account of the education of a *dama-to-be*, the text displays the obsessive training Guasco imposed on his daughter, Lavinia. Since her childhood, Lavinia was constantly measured against standards of excellence and subjected to a painstaking discipline, with Foucauldian overtones: her learning took place under the unremitting control of male instructors and required from her a remarkable endurance. The entanglement of pedagogical techniques, paternal pressures, and a sense of guilt constituted an effective strategy of indoctrination. However, even though Lavinia deserved high praise for her dutiful acceptance of this strict regimen, the exaltation of her virtues ultimately extolled her father-creator. My paper addresses the dynamics of authority and coercion that the *Ragionamento* reveals with unsuspecting candor, as well as the intertextual dimension of Guasco’s work.

NINA CANNIZZARO, *BARD COLLEGE*

Ferrante Pallavicino and Venetian Literary Culture in the 1630s

The renowned salacious or blasphemous contents liberally employed by members of the Venetian Accademia degli Incogniti in their literary and operatic texts reached a point of distinct audacity in those of Ferrante Pallavicino. This paper examines the escaped monk’s protected and prolific publishing career in Venice prior to his clandestine capture in Avignon and swift execution at the age of twenty-six. The paper also aims to address Pallavicino’s discussion of both history and “fiction” (and publication in general) as both strategic and problematic means for influencing public perception.

CATHY A. ELIAS, *DEPAUL UNIVERSITY*

Musical, Literary, and Visual Tropes as Moral Exemplars in Italian *Novelle* and *Croniche* ca.1400-1600

Many of the *croniche* by Italian writers modeling their works on Boccaccio’s *Decameron* share a common literary theme. The travelers in the *croniche* are presented as unusually virtuous people with high moral standards, but many of the *novelle* they

ITALIAN LITERATURE II (CONT'D.)

recount are lewd and the characters behave in the most obscene fashion. For the purpose of this presentation, I will explore the various roles musical, literary, and visual tropes play in the works of selected Italian authors (including Sercambi, Fortini, Straparola, and Costo) to strengthen the moral integrity of these travelers, and discuss the conventional dichotomy that exists between the “story within the stories.”

Lyceum

RE-PRESENTING WOMEN: INTERPRETATION AND IDEOLOGY IN THE RENAISSANCE

Organizer: MICHELLE EPHRAIM, WORCESTER POLYTECHNIC INSTITUTE

Chair: JUDITH ANDERSON, INDIANA UNIVERSITY

MICHELLE EPHRAIM, WORCESTER POLYTECHNIC INSTITUTE

Reading the Body of Elizabeth I: Jewish Matriarchs in *The Virtuous and Godly Susanna* and *For the Love of David and Bethsabe*

This paper will focus on Thomas Garter's morality play *The Virtuous and Godly Susanna* (1578) and George Peele's biblical history *For the Love of David and Bethsabe* (1599). Drawing from an established tradition beginning in 1558, both authors employ Jewish matriarchs as figures of Elizabeth I. The apocryphal story of Susanna and the Elders and the narrative of David and Bathsheba from 2 Samuel are often discussed together in early modern biblical commentaries: in both, the central female character becomes a spectacle gazed upon by a male voyeur. By examining Garter and Peele's plays alongside contemporary visual representations of Bathsheba and Susannah, I show how the biblical narratives allow these authors to represent the complexity of Elizabeth's own modes of self-representation. Both voyeuristic and suggestive of female exhibitionism, the visual narratives allow us to read the more subversive erotic possibilities in Peele's and Garter's dramatic work.

JENNIFER KLEIN MORRISON, REGIS COLLEGE

Shakespeare's Joan la Pucelle and Mary Queen of Scots

Shakespeare's *Henry VI* has long been recognized for its topicality, as the events from the French wars of 1422 to 1450 held particular resonance for an Elizabethan audience embroiled in the Essex campaign in France during 1591 and 1592. Traditionally, Joan la Pucelle has been read as a foil to the heroic, masculine, English Talbot, but, more recently, Leah Marcus has argued that she “functions in many ways as a distorted image of Queen Elizabeth I.” I would like to suggest that by placing the play in the context of the anti-Marian propaganda that followed immediately after Elizabeth signed Mary Queen of Scots's death warrant on 4 December 1586 and continued well into the 1590s, Joan la Pucelle emerges as a mirror-image of Mary Queen of Scots, the historical, debased French Catholic queen who served during her nineteen-year captivity as Elizabeth's nemesis and darker double.

HELEN M. WHALL, COLLEGE OF THE HOLY CROSS

Controlling the Body of a Male Text: Hrotsvitha and *Paphnutius*

Though situated by fact in the medieval period, the tenth-century nun, Hrotsvitha of Gandesheim, was situated by spirit in the Renaissance. Unlike those who served the medieval Church by writing passion plays and morality dramas, Hrotsvitha turned to the classics and, as she herself wrote in a preface to her published works, set out to “Christianize Terrence.” In doing so, this clever and highly educated woman reclaimed the stories of Roman women, whether of pagan legend or Saints' lore. In her most famous play, *Paphnutius*, she re-formed Thais, the “whore with a golden heart” found in the *Eunuchus*. And she did so in such a way as to assert power over the male clerics in her own audience who controlled the lives of women living in the

RE-PRESENTING WOMEN:
INTERPRETATION AND IDEOLOGY IN
THE RENAISSANCE (CONT'D.)

Abbey of Gandesheim. Hrotsvitha's published work circulated as late as 1558 and may well have shown early modern writers as much about subverting authority as about adapting classic writers to a contemporary world.

Morosco

ART IN CONFRATERNAL ORATORIES IN
FLORENCE AND ROME

Sponsor: SOCIETY OF CONFRATERNITY STUDIES

Organizer: NICHOLAS TERPSTRA, VICTORIA COLLEGE, UNIVERSITY OF TORONTO

Chair: BARBARA WISCH, STATE UNIVERSITY OF NEW YORK, CORTLAND

ANGI L. ELSEA, MISSISSIPPI STATE UNIVERSITY

The *Meditationes* of Cardinal Juan de Torquemada as a Model of Spirituality for the Confraternities of Santa Maria sopra Minerva, Rome.

