

**Saturday, March 25, 2006
8:45–10:15 AM**

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Corintia

Panel Title: Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266–1568) I: Center and Periphery

Organizer and Chair: Cordelia Warr, *University of Manchester*

Co-organizer: Janis Elliott, *Texas Tech University*

Respondent: David Wilkins, *University of Pittsburgh*

Presenter: Nicolas Bock, *Université de Lausanne*

Paper Title: Center or Periphery? Artistic Migration, Models, Taste, and Standards in Naples (ca.1400–50)

Abstract: The quickly changing tastes and the steady importation of foreign artists to Naples at the beginning of the Quattrocento is proof of the search of the city's patrons for what can be defined as a "dernier cri." It is also often interpreted as demonstrating the dependence of Naples (as a periphery) on other artistic centers in Italy. In order to discuss the position Naples held in a broader artistic context, I will refer to various theories on centrality. Kenneth Clark (1962) described a sequence of metropolitan centers where styles and artistic ideas were created, and from whence they diffused into periphery. Castelnovo and Ginzburg (1979) argued for a more complex model — taking into account geographical, political, economical, and religious issues. By considering modern sociological theories on centrality and cultural exchange this paper will contribute to a better understanding of the importance of Naples as an artistic center and its relation to other centers such as Florence or Rome.

Presenter: John Nicholas Napoli, *York University*

Paper Title: Commerce in Marble: Giovanni Antonio Dosio and Marble Inlay in Naples

Abstract: Neapolitan scholars believe that the polychrome marble interiors of Seicento Naples owe their origins to the arrival of Florentine sculptors and architects in the late sixteenth century. Florentine architects such as Giovanni Antonio Dosio (1533–1609) and Tuscan sculptors including Michelangelo Naccherino (1550-1622) brought Renaissance architectural idioms and the tradition of inlaid marble to their Neapolitan projects. In my paper I will consider how the production of inlaid marble in Tuscany in the second half of the sixteenth century marked the conjunction of aesthetic interests, technological advances in stonecutting, and political capital in Grand Ducal Florence. The accounts of Vasari and Borghini provide starting points for the exploration of both the culture of inlaid marble in Tuscany and its points of reception in Naples. My paper seeks to show that the arrival of artists and architects such as Dosio was part of a much broader network of connections in patronage, exchange of ideas, and commerce of merchants.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Aragon

Panel Title: Reading Early Modern Artists' Biographies

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

Chair: Walter Melion, *Emory University*

Presenter: Fredrika Herman Jacobs, *Virginia Commonwealth University*

Paper Title: Leonardo's *Grazia* Reconsidered

Abstract: By right of its pivotal place, the life of Leonardo da Vinci is perhaps the most important of the more than 160 lives in Vasari's *Vite*. As the first *vita* in the third and most perfect era of a tripartite and progressive history of style, it is at once demonstrative and prescriptive. Whatever is said about this artist, his work and his style necessarily has implications for *la maniera moderna* and its practitioners. This forged link is complicated by two factors: the imbrication of artist and style (*ogni dipintore dipinge se*), and a critical discourse in which gender was encoded in stylistic terms, notably those associated with beauty. Because Leonardo's physical appearance and sexuality continue to elicit comment just as his style continues to be characterized as one of "feminine grace" or "androgynous beauty," the ramifications of the solipsism and slippage found in Vasari, Lomazzo, and others deserve consideration.

Presenter: Steven F. Ostrow, *University of California, Riverside*

Paper Title: Codes of Conduct in Giovanni Baglione's *Lives*

Abstract: Giovanni Baglione's *Vite*, first published in 1642, has primarily been read as "a rich fund of firsthand information" (as one recent scholar put it) whose author was little interested in theoretical or literary matters and "rarely . . . tampered with the facts." This paper aims at problematizing such a reading of the *Lives*, demonstrating that Baglione sometimes radically distorted the truth and carefully constructed his biographies in order both to champion certain theoretical principles and to articulate a very specific code of conduct for — and an ideal image of — the modern artist. After pointing out certain tropes and topoi that run throughout the text, this paper focuses on the example of the *vita* of Prospero Bresciano, in which all of Baglione's biographical strategies can be discerned. It will be shown how, by misrepresenting certain key "facts" about Bresciano and his most important commission, Baglione wove a moral tale about artistic practice, professional conduct, and the dangers of straying from proper codes of behavior.

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

Paper Title: Rosa's Death

Abstract: Two of Salvator Rosa's biographers — Filippo Baldinucci and Lady Morgan — recount his last illness and death to opposed conclusions regarding his life and work. Their texts exemplify the practice of creating and sustaining biographical *personae* as part of larger foundational projects, in this case of Catholicism and liberty, respectively. Baldinucci's indirect account (via the priest Francesco Baldovini) of a deathbed conversion recuperated Rosa for the Church from a life of apparent libertinage, thereby negating his unconventional, philosophizing positions; or, rather, posturings, since Baldinucci elsewhere asserts their superficiality. Morgan rejects Baldinucci's account of Rosa's death. She reworks the passages in Baldovini's account regarding Rosa's religion, depicting Rosa as indifferent to the priest's solicitations, and using the occasion for an attack on the Church. Morgan totalizes Rosa's persona, conflating life and work into a seamless, exemplary whole, as a paragon of "the moral independence and political principle of the patriot."

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Barcelona I

Panel Title: Perspectives on French and Spanish Literature

Chair: Mary Blackwood Collier, *Westmont College*

Presenter: Anna Klosowska, *University of Ohio*

Paper Title: Madeleine de l'Aubespine (1546–96): Petrarchism, Translations, Erotica

Abstract: L'Aubespine, a late Renaissance French poet, is interesting for two reasons: until my recent discovery, most of her work was lost; and secondly, because she enjoyed a posthumous career as an author of frequently reprinted erotic poems (in one of the two most successful anthologies of erotica in France, the *Cabinet satyrique*, twenty editions from 1618 to 1800). I have attributed to this sole woman author a large body of work contained in manuscripts previously considered anonymous. Apart from Petrarchist sonnets and pastorals, most of her work consists of translations of long narrative poems: the first two cantos of Ariosto's *Orlando furioso* and four of Ovid's *Heroides*. Colette Winn attributed to her a popular, small collection of Stoic essays, *Cabinet de saines affections* (2001). Because her erotica script the woman narrator as a sexual subject, l'Aubespine's case invites us to revise our commonly held assumptions about early modern women's writing.

Presenter: Thomas Cerbu, *University of Georgia*

Paper Title: *Haulser le temps*: Fiction as Allegory in Rabelais's *Quart Livre*

Abstract: Close to the end of the *Quart Livre*, as Pantagruel's ship lies becalmed, Frère Jan asks how one should raise a breeze. The question launches an extended metaphor that governs all the remaining events, helps to set the ship in motion again, and allows the book itself to reach its final destination. More importantly, the nautical image is cleverly deployed so that the implications of the phrase *haulser le temps* become suitable to the various registers Rabelais has articulated in the book: the medical, the theological, as well as the literary. The metaphor also points to the refinement of Rabelais's art. Here, at what may well be the end point of his fictional cycle, he once again called attention to the need to be read in an allegorical key, using a conscious echo of the prologue to *Gargantua*. There he had asked to be read in "à plus hault sens" (a higher sense). By the end of the *Quart Livre*, Rabelais was able to demonstrate both exactly how this was done and its purgative effects. The final, scatological chapter can then be understood as a fitting resolution of the plot.

Presenter: Duane A. Rudolph, *University of Hawai'i, Manoa*

Paper Title: Rereading Rabelais

Abstract: Beginning with a reading of the Johannine *logos* as envisaged by Erasmus and Calvin, I argue that Rabelais constructs a complex response to hermeneutic debates of his time by implicitly analyzing the progression from the Greek *logos* to the Vulgate *verbum*, to the Middle French *parolles* and *mots*. Rabelais's "parolles degelées," or melting words, evince the author's engagement with scriptural hermeneutics, classical philosophy, satire, and rhetoric. The "parolles degelées" reject and scoff at hegemonies of reading that claim to possess an overarching truth, and they can thus be seen to compromise Church dogma. In Erasmian fashion, Rabelais laments that the Church seems to have forgotten the plural meanings of the *logos* to its detriment, while Reformists claim, falsely he argues, to embrace its meanings fully.

Presenter: Aurora Hermida-Ruiz

Paper Title: The Eighteenth Century and the Posthumous Fame of Garcilaso de la Vega

Abstract: The formula most often used to discuss Garcilaso de la Vega and the canon has been to compile, under the general rubric of "posthumous fame," a long litany of imitators and commentators. Fernando Díaz Plaja, Antonio Gallego Morell, and, more recently, Russell Sebold have been among the most systematic in tracing Garcilaso's enduring fame through time as a means to assert its utter centrality. For all these critics, the opinion of the eighteenth century has been of fundamental importance, in part because Garcilaso's poetry

was not even published for more than a century until Azara's edition of 1765, and in part because the Neoclassicists did indeed revere his poetry. My intention is to challenge this "posthumous fame" formula used by Garcilaso critics, particularly on their take of the eighteenth century, and to reconsider, once again, the centrality of Garcilaso in the Spanish canon.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Barcelona II

Panel Title: The Domestic Interior in Renaissance Italy I

Sponsor: The Italian Art Society

Organizer and Chair: Cristelle L. Baskins, *Tufts University*

Presenter: Anne Dunlop, *Yale University*

Paper Title: Stanze: Painted Rooms, Allegory, and the Space of Imagination

Abstract: This paper examines the links between domestic fresco decoration and early Renaissance ideas of allegory and mental space. It concentrates on two almost unknown rooms from Trecento Ferrara which draw on prototypes from nearby Padua: one is painted with Virtues and Vices based on the Arena Chapel, and the other is done in roundels modified from the Palazzo della Ragione. The rooms are first analyzed and placed in the larger context of painted palace decoration, including at the Este court; the particular circumstances of their execution are traced. More broadly, the argument made is that their very self-conscious visual appropriation turned on two structural tropes: the well-known idea of allegory as veiling, and, more radically, the idea that a painted room was also the inside of the viewer's own head.

Presenter: Shelley MacLaren, *Emory University*

Paper Title: "Flowers of speech" and "lovely love stories" in the Palazzo Galganetti, Colle Val d'Elsa

Abstract: In what was once the Galganetti palace, frescoes from the second half of the fourteenth century adorn a room on the top floor. In the border, faces sprout flowers from their mouths, a metaphor for the stories below — the Seduction of Aristotle, a boar hunt, St. George and the Dragon, St. Christopher, a wedding, and a romance featuring Saladin and crusaders. The room is circumscribed as a space of storytelling, where the stories play on themes of seduction, love, and service. Upon entering the room, the patron and visitor were implicated in these stories of service in the name of love. Both the stories and that service, however, were ambiguous, with attendant dangers and rewards.

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

Paper Title: "Transivimus per ignem et aquam et eduxisti nos in refrigerium": Alessandro Araldi's Painted Room and the Nourishment of the Spirit

Abstract: This inscription over a fireplace holds the key for reconsidering Alessandro Araldi's frescoed decoration (ca. 1514) of a private room in Abbess Giovanna da Piacenza's living quarters in the Benedictine convent of San Paolo in Parma. In this paper I propose that the subject of Araldi's lunettes, most of which represent deeds of virtuous women, is any viewer or occupant of the room who is guided by painted examples of female endurance, fidelity, chastity, and piety in his/her search for spiritual and intellectual nourishment. I discuss the chamber's original function as a dining room, drawing upon discourses of convivial gatherings where food is complemented by the narration of edifying stories and the contemplation of works that inspire admiration. Recommended in classical and medieval

literature, and revitalized in Erasmus's *Convivia*, such activities constituted the *refrigerium* that once refreshed Abbess Giovanna da Piacenza's soul and subsequent occupants of her painted interior space.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Parc I

Panel Title: Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises I: Ecclesiastical Architecture

Organizer: Berthold Hub, *University of Vienna*

Chair: Marcia B. Hall, *Temple University*

Presenter: Paola Modesti, *Center for Advances Studies in the Visual Arts, National Gallery of Art*

Paper Title: "Sister Churches" in Quattrocento Venice

Abstract: During the fifteenth century a number of old Venetian churches were replaced with "gothic" buildings that looked very much alike and were seemingly devised as scaled-down versions of the great temples of the Mendicant Orders. This paper investigates this overlooked phenomenon by considering both the local practice of architecture and the circumstances related to the reconstruction of these churches, especially the interaction between clergy and aristocracy. These uniform buildings actually displayed a new decorum. The Mendicant churches of the Frari and SS Giovanni e Paolo were indeed completed in the first half of the fifteenth century, and their model was functional to the visual statement of a reformed Venetian Church. Eventually, while most of such "sister churches" were being built, their impact faded. They turned out to be outdated in comparison with outstanding *all'antica* inventions like San Michele in Isola and Santa Maria dei Miracoli.

Presenter: Samo Štefanac, *University of Ljubljana*

Paper Title: Niccolò di Giovanni Fiorentino, the Chapel of Blessed Giovanni Orsini in Trogir and the Treatises by Alberti

Abstract: The paper focuses on the architecture of the chapel of Blessed Giovanni Orsini in Trogir, pointing out the problem of relation between the project (known through a description in the contract for the construction from 1468) and its actual realization. The complex layout of the chapel with its rich sculptural decoration also opens the question of possible sources: the interior with the niches between the semicolons and small oculi above them, along with the barrel vault, suggests that the architect Niccolò di Giovanni Fiorentino may have been familiar with Alberti's treatise *On Architecture*; on the other hand, some passages in the contract, describing the sculptural decoration, could be inspired by Alberti's *On Painting*. Though the role of the patrons of the chapel (Bishop Jacopo Torlon, Coriolano Cippico as the representative of Trogir nobility) was not insignificant, the key figure of the project remains the architect and sculptor Niccolò di Giovanni.

Presenter: Jens Niebaum, *Bibliotheca Hertziana Rome*

Paper Title: Filarete's Centrally Planned Churches

Abstract: Due to a widely held prejudice regarding Filarete's artistic and intellectual qualities, as well as to the complex problems regarding his so-called treatise, his designs for centrally planned churches have, except for some short articles by John Spencer and Marco Rossi, not received the attention they deserve. This paper first develops criteria for a reconstruction of the artist's plans through an analysis of drawings and text; then focuses on Filarete's plan for the church of the Ospedale Maggiore in Milan, reconstructing its design through a close

reading of text and drawings, describing its position within the context of early Renaissance church architecture and theory, and comparing it to several variations of its type contained in Filarete's treatise

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Parc II

Panel Title: Images of the Body Politic I: Iconography of Power: Visual Arts, Coins and Medals, Emblems

Sponsor: Society for Emblem Studies

Co-organizers: Donato Mansueto, *Università degli Studi di Bari*, Giuseppe Cascione, *Università degli Studi di Bari*, and Gabriel Guarino, *University of Haifa*

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

Presenter: Donato Mansueto, *Università degli Studi di Bari*

Paper Title: The *Spleen* of the State: Emblematic Illustration of Some *Mysteria Fisci*

Abstract: As illustrated in some seminal studies by E. H. Kantorowicz, the odd analogy between *Christus* and *fiscus* played an important role, from the late Middle Ages onward, in the juridical elaboration of the so-called *mysteria fisci*, an elaboration that led to define, through the borrowing of theological categories, some corporational aspects of the *fiscus*. This paper will examine, with specific references to emblematic sources, the iconography related to the textual formula “Quod non capit fiscus, rapit Christus,” starting from Andrea Alciato's *Emblemata*. I will focus on the relationships between the symbolic elaborations of the *fiscus*, with their deep theological-political substratum, and the transformations of the organological metaphors of the state at the beginning of the sixteenth century. Moreover, through the analysis of such relationships, I will explore some theoretical implications, within the frame of the organological conception, of the use of symbolic elements derived from coeval doctrines of melancholy.

Presenter: Mónica Domínguez Torres, *University of Delaware*

Paper Title: Paying Homage to the Ally: Heraldry and Native Identity in Sixteenth-Century New Spain

Abstract: Recent studies have revealed that cultural change in colonial contexts occurs when the communities involved apply their old cultural categories to the new shifting circumstances. In sixteenth-century New Spain, the assimilation of native elements within European ceremonies was one of the ways Europeans and Mexicans came to share cultural and political traditions. In colonial times, the ancient Mesoamerican practice of wearing a variety of badges in rituals and battles seems to have been “translated” into Western terms using the chivalric notion of insignia. As Spanish authorities needed the participation of Christianized Indians for the project of colonial expansion, native participation in war was rewarded by bestowing the use of Spanish weaponry, along with the display of ancient Mesoamerican symbols. In this light, my essay explores the production of idiosyncratic heraldic repertoires combining indigenous and Christian emblems as key elements in the construction of native collective identities within the new regime.

Presenter: James M. Bloom, *Florida State University*

Paper Title: On the Nobility of Narrative

Abstract: This paper asserts the primacy of narrative as the preferred representational strategy among the nobility of the Burgundian court during the fifteenth century. The Burgundian aristocracy pursued a system of aesthetic value rooted in the celebration of material cost and

ostentation that implicitly favored tapestry, manuscript illumination, and metalwork and that conspicuously excluded panel painting. The elite media consumed by the court articulated identity not through the iconic representation of the individual, but through the narrative representation of genealogy and social activity. In fact, the social practices of the court were themselves guided by the explicitly narrativized code of chivalry. The privilege accorded to narrative within the constellation of visual media at the Burgundian court thus constructs identity in fundamentally corporate terms, emphasizing the continuity of rule over the character of the ruler — a critical position that can be theoretically linked to Ernst Kantorowicz's famous thesis.

Presenter: Giuseppe Cascione, *Università degli Studi di Bari*

Paper Title: Images and Power at the Dawn of the National State: The Case of Milan's Mint under Charles V and Philip II

Abstract: This paper argues that the crisis of the national state has an essentially "representational" cause, because the medieval symbolical (charismatic) relation between power and citizenship has been broken. The usual approach to the relations between political power and images rests on the idea of a supposed natural relationship between a picture and its representative use. At the same time images are viewed as being in some sense signs of an invisible power — that is, as entities that belong to their referents in the way in which symbols do. Ernst Kantorowicz's studies on the political power images analyzes the structures and types of material and nonmaterial objects (of art, communication, governance) that in general are part of the modern foundation of the relation between sovereignty and citizenship. This analysis will be developed through the coins and medals of the Milan's mint; in particular, a set of medals of Charles V and Philip II of Habsburg will be described.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Parc III

Panel Title: *Convivencia a la Veneziana* I: Considering Multiculturalism in Early Modern Venice

Chair: Patricia Fortini Brown, *Princeton University*

Presenter: Alexandra E. Bamji, *University of Cambridge*

Paper Title: Disease, Healing, and Community in Early Modern Venice

Abstract: Venice's multiculturalism had consequences far beyond the economic and political spheres. This paper will trace the social and cultural impact of the diversity of Venice's population when the city's inhabitants were faced with disease. In perceptions of, and responses to, sickness we find that foreigners fulfilled a number of specific roles in the early modern period. On the one hand, outsiders were considered a negative influence who brought disease into the city; on the other hand, certain groups, such as Greek women, were associated with more positive, healing activities. Religion was bound up with ideas of disease, and the presence of different confessional groups could create tensions. This paper will suggest, however, that on balance the common experience of disease brought ethnic and religious groups together and strengthened community bonds in Venice.

Presenter: Diana Gilliland Wright, *Seattle University*

Paper Title: Death in Venice (Again): The Greek Community between 1569 and 1655

Abstract: The necrology of the Greek community in Venice provides a remarkable record of illnesses and life expectancy in an early modern neighborhood. The residents of the Greek community were primarily day laborers and small-scale shopkeepers, though the occasional

goldsmith or shipowner appears in the entries. The 478 entries between 1569 and 1655 suggest a great deal about neighborhood and interreligious relationships, occupations, immigration, naming practices, medical care, and economics. This study of Greek necrology sheds new light on the role of medicine and illness in early modern Venice.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Raphael

Panel Title: Enacting the Female: Painting, Poetry, Costume

Organizer: Bella Mirabella, *New York University*

Chair: Ann Rosalind Jones, *Smith College*

Presenter: Elena Ciletti, *Hobart and William Smith Colleges*

Paper Title: The Enactment of Ideal Womanhood in the Judith Paintings of Artemisia Gentileschi

Abstract: Artemisia Gentileschi (1593–1652/53) is best known for her histrionic paintings of the fierce biblical heroine Judith. In an effort to bolster recent scholarly tendencies to expand the consideration of Gentileschi's work beyond the familiar interpretive terrain of autobiographical psychodrama, I will position her Judiths at the intersecting poetics of widowhood, humoral theory, and women artists' self-portraiture in Counter-Reformation Italy. This enterprise explores what I construe to be a few salient components of the early modern "theater" of ideal femininity as constructed by the Church and performed by women patrons and painters.

Presenter: Patricia Lennox, *New York University*

Paper Title: Isabella Andreini's *La Mirtilla*: Nymphs with Attitude

Abstract: Isabella Andreini — Italy's celebrated sixteenth-century actress, playwright, poet, and *prima donna* of the I Gelosi theater company — wrote that she began to study poetry "almost as a joke" but found it "such a delight" that she was never able to give up so great an "entertainment." In her pastoral play, *Mirtilla*, Andreini's eloquently witty nymphs exemplify her own delight in poetic language and classical sources, as well as her interest in female performativity. This paper explores Andreini's uses of a female voice in the more traditionally male-dominated genre of pastoral, a voice that allows the nymphs in *Mirtilla*, who are both clever and sensible, to perform with unexpected agency.

Presenter: Bella Mirabella, *New York University*

Paper Title: Performing the Handkerchief and Accessorizing the Public Sphere

Abstract: In this paper I propose to look at the handkerchief as an accessory that functioned as a vehicle for the complex negotiations women engaged in while performing the female self in the space between the private and the public spheres in early modern Europe. The elusiveness of such a piece of cloth — highly intimate one minute, perhaps functioning as a receptacle for bodily fluids, and very public the next, perhaps used as a medium of monetary exchange in a mountebank performance — signals the power of this highly charged bit of cloth as well as its troubling role in the performance of gender. An examination of the use of the handkerchief both in the larger culture and on the stage reveals the multiple purposes of this accessory as well as its crucial role as a transitional object that helped women enter and perform in the public sphere.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Rubens

Panel Title: Revisiting the Renaissance City: Urban Experience and Transformation

Organizer and Chair: Sandra L. Weddle, *Drury University*

Presenter: Niall Atkinson, *Kunsthistorisches Institut, Florenz*

Paper Title: “La quale si sente per tutta la città sonare. . . .”: Bells, Belltowers, and the Soundscape of Renaissance Florence

Abstract: Visually, late medieval and Renaissance Florence presented a dense vertical topography within which bell towers acoustically defined distinct but ephemeral horizontal territories. These bells constituted a nonverbal language that marked the rhythms of urban life. However, they were also a means by which Florentines mapped out lines of communication, discovered limits and borders, and imagined spaces transformed. Through documentary sources, literary texts, chronicles, and diaries, this paper will trace the lines of constant interplay between sound, architecture, and urban space. Constructed through performative acts of daily life, these fluid, overlapping territories demonstrate how the meaning of architecture and urban space was internalized and transformed through the experience of those who confronted it on a daily basis. In this way, Florentines inscribed their individual and collective identities into their surrounding physical and symbolic world, from which one can articulate relationships between the social and symbolic dimensions of architectural space.

Presenter: Panoyiotis Leventis, *Drury University Center in Greece, University of Cyprus*

Paper Title: Mapping the Transcultural: Urban Topographies of Fourteenth-Century Nicosia

Abstract: This paper explores the significance of multiplicity and experience in the construction of renaissance urban and architectural (hi)stories and topographies, revealing a transcultural space constituting the urban fabric of Nicosia, capital of Lusignan and Venetian Cyprus. The built environment of the city simultaneously witnessed and constructed this obscure and unresearched space, which is reinterpreted by means of citizens’ fictional experiences through the city. Seemingly oppositional or even confrontational cultures and spaces are in fact characterized and altered by numerous attempts at religious, linguistic, and architectural reconciliation. The 1310 royal entry of Henry II into Nicosia’s extensive lower square, the destructive 1330 flood caused by debris-blocked bridges at the city center, and the 1369 murder of Peter I at the royal palace’s back chambers provide the context for a superimposition of historical findings on an interweaving web of paths and rituals, on a remarkably phenomenal world of renaissance urban space.

