

Date: Friday, 8 April

Time: 3:30-5:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Milton and Spenser

Chair: Kathleen A. Lynch, *Folger Institute*

Presenter: Stella P. Revard, *Southern Illinois University*

Paper Title: Restoring the Political Context of *Samson Agonistes*: Milton, Handel, and Saint-Saens

Abstract: Milton criticism has almost totally overlooked the connection between Milton's dramatic poem *Samson Agonistes* and Saint-Saens's popular opera *Samson et Dalila*. Yet Saint-Saens's opera is the most widely known musical treatment of the Samson story, and the character of Samson and his well-known seduction by Dalila (and his subsequent revenge on the Philistines) possess a political dimension missing from the other musical treatment of Samson, Handel's oratorio adapted from *Samson Agonistes*. Saint-Saens undoubtedly knew Handel's oratorio, for he was highly influenced by eighteenth-century music and drew on the style of Handelian oratorio; furthermore, he had originally planned to compose an oratorio rather than an opera. Saint-Saens also restores a political dimension to the Samson story that Handel's librettist, Newburgh Hamilton, in spite of his direct contact with Milton's text, had all but eliminated. Therefore, in some ways Saint-Saens's conception of the Samson story is closer to Milton's than is the Handel-Hamilton version.

Presenter: Maggie Kilgour, *McGill University*

Paper Title: Milton's Ovidian Career

Abstract: Critics of Renaissance literature have generally assumed the dominance of the Virgilian triad, or *rota*, as the central model determining the development of the poet. The poet's career was thus imagined as following a progressive, even evolutionary, pattern from humbler towards more sophisticated and higher generic forms. In this paper, I want to suggest that Ovid's conscious revision of this model established an alternative, circular pattern of which Renaissance writers were also aware. Ovid's career finishes not with his epic, but with a return to elegy in the exilic works that provide a retrospective on his entire career. I will argue that this pattern of return underlies *Samson Agonistes* in which Milton circles back to his earlier poetry as well as politics to review and understand the shape and meaning of his own life; it helps us understand some of the disturbing qualities of this controversial work.

Presenter: James Dougal Fleming, *Simon Fraser University*

Paper Title: Discovery and Recognition in *The Ruines of Time*

Abstract: In *The Ruines of Time* (1591), Edmund Spenser offers mysterious images as interpretations. Having received 475 lines of transparent moralizing from an ancient spirit, the poet complains — bizarrely — that he could not understand her “meaning” (486). He therefore turns to a series of “strange sights”: emblematic tableaux, which come along for “demonstration” of the preceding discourse (489, 488). To us, Spenser seems to have the interpretative process backward. Surely the moral should follow the *arcanum*, as explanation follows observation. Spenser, however, apparently thinks that the observation should follow, and explain, the explanation. This paper will investigate the *Ruines* as an example of a Neoplatonic hermeneutics that contradicts modern assumptions about what constitutes interpretation. Instead of an Enlightenment hermeneutics of discovery, Spenser suggests a

Renaissance hermeneutics of recognition: clothing the familiar, not uncovering the strange. This model accords with the postmodern philosophy of Hans-Georg Gadamer.

Presenter: Susan W. Ahern, *St. Joseph College*

Paper Title: Female Anger and Revenge: A Dialogue on Gender, Aesthetics, and Protestantism between Mary Sidney Herbert and Sir Edmund Spenser

Abstract: A poet-artist dips a pen in the blood of a beloved muse and composes or revises its image in the work of two contemporary poets: Mary Sidney Herbert's "To the Angel Spirit" and book 3 of Sir Edmund Spenser's *The Faerie Queene*. In the conflicts and correspondences between Herbert's Psalmes and Spenser's narrative of Britomart, this paper detects a dialogue on the subjects of female rage, revenge, and the act of rewriting. It suggests that in her Psalmes, Herbert uses the occasion of editing and translating to voice a cry for revenge and restitution that originates in anger over matters of gender, aesthetics and Protestantism. Spenser's treatment of Britomart in book 3 incorporates Herbert's subjects but reshapes and redirects her anger, advocating a strategy of exposure and neutralization that later women writers such as Speght and Lanyer will employ.

Room: Music Faculty, Lecture Room #2

Panel Title: Note-Taking in Science, Literature, and Religion

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Fred Schurink, *University of Oxford, Merton College*

Chair: William H. Sherman, *Folger Shakespeare Library*

Presenter: Earle A. Havens, *Yale University*

Paper Title: Miscellanies, Scribes, and Commonplace Books: The Life and Times of an Elizabethan Manuscript Miscellany (1595-1622)

Abstract: This paper will address the production, transformation, and circulation of a manuscript miscellany of Catholic devotional verses written at the height of the Elizabethan persecution of recusants, joined together with the commonplace book of a later Jacobean scrivener. The original 1595 manuscript contains contemporary verses by prominent aristocratic recusant poets and Jesuit priests, and includes various elements added to the text by the scrivener himself — title-page illustration, sectional headings, rulings, marginal notations, etc. The later Jacobean addition juxtaposes fugitive verses and devotional materials with other matter directly related to the Jacobean scribe's stock-in-trade — recipes for various types of ink, pen trials, etc. Through an analysis of the scribal additions to the original text, as well as of the specific organization and juxtaposition of contemporary devotional verses by various authors within and between the two manuscripts, this paper will interrogate the implication of Renaissance scribal and note-taking technologies and the various purposes to which those technologies were put well into the era of print.

Presenter: Elaine Leong, *University of Oxford, Lincoln College*

Paper Title: Recipes, Note-Taking, and the Transmission of Lay Medical Knowledge

Abstract: Early modern men and women were fascinated with the collection of medical recipes; recipes were sent in letters, exchanged at dinner parties, and sold as tidbits of valuable information. Many families collectively compiled notebooks filled with recipes, and over 250 examples of these manuscripts have been identified. These recipe collections formed the basis of medical and healing activities within the household. At the same time, they make an interesting case study for compilation and note-taking practices and serve as an example of how medical/scientific information was collected, transmitted, organized, and stored outside traditional learning establishments. This paper takes a look at the practicalities of

recipe compilation. It explores how the compilers were utilizing and reading vernacular medical texts and how they recorded and organized information gained both from written and oral sources. It will focus on reading and note-taking strategies with specific reference to organizational formats, page layouts and marginal notations.

Presenter: Fred Schurink, *University of Oxford, Merton College*

Paper Title: “Meet It Is I Set It Down”: Compilation Practices, Material Formats, and the Reception of Literature in Early Modern England

Abstract: In this paper, I want to explore a group of manuscript notebooks, including those of Sir Francis Castillion (1561-1638), Edward Pudsey (1573-1613), and an associate of Robert Sidney (mid 1590s), to discover how compilation practices and material formats reflected and determined the multiple ways in which early modern readers accessed, construed, and engaged a range of oral, manuscript, and printed literary materials. I will consider the different types of sources from which the manuscripts were compiled, including play performances, printed play texts, prose romances (principally Sidney’s *Arcadia*), and histories, and the ways in which readers changed the order of passages and their phrasing to suit their own purposes. I will also give attention to the material formats of the manuscripts, such as spacing, ruling, headings in the margins and at the top of the page, and indexes, and their implications. These features, it will be argued, reveal how active and purposeful early modern readers of literature were.

Room: Music Faculty, Lecture Room #3

Panel Title: Civil Conversation: Early Modern Dialogue

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: Cathy Shrank, *University of Aberdeen*

Chair and Respondent: Jennifer Richards, *University of Newcastle*

Presenter: Cathy Shrank, *University of Aberdeen*

Paper Title: “The Commynyng of al such vertues”: Sixteenth-Century Dialogue and the Commonweal

Abstract: This paper looks at ideals of “commoning” in sixteenth-century English dialogue. Encompassing meanings from sharing and conversing, to agreeing and eating, the term is epitomized by dialogues such as Thomas Starkey’s *Dialogue between Pole and Lupset* (ca. 1530), where “commyn” is a key concept, and later dialogues such as Francis Thynne’s *Newes from the North* (1579) and T.N.’s *Pleasant Dialogue concerning the government and commonweale of Crangalor* (1579), a Utopian province that, like More’s fictional island, is a refraction of contemporary England. These dialogues use what is an essentially sociable form civil conversation among friends or hospitable strangers to anatomize the ills of society: a concern that shows the depth and breadth of the political nation. Ideals of reasoned and reasonable debate, framed within an atmosphere of *amicitia*, or generosity, are thus contrasted with the lack of *caritas* that these dialogues recurrently lament or seek to remedy.

Presenter: Michelle O’Callaghan, *Oxford Brookes University*

Paper Title: Table-talk: Jonson’s “Inviting a Friend to Supper” and the “Convivium Philosophicum” at the Mitre Tavern

Abstract: Symposiac literature is closely related to formal dialogue. The table gives dialogue a local habitation, and both forms in the early modern period enabled writers to investigate discursive spaces analogous to the classical forum, a virtuous public sphere in which good men could speak freely on state matters. However, classical theorists were clear that forms of

deliberative rhetoric employed in the forum were not appropriate to tables within the household, where conversation was governed by the principle of pleasure and permitted liberties inadvisable in more public civic spaces. Banquet literature thrives on tensions between body and reason, pleasure and civility, excess and moderation, using traditionally opposing physical and ethical states to open a space for speculative liberty. This paper examines how the table emerged as a privileged, sanctioned space identified with liberties of speech and conscience because it was constituted as a private space, where speakers are among civil friends.