In 1460-61, Cardinal Juan de Torquemada, founder of the Confraternity of the Annunciation, commissioned a fresco cycle for the cloister of the Dominican church and Convent of Santa Maria sopra Minerva in Rome. Though it no longer survives, this cycle of thirty-four frescoes, based on a devotional text written by Torquemada, served as a site of communal devotions for the lay and religious communities at the Minerva. In this paper I will examine how these frescoes functioned in particular as a devotional theater for the members of the Confraternity of the Annunciation, and how, after their destruction in 1559, the cloister decoration that took their place repeated, not their content, but their devotional function, for the Confraternity of the Rosary. The *Meditationes* and the later *Mysteries of the Rosary* provide important evidence of the essential role of imagery in the development of communal lay devotions in the early modern period.

ALANA AITHNA O'BRIEN, THE MEDICI ARCHIVE PROJECT

Who Holds the Key to the Chiostrò dello Scalzo?

The Chiostrò dello Scalzo in Florence, belonging to the Compagnia di San Giovanni Battista, is well-known among art historians for its chiaroscuro fresco cycle depicting the life of Saint John the Baptist, painted by Andrea del Sarto and Franciabigio (ca. 1507-26). Long recognized as one of the chief monuments of the Florentine High Renaissance, it had an important influence on both local and foreign artists. Two conflicting assumptions characterize the art historical literature: that access to the frescoes was easily obtained, and that the images could only be copied with the permission of the Medici Grand Duke. Both of these assumptions ignore the real context of the frescoes, which was the private cloister of a *disciplinati* confraternity. Unpublished documentation reveals that this confraternity jealously guarded access to its space, perhaps leading to the involvement of the Medici in helping artists see and copy the frescoes.

NOREEN A. WATERS, UNIVERSITY OF ST. THOMAS

Patronage and Influence in the Art of the Archconfraternity of Santa Maria dell'Orto, Rome, Italy

The archconfraternity of Santa Maria dell'Orto was given ecclesiastical approval by Pope Alexander VI in 1492. It was established to honor and to protect a revered image of the Virgin Mary following a miracle healing in a garden in the Trastevere area of Rome in 1488. The original founders of the confraternity were the *fruttavoli* (fruit growers/vendors) and *ortolani* (greengrocers) from this food-producing district of the city. Gradually, other trade groups joined the brotherhood in the sixteenth century, bringing the number to fourteen by 1588, when it was elevated to the status of archconfraternity. The splendid baroque church and oratory that they built reflects the power and status of the brotherhood at their peak in the seventeenth and eighteenth centuries, as well as a suggested hierarchical structure of the trade groups as evidenced by the patronage of the decorations in the church.

Music Box

**MUSICAL LIFE IN FLORENCE AND
PRATO: A NEW LOOK AT
DOCUMENTARY EVIDENCE**

Organizer: PATRICK MACEY, *EASTMAN SCHOOL OF MUSIC*

Chair: JESSIE ANN OWENS, *BRANDEIS UNIVERSITY*

PATRICK MACEY, *EASTMAN SCHOOL OF MUSIC*

From Madrigal to Lauda: An Unusual Repertory from a Dominican Convent in Prato

The lauda is a sacred genre that often relies on secular songs, including strophic carnival songs, for its music. One anthology of lauda texts, Magl. VII.365, apparently copied after the mid-sixteenth century at the convent of San Vincenzo in Prato, turns to an unusual repertory: some thirty laude have incipits instructing the singers to use the music of Florentine madrigals from the 1520s and 1530s, including works by Verdelot and Arcadelt. The nuns clearly had access to elite music from Florence, and some of the madrigal incipits are even concordant with *unica* from an important Florentine madrigal anthology, Brussels 27731. The madrigal is generally epigrammatic and non-strophic, and thus seems ill-suited for singing laude with multiple stanzas. I will present a few of the more-or-less-successful ways that poets in this collection adapted the music of madrigals for strophic performance.

BLAKE WILSON, *DICKINSON COLLEGE*

A New Witness to Musical Events in Laurentian Florence: the Correspondence of Ambrogio Angeni, ca. 1487-92

New evidence has recently surfaced concerning Florentine musical life in the late 1480s. The archives of the da Filicaia family preserve a group of letters from Ambrogio Angeni to Antonio da Filicaia, a member of a patrician family who was away on business in Northern Europe for extended periods during the 1480s and 1490s. The letters make frequent reference to Heinrich Isaac, the great Franco-Flemish musician brought to Florence by Lorenzo de' Medici, and they reveal a surprising involvement with Lorenzo's private musical circles, including commissioning and obtaining copies of works from Isaac that Ambrogio then sent to Antonio. The letters are full of musical references to new compositions, works by Isaac, preparations for Carnival, aesthetic judgments and technical discussions of music, Lorenzo's patronage, and the activities of a local composer previously unknown to musicologists. This paper will present a summary of the new information contained in these letters, and preliminary observations on their significance to music history and historians.

MARICA S. TACCONI, *PENNSYLVANIA STATE UNIVERSITY*

Reaching the Public Eye: The Florence Cathedral Choirbooks and their Audience

The fifteenth- and sixteenth-century choirbooks of the Florentine cathedral were designed to awe the viewer. The vibrant colors of the painted pages, the extensive use of gold leaf and lapis-lazuli blue, the heavy and precious bindings (not to mention the enormous size of the manuscripts) were all intended to dazzle anyone whose gaze fell upon them. At the same time, on a somewhat more subtle level, the iconographic details of their illuminations conveyed powerful messages, oftentimes both political and propagandistic. In light not only of these messages, but also of such splendor and of the unabashed display of wealth, it is hard to imagine that the viewing of these lavish codices was limited to the cathedral choirboys and clergymen entrusted with the singing of the chants therein. The particular design of the cathedral's liturgical space as well as some new documentary evidence will show that the choirbooks were indeed intended to be admired by a vast audience.

Organizer & Chair: MARK AUNE, NORTH DAKOTA STATE UNIVERSITY

CHRISTOPHER E. GARRETT, TEXAS A & M UNIVERSITY

Bunyan's *The Pilgrim's Progress* as an Allegorical Pilgrimage

My paper will examine Bunyan's *The Pilgrim's Progress* as an allegorical pilgrimage. Christian's journey toward the Celestial City can be viewed in terms of the spiritual growth of the pilgrim, as the title implies progress or improvement. Can this progress be interpreted to mean a movement toward God, or does it refer to obtaining attributes of godliness or saintliness? How much does Christian's character change during his journey, encountering various obstacles and his interactions with other pilgrims? Like those pilgrims who travel to the Holy Land, Christian's act of forsaking his family and leaving his hometown illustrates his devotion to his God. But Christian's motivation for beginning his journey seems to be produced from a fear of destruction rather than a pure desire for goodness and truth.