Presenter: Kim S. Sexton, *University of Arkansas*

Paper Title: Mental Space and Renaissance Venice

Abstract: Scholars study how cultural anxieties are inscribed on the body, but what impact did such factors have on the city? Although *mentalité* may at first appear too unstable a criterion to apply to the analysis of cities, Henri Lefebvre’s multilayered theory of space offers methods for describing urban landscapes as analyzable spatial “products.” Exploring the mental space of early modern cities, for instance, reveals how emerging ethical dilemmas over the use of material wealth actually helped to redefine longstanding notions of urban center and periphery, especially in mercantile cities such as Venice. Following a devastating fire at the Rialto Market in 1514, the market was restored and the Piazza San Marco redesigned, resulting in a reformulation of the relationship between the two historical poles of the city center as well as the space between them. By theorizing mental space, this paper exposes a

crisis of accumulation that ruptured a veritable cult of continuity in Venice and shaped its early modern fabric.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Michelangelo

Panel Title: Social Capital and Civil Society in Italy and the Netherlands VI: Social Capital and Civil Society In and Beyond the Family

Sponsor: The Society for Confraternity Studies

Organizer and Chair: Mark Jurdjevic, *University of Ottawa*

Co-organizer: Nicholas Terpstra, *University of Toronto, Victoria College*

Presenter: Katherine A. Lynch, *Carnegie Mellon University*

Paper Title: Families and Communities in European Civil Society: A View of the *Longue Durée*

Abstract: My presentation, based on my recently published book, *Individuals, Families, and Communities in Europe, 1200–1800: The Urban Foundations of Western Society* (Cambridge, 2003), will examine the family at the center of the life of “civil society.” Using a variety of evidence from European towns and cities, I explore how women and men created voluntary associations outside the family — communities, broadly defined — to complement or even substitute for solidarities based on kinship. I show how demographic, economic, religious, and political features of European urban society encouraged the need for collective organizations for mutual protection, and how men and women acted to fulfill this need. I also suggest the central place that family issues played in the creation of larger communities — from the “confessional” communities of the Reformation to the national “imagined” community of the French Revolution.

Presenter: Nicholas A. Eckstein, *University of Sydney*

Paper Title: Social Capital and the Building Blocks of Florentine Sociability

Abstract: The social life of Florentine men and women in the fifteenth century has been studied exhaustively. For the most part, however, social interaction has been studied within the framework of officially recognized institutions like the church, the lay confraternity, the *gonfalone*, and the family, or in relation to phenomena such as “neighborhood” or “patronage.” This paper moves beyond these familiar categories to look “under the radar” by examining elemental forms of personal contact as they occurred between individuals and small groups of people in different settings. The paper treats such contact as the DNA that defined Florentine sociability, and which created and propagated the myriad interlocking microcommunities that proliferated at every level of Florentine society. This form of microscopic analysis reveals forms of community that, because they have meandered through, cut across, or even “jumped” officially recognized districts like the *gonfalone* or parish, have come less to the attention of historians.

Presenter: Caroline Castiglione, *Brown University*

Paper Title: Social Capital and Involuntary Associations: Roman Aristocratic Women in their Early Modern Families

Abstract: Putnam’s emphasis on the relationship between social capital and participation in voluntary associations has enjoyed a controversial reception. Can it be extended to other institutions in early modern Italy, including the family, and especially the aristocratic family? Such families were ultimately involuntary associations for their members, and many aristocratic women moved from their irreversible natal destiny to their marital one with little

say in the matter. However, research on early modern Roman aristocratic women has underscored the importance of their networking to advancing the interests of kin, clients, and friends. This paper deals with the epistolary evidence of one woman, Anna Colonna, who wrote extensively in the seventeenth century about her interactions with the then-ruling papal family, the Barberini. It will demonstrate that Putnam's theories of social capital can be used to illuminate the contributions of "volunteers" like Anna to the dynastic and urban politics of early modern Rome.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Dante

Panel Title: Bodies and Environments in Renaissance Europe: Land, Sea, Sky

Organizer: Alix Cooper, *State University of New York, Stony Brook*

Chair: Tara Nummedal, *Brown University*

Presenter: Alix Cooper, *State University of New York, Stony Brook*

Paper Title: "Under an Alien Sun": The Perils of Mobility in Renaissance Medicine

Abstract: Over the course of the sixteenth century, Europe saw many new forms of travel take hold, from transoceanic voyaging to academic peregrinations to and through Italy. Furthermore, not only people but also natural objects were on the move, as witnessed, for example, by increased discussions of foreign remedies and plant species arriving in Europe. This paper looks at how Renaissance physicians responded to this epidemic of mobility: namely, with considerable unease. Both people and plants, they argued, were shaped by the influences of the climates they grew up in, and the soils that nourished them. Exposure to foreign places, foods, or medicaments thus posed grave risks to health. Drawing on several little-studied treatises by Symphorien Champier and other humanist physicians, as well as books offering medical advice about travel, the paper shows how theories about natural sympathies between organisms and their environments found expression in broader concerns about Renaissance travel.

Presenter: Joseph Gonzalez, *California State University, Fullerton*

Paper Title: The King's Body and the King's Realm: The Writings of Bishop Johannes Ofeegh in Sixteenth-Century Sweden

Abstract: In the months following the death of King Gustav Vasa in 1561, the Bishop of Stockholm, Johannes Ofeegh, wrote an account of the king's passing which he prefaced with an account of natural disasters and unusual phenomena that had been observed in the years directly previous. Dead herring, for example, washed ashore in numbers so great that the populace fled the coast. Ofeegh reported that when news reached the king of each successive disaster, the king responded, "This is about me!" This paper will discuss Johannes Ofeegh's account as a means of exploring sixteenth-century Swedish beliefs concerning nature and their use in the development of an ideology of hereditary royal power that sought to link the body of the king — and hence the ruling dynasty — to the very soil of the realm he ruled. Ultimately, Ofeegh's account reflects both pagan and Christian traditions and the increasing influence of humanism.

Presenter: Margaret D. Garber, *California State University, Fullerton*

Paper Title: The "Chymistry" of the Heavens: Governing the Skies in Renaissance Brussels

Abstract: In 1646, following a torrential rainstorm, a sudden cloudburst painted the heavens above Brussels with ominous streaks the color of blood. Capuchin monks and frightened bystanders declared the bloody rains to presage the end of the world. Jean Jacques Chiflet,

chief physician of Brussels, immediately sought advice from distinguished physicians before making official his public pronouncement. Far from presaging the end of the world, bloody rains, Chiflet argued, were instead purple precipitations caused by “chymical” mixtures of local minerals. The territory’s boundaries were not confined to landed frontiers, he proposed, but extended into the skies, where airborne minerals mapped out Brussels’ natural history just as surely as antiquities defined its human history. By transforming the heavens above Brussels from bearers of portentous signs into local markers of regional identity, Chiflet claimed that physicians, not preachers, should interpret the skies; for nature, he noted, was the province of medicine.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Medici

Panel Title: Cookbooks and Cuisine in the Renaissance

Organizer: Kenneth B. Albala, *University of the Pacific*

Chair: Sally A. Scully, *San Francisco State University*

Presenter: Kenneth B. Albala, *University of the Pacific*

Paper Title: Catalunya/Naples/Rome: The Foundations of Italian Cuisine from Rupert of Nola to Martino of Como

Abstract: Although recipes identified as Catalan in the first printed cookbook by Martino of Como are generally acknowledged by culinary historians, as is the author’s praise of Catalan chefs, there has never been concrete explanation of exactly what ingredients, techniques, and gastronomic preferences were inherited from Catalunya. This paper will draw explicit and detailed comparisons between two cookbooks and will discuss the likelihood that Martino knew Rupert’s work, and thus will argue that the first printed cookbook, embedded in Platina’s *De honesta voluptate* is largely indebted to late medieval Catalan cookery. It was these aesthetic preferences that would ultimately be translated across Europe in the many printed editions of Platina through the sixteenth century, as well as in the printed versions of Rupert in Catalan and Spanish in the 1520s, ultimately having a profound influence on Renaissance cookery.

Presenter: Timothy J. Tomasik, *Valparaiso University*

Paper Title: “Selon la jambe le coup”: Marketing Strategies in Renaissance French Cookbooks

Abstract: Contrary to what some culinary historians have been asserting up until the last decade or so, the French Renaissance did actually have a thriving trade in homegrown cookbooks. Beginning in the 1530s, a new generation of cookbooks appears in France that synthesizes the innovations of earlier sixteenth-century texts. Between 1536 and 1627 twenty-seven editions of a cookbook associated with the printer Pierre Sergent appear, bearing witness to the literate public’s appetite for works of cookery. By analyzing title pages, woodcuts, and prefatory remarks, we can see that cookbooks were being marketed to a wide spectrum of social stations and potential readerships, each representing contradictory desires. Such an analysis will demonstrate that banquets are not limited to an elite sector of society. The Renaissance banquet is thus a space whose contours can be adapted to fit a number of occasions, accommodating diners from all strata of society.

Presenter: David Walddon, *Independent Scholar*

Paper Title: The Hidden Recipes of Bartolomeo Sacchi: An Exploration of the Recipes in the First Five Books of *De Honestia Voluptate et Valetudine*

Abstract: In the first printed work on food products and cookery, *De Honesta Voluptate et Valetudine* (1475, Venice) by Bartolomeo Sacchi, also known as Platina, the last five sections of the work are filled with hundreds of recipes from the mid-fifteenth century. These recipes were recorded by Platina from a slightly older manuscript composed by Maestro Martino de Como. Martino's recipes have been studied and commented upon in depth in many papers and at many symposiums. So have the medical and humoral theory, agricultural advice, and general commentary on food products, which make up the first five sections of *De Honesta*. But scattered among Platina's writings in the first part of his book are culinary recipes that have not been studied nearly as extensively. This paper identifies and examines these recipes, classifies them as to use, and explores the many interesting details they reveal about food in late fifteenth-century Italy.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Cervantes

Panel Title: Aspects of Signorial Rule in Early Renaissance Italy

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: John Easton Law, *University of Wales, Swansea*

Chair: Meredith J. Gill, *University of Maryland, College Park*

Presenter: Benjamin G. Kohl, *Vassar College*

Paper Title: Fina Da Carrara, neé Buzzacarini, the Dogaressa of Padua?

Abstract: This paper examines the place of the consort of the Carrara *signore* of Padua by comparing her status to the role of the dogaressa in the government of neighboring Venice. Was the status of Fina da Carrara comparable to that of the dogaressa? The answer is a qualified *yes*. The dogaressa had a definite role in the ritual life of the city, which Fina did not. But most important was Fina's role as artistic patron, where she created a new civic iconography in Padua's Baptistery, including depictions of the city's saints in the dome. As the leaders of Siena were intent on having the "Good Commune" in Lorenzetti's famous allegories in the Palazzo Pubblico, so Fina represented Padua as the "Good Diocese" on the walls of the Baptistery.

Presenter: John Easton Law, *University of Wales, Swansea*

Paper Title: Visconti Rule in Belluno (1387–1404)

Abstract: When studying signorial forms of government, historians have generally been drawn — understandably — to the centers of signorial rule, to capital cities, hence "the Della Scala of Verona," "the Gonzaga of Mantua," and "the Sforza of Milan." This contribution will attempt to explore Visconti rule over a distant, and somewhat minor, subject commune — Belluno — ruled by the family from 1387 to 1404. Who ran the Visconti government? How did it function? How centralizing was Visconti rule? What was the impact of the regional Council of Verona, established to supervise Giangaleazzo Visconti's eastern dominions? To what extent was Belluno a "garrison town": did the Visconti rule by force? What demands did the Visconti make upon their subjects? How far were they fulfilled? What — if anything — did the *signori* offer in return? How far was Visconti rule supported or tolerated in Belluno? How did governors and governed express themselves? Did Visconti rule extend beyond the sphere of the State to that of the Church? What challenges did the Visconti face internally and externally?

Presenter: Marco Gentile, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Paper Title: From “little princes” to Subjects? Signorial Powers in Fifteenth-Century Northern Italy

Abstract: In fourteenth-century northern Italy, the incorporation by signorial regimes of many formerly independent cities was often accompanied by the breakdown of urban authority in the *contado*, which the newly subdued cities found increasingly difficult to govern. Connected to these processes was the consolidation of rural lordships, sometimes established by families of urban origin. At the beginning of the fifteenth century the Italian political situation was fluid and often characterized by war between rival regional states. In such an unsettled context, some of these lordships — the Rossi, Pallavicini, Dal Verme — came to enjoy a good deal of autonomy and developed structures of organization sufficient to merit the use of expressions such as “small signorial states” to describe them. However, during the second half of the century, the stabilization of the Italian political “system” and the strengthening of regional states — and the quarrelsomeness of these signorial dynasties themselves — brought about a weakening of such lordships, a loss of autonomy, and, in some cases, their disappearance. This paper will discuss the political evolution of some of these lordships, focusing on their forms of government. It will also examine the “ideology” and language of such lordships.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Da Vinci I

Panel Title: Violence and the Sacred: Tragic Literature in Early Modern France

Organizer: Hervé Thomas Campagne, *University of Maryland, College Park*

Chair: Colette H. Winn, *Washington University*

Presenter: Stephen Murphy, *Wake Forest University*

Paper Title: Civil War and Semantic Violence

Abstract: Thucydides and Plato diagnose in similar terms one of the symptoms of a dysfunctional state: a particular vice is called by the name of its related virtue, and contrariwise (recklessness is called manliness, etc.). This inability to call things by their right name characterizes a society in crisis. The same claim is made and exemplified by writers during the sixteenth-century French wars of religion. Polemical and satiric texts, such as those collected by Pierre de L’Estoile, as well as prose and verse by Agrippa d’Aubigné, represent the violence around them as matched by a semantic violence. This is an aspect of a topsy-turvy world, but one that goes to the heart of literature, as writers register the corruption of language even as they use it.

Presenter: Hervé Thomas Campagne, *University of Maryland, College Park*

Paper Title: “Piteous and strange”: The Vocabulary of the Tragic in Sixteenth-Century France

Abstract: While the words *tragédie* and *tragique* began to be widely used in the 1540s, French authors also made use of an extensive vocabulary in connection to the tragic events and stories that they related. Most notably, the terms *piteux* (piteous) and *estrange* (strange) almost always appear next to *tragique* and *tragedie* in sixteenth century narratives. Drawing on a study of the “vocabulary of the tragic,” I propose to reexamine the concepts of tragedy and the tragic as they were defined and understood between 1500 and 1580. In seventeenth-century France, the tragic, in keeping with Aristotelian theory, would rely heavily on notions of *vraisemblance* (plausibility) and familiarity. By contrast, I will show that the tragic as it is defined in texts written by Guillaume Cretin, Marguerite de Navarre, Henri Estienne,

François de Belleforest, and many others, relies on notions of veracity on one hand, and strangeness on the other.

Presenter: Kathleen P. Long, *Cornell University*

Paper Title: Rivers as “lieux de massacre, lieux de mémoire” in Théodore Agrippa d’Aubigné’s *Les Tragiques*

Abstract: D’Aubigné traces the geography of religiously motivated massacre in “Les Fers,” the fifth book of his epic about the Wars of Religion in France. His account of this violence follows the major rivers in France rather than any coherent chronology. In this manner, he can describe violence as a sort of epidemic that spreads from town to town, with the rivers as the sources of contact. The rivers also become the burial grounds for many of the Protestant victims of massacre. From the historical perspective, this depiction is bleak. But the final book of *Les Tragiques* “Jugement,” depicts rivers as the sites of rebirth and renewal, using literary sources — Ovid’s *Metamorphoses* in particular — to imagine a different outcome from that suggested by historical events. This paper will trace this movement from history to the imaginative reinvention of events, in order to explore the literary coping mechanisms that d’Aubigné developed in response to overwhelming violence.

Presenter: Kendall B. Tarte, *Wake Forest University*

Paper Title: Women Witnessing War in Sixteenth-Century Poitiers

Abstract: This paper looks at historical and literary works centered on the religious conflicts in Poitiers in the 1560s and 1570s to consider the role that women played there. Only infrequently do contemporary historians — such as Agrippa d’Aubigné, François Le Poulchre, and Marin Liberge — depict women’s activities and their reactions to violent events. Aubigné calls a group of women observing the Protestant siege of Poitiers “dangerous witnesses.” Women writers, one type of potentially dangerous female witness, depict, and respond to the cruelties of the civil wars. Early poems by Madeleine Des Roches provide a useful point of comparison to contemporary historical texts. What were women doing during the wars? As a royalist and a self-reflexive writer, but also as a woman and a poet, Des Roches gives a singular perspective on the violence that her city sustained.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Da Vinci II

Panel Title: Milton and the Sects

Organizer: Katherine Romack, *University of West Florida*

Chair: Jeffrey S. Shoulson, *University of Miami*

Presenter: William B. West, *University of Colorado, Boulder*

Paper Title: Can One Be of the Devil’s Party and Know It? Cromwell, Nayler, Samson

Abstract: When Blake declared Milton to be “of the devil’s party without knowing it,” he presupposed the possibility of an alternative identity, of knowing that one is of the devil’s party. But as the dispute over the title *Leveller* shows (both the Digger Gerard Winstanley and the Ranter Abiezar Coppe claimed to be “true Levellers,” while so-called Leveller John Lilburne insisted that he was “Anti-Leveller”), affiliation with the devil’s party was almost always assigned to individuals and groups by others. What does it mean to accuse another of partisanship, to claim one’s own partisanship, to refuse a party? This paper looks at some of the motives for the atomizing into religious and political sects among Milton and his contemporaries, focusing in particular on the perceived danger of the chaos and confusion that was seen as the only alternative to such divisions and articulations.

Presenter: Shannon Miller, *Temple University*

Paper Title: Milton Among the Prophets: Gendered Discourse and Inspiration in the Mid-Seventeenth Century

Abstract: This paper will reconsider Milton's identity as a "prophetic poet" in the context of prophetic language produced in the 1640s and 1650s by figures such as Abiezer Coppe, Anna Trapnel, and Eleanor Davies. Such prophetic language is most identifiable amidst Milton's invocations to *Paradise Lost*; at later moments in the poem, Milton's account of spiritual inspiration more closely aligns to the female characteristics of prophecy in the period. Milton's invocation of language of spiritual inspiration is nostalgic in 1667, mining a discourse from the 1650s that allowed women sectarians to call upon the authority of God, enter into print, and speak directly to political issues. Milton's banishment from political power during the Restoration is thus addressed by appropriating this discourse. Contextualizing Milton's prophetic language amidst prophecies of the Civil War and Interregnum thus allows us to chart his complicated negotiation of religious and political forces when composing *Paradise Lost*.

Presenter: Katherine Romack, *University of West Florida*

Paper Title: *Paradise Regained*: Millenarianism, Milton, and the Ranters

Abstract: This paper places *Paradise Regained* alongside sectarian writings in order to explain Milton's location of human redemption in Christ's triumph over temptation rather than in his suffering, death, and resurrection. The seemingly uncharacteristic "inwardness" and "passivity" of the poem has lent itself to narratives proclaiming Milton's "withdrawal from politics into faith," "pacifism," and "political quietism" (Loewenstein, 242–43). Readings of *Paradise Regained* that characterize the poem as the product of political disillusion and withdrawal depend, I will argue, upon the expectation that one will find in Milton's work a radically future-oriented "militant apocalypticism." This tendency to render utopian thought synonymous with political radicalism — and consequent underestimation of the possibilities of anti-utopian thought — is pervasive also in the scholarship on mid-century sectarians. Situating Milton's poem next to the Ranters, who in the 1640s and 1650s promoted a view of humanity as already redeemed, I explore Milton's wresting of redemption from the future.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Da Vinci III

Panel Title: Tyranny in the Italian Renaissance I

Organizer: Julius Kirshner, *University of Chicago*

Chair: Thomas J. Kuehn, *Clemson University*

Presenter: Julius Kirshner, *University of Chicago*

Paper Title: The Unambiguous Relevance of Bartolus's *De tyranno*

Abstract: Bartolus of Sassoferrato's *De tyranno* has been hailed as the first juridical tract on tyrants and has served as a signature piece against despotism. Yet some historians view Bartolus's condemnation of tyranny and the ideals informing it as already *passé* when the work was composed between 1356 and 1357. A large number of manuscripts attest to the wide diffusion of *De tyranno*, but our knowledge about its impress on treatments of tyranny in the fifteenth century is distinctly incomplete. I discuss a neglected legal opinion of Bartolus's grandson, Salustio di messer Guglielmo, whose arguments against the regime of the condottiere and tyrant, Niccolò Fortebraccio — who wrested Città di Castello from papal control in 1433 and ruled there until he was killed 1435 — directly derived from

Bartolus's work. Salustio's opinion shows that Bartolus's *De tyranno* offered jurists a valuable template of arguments for resolving legal issues that follow the demise of tyrannies.

Presenter: Diana Robin, *University of New Mexico*

Paper Title: Francesco Filelfo on Tyranny

Abstract: As one of the few humanists not only to witness firsthand but to comment extensively on the unexpected emergence in fifteenth-century Milan of a radical popular republic, Filelfo differed from his contemporaries in his approach to the problem of tyranny. In by far his largest lyric work in Latin, entitled *Odae* or *Carmina*, Filelfo represents tyranny as a collective, popular phenomenon rather than the product of a single ruler. Following Josiah Ober's critical analysis of fifth-century commentators on Athenian democracy, I argue in my paper that rhetoric the *Odes* is a not only a form of political action, but that it takes as its central project the theorization of radical popular republicanism (*libertas popularis*).

Presenter: Angela De Benedictis, *Università de Bologna*

Paper Title: Overthrowing Tyrants, Punishing Rebels: Arguments for the Renaissance Popes' Just Wars

Abstract: Papal exercise of political power in the Renaissance was characterized by a double form of violence: violence was perpetuated by wielding "spiritual arms" and by wielding "secular arms." Overthrowing tyrants and punishing rebels, characterized as "just wars," were the main arguments justifying papal excommunication of tyrants and placing cities and city-states under interdict. I first analyze the operation of the two arguments (overthrowing tyrants and punishing rebels) in the cases of Sixtus IV's censures against Florence (1478) and Venice (1483); and the excommunications and interdicts levied by Alexander VI on Bologna (1502), and by Julius II on Bologna (1506) and Venice (1509). Next, I focus on two ways by which "lawful resistance" was mounted against an unjust excommunication and interdict. First, *de iure*: appeal to a superior — that is, appealing to a general council of the church and thus bypassing the pope; second, *de facto*: resisting unjust force with force.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Sienna I

Panel Title: Geographical Knowledge and the Making of Publics (1500–1700)

Organizer: David Harris Sacks, *Reed College*

Chair: David Boruchoff, *McGill University*

Presenter: Lesley B. Cormack, *University of Alberta*

Paper Title: Glob(al) Visions: Globes and their Publics in Early Modern Europe

Abstract: The first engraved globes appeared in Europe in the early sixteenth century. At first specialty items, with a limited and esoteric clientele, by 1600 terrestrial and celestial globes were widely manufactured and distributed, especially in northern Europe. But what was their purpose? Were they mathematical and scientific instruments? Aids to exploration and navigation? Images of empire? Pedagogical tools? Historians have long admired these beautiful objects and taken for granted their utility in navigation and in the creation of empire in the European expansion. Contemporary treatises all claimed the mathematical utility of these instruments. And yet, how useful was a globe on a tossing ship or in a gentleman's library? This paper will examine the artifacts themselves, the treatises written about their use, and the ownership and trade patterns in order to ascertain the role of globes in the creation of mathematical, imperial, and international publics in early modern England and the Netherlands.