Presenter: Robert Maslen, *University of Glasgow*

Paper Title: The Healing Dialogues of Doctor Bullein

Abstract: This paper examines the medical dialogues of William Bullein (fl. 1550-76), considering why he repeatedly chose dialogue to convey prescriptions for healthy living. I suggest that the sixteenth-century physician saw himself as a social as well as physical healer: Bullein writes in a tradition treating medical tracts as an opportunity to draw together different classes in productive conversation to resolve common political, economic, and social problems within the body politic, as well as curing diseases within the body of the individual subject. Bullein is studied in the context of Elyot's dialogues and *Castle of Health*, Borde's *Breviary of Health and Introduction of Knowledge*, and compared with other celebrated literary texts with significant medical elements, such as the dialogic works of Rabelais, Guazzo's *Civil Conversation*, Lodge's miscellaneous writings, and Dekker's plague pamphlets. In the process, I highlight some neglected aspects of the function of literature in the English Renaissance.

Room: Music Faculty, Lecture Room #4

Panel Title: George Herbert: Cambridge Scholar II

Organizer and Chair: Chauncey Wood, *McMaster University and Arizona State University*

Respondent: Sidney Gottlieb, *Sacred Heart University*

Presenter: Elizabeth R. Clarke, *University of Warwick*

Paper Title: George Herbert and Cambridge Scholars

Abstract: This paper traces the effect of religious politics of the 1630s and 40s on the printing of George Herbert's major works, and the role played by various Cambridge scholars in achieving their publication. We owe our knowledge of his works to several of them in particular. Nicholas Ferrar, of Clare, is well known as the dedicated friend who pushed through the publication of *The Temple*. William Love, the Vice-Chancellor who knew Herbert well, licensed *The Temple* for the press. John Davenant, Lady Margaret Professor of theology and Master of Queens', later became Herbert's bishop at Salisbury, and Laud's campaign of censorship against Davenant's works may help to explain the hostility of Laud's censors to *The Country Parson* in the late 1630s. In the end, it was Barnabas Oley, Bursar of Clare and devoted historian of Little Gidding, who finally helped publish *The Country Parson* in 1652.

Presenter: Helen Wilcox, *University of Groningen*

Paper Title: Herbert's "enchanted language": The Poetry of a Cambridge Orator

Abstract: This paper will examine the relationship between the rhetorical skills required of the Cambridge university public orator, the role fulfilled by Herbert for eight years in the early seventeenth century, and his own distinctive vision of devotional poetry. This will be done by means of investigation of the oratorical style and traditions evident from the existing

documents from the period of Herbert's oratorship, on the one hand, and of the assumptions about (and use of) rhetoric made clear in the poems of *The Temple*, on the other. To what extent did Herbert's experience of oratory inspire the "enchanted language" of his poetry? Can we speak of continuity between the orator and the poet, or did Herbert's poetic commitment to the plainer beauty of truth take him far away from the rhetoric of public oratory?

Presenter: John C. Ulreich, *University of Arizona*

Paper Title: Remaking the Word: George Herbert and the Little Gidding Concordances

Abstract: The Gospel Concordances produced by Nicholas Ferrar at Little Gidding between 1630 and ca.1642 provide a vital context for interpreting the poetry of George Herbert. The Concordances were produced by cutting up Bibles and rearranging the Gospels into "Comparisons," "Collections," and "Compositions" that combined the four Gospels into one coherent narrative while preserving the distinctions among the several accounts. To these narratives were "added Sundry Pictures Expressing either the facts themselves or their types and figures." The resulting amalgam of words and images constitutes a rewriting and remaking of the Bible that reenergizes the stories by recombining familiar elements in unfamiliar ways, thereby opening them to new understandings. Herbert's poem "The Bunch of Grapes" will be studied in this paper in comparison with the treatment of that image in the Bible and in the Concordances.

Room: Music Faculty, Lecture Room #5

Panel Title: The Discourses of Political Language in the Italian Renaissance

Organizer and Chair: William J. Connell, *Seton Hall University*

Co-organizer: Giorgio Chittolini, *Università degli Studi di Milano*

Respondent: Riccardo Fubini, *Università degli Studi di Firenze*

Presenter: Mark Jurdjevic, *University of Ottawa*

Paper Title: Machiavelli on Self-Interest and Trust

Abstract: "Self-interest," "trust," "liberty," and "public and private interests" are all critical terms in recent analyses of late medieval and Renaissance political culture. Quentin Skinner's *Visions of Politics* points to these terms in the republican literature of the communes to argue for the resurrection of a neo-Roman ideology of liberty; Robert Putnam employs the same terms to argue that the roots of Italian civil society lay in late-medieval voluntary associations. Both authors advance arguments about the nature of liberty in Renaissance Italy, Skinner's built around the state, rooted in the institutional structures of republican government, and Putnam's built around citizens, rooted in arenas of culture and behavior beyond the state's sphere of action. I argue that aspects of each author's argument rest on inaccurately contextualized readings of Machiavelli. My paper examines these terms in Machiavelli's key writings and offers an alternate approach to understanding "liberty" in Machiavelli's theory, one that accommodates the contrasting types of public and private activity found in Skinner and Putnam.

Presenter: Michael Knapton, *Università degli Studi di Udine*

Paper Title: The Political Language of Marin Sanudo's *Itinerario per la terraferma veneziana* (1483)

Abstract: As is well known, in the fifteenth and early sixteenth centuries both Venetians and their subjects produced little theoretical discussion of the nature of Venice's mainland state.

Assumptions relating to so important an issue have to be teased out of a variety of sources, overall less rich than those available for contemporary Florence. They include a few treatises like Domenico Morosini's *De bene instituta re publica*, the opinions of jurists (still partly to be garnered), rare examples of epistolaries, and, obviously, the language of the considerable surviving body of documentation produced by public bodies both Venetian and local to the mainland. They also include the production of that immensely prolix witness to his times, the Venetian patrician Marin Sanudo (1466-1536), diarist, historian, and also author of an *Itinerarium cum syndicis terrae firmae* (thus the original title). The text of the *Itinerarium* is the main object of this paper, which analyzes at least some of the terminology used by the young Sanudo in describing his lengthy and systematic visit to the mainland provinces together with three Venetian magistrates, sent on tour with judicial functions but also with a more general charge to inspect the working of government.

Presenter: Andrea Gamberini, *Università degli Studi di Milano*

Paper Title: Political Languages in the Duchy of Milan (Fourteenth to Fifteenth Centuries): Plurality and Conflict

Abstract: The study of political languages makes it possible for the historian to cut through the layers of abstraction that surround historical institutions and to better understand the conflicts in which these institutions emerged and evolved. In the case of the Milanese duchy, political conflict was often not simply a conflict of interests, but often the result of incompatible principles of political culture. The multiplicity and the diversity of the languages still in use in the fourteenth to fifteenth centuries, and claims to the exclusive use of them by certain protagonists, suggests the absence of a shared political horizon and leads to a necessary reconsideration of the organic quality that has often been attributed to Italian states of the later Middle Ages by scholars who have wished to argue that competing powers, although vying for advantages, nevertheless agreed on the rules of the game.

Room: Music Faculty, Recital Hall

Panel Title: Biondo Flavio II

Organizer and Chair: Angelo Mazzocco, *Mt. Holyoke College*

Presenter: Giovanni Rossi, *Università degli Studi di Verona*

Paper Title: Biondo Flavio's *Borsus Militia* vs. *Iurisprudentia* from Ancient Rome to Renaissance Italy

Abstract: Biondo's *Borsus* is a good example of this author's work method. When confronted with the typically Renaissance task of establishing precedence between *militia* and *iurisprudentia*, he is called to indicate whether greater *dignitas* and honor are to be attributed to the *militia* or to the *iurisprudentia*. In an original manner compared to similar works, he avoids using a partisan tone and searches Roman history for the elements for reaching an impartial and motivated opinion. Based on his knowledge of ancient historiographic sources, already proven in his *Roma triumphans*, Biondo reconstructs the role and the importance of soldiers and of jurists in the classical era, and then compares such models with fifteenth-century Italian society. The result of this method is an objective interpretation of the historical data and a well-balanced solution to the problem. In short, *Borsus* is a result of Biondo's genuine interest in the history of the institutions.

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

Paper Title: *L'Italia illustrata* di Biondo Flavio nel volgarizzamento di Lucio Fauno

Abstract: Il volume veneziano del 1542, contenente i volgarizzamenti della *Roma restaurata* e

dell' *Italia illustrata* di Biondo Flavio, tradotti da Lucio Fauno (Giovanni Tarcagnota), costituisce una importante testimonianza della diffusione della scrittura antiquaria. Le numerose ristampe (1543, 1548, e 1558) dimostrano la fortuna dell'opera e assicurano all' *Italia illustrata* una notorietà che varcava i tradizionali ambienti accademici. L'intervento proposto al Convegno di Cambridge intende indagare il rapporto tra l'originale testo latino e la traduzione volgare nel tentativo di stabilire: 1. quale dei testi, tramandati dalla ricca tradizione manoscritta e a stampa dell' *'Italia illustrata'*, il Tarcagnota utilizzasse per la sua traduzione; 2. se la traduzione sia fedele all'originale latino, oppure no, come hanno dimostrato alcuni preliminari sondaggi; 3. di quale natura siano gli interventi del Tarcagnota e per quali ragioni egli non si attenne all'originale; 4. se l'atteggiamento del Tarcagnota rientri in una prassi versoria abitualmente praticata in quel periodo.