NANCY ROSENFELD, UNIVERSITY OF HAIFA

"I beseech thee for my son Onesimus, whom I have begotten in my bonds": John Bunyan's *Imprisonment* as Pilgrimage

Two decades separate *Canterbury Pilgrimage* (1641) and *A Relation of the Imprisonment of Mr. John Bunyan* (1660). The earlier text exemplifies how Canterbury, whose cathedral had been the aim of generations of pilgrims, became the residence of the "Tyrant," who "provided a sorrowfull cup, for the Saints." Despite repeated conceptualization of pilgrimage as idol-worship, religious, cultural, and economic memories of centuries of pilgrimages were not obliterated from English nonconformist discourse and thought. For John Bunyan, the boundary between the role of paterfamilias to his own wife and children and of father to his spiritual offspring was often blurred. In this paper I claim that the imprisoned preacher achieved a synthesis of the two roles through figuring his life and work, while jailed, as a pilgrimage. The journey was of necessity metaphorical, due to the delegitimizing of actual pilgrimages, and because Bunyan was "tied up" in very fact. Through this metaphor the imprisoned father broke through the bonds, bounds, and boundaries which held him prisoner.

BRENDA MACHOSKY, STANFORD UNIVERSITY

The Pilgrim's Progress: Allegorical Pilgrimage and Pilgrim Allegory

In his "Apology" for *The Pilgrim's Progress*, John Bunyan claims he did not intend to write an allegory, but "fell suddenly" into it. The trope of the Fall is unmistakable, and yet, the implication is that the fallen human condition is itself an allegory; the Fall is a fall into an allegorical world. In this paper I will argue that in writing a conventional pilgrimage allegory, Bunyan narrates a pilgrimage that takes place in an allegorical world, and, at the same time, he reveals an actual world that requires an allegorical pilgrimage. This paper will explore the allegory within Bunyan's allegory. With the "Apology," where he addresses his contemporary world, Bunyan suggests that the historical (or fallen) world is always already allegorical. Historical reality is itself an allegory. What is "true" or meaningful in reality is the pilgrimage of life's trials and tribulations on the way back to God. The historical world gains its significance from the allegorical levels to which it refers.

ELIZABETH A. BUROW-FLAK, VALPARISO UNIVERSITY

Mary Rowlandson's Progress as Pilgrim and Martyr

Mary Rowlandson's captivity narrative has been characterized as travel literature, spiritual autobiography, and a rare colonial woman's history, but also deserves study as a pilgrimage and martyrdom account in the traditions of Bunyan and Foxe. Rowlandson's book was advertised in the first American edition of *The Pilgrim's Progress*, which suggests her account was for a readership with experience in interpreting travelogues spiritually. As a pilgrim, Rowlandson nearly undergoes Faithful's plight in *Vanity Fair*: martyrdom. Despite her survival, Rowlandson

RENAISSANCE PILGRIMAGES II: JOHN BUNYAN (CONT'D.)

fashions herself as the mistreated, wayward Faithful, and as searching for a tradition that does not entirely justify her persecution, such as the Roman women martyrs Foxe exonerates. In reaching back to pilgrimage and martyrdom accounts, Rowlandson depicts Catholicism as Franchot's "imaginative category" of revulsion and desire: a category in which her captors' paganism, her community's feared backsliding, and her identity as a female author elide into a xenophobia and an uneasy hagiography as her narrative challenges the conventions of Puritan typology and allegorical pilgrimages.

Palace

NEW WORK IN GENDER STUDIES: ITALIAN CONTEXT

Organizer: MARY ELLEN LAMB, *SOUTHERN ILLINOIS UNIVERSITY*

Chair: ELISSA B. WEAVER, *UNIVERSITY OF CHICAGO*

LETIZIA PANIZZA, *ROYAL HOLLOWAY COLLEGE*

Arcangela Tarabotti at Work with Her Sources

The Venetian polemicist Arcangela Tarabotti (1604-52) continually complains about her lack of a proper education, enclosed as she was in a convent from the age of twelve without books, learned teachers, and a literary community with which to discuss the burning issues of her day for women. At the same time, her writings display an unusual acquaintance with biblical, religious, and secular sources conveyed by the written and oral word, and with direct and indirect references and with vernacular translations of the classics and of compilations. Numerous quotations, misquotations, and possibly invented quotations sprinkle her arguments. This paper, based especially on her *Paternal Tyranny*, will examine her practices in order to consider the more general problem of how women acquired the patina of "approved" rhetorical strategies deemed necessary for prose writing in seventeenth-century Venice.

MEREDITH RAY, *UNIVERSITY OF DELAWARE*

A Case of Male Impersonation of the Female Voice: Ortensio Lando's *Lettere di molte valorose donne*

Throughout the Middle Ages and the Renaissance, letter writing was commonly theorized as an innately "feminine" genre, one requiring instinct rather than art, emotion rather than reason. At the height of the vogue for vernacular letter books in sixteenth-century Italy, a number of women, perhaps capitalizing on this gendered characterization, published epistolary collections. Interestingly, they were not the only ones to do so. Drawn by the widespread interest in women's letters, or perhaps seeking to prove they could dominate in this "feminine" genre as in others, male writers also published books of letters under women's names. This paper will examine one such case of epistolary impersonation, the *Lettere di molte valorose donne* of Ortensio Lando, an anthology of women's letters actually authored by Lando himself and published in 1548.

ARMANDO MAGGI, *UNIVERSITY OF CHICAGO*

Male Identity in Renaissance Neoplatonism

This paper analyzes the formation of male subjectivity according to the Renaissance tradition of Neoplatonic treatises on love, one of the most popular literary and philosophical genres of sixteenth-century Italian culture. The core of this philosophical trend is the theorization of a perfectly mature male identity. The paper will consider the complex relationship between Marsilio Ficino's *De Amore* and Plato's *Symposium*, seeking to show how Ficino's commentary departs from Plato on this issue, and will trace the reactions of subsequent authors and the evolution of the concept of male subjectivity in their love treatises.