Presenter: David Harris Sacks, *Reed College*

Paper Title: Richard Hakluyt and His Publics

Abstract: Richard Hakluyt's *Principal Navigations of the English Nation* is a compendium of publics. It presented over 600 accounts of voyages made by the English from the earliest times to ca. 1600. Its aim was simultaneously to honor English achievements in navigation and colonial enterprise and to encourage further such achievements. The work, the product of years of collecting, resulted from contacts with numerous mariners and navigators, antiquaries and scholars, geographers and cartographers, statesmen and great personages. Its publication also brought Hakluyt into a close relationship with many authors, editors, and collectors who had similar learned interests to his, and with the publishing industry and markets for print across Europe. It also established Hakluyt's relationship with diverse audiences, such as government officials, investors in trading and colonizing companies, and engaged readers of all sorts. This paper explores some of the ways the formation of these different publics shaped and affected one another.

Presenter: Nicholas Dew, *McGill University*

Paper Title: Geography and its Publics in Seventeenth-Century France

Abstract: The desire to make secret knowledge "public" has long been recognized as a rallying cry of the Scientific Revolution, an era in which the relationships between intellectual disciplines and institutions were being remapped just as thoroughly as the spaces between the Old and New Worlds. One example of this process can be found in the navigational knowledge needed to maintain long-distance trade. Seventeenth-century French geographical writers, troubled by France's relative lack of colonial success, were concerned with the need to acquire the navigational expertise of their Iberian, Dutch, and English rivals. This paper examines the production of atlases and travel compilations in baroque France — particularly in the 1620s through the 1660s — and shows how this enterprise thrived on the tension between a natural-philosophic rhetoric of "public utility," and the national-dynastic discourse of royal *gloire*. Travel knowledge reveals the general tensions in the late Renaissance between manuscript and print and between scholars and their publics.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Sienna II

Panel Title: Manuscripts and Printings

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

Presenter: Mark Sosower, *North Carolina State University*

Paper Title: The Effect of the Sack of 1527 of the Vatican Library on its Greek Manuscripts

Abstract: The Vatican was attacked in 1527 by Spanish, German, and Italian mercenaries serving in the imperial army. Contemporary witnesses described extensive damage to the physical plant and substantial loss of valuable codices. This assessment has been reiterated in subsequent accounts. Nevertheless, new editions of the early inventory of Greek manuscripts indicate that the damage to the Greek holdings has been greatly exaggerated. There was extensive reorganization and relocation of codices — especially in the Reserve Library. Yet the Library lost only eighty-three of its nearly 900 codices, and subsequently thirty-one were restored to the Vatican after Pope Clement VII went to great expense and trouble to regain them. This paper will describe the condition of the Library after the attack, and list the Greek codices that were restored to the library, as well as codices that strayed to other libraries or are still missing.

Presenter: Patricia Osmond, *Iowa State University*

Paper Title: Editing and Advertising in Renaissance Venice: Antonio Moreto

Abstract: In Venice in the late 1400s and early 1500s, Antonio Moreto, an enterprising editor, publisher, and bookseller, promoted what John Monfasani has described as a program of “quality control” aimed at raising standards of accuracy in the printing of classical and humanistic texts (“The First Call for Press Censorship. . .” *RQ* 41, no. 1 [1988]: 1–31). My paper will pursue the investigation of Moreto’s editorial work in an attempt to ascertain the nature and extent of his interventions, considering as test cases selected editions he prepared for the press. Were the claims of having improved the texts, which he and his collaborators proudly made, an example of humanist rhetoric, growing competition in the book business, and effective advertising? Or is there evidence that Moreto did indeed produce better editions of certain authors than previously available — and if so, according to what criteria?

Presenter: Kay Amert, *University of Iowa*

Paper Title: Paris Printing 1520–50: Establishing an International Idiom

Abstract: The transformation of French graphic and typographic style in the decades 1520–50 had a potent effect. It quickly revised conventions for the presentation of texts in Paris and it rapidly became an international style, one used from Italy to England and then in the New World, as well. In addition to its distinctive graphic forms, the most innovative feature of the new style was its applicability to texts of all kinds, from sacred literature to science. While bibliographical scholarship emphasizes the influence of the Italian printer, Aldus Manutius, in this shift, the paper argues that this is too narrow a construct. Extensive archival work focused on the books of Simon de Colines, Robert Estienne, and other French Renaissance publishers suggests that from its inception, the style was an international fusion that brought both northern and southern European ideas together with both old and new Parisian ones.

Presenter: Daniel Brownstein, *University of California, Berkeley*

Paper Title: Describing Place and Ordering Expanse in Fifteenth-Century World Chronicles

Abstract: The varied city views and maps in world chronicles reveal how the forms of mapping as techniques to encode terrestrial expanse unlike medieval mapping forms, and as such provide important evidence of the uses of printed maps that have been neglected by historians of the book. Although fifteenth-century world chronicles reflect a scholastic encyclopedism, the compilers of universal chronicles were educated readers of Ptolemaic geography, who used maps to create notions of “space” and “expanse” that had limited currency within artistic or cartographic conventions. While editions of Jacobo Foresti’s *Supplementum chronicarum* (1483) or the ambitiously illustrated *Nuremberg Chronicle* (1493) reflect a scholastic tradition of imperial succession familiar from Isidore of Seville, the topos of mapping place and space served to publish a record of global coverage that reflect the increasing epistemological autonomy of maps as a focus of visual attention. My talk examines how the bibliophiles Jacobo Foresti of Bergamo and Hartmann Schedel of Nuremberg, owners of Renaissance editions of ancient geographic texts with ties to the printing trade, integrated maps of place in a textual tradition to organize an image of terrestrial expanse that reflected the changed role of maps in Renaissance society. Maps in such incunabula have been held to occupy a largely decorative role, derivative of a map trade in Italy and Germany among skilled engravers. Although each volume did not primarily address a learned audience, their maps functioned to organize and mediate written information that appropriated ancient cartographic techniques to order the inhabited world among learned communities.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Suite I

Panel Title: Meretricious Misrepresentations: Women in the Italian Renaissance

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

Organizer: Roberto Buranello, *The City University of New York, College of Staten Island*

Chair: Marc David Schachter, *Duke University*

Presenter: Gerry P. Milligan, *College of Staten Island*

Paper Title: Violence, Commodity, and the Female Body in Lucrezia Tornabuoni's *Storie Sacre*

Abstract: The *Storie Sacre* of Lucrezia Tornabuoni (1427–82) are five verse narratives which, to varying degrees, confront the relationship of male violence and female sexuality. The association between male violence and women's bodies has long been established, and, as is most often discussed, women's bodies act as the stage on which male aggression is played out. Tornabuoni's retellings of biblical tales, however, recount a variety of modes that situate women within the discourse of male violence in a complex manner. Specifically in her tales of Judith and Esther, Tornabuoni fashions characters who control male violence through the artful manipulation of feminine sexual "value." Although the sexualization of the female body often figures women as a commodity, these women keenly resist commodification by shifting value off of their bodies onto social discourses such as justice and political sovereignty. This paper will discuss how Tornabuoni figures women characters as both champions of social stabilization and victims of an indefatigable mechanism of male violence, where women's bodies are not only the stage for male violence but also the loci of peace, negotiation, and revenge.

Presenter: Roberto Buranello, *The City University of New York, College of Staten Island*

Paper Title: *Zoppino*: Malice, Misogyny, and Meretricious Misrepresentation

Abstract: The *Ragionamento del Zoppino*, attributed to Pietro Aretino, is an important work of Italian Renaissance pornography that combines revulsion with enticement. Published in the 1530s, this dialogue on whoredom mingles the political satire typical of early pornography with a scopophobic fascination with whores as objects of desire and disgust. The main character, Zoppino, a pimp turned monk, lists many prominent courtesans of Rome and offers an in-depth analysis of their cunning, fraudulent eloquence as a means to destroying the erotic potential of the female body and to achieving victory over his interlocutor, the pimp Ludovico. Zoppino's intimate knowledge of the whore's persuasive skills is accompanied by a disturbing desire to dwell on the more sordid and unsavory details of her commercial transactions. That Zoppino narrates his stories in graphic detail in exchange for payment indicates a continuous commodification of woman in the guise of pious persuasion. The intention of this paper is to investigate the *Ragionamento del Zoppino's* mixture of malice, misogyny, and meretricious misrepresentation.

Presenter: Alexandra Collier, *New York University*

Paper Title: Ladies and Courtesans in Late Sixteenth-Century *Commedia Grave*

Abstract: For the first time in the history of theater, the young respectable *virgo* found a voice in the Italian vernacular comedy of the sixteenth century. Considering the potential of such research the critical attention paid to the role of women in these comedies is surprisingly meager. Although she may be credited for drawing our attention to the field, Maggie Günsberg's recent study, *Gender and the Italian Stage*, is successful only insofar as it perpetuates our disinterest in the subject. To be sure, there is a certain amount of "trafficking

in women” going on but the range of comedies during this period is incredibly rich. Through a close reading of key passages from both canonical and rediscovered texts, this paper aims to prove that the treatment of women in Renaissance comedy is much more complex and dynamic than previous studies have recognized.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Suite II

Panel Title: Codes of Civilization

Sponsor: Pacific Northwest Renaissance Society

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

Chair: TBA

Presenter: Rebecca Totaro, *Florida Gulf Coast University*

Paper Title: My Curse Hath a Great Way to Go: Fuel for the Malediction in Early Modern Drama

Abstract: Cursing is an essential part of early modern tragedy. We might ask, “Why are some curses effective when others are not?” Scholars have turned primarily to religion for the mechanism that enables the curse. In this paper, I propose an alternative that focuses instead on the secular mechanism behind the successful curse. By placing the curse within the context of Galenic physiology, we discover the malediction anew: it becomes a physical symptom of bodily obstruction used to create an explosion of deadly proportions. The successful curser is no longer the man or woman best able to move God but the man or woman best able to manipulate his or her own body and his or her listeners who are within the compass of the curse. The successful curser is also the man or woman in command of language, choosing the most terrifying terms to hurl.

Presenter: Laila Abdalla, *Central Washington University*

Paper Title: “All my pretty chickens”: Jacobean Equivocation of Sovereignty

Abstract: Critics have long recognized *Macbeth* as Shakespeare’s vehicle for endorsing James I, the myth of the Stuart genealogy, and the new monarch’s particular fears and interests. The play, for example, condemns regicide, substantiates the sacredness and authority of the anointed king, recognizes witchcraft, and demonizes equivocation. However, a more exacting investigation rediscovers the play as itself a massive equivocation: it endorses neither kings nor kingship — instead, it appraises and contests the very nature of power. The play, I contend, reveals that the king’s equivocation of power-functions is a formula for calamity. This presentation begins by identifying the two early modern understandings of power as defined and manipulated by the Jacobean regime. It then proceeds to illustrate several manifestations of the “birthing death” conundrum, seeking to establish Macduff as the true anathema of the play.

Presenter: Erma Petrova, *University of Ottawa*

Paper Title: “May give his saying deed”: Hamlet and the Performativity of Revenge

Abstract: This paper proposes to analyze the conflict between Claudius and Hamlet in terms of their respective mastery of, and desire to use, the power of the performative. J. L. Austin defines the performative utterance as a type of speech that is also the doing of a deed. At the same time, the act of revenge is also a self-validating and performative act which creates its own justification at the moment of coming into being — revenge becomes its own law at the moment of killing the king. However, analysis of the play shows that Hamlet is unwilling to act in this performative way — he needs justification of his act that would come from

outside the act itself. The performative act of revenge would erase the difference between revenge and regicide which motivates Hamlet's behavior. Revenge remains only theoretically possible, but at the moment of its actualization it is bound to become regicide — or worse, the inauguration of a new law.

Date: Saturday, March 25, 2006

Time: 8:45-10:15

Room: Milan Board Room

Panel Title: Defining and Performing Honor in the Early Modern Hispanic World

Organizer: Osvaldo Pardo, *University of Connecticut, Storrs*

Chair and Respondent: Edward Muir, *Northwestern University*

Presenter: Osvaldo Pardo, *University of Connecticut, Storrs*

Paper Title: Honor, Military Arts, and the Arts of Deception in Early Modern Spain

Abstract: The status of military knowledge vis-à-vis other fields of expertise underwent a significant transformation in the sixteenth century. The reconceptualization of military matters as an object of study proved a delicate task fraught with tensions between a critical look at long-held notions of virtue, honor, and traditional social and religious values. In his *Examen de ingenios*, Huarte de San Juan set out to clarify the paradoxical nature of the military art. His analysis touched on many of the issues at the center of contemporary debates: honor and the professions, and the boundaries between corporate and class identities, among others. Taking as a starting point the *Examen* and contemporary treatises on warfare, my paper will show how discussions about military affairs became the vehicle for a critique of dominant notions of honor, and how this critique went hand-in-hand with the reception of principles advanced by Machiavelli.

Presenter: Ruth MacKay, *Stanford University*

Paper Title: Dirty Hands: Labor's Burden in Early Modern Spanish Historiography

Abstract: If honor has been regarded as the leading social discourse of early modern Spain — the chief way society had of policing its boundaries — its chief corollary is the disdain for labor that allegedly condemned humble workers to a life of dishonor. Any brief examination of archival documents reveals that artisans do not belong on the margins to which they have been banished by historians who often draw their conclusions from dramatic literature. Law, custom, and a common belief in God were what bound citizens of a republic together, and republican rhetoric was familiar to and used by working people in Spain. This paper will refute a historiography that has taken for granted the topos of the shunned mechanical laborer. I argue that craftsmen could and did obtain something we can call honor through virtuous conduct, good citizenship, and, to some degree, through working with their hands for the common good.

Presenter: James Boyden, *Tulane University*

Paper Title: "An Apostle and a Roman": Public Execution, Honor, and Piety in the Spanish Monarchy of the Habsburgs

Abstract: In early modern Spain and its colonies, public executions provided a stage for the play of honor and dishonor. Judicial condemnation to death implied a sentence of shame, and the usual arrangements for carrying out the supreme penalty were designed to emphasize this legal opprobrium. My paper will examine a number of sensational executions of prominent men in Spain and Spanish America between 1453 and 1621. These cases — involving don Alvaro de Luna, the rebel chiefs Gonzalo Pizarro and Francisco de Carvajal, and don Rodrigo Calderon, an associate of the Duke of Lerma — will serve to illustrate a

variety of ways in which honor could be salvaged or even enhanced in the innately dishonorable venue of the scaffold. I see the execution ground as a nearly ideal laboratory for examining the connections between honor and fame, the individual and the collective.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton I

Panel Title: City of Vice: Passion and Civility in Renaissance London

Respondent: Lawrence Manley *Yale University*

Organizer: Amanda Bailey, *University of Connecticut*

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

Respondent: Lawrence Manley, *Yale University*

Presenter: Amanda Bailey, *University of Connecticut*

Paper Title: Men Behaving Badly

Abstract: This talk explores the effects of urbanity on male comportment. In seventeenth-century London, the careful balancing of emotional extremities, the control of natural bodily functions, and the containment of appetite — the essentials of proper masculine demeanor — were challenging goals. Early modern London, I argue, was not only apprehended as a location but also experienced as an influential environmental factor — like the heavens, air, sleep and waking, meat and drink, exercise and rest — that could potentially calm or incite corporeal drama in bodies conceived as porous, labile, and prone to sudden alteration. Through their heated urban activities, young male city-dwellers irreverently proclaimed social privilege and rudely demarcated position in a fluid urban setting.

Presenter: Roze Hentschell, *Colorado State University*

Paper Title: Homiletic Invective in Early Modern London

Abstract: This paper considers the extent to which sermons incorporate the rhetorical modes of insult and invective. I argue that the language of the pulpit relies on popular satire and prose invective of the late sixteenth and early seventeenth centuries. Inflammatory metaphors and polemics — so common in these popular public sermons, particularly those preached at Paul's — suggest the extent to which popular literature had seeped into religious discourse. If we see the sermons as hybrid texts incorporating rhetoric normally associated with satire, then we understand why they were such a large draw at Paul's. This complex space, which also served as the primary location for booksellers' stalls, was an apt venue for the melding of didactic rhetorical modes.

Presenter: Laurie Ellinghausen, *University of Missouri, Kansas City*

Paper Title: The Wit of Ale, The Genius of Malt: Drink as Subversive Invention in Early Modern English Poetry

Abstract: In the verse of non-aristocratic early modern English poets, drink often functions as a way to express marginality and dissatisfaction as well as to imagine possibilities for a distinctly non-aristocratic kind of representation that is not tied to the court. As a whole, criticism on courtly poetry has detailed the ways in which poets both shared and were influenced by courtly literature and courtly aesthetics. But I would argue that such a picture is incomplete without a sense of its foil, that is to say, a sense of what non-courtly poetry would consist of. Drawing on “begging poems” of Ben Jonson, satire by Thomas Nashe, the popular writings of John Taylor “The Water Poet,” and other texts, I show how these non-aristocratic invocations of drink in poetry accompany an interest in an imaginary nation of hierarchy.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton II

Panel Title: Gendering Humanism: Public and Private Selves in English Renaissance Literature

Organizer: Melissa Sanchez, *San Francisco State University*

Chair: David William Heinke, *San Francisco State University*

Presenter: Colleen McDermott, *San Francisco State University*

Paper Title: Lady Church, Lady Money, and Lady Pride: A Dialogue of Ladies Leads to Differing Valuations in Thomas More's *Utopia*

Abstract: The ancillary letters of Thomas More's *Utopia* engage readers with the humanist philosophers of the day. But does More give us the tools with which to engage in a dialogue, or is this a joke between friends? I argue that the tools with which we engage in the text are types of narrators whom we find framing books 1 and 2. The dialogue to which More invites the reader can be translated through Lady Church, Lady Money, and Lady Pride. These three allegorical ladies are linked by their personification, placement, and repetition, and are our guides to understanding the text with all of its contradictions. Each allegory represents a different mode of valuation in the sixteenth century; through positive assertion, comparison of positives, and negative assertion, which Lady Church, Lady Money, and Lady Pride represent respectively, we can explore the religious and political debates of the *Utopia*.

Presenter: Jason M. Helms, *San Francisco State University*

Paper Title: Mockt with Art: Readerly Transience and Authorial Immortality in *Macbeth* and the *Metamorphoses*

Abstract: This paper investigates paranoia as connection between the characters of Macbeth and Narcissus. Working firmly in the tradition of Ovid, Shakespeare brings his character's paranoia into direct contact with the will of the gods and fate itself. A close reading of Macbeth's famous "tomorrow and tomorrow and tomorrow speech," as well as the Echo-Narcissus myth as portrayed by Ovid, provide a microcosm of interpretive strategies. Read through Freud and Lacan, these paranoiac interpretive strategies are expanded upon and extended to the act of reading. Shakespeare and Ovid are shown to engage in a critique of interpretation and performance themselves. In both texts the barrier between the prescriptive and descriptive breaks down, resulting in what I term the ambiguity of voice — a loss of distinction between the active and the passive. The ubiquitous self-reference of these texts serves as a means of gaining authorial immortality at the expense of readerly transience.

Presenter: Lauren Halsted, *San Francisco State University*

Paper Title: "Brother, we lose ourselves": Theatricality and Identity Formation in *The Revenger's Tragedy*

Abstract: *The Revenger's Tragedy* dramatizes an individual's struggle to negotiate his identity between personal and social forms of knowledge. The revenger, Vindice, rejects social conventions when constructing his identity and consequently retreats into theatrical representation, crafting an environment in which he can realize his need for vengeance. The play's setting in an Italian court further emphasizes the distance between Vindice's "real" society and the world of theatrical representation he creates. In this paper I will argue that the play's metatheatrical style elucidates Vindice's motivation for rejecting traditional ways of constructing his identity: the text participates in the dramatic history from which it emerged and the traditional conventions of the revenge tragedy genre, individual characters play

multiple roles within the play, and symbolic patterns of representation highlight the dramatic nature of the text.

Presenter: Michael Roach, *San Francisco State University*

Paper Title: Love's Object in Ford's *The Broken Heart*

Abstract: This paper will trace the progress of Ovidian metamorphoses and Petrarchan complaints through John Ford's verse tragedy *The Broken Heart*. By literalizing love's griefs as stage violence, Ford anatomizes English Petrarchanism as an early modern trope that exhausts itself as it scatters its divine ideal of woman. Tracing Freudian and Lacanian trajectories across the early modern idealization of the feminine body, I will demonstrate how the drama works to exorcise some of the darker impulses at play in the transference of mythical love onto historical woman. Penthea, Ithocles, and Orgilus collide to graphically enact love's excesses, which culminate in an explosion of stage blood. Calantha, the play's heroine, bears the burden of violent desire in an ironic, elaborately staged wedding to a corpse, which pulls down the curtain on Petrarch's feminine ideal.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton III

Panel Title: Phenomenology and Renaissance Poetry: The Forms of Experience in Spenser and Donne

Organizer: Gary Kuchar, *University of Victoria*

Chair: Mathew R. Martin, *Brock University*

Presenter: Gary Kuchar, *University of Victoria*

Paper Title: John Donne and the Phenomenology of Grief

Abstract: John Donne's "An Anatomy of the World" (1611) and "The Dissolution" (1633) are not only instances of elegy, they are also philosophically engaged with how the experience of grief opens up the properly phenomenological question: how do we experience the presence of a person? "An Anatomy" and "The Dissolution" present virtually diametrically opposed articulations of this question. While "An Anatomy" considers what it means to mourn someone or something who was never present in the first place, thereby offering a melancholic vision of the other's presence to us as fundamentally characterized by an experience of absence, "The Dissolution" expresses a modality of grief that is characterized by a sense of overpresence, a sense that the departed other remains uncannily proximate rather than inaccessibly distant. These differences are discernible at the level of poetic form as well as at the level of philosophical theme. Presenting very different but mutually illuminating views of the temporal, mnemonic, and rhetorical modalities through which we experience the loss of a person, "An Anatomy" and "The Dissolution" allow us, perhaps paradoxically, to better delineate the question: how do we experience another person's presence?

Presenter: James A. Knapp, *Wayne State University*

Paper Title: "A Goddess Certainly": Spenser's Knowing Shepherds

Abstract: This paper focuses on the relationship of vision to knowledge in the April eclogue of Spenser's *Shepherd's Calendar*. The complicated displacements enacted in the poem — Rosalind for Hobbinoll, Elizabeth for Rosalind, and Colin's song for Hobbinoll's melancholy, among others — suggest that the dynamic relation of experience to understanding can be mediated by art (here both Colin's song and Spenser's poem). To address the logic of displacement and begin to understand the association of poetry to indirection at work in the eclogue, I draw on Maurice Merleau-Ponty's later

phenomenological writings on aesthetics and Jacques Derrida's recent work on religion and ethics. Phenomenological inquiry and Derridian method allow for an appreciation of the manner in which knowledge is produced in the poem via circuitous pathways. That Spenser relies on a pattern of indirection and displacement in the context of a so-called "messianic eclogue" (indebted to Virgil's fourth Golden Age eclogue), makes the poem particularly germane to the insights of a philosophy concerned with charting the limits of representation.

Presenter: R. Grant Williams, *Carleton University*

Paper Title: Noetic Wantonness: The Phenomenology of Memory in Book 2 of Spenser's *Fairie Queene*

Abstract: With its landscapes of interiority and imagistic language, Spenser's *Fairie Queene* anatomizes the noetic spaces of early modern subjectivity. One noetic space that Spenser continually probes in book 2 is the memory palace made famous by classical rhetoricians. According to the art of memory — the fourth canon of rhetoric devoted to enhancing one's capacity to remember — the practitioner associates things to be remembered with images and then locates these images in an orderly architectural setting, which he can later revisit in order to retrieve the various mnemonic contents from their guardians. Much more than a perfunctory technique for memorizing a long sequence of ideas, memory architecture enables Spenser not only to explore the phenomenological limits of remembering, as in Alma's castle, but also to warn against the ease with which corporeal wantonness affects and even transforms mnemonic consciousness — as in Phaedria's idle lake, Mammon's cave, and Acrasia's Bower of Bliss.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton IV

Panel Title: Problems of *La Celestina* in its Early Editions

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

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

Presenter: Vanessa Pintado Hernández, *The Pierpont Morgan Library and The City University of New York, The Graduate Center*

Paper Title: The *Celestina* of Burgos, 1499: Revisiting Basilea's Printer's Device

Abstract: Ever since Brunet in his *Manuel du libraire* (1860) cast doubts on the printers' device bearing the year 1499 by stating that it was a modern impression placed or pasted on a paper with a watermark date of 1795, critics have considered the device either a facsimile or a photographic reproduction and have thus questioned the authenticity of the date of publication. This belief, repeated by generations of scholars, bibliographers, and booksellers has led Jaime Moll and Victor Infantes to conclude that the Burgos edition of *La Celestina* was printed later than 1499 and should not be considered the earliest edition of the work. A close examination of the book's last binding and the material condition of the last quire in particular, together with considerations derived from textual criticism confirm the authenticity of the device and the date of 1499 as the genuine year of publication.