Presenter: Ida Mastrosera, *Università degli Studi di Perugia*

Paper Title: Biondo and the Roman Agriculture System: Erudition and Pragmatism in the Eighth Book of *Roma Triumphans*

Abstract: Biondo's representation of the Roman agricultural system in the eighth book of *Roma triumphans* can be considered a genuine recovery of the lesson of the agronomical sources the author himself quotes in the text, thus deriving from them observations linked to ancient social and economic life. He is even interested in giving indications concerning vegetables and fruits, as well as the breeding of various animal species. Despite his erudite and antiquarian perspective, Biondo also shows a practical mentality and an ethical outlook when focusing on the profitability of the activities performed in the villa and on the ancient exploitation of the earth's resources. By analyzing different aspects, the paper will examine Biondo's knowledge of classical sources concerning Roman agriculture.

Room: Music Faculty, Concert Hall

Panel Title: Letters and Letter Writing in the Renaissance

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

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

Paper Title: The Role of Stock Characters in the Epistolary Tradition in Early Modern England

Abstract: Stock characters, usually associated with drama, play an important role in letter-writing instruction manuals in early modern England. First, readers came to expect reoccurring characters in standard types of letters, such as the aunt warning her niece of a fortune hunter or a parent demanding that a daughter marry a wealthy older man. Second, the moral advice to stock characters was often entertaining and rhetorically resourceful, inviting the reader to see the limitations of standard forms of advice, to enjoy the outspokenness of the unfortunate or downtrodden, or, in the more intricate epistolary narratives, to identify with the desperate plight of these stock characters. Despite the standardization of epistolary topics and language, the advice given in manuals was compelling because it often sought to exhort by enlisting laughter. The predicaments of stock characters invited not only salutary identification with those in trouble, but also the intriguing prospect of reading about the dissolute in a morally sanctioned mode.

Presenter: Lawrence D. Green, *University of Southern California*

Paper Title: Dictaminal Aristotle

Abstract: Very late in the German Renaissance, Justus von Dransfeld published *Epistolographica Aristotelis* demonstrating that Aristotle's *Rhetoric* provided all the theory

necessary for a coherent theory of contemporary epistolography. Unlike other writers who selected aspects of Aristotle, Dransfeld appeals to the treatise in its entirety, and reshapes Renaissance *dictamen* to reflect the treatise. The results are peculiar, since the social exigencies and theoretical presuppositions that drive Aristotelian rhetoric are almost wholly absent in private letters. Dransfeld's intention, however, is to rationalize the proliferation of Renaissance dictaminal theories, ranging from early works by Brandolini and Erasmus to later studies by Justus Lipsius and Christopher Schrader, and in so doing he demonstrates the late Renaissance understanding both of recovered classical theory and contemporary dictaminal practice.

Room: Clare College, Bennett Room

Panel Title: Speaking in Tongues: Latin and the Vernacular in the Reception of Classical Authors

Organizer: Julia Haig Gaisser, *Bryn Mawr College*

Chair and Respondent: Marianne Pade, *University of Copenhagen*

Presenter: Julia Haig Gaisser, *Bryn Mawr College*

Paper Title: Apuleius after Beroaldo: Or, the Golden Ass Crosses the Alps

Abstract: In 1500, the Bolognese humanist Filippo Beroaldo published a commentary on Apuleius's *Golden Ass*. The work, printed in over 2,000 copies, was intended to be a blockbuster, and so it turned out to be; by 1516, it had been reprinted six times and taken both Beroaldo and Apuleius all over Europe. This paper examines the ways in which sixteenth-century interpreters in Northern Europe read Apuleius through Beroaldo, and Beroaldo through the lenses of their own time and place. The focus will be on the two versions of the German translation of Johannes Sieder (1500 and 1538) and the school edition of Andreas Ernst (1515). Sieder's first version was written without benefit of Beroaldo. Ernst's edition of Cupid and Psyche disdains Sieder's reading and invokes (and misunderstands) Beroaldo's. Sieder's second version uses Beroaldo and greatly intensifies his Christian interpretation.

Presenter: Craig Kallendorf, *Texas A & M University*

Paper Title: *Paradise Lost* and the "Pessimistic" *Aeneid*

Abstract: Generations of scholars have been unable to move beyond the identification of verbal echoes to articulate why the *Aeneid* has been a significant influence on *Paradise Lost*. The unexamined assumption has been that Milton saw an "optimistic" *Aeneid* in which Aeneas is a flawless model of praiseworthy action. If this were the case, however, *Paradise Lost* should give us a perfect Adam as a new Aeneas. But of course Adam is fatally flawed. This problem disappears once we realize that Milton saw a "pessimistic" *Aeneid*, in which Aeneas exemplifies both the ideals to which one should aspire and the ultimate inability to attain those ideals. In this case, Adam retains his exemplary position as the first man, but his sin takes on intertextual richness when read against the failings of Aeneas.

Presenter: Patricia Osmond, *Iowa State University*

Paper Title: Tacitus and Tiberius: A Critical Reappraisal of the *Annals* in Early Stuart England

Abstract: This paper will examine an unpublished English treatise entitled *Averrunci or the Skowrers. Ponderous and new considerations upon the first six books of the Annals of Cornelius Tacitus concerning Tiberius Caesar*. Written in the early years of the reign of Charles I (ca. 1625-30), it sought to cleanse the reputation of Tiberius, which, the (unnamed) author claims, had been stained by the calumnies of Tacitus and further blackened by the recent

spread of republican interpretations of the *Annals* in English translations and drama. It will focus, in particular, on the efforts to rehabilitate the figure of Tiberius and, in turn, defend the institution of monarchy through a critical rereading and “retranslating” of Tacitus’s text and other sources.

Room: Clare College Neild Room

Panel Title: Interpreting Religious Art

Chair: Heidi J. Hornik, *Baylor University*

Presenter: Lisandra Estevez, *Rutgers University, New Brunswick*

Paper Title: The Artist as Visionary in Zurbarán’s *Crucifixion with a Painter*

Abstract: Francisco de Zurbarán’s painting of the *Crucifixion with a Painter* (ca. 1650-55) characterizes the devotional aspects of the artist’s work, not only highlighting his illustration of metaphysical imagery but also suggesting that painting is a type of visionary experience with the painter acting as a spiritual mediator. By comparing this picture to two earlier canvases by Zurbarán, *The Crucifixion* (1627) and *The Vision of Saint Peter Nolasco of Saint Peter Crucified* (1629), this paper will explore the ambiguities that this image presents in terms of its unique subject matter. I will discuss how this picture raises several questions with regard to notions of religious spectacle and spirituality as well as to the social status of the painter: how does an artist devise innovative subject matter in light of strict artistic treatises that stipulate prescribed religious imagery? In this work, whom does the figure of the painter represent? Is it Saint Luke? Is it a self-portrait of Zurbarán? Is it an allegorical representation of the painter?

Presenter: Morten Steen Hansen, *Walters Art Museum*

Paper Title: Ambiguous Painting in Tridentine Bologna

Abstract: In the early 1550s Pellegrino Tibaldi executed two monumental wall frescoes for Bishop-Cardinal Giovanni Poggi’s funerary chapel in San Giacomo Maggiore of the Augustinian Mendicants of Bologna. Praised as a milestone of Bolognese painting since the sixteenth century, modern art historians have been mostly silent on the decoration, apparently because it contradicts all expectations of a public, sacred art commissioned by a prelate engaged in church reform. By combining seemingly incongruent subject matter from the Apocalypse and the Life of St. John the Baptist (a dual reference to the patron’s name saints) the frescoes called for an exegesis in the mode of an emblem or allegory. The paintings are executed in a pictorial mode that persistently refers to Michelangelo, evoking all the aspects of the master’s art that the Counter Reformation critics found objectionable. Tibaldi thereby explored the tension between pictorial artifice and access to divine and arcane wisdom.

Presenter: Margaret Flansburg, *University of Central Oklahoma, Emerita*

Paper Title: A Domenican Meditation: The Boston Museum of Fine Arts Crucifixion Fresco from Fabriano

Abstract: In 1941, the Boston Museum of Fine Arts acquired a crucifixion fresco ca. 1365 from Santa Lucia Novella (now San Domenico) in Fabriano. A Riminese painter, the Master of the Coronation of Urbino, executed the fresco for a new chapter room in the church’s apse. The painting shows strong affinities with Giotto’s Paduan narrative cycle and its textual sources were popular meditative writings by Bonaventura, Pseudo-Bonaventura, and the *Supplicationes variae*. These were among important sources contributing to the development of early fourteenth-century narrative painting. W.G. Constable (1941) noted that artists of the early Trecento Riminese School developed a number of unique iconographic motifs.

This paper will show the relationship between the work and its literary sources, and will discuss several of the unusual images including the child in tattered clothing who contemplates the crucified Christ, and the cross as the Tree of Life.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies VI

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

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

Chair: Eric Rasmussen, *University of Nevada, Reno*

Presenter: Tim Crawford, *Goldsmiths University*

Paper Title: New Technologies for Old Music: Applying IT Technologies to the Study of Lute Music

Abstract: In this paper, I report on recent developments within the Electronic Corpus of Lute Music (ECOLM). The considerable historical repertory of the European lute spans a period of some three centuries since it first began to be written down in the latter half of the fifteenth century. During the whole of this period, the chosen form of notation was always one of the various forms of lute tablature, a system specific to the technical features of performing on the instrument and quite different from “conventional” staff notation. Tens of thousands of pieces have come down to us, yet only a small proportion of these have been made accessible through modern editions or recordings. Its historical importance (and, for that matter, its intrinsic musical quality) has, for this reason, been consistently underestimated by modern musicology.