Uris

**ONCE UPON A TIME: RENAISSANCE
WORLDS IN CHILDREN'S BOOKS**

Organizers: MARY THOMAS CRANE, *BOSTON COLLEGE*,
NAOMI J. MILLER, *UNIVERSITY OF ARIZONA*

Chair: MARY ELLEN LAMB, *SOUTHERN ILLINOIS UNIVERSITY*

NAOMI J. MILLER, *UNIVERSITY OF ARIZONA*

Something Rich and Strange: Transforming Shakespeare For and With Children

The field of adapting Shakespeare's plays for children and young adults is on the cutting edge of new Shakespeare scholarship and teaching, as indicated by my recently published volume *Reimagining Shakespeare For Children and Young Adults* (Routledge, 2003). I will call attention to the role of William Shakespeare not simply as a canonical, literary figure in college classrooms, or as a launching-point for new critical trends in scholarly forums, but as a playing field for literacy and language arts as well as for creativity and dramatic learning, in education extending from elementary to graduate school levels, both inside and outside the classroom. In this presentation I will survey some of the range of adaptations, from historical picture books to fantasy novels, from CDs to web sites to board games, that strive to introduce young people of all ages to Shakespeare.

NAOMI YAVNEH, *UNIVERSITY OF SOUTH FLORIDA*

"But She's Got Nothing On!": Presenting Renaissance Art to Children

This paper will explore a range of books that present Renaissance art to children, focusing on some of the strategies used to make the art "familiar" and appealing. While some children's-book authors use comics and humor to attract their readers, creating a strong contrast between their own illustrations and those of the artist in question, others (notably Diane Stanley, renowned for her picture books on Michelangelo and Leonardo da Vinci) incorporate a particular artist's style into their own illustrations, to remarkable effect. I will also provide suggestions for introducing Renaissance art to children in general, including such issues as gender and sexuality, nudity, race, and religion.

GREGORY M. COLÓN SEMENZA, *UNIVERSITY OF CONNECTICUT, STORRS*

Adapting Milton for Children: Margaret Hodges's *Comus*

While some two-dozen highly influential books have appeared in the past decade on the subject of Shakespeare in popular culture, no such volume on Milton exists. Such neglect is, on the surface, odd, since Milton, like Chaucer and Shakespeare, is an industry unto himself; every English department teaches at least one Milton course annually at the undergraduate (and often at the graduate) level. While books on Shakespeare in film and other forms of mass media have transformed our perceptions of England's most famous poet-playwright, having become an invaluable tool in our productions and teachings of his works, no similar resources are available to Milton teachers and scholars. In short, the considerable presence of Milton in popular culture has been all but completely ignored. This paper considers Margaret Hodges's adaptation of *Comus* and what the process of translating Milton for children can teach us about both Milton and children's literature.

Julliard

**MICRO-ARCHITECTURE: RENAISSANCE
AND BAROQUE ALTAR-TABERNACLES**

Chair: STEVEN F. OSTROW, *UNIVERSITY OF CALIFORNIA, RIVERSIDE*

ALEXANDER NAGEL, *UNIVERSITY OF TORONTO*

The Tabernacle in the Matrix: Gian Matteo Giberti's Verona Cathedral and its Impact During the Counterreformation

This paper studies the relationship between macro- and micro-architecture in Gian Matteo Giberti's renovation of Verona Cathedral in the 1530s, and later adaptations of these ideas in Milan Cathedral, Santa Maria Maggiore in Rome, and St. Peter's.

SATURDAY, 3 APRIL
8:45-10:15 AM

MICRO-ARCHITECTURE: RENAISSANCE AND BAROQUE ALTAR-TABERNACLES (CONT'D.)

FABIO BARRY, *NATIONAL GALLERY OF ART*

Porta Coeli et Thalamus Dei

This paper examines strategies in the design of seventeenth-century Roman tabernacle/portal/crown-altars for the display of miraculous images of the Virgin, with particular reference to Carlo Rainaldi's S. Maria in Campitelli (1657-67).

MAARTEN DELBEKE, *CANADIAN CENTER FOR ARCHITECTURE, UNIVERSITY OF GHENT*
The Tabernacle as Enigma

One way to approach the inherently paradoxical nature of the tabernacle, at once veil and index, presence and absence, is offered by the opening sentence of Claude François Ménesrier's *Philosophie des Images Enigmatiques* (1694), where the tabernacle is proposed as a paradigm for the enigma. This paper will read the predecessors of Ménesrier's theory of the enigma (especially Ludovico Castelvetro's *Poetica d'Aristotile vulgarizzata e sposta* and Emanuele Tesaurò's *Cannocchiale aristotelico*) to understand some key characteristics of Baroque tabernacle architecture, especially the *contrapposto*.

Broadway

PRINCELY ATTIRE IN RENAISSANCE ITALY I

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, THE GRADUATE SCHOOL AND
UNIVERSITY CENTER, THE CITY UNIVERSITY OF NEW YORK

Organizer: JANET COX-REARICK, *THE CITY UNIVERSITY OF NEW YORK,*
GRADUATE CENTER

Chair: EVELYN WELCH, *UNIVERSITY OF SUSSEX*

Respondent: MOLLY BOURNE, *HARVARD UNIVERSITY CENTER*
FOR ITALIAN RENAISSANCE STUDIES, VILLA I TATTI, FLORENCE

ANN ROSALIND JONES, *SMITH COLLEGE*

Vecellio's Women: Dress at the Courts of Mantua and Naples

Cesare Vecellio's attitude toward changing fashion in his *Habiti antichi et moderni* (Venice, 1590) is the subject of this paper, which will discuss his commentaries on noblewomen's styles of dress at the courts of Naples and Mantua and, by way of contrast, in the cities of Venice and Genoa. Four of his woodcuts will illustrate his view of women's costume as summing up regional court cultures, yet also being susceptible to transformation by shifts in political power and exchanges among the various courts.

JANET COX-REARICK, *THE CITY UNIVERSITY OF NEW YORK, GRADUATE CENTER*

Costume and Politics: The *moda alla spagnola* at the Florentine Court of Duke Cosimo de' Medici and Eleonora di Toledo

Ceremonial clothes in the Renaissance, a semiological system designed to establish the public personae of their princely wearers, were a facet of Cosimo de' Medici's *politica culturale*. The role of dress came into sharp focus after the arrival in 1539 of his bride, the Spanish noblewoman Eleonora di Toledo, daughter of Emperor Charles V's viceroy in Naples, whose attire became a politically charged expression of Cosimo's fealty to the Emperor. Drawing on portraits, chroniclers' accounts of her public appearances, and archival sources, this paper examines Eleonora's *moda alla spagnola*, which was modeled on the dress of Charles's empress, Isabella of Portugal. Eleonora's Spanish style caused a shift in Florentine dress after a major sea-change in the city's culture, the emperor's establishment of Cosimo's dukedom in 1537. There followed a wave of Spanish influence and the imposition of an absolutist ideology, to which the Florentine aristocracy — dressed *alla spagnola* like the ducal couple — adhered.