Presenter: Marta Albalá, *The City University of New York, The Graduate Center*

Paper Title: A Miscellaneous Codex: The *Comedia de Calisto y Melibea*, Stanislao Polono, Sevilla, 1501, held in the Bibliothèque nationale de France

Abstract: The actual binding of the Sevillian *Comedia de Calisto y Melibea*, Stanislao Polono, 1501 (Bibliothèque nationale, Paris, Shelfmark Y.6310-Res. Yg.63), presents the particularity of containing at the end eleven handwritten *rondeaux* — lyric poetries or songs of the fourteenth and fifteenth centuries written in French. The purpose of my investigation is to analyze these handwritten compositions and to present a transcription with the aim of understanding the possible relation between the *Comedia de Calisto y Melibea* and these love poems.

Presenter: Paloma Andrés Ferrer, *The City University of New York, The Graduate Center*

Paper Title: *La Celestina* y el pensamiento de la Antigüedad

Abstract: Over the years, critics of *La Celestina* have pointed out strains of stoic, Aristotelian and Heraclitean moral philosophy in the text of this complex work. The aim of this paper is to propose that another ancient ethical thinking is very much present in the *comedia*, namely Epicureanism. In *La Celestina*, the main conflict is between a Stoic-Christian concept of life and a philosophical materialism which is reflected in the characters' dialogue. Based on the debates among Italian humanists of the Quattrocento over man's conduct to achieve the best possible life, I will explore how these controversies might have reached the author of *La Celestina* and how he utilized them to compose an ambiguous work open to multiple interpretations.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton V

Panel Title: Epideictic Poetry and Politics at the Courts of Marie de' Medici and Henrietta Maria

Sponsor: The North American Society for Court Studies

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

Chair: Timothy Raylor, *Carleton College*

Respondent: Caroline Hibbard, *University of Illinois, Urbana-Champaign*

Presenter: Melinda Gough, *McMaster University*

Paper Title: Malherbe, Marie de Medici, and Henri IV (1609): The Language of Praise and Blame

Abstract: This paper focuses on François Malherbe's verses for two court ballets sponsored and performed by women in the year 1609, assessing his contributions to the politics of royal sexuality and the sexualization of royal politics both within the French court and outside it. In 1610 Henrietta Maria's father Henri IV received several verses from Malherbe celebrating the aged king's love for the young Charlotte de Montmorency. However, the year previously Malherbe had composed verses for two court ballets sponsored by Henrietta Maria's mother, Marie de' Medici, verses which together with the correspondence between Malherbe and his friend Peiresc reveal the poet's loyalties, both personal and political, to the queen. Here, Malherbe's praises for Henri overtly tie the king's fame to Marie's chaste beauty; more covertly, they deploy a language of blame, warning of the political dangers, to France, of yet another extravagant indulgence by this "vert gallant."

Presenter: Michael P. Parker, *United States Naval Academy*

Paper Title: "Venus rising from a sea of jet": Edmund Waller and the Poetic Scuffle over Lady Carlisle

Abstract: During her ascendancy in the 1630s Lucy, the Countess of Carlisle, inspired a great many poems, some memorable, others execrable. A squabble between the poets over

Lady Carlisle sheds interesting light upon the evolving role of epideictic poetry in the feminized politics of the Caroline court. Edmund Waller's "In Answer to a libel against her" denounces Suckling's scurrilous attack on the countess in "Upon my Lady Carlises walking in Hampton-Court garden"; a pair of poems by William Twisden in turn attack Waller's "In Answer" and his other poetry addressed to the countess. In this milieu lyric becomes a poem on affairs of state. This paper will explore the proper mode of courtly compliment, the politicization of lyric, and how the Percy family attempted to "manage" the reputation of Lady Carlisle as well as the extent to which they employed Waller as their publicist and defender.

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

Paper Title: Henrietta Maria, Sir William Davenant, and the Genesis of the First Army Plot

Abstract: In the spring of 1641 several courtiers close to Queen Henrietta Maria, including the poets Sir John Suckling and Sir William Davenant, became involved in a conspiracy known as the First Army Plot. This paper examines their activities and political outlook over the previous fifteen months, arguing that they were not extreme royalists but pragmatists intent on brokering a compromise settlement. They also wanted to give the queen credit for that settlement, thereby disarming perceptions of Henrietta Maria as a malignant popish influence. The conspiracy to use force against the Long Parliament stemmed from the collapse of these efforts and the emergence of menacing crowd demonstrations. In developing this analysis the paper will look at Davenant's masque, *Salmacida Spolia* (January 1640), and one of his verse epistles to the queen written in early 1641.

Date: Saturday, March 25, 2006

Time: 8:45–10:15

Room: Hilton VI

Panel Title: Thomas More and His Circle I: Beyond Clichés

Sponsor: Amici Thomae Mori

Organizer: Clare M. Murphy, *Université Catholique de l'Ouest*

Chair: Elizabeth N. McCutcheon, *University of Hawaii, Manoa*

Respondent: Stephen M. Foley, *Brown University*

Presenter: John D. Pilsner, *The City University of New York, The Graduate Center*

Paper Title: Erasmus, More, and Dorp: Intertextual Questions and Responses

Abstract: Thomas More's autumn 1515 *Letter to Maarten van Dorp* is a well-structured and multifaceted response to the Louvain theologian's stinging criticism of Erasmus, a point-by-point personal defense of More's friend which burgeons into a spirited apology for *studia humanitatis*, with Erasmus's *Moria* and his edition of the New Testament at the center. While the historical context of the Letter has been well studied by Daniel Kinney, both in a 1981 *RQ* article and in volume 15 of the *Yale Complete Works* (1986) which he edited, less attention has been paid to its coincidental overlapping with More's composition of *Utopia*. This paper looks at a few parallel statements which occur both in the *Letter to Dorp* and in Raphael's discourse in *Utopia*, and then examines how the literary form of the latter work responds to the prevailing anti-humanist sentiments of Dorp's attacks on grammarians, poets, and the study of Greek.

Presenter: Katherine G. Rodgers, *American River College*

Paper Title: Early Modern Aging: Erasmus's Epigram on the Troubles of Old Age

Abstract: In his landmark study *Centuries of Childhood*, Phillippe Aries argued that our understanding of childhood emerged in its modern form during the late medieval period. As

Aries suggests, the phenomenon was necessarily accompanied by changed perceptions of old age as well: if people grow up, they must grow old. While it might be expected that the hope of something after death would soften late medieval attitudes toward old age, Erasmus's poem suggests otherwise. Unlike childhood, old age is well represented in the literature of antiquity, most notably in Cicero's *De senectute*, where it is treated with relative optimism. Despite the availability of classical models, Erasmus's debts are to Boethius and Prudentius, and his poem, while deeply Christian, is not optimistic about the process of growing old.

Presenter: Erin E. Kelly, *Nazareth College*

Paper Title: John Foxe, Poetry, and *Sir Thomas More*

Abstract: A key strategy Foxe uses to disprove More's discussions of the lives of Protestants burned as heretics is to link these writings to More's well-known fictional texts. According to Foxe, because More is the author of *Utopia*, that no-place is certainly the source of his arguments, which ought to be read as More working "per licentia[m] Poeticam" to defend "a blynd devotion he bare to the Pope." However, the authors of the play *Sir Thomas More*, which used *Acts and Monuments* as a source for at least one scene, put forward a very different evaluation of More's poetic imagination, as the play links him to a world of poets that includes respected writers like Erasmus and Surrey as well as common players and canting criminals. The character More consistently imagines the viewpoints of others and builds them into poetic and dramatic fictions that force his auditors to envision empathetically the attitudes of their enemies. Rather than an apology for the historical More, *Sir Thomas More* ultimately offers a defense of poetry that links fiction not to the creation of religious polemic but to a broadly defined vision of tolerance, charity, and fellowship.

Saturday, March 25, 2006
10:30 AM-12:00 PM

Date: Saturday, March 25, 2006

Time: 10:30-12:00

Room: Corintia

Panel Title: Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266-1568) II: The Court Artist and the Court

Organizer and Chair: Janis Elliott, *Texas Tech University*

Co-organizer: Cordelia Warr, *University of Manchester*

Respondent: Anne Dunlop, *Yale University*

Presenter: Cordelia Warr, *University of Manchester*

Paper Title: Subject/Style: Simone Martini, Saint Martin, and Neapolitan Patronage

Abstract: The Celestinian church of San Pietro a Maiella, Naples, was probably the result of the patronage of Giovanni Pipino da Barletta in the early fourteenth century. The Cappella Leonessa, the outermost right transept chapel, was added in the 1330s and contains a damaged series of frescoes of the life of Saint Martin of Tours that has been dated to the 1340s. Pierluigi Leone de Castris has pointed out that the surviving scenes follow the compositions used by Simone Martini in the Saint Martin Chapel in the Lower Church of San Francesco at Assisi painted before 1319. My paper will use these frescoes as a point of departure from which to explore the influence of Simone Martini in Naples and questions of artistic transmission.

Presenter: Cathleen A. Fleck, *Washington University, St. Louis*

Paper Title: Rome in Naples: Pietro Cavallini

Abstract: The court of Angevin Naples (1266–1435) projected an image of impressive authority and of a rich cultural milieu through its prolific artistic patronage of international artists. I shall explore the reception and influence of the Roman painter Pietro Cavallini (ca. 1250–1330) in Naples and analyze his contribution to the court's artistic and political image. The presence of the Roman painter underlined King Robert's association with the eternal city, the seat of the Church, at a time when papal authority was in Avignon and when Robert served as papal vicar in Italy (1317–36). As Martin Warnke has stated, the late medieval court played a significant role by giving dignities to an artist that affected his reputation at home and abroad. This paper will demonstrate that the Trecento court of Naples recognized an artist's individual, even "nationalistic," identity in order to affirm his image and thereby promote its own.

Presenter: Tanja Michalsky, *Johann Wolfgang Goethe-Universität*

Paper Title: Foreign Sculptors Working for the Neapolitan Nobility

Abstract: Foreign sculptors dominated Neapolitan tomb sculpture from at least the early fourteenth century. Under the Aragonese kings there was a shift to a mixed group of sculptors coming both from the south and the north of Italy (for example, the workshop of the triumphal arch at Castel Nuovo). Only towards the end of their domination of Naples did the Aragonese nobility discover the possibilities of social representation by erecting tomb monuments. Those monuments were ordered primarily from foreign sculptors such as Antonio Rossellino and Pietro da Milano, among others. In my paper I will examine the "struggle" between older Neapolitan tomb types (first established by the Angevin rulers) and the newer imported types. Made not only to remember family members, but above all to show social status by demonstrating the *anciennité* of the families, patrons and sculptors relied on older types while competing with more modern and fashionable monuments.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Aragon

Panel Title: Visual Translations of Byzantium in Renaissance Europe

Organizer: Alison Terry, *University of Chicago*

Chair and Respondent: Megan Holmes, *University of Michigan, Ann Arbor*

Presenter: Alison Terry, *University of Chicago*

Paper Title: Looking and Learning: The Dionysian Framework of Humanism at San Marco, Florence

Abstract: Questioning the placement of an effigy of Pseudo-Dionysius in the Chapter Room of the convent of San Marco in Florence, this paper considers the Medici adoption of Neoplatonic thought as a patronage strategy on the eve of their political ascendancy. Beyond the Observant Dominicans resident at the site, the San Marco visual program addresses the community of lay-scholars who formed the primary user-base of the convent's classical library in the mid-fifteenth century. Concrete iconological and stylistic evidence within Fra Angelico's frescoes lining the lay-humanist route to the library suggests a direct relationship between the images painted at the convent and this community's intellectual and political ties to the East. The image of the eastern saint and philosopher at the opening of the decorative itinerary provided the framework for the scholarly endeavors fostered within the library space. Pursuing this crosscultural convergence, this paper situates a Neoplatonic reading of the San Marco images within the concrete intellectual practices of its humanist audience.

Presenter: Cecily Hilsdale, *University of Michigan, Ann Arbor*

Paper Title: Philosophy as Diplomacy: Portraying Byzantine Dionysian Identity in the West

Abstract: In the early fifteenth century, the Byzantine emperor Manuel II Palaiologos sent as a gift a deluxe edition of the works of Pseudo-Dionysius the Areopagite to the abbey of Saint-Denis in France. The manuscript opens with a portrait of the Neoplatonic author dressed in contemporary liturgical garb and, on the following page, a portrait of the Byzantine emperor and his family. Taking this gift as a point of departure, this paper will consider how Manuel's commission triangulates genealogies of French hagiography, Italian humanism, and Byzantine political philosophy. Read within the history of Dionysian thought from the ninth through the fifteenth centuries, the manuscript and its portraits engage pictorial, philosophical, and textual traditions central to notions of cultural identity. Ultimately, this paper will argue that the Byzantine cultivation of Neoplatonic studies in France and Italy was an informed diplomatic strategy in an era of waning political strength.

Presenter: Angela Volan, *University of Chicago*

Paper Title: Portrait of the Byzantine Scholar: Constructing a Greek Humanist Tradition in Sixteenth-Century Crete

Abstract: In a late sixteenth-century Greek-language manuscript produced in the Venetian colony of Crete (Venice, Marciana Library, ms. gr. VII, 22), a series of portraits representing historians from both Roman antiquity and Renaissance Italy collectively illustrate a genealogy of Italian humanist scholarship from a Greek point of view. Yet in the same manuscript are also found portraits of well-known Byzantine authors of apocalyptic histories, who strike a linguistic and cultural counterbalance to the Italian humanists described above. Focusing on this and other comparable manuscripts, this paper will examine the use of portraiture as a visual means of establishing historical authority in the post-Byzantine, Greek-speaking world. By representing Byzantine writers also in the role of the humanist scholar, these manuscripts elevate an older tradition of Byzantine literature to the same level of humanist discourse as was found in the West. This paper places this visual phenomenon within a larger context of humanistic studies in the Venetian colonies, arguing for the promotion of an alternative, Greek humanist tradition in regions such as Crete.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Barcelona I

Panel Title: Calamity or Opportunity? Italian Cultural Elites in the Period of the Crisis of Italy (1494–1530)

Organizer: Ross Brooke Ertle, *Southeastern Louisiana University*

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

Presenter: Thomas J. Dandele, *University of California, Berkeley*

Paper Title: The Reshaping of the Colonna Family in the Age of Fabrizio Colonna and Ferdinand of Spain

Abstract: This paper explores the dynastic strategies of the Spanish monarchy in Italy in the early sixteenth century, especially as they shaped and reshaped old Italian noble families. More specifically, the paper will analyze how one of Rome's most influential and ancient families, the Colonna, were brought under the Spanish umbrella through marriage, titles, and military service between 1500 and 1520, and ultimately became what the Italians described as *spagnolizzata*, or hispanized, in the process.

Presenter: Rebecca A. Boone, *Lamar University*

Paper Title: Conquest and Identity in the Garden of Empire: The Language of Mercurino de Gattinara

Abstract: As Grand Chancellor under Charles V (1519–59), Mercurino de Gattinara was responsible for reforming the administration of the vastly enlarged Holy Roman Empire in the early sixteenth century. A nobleman from the Piedmont, Gattinara began his career as a legal scholar in Turin, and from there he attained important positions in the governments of Savoy, Burgundy, and Castile. His goal was to transform a collection of feudal domains into a universal empire, with a focus on northern Italy as the “garden of empire.” This paper studies the language of Gattinara to examine the relationships between noble identity, conquest, and political organization. How did scholar-officials such as Gattinara use and shape information in the service of their governments? And how did they see their own function in the new bureaucratic state they helped to create? This paper will present an analysis of Gattinara’s autobiography, with a focus on language, crosscultural positioning, and civic identity.

Presenter: Ross Brooke Ertle, *Southeastern Louisiana University*

Paper Title: The Promise of Political Change: Bartolomeo Cerretani and post-Laurentian Florence

Abstract: Contemporary historians in Florence saw the invasion of Charles VIII and exile of the Medici in 1494 as a rupture with the past. Some, like Bernardo Rucellai, lamented a lost golden age of Florentine political and cultural prominence. Others looked to a better future for the city and its constitution, now freed from Medicean controls. This paper examines the views of one of these writers, Bartolomeo Cerretani, to consider how his personal circumstances and Savonarolism influenced his criticism of Quattrocento Medici politics. It also situates Cerretani’s historical writing in a larger corpus of political *pareri*, aimed at recreating a constitutional ideal of limited control of government by the city’s optimates.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Barcelona II

Panel Title: New Approaches to Caravaggism

Co-organizers: Tanya J. Tiffany, *University of Wisconsin, Milwaukee* and Natasha Seaman, *Boston University*

Chair: Pamela Jones, *University of Massachusetts Boston*

Presenter: Karen Serres, *National Gallery of Art*

Paper Title: Valentin de Boulogne’s Late Allegories: Caravaggism and Iconography

Abstract: The French painter Valentin de Boulogne was one of the last great exponents of Caravaggism in Rome, a style he embraced from his arrival in the early 1610s to his death in the Eternal City in 1632. Towards the end of his career, he was the recipient of the prestigious patronage of the Barberini family. Through the study of a series of allegorical canvases painted at that period, this paper seeks to examine how perceptions of Caravaggio (both by Valentin and later commentators) shaped responses to the subject matter and iconography in Caravaggesque painting? How did a proponent of Caravaggesque “realism” like Valentin broach the most abstract and artificial of genres, allegory? Valentin was faced with a difficult balancing act: how did he reconcile Caravaggio’s revolutionary approach to iconography with both his own individuality and the demands of his patrons?

Presenter: Tanya J. Tiffany, *University of Wisconsin, Milwaukee*

Paper Title: Imitating Nature and Destroying Painting: Debates on Caravaggio in Seventeenth-Century Spain

Abstract: I propose a new approach to examining Caravaggio's role in seventeenth-century Spanish art. Although few paintings by Caravaggio were available in Spain, artists such as the young Velázquez enthusiastically adopted his distinctive realism, chiaroscuro, and practice of painting from life. In addition, salient aspects of Caravaggio's style and technique were praised and censured by Spanish theorists including Velázquez's rival at court, Vicente Carducho, and father-in-law, Francisco Pacheco. Carducho's treatise includes the first published condemnation of Caravaggio's role as the "destroyer of painting," and Pacheco's original perspectives challenge prevailing notions of the derivative nature of Spanish artistic theory. Through a close analysis of texts and images by Velázquez and others, I will suggest that Spanish artists and theorists engaged critically with Caravaggio's art by embracing his realism while seeking to bring his controversial imagery into conformity with Spanish standards of decorum.

Presenter: Natasha Seaman, *Boston University*

Paper Title: The Critique of Caravaggio and the Theology of Conversion in Paired Paintings by Hendrick ter Brugghen

Abstract: In his *Doubting Thomas* (1621, Amsterdam) and *Calling of Matthew* (1621, Utrecht), Hendrick ter Brugghen depicts moments of conversion. Both paintings are closely appropriated from paintings by Caravaggio, with half-length, life-sized figures set close to the picture plane in spare settings. The two subjects were popular in seventeenth-century Utrecht, where ter Brugghen worked in the 1620s. Examination of Catholic and Protestant theological writings on the biblical passages on which the paintings are based makes it clear that Thomas was viewed disparagingly by Protestants and admiringly by Catholics, and that Protestants felt a particular connection to Matthew. I argue that by making key alterations in Caravaggio's compositions, which remain strongly recognizable in the new works, and setting the paintings in dialogic relationship through the shared motif of a central pointing finger, ter Brugghen explores these differences in belief as well as the nature and role of religious painting after the Reformation.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Parc I

Panel Title: Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises II: Francesco di Giorgio Martini

Organizer: Berthold Hub, *University of Vienna*

Chair: Marina Della Putta Johnston, *Rosemont College*

Presenter: Angeliki Pollali, *The American College of Greece*

Paper Title: *Fantasia* in Francesco di Giorgio's *Trattati I*

Abstract: Renaissance writings have been traditionally thought to be characterized by an ideal of *mimesis*. Invention and its interrelated notions of imagination and *fantasia*, when granted a prominent position, are either associated with literary creation or the discovery of truth in turn linked with the wider tradition of natural philosophy. This understanding, however, deprives the Renaissance artistic discourse from one of its key elements of analysis and interpretation. This paper will examine the treatment of the orders, as it appears in the first version of Francesco di Giorgio's treatise, which is generally considered to consist of a confused and distorted paraphrase of Vitruvius's treatise. It will emerge that Francesco di

Giorgio is more interested in an imaginative reinterpretation of the orders rather than an accurate understanding or recreation of antiquity.

Presenter: Federica H. Goffi, *Rhode Island School of Design*

Paper Title: Francesco Di Giorgio Martini's Time-Cosmology: The Sempiternity of Architecture

Abstract: This analysis of Francesco di Giorgio Martini's *Trattati* offers a critical rereading of Renaissance anthropomorphic theories beyond a merely spatial understanding of Renaissance architecture as modeled after the human body, to reach for a time-based cosmological theory which envisions the anthropomorphic architectural model as a duality of body and soul.

Francesco di Giorgio adopted the Christian soul time-concept of Sempiternity — that is, an eternity with a beginning — and applied it to the architectural body by entertaining the idea of future duration as an essential design concept. Vitruvian *firmitas* is not merely concerned with solidity per se but rather it includes concepts of solidity as a means to achieve endless duration as the hereafter. The sempiternal nature of architecture reveals the necessity of constant change, which underlines the unfinished nature of architecture and explains the often-overlooked emphasis on renovation in Renaissance architectural treatises.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Parc II

Panel Title: Images of the Body Politic II: Mysteries of State: Rites, Symbols, Theories

Sponsor: Society for Emblem Studies

Co-organizers: Donato Mansueto, *Università degli Studi di Bari*, Giuseppe Cascione, *Università degli Studi di Bari*, and Gabriel Guarino, *University of Haifa*

Chair: Edward A. Gosselin, *California State University, Long Beach*

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

Paper Title: On the Trope of the Wounded Body

Abstract: Seventeenth-century English political discourses were preoccupied with metaphorical and iconographical notions of the body in a state of deep woundedness, with the Civil War represented as a deep and bloody gash that ripped through the previously integrated membrane of the nation. For Charles I, Parliament had dealt the fatal wound to the kingdom, which was manifested in and through the body of the monarch; Parliament, on the other hand, sought to portray Charles in similarly injurious terms, albeit with somewhat more literary straining. This paper seeks to examine the recurring trope of the wounded body politic in midcentury treatises and pamphlets, focusing especially on contemporary physiological and political notions of the body in a state of broken vulnerability; by uncovering the manner by which such an entity was understood in terms of its collapse, I hope to argue that the metaphor of the organic body-politic itself underwent a distinct decline.

Presenter: Gabriel Guarino, *University of Haifa*

Paper Title: “Miscebis Sacra Profanis”: Viceregal Exaltation in the Religious Rites and Ceremonies of Spanish Naples

Abstract: One of the main themes of recent scholarly literature on the symbolical forms of power in European early modern courts, informed by the pioneer studies of Bloch and Kantorowicz, has been to explore the ways in which secular rulers borrowed religious rites and practices in order to glorify their image and consolidate their rule. The following paper will treat this subject focusing on the Spanish viceroys of early modern Naples, who have

been neglected in this context. First, it will be shown that viceroys were largely involved in various religious celebrations. They helped to organize and finance them and, most importantly, they played a central representative and performative role in the public devotional functions. Second, it will be argued that these ritual strategies were less effective than in the case of dynastic sovereigns, because of the viceroys' fragile and subordinate political status as temporary stand-ins for the Kings of Spain.