Presenter: John Lavagnino, *University of London, King's College*

Paper Title: Wide and Narrow Contexts in Digital Editions

Abstract: One great attraction of digital publication is the possibility of offering far more supporting and contextual material than is practical in print publications. But when anything can be done we still face the challenge of deciding what will be most productive; this talk contrasts two emerging approaches to adding contextual material. The wide-focus approach offers an open-ended set of resources with little specific linking or indication of directions to follow, and principally accessed through searching rather than by following fixed paths. The narrow-focus approach provides resources tailored to a specific work and often to a specific approach to it, with an apparatus of links and paths that can constitute a scholarly argument in its own right. Recognizing the general features of these approaches helps us see how each can be used to best advantage in digital editions.

Presenter: Barbara Bond, *University of Victoria*

Paper Title: Encoding Coherency: Thynne's Chaucer, the Devonshire MS (B.L. Addl. MS 17492) and the Electronic Text

Abstract: Encoders must explicitly identify texts, portions of texts, and features of texts, even though there are situations where a specific identification is difficult to determine. In 1532, when William Thynne published his massive edition of *The Workes of Geffray Chaucer*, he also included the works of other late-medieval writers as if they were also by Chaucer, imposing coherency. When Thomas Howard copied some of those verses into the Devonshire Manuscript (B.L. Addl. MS 17492) he, by re-situating them, disrupted that coherency and (possibly) created a new one. Encoding the verses accurately, explicitly, and consistently is complicated by the desire to retain a sense of the origin of the verses and the

wish to avoid over-interpreting Howard's choices. A compromise solution respects both the associative links between the verses and the status of each one as a poetic entity.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Ireland in the Renaissance IV: Ceremony and Science in the Seventeenth Century

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Chiara Sciarrino, *Istituto Universitario di Lingue Moderne, Istituto di Arti e Letterature Compare*

Respondent: J.B. Lethbridge, *University of Tübingen*

Presenter: Jean R. Brink, *Huntington Library*

Paper Title: Sir John Davies, Poet and Lawyer: Reconstructing Anglo-Irish Identity

Abstract: Davies (1569-1626) acted as a spokesman for the anti-monopoly party in the Parliament of 1601. Francis Bacon may have had his friend in mind when he commented that it was government policy to send those who had been "opposite" in parliament to Ireland. Davies' anti-government stance in 1601 may have had as much to do with his appointment as solicitor general in Ireland as did royal appreciation of his poetry. The unconventional in Davies' literary and political positions has received little attention. Modern approaches toward Davies, such as those written by E. M. W. Tillyard and Hans Pawlisch, require reexamination because they assume that the intellectual framework and practical behavior of an early modern man of letters can be described in nineteenth and twentieth-century terms.

Presenter: Benjamin James Hazard, *National University of Ireland, Maynooth*

Paper Title: Statesman and Scholar: Flaithrí Ó Maolchonaire's role in Gaelic-Irish Diplomacy, 1592-1629

Abstract: This paper provides an account of Flaithrí Ó Maolchonaire's career as a counterreformation agent, thereby illustrating the role fulfilled by Irish nobles in early modern Europe and their response to colonization and reformation. Ó Maolchonaire belonged to a family of hereditary historians and the propaganda of his genealogies traces the Irish to the Milesians of Spain. Appointed archbishop of Tuam in 1609, he was actively involved with the Irish regiment in Flanders, maintaining a loyal backing for the Ulster earls and their successors. Contemporaries recognized him as one of the greatest scholars of Augustinianism. His part in establishing of the College of St. Anthony at Louvain helped to shape the doctrinal transformation of Catholicism in Ireland during the seventeenth century and the political views articulated in his writings draw upon the philosophy of Suárez and Bellarmine. I wish to show how Ó Maolchonaire implemented contemporary thought in his work, and drew upon much earlier Irish views of secular authority in doing so.

Presenter: Raffaella Santi, *Università degli Studi di Urbino*

Paper Title: Philosophy and Science in Late Renaissance Ireland

Abstract: Late-Renaissance Irish thought is especially concerned with natural philosophy. The aim of this paper is to define the role played by James Ussher (1581-1656), Robert Boyle (1627-91), and William Molyneux (1656-98) in the birth of the new (experimental) learning in Ireland, and to reconstruct their contribution to scientific and philosophical debates that took place within the wider European context. An unpublished manuscript of 1627 shows that Ussher was the first of Irish Copernicans, since he defended heliocentric astronomy and the laws of Kepler. Boyle was primarily interested in experiments and observations, and did not develop a philosophical "system"; however, he firmly believed in

the mechanical as well as in the corpuscular hypothesis, which he explained in the “Origin of Forms and Qualities according to the Corpuscular Philosophy” (1666). Molyneux was very active in promoting the new scientific learning. He was the founder of the Dublin Philosophical Society and his work *Dioptrica Nova* (1692) proved to be very influential.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Visual, Poetic, and Epistolary Language in Michelangelo

Organizer: Deborah Parker, *University of Virginia*

Chair: Louis A. Waldman, *The University of Texas, Austin*

Respondent: William E. Wallace, *Washington University*

Presenter: Deborah Parker, *University of Virginia*

Paper Title: From Word to Image: Epistolary Rhetoric and Artistic Form

Abstract: Michelangelo once wrote his friend Giovanni Spina, “la penna è più animosa della lingua.” Michelangelo did wield his pen boldly. The artist’s correspondence details his relationship with assistants, impediments to his projects, legal entanglements, and family tensions. Vicissitudes mark many of these affairs. When exacerbated, the artist expressed his frustrations in strikingly expressive terms. This talk will explore the rhetorical features of his “angry” letters. Critics have characterized these letters as “unadorned,” especially when compared to the mannered prose employed in letters to important personages. The colloquial quality of much of his correspondence may give the impression that Michelangelo “writes as he would speak,” but it would be a mistake to conceive of what he writes as a spontaneous outpouring. At all times we are dealing with a consummate artist who deploys the resources of language to considerable effect. Renewed attention to Michelangelo’s epistolary rhetoric illuminates his creative process — choices he makes in his art.

Presenter: Jonathan Nelson, *Syracuse University in Florence*

Paper Title: Female Types in Michelangelo’s Art and Poetry

Abstract: Though the literature on Michelangelo’s art usually refers to only one female type, two different ladies — one “beautiful and cruel,” the other “virtuous and noble” — have long been identified in his poetry. They appear in the group of eighty poems which, according to a controversial view, Michelangelo himself selected and revised but never published. An analysis of this planned *canzoniere* shows how Michelangelo excluded poems about women who do not correspond to the two poetic ladies. In many works of art made during the very same years, Michelangelo also represented very different female figures. These recall the three basic types described by Lomazzo (1584) as Corinthian, Ionic, and Doric. Michelangelo, in the tradition of Vitruvius, used the appropriate forms for different types of figures. This paper thus aims to show how Michelangelo created and carefully selected different types of female types in both his poetry and art.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: “Never lonely in solitude, never idle at leisure”: The Hermeneutics of the Solitary Life in the Literary and Visual Arts

Co-organizers: Leopoldine H. Prosperetti, *The Johns Hopkins University* and Walter S. Melion, *Emory University*

Chair and Respondent: Christopher C. Wilson, *The George Washington University*

Presenter: Leopoldine H. Prosperetti, *The Johns Hopkins University*

Paper Title: Trophies of the Solitary Life: a compendium of the solitary life designed by Marten de Vos and engraved by Johannes I and Raphael I Sadeler

Abstract: Published in four albums with titles such as *Solitudo sive vitae patrum*, *Trophaeum Vitae Solitariae*, *Oraculum Anachoreticum*, and *Sylvae Sacrae*, this group of 108 prints codifies the tradition of the Thebaid as the rustic habitat of the soul. I will argue that these images guide the soul in imitating the Desert Fathers as builders of fanciful hermitages in the wilderness. To achieve this end the imagery divides into two arenas of visual persuasion: the forest landscape and the hermitage. The first leads the soul out of the world into the spiritual *locus amoenus*. The second allows the soul to enact the pleasurable exercise of crafting one's hermitage by plaiting and lashing primitive materials into a delightful dwelling. Further analysis will show how these images gave new currency to the abiding themes of desert piety.

Presenter: Agnès Guiderdoni-Bruslé, *Katholieke Universiteit Leuven*

Paper Title: "Compositio loci": Constructing the Imaginary Desert of the Soul in Emblematic Literature

Abstract: Devotional emblematic literature offers its readers a favorable opportunity to construct his or her own imaginary hermitage. In order to do so, the emblem represents in the engraving the inner place that the soul must occupy for its meditation, and develops in the text the discourse that brings this imaginary place to life. This paper will present, first, the different emblematic ways of framing the solitary travel of the meditative soul — such as structures of the emblem book, the predetermined surroundings, motifs, and landscapes of emblematic scenes; second, it will review the most important meditative loci where the soul experiences solitude and confronts herself — such as the heart or the cross. This paper will conclude by showing how the soul, as a dramatic character, interacts with other aspects of herself, but always within her own solitude.