PRINCELY ATTIRE IN RENAISSANCE ITALY I (CONT'D.)

DANIELA FERRARI, *ARCHIVIO DI STATO, MANTUA*

Dress at the Gonzaga Court, 1500-50: Some Proposals for Research

After the deaths in 1539 of Marchesa Isabella d'Este, arbiter of fashion at the Gonzaga court in Mantua, and in 1540 of her son, Duke Federico II Gonzaga, a comprehensive accounting of Gonzaga possessions was carried out. The Stivini inventory (as the resulting document is known) includes the *Guardaroba di Corte*, a detailed listing of the opulent materials used to make a wide variety of household furnishings. This inventory, together with numerous accounts of court attire in the Gonzaga correspondence, is testimony to the political, social, and economic conditions of the court. Descriptions of the various styles of furnishings, clothing, and jewels (*alla bolognese, alla veneziana, alla boema, alla tedesca, alla francese*, etc.) evoke the crosscurrents of influence that characterized the taste of the court and permit a reconstruction of its opulence and refinement of taste in the years dominated by Isabella d'Este.

Carnegie

WOMEN, FAITH, AND CULTURE IN EARLY MODERN EUROPE: THE WORKS OF GABRIELLA ZARRI

Organizer: DANIELLE CULPEPPER, *MARY WASHINGTON COLLEGE*

Chair: DANIEL BORNSTEIN, *TEXAS A & M UNIVERSITY*

Respondent: GABRIELLA ZARRI, *UNIVERSITÀ DEGLI STUDI DI FIRENZE*

DANIELLE CULPEPPER, *MARY WASHINGTON COLLEGE*

Holy Women and the Princely Courts of Early Modern Europe

In her 1977 essay "Pietà e profezia alle corti padane: le pie consigliere dei principi," Gabriella Zarri described the relationship between holy women and the small courts of sixteenth-century Italy. These "living saints" were prized as valuable intercessors on behalf of their cities and princely patrons. In over twenty years of contributions to the booming study of religious women in early modern Italy, Zarri has largely set the field. The holy women described by Zarri were both instruments of prestige and a "reinforcement of princely power." Such an example has prompted other historians to explore the connections between princely courts and holy women of the post-Tridentine period, with deep implications for our understanding of the role of gender in the early modern world. This paper will examine Gabriella Zarri's work to explore research on the politics of holy women.

P. RENEE BAERNSTEIN, *MIAMI UNIVERSITY*

Varieties of Female Religious Life

Over the last two decades, Gabriella Zarri's work on convents and tertiary orders for women has formed a seminal contribution to a thriving field. Her 1985 work, "Monasteri femminili e città," brought together what were then primarily local studies from all over Italy to show how convents, more than their male equivalents, were tied to their local communities. In successive studies Zarri has increasingly emphasized the gendered aspects of the history of religious orders, calling attention to the unique social and spiritual experiences of religious women. Her characterization of the unenclosed Ursulines, founded in 1535, as a "highly significant moment for the history of gender," articulated a growing sense among specialists that the "enclosure" imposed on most Italian convents could not be generalized to represent all religious women's experience in the post-Tridentine period. This paper uses Gabriella Zarri's work to comment on the burgeoning historiography of early modern women's religious orders and to ask what directions it may take in the future.

SATURDAY, 3 APRIL
8:45-10:15 AM

WOMEN, FAITH, AND CULTURE IN EARLY MODERN EUROPE: THE WORKS OF GABRIELLA ZARRI (CONT'D.)

HILAIRE KALLENDORF, *TEXAS A & M UNIVERSITY*

Women Readers of Seventeenth-Century Casuistry, Piety, and Morality

“How do communities take the measure of permissible and impermissible selves?” Foucault has taught us the notion of communal “discipline” of the self and the power exerted over individuals by the ever-vigilant Panopticon of society. But what traces of the history of this “discipline” can we recover concerning early modern women? One answer, as Gabriella Zarri has taught us in *Donna, disciplina, creanza cristiana dal xv al xviii secolo*, lies in the study of their surviving books as evidence for ownership, readership, kinship, and spirituality. In the case of women readers of seventeenth-century devotional books, literally hundreds of female readers’ names can be recovered. Devotional books and conduct manuals, many of them written specifically for women, were instruments of control as well as restraints against which women could rebel. The purpose of these books was to constitute permissible selves. The marks of ownership left by these women go beyond mere signatures or inscriptions of place names with dates.

Alvin

ASPECTS OF RENAISSANCE PHILOSOPHY

Chair: ARTHUR M. FIELD, *INDIANA UNIVERSITY*

LODI NAUTA, *RIJKSUNIVERSITEIT GRONINGEN*

Lorenzo Valla as a Critic of Aristotelian Natural Philosophy

Even though natural philosophy was not Lorenzo Valla’s main interest, he himself signals that the first book of his *Repastinatio dialectice et philosophie* contains much “natural and moral philosophy.” He criticizes Aristotle at length for some of his views of physical, biological, and astronomical phenomena, often using everyday experiences as a yardstick. Some scholars have therefore argued that Valla foreshadows Renaissance naturalism and early modern science. The editor of the *Repastinatio*, for instance, argues that “L’interesse dell’umanista per la scienza naturale si sostanzia ora di una più precisa impostazione induttiva e sperimentale della ricerca,” bracketing Valla’s name with Bernardino Telesio and Francis Bacon. In this paper, I will critically examine this and similar claims and will suggest that Valla’s critique of Aristotelian natural philosophy does not have much in common with the thought of later Renaissance naturalists, without neglecting some interesting similarities.

JOHN MONFASANI, *STATE UNIVERSITY OF NEW YORK, ALBANY*

The Strange *Fortuna* of George of Trebizond’s *Comparatio Philosophorum Platonis et Aristotelis*

George published the *Comparatio* in Rome in 1458, at a time when to be published still did not mean to be printed. Cardinal Bessarion began writing his response that very same year and in 1469 had it printed in Rome as the *In Calumniatorem Platonis*. Aldo Manuzio in Venice reprinted it in 1503 and 1513. George’s *Comparatio*, however, had to wait until 1523 to find a printer, and when it appeared, after creating interest in England, France, Germany, and Bohemia, it did so not so much as a learned text in the Plato-Aristotle controversy of Renaissance Italy as much as an expression of Northern European apocalyptic fears because of the Reformation.