Presenter: Jelena Todorovic, *University of the Arts, Belgrade*

Paper Title: The Dual Body Politic or the Myth of Power? The Ideology of Sovereignty in the Orthodox Archbishopric in the Habsburg Empire

Abstract: In my paper I investigate the form that the body politic adopts when it does not belong to the absolutist or the ruling power, but when it describes the "state in the shadow" existing under the wing of a much more powerful state. The case in question is the entity led by the political and ecclesiastical leaders, the Orthodox Archbishopric of Karlovci situated in the Habsburg Austrian Empire. I want to address two primary issues: how the archbishops have adopted the existing discourse of the body politic of the Habsburgs and used it in their own highly subversive political agenda. On the other hand, I would discuss the way in which they have used use prints, political manifestoes, and spectacles of state to give the visual and theatrical image to their vision of the body politic, the one always existing on the border between secular and sacred.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Parc III

Panel Title: *Convivencia a la Veneziana II: Considering Multiculturalism in Early Modern Venice*

Organizer: Blake de Maria, *Santa Clara University*

Chair: Patricia Fortini Brown, *Princeton University*

Presenter: Monica Adele Shenouda, *University of Virginia*

Paper Title: Venetian Perceptions and Visualizations of Alexandria

Abstract: From the 1490s to 1530s, the most important painters in Venice created numerous paintings depicting Alexandria and other Eastern settings. My paper investigates how these images highlighted Venice's understanding of itself in Eastern costume, intimately linked to the cities of the Eastern Mediterranean. Among the many Eastern mercantile contacts of Venice, Alexandria had a prime place because of its prestige as an ancient city, its importance as a trading node and, most significantly, its connection to St. Mark. Though few physical remains survive from fifteenth- and sixteenth-century Alexandria, the plethora of images of the city in Venice provide vital information about its appearance in the Venetian imagination. The master example of this phenomenon is Gentile Bellini's *St. Mark Preaching in Alexandria*. I will use artistic representations of the urban fabric as a frame to understand the Venetian perception of Alexandria, integrating visual and historical analysis.

Presenter: Paul H. D. Kaplan, *State University of New York, Purchase College*

Paper Title: Venice and the World's Peoples: Representations of Human Diversity in and around Piazza San Marco

Abstract: By 1500 the political and sacred center of Venice — the Piazza and the Piazzetta and their surrounding buildings — contained a striking array of sculptures representing human ethnic diversity. For a visitor approaching Piazza San Marco from the Riva, already the furthest corner of the Palazzo Ducale reveals Noah and his three sons, progenitors of the

world's varying peoples, while a capital on the Piazzetta arcade depicts eight distinct ethnic types. The south facade of the Basilica features a griffin seizing a black African. These were all Trecento works, but the ca. 1500 Torre dell'Orologio displays both two subjugated Wild Men (the so-called "Mori") and three Magi; one of these Wise Men is a black African, evidently the first black Magus in Venetian art. This paper explores the relationship between these two sets of images, and their meanings for Venetians as well as those visiting the city.

Presenter: Blake de Maria, *Santa Clara University*

Paper Title: Like Father, Like Daughter: Camilla Ragazzoni Minotto and the Construction of the Venetian Ghetto

Abstract: No area of early modern Venice suffered from greater population strains than the Jewish ghetto. The state forbade Jewish residences outside the ghetto proper, thereby forcing the inhabitants to build up, rather than out. As a result, land abutting the ghetto remained undeveloped throughout the sixteenth century. In 1608, Camilla Minotto inherited control of this property from her husband Zuanne Minotto. Shortly after Zuanne's death, Camilla knowingly rejected legal prohibitions and developed an apartment complex for Jews on the site. What compelled Camilla to undertake such a daring project? As the daughter of merchant capitalist Giacomo Ragazzoni, Camilla grew up in a home where profit outweighed religious prejudice. Just as her father's lengthy residence in Protestant England and active trade with Muslims enhanced his personal fortune, so too did Camilla's ghetto construction project. This paper thus analyzes Camilla's status as daughter, wife, widow, and real-estate entrepreneur.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Raphael

Panel Title: The Domestic Interior in Renaissance Italy II

Sponsor: The Italian Art Society

Organizer and Chair: Cristelle L. Baskins, *Tufts University*

Presenter: Benjamin David, *Lewis and Clark College*

Paper Title: The Sensual Male Body in the Sieneese Domestic Interior

Abstract: This paper addresses *cassoni* in the Sieneese Renaissance interior, exploring domestic space as a frame for images of the male body. I discuss three *cassoni* produced in the workshop of Francesco di Giorgio and Neroccio de' Landi, *The Triumph of Chastity*, *The Story of Paris* and *The Story of Dido and Aeneas*. In each example (the figures of Cupid, Paris, and Aeneas), classical antiquity is refashioned as interior decor and becomes a vehicle for visualizing models of masculinity that allow the male body to register vulnerability and to express sensuality. An imagery of luxury and emotional excess presents the male body for observation on *cassoni*, which participated in a larger ensemble of decorated furniture in the Sieneese Renaissance interior. This paper argues that the male and female body are inextricably linked in a culture that is constantly using antiquity to construct gender and shape Renaissance domestic space.

Presenter: Amy R. Bloch, *Rochester Institute of Technology*

Paper Title: Terracotta and Stucco Images of the Virgin and Child in Fifteenth-Century Florence: Humanistic Art in the Domestic Sphere

Abstract: The most popular of all domestic images in fifteenth-century Florence were terracotta and stucco sculptures of the Madonna and infant Christ. Studies of these images have focused on attribution, and this has obscured a truly remarkable feature of them: they

were the first large-scale, sculpted images produced for domestic contexts in medieval or Renaissance Florence. The reasons for the sudden popularity of these groups remain obscure. In my paper I will explore potential reasons for their popularity, and will suggest that the interest in such images can be linked to the desire to imitate classical Roman domestic decoration. The presence of these images in numerous houses thus points to a widespread appreciation for classical Greco-Roman decoration. This appreciation of classical decorative modes initially seems to have spanned economic and, therefore, social classes, and was thus first a popular phenomenon that was only later embraced by the Florentine elite.

Presenter: Paula Hohti, *University of Sussex*

Paper Title: Creating Identities? Artisans, Interiors, and the Use of Material Goods in Sixteenth Century Siena

Abstract: The interiors of Renaissance artisans and shopkeepers were often far from poor. Families from all kinds of backgrounds owned a range of material goods whose total value could amount to significant sums. The choice of furnishings, however, varied greatly. While some families were content with items that increased the level of comfort and hygiene such as linen and bedding, other homes were filled with trappings that were more closely associated with the objects and customs of the elites. How were such goods used and understood at the lower social levels? Were objects of display used to create particular identities? Was the ownership of “luxuries” connected with a certain professional or economic status? This paper explores what conditioned the choices of material goods at the lower social levels in sixteenth-century Siena, and what potential meanings were associated with domestic goods that pointed to the real or imagined position of the owner.

Presenter: Ann Matchette, *Victoria and Albert Museum*

Paper Title: To Have and Have Not: Domestic Objects and Ambiguities of Ownership in Florence

Abstract: Recent work on the domestic interior has highlighted the mobility of objects within and beyond the household. However, less has been made of the fact that people were often possession of things that either did not technically belong to them or were shared with others through borrowing, renting, or communal property rights. Possessing and using an object, therefore, could have little or no correlation with ownership, and as a result people’s material identities could be mutable and complex. Drawing on a broad range of documentary and material sources, this paper examines a variety of households to reconsider the relationship between “high” and “low” objects and boundaries of social status. The paper further engages with issues of agency and gender by taking into account the active roles of both men and women in the exchange of housewares and the ability to shape their own domestic environments.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Rubens

Panel Title: Resuscitating Antiquity: Justus Lipsius

Organizer: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Chair: Jan L. M. Papy, *Katholieke Universiteit Leuven*

Presenter: Tom Deneire, *Katholieke Universiteit Leuven*

Paper Title: The Best Writing is Rewriting! Studying Lipsian Style from Balthasar Moretus’s Scrapbook

Abstract: One of Justus Lipsius's biggest literary accomplishments was that he replaced the "Ciceronian" stylistic ideals of the early Renaissance with a personal one, based on authors such as Plautus, Tacitus, and Seneca. Lipsius's creation of a highly expressive and succinct style did not go unnoticed in the *respublica litteraria* and was adopted by others. Although some attempts have already been made to describe this Lipsian style, a systematic study on the matter is still lacking. It is part of my PhD research, which deals with Lipsius's correspondence of 1598. A sample of my methods and (preliminary) results are provided here by analyzing two versions of a letter from Balthasar Moretus (19 August 1598) in order to demonstrate how Moretus wrote and rewrote his letter to conform it to Lipsius's stylistic ideals. I hope not only to uncover Lipsius's unique prose style, but also to demonstrate its influence on contemporary humanists.

Presenter: Ginette Vagenheim, *Université de Rouen*

Paper Title: Juste Lipse et l'édition du recueil d'inscriptions latines de Martinus Smetius (1588)

Abstract: L'édition du corpus d'inscriptions anciennes de l'érudit flamand Martinus Smetius par Juste Lipse (*Inscriptionum antiquarum quae passim per Europam liber*; Leyde, 1588), constitue une étape fondamentale dans l'histoire de l'épigraphie latine puisque c'est la première fois qu'est offert dans ce domaine, à la *Res publica litterarum*, un instrument de travail scientifique. Malgré son importance, le corpus de Smetius n'a jamais bénéficié d'une étude approfondie. Je voudrais montrer la manière dont Smetius a composé son recueil, à Rome (1545–51), puis à Bruges, à travers plusieurs vicissitudes. Ensuite, j'illustrerai le rôle de Lipse dans l'édition de ce recueil, à travers ses contacts avec des érudits tels qu'Augerius Busbequius ou plus particulièrement Carolus Clusius. Finalement je définirai la place de l'*Auctarium* que Lipse ajouta à la fin de l'édition de Smetius et ses rapports avec son propre recueil d'inscriptions.

Presenter: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Paper Title: "Paete, non dolet": Justus Lipsius *Cent. Belg.* 3.82 and Pliny *Epistula* 3.16

Abstract: In 1601 Lipsius ordered a painting about the fate of Arria Paeta, who earned herself immortal fame by her courageous support of her husband and her intrepidity in the face of death. In outlining his interpretation the humanist sent the painter a detailed description of the events, even making suggestions for secondary themes. Lipsius's main source was the account given by Plinius Secundus (*Epistola* 3.16). Although Lipsius often quotes or paraphrases his predecessor, his point of view was completely different: whereas Pliny wanted to demonstrate that 'the more famous words and deeds are not necessarily the greatest, Lipsius wanted to extol Arria's courage as an example of faith and love, which no people or age would ever be able to match, an example of constancy amidst the troubles of life. Both letters will be compared, with an excursion to Michel de Montaigne, who discussed *Arria Paeta* as well.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Michelangelo

Panel Title: Machiavellian Theater

Organizer: John Bernard, *University of Houston*

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

Respondent: Margaret F. Rosenthal, *University of Southern California*

Presenter: Rebecca Thornborrow, *Stanford University*

Paper Title: *La Mandragola* and the Aftermath of 1494

Abstract: As both Machiavelli and Guicciardini famously articulate, the 1494 invasion of Italy by King Charles VIII of France signaled the end of independence for the Italian states. Though the occupation of Naples was short-lived, it nonetheless opened the door to political instability and vulnerability to foreign powers in all of Italy, including Florence. In this paper I will argue that Machiavelli's *Mandragola* comments on the vulnerability of a mismanaged Italy after 1494 and the need for effective political strategy. Contrary to previous political criticism of the play, because of the crucial references to France and the suggestive interpretation to which they lead I believe the *Mandragola* refers not only to Florentine political history, but also to the relationship between Italy and France in the early sixteenth century. Machiavelli conflates historical references and comic conventions as he offers his audience a picture of Italy in need of proper guidance.

Presenter: John Bernard, *University of Houston*

Paper Title: Machiavelli's Parasite and the Audience of *La Mandragola*

Abstract: In the years of his exile from Florence, Machiavelli evidently turned to theater as an instrument for imposing *ordine* on civil society under the Medici. His *Mandragola* is the classic instance of holding up the mirror of comedy to his Florentine audience in order to reflect their civic virtues and vices while implying the kind of social order possible to fashion such material. The *Mandragola*'s dialectic between the author and his audience, bruited in the play's prologue, is dramatically doubled in its action by Ligurio, with surprising but perhaps anticipated help from the plot's victim, Lucrezia, as he moulds his diverse human material into a corrupt, but minimally viable, new social order. As his name implies, Ligurio, like his author, both binds the other characters into a social unit and challenges that society's moral foundation. He thus incarnates Machiavelli's new understanding of his own literary vocation.

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

Paper Title: Griselda On Stage: Carlo Maria Maggi's *Griselda di Saluzzo*

Abstract: Carlo Maria Maggi is best known for the dialect comedies he wrote at the end of his life; but one of his earliest plays is a dramatization of Boccaccio's Griselda story. Rather than viewing either Griselda or the Marquis as positive models, the way earlier moral comedies had done, the seventeenth-century Maggi takes a critical view of both of them and, via the introduction of new characters, uses the play as an occasion to think through and respond to Machiavelli's political advice. Griselda becomes one extreme set against an opposite extreme, and it is her father who becomes the pivotal character in the play, in the process modeling a political relationship to princes that is neither violent and treacherous nor merely submissive.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Dante

Panel Title: Symbolic Transformations: Meanings of Metamorphosis in Renaissance Literature

Organizer: David R. Marsh, *Rutgers University, New Brunswick*

Chair: Susan Zimmerman, *The City University of New York, Queens College*

Presenter: Julia Haig Gaisser, *Bryn Mawr College*

Paper Title: Renaissance Allegories of *The Golden Ass*

Abstract: From the time of its rediscovery in the fourteenth century, Renaissance readers were fascinated by Apuleius's novel of the young man transformed into an ass by magic and restored to himself by religion. The story was both titillating and edifying: the hero's affliction was caused by a magic ointment supplied by his sexy girlfriend, and he was cured by eating a garland of roses dedicated to the great goddess Isis and by becoming her devotee. It gained additional interest from being told in the first person, a fact that persuaded humanists to identify the narrating hero Lucius with Apuleius himself and to treat the novel as autobiography. In this paper I will look at several readings of Lucius's transformation in their intellectual and religious contexts. The discussion will include an anonymous fourteenth-century allegory, the interpretations of Filippo Beroaldo (1500), and some French and German allegories of the early sixteenth century.

Presenter: Timothy Kircher, *Guilford College*

Paper Title: Masks and Metamorphosis in Alberti's *Momus*

Abstract: This paper inquires into Alberti's philosophical preoccupation with deception, with the relation between appearance and reality. His *Momus* is a Latin allegorical satire about divinity, philosophical truth, and the nature of authority. The central character Momus is a god given to deception and subterfuge; to achieve his various ends he transforms himself into a woman, a plant, and a poet-philosopher. Ernesto Grassi has called the satire Alberti's most significant philosophical work, since it prioritizes experience over metaphysics in the pursuit of knowledge. David Marsh has studied how Alberti adapted the writings of Lucian in composing "the first Renaissance Latin novel." In contributing to this scholarly discussion, I examine the way in which the work conveys Alberti's ironic perspective toward the philosophical traditions of the mid-Quattrocento, and also question whether this irony attaches itself to Alberti's reading of Boccaccio's *Genealogy of the Pagan Gods*

Presenter: David R. Marsh, *Rutgers University, New Brunswick*

Paper Title: The Spells of Circe: Metamorphosis and Morality in the Italian Renaissance

Abstract: In classical antiquity, metamorphosis was a recurrent theme both in philosophical doctrines — such as Pythagorean metempsychosis and the Platonic punishment of souls (*Phaedo* 81E) — and in literary narratives, from Homer's tale of Circe in *Odyssey* 10 to the Latin *Metamorphoses* written by Ovid in epic verse and by Apuleius in prose. During the Italian Renaissance, various strands of these traditions inspired literary masterpieces such as Leon Battista Alberti's *Cynicus and Momus* (1440-50), Bartolomeo Scala's *Apologues* (1481–92), Giovanni Battista Gelli's *La Circe* (1548), and Giordano Bruno's *Spaccio della bestia trionfante* (1584). My paper surveys the classical tradition that lay behind these works, and examines how these writers employ metamorphosis as a dramatic metaphor in reflecting on problems of human morality.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Medici

Panel Title: Cultural Translation in Early Modern Spain

Organizer: Marina Brownlee, *Princeton University*

Chair: Anne J. Cruz, *University of Miami*

Presenter: Sonia Velázquez, *Princeton University*

Paper Title: Exemplary Translations: Language, History, and the Translatability of Experience in the English Afterlife of Miguel de Luna's *Historia verdadera del rey Don Rodrigo*

Abstract: Walter Benjamin's understanding of the task of the historian parallels his views on the translator: neither need render the past "the way it really was" but rather "seize hold of a memory as it flashes up at a moment of danger." My paper considers the English translations of Miguel de Luna's *Historia verdadera del rey Don Rodrigo* (there are four translations, from 1627–93, including Sir Walter Raleigh's printed in 1637) in light of, and as enlightening, their historical "moment of danger." These works take different approaches to translating from the "original" (Luna's text is itself an alleged translation) ranging from literal to loose, but they all adhere to the intent which is ultimately to translate experience and learning from one historical and cultural context to another.

Presenter: Natalia Pérez, *Princeton University*

Paper Title: Translating in Miguel de Luna and Inca Garcilaso de la Vega

Abstract: The field of translation studies, as it came into being after the so-called cultural turn of the late 1980s and '90s, has often fallen into the trap of pragmatism. Work in this field has frequently centered on critical readings of particular texts, and the cultural implications of the decisions taken by a specific translator. In this paper I examine Miguel de Luna's *La historia verdadera del Rey Don Rodrigo* (1592) — a simulated translation from the Arabic — and Inca Garcilaso de la Vega's *Comentarios reales* (1609) as possible paradigms that may allow translation studies to escape what I would like to call *translation criticism*. The use of the category of translation in this context allows me to, in one case, circumvent the supremacy of the original or source text — de Luna — due to its inexistence, and in the other — Inca Garcilaso — due to its omnipresence: the text to be translated is an entire culture whose limits would be hard to pin down.

Presenter: Laura León-Llerena, *Princeton University*

Paper Title: The New World Within: Translating "Crisis" into a New Order

Abstract: In the first decades of the seventeenth-century Spain, a common topic in the *arbitristas* treatises was the recognition of a deep crisis or *declinación* threatening the order of Philip III's kingdom. My interest focuses in the understanding of how in this particular historical context the words "crisis" and *declinación* were translated into specific and recurrent elements in the discourses of royal counselors or *arbitristas*. Key terms such as wealth (*riquezas*), laziness (*ociosidad*), and population (*población*) are ever present in such treatises, always linked to the Spanish Crown's territories in the West Indies. Indeed, it was strongly believed that the new dynamics — economic, political, and cultural — introduced by the American Colonies had a major role in the crisis of the whole Spanish Empire. Thus, the analysis of the texts written by chroniclers of the Indies who address King Philip III (Pedro de Valencia and Guaman Poma de Ayala) is very illuminating in this regard.

Presenter: Eli Cohen, *Princeton University*

Paper Title: Multiple Voices for Multiple Ears: The *Libro llamado Alboraique* and the Subtleties of Religious Plurality in Fifteenth-Century Spain

Abstract: In the mid-fifteenth century, an anonymous pamphlet appeared amongst a profusion of anti-converso literature in Spain which inscribed within it the complexity and heterogeneity of the Spanish society in which it was produced and for which it was written. The work, called *Libro llamado de Alboraique*, appears to offer the standard anti-converso discourse of the moment; however, as David Gitlitz suggests, this text differs from other texts of the period in that it distinguishes between different groups of conversos and the distinct behavior and language which identifies them. In order to do so, the anonymous author employs a variety of Hebrew terms and, of particular interest, the image of the Alboraique, the mythological creature which is considered in Islamic tradition to have transported

Muhammad to heaven, to which the conversos are compared. This paper will examine the implications of the transcription of these graphic figures into the Spanish text in terms of the triangular structure established between Christians, Muslims, and Jews in early modern Spanish society, paying special attention to the presence and absence of translation.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Cervantes

Panel Title: Social Capital and Civil Society in Italy and the Netherlands VII: Civic and Signorial Traditions in Southern Italy: Medieval, Renaissance, and Spanish Naples

Sponsor: The Society for Confraternity Studies

Co-organizers: Mark Jurdjevic, *University of Ottawa* and John Marino, *University of California, San Diego*

Chair: Edward Muir, *Northwestern University*

Presenter: David S. H. Abulafia, *University of Cambridge, Gonville & Caius*

Paper Title: Signorial Power in Aragonese Southern Italy

Abstract: The assumption that political structures in the Italian South during the Quattrocento were fundamentally different from those of northern and central Italy needs to be challenged through an examination of the role of princely power in the provinces of the kingdom of Naples. As patrons of culture, political actors with their own external policies, and initiators of economic programs, figures such as the princes of Taranto bear close comparison to *signori* north of the Regno such as the Malatesta of Rimini, with whom, indeed, they had close relations. In addition, southern Italy provided resources for members of powerful north Italian families, notably the Sforza (who acquired the Duchy of Bari), and for the Roman nobility, such as the Orsini. The assumption that the south had a distinctive political culture needs to be questioned, irrespective of the presence of a monarchy.

Presenter: John Marino, *University of California, San Diego*

Paper Title: Solidarity in Spanish Naples: *Fede Pubblica* and *Fede Privata* Revisited

Abstract: Robert Putnam's argument on "civic legacies" in Southern Italy summarizes the anti-Spanish polemic of eighteenth-century Neapolitan Enlightenment authors, whose *antispagnolismo* favored a return to classical republicanism and condemned the autocratic politics, depredatory economics, and inauthentic religion of the Spanish period in a retroactive, politico-historiographical critique that led to Italian nationalism and the *Risorgimento*. My paper examines the role of these three realms — the Spanish monarchic/local noble alliance, the economic crisis, and religion and the Church — in Naples under Spanish rule in the sixteenth and seventeenth centuries to explore the cultural content of vertical and horizontal bonds. What effect did Spanish political policy have on Southern Italian society? Did Spanish political policy and support of the Counter-Reformation influence the economic crisis or contribute to Italy's economic dualism? Did Spanish policies destroy a prior communal republicanism from continued horizontal bonds of solidarity or did horizontal bonds of solidarity continue to exist?

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Da Vinci I

Panel Title: Women Writers and Family Networks

Organizer: Ann A. Huse, *The City University of New York, John Jay College of Criminal Justice*

Chair: Elizabeth S. Cohen, *York University*

Presenter: Donna C. Woodford, *New Mexico Highlands University*

Paper Title: Her “chiefest staff”: Isabella Whitney and Family Ties

Abstract: Biographical studies of Isabella Whitney are an exercise in frustration. The little that we know of her life comes from her poems, and while these poems offer tantalizing hints about her dismissal from service, and her broken engagement, they offer few concrete facts. Most frustrating of all is the fact that her poems offer no explanation of how a sixteenth-century maidservant managed to write and publish two books of poetry. As elusive as most of the details of Whitney’s life are, however, her references to her family may be the key to better understanding her poetry. Her verse letters to her siblings, and especially the one to her brother Geoffrey, whom she calls her “chiefest staff,” together with the emblems that Geoffrey Whitney dedicates his family members, may help us to understand how a seemingly impoverished and unemployed woman might have used her family connections to publish her works.

Presenter: Ann A. Huse, *The City University of New York, John Jay College of Criminal Justice*

Paper Title: The Welsh Connection: Katherine Philips, the Owen Family, and Regional Identity

Abstract: Katherine Philips was no Dylan Thomas. Most dictionaries of Welsh literary biography devote an entry to the seventeenth-century poet but qualify even her Anglo-Welsh status with the stipulation that she lived in London until she was fifteen. Though the poet and her mother married into branches of the same Pembrokeshire family, the younger woman’s friendship with Anne Owen, her “beloved Lucasia,” linked her most intimately to the gentry of South Wales. The platonizing impulses of her friendship poetry usually obliterate into abstraction the specifics of place and person, yet the verses on the Owens of Orierton retain some local color, allowing Philips to write herself into the family genealogy, manor house, and customs. In light of “Orinda’s” affective ties to this eminent family, we will reread “On the Welsh Language,” usually interpreted as betraying at best a superficial knowledge of Welsh culture.