Presenter: Walter S. Melion, *Emory University*

Paper Title: "Similis factus sum pellicano solitudinis": The Wilderness of the Picturing Soul in Antonius Sucquet's *Via vitae aeternae* of 1625

Abstract: Invented and engraved by Boëtius à Bolswert, the plates to Antoine Sucquet's *Via vitae aeternae* illustrate the soul and its image making faculties; these faculties — understanding, reason, conscience, heart, and will — are enacted in elaborate scenes that portray the cognitive formation of the soul as it engages in meditation and contemplation. Sucquet conceives of meditative prayer as an imitative practice originating in a theory of imitation bodied forth in the pictorial exempla supplied by Bolswert. This theory and practice are ultimately directed toward achieving the experience of divine contemplation, characterized as the sure vision of God seen in the mirror of the soul. My paper focuses on Bolswert's vista of a bosky retreat (imago 25), and asks how and why Sucquet uses the imagery of the forest wilderness to propagate the introspective act of viewing that climaxes in the *lumen oculorum*, the contemplative vision secured by the soul's efforts to constitute itself as the perfected image of God.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: On Renaissance Prints

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

Presenter: Christina Warnes, *University of Leeds*

Paper Title: Viewing the *Dioscuri*: Aspects of Antique Sculpture, Meaning, and Purpose in Sixteenth-Century Printed Images of the Horse Tamers of Monte Cavallo

Abstract: The colossal sculptural group the *Dioscuri* had been a visible aspect of Roman life since the second century AD. This familiar sight took on new meanings in the sixteenth century when draftsmen translated the 3D into 2D for a wider audience. An analysis of engravings by the Frenchman Nicolas Beatrizet, and etchings by G.B. Pittoni the Elder, and Antonio Tempesta, will argue that in these images the printmakers not only appropriated differing connotations of the “Antique” for the aggrandizement of a patron, but also sometimes vivified the statues in a fantastical manner, as a form of personal expression. Both these approaches will be shown to reflect concerns in sixteenth-century society about the transitory nature of antiquity and ultimately about “Life” itself.

Presenter: Ben Thomas, *University of Kent, Canterbury*

Paper Title: *The Academy of Baccio Bandinelli* by Enea Vico

Abstract: Vico’s engraving *The Academy of Baccio Bandinelli* appears to amplify and reiterate the themes of Agostino Veneziano’s earlier print of the same subject (1531), in particular the sculptor’s noble status. It is usually dated on stylistic grounds to the mid 1540s or the 1550s. However, the earliest known state has the publisher’s mark of Pietro Paolo Palumbo who flourished from 1563-86, suggesting a significantly later date. This possibility focuses attention on the awkwardness of the print’s composition, and its eclectic referencing of different phases of Bandinelli’s artistic development. Is it in fact a manifestation of a more prosaic method of *disegno* to the one it purports to represent? This paper will explore the question of whether, in spite of being credited as the inventor of the print’s design, Bandinelli was directly involved in its production.

Presenter: David P. Kilpatrick, *Independent Scholar*

Paper Title: Hans Wechtlin and the Italianate Woodcut

Abstract: The graphic technique of woodcut is often regarded as secondary in status to drawing and engraving. Yet perhaps no medium better exemplifies the northern effort to rival Italian luxury better than the chiaroscuro woodcut. This paper considers the Strasbourg artist Hans Wechtlin (ca. 1480-1526) who designed single-sheet woodcuts that are remarkable for their color-printing technique, classical subject matter, and ornamental frames. The prints show a sophisticated grasp of Italian images and arcane classical sources. Wechtlin’s designs were reused by others to illustrate printed books. Since he was a lesser-known artist working in a provincial city, his woodcuts indicate the depth of German technical ingenuity and taste for the Italian Renaissance. Comparisons with the prints of Albrecht Dürer, Hans Baldung, Lucas Cranach, and Hans Holbein help distinguish Wechtlin’s experiments in the Italianate woodcut.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Cognitive Approaches to Renaissance Literature

Co-organizers: Mary Thomas Crane, *Boston College* and Raphael Lyne, *University of Cambridge, New Hall*

Chair: Sean Keilen, *University of Pennsylvania*

Presenter: Ellen Spolsky, *Bar-Ilan University, Lechter Institute for Literary Research*

Paper Title: The Cognitive Possibilities of the Genre of Lucretia

Abstract: The story of the rape of Lucretia was told as history by Livy. Shakespeare versified the story early in his career and later parodied it in *Cymbeline*. Many important early modern painters depicted aspects of her story on canvas. The different genres can be seen as performing different cognitive work. But what is behind all the repetition? Why aren’t artists (and/or patrons) satisfied with the versions they’ve got? What is the cognitive hunger that

drives the work of re-representation, and why does it eventually stop? I will propose a way to use an understanding of human cognition to explain not only how a work of art serves a psychological function (not only, that is, to naturalize it) but also to hypothesize how a work of art can be returned to a literary or aesthetic context, which is to attempt to define what kind of category the aesthetic — if it exists — might be.

Presenter: Raphael Lyne, *University of Cambridge, New Hall*

Paper Title: Memory and Imitation

Abstract: This paper will consider three things: First, experimental psychology's explanations of how we acquire, store, and recover information; second, Renaissance theories and practices of memory; and, finally, literary imitation and the use of sources (especially classical sources, particularly in Shakespeare and Milton) which can in a number of ways be thought of as an act of memory. It will explore the possible connections and frictions between these three things, with a view to assessing whether theories of memory can provide useful patterns with which to analyze and explore moments of allusion, intertextuality, and the use of sources.

Presenter: Andrew Zurcher, *University of Cambridge, Gonville & Caius College*

Paper Title: Affect and Allegory

Abstract: Building on the work of Wayne Booth, Martha Nussbaum has recently drawn attention to the moral experience of a literary work's formal design, and to the kinds of unique knowledge to be had from aesthetic engagement with a novel. This paper brings a similar set of epistemological and hermeneutical concerns to bear on one of the great allegorical works in our language, *The Faerie Queene*, asking how allegory might be thought to mean to move a reader. Spenser's declared intention, to "fashion" a gentleman, is fundamentally at odds with his intellectually abstracted method, shorn of the accretion of minute and human detail that, for modern critics, makes the modern novel so psychologically successful in engaging the empathy of its readers. Drawing on allegorical theory and both early modern and modern psychological accounts of cognition and emotion, this paper explores whether, and the ways in which, allegory qua allegory gives pleasure.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Compilation and Collation: Creating and Performing "Texts" in Early Renaissance Florence

Organizer: Blake Wilson, *Dickinson College*

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

Presenter: Blake Wilson, *Dickinson College*

Paper Title: Surpassing Orpheus: the "Arte della Memoria" and the Improvisatory Singers of Renaissance Florence

Abstract: In 1432, the great improvisatory singer Niccolò Cieco d'Arezzo settled in Florence. Five years later a young Antonio di Guido ascended the benches at San Martino (the primary forum for Florentine public performance), and began his long career as the city's leading *improvvisatore*. For the remainder of the century this ancient civic practice flourished with unprecedented vigor in Florence. This paper will examine the forces that fostered this phenomenon, and will suggest some of the ways historians might shed light on this elusive yet pervasive practice. Particular attention will be given to the role of Niccolò in galvanizing the public performing tradition at San Martino, and in establishing a pedagogical tradition evident in the extant vernacular memory treatises traceable to Niccolò's influence. Analysis of Antonio and Niccolò's extant poetry in light of the evidence of the memory treatises, in

conjunction with new biographical evidence on Antonio's life, makes possible a more nuanced understanding of this great Florentine tradition.

Presenter: Peter Howard, *Monash University*

Paper Title: The Preacher at the Altar: Preaching and Ritual in Renaissance Florence

Abstract: In studies devoted to Renaissance Florence, liturgy is generally the invisible background to research in various disciplines: history, musicology, art history, and theology. It is also the invisible background to studies on sermons and preachers in the period. When liturgy is treated in its own right, it tends to be in terms of the reconstruction of codices employed in liturgy, or in terms of patronage. This paper, by contrast, explores liturgy in terms of "the entire sensory apparatus as an operational complex" (what Walter Ong has called "the sensorium"). It explores how texts were translated into performance and were understood to be appropriated into the life of the devotee. The paper concludes by drawing attention to how word and sacrament functioned as each other's condition of possibility.

Presenter: Nerida Newbiggin, *University of Sydney*

Paper Title: Greasing the Wheels of Heaven: Recycling and Innovation in the Florentine Ascension

Abstract: The texts of the Florentine *sacre rappresentazioni* are woven from many different threads. For some, the framework is provided by a liturgical feast day that provides the visual elements through which, from the middle years of the fifteenth century, verbal text is woven. Later on, the feast day provides little more than an occasion and a venue, and the plays strive for variety rather than continuity in their subject matter. This paper will look at the way in which our understanding of plays can be generated even in the absence of texts, and in particular at the process of accretion that characterizes the Ascension and Pentecost plays of fifteenth-century Florence and the collective effort that generated them. It will also look at the contribution to that collective effort by a range of goldsmiths and painters, shoemakers and ultimately poets.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Clothing, Display, and the Urban Community

Sponsor: Centre for Reformation and Early Modern Studies of Birmingham University

Chair: Robert Swanson, *University of Birmingham*

Organizer: Graeme Murdock, *University of Birmingham*

Chair: Robert N. Swanson, *University of Birmingham*

Respondent: Luci M. Fortunato-DeLisle, *Bridgewater State College*

Presenter: Catherine Richardson, *University of Birmingham*

Paper Title: Urban Clothing and Community Values in Late-Sixteenth-Century England

Abstract: Clothing delineated affiliations and power structures in a uniquely public way. In a period of marked urban expansion it offered a distinctive way of negotiating social relations, one that was the subject of both local and national restraint. Through the provision of liveries, town governments delineated their power structures visually, and disseminated a civic identity through the appropriate costuming of public ceremonies such as processions and aldermanic funerals. Within this context of the public display of authority through dress, town-dwellers also gave their own personal clothing to one another in their wills. This paper argues that we can understand particular aspects of local communities through the types of clothing that circulated within them. It compares evidence for towns of different sizes and with different functions with the intention of evaluating the relative significance of dress for urban display.