LUC DEITZ, *NATIONAL LIBRARY OF LUXEMBURG*

Francesco Patrizi da Cherso’s History of Aristotelian Philosophy

Francesco Patrizi da Cherso, a.k.a. Franciscus Patricius or Frane Petric (25 April 1529, Cherso [Cres]— 6 February 1597, Rome), was not only one of the most outstanding Platonic philosophers of the late Renaissance, but was also an eminent historian of philosophy. Thus, in his violently anti-Aristotelian *Discussiones Peripateticæ* (Basel, 1571), Patrizi devoted several chapters to the history of Aristotelianism from Aristotle on upwards to his own time. The paper will analyze

ASPECTS OF RENAISSANCE PHILOSOPHY
(CONT'D.)

Patrizi's account hereof, attempt to show on what sources his story is based, and ask whether, and how far, Patrizi's way of presenting the history of Aristotelianism is itself part of his overall philosophical system.

Winter Garden

WOMEN WRITERS AND THE CITY

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, THE GRADUATE SCHOOL AND UNIVERSITY CENTER, THE CITY UNIVERSITY OF NEW YORK

Organizer: ANN A. HUSE, *THE CITY UNIVERSITY OF NEW YORK,*
JOHN JAY COLLEGE OF CRIMINAL JUSTICE

Chair: CRISTINE M. VARHOLY, *THE CITY UNIVERSITY OF NEW YORK,*
JOHN JAY COLLEGE OF CRIMINAL JUSTICE

ANN A. HUSE,
THE CITY UNIVERSITY OF NEW YORK, JOHN JAY COLLEGE OF CRIMINAL JUSTICE
Katherine Philips and Dublin

Katherine Philips's life involved vacillations between rural and urban situations. Raised in London, she retired with her mother and her new husband to the Welsh countryside; bored by the Irish hinterlands, where her friend Rosania had settled with her new husband, Philips escaped to Dublin. This paper will examine the ways that Philips would parlay her experiences of geographical, gender, and political obscurity to manipulate the patronage resources of Anglo-Irish Dublin's "Castle Coterie," becoming "The Matchless Orinda" through her translation of Corneille's *Pompee*. A middle-class woman from Wales, sullied by her husband's Parliamentary ties, Philips responded to the efflorescence of Royalist culture in Dublin by coding the Irish capital as female and then making exaggerated claims as to her conquest of the city's literary culture. If "weak" women, in their supposed modesty, are stronger than men in their ability to reproduce a French play, then so too was Dublin superior to London, "the copy greater than th'Original."

DONNA C. WOODFORD, *SHENANDOAH UNIVERSITY*
Isabella Whitney and London

Sixteenth-century London did not offer many choices to working-class women. Isabella Whitney's poetry, especially her "Last Will and Testament," testifies to her exclusion from the commercial culture of the city. She draws a detailed map of the city, but it is a map that consists almost entirely of shops and debtors' prisons. Unable to participate in the financial transactions of buying and selling, and unable even to attain enough credit to end up in a debtors' prison, she is excluded from any of the "choices" that this city might offer to others. Her poetry, however, provides her with a choice of her own. She is able to take possession of and to give away the city that would exclude her, and she is, at the same time, able to criticize the commercial culture in which she cannot participate.

Brooks Atkinson

SCHOOL RHETORIC IN THE
RENAISSANCE

Organizer: MARJORIE CURRY WOODS, *UNIVERSITY OF TEXAS, AUSTIN*

Chair: JORGE FERNÁNDEZ LÓPEZ, *UNIVERSIDAD DE LA RIOJA*

PAUL V. SULLIVAN, *UNIVERSITY OF TEXAS, AUSTIN*
Tudor *Vulgaria* and School Drama

In early-Tudor grammar schools, the use of *vulgaria*, or Latin-English phrase books, linked literary instruction and dramatic play as rehearsal for social self-advancement. Schoolmasters composed topical collections of "vulgars," ostensibly to season

SCHOOL RHETORIC IN THE RENAISSANCE (CONT'D.)

grammar lessons with ludic pleasure. The earliest printed *vulgaria* present playful examples of schoolboy audacity, along with evidence that boys read and performed classical drama. The *vulgaria* themselves constituted a form of school drama, as they thrust boys into speaking adult roles well beyond their own experience and social circumstances. Such grammar recitations functioned as a quasi-dramatic form of social auditioning. As humanist compositors of *vulgaria* strove to outdo each other in the classical purity of their Latin, some replaced homegrown phrases with dialogue from Terence. When schoolboys practiced the cheeky rhetoric of Terence's clever slaves, parasites, and scapegrace sons, the phrasebook had the ironic effect of deploying "pure" Latin for potentially subversive ends. In effect, these schoolmasters used grammar (including literature generally and drama in particular) as an institutional framework for structuring social mobility.

MARIA K. CARRIG, *CARTHAGE COLLEGE*

"This learning is a great witch": Latin Lessons and the Authority of Illiteracy in City Comedy

Scenes of Latin language lessons become very popular around 1600 in English city comedy. A number of plays dramatize scenes of failed education (caused by foolish students and tutors) as ways of making distinctions in class identity. The focus on boys' learning may have been given a heightened comic effect by the fact that the children's companies performed many of the plays. The bawdy puns that arise from failures in translation expose a variety of weaknesses in both upper and lower classes: lower classes who are unwilling or unable to distinguish between languages inadvertently mock the pretensions of the rising middle class, by turning Latin into a comic version of English. Latin as the marker of traditional cultural learning becomes a comic battleground, where the witty and the profane can parody each other.