Presenter: Amy E. Scott-Douglass, *Denison University*

Paper Title: Pressed in the Spirit, Gathered into the Life: Handwritten Marginalia in Jane Lead’s *Fountain of Gardens*

Abstract: Rather than focusing on the influence that families had on women as authors, my paper looks at the influence women authors had on families as readers. The Clark Library’s copy of Jane Lead’s autobiographical diary, *Fountain of Gardens*, is replete with marginalia written in by readers and owners over the years. Of particular interest are the markings by the Philips family, who read the Puritan mystic’s autobiography on a daily basis, as a sort of devotional. Following the rules of stichomancy, the Philipses would ask for divine guidance and open to a random page. When applicable, they would chronicle the ways in which Lead’s message coalesced with events in their own lives (for example, a marriage proposal, the death of a child, business failures) so that they were, in effect, writing their own family history into Lead’s text. The family members’ dates and comments make it possible to reconstruct reading communities and to gain a sense of how frequently and seriously books by religious women authors were read in early modern England.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Da Vinci II

Panel Title: Dramatic London

Sponsor: Pacific Northwest Renaissance Society

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

Chair: Jean MacIntyre, *University of Alberta*

Presenter: Andrew Griffin, *McMaster University*

Paper Title: Middleton's London in *A Chaste Maid in Cheapside*

Abstract: For the many critics who read Thomas Middleton's city comedies as universally cynical satires, the conclusion to *A Chaste Maid in Cheapside* (1613) seems "incongruous" because it is at odds with the "ethos of the city" that the preceding four acts have established. The concluding resurrections of Moll and Touchwood Junior, they argue, mark an ironic invocation of romance conventions, and this ironic conclusion undermines the "optimistic" conventions of romance by staging them self-consciously at the end of a rigorously satirical play. By reading Middleton's *Chaste Maid* alongside his civic pageant *The Triumphs of Truth* (1613), however, I will argue that Middleton undermines this apparent distinction between "romantic illusion" and "urban reality." In *Chaste Maid* Middleton works to reimagine "urban reality" itself as a space that coincides with the mythopoetic, romantic and idealizing frameworks that city comedy is often thought to exclude.

Presenter: Kristen Deiter, *State University of New York, Binghamton*

Paper Title: The Tower of London: Emblem of Opposition in English Renaissance Culture

Abstract: The representation of the Tower of London as oppositional to the crown in early modern English history plays by Shakespeare and his contemporaries reshaped the Tower's popular meaning in English Renaissance culture. This analysis employs cultural historicism, a recent intervention into New-Historicist criticism of literary and other cultural texts. After providing startling statistics that reveal the extent of the Tower's oppositional role in twenty-four Renaissance history plays, I focus upon the Earl of Essex's revolt of 1600–01. Essex and his co-conspirators, having seen as many as eleven Tower plays of the 1590s that represent the Tower's role in a rebellion against the monarch, plotted to seize the state, the Tower, and the City of London. Three cultural texts that were produced shortly after Essex's execution at the Tower of London reveal that the Tower's new, oppositional cultural meaning was not merely emerging but becoming popular.

Presenter: Benjamin Myers, *The Johns Hopkins University*

Paper Title: Cooler Vocations: Making Money in Jonson's *Bartholomew Fair*

Abstract: This paper looks at the ways in which wealth is generated in Jonson's *Bartholomew Fair*. It argues that Jonson's characters in the emerging market economy of Protestant England exhibit wealth-making strategies that look decidedly unprotestant from the standpoint of a Weberian analytic. If, for Weber, Protestant modes of wealth production are dependent on the rationalization of modes of production in the sphere of labor, Jonson's representation of wealth-production, especially in regard to Busy (the play's Puritan), is indebted to speculation, adventurism, and advertising. That is to say, Jonson's characters employ practices of wealth-production that Weber associates with the Jewish spirit. My conclusion is that *BF*'s wealth-making strategies within a Protestant culture calls into question the very distinction between Jewish and Protestant spirits of capitalism.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Sienna I

Panel Title: Humanism in Practice: Conspiracies and Rebellions in Fifteenth-Century Italy

Co-organizers: Anthony Francis D'Elia, *Queen's University*, Marcello Simonetta, *Wesleyan University*, and Arjo J. Vanderjagt, *University of Groningen*

Chair: Christopher Celenza, *The Johns Hopkins University*

Presenter: Marcello Simonetta, *Wesleyan University*

Paper Title: The Assassination of Galeazzo Maria Sforza: A Humanistic Conspiracy?

Abstract: Galeazzo Maria Sforza, Duke of Milan, was murdered on 26 December 1476 in the church of Santo Stefano. Three men attacked Galeazzo and stabbed him to death. Two of them were killed on the spot, the third was caught alive. The reconstruction of the conspiracy against the duke relies heavily on the surviving killer's confession. Does this extraordinary document allow us to see through the mind of a "terrorist"? Imbued with humanistic education and republican ideology, Girolamo Olgiati claims to have followed his teacher Cola Montano, who taught him Sallust's anti-tyrannical *Catiline*. Allegedly the mastermind of the plot, Cola was certainly responsible for having turned a young and impressionable man into a very active revolutionary. But was this a humanistic conspiracy? What were the plotters' real motives? Was anybody else involved? This paper aims to answer ideological and historiographical questions about the plot, with a hard look at the archival and new archeological evidence.

Presenter: Arjo J. Vanderjagt, *University of Groningen*

Paper Title: Stefano Porcari on the Perfect Republic

Abstract: On Epiphany of 1453 Stefano Porcari and a band of like-minded friends, applauded from the sidelines by not a few politicians and humanists, attempted to overthrow the Roman government of Pope Nicholas V. They failed miserably and with little delay Porcari was hanged from one of the towers of Castel Sant'Angelo. In the early 1870s he was lauded thus by the Commune of Rome in an inscription in the wall of the Porcari mansion: "Stefano Porcari romano nacque e dimorò in questa casa; perchè lamentando la servitù della patria levò in tempo di oppressione un grido de libertà, fu morto il genmaro 1453 per ordine di Niccolò V. S. P. Q. R." For some time in the second half of the nineteenth and the early twentieth centuries, Porcari's conspiracy caught the fancy of scholars, but it was soon neglected (except for the important work of Massimo Miglio and a few others). This paper will examine his concept of *una perfetta Repubblica*, as he put it forward in the orations which he delivered as *capitano del popolo* of Florence in the late 1420s.

Presenter: Anthony Francis D'Elia, *Queen's University*

Paper Title: Pius's Post-Porcari Predicament: "King" Tiburtius's Rebellion in 1460

Abstract: During Pope Pius II's absence in 1460 two brothers, Tiburtius and Valerianus, and three hundred of their followers took control of Rome. Pope Nicholas V had had their father Angelo di Maso executed for his role in Stefano Porcari's 1453 conspiracy. They claimed to be inspired by a love of liberty, but their desire for vengeance was too great and they were unable to contain the violence. They sacked houses, robbed nobles, and violated upper-class women. They apparently held orgies and set Tiburtius up as their king; but the Tiburziani also had allies in the barons of the Campagna, who invited the condottiere Piccinino to hold down Rome. This paper will explore the complex relationship between Rome and the papacy; many hated the curia but many more longed for Pius II's return. I will also look at this insurrection in the context of other fifteenth-century antipapal conspiracies. Humanists had participated in earlier rebellions (1434, 1453), but this insurrection was against a humanist pope and there was no serious attempt to revive the Roman Republic.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Sienna II

Panel Title: Renaissance Philosophy

Organizer: Lodi Nauta, *University of Groningen*

Chair: Michael J. B. Allen, *University of California, Los Angeles*

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

Presenter: Brian P. Copenhaver, *University of California, Los Angeles*

Paper Title: How to Quench a Phoenix: G. F. Pico's Unmaking of His Uncle

Abstract: In the mid-1490s as Savonarola came to power in Florence, two famous collections of correspondence appeared in print. Marsilio Ficino selected and prepared his own letters for publication, but death cancelled that opportunity for Ficino's young friend, Giovanni Pico della Mirandola. Giovanni Pico's letters first appeared in Gianfrancesco's 1496 edition of most of his uncle's works, introduced by a brief biography. That both Picos had grown close to Savonarola by this time has long been known, so it comes as no surprise that G. F. Pico's biography of his uncle is *piagnone* propaganda. But the same is true of the forty-seven letters by Pico printed in 1496 — which has not been noticed before. The Pico revealed (or constructed) by this correspondence is a morbid, world-despising ascetic, much unlike the worldly and ambitious Pico who appears in Ficino's epistolary. Since Pico's letters, like Ficino's, were read as epistolary models through the seventeenth century, and since they are a large part of a small body of biographical material on Pico, it is important to understand G. F. Pico's intentions in selecting, editing, and arranging the letters that were printed, while suppressing others.

Presenter: Lodi Nauta, *University of Groningen*

Paper Title: Skepticism and Quattrocento Humanism

Abstract: In his many influential publications, the late Richard Popkin argued vigorously for the view that the rediscovery of ancient skeptical texts in the Renaissance provoked a *crise pyrrhonienne*, which gave rise to modern philosophy. In applying a radical method of doubt, Descartes tried to answer Pyrrhonic skepticism, and thereby set the agenda of modern philosophy, which henceforth was strongly dominated by epistemological concerns. This picture has come under attack from various sides, especially by historians of medieval and of early modern philosophy. They have pointed out, for instance, that there were important strands of medieval skepticism in medieval times and that there is no real textual basis for the assumption that an engagement with Pyrrhonism led to a crisis. Generally, early modern thought is too complex to have one single cause. Skepticism is a slippery term which means different things to different people, so that debates about whether a particular thinker or movement was skeptical are bound to arise. In this paper I will examine this debate, paying special attention to the claim that Quattrocento humanism fostered a skeptical outlook due to the rediscovery of the Academic skepticism of Cicero.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Suite I

Panel Title: Thomas Norton and Thomas Sackville: The Creation of Elizabethan Literary Culture

Organizer: Andrew S. Escobedo, *Ohio University*

Chair: J. Leeds Barroll, *Folger Shakespeare Library*

Presenter: Beth Quitslund, *Ohio State University*

Paper Title: “A new rejoysing song”: Thomas Norton and the Construction of the English Metrical Psalter

Abstract: This paper will describe Norton’s contribution to the 1562 *Whole Booke of Psalmes*. Though it has been noted that the volume’s editing together of London and Genevan sources helped minimize the contributions of the Marian exiles, the effects of that change have been little studied. As one of the London architects of the metrical psalter (a role that has likewise received little comment), Norton shares a soundly Calvinist theology with the Genevan writers but changes its emphasis. Whereas the exiles often registered the trauma of Mary’s accession with penitential language, Norton typically stresses God’s mercy more than the speaker’s sins, and glories in the predestined triumphs of the elect (identifiable with those peoples and rulers who put their trust in God). He thus articulates, in a form that will be sung by virtually all English people for generations, the cheerfully militant and implicitly national aspects of their Protestantism.

Presenter: Scott C. Lucas, *The Citadel*

Paper Title: From Politics to Poetics: Thomas Sackville’s *A Mirror for Magistrates*

Abstract: Critics have long recognized the artistic achievement of Thomas Sackville’s two poems included in the historical verse tragedy collection *A Mirror for Magistrates*. They have overlooked, however, the degree to which Sackville’s brief period as editor of the work — when he produced preparatory notes for a new edition — crucially impacted both the collection itself and Elizabethan literary culture in general. This paper will argue that it was Sackville’s grand vision that moved the focus of William Baldwin’s 1563 edition of the *Mirror* away from an earlier emphasis on exemplary works of political intervention and toward a new, chiefly literary interest in expanding the limits of vernacular English poetry and articulating a new poetics for future authors of English verse. It was the influence not of William Baldwin but of Thomas Sackville that guided the course of the early Elizabethan additions to the collection and that made the *Mirror* the long-lived and profoundly influential text it became.

Presenter: Andrew S. Escobedo, *Ohio University*

Paper Title: *Gorboduc* and the Calvinism of Historical Trauma

Abstract: In writing their version of ancient British legend, Thomas Sackville and Thomas Norton depart from all their sources in having King Gorboduc deliberately choose to divide his kingdom between his two sons, a disastrous act that the play repeatedly refers to as “willful.” If we recall that Norton was producing the first English translation of Calvin’s *Institutes* at about the same time he and Sackville were writing the play, we can begin to see a religious resonance in the theme of willfulness that goes beyond the traditional censure of capricious magistrates. *Gorboduc* offers a quasi-Calvinist theory of history, one in which explicit acts of will produce traumatic breaks within national time. Positive action can occur in the play only through the deferral of will, its circulation through various loci of authority (king, aristocracy, Parliament, etc.). This circulation dispels the illusion that any single human authority can in itself prevent the tragedy of history.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Suite II

Panel Title: The Social Work of Same-Sex Alliances in the Early Modern Period

Organizer: Penelope Anderson, *University of California, Berkeley*

Chair: Lorna Hutson, *University of St. Andrews*

Presenter: Penelope Anderson, *University of California, Berkeley*

Paper Title: “Women, like Princes, find no real Friends”? The Rewritten History of Women’s Ethical Friendship

Abstract: Recent critical discussions usually define Katherine Phillips as a lesbian precursor in an all-female community or as a lone woman among male royal poets. In contrast, this paper asserts the central shaping ethical role of Phillips’s passionate friendship poetry in a mixed-gender royalist coterie. Her coterie’s other writings indicate that readers of Phillips’s manuscripts saw the committed obligations of women’s friendship as the paradigm of political faithfulness. They appropriate the exclusively male classical friendship tradition to tie friendship to political subjectivity. However, the most radical aspect of Phillips’s poems lies in their ability to accommodate infidelity in an idealized political model, as opposed to a contract invalidated by non-performance. Phillips’s reincorporation of errant friends into the coterie suggests a more flexible model that manages the conflicting obligations of friendship, marriage, and the state. Later rewritings of Phillips separate her politics and her passions, denying women a political role.

Presenter: Amy Greenstadt, *Portland State University*

Paper Title: The Kindest Cut: Circumcision, Usury, and Same-Sex Marriage in *The Merchant of Venice*

Abstract: A central conflict in *The Merchant of Venice* is between the bonds of marriage and male friendship. But why does this play out in a work that is also deeply concerned with questions of Jewish theology and identity? I argue that through evoking the ideal of a male community bound through the act of circumcision, Antonio’s proposed forfeit of a “pound of flesh” suggests a form of kinship (or, in the play’s terms, “kindness”) between men that could compete with marriage. Further, because both the play and Shakespeare’s *Sonnets* associate usury with procreation, the interest-free bond between Shylock and Antonio could be read as an alternative to reproductive sexuality. I conclude that, although Antonio appears tragically deluded in his dealings with Shylock and Bassanio, the play nonetheless opens up a space for contemplating what we might now call “same-sex marriage,” a bond of kinship and loyalty between men as powerful as the covenant between husband and wife.

Presenter: Katherine R. Larson, *University of Toronto*

Paper Title: Collaborating Women: Strategies of Female Alliance in Lady Jane Cavendish and Lady Elizabeth Brackley’s *The Concealed Fancies*

Abstract: This paper explores the function of female collaboration and alliance in Lady Jane Cavendish and Lady Elizabeth Brackley’s Interregnum closet drama *The Concealed Fancies* (ca. 1645). Itself a product of female authorial collaboration, the play centers on three sets of women of varying social class, each of whom challenges and transforms domestic and social hierarchies. Written when the sisters were overseeing the Newcastle estate, *The Concealed Fancies* highlights the importance of strategic female alliance during the English Civil Wars. Critics have posited that the play protects aristocratic family interests. This paper considers the role of female alliance in enacting not merely a fantasy of protection but also one of resistance and permanent social change. As such, *The Concealed Fancies* exemplifies closet drama’s refusal to remain a private genre. Nurtured within the space of a besieged Royalist home, the play’s female alliances redefine social and familial structures and the place of women within them.

Presenter: Catherine S. Burriss, *University of California, Berkeley*

Paper Title: Troubling Structures: Same-Sex Desire in *Gl'Ingannati* and *Twelfth Night*
Abstract: Why did the pedant sodomite Messer Piero in *Gl'Ingannati* (1531) translate into Antonio, the excluded lover of Sebastian in *Twelfth Night* (1601)? This paper explores how these characters both parallel and diverge from one another, examining their unstable positions within the erotic economy of each play, and in turn revealing how these characters' same-sex attachments simultaneously enable and threaten these plays' particular negotiations of both the comic form and larger sociopolitical structures. Piero, as a professor explicitly identified as a sodomite, endangers both the marriages demanded by comic structure, as well as the heterosexual alliances the young academicians who wrote and performed the play had hoped to forge with the aristocratic ladies of their audience. This interpretation of Piero yields a rereading of Antonio as a pirate lover whose profession and desire trouble the hegemony of *Twelfth Night's* matrimonial ending, as well as the politics of Elizabethan empire-building.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton I

Panel Title: French Renaissance Poetry and Ficinian Neoplatonism

Sponsor: Société Française d'Étude du Seizième Siècle

Organizer: Philip Ford, *University of Cambridge, Clare College*

Chair: Eva Kushner, *University of Toronto, Victoria College*

Presenter: Philip Ford, *University of Cambridge, Clare College*

Paper Title: Neoplatonism in Ronsard's *Amours de Cassandre*

Abstract: Critics have frequently pointed to the relative absence of Neoplatonic influences in Ronsard's love poetry, or at the very least an unwillingness on his part to take these conventions seriously. This paper will set out to demonstrate that, though this may be the case from 1555 onwards, Ronsard does show more than a passing interest in the *Amours de Cassandre* in Ficino's interpretation of Plato's ideas on love in the commentary *De amore*. In particular, I intend to explore some of the Neoplatonic images which Ronsard uses to suggest his experience of love and its potentially transcendent nature. I hope to show that Ronsard not only had a broad notion of Ficino's ideas, but that he knew the work in some detail, so that intertextual allusions are far from rare. Apparently commonplace key words in the sonnets can offer varied layers of meaning to the alert reader, producing a text which is richly polysemous in nature, and in which Neoplatonic love has its place alongside the other traditions.

Presenter: Kathryn Banks, *University of Durham*

Paper Title: Cosmic Space: Neoplatonism in Jacques Peletier Du Mans's *Amour des amours*

Abstract: Jacques Peletier Du Mans's *Amour des amours* (1555) uses the fiction of a cosmic voyage to join together a series of love poems with a series of meteorological and cosmic poems. As has been noted by critics, this imagined trajectory represents a Neoplatonist topos, and, within the love poems themselves, there are many echoes of Neoplatonist ideas, in particular those of Ficino in the *De Amore*. This presentation will examine the ways in which the *Amour des amours* presents and weaves variations on Neoplatonist topoi, analyzing in particular Peletier's interest in geometrized abstract space, and its relationship to light and the divine. I intend to show that variations upon particular Neoplatonist ideas played a role in the exploration of conceptions of space which ultimately diverge from Ficino's cosmos,

and move towards ideas which would be expressed more explicitly by later thinkers such as Francesco Patrizi.

Presenter: James Helgeson, *Columbia University*

Paper Title: Guy Lefèvre de la Boderie and the Politics of Neoplatonism

Abstract: Lefèvre de la Boderie's French translations of Ficino (*De Amore*, *De Religione Christiana*) and Francesco Giorgio (*De Harmonia mundi*), published in 1578, are an important link in the reception of Neoplatonic and hermetic thought in late sixteenth-century France. The Ficino translations were followed, in 1582, by a translation of the Florentine's *De triplici vita*; both the *De Amore* and *De Harmonia mundi* were reissued in 1588. This presentation asks why Lefèvre published, and republished, an impressive volume of Neoplatonic investigations in such a short time. Concentrating on *La Galliade* (1578, republished 1582), it examines the political tenor of Lefèvre's Neoplatonic ruminations in the context of ongoing religious war. How do Lefèvre's cosmological speculation and his Cratylian reflections on proper names merge with his political "self-fashioning" as a loyal Catholic? To what extent can his Neoplatonism be read as a political and religious "strategy of containment" in the midst of political chaos?

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton II

Panel Title: Gendering the English Renaissance

Sponsor: The Massachusetts Center for Renaissance Studies

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

Chair: William Antonitis, *University of Massachusetts, Amherst*

Presenter: Meagan Inbody, *University of Massachusetts, Amherst*

Paper Title: Isabella Whitney: A Reappraisal

Abstract: Instead of attempting to understand the poetry of Isabella Whitney in terms of her fellow female writers (where she inevitably gets shoehorned into ill-fitting tropes), we can gain more by contextualizing her work in relation to her audience. The best way to read Whitney is the way she intended — among the rabble of a general reading public.

Presenter: Ann Garner, *University of Massachusetts, Amherst*

Paper Title: Narrative *Personae* in Gascoigne's *Adventures of Master F. J.*

Abstract: Narrative *personae* may confuse readers in *Master F. J.* because of the various levels of fiction created by Gascoigne that help to blur issues of gender and of interpretation. Gascoigne means not to confuse the reader but to invite him or her to play a game of pretend.

Presenter: Michael Scott Miller, *University of Massachusetts*

Paper Title: Sexuality in the Poetry of Richard Barnfield

Abstract: Richard Barnfield is currently received as a "gay" poet. Yet there is no consensus about whether one can accurately speak of a "homosexual," much less "gay," subject before the modern era. I will reexamine several elements in "The Affectionate Shepheard" and the *Certaine Sonnet* to locate an authentic homoerotic subject, one that treats same-sex attraction with a deliberation and wit unique to Barnfield.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton III

Panel Title: New Perspectives on Milton

Chair: Bill Goldstein, *The City University of New York, The Graduate Center*

Presenter: Maggie Kilgour, *McGill University*

Paper Title: Satan and the Wrath of Juno

Abstract: When, at the climax of Milton's War in Heaven, the rebel angels recoil at the appearance of the Son in the Chariot of Paternal Deity, the narrator, Raphael, cries in astonishment: "In heav'nly Spirits could such perverseness dwell?" (*Paradise Lost* 6.798). The line here echoes the famous opening of the *Aeneid*: "tantaene animis caelestibus irae" (1.11). The subtext at this definitive point sets up a correspondence between the role of divine anger in the *Aeneid* and satanic perversity in *Paradise Lost*. Milton's replacement of anger with perversity is revealing: the rebels are not essentially the victim of God's wrath, in the way that Aeneas was the target of Juno's; rather, they are victims of their own perverse natures, which distort mercy into ire. Moreover, the allusion suggests how the structural role that Juno played in the *Aeneid* will, in Milton's poem, be taken by Satan. Like Juno, Satan both sets the plot in motion and tries to delay its inevitable, ordained end. This will be brought about by Christ, who, as book 6 also makes clear, takes on the powers of closure Virgil attributed to Jove. In this paper, I will discuss the implications of the parallel between Satan and Juno in *Paradise Lost*, as Milton incorporates the antithetical principles that structure Virgil's cosmos for his own vision of cosmic conflict. The presence of Virgil's couple, Jove and Juno, both aids and complicates Milton's representation of the relation between good and evil.

Presenter: David M. Posner, *Loyola University Chicago*

Paper Title: The Inadequacy of Representation in *Paradise Lost* 11–12

Abstract: The shift in tone and content in the last two books of *Paradise Lost*, properly understood, shows us the difficulties of the epic representation of history in a providential context. Adam is spectacularly obtuse in his persistent misconstructions both of the visions Michael offers him and of Michael's explanatory discourses that follow each vision. Is this simply due to the fallenness of Adam's understanding, or are Michael's representations intrinsically resistant to clear understanding? This paper will argue that the trope of ekphrasis contains a priory anxiety about its own inadequacies, to which even the divine agent Michael is not immune. While centered on *PL* 11–12, the essay will range from Virgil and Lucan to ekphrastic moments in Poussin and others, exploring parallel anxieties in poetry and painting about the potential frustration and failure of epic visions — and interpretations — of future history.