Presenter: Graeme Murdock, *University of Birmingham*

Paper Title: “A certain remedy for passion”: Regulating Sexual Desire in Sixteenth-Century Huguenot France

Abstract: Inappropriate and immodest display of the body was seen by Reformed clergy in France to risk encouraging sexual appetites in others, and revealed a shamelessness and indecency in the wearer. This paper will look at attempts during the late sixteenth century to enforce changes in standards of personal appearance in Huguenot France. Reformed regulations on appearance had the goal of compelling women to cover their bodies more effectively from the view of men. This paper will outline arguments about the moral problems of sight through the eyes of some Huguenot ministers. It will also assess the response to a perceived moral crisis in appearance through synodal regulations and consistorial campaigns. Finally, it will question what was achieved by the Reformed construction of a “moral woman” through her dress, and consider whether it in fact led to a heightened sexualization of women in Huguenot communities.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The English Renaissance as a Culture of Translation III: Harington’s Ariosto and Verse Translation

Organizer: Hannibal Hamlin, *The Ohio State University, Mansfield*

Chair: Jane E. Everson, *University of London, Royal Holloway*

Presenter: Selene Scarsi, *University of Hull*

Paper Title: Women in Sir John Harington’s *Orlando Furioso*

Abstract: The aim of this paper is to analyze Sir John Harington’s representation of some of the most significant female characters of Ariosto’s *Orlando furioso*. With the aid of a close comparison of appropriate episodes in the translation and the original, my paper will study in detail the changes that the translator made to the original text, in order to highlight Harington’s misogyny and outline the several different forms that this misogyny takes. The representation of Bradamante, being the foremost heroine of the poem, will obviously be analyzed in particular detail; the partial translation made by Harington’s brother Francis will also be observed, with the aim of finding a different approach towards the female characters to that of his brother.

Presenter: Joshua S. Reid, *University of Kentucky*

Paper Title: “Englishing the Italian Ariost”: Sir John Harington’s *Orlando furioso*

Abstract: Sir John Harington’s edition of Ariosto’s *Orlando furioso* is an exemplar of early modern English translations of Italian works. It follows the tradition of “Englishing” the original text, forgoing accurate translation to make the poem accessible and entertaining for the home audience. This essay traces Harington’s conflicting roles as translator of and commentator on the poem. In particular, I explore Harington’s fascinating tendency to accentuate the poem’s bawdiness while framing it in a moral tone, creating an absurd persona of austere glosser on his own erotic flourishes. I argue that Harington’s moral commentary packages the poem in a respectable facade, only to smuggle in his fascination with Ariosto’s sensuality. Finally, I put Harington’s duplicity in its literary context, showing how his translation reflects how English writers transmitted and transformed Italian culture to suit their own aesthetic ends.

Presenter: Elitsa I. Pojarska, *Stanford University*

Paper Title: Fictional Truths: The Critical Underpinnings of Harington’s *Orlando furioso*

Abstract: Spingarn’s claim that “from the time of Ben Jonson the allegorical mode of

interpreting poetry ceased to have any effect on literary criticism” and classicism “was . . . coextensive with the growth of the conception of the fable, or plot, as an end in itself” does not account for what causes the break between allegorical modes of interpretation and classicism, or why Jonson’s creative period coincides with the publication of such English Renaissance landmarks of allegorical criticism as Chapman’s Homer, Harington’s Ariosto, and Sandys’ Ovid. Based on close readings of selected passages from Harington’s book 25 of *Orlando furioso* and Sandys’ book 9 of the *Metamorphoses*, this paper argues that the critical apparatuses that accompany English Renaissance translations perpetuate medieval practices of vernacular translation while producing unwitting parodies of allegorical criticism, whose questionable hermeneutic value allows “the fable, or plot” to take precedence over the allegorical interpretation.

Room: Mill Lane #1

Panel Title: Are Comparisons Odious? Re-Examining Renaissance Venice and Florence II: Art Theory and Practice

Organizer and Chair: Julia A. DeLancey, *Truman State University*

Co-Organizer: Holly Hurlburt, *Southern Illinois University, Carbondale*

Respondent: Werner L. Gundersheimer, *Folger Shakespeare Library*

Presenter: Valeska Von Rosen, *Bibliotheca Hertziana, Rome*

Paper Title: Monological and Dialogical Writing and Its Consequences: Some Thoughts on the Opposition of *Disegno* and *Colore*

Abstract: The characterization of sixteenth-century Venetian and Florentine painting as *disegno* or *colore* has been extremely influential. Florentine painting is said to be oriented towards the “intellectually” more substantial *disegno*, while the supposed “sensuality” of Venetian painting is attributed to the “accidentals” of *colore*. This paper will explore the differences to be found in cinquecento theory, drawing on Bakhtin’s concept of the “monological” and the “dialogical” to ask how Vasari’s value judgments became so enduring. Vasari noted “dove stanno le cose veramente” and his works link such categories as *disegno* and *colore* to particular schools of painting. By contrast, the Venetian art theorists express contradictory points of view in “dialogical” form, often addressing the problem of the elusiveness of truth. Modern research has largely ignored the differentiated argumentation of Venice on *disegno* and *colore* because Vasari’s “monological” style came closer to their understanding of academic writing than did that of the apparently “inconsistent” Venetians.

Presenter: Rebecca Müller, *Kunsthistorisches Institut in Florenz*

Paper Title: *Bottega* Versus Individual? Some Reflections on the Painters’ Workshop in Quattrocento Venice and Florence

Abstract: “Venice, by its whole mental attitude towards art, is the direct opposite to Florence.” Hans Tietze expressed this judgment explicitly with regard to the painter’s workshop in both cities. For Venice, this widely shared opinion attributes a high importance to the family workshop — most prominently the Vivarini and the Bellini — and emphasizes the homogeneity of style within a single workshop. Thus, the major aim of Venetian painter families would have been to uphold both organizational and artistic traditions meant as incentive and guaranty for patrons. But is it possible to detect an inherent difference between Venetian and Florentine workshops? And if so, is this the cause, or rather the result, of the widely accepted difference in attitudes towards tradition and invention in both cities? The paper aims at a close examination of the range of questions outlined above, leading to an inquiry into the concept of the artistic individuality of Venetian painters.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power V: Ritual Topographies in Cinquecento Rome (*Urbi et Orbi*)

Sponsor: Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance

Organizer: Barbara L. Wisch, *State University of New York, Cortland*

Chair: Kenneth Gouwens, *University of Connecticut, Storrs*

Presenter: Barbara L. Wisch, *State University of New York, Cortland*

Paper Title: Revolution Nine: Revisiting the Principal Pilgrimage Churches of Rome

Abstract: As contemporaries fervently attested, the Holy Year of 1575 was the most significant and impressive religious spectacle of Cinquecento Rome. Pope Gregory XIII himself viewed it as the culminating symbol of Catholic spirituality, unity, and restoration. The most widely distributed image of the Holy Year was the print *Le sette chiese di Roma*, published by Antonio Lafréri in Rome during the Jubilee. Despite its fame, the print has been analyzed by relatively few scholars. This paper will revisit Lafréri's *Seven Churches* as a site of sacred strategies and as part of the innovative print culture of late-Cinquecento Rome, which generated ideas about production and marketing as well as imagery. Although the print seems to codify seven principal churches, this study will explore how Renaissance pilgrimage practices simultaneously transformed the sacred topography, augmenting the number from seven to nine.

Presenter: Charles Burroughs, *State University of New York, Binghamton*

Paper Title: The Demotic Campidoglio: Ritual, Social Unrest, and a Case of Wizardry

Abstract: The magnificent reshaping of the Roman Campidoglio in the sixteenth century launched an enduring paradigm for princely architecture. In his design for "city hall," however, Michelangelo staged a contrast of a triumphalistic high style with an idiom grounded in, if not evocative of, more demotic associations of the site, i.e., not only with the city's guilds but also with Carnival. Though some elements of the Roman Carnival are well known, little attention has been given to rituals performed on the Campidoglio that, never appropriated by the popes, did not survive the Counter Reformation. These rituals linked the Campidoglio both to the city's neighborhoods and to the massacre of bulls at Testaccio that concluded Carnival. They also provided a model for a case of wizardry, notorious in its time, which spurred a riot that briefly engulfed the Campidoglio itself, emptied its prisons, and marked communal memory of the site.

Presenter: Francesca Fiorani, *University of Virginia*

Paper Title: From Rome to the World: The Topography of a Papal Procession

Abstract: In May 1580, Gregory XIII organized a sumptuous procession in Rome to celebrate the translation of Gregory of Nazianzus's body from the Campo Marzio to St. Peter's. Matthijs Bril and Antonio Tempesta immortalized the procession in nine large frescoes in the Terza Loggia (Vatican Palace), offering a stunning view of the streets and buildings of sixteenth-century Rome and of their profuse ornamentation appositely made for the occasion. Interpreted as a monument to the importance that Gregory XIII attached to Gregory of Nazianzus, this frieze, however, has not been understood in relation to the maps of the world and the religious scenes that surround it in the Terza Loggia. This paper elucidates the cultural and religious significance of the depiction of this papal procession by discussing it in relation to late Renaissance cartography and post-Tridentine liturgy.