ELIZABETH RICHMOND-GARZA, *UNIVERSITY OF TEXAS, AUSTIN*

The Faces that Launched a Thousand Ships: Protocolonialism and Oxbridge Drama

The plays of the last quarter of the sixteenth century staged at Oxbridge by bachelor's and master's candidates especially for Queen Elizabeth's two royal visits, offer a rich and not-yet-thoroughly-examined reservoir of reflections, and even anticipations, of an Elizabethan consciousness poised at the edge of its first great burst of colonial expansion. While sophisticated work has been done regarding the place and image of the orient and of the "elsewhere" in the commercial popular theatres of London, whether concerning Caliban or Cleopatra, relatively less attention has been paid to the view provided by academic plays. Taking Marlowe's picturesque line as its cue, this paper will track the presence of the theatrical orient and the oriental in a number of university plays of the period and calibrate their politics against London public pronouncements. The focus of this paper will be on historical contexts for, and dramatic representations of, the Ottoman Empire, in texts such as *Roxanna*, as an only partially imaginary other for a more familiar Western Europe. Like the Hasty Pudding reviews and OUDS performances of today, the student plays' radicalism and intelligence did not disappoint its thoughtful and elite audience.

Chrysler

THE RELIGIOUS REPUBLIC OF LETTERS
IN EARLY MODERN EUROPE

Organizer: JONATHAN SHEEHAN, *INDIANA UNIVERSITY*

Chair & Respondent: LU ANN HOMZA, *THE COLLEGE OF WILLIAM AND MARY*

ZUR SHALEV, *PRINCETON UNIVERSITY*

Devout Curiosity: Early Modern Pilgrimage to the Holy Land and the Culture of Antiquarianism

It is commonly argued that pilgrimage as a religious institution died out in the late medieval period, giving way to secular travel and exploration. Yet many early modern devout Christians, Catholic and Protestant alike, who published hundreds of accounts of their travels, undertook pilgrimages to the Holy Land. Focusing on textual and visual descriptions of the sacred monuments in Jerusalem, I demonstrate that devotion and curiosity were not considered as two opposites at the period. What we see, rather, is the intersection of the well-established tradition of pilgrimage with the growing practice of learned travel and the general scientific and descriptive culture of the time. Franciscan authors, who usually remained for several years in the Holy Land, are key players in this process. In this sense the Jerusalem pilgrimage resonates with contemporary antiquarian efforts to reconstruct the life of early Christian communities and to map the primitive Church.

JONATHAN SHEEHAN, *INDIANA UNIVERSITY*

Temple and Tabernacle: The Place of Religion in Early Modern Europe

Theological polemic seems far indeed from the sober pursuits of scholarship. And yet in the early modern period, antiquarian scholarship, and especially antiquarian biblical scholarship, was powered by the engines of invective. This paper focuses on seventeenth-century study of Solomon's Temple. It argues that the development of an anthropological notion of "sacred space" — and the correlative sense that all religious ritual demands a place of performance — developed out of a particularly furious set of polemics. The antiquarian investigation of the Temple, its rites, and its sacred objects provided the stage for these battles, at whose center stood the problem of true worship. The ensuing contest pitted mainstream Calvinists against both their radical brethren and their Catholic foes and set the stage for an anthropology of religion that would itself help to overcome the polemics of the past.

CONSTANCE FUREY, *INDIANA UNIVERSITY*

The Suffering Scholar and the Power of Praise in Renaissance Catholicism

When Henry VIII executed Thomas More and several others in 1535, Catholic hagiographers were slow to tell the tale. But in a polemical treatise Reginald Pole quickly seized on the event to celebrate More's scholarly prestige even as he argued that the martyrs' blood nourished a community bound by faith rather than by status. These paradoxical pairings — between spiritual values and utilitarian calculations, between the reciprocity of patronage and the requirements for salvation — were the source of a productive tension in sixteenth-century intellectual culture. Theological controversies transformed this tension into an acute problem, and impelled Catholic literati like More and Pole to refine their language of exemplarity in order to create a new, communal model of spiritual scholarship that could withstand the strains of schism. Using Pole's treatise and More's prison letters, this paper demonstrates how suffering and praise became identifying markers of the scholarly subject in sixteenth-century Catholicism.

SATURDAY, 3 APRIL
8:45-10:15 AM

SATURDAY, 3 APRIL
8:45-10:15 AM

Park Avenue

THE LANGUAGES OF THE ITALIAN
RENAISSANCE VI: QUATTROCENTO
VERNACULAR CLASSICISM

Organizer & Chair: CHRISTOPHER S. CELENZA, MICHIGAN STATE UNIVERSITY

Respondent: JAMES HANKINS, HARVARD UNIVERSITY

STEPHEN J. MILNER, UNIVERSITY OF BRISTOL

“Le sottili cose non si possono bene aprire in volgare”: Rhetorical Precepts and Practice for the Layman

This paper examines aspects of vernacular transmission of predominantly Ciceronian rhetorical doctrine in the fourteenth and fifteenth centuries with emphasis upon the civic function of public vernacular speechmaking. The need to instruct a new constituency of laymen untrained in Latin often sat uneasily with the elitist stance of the university sector and the intellectual snobbism of some early humanists. Yet demand for such instruction engendered a boom in vernacular commentaries, paraphrases, and translations of exemplary Latin texts and orations, especially from the citizens of the city-states of central Italy. This paper will focus on the vernacular “second wave” of the early 1400 in Florence with reference to public oratory. Vernacular miscellanies of translations of speeches by Cicero and humanists like Brunetti, vernacular speeches (Porcari), and rudimentary compositions by barely literate minor office holders testify to the existence of a more popular, and classically influenced, version of the *ars arengandi* addressing the needs of a culture in which vernacular eloquence was a necessary skill.

ARJO J. VANDERJAGT, RIJKSUNIVERSITEIT GRONINGEN

Putting Humanism into the Vernacular in Florence: Buonaccorso da Montemagno, Giovanni Aurispa and Stefano Porcari

Buonaccorso da Montemagno’s (ca. 1390-1429) *Dialogus de nobilitate* and Giovanni Aurispa’s (1376-1459) Latin rendition of Lucian’s *Twelfth Dialogue of the Dead as a Comparatio between Hannibal, Alexander and Scipio* have been examined from the perspectives of civic and social history, the history of translation, and literary and cultural history. Studies have also been devoted to their European dissemination in the various vernaculars. Yet, the contemporary *volgare* translations — made in Florence, presumably by Aurispa himself — have hardly been given attention. An examination of these “novellas” in connection with the political *Orazioni* of Stefano Porcari (ca. 1391-1453), which he delivered as *capitano del popolo* in precisely the same period, shows how originally Greek and Latin humanist literature, at least for a short time, became “popular.” This raises once again the old question whether the knowledge of Latin is constitutive for renaissance humanism. Why *was* Buonaccorso and Aurispa’s work translated?