Presenter: Maryanne Cline Horowitz, *Occidental College*

Paper Title: Ideas of Imagination in Michel de Montaigne, Reginald Scot, William Shakespeare's *A Midsummer Nights Dream*, and Francis Bacon

Abstract: Montaigne dismisses eyewitness accounts of people being carried up a chimney on a broomstick by a strange spirit (*Essais* 3.12.). Montaigne's contemporary Reginald Scot functions as an early social psychologist in explaining how a woman confessing witchcraft has internalized the community's rumors about her (*The Discovery of Witchcraft*, 1584). Shakespeare's Theseus comments on Bottom's Dream: "The lover, the lunatic, and the poet are of imagination all compact" (*A Midsummer Nights Dream*, 5.1.7–8). Yet the audience has witnessed the dream via the same eyes and ears involved in witnessing the entire play. Francis Bacon calls people's adherence to specific theories about the heavens an "idol of the theatre": "the plot of this our theatre resembles those of the poetical, where the plots which are invented for the stage are more consistent, elegant, and pleasurable than those taken from real history" (*Novum Organum*, 1.62).

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton IV

Panel Title: Identity/Politics I: Race, Sexuality, and Passion

Organizer: Elizabeth Spiller, *Texas Christian University*

Chair: Maureen Quilligan, *Duke University*

Presenter: Sujata Iyengar, *University of Georgia*

Paper Title: Color-Blind Casting in Single-Sex Shakespeare

Abstract: Drawing on the London Globe's all-male *Antony and Cleopatra* (1999), with a white Cleopatra (Mark Rylance) and a black Charmian (Danny Sapani), and the 2004 all-female *Much Ado* at the London Globe, which casts black actors (Joy Richardson and Ann Ogbomo) as Margaret and Claudio, respectively, I examine and theorize the intersections of race, gender, and sexuality that are foregrounded by these productions and their receptions. I argue that, first, although the casting itself might purport to be "blind" to gender or skin color, the responses of audience members are rarely so, and second, that at moments where two of these aspects appear to recede, the other appears with full force.

Presenter: Elizabeth Spiller, *Texas Christian University*

Paper Title: A Darker Shade of Pale: Humor, Complexion, and Passion in Mary Wroth's *Urania*

Abstract: This paper considers Mary Wroth's representation of her central female alter ego, Pamphilia, as being in some way black (a black melancholic, tawny in color, less fair in complexion, having a black temperament). An identity that exceeds representation within the boundaries of European social identity becomes, by part 2, an unsustainable passion. The historic shift toward the racialism and the assertion of seemingly universal emotions leads to the development of the dark-skinned Rodomandro as a partner for Pamphilia. Beyond historicizing early modern attitudes towards complexion, this reading suggests that recognizing Pamphilia — seeing her complexion and the identity it implies — is a key interpretative center of the romance. Because of the social construction of identity that structures romance, failing to see Pamphilia's blackness also implies a fracturing of our identities as readers of romance.

Presenter: Katherine Crawford, *Vanderbilt University*

Paper Title: Adding Colors to the Crown: Making Race and Class in Early Modern France

Abstract: Historically, race implicates class, usually in black-and-white terms. But in early modern Europe the colors of race were never solely metaphorical or literal. Brown clothing determined one was of the "race" of peasants; purple signified the race of kings. Lovers were blue with melancholy, green with envy, or red with passion, but only certain kinds of lovers: those with race and class status. Those without status might be yellow with fear because they lacked race of birth and blood. Early modern theorists imagined passions in what we would now call Technicolor. To be identified by color was to be marked by social hierarchy, but what about the poetry of chromatics? What about the presence of color — gold hair, black brows, pink cheeks, red lips, white breasts — and its absence? This is the anticipation of our own presumptive taxonomies — and of the constant undercurrent that race is, in fact, a matter not just of metaphor but also of matter.

Presenter: Margo Hendricks, *University of California, Santa Cruz*

Paper Title: "Neither white nor black yet both": Racial Passing in Renaissance Culture

Abstract: This paper will focus on the ideological problems that translations and adaptations of Heliodorus's novel *Aithiopika* in Renaissance and early modern English literary culture. In particular, I focus on the ways in which gender, sexuality, and color passing intersect in the body of Charikliea (the novel's heroine) to pose a challenge to patriarchal ideologies about racial identity. Looking at three texts, Edward Fairfax's translation of Torquato Tasso's *Gerusalem Liberata*, Henry Neville's *The Isle of Pines*, and Aphra Behn's *The Adventure of the Black Lady*, these texts respond to a fundamental shift in the semantics of race in early modern England and what constitutes the predicates of racial identity. While in the world of Heliodorus color passing may be "a matter of acceptance or indifference than of actual and successful concealment," the phenomenon registers as a major unspoken but visible concern.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton V

Panel Title: Reinterpreting History

Chair: Luci M. Fortunato, *Bridgewater State College*

Presenter: Beverly A. Dougherty, *Independent Scholar*

Paper Title: Two Kings and a Bridge: Did They Really Connect? Picquigny, 1475

Abstract: The Somme River witnessed fierce battles during the First and Second World Wars but in 1475 the fierce battle that was planned suddenly metamorphosed into an unforeseen complex peace agreement. The change was not for lack of spirit or military might. Edward IV of England and Louis XI of France were two of the most powerful European monarchs, possessed powerful armies, the full support of their people, and the desire to rectify old wrongs. Edward challenged Louis over long-smoldering animosities in France. Louis recognized the threat but contained the inflammation because he had no intention of relinquishing anything. The conflicting forces of perceived power and hardened attitudes redirected the outcome when the two kings tensely conferred on a bridge above the Somme. A cogent picture of the gains and losses are drawn from eyewitness reports and resulting documents.

Presenter: Richard Tristano, *St. Mary's University, Minnesota*

Paper Title: How Ronald Witt Has Reconceptualized Ferrarese Courtly Culture

Abstract: Ronald Witt's *In the Footsteps of the Ancients* has fundamentally reconceptualized the origins of humanism in Italy. This paper will explore the unintended consequences of his research: how he also provides the basis for understanding more clearly a vernacular and chivalric Ferrarese courtly culture. At the heart of Witt's thesis is his association of humanism with the commune and the existence of two ethics in tension, a communal or civic on the one hand and a chivalric on the other. I will demonstrate how Witt's model clarifies the development of a vernacular, chivalric courtly literary culture in Ferrara. This culture is also distinguished by the importance of translations into the vernacular and is epitomized by Matteo Maria Boiardo, who in his writing moves from imitating the ancients to a vernacular, chivalric idiom.

Presenter: John Smith, *University of California, Irvine*

Paper Title: Erasmus vs. Luther: Modernity and the Death of God

Abstract: The at times vitriolic exchanges between Erasmus and Luther (1524–27) focused both on the possibility or impossibility of human free will in regard to salvation and on competing models of biblical hermeneutics (philology vs. faith alone). But as the "dialectical theologians" (especially Karl Barth and Friedrich Gogarten) recognized in the early twentieth

century, the Reformers were in fact engaged in a debate over modernity itself. The status of man and the death of God were at stake. As Luther warned, Erasmus took a step down a slippery slope that would lead Christian (Protestant) theology, with a kind of internal logic, to what Nietzsche would call “European nihilism.” Ironically, some contemporary theologians (especially Thomas Altizer) and theorists (Badiou, Vattimo, Derrida, Agamben) see in this very movement the possibility of rethinking modern rationality. The debate between Erasmus and Luther is being played out anew, with unexpected turns and bedfellows.

Date: Saturday, March 25, 2006

Time: 10:30–12:00

Room: Hilton VI

Panel Title: Thomas More and His Circle II: Aspects of Political Philosophy and Faith

Sponsor: Amici Thomae Mori

Organizer: Clare M. Murphy, *Université Catholique de l'Ouest*

Chair: Marion Leathers Kuntz, *Georgia State University*

Respondent: Michael Mack, *Catholic University of America*

Presenter: Clare M. Murphy, *Université Catholique de l'Ouest*

Paper Title: Savonarola in the Subtext of More's *Life of Pico* and *Utopia*

Abstract: More's only overt reference to Girolamo Savonarola occurs in the final pages of his *Life of Pico*, where he describes the vision of Pico in purgatory experienced shortly after the death of the Florentine by “one Hieronimus a friar preacher of Ferrara, a man as famous for learning as he was for holiness” (CW1, 73/9–10). Of subtextual references, however, there are at least a half-dozen, not surprising in the *Pico*, given its Florentine setting and the close ties that both Giovanni and Gianfrancesco had with the fiery reformer. Dominic Baker-Smith has pointed out that the correct title of *Utopia* is really *The Best State of a Commonwealth* and that “the most publicised experiment in social reform within More's experience” was that of Savonarolan Florence, one devoted follower even claiming that Savonarola's preaching “made Florence a paradise on earth” — a Utopia, therefore, to eclipse the corruptions of Rome, as More's *Utopia* eclipsed the corruptions of Europe.

Presenter: William Rockett, *University of Oregon*

Paper Title: More and Cromwell

Abstract: More wrote to Cromwell in March of 1534 offering his assurance that, while in office, he had had nothing to do with the “king's great matter.” This letter is one of a half-dozen written in the first few months of 1534 — that is, less than two years after More's resignation of the chancellorship — that have a direct bearing on More's relations with the government of Henry VIII. What the letters reveal is that More felt the urgent need to explain and defend himself at a time when powerful enemies were scrutinizing his every word. This paper will examine these letters to determine what they reveal about earlier events, particularly the terms under which More accepted the chancellorship in October of 1529, and what they may have to do with testimony presented during his trial in July of 1535.

Presenter: Stephen M. Foley, *Brown University*

Paper Title: Conscience and Bad Faith in Thomas More's Tower Letters and Polemical Works

Abstract: As polemicist and as officer of the court, Thomas More exercised a hand in sending others to the Tower on matters of bad faith. More's own conscience and its relation to power

is the issue that his hand, and Margaret Roper's, inscribe in the Tower letters. How do competing and overlapping inscriptions of conscience and faith circulate in the Tower letters and the polemical works? How does the engagement of More the defender of orthodoxy against the sympathetic heretic (the Messenger of *A Dialogue Concerning Heresies*) or the faithless mouth of lies (the Masker of *The Answer to a Poisoned Book*) relate to the wavering structure of conscience More articulates on his own half to his family and friends in his final days? To what extent do the Tower letters rehearse issues of faith that are familiar in such earlier works as the *Apology*?

Saturday, March 25, 2006
2:00–3:30 PM

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Corintia

Panel Title: Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266–1568) III

Organizer and Chair: Cordelia Warr, *University of Manchester*

Co-organizer: Janis Elliott, *Texas Tech University*

Respondent: Leslie Korrick, *York University*

Presenter: Bianca de Divitiis, *Scuola di Studi Avanzati in Venezia*

Paper Title: Diomede Carafa's Place: Building in Fifteenth-Century Naples

Abstract: According to the inscription placed on the cornice of the *all'antica* portal, in 1466 the Neapolitan nobleman Diomede Carafa completed his palace and dedicated it to the King of the Regno di Napoli, Ferrante I d'Aragona. Through its precocious use of new visual language inspired by antiquity, Diomede's palace was innovative not only within the Neapolitan context, but also with respect to the rest of the Italian peninsula. From one point of view, Diomede's palace must be considered within a specific Neapolitan tradition with close ties to the antique. However the political and cultural rapport that Naples maintained in the fifteenth century with other centers in early modern Europe as well as the international status of the patron seems to have influenced the originality of the palace design. The building blends elements imported from contemporary Catalan architecture with features inspired by contemporary Italian architecture, in particular that of Florence.

Presenter: Sabina de Cavi, *National Gallery of Art*

Paper Title: Neapolitan Tombs for Aragonese Rulers: The Pantheon of S. Domenico Maggiore, A Lost Monument

Abstract: This paper offers a hypothetical interpretation of the original architectural typology, use, and form of the Aragonese Pantheon of Naples. The Pantheon was once a prominent element of the Dominican monastery of S. Domenico Maggiore and it remained in use as a permanent royal burial place from the death of Alfonso I (1442–58) until the end of the dynasty. Two campaigns of refurbishment resulted in the destruction of the original decoration, radically altering the overall space. My paper discusses this major artistic loss of Aragonese Naples through an analysis of the available manuscript sources and a comparative study of the "mother-pantheon" of the Aragonese dynasty, a monumental funerary structure which still stands in the abbey-church of S. Maria de Poblet, near Tarragona, Spain (1349–73). In my reconstruction, I will address questions concerning the possible importation of architectural typologies and sculptural styles from Tuscany and Cataluña.

Presenter: Aislinn Loconte, *University of Oxford, Linacre College*

Paper Title: The North Looks South: Representations of Neapolitan Art and Architecture in Giorgio Vasari's *Lives*

Abstract: Although tremendously important in the early modern period for its wealth, political power, and geographical position within the larger Mediterranean, Naples has often been regarded as culturally backwards and lacking in the rich intellectual and artistic traditions which flourished in other areas of Italy. Through a critical reading of the writings of artist and biographer Giorgio Vasari (1511–74), this paper will explore how Vasari described the artistic culture of the city of Naples. Particular attention will be given to his commission in 1544 to paint the refectory of Sant'Anna di Monteoliveto, now known as Sant'Anna dei Lombardi, and the instructive role Vasari cast himself in as one able to introduce local artists to Tuscan models and thus teach through the superior example of his own work. Vasari created a rhetorical foil for the alleged superior virtue of northern artists and urban centers where art and architecture played a key role in civic pride.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Aragon

Panel Title: Franciscans and Imagery in the Fifteenth Century

Co-organizers: Stephanie R. Miller, *University of Wisconsin, Whitewater* and Elizabeth Carroll, *Indiana University*

Chair: Michelle A. Erhardt, *The George Washington University*

Presenter: Jasmin Cyril, *Rutgers University*

Paper Title: Franciscans and Imagery in Fifteenth-Century Italy: Thaumaturgy, the Observance, and San Bernardino da Siena

Abstract: When Bernardino da Siena was canonized, the first Franciscan to be sanctified since St. Anthony of Padua in the thirteenth century, 2,000 new Observants followed the procession in Rome. Bernardino's choice of the Observance in 1402 affected the entire course of the Friars Minor in Italy. Through his strict adherence to the precepts of the founder, St. Francis, and his indefatigable preaching throughout Italy, Bernardino raised the profile of the Observance and led followers. Despite two inquiries for heresy, both refuted, Bernardino's popularized support for the Holy Name of Jesus in every public piazza where he appeared elevated perception of the Observance from "Zoccolanti," or the sandal-shod, to pillars of the urban landscape. The essence of his appeal was distilled in his miracles. This paper will explore thaumaturgic scenes related to the life of St. Bernardino in an unattributed Conventual monastic altarpiece, predella panels, as well as plague banners from Perugia.

Presenter: Elizabeth Carroll, *Scuola Internazionale di Grafica*

Paper Title: Revisiting Bartolomeo Montagna's Altarpiece for the Franciscan Church of San Marco in Lonigo

Abstract: Bartolomeo Montagna became known in Venice when he received his first public commission in 1482 with Giovanni Bellini at the Scuola Grande di San Marco. By the late 1480s Montagna's altarpiece production thrived in Vicenza and the Veneto, thus transforming his status to celebrated painter. Montagna was commissioned by Dominicans and Franciscans, but perhaps more favored by Franciscans. This paper will explore Montagna's altarpiece imagery for the Franciscan Church of San Marco in Lonigo, now in the Berlin Gemäldegalerie. In this *sacra conversazione*, Francis is paired with the less frequently shown Franciscan Bernardino da Feltre, a passionate proponent of the Monte di

Pietà. The effects of his preaching against usurious practices and Jewish moneylenders in the Veneto inspired the flourishing of Monti di Pietà, or banking institutions. I will examine Montagna's altarpiece imagery in light of recent conservation treatments, and how it relates to Franciscan-Veneto politics of the fifteenth century.

Presenter: Stephanie R. Miller, *University of Wisconsin, Whitewater*

Paper Title: Andrea della Robbia's Franciscan Altarpieces

Abstract: Andrea della Robbia appears to have been an artist favored to some extent by the patrons of Franciscan communities in Tuscany. In the 1470s Andrea was involved in several altarpiece commissions for Franciscan churches: in particular La Verna, the Observant monastery and location of St. Francis's stigmatization. For this monastery he created five enameled terra cotta altarpieces which were the monastery's primary decoration. His La Verna altarpieces were likely the catalyst for several other works for Franciscan institutions. For example, Andrea's La Verna *Madonna della Cintola* was repeated several times with minor modifications for other churches of the order. This paper explores Andrea della Robbia's altarpieces for Franciscan churches, with emphasis on the significance of the La Verna altarpieces, the role they served for those communities and his patrons, and why Andrea appears to have been a preferred artist for the Observant Franciscan order.

Presenter: Catherine R. Puglisi, *Rutgers University, New Brunswick*

Paper Title: The "Man of Sorrows" and Franciscan Devotion in Quattrocento Venice and the Veneto

Abstract: Since its emergence in late medieval Venice, the Man of Sorrows received new stimulus in the later Quattrocento from Donatello's relief (1448–49) for the high altar of the Santo in Padua. Donatello's panel for the Friars Minor not only modernized the figure stylistically; it also reinvigorated a theme the Order had long revered. Franciscan spirituality centered on Francis's stigmata — concomitant with dedication to the saint's wounds, the Order exalted Christ's Passion. Almost from the earliest appearance of the Man of Sorrows in both Venice and its territories, its Franciscan establishments appropriated the image in order to honor their founder as *alter Christus*. After examining Franciscan examples of the Man of Sorrows in Venetian art, I shall explore how the adoption and public display of the image by the Franciscan Bernardino da Feltre, the promulgator of the Monte di Pietà — a banking institution with strong Franciscan links — intersected with its reception in the Venetian Renaissance.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Barcelona I

Panel Title: Image and Stage

Organizer: Frederick Tollini, *Santa Clara University*

Chair: Mary Trull, *St. Olaf College*

Presenter: Frederick Tollini, *Santa Clara University*

Paper Title: *Pictura et Poesis*: Iconography in Shakespeare's History Plays

Abstract: The use of stage tableaux for the sake of edification, as in the *Biblia Pauperum* and emblem book traditions, is quite clear in Shakespeare's plays that illustrate in action lessons to be learned from history. Several icons in the early history plays, mostly concerned with battles and journeys to the scaffold, can be related to religious and ascetical writings, like the *Exercises of Ignatius Loyola*, which portray conflicts of the human soul. Though Shakespeare's use of these devices onstage was somewhat naive and clumsy in the *Henry VI* trilogy, his

growth as a dramatist gradually integrated *pictura* and *poesis* into a more effective synthesis of image, action, dialogue, and character. In *Richard III* and in the second tetralogy (*Richard II*, *Henry IV 1–2*, and *Henry V*), the use of the stage as a “composition of place” for meditation is more effectively absorbed into the ongoing narrative and dramatic action. This development may bear comparison (and contrast) with “iconistic” scenes in some of Shakespeare’s later works, such as *King Lear* and *The Winter’s Tale*, where *historia* assumes even greater significance as didactic legend.

Presenter: William E. Engel, *University of the South*

Paper Title: Shakespeare’s Art of Memory: Theophany and Chiasmus in the Late Plays

Abstract: Tracking the movements of Diana, goddess of the hunt as well as of chastity, within the zodiac of the dramatist’s wit affords an informed glimpse of the Renaissance construction of chastity — linked dangerously closely to death. While this applies to his earlier, less overtly emblematic dramas devoid of gods, it is explicitly the case in the Romances. This paper will look at the mnemotechnical victory of Diana in Shakespeare’s later plays, focusing on key moments where the goddess appears. Specifically, *Pericles* (5.1.240–49) offers the starkest view of Diana’s triumphant power in Shakespeare, understood as a mnemonic marker. What is marked, and the chiasmic armature in which it is set, can be seen best against the backdrop of allusions to Diana in *Cymbeline*, expressed more subtly in *The Winter’s Tale*, and culminating in the complex ceremonious display of Diana’s presence in *Two Noble Kinsmen*.

Presenter: Rebeca Helfer, *University of California, Irvine*

Paper Title: Remembering the Past: Ruin in *Titus Andronicus* and *Hamlet*

Abstract: I will explore the place, or topos, of ruin in *Titus Andronicus* and *Hamlet*. My interest lies how these two tragedies invoke Troy’s legend — its mythic ruins and memorial remains — to engage both with issues of literary imitation and questions of cultural transmission. The Fall of Troy figures significantly in these plays: in *Titus*, for example, through Lavinia’s rape, and in *Hamlet*, perhaps most explicitly through the story of Priam’s fall and Hecuba’s madness. *Titus* and *Hamlet*, as I argue, fundamentally challenge idealized fictions of ruins in history and, at the same time, they suggest that ruin nevertheless remains a vital place for remembering the past. I am concerned not only with how *Titus* and *Hamlet* individually recollect the ruins of the past but also with how these works engage in a dialogue about cultural transmission that spans Shakespeare’s career.

Presenter: Frederick Kiefer, *University of Arizona*

Paper Title: Iconography and the Drama: Reductive or Revelatory

Abstract: Despite abundant research on the topic in the past thirty years, Renaissance specialists are sometimes suspicious of looking at drama through iconographic eyes. My presentation will consider the following questions: What lies behind this continuing skepticism? What are the prospects for a more receptive attitude toward the study of iconography and the drama? And what can iconography do for teachers in university classrooms today?

Presenter: Ian Andrew Munro, *University of California, Irvine*

Paper Title: Infinite Jest: Reading the Skull

Abstract: “Where by your jibes now, your gambols, your songs, your flashes of merriment?” asks Hamlet of Yorick’s skull. This famous icon of contemplation is typically understood in the context of worldly vanity, rolling Hamlet’s question into his command to “paint an inch thick” and his subsequent meditation on Alexander’s mortal remains. Such a conflation, however, forecloses on what is most remarkable about the question: its conjunction of

evanescent wit and base matter. Orality, as “infinite jest,” is figured as a nostalgic loss, an absence signaled by the present remains, but it remains unclear on the level of symbol whether the skull supersedes wit, precedes wit, or underlies wit. Interpreting this *memento mori* in the context of *Hamlet’s* extensive concern with “the matter of wit,” this paper will use the jester’s skull to explore the complex imagining of the material and the oral in the play.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Barcelona II

Panel Title: The Domestic Interior in Renaissance Italy III

Sponsor: The Italian Art Society

Organizer and Chair: Cristelle L. Baskins, *Tufts University*

Respondent: Margaret F. Rosenthal, *University of Southern California*

Presenter: Elizabeth Rodini, *The Johns Hopkins University*

Paper Title: Foreign or Familiar? Imported Objects, Domestication, and the Venetian Home

Abstract: The presence of imported objects and motifs in Renaissance Venice is widely recognized, as is the complex network of trade relationships that helped define the city. Generally, imported objects are considered in terms of stylistic influence, but not in terms of the aura of foreignness that did (or perhaps did not) define them. This paper investigates that aura: what did an imported motif signify in the Venetian household? How was it read within the context of domesticity? To what extent were value and prestige of ownership pegged to geographic origin? What sorts of distinctions were made between, say, Islamic and Islamicizing objects? This paper will make an initial methodologically driven approach to addressing such questions, turning to anthropological models centered on commodification, contemporary written sources, and a few select material examples to lay out some of the critical scholarly issues and suggest potential avenues of investigation.

Presenter: Timothy McCall, *Trinity University*

Paper Title: The Neo-Renaissance in Parma: The *camera d’oro* of the Roman Exhibition of 1911 and the Fortunes of Torrechiara’s Quattrocento Furnishings

Abstract: This paper investigates the reconstruction of Pier Maria Rossi’s *camera d’oro* from Torrechiara for the Roman exhibition of 1911 celebrating the fiftieth anniversary of Italian unification. Not reproducing the *camera* with minute exactitude as scholars have claimed, artists conceived novel furnishings, conflated dynastic imagery, and adapted to new media commissions by generations of Rossi. These artists translated the camera’s chivalric and amorous imagery into the language of nineteenth-century Romanticism, both celebrating and moralizing Rossi’s relationship with his mistress Bianca Pellegrini. I will interrogate Renaissance and Neo-Renaissance conceptions of public and private space and iconography, tracing how Rossi’s imagery was made emphatically private according to early twentieth-century prejudices regarding decorative art. The fate, both critical and commercial, of these objects will culminate in a discussion of the pivotal exhibition of Italian decorative art in Florence’s Palazzo Strozzi in 1948.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Parc I

Panel Title: Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises III: Filarete

Organizer: Berthold Hub, *University of Vienna*

Chair: Hubertus Günther, *University of Zurich*

Presenter: Mia Reinoso Genoni, *New York University*

Paper Title: Filarete in Context: Looking at the *Architettonico libro* in Word and Image

Abstract: Although Filarete composed his *Libro* to argue for the abandonment of Gothic architecture in favor of the new classicizing style, the book is no simple architectural treatise. Written in the form of a dialogue, it is an elaborate mix of genres — medieval romance, utopian tract, craftsman’s handbook, essay on ethics, and more. Its images are equally diverse, including architectural plans and details, geometric diagrams, drawings of machines and tools, and illustrations of landscapes and people present in the narrative. This paper seeks to prove the treatise’s genres, textual sources, and illustrations as chosen deliberately in order to meet the needs of audience (courtly Milan) and purpose (importing Florentine classicism).