Room: Mill Lane #3

Panel Title: Disappearing Acts: Invisibility and the Limits of Representation in Seventeenth-Century France

Co-organizers: Todd P. Olson, *University of Southern California* and Katherine Ibbett, *University of Michigan, Ann Arbor*

Chair and Respondent: Katherine Ibbett, *University of Michigan, Ann Arbor*

Presenter: Todd P. Olson, *University of Southern California*

Paper Title: Recto/Verso: Poussin's Reversals

Abstract: The verso of a preparatory drawing for Nicolas Poussin's *Triumph of Amphitrite* (Philadelphia Museum of Art) is inscribed in the artist's own hand with a prescription for the treatment of a body afflicted with the French disease. In the drawing (J. Paul Getty Museum), the artist negotiated the pathological representation of his own body on one side and an important commission for Cardinal Richelieu on the other. Forensic evidence suggests that Poussin's drawing of compressed mythological bodies responded to the script's ink that bled through the paper. By including the indecorous text on the verso the artist resists the object's circulation for the purposes of collecting. The inscription of disease on the drawing forecloses its collectability and therefore the conditions for its visibility.

Presenter: Nigel Saint, *University of Leeds*

Paper Title: Critical Variations: Louis Marin and Poussin

Abstract: Louis Marin's contribution to Poussin studies can be divided into two areas: an earlier semiotic period, and a later interest in the sublime. The move beyond painting as system to painting as the sublime may seem to represent a dramatic change in direction. But the transformation in Marin's work on Poussin may not have been so categorical: in his later work on the artist Marin invokes regularly the idea of variation. This applies to the relationship between paintings of the same subject, to different musical modes, and to the nature of commentary, in relation to different paintings and prior critics. Marin can be seen to produce variations of his own and other's accounts of pictorial narrative, space, time, color, myth, and theater in Poussin. This paper will contribute to the assessment of the lasting contribution of the Marinian variation to Poussin studies.

Presenter: Lorenzo Pericolo, *Université Rennes II*

Paper Title: Visualizing Appearance and Disappearance: The Supper at Emmaus as an Example of the Visibility of Christ in Seventeenth-Century Religious Painting

Abstract: In their religious paintings, seventeenth-century artists can use a fair number of pictorial and "narrative" devices in order to make it more difficult to identify God's presence and action. As a biblical subject, the Supper at Emmaus involves both the notion of recognition and invisibility of God. Despite his visibility, the apostles could not recognize Christ; when at last they were able to identify him, he revealed his divinity by disappearing. Although seventeenth-century artists did not represent his disappearance, they referred in subtle ways to his metaphorical epiphany and subsequent invisibility. In a certain sense, painters intended to warn the spectator about the limits of human perception, above all those of sight. Therefore seeing God's presence or action in a painting did not mean recognizing and understanding them.

Room: Mill Lane #5

Panel Title: *Peccatrice Nominata*: Renaissance Cycles of Mary Magdalene in Context

Co-organizers: Amy Morris, *Wittenberg University* and Michelle A. Erhardt, *Indiana*

University

Chair: Pamela M. Jones, *University of Massachusetts, Boston*

Presenter: Amy Morris, *Wittenberg University*

Paper Title: Lucas Moser's *St. Magdalene Altarpiece* and its German Iconographic Sources

Abstract: Although Lucas Moser's *St. Magdalene Altarpiece* was one of the most significant Magdalene cycles created in the Renaissance, the sources for its iconographic program have never been explained. Rather than viewing the presence of a Magdalene cycle in southwestern Germany as an anomaly, the reliance of the *St. Magdalene Altarpiece* on earlier fourteenth-century frescos and manuscripts demonstrates an established Magdalene iconography there. This paper will explore Moser's dependence on earlier German Magdalene cycles in terms of the selection of scenes and their composition, and, through a comparison with French and Italian cycles, will establish the aspects of Magdalene iconography, which were uniquely German. In addition, the likelihood that the Abbot of the nearby Benedictine monastery was the iconographic advisor for the altarpiece will be reconsidered in light of the Benedictine sources for some of its scenes. In particular, the significance of Benedictine manuscripts will be explored in relation to the representation of the *Arrival* scene.

Presenter: Michelle A. Erhardt, *Indiana University*

Paper Title: The Magdalene as Mirror: Trecento Franciscan Imagery in the Guidalotti-Rinuccini Chapel, Florence

Abstract: In fourteenth-century Italy, the image of Mary Magdalene became a powerful symbol of repentance and salvation for Franciscans seeking to reach an illiterate public. Whether portrayed as the sinner who washed Christ's feet with her tears or the first witness to the Resurrection, the Magdalene emerged as a tangible model of deliverance from a sinful life. Yet images of the saint presented an even more immediate and powerful message to the Franciscan friars themselves. Like their founder, Francis of Assisi, the Magdalene rejected a life of luxury and devoted herself to preaching and penance. This paper will discuss the Magdalene cycle from the Guidalotti-Rinuccini Chapel as a reflection of Franciscan ideals. Viewed in the context of Franciscan theology, the cycle expounds the two most important aims of the order — dedication to penance and the *vita mixta*, or mixed life, the perfect union of the active and the contemplative lives.

Presenter: Elizabeth Carroll, *Boston University Venice Program*

Paper Title: Tintoretto's New Vision of Mary Magdalene and Mary of Egypt at the Scuola Grande di San Rocco

Abstract: After the fifteenth century there was clearly a decline in entire cycles devoted to Mary Magdalene in Italy. An intriguing example illustrating this shift to iconic portrayals are Jacopo Tintoretto's *Mary Magdalene* and *Mary of Egypt* (ca. 1582-87) installed opposite one another in the ground floor hall of the Scuola Grande di San Rocco in Venice. Out of the entire cycle, the aforementioned are the only two works not recorded in the register of documents. The omission has led some to call into question whether or not these two works belong to the original series, while others refute this. The two dramatic penitent landscapes are decidedly imaginative and represent extraordinary novelty in Magdalene narrative. This paper will further explore ties to the plague or related diseases, versus the focus on their placement within the Marian cycle. Ultimately I will question whether their iconic presence among the series was an intended audience feature?

Room: Mill Lane #6

Panel Title: Latin and Greek Classics in Roman Printing (1467-1527) / Le edizioni di classici latini e greci nella produzione a stampa romana (1467-1527)

Sponsor: Roma nel Rinascimento

Chair: Anna Modigliani, *Università della Tuscia, Viterbo*

Presenter: Concetta Bianca, *Università degli Studi di Firenze*

Paper Title: Tradurre e stampare a Roma

Abstract: Non numerose, ma particolarmente significative furono le edizioni prodotte a Roma riguardanti classici greci in traduzioni sia medievali che umanistiche: la rete che emerge tra committenti, stampatori ed editori serve a delineare un quadro in movimento tra curia, Studium Urbis e città di Roma.

Presenter: Maria Grazia Blasio, *Università degli Studi di Roma "La Sapienza"*

Paper Title: I volgarizzamenti nelle edizioni a stampa romane

Abstract: Si esaminano le edizioni di classici tradotti in volgare. I testi in lingua italiana sono quelli maggiormente legati alla cultura medievale. A Roma, come altrove, furono stampati ed ebbero considerevole fortuna rivolgendosi ad un ampio pubblico. Non mancano, tuttavia, rapporti dinamici e convergenze con l'editoria umanistica impegnata nella pubblicazione degli autori latini e greci in lingua originale.

Presenter: Francesca Niutta, *Biblioteca Nazionale Centrale di Roma*

Paper Title: Greek printing in Rome / Editoria greca a Roma

Abstract: La fondazione nel 1513 del Ginnasio Greco di Leone X con la creazione della tipografia *Ad Caballinum montem* e il contemporaneo trasferimento da Venezia di Zaccaria Calliergi aprirono la strada a Roma alla produzione di libri greci in lingua originale. Le due iniziative colmavano una singolare lacuna dell'editoria romana, attenta dalle origini anche ai classici greci, che però fino ad allora essa aveva proposto solo in traduzione. Il mercato del libro greco nel primo quarto del '500 offriva ormai diffusamente classici, grammatiche, dizionari, grazie a Manuzio ma anche a Giunti e a tanti altri imprenditori. Il Ginnasio Greco e Calliergi tentarono una strada meno ovvia dedicandosi in primo luogo alla pubblicazione di strumenti inediti per lo studio e l'interpretazione dei testi: scolii, commenti, grammatiche bizantine. Ma Calliergi, cretese di origine, realizzò anche edizioni di testi liturgici greci, indirizzati presumibilmente ad un'area diversa di lettori. Dopo aver delineato un panorama della produzione romana in greco di questa prima fase, si rivolgerà in particolare l'attenzione a quella di Calliergi, finora nota solo superficialmente.

Room: Queens' College, Armitage Room

Panel Title: French Renaissance Contact with the Vernacular Past

Organizer: Marian Rothstein, *Carthage College*

Chair: Adrian Armstrong, *University of Manchester*

Presenter: E. Bruce Hayes, *University of Kansas*

Paper Title: Renaissance Performances of Medieval *Théâtre Profane*

Abstract: Among medieval theatrical genres, the broad subset sometimes classified as *théâtre profane* includes such genres as farce, *sottie*, sermon *joyeux*. Of these, the most well known is the anonymous fifteenth-century *La Farce de Maistre Pathelin*. It and others were successful well into the sixteenth century. One finds echoes of these plays in such diverse

refashionings as Marguerite de Navarre's *théâtre profane*, Rabelais's narrative representations of theatrical farce, and Jodelle's supposedly classically inspired Eugène. This paper provides an overview of the continuing production and reception of *théâtre profane* in the sixteenth century; it seeks to clarify misconceptions about the supposed uneducated milieu in which this was produced. Writers such as Jodelle use rhetorical ploys to disguise their dependence on this lowly tradition. In fact, humanists incorporated and ultimately transformed it in their own writings.