H1401

RENAISSANCE SPAIN

Chair: DOMINIQUE DE COURCELLES, CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE

MAR MARTINEZ-GÓNGORA, VIRGINIA COMMONWEALTH UNIVERSITY

The Construction of Royal Subjectivity: Disease and the King’s Natural Body in the *Letters to His Daughters* of Philip II

Between 1581-96 Philip II of Spain wrote a series of epistles to his daughters Isabel Clara Eugenia and Catalina Micaela, in which the dominant topic was his preoccupation about his illnesses. The letters reveal that the monarch’s intention to confront and dominate his weak organism collaborates in the constitution of his own autonomous self and helps him to overcome the lack of distinction between the public and the private, the natural body and political body, that mark his royal condition. Through the epistolary form Phillip II is able to share with his private

RENAISSANCE SPAIN (CONT'D.)

readers his efforts to transform the fear about the nature of disease and mortality, as well as the sense of diminishing of his royal dignity, in a public service to his people and to the Hapsburg dynasty.

SATOKO NAKAJIMA, *THE UNIVERSITY OF TOKYO*

Migration and Witchcraft: The Efficiency of Love Magic in Sixteenth-Century Spain

In sixteenth-century Spain, when a wife was abandoned by her husband, she was often told by her neighbors to ask witches for help to find out the whereabouts of her missing husband and to make him come home. Therefore, asking witches for help was not only passively accepted, but also recommended by the community, while the idea that this behavior was superstitious, and thus should be punished by the Inquisition, was imposed. This paper examines how and why the communities in sixteenth-century Spain supported the practice of love magic, not only for common customs but also for social and economic reasons. In order to do this, migration patterns of missing husbands will be studied through inquisitorial trials on bigamy.

OSVALDO F. PARDO, *UNIVERSITY OF CONNECTICUT, STORRS*

The Economy of Restitution: Honor and Personhood in Sixteenth-Century Spain

For sixteenth-century Spanish jurists, canonists, and theologians, honor seems to have been a problematic notion, especially when they were called upon to offer guidelines for dealing with offenses against it. In confession, for example, penitents were expected to rectify such offenses through restitution. Restitution of honor is an important theme in the writings of major theologians such as Manuel de Azpilcueta and Juan de Medina. The questions posed by this kind of restitution were not always easy to answer, since thinking of honor as something that could be restored amounted to viewing it as commensurate with different orders of goods and values, sometimes across cultural boundaries. Religious writers were challenged to measure honor and to imagine how honor was embodied. By focusing on the literature on restitution I will explore how honor, which partook of the religious and the secular as well as the social and individual, became a crucial notion to think about personhood in sixteenth-century Spain.

H1424

RENAISSANCE BIBLICAL POETICS: ON THE OCCASION OF THE TWENTY-FIFTH ANNIVERSARY OF BARBARA K. LEWALSKI'S *PROTESTANT POETICS*

Organizer: HANNIBAL HAMLIN, *THE OHIO STATE UNIVERSITY, MANSFIELD*

Chair: JOHN N. KING, *THE OHIO STATE UNIVERSITY, COLUMBUS*

Respondent: DEBORA SHUGER, *UNIVERSITY OF CALIFORNIA, LOS ANGELES*

CAROL V. KASKE, *CORNELL UNIVERSITY*

The Violence of the Psalms in Renaissance and Modern Exegesis

Comparing our interpretations of the violent curse-Psalms with those of a past culture is like boring into the earth and taking a core sample of geological layers. Renaissance exegetes remove themselves to either a Christian or an aesthetic distance and categorize them as “spoken from a purely human point of view”; empathize with the vindictiveness, allegorize the enemies as the devil or one’s own sins (thus turning the anger inward); empathize with the emotion and take the enemies literally; and/or read the poet-speaker on the political level as the voice of God’s community — Israel or the Church — and the enemies as the poet-speaker’s enemies and thus, indirectly, as the enemies of God. Some Renaissance exegetes are surprisingly similar to us on this topic. Some are irreducibly different from us, however, and signal irreducible differences between our two cultures — differences that may also obtain between us and certain other cultures of the present day.

SATURDAY, 3 APRIL
8:45-10:15 AM

RENAISSANCE BIBLICAL POETICS: ON
THE OCCASION OF THE TWENTY-FIFTH
ANNIVERSARY OF BARBARA K.
LEWALSKI'S *PROTESTANT POETICS*
(CONT'D.)

JASON P. ROSENBLATT, *GEORGETOWN UNIVERSITY*
Selden, Milton, and Idolatry

Although Milton would debar the civil magistrate from matters of religion and confine him to those of the natural order, *Areopagitica* extends magisterial power to include the suppression of idolatry and blasphemy, which he "assumed . . . could be recognized as evil by the natural law" (Lewalski). This treatise itself identifies a likely source for such an assumption, the "volume of naturall & nationall laws," John Selden's *De Jure Naturali et Gentium* (1640). Milton's *Paradise Lost* takes much information about idolatry from Selden's *De Diis Syris* (1617). Embedded within *De Diis* are Selden's hermeneutic of inclusion and a Maimonidean hermeneutic of exclusion. Although Milton's zeal and intransigence of judgment have their own terrible beauty, one might wish that the poet had drawn less often on Maimonides' antagonistic depiction of a pagan counterreligion and more often on Selden's calm and tolerant historicist approach to potentially incendiary topic of idolatry.

KARI BOYD MCBRIDE, *UNIVERSITY OF ARIZONA*
Old Catholic, New Protestant: The Survival of Catholic Poetics in Post-Reformation
English Devotional Poetry

Building on the work of Arthur Marotti, my study explores the ways in which medieval and Catholic devotional poetics continued to inflect the poetic practices of Post-Reformation English poets, including Catholic (recusant) poets such as Southwell, Gertrude More, and Crashaw, as well as explicitly Protestant poets like Lanyer, Donne, and Herbert. These poets' works share a fundamentally incarnational and sacramental, rather than scriptural and catechetical, spirituality, and they draw their imagery largely from the marriage tropes in the Song of Songs and Revelation. As a result, English "Protestant" poetics are significantly "Catholic" in both methodology and praxis. Or, put another way, English devotional poetics, like the Anglican Church, represent a *via media* that embraces both religious poles. Our ignorance (as a scholarly community) of these Catholic features of English devotional poetry is a result of our adherence to a Whig interpretation of literary history, one that advances a *telos* of Protestant triumph and ultimately begs the question of the place of Protestantism in English devotional poetics.