Presenter: Marina Della Putta Johnston, *Rosemont College*

Paper Title: The Literary Cornice of Architectural Theory in Filarete’s *Trattato di Architettura*

Abstract: As a literary work, Filarete’s *Trattato di architettura* is the most complex of the Quattrocento treatises on building. His author constructs an elaborate literary cornice to frame his theory of architecture within the fictionalized context of an ongoing dialogue with members of the Sforza court. My paper analyzes how fictional elements and theoretical discussions intersect in the multidimensional, highly dynamic graphic and literary space of the treatise. I look in particular at how the fictional dialogue between the architect and his Sforza lords relates to the writing of the actual treatise held by the readers in their hands. Additionally, I take into consideration how the fictional “Golden Book” is conjured to lend authority to Filarete’s actual book. Like other contemporary practical men with no academic education, Filarete well understood the power of the written word and used it to its full potential to present himself as an authoritative figure and to further the cause of drawing, foundation of his art.

Presenter: Leila Whittemore, *Skidmore College*

Paper Title: Drawing as Dialogue in Filarete’s Treatise on Architecture

Abstract: Filarete’s treatise is the earliest work of Renaissance architectural theory to have survived in illustrated form. But despite the close relation of drawings to text, they remain one of the least-well-studied aspects of the treatise. This paper addresses the architect’s use of drawing to shape his dialogue with his patrons. Two key passages — the discovery of the golden book and the discussion of perspective derived from Alberti — lend authority to the illustrations themselves; they serve as both schematized architectural renderings and symbolic distillations of the buildings’ functions. Through discussing and modifying these drawings with his patrons, Filarete emphasizes the representational aspect of architecture, but also demonstrates how it may become a tool of statecraft.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Parc II

Panel Title: Penetrating the Sacred Body: Signifying Wounds in Italian Images and Texts

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

Organizer: Bette Talvacchia, *University of Connecticut, Storrs*

Chair: Thomas DaCosta Kaufmann, *Princeton University*

Presenter: Katharine Park, *Harvard University*

Paper Title: Holy Anatomy: Jacopo Berengario da Carpi on the Body of the Crucified Christ

Abstract: One of the most striking medical illustrations of the first half of the sixteenth century is the image of Christ on the cross as *ecorche*, which Jacopo Berengario of Carpi used to demonstrate the muscles of the forearms in his great anatomical textbook of 1521. This image finds a textual echo in Berengario's detailed discussion of the issue of blood and water from the wound in Christ's side, based on his own dissections of the human heart.

Berengario's attempt to establish the supernatural nature of this issue was not an exercise in abstract anatomical reasoning. Rather, it formed part of a broader attempt to use the new prestige of anatomy, together with more traditional techniques of human dissection, to differentiate between miraculous and purely natural bodily phenomena, and to provide evidence in support of the cult of prospective saints.

Presenter: Glen W. Most, *University of Chicago*

Paper Title: Fingering Divine Flesh: Renaissance Depictions of Doubting Thomas

Abstract: Two paradoxes, involving visibility and evidence, proof and belief, truth and illusion, sight and touch, recognition and self-recognition, structure the artistic traditions of Doubting Thomas. The impression of three-dimensionality necessary to represent Jesus's wounds can only result from an optical illusion created by the painter upon a two-dimensional surface: an artistic illusion must convince us of a redemptive truth. And second, Doubting Thomas asked not merely to see Jesus's wounds but above all to insert his fingers and hand into them, yet a painting can only be appreciated by being seen, not by actually being touched: a pictorial image of Doubting Thomas must try to persuade us to believe in Jesus's resurrection by permitting us only to see, and not to touch, an image of someone who achieved notoriety for claiming that seeing is not enough and that only touching provides real proof.

Presenter: Bette Talvacchia, *University of Connecticut, Storrs*

Paper Title: The Arrows of Saint Sebastian

Abstract: As portrayed in Renaissance art, Saint Sebastian is an icon of tormented flesh. A very popular cult grew up around the martyr in the course of the fifteenth century, and a vast corpus of paintings and sculptures documents its existence. The overwhelming majority of images that survive show Sebastian's flesh torn by arrows, displaying what ought to be a ravaged body. However, the convention of Sebastian's iconography was to use the saint as a vehicle for the exhibition of idealized male beauty, ostensibly in conflict with the portrayal of wounds and degraded flesh. This paper will explore aspects of Sebastian's iconography that center on the apparent contradiction between the symbolic uses of his body as a site for suffering and at the same time an embodiment of physical perfection. The arrow as a metaphor for disease will also be explored for its extended symbolic possibilities as the particular attribute of Sebastian.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Parc III

Panel Title: History and Histories

Sponsor: Pacific Northwest Renaissance Society

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

Chair: Zdenka Gredel-Manule, *Niagara University*

Presenter: Courtney Booker, *University of British Columbia*

Paper Title: Pierre Pithou and the Carolingians

Abstract: In this paper I will survey the significant role played by the great French jurist and historian Pierre Pithou (1539–96) in the formation of the modern understanding of early medieval Carolingian society. In particular, I will focus on three key texts preserved by his pen that have been overlooked by Carolingian and Renaissance historians. The first two texts are preserved as marginalia by Pithou within his heavily-annotated personal copy (or Hand exemplar) of his collection of Carolingian texts published in 1588, while the third is an entire manuscript carefully copied by him in preparation for a publication that never took place. All three texts are foundational for Carolingian history. I will show the degree to which much of our source material from the early middle ages was subtly transformed not only by early modern humanists such as Pithou, but also by the printers who published their work. In conclusion, a plea will be made for the creation of a hand list of extant Hand exemplars of works by early modern authors.

Presenter: Cesare Cuttica, *European University Institute, Florence*

Paper Title: “A spectre is haunting Europe”: The Cardinal and the *Pater Patriae* on Sovereignty and Liberty.

Abstract: My paper focuses on a series of late sixteenth- and early seventeenth-century French and English political theorists whose works articulated the paradigm of political absolutism according to patriarchalist lines in order to defeat the idea of popular government. In particular, I will analyze how within the canon of royalist political thought in early modern Europe there emerged a type of discourse whose milestone was represented by the figure of the fatherly sovereign. This will entail the examination of the notion of absolute monarchical power as the most viable and efficient way to guarantee stability in the body politic. By undertaking a textual excursus of the works of French theorists such as Pierre de Belloy (ca.1540–1609), Louis Le Roy, Francois Le Jay, and Cardin le Bret, and of English absolutists like Sir Robert Filmer (1588–1653), Sir Francis Kynaston (1586/7–1642) Edward Forset (1553/4–1629/30), and Peter Heylyn (1600–22). I will also illustrate how these thinkers employed the patriarchalist language to defend monarchy and the inviolable absolute power of the sovereign against the ideas of people like the Jesuit Cardinal Robert Bellarmine (1542–1621).

Presenter: Cristina Moon, *San Jose State University*

Paper Title: The Dramatization of the *History of the Conquest of México*

Abstract: My talk will examine Francisco López de Gómarais *Historia de la conquista de México* and Fernando de Zárate's play *La conquista de México*. Considered as the first historian of his time to write a separate history of the conquest of México, Gómara published his work in 1552. A year later, a royal decree signed by Prince Philip II of Spain was issued stating that the book should be collected and its publication should be stopped immediately. Although in Spain the book was banned, it enjoyed great success abroad and was considered a true “bestseller” of its time. A century later at the peak of the Spanish Golden Age, Fernando de Zárate, a poet and playwright, composed a play with three scenes about the conquest of México based on Gómara's history. In this paper, I will study the fictionalization of the *History of the Conquest of México* for the purpose of entertainment

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Raphael

Panel Title: Teaching from the Electronic Archive

Organizer: Heidi Brayman Hackel, *Oregon State University*

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

Presenter: Ian F. Moulton, *Arizona State University, East College*

Paper Title: The Universe (Which Others Call the Library)

Abstract: This paper will compare the use of Early English Books Online and other Internet archival resources in two very different classroom settings: an English graduate seminar and an undergraduate literature survey course for non-majors. While online archival databases have an obvious relevance to graduate teaching, I argue that they are equally relevant and useful in undergraduate teaching. My essay will discuss practical teaching methods as well as more theoretical and philosophical questions raised by the use of archival online databases. In particular I will explore the ways in which such databases bring together literary study and technology, and the intersection they create between material history and virtual reality.

Presenter: William H. Sherman, *University of York*

Paper Title: EEBO: The *Missing Manual*

Abstract: This paper explores what kinds of help people may need to become informed and critical users of Early English Books Online (EEBO). A powerful resource for students of early modern texts and culture, EEBO gives anyone with a networked computer and a paid subscription access to an almost-comprehensive archive of printed books and ephemeral publications produced in England between 1450 and 1700. But EEBO comes without a manual, and its creator, ProQuest, does not provide — nor, more importantly, do most undergraduates and even graduates receive in the course of their studies — the information users need to decipher and describe the texts that they find, in both material and theoretical terms. My hypothetical *Missing Manual* would include an introduction to the early modern book itself and extended discussion of the acts of translation involved in producing electronic facsimiles of early modern texts.

Presenter: Heidi Brayman Hackel, *Oregon State University*

Paper Title: Promises, Promises: Teaching and Working in the Electronic Archive

Abstract: This paper will juxtapose the promise and the limits of the major online resources for early modern literary studies, focusing on ESTC and EEBO. Two quite divergent teaching experiences inform my argument: first, a graduate seminar this spring at the Folger Shakespeare Library, where I moved between rare materials and their electronic counterparts; and second, my ongoing teaching at a land grant institution with limited access to such online resources. Framing my discussion with an acknowledgment of the tremendous pedagogical and scholarly possibilities of electronic databases, I will argue that critical omissions from ESTC and EEBO limit their potential both in the classroom and as a substitute for actual archives. I will then turn to the troubling asymmetries of access for these subscription-only databases: their potential to erase geographical distances and institutional differences in support for travel cannot be realized until more public institutions and small colleges acquire them.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Rubens

Panel Title: Romance Madness, Humor, and Folly I

Organizer: Horacio Chiong-Rivero, *Swarthmore College*

Chair: José A. Rico-Ferrer, *Saint Mary's College*

Presenter: Steven Wagschal, *Indiana University*

Paper Title: Madness in Medicine, Folly in Verse: Disjunctive Representations of Insanity (ca. 1500–25)

Abstract: In this paper I explore the disjuncture between the state of Spanish medical theory and practice, on the one hand, and the representation of insanity in Spanish literature, on the other. In particular, I contrast medicalizing approaches to madness in treatises such as Francisco de Villalobos's *Sumario de medicina* (1498) with anti-medicalizing images in literary texts such as Hernán López de Yanguas's poem "Triunphos de locura" (ca. 1520). Not only do literary representations of the period treat madness as a moral failing — folly — but additionally, they tend to condemn medical doctors who try to cure patients through pharmacological or other means. This paper attempts to explain the problematic within a larger interdisciplinary context, from the birth of the Spanish mental asylum in the early fifteenth century through the rise of Spanish pharmacology in the mid-sixteenth.

Presenter: Victoria Rivera-Cordero, *Princeton University*

Paper Title: Recentering the Obscene: Madness, Subversion, and Violence in *Carajicomedia*

Abstract: The anonymous *Carajicomedia* (sixteenth century) purports to be a parody of Juan de Mena's *Laberinto de Fortuna*. Some critics have seen it as a mere obscene text lacking any political or social significance. Others have interpreted the text as a misogynistic pamphlet. Most recently the *Carajicomedia* has been seen to support female sexual liberation. In this paper I argue that this text questions the very concepts of obscenity, madness, and subversion. I argue that if one sees the text as a parody of Mena's *Laberinto*, whose final message is a call to arms, the folly of unbridled sexuality serves as a possible solution to violence. The pleasure of laughter and sexuality reveals the dark side of society that goes beyond mere moralist criticism or misogynistic attacks. I suggest that the text argues for the obscenity of intolerance, violence, and the excess of empire.

Presenter: John D. Turner, *Butler University*

Paper Title: Foolish Foils for Brunelleschi and Michelangelo

Abstract: Modern scholarly literature has accorded supreme historical positions to both Filippo Brunelleschi (fifteenth century) and Michelangelo (sixteenth century). Already in their own time, Romance literature and Romance-inflected biography provided both with foolish foils that throw their exalted artistry into bold relief. The first part addresses Antonio Manetti's novella about "The Fat Woodcarver" (1480s), who is tricked into believing that he is someone else by a group led by the sculptor-architect Brunelleschi. The "Fat Man" is thrown into confusion — one might say, driven temporarily insane — by Brunelleschi's elaborate hoax. The second part of the paper discusses Giorgio Vasari's tale of Michelangelo and the quarryman Topolino, "who imagined himself to be a fine sculptor, but who was in fact very poor." Vasari emphasizes the fact that, counter to Michelangelo's ideal of single-block marble statuary, Topolino resorts to adding pieces to correct the faults that Michelangelo finds in them.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Michelangelo

Panel Title: Play and Display

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

Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Andrea M. Gáldy, *University of London*

Presenter: Konrad Eisenbichler, *University of Toronto, Victoria College*

Paper Title: Sacred Plays and Sacred Places: Location, Location, Location

Abstract: This presentation will examine the importance of place in Florentine sacred plays (the *sacre rappresentazioni*) of the fifteenth and sixteenth centuries. After a general overview of the genre and the various venues in which these plays were mounted, the paper will focus on a number of plays spanning an arch of about 100 years to illustrate how location influenced the nature of the play and the impact it had on its audience.

Presenter: Pina Palma, *Southern Connecticut State University*

Paper Title: Church, State, and Family Politics in Renaissance Comedies: *L'Assiuola*, *La Mandragola*, and *La Lena*

Abstract: Three of the most popular and successful learned comedies of the Italian Renaissance will be examined to chart the inter-connectivity of the religious, the political, and the social spheres in sixteenth-century Italy. Although the three plays are set in, and thereby focus on, the Republic of Florence and the Duchy of Ferrara, the observations they elicit could easily be applied to the situation in most of northern Italy, if not in the entire peninsula. They can also be used to illustrate the similarities and differences inherent in societies governed by republican (Florence) and monarchical (Ferrara) regimes.

Presenter: Benoît Bolduc, *University of Toronto*

Paper Title: Le livre du Ballet comique de la Royné : mémoire et performance

Abstract: La fonction principale des livres de fête n'est pas tant de documenter une cérémonie ou un spectacle dans les moindres détails de son déroulement, que de le commémorer tout en célébrant les acteurs sociaux qui le commanditent. Dans le cas du Ballet comique de la Royné publié chez Le Roy, Ballard et Patisson en 1582, cette fonction est assumée non seulement par le texte, mais aussi par la gravure (images et partitions musicales) et les qualités matérielles du livre que l'auteur de la relation présente comme le réceptacle d'une mémoire vivante. Documents privilégiés par les historiens des spectacles et les musicologues, les gravures ne constituent pourtant pas les vecteurs les plus efficaces de transmission de cette mémoire; leurs principales fonctions est de seconder le texte et d'en conditionner la réception. C'est le texte de la relation qui, actualisé grâce à la parole du lecteur et donc capable d'affecter un auditeur, réalise de façon la plus satisfaisante le rapport dynamique entre mémoire et performance.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Dante

Panel Title: Quantifying Practices and Renaissance Literature

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Sean Keilen, *University of Pennsylvania*

Chair: William N. West, *Northwestern University*

Presenter: Stephen Orgel, *Stanford University*

Paper Title: Measuring Verse, Measuring Value

Abstract: Given the contested field of metrics in sixteenth-century English poetry, this paper will reconsider central questions at stake in the debate over accent and quantity, and in the less-visible question of the value of regularity in verse.

Presenter: Henry Turner, *University of Wisconsin, Madison*

Paper Title: Utopian Geometries

Abstract: This paper examines geometry as a method of abstraction and modeling in the work of sixteenth-century utopian discourse, using it to open an investigation into the relative status of numbers, words, and images as signifying units in Renaissance culture and to posit a theory of geometrical poesis as an emerging mode of representation positioned between the mimesis of drama and the diegesis of prose narration.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Medici

Panel Title: Anna Trapnel and Prophecy in England ca. 1650

Sponsor: Medieval & Renaissance Studies Society of Israel

Organizer: Noam Flinker, *University of Haifa*

Chair: Diane Maree Purkiss, *Oxford University, Keble College*

Presenter: Rachel Trubowitz, *University of New Hampshire*

Paper Title: Speaking for the Dead: Anna Trapnel at Whitehall

Abstract: Anna Trapnel's fast-induced prophecies delivered in the public, political space of Whitehall attracted enthusiastic audiences, including the future Mayor of London and members of Parliament and the aristocracy. This paper argues that Trapnel exploits the public's fascination with her acts of self-starvation in order to grant visibility and gravity to the poor and to all those forgotten by the "great Powers," as she terms them. As a hunger artist and female prophet, Trapnel can represent the unrepresented and speak, as it were, for the dead.

Presenter: Achsah Guibbory, *Barnard College*

Paper Title: Anna Trapnel and Prophetic Identity

Abstract: This paper will examine Anna Trapnel's rhetoric and self-presentation in relation to the complex issue of prophetic identity in mid-seventeenth-century England. What did it mean to be a prophet? To what extent was the identity of the prophet grounded in the precedent of the Hebrew Bible? What did it mean to be a Christian prophet when the prophecies of the Old Testament were supposedly fulfilled in Jesus?

Presenter: Noam Flinker, *University of Haifa*

Paper Title: Anna Trapnel as a Prophetic Penelope

Abstract: In her prose and poetry Anna Trapnel found ways to shape language of sensuous reference and experience into a prophetic discourse that sought to transcend its fleshly implications. Again and again the biblical quality of her language simultaneously suggests and resists the material attractions of food, riches, and power as well as the blandishments of military victory and conquest. Her struggle to articulate a prophetic message of moral intensity and sociopolitical criticism is thus both spiritually adventuresome and nevertheless domestic in its promise of redemption. She can be read as a Penelope figure defending her home against the threats of suitors anxious to characterize her as sexually promiscuous. The Homeric implications of this role must be taken as balanced by the explicit biblical references that direct and control the content and tone of her discourse.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Cervantes

Panel Title: Social Capital and Civil Society in Italy and the Netherlands VIII: Civil Life and Civic Consciousness in the Early Modern Low Countries

Sponsor: The Society for Confraternity Studies

Organizer: Nicholas Terpstra, *University of Toronto, Victoria College*

Chair: Katherine A. Lynch, *Carnegie Mellon University*

Presenter: Peter Arnade, *California State University, San Marcos*

Paper Title: Spanish Furies: Civic Consciousness During the Dutch Revolt

Abstract: The Dutch Revolt began as an aristocratic protest against Habsburg religious and political policies. However, it soon became a fully urban phenomenon. Nowhere were the civic ventricles of the Dutch Revolt better illustrated than during the warfare between the Dutch patriots and the Spanish Army of Flanders. Cities besieged in Brabant and Holland by the Army of Flanders between 1572 and 1577 became legendary among chroniclers of the Revolt. This paper examines these assaults and the strategic ways they were remembered. The city besieged became a symbol of urban defiance and civic consciousness, of a political order whose shattering was described in protorepublican domestic terms, with the city gendered as a sexually violated woman and the citizens described as an imperiled family ready to repudiate the bad king in favor of William of Orange, the good father of fraternal citizens.

Presenter: Hildegarde Symoens, *University of Ghent*

Paper Title: The Emergence of Civil Society: Guilds of Schoolmasters and Lawyers in the Early Modern Low Countries

Abstract: During the sixteenth and seventeenth centuries, urban “intellectual associations” organized themselves as guilds (schoolmaster guilds and the Saint-Yves guilds for lawyers). These associations are little studied and scarcely analyzed in the context of civil society. This paper considers the following questions: why did schoolmasters and lawyers establish professional guilds, and why did these associations emerge in only select cities? Did schoolmasters and professional lawyers form guilds to improve communication with city governments or instead to gain some power as recognized urban corporations? Alternatively, were these guilds a way to protect and improve their profession, or were there other motives for their establishment (sociability, religion, etc.)?

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Da Vinci I

Panel Title: Women and Management in Sixteenth-Century Italy: The Court and the Convent

Co-organizers: Deanna M. Shemek, *University of California, Santa Cruz* and Bruce L. Edelstein, *New York University in Florence*

Chair: Sharon Strocchia, *Emory University*

Presenter: Bruce L. Edelstein, *New York University in Florence*

Paper Title: *Padrona e fattoressa*: Eleonora di Toledo's Estate Management, a Conscious Policy?

Abstract: As Duchess of Florence, Eleonora di Toledo was renowned for her financial acumen; numerous contemporary sources document the large sums she commanded, particularly during the second half of her reign (ca. 1550–62). Eleonora's money was

primarily derived from two different but related types of investment: grain futures and real estate. She held a virtual monopoly on grain sales in Florence and other parts of Tuscany. Through her role as manager of the Medici estates, she raised grain for sale locally or for exportation as far away as her native Spain. She then reinvested much of the profits from these sales in land acquisition, apparently to increase the quantity of arable land available to her and further consolidate her grip on the local market. Through an analysis of Eleonora's accounts, this paper will attempt an assessment of the degree to which this investment strategy may be determined a conscious economic policy.

Presenter: Deanna M. Shemek, *University of California, Santa Cruz*

Paper Title: A Court of Her Own: Isabella d'Este at Solarolo

Abstract: Isabella d'Este activities as a patron and co-regent of the court of Mantua suggest that she had particular strengths as an administrator. Documentary evidence also indicates that the marchesa often would have preferred to have a freer hand in the management of Mantuan affairs than her necessary deference to her husband, Gian Francesco II Gonzaga, required. However, in 1525 she got her wish and acquired for herself the small court of Solarolo, which she was free to govern and administrate as she pleased. This paper will examine Isabella's acquisition of her own principality, her difficulties in defending her rights to keep the court, and the management style she adopted in its administration.

Presenter: Mary-Ann Winkelmes, *Harvard University*

Paper Title: Benedictine Nuns and their Property in Northern Italy

Abstract: Relying on both published and unpublished sources, this paper uses examples from Benedictine women's religious houses in Venice, Parma, Milan, and Padua to examine their property management strategies throughout Northern Italy. Benedictine women were responsible for the management not only of art and architecture but also of extensive estates. This focused study of a specific order's practices within the context of a single geographic region may now be integrated into the broader context of recent research in this field by authors such as Gabriella Zarri.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Da Vinci II

Panel Title: Montaigne and the *Ethos* I: Rhetorical and Philosophical Perspectives

Organizer: Corinne Noirot-Maguire, *Rutgers University*

Chair: Mary McKinley, *University of Virginia*

Presenter: Agnieszka Steczowicz, *University of Edinburgh*

Paper Title: Commandement Paradoxe: The "Know Thyself" Motif in Montaigne's *Essais* (3.9)

Abstract: Associated with the figure of Socrates from Plato's *Philebus* onwards, the Delphic injunction to "Know Thyself," or *gnoti seauton*, is one of the all-pervasive motifs of Renaissance moral writings. Montaigne gives this commonplace a startlingly original twist at the very end of "De la vanité" (3.9), where he describes Apollo's precept as a "commandement paradoxe." Rather than alluding to the self-referential nature of the *gnoti seauton*, *paradoxe* is here used in the etymological sense of a surprising statement which runs counter to common opinion (the *doxa*). The aim of this paper is to elucidate the meaning of this enigmatic phrase by relating it to the Renaissance genre of ethical paradoxes, modeled on Cicero's *Paradoxa Stoicorum*, a widely-read epitome of Stoic ethics. This will shed light