Presenter: Marian Rothstein, *Carthage College*

Paper Title: The Reception of the Vernacular Tradition in Sixteenth-Century France

Abstract: Du Bellay's *Deffense* is dismissive of France's literary heritage, only to suggest Tristan or Lancelot as heroes of a future French epic. Changes in language, literary modes, and the emergence of print-culture, the question of what sixteenth-century Frenchmen knew of their literary past is worth examining. A medieval author's name in a Renaissance text may indicate familiarity with his work, or acquaintance with a modified version of it, or having once seen the name on a manuscript otherwise unread, or mere knowledge of the name. Old French *romans* were known from fifteenth-century prose redactions; there were editions of Christine de Pisan, Villon, Chartier, Charles d'Orléans, Molinet, Chastellain, and the modernised Roman de la Rose. This paper will distinguish the voices of the French past available to sixteenth-century readers, to consider what models the vernacular past furnished to place alongside those of the ancients.

Presenter: Catherine Emerson, *National University of Ireland, Galway*

Paper Title: *Il m'a souuent esté besoing de luy aider à s'expliquer*: The Sixteenth-Century Editor and the Medieval Author

Abstract: Denis Sauvage was the first editor of medieval memoirs by Commines, La Marche, and others as well as publishing already popular medieval works, such as Froissart's *Chronique*. In the process, Sauvage became a crucial intermediary between the manuscript tradition and the modern print editor, and reveals much about renaissance attitudes to the Middle Ages. The "corrections" he introduces point to changed expectations of the sixteenth-century reader — medieval paragraphs disappear, but chapters and chapter headings are created. He claims to have eradicated infelicities; changes are made in accounts of Classical mythology. Both changes are indicative of Renaissance attitudes to the Middle Ages: medieval authors were incapable of producing grammatical French and often ignorant of Classical antiquity. This paper will examine whether his claims can be substantiated.

Room: Queens' College, Bowett Room

Panel Title: Renaissance Ethics VII: Ethics and Moral Psychology

Co-organizers: David A. Lines, *University of Miami* and Lodi Nauta, *University of Groningen*

Chair: Risto Saarinen, *University of Helsinki*

Presenter: Martin W. F. Stone, *Katholieke Universiteit Leuven*

Paper Title: Ficino on *Liberum Arbitrium* and the Renaissance Debate on the Will

Abstract: This paper will examine the development of Ficino's teaching on *liberum arbitrium*. While Ficino's debt to aspects of scholasticism is not in doubt, the present paper will argue that we should come to view Ficino's use of these ideas somewhat differently. Much effort will be expended on analyzing how Ficino inherited the notion of *liberum arbitrium*, and how he understood its place with a theory of human action, and its bearing on the discussion of freedom. Close attention will be paid to Ficino's use of putative

“scholastic” themes and ideas. The central argument of the paper will be that Ficino was neither an “intellectualistic” or a “voluntarist” — at least as these terms are presently understood — and that his theory of the freedom of the will and human action is a powerful and sophisticated reflection on many problematic issues in medieval philosophy of action.

Presenter: Lorenzo Casini, *University of Uppsala*

Paper Title: Vives on the Will

Abstract: In my presentation I will approach Vives’s conception of the will in the light of some late-medieval debates on will and free choice (*liberum arbitrium*), and point to some interesting similarities between Vives’s account and the analysis of free choice (*libertas oppositionis*) contained in John Buridan’s *Quaestiones super decem libros Ethicorum Aristotelis ad Nicomachum*.

Presenter: Andrea Aldo Robiglio, *University of Freiburg*

Paper Title: “It has a Thomistic Ring to it”: Stefano Tuccio SJ on Velleity

Abstract: The discussion on Predestination and the so-called debate *De auxiliis* characterizes Catholic theology during the second half of the sixteenth century. The late medieval conceptions of the Will (both Human and Divine) played a fundamental role in it. This paper presents the teaching of Stephen Tuccio SJ (1540-97), who discussed the issue in his *Disputatio de predestinatione* (Milan, Biblioteca Ambrosiana, MS D 449 Inf., ff. 86r-160v), and presents the concept of velleity viewing at it in the long run (1200-1600 AD).

Room: Queens’ College, Erasmus Room

Panel Title: Perspectives on Shakespeare

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

Presenter: Ros King, *University of London, Queen Mary*

Paper Title: Elizabethan War Manuals and Shakespeare’s Tragicomic Vision

Abstract: The turn of the sixteenth and seventeenth centuries in England saw an increasing number of publications on the art of war — not only editions and translations of classical literature and war manuals, but also instruction books and eyewitness accounts written by those involved in the war in the Netherlands. This paper examines Shakespeare’s knowledge of a selection of such texts and explores the uses to which he put them in a range of plays. In doing so, it considers the contributions made by both the printing house and the theatre to the business of counsel in the context of England’s entry (or not) into the religious wars of Europe.

Presenter: Jon Harned, *University of Houston, Downtown*

Paper Title: Rhetoric and Perverse Desire in Shakespeare’s “A Lover’s Complaint”

Abstract: The final two stanzas of “A Lover’s Complaint” have provoked critical dismay, for after reproaching the deceitful young man for seducing her throughout the poem, the maiden reverses herself by saying she would do it all again. The ethics and psychology of the maiden and her lover will seem more comprehensible if we regard the enchanting young man as an embodiment of Lacanian objet, the fleshly cause of desire who in Freudian and Lacanian theory gets misidentified with the narcissistic object of identification. As both the Lacanian gaze and voice, the young man speaks to a realm of understanding beyond the symbolic and normative. As a rhetorician he speaks with a “cleft effect” that begets the “double voice” of the maiden, who now speaks from the pastoral world of illicit, primordial desire.

Presenter: Charles Cathcart, *Independent Scholar*

Paper Title: Malvolio, Marston, and Frederick Fleay

Abstract: Although critics dispute the nature of *What You Will*'s topicality, commentators largely agree that it forms Marston's most extended contribution to the "Poets' War." Given the correspondences between Marston's comedy and *Twelfth Night; or, What You Will*, of which the shared title is the most obvious, could Shakespeare's play also have a topical valency? The paper will point to the special circumstances of the play's Middle Temple staging, and it will suggest that Shakespeare's play may have followed that of Marston and that *Twelfth Night* responded to the way in which Marston, Dekker, Jonson, and Weever alike represented themselves as high-minded, solitary, and long-suffering, and their opponents as teamed, petty, and emulous. *Twelfth Night* is sensitive to the "War of the Theaters" to a degree not suspected, and the manifestations of this sensitivity accord with rather than damage other aspects of the comedy.

Room: St John's Bar, Corn Exchange

Panel Title: Exercising Female Agency in Early Modern Europe: The Possibilities and Limitations

Organizer: Elisabeth M. Wengler, *College of St. Benedict/St. John's University*

Chair: Elizabeth Rhodes, *Boston College*

Presenter: Elisabeth M. Wengler, *St. John's University, College of St. Benedict*

Paper Title: Adultery and Female Agency in Reformation Geneva: The Case of Benoite Jacou

Abstract: Between 1543-45, Benoite Jacou was summoned repeatedly before the Genevan Consistory, a reformed faith and morals court, after being denounced by her husband for adultery. In her testimony, she articulated very unusual ideas about marriage and sexuality, which she claimed had been revealed to her through the pastor's sermons and divine revelation. This paper analyzes her testimony shows that she was engaging in Reformation discourses about marriage and gender roles. I argue that her ideas were influenced not only by Reformation discourses but also by her own marital and financial troubles.

Presenter: R L Widmann, *University of Colorado at Boulder*

Paper Title: Early Modern Practical Manuals: Gender Biases and Differences

Abstract: Seventeenth-century practical manuals in English show male authors using stereotypical gender constructions for both male and female subjects, while women who prepare practical manuals, especially domestic manuals, create nuanced gender constructions of both men and women. Illustrations will be drawn from manuals on archery, drawing, household medicine, and cookery.

Presenter: Bridgette A. Sheridan, *Brandeis University, Women's Studies Research Center*

Paper Title: Does Gender Make the Practitioner? Midwives and Medical Men in Seventeenth-Century France

Abstract: Using archival records and published texts, this paper explores the impact of gender on the reputations of birthing practitioners in seventeenth-century France. The royal midwife Louise Bourgeois and the royal surgeon Jacques Guillemeau each published birthing manuals in 1609. Jacques Guillemeau's son Charles augmented his father's original manual for publication in 1620. Bourgeois published a second and third volume of her manual in 1617 and 1626, respectively. Bourgeois's writings indicate that she knew both Jacques and Charles Guillemeau. In 1627, Bourgeois was blamed for the death of the Princess Marie de Bourbon-Montpensier who died shortly after giving birth to a girl. The published statement

that blamed Bourgeois was written by an anonymous author, most likely Charles Guillemeau. This paper examines Louise Bourgeois's personal and professional relationships with both Jacques and Charles Guillemeau in order to better understand the role gender played in the careers of birthing attendants in seventeenth-century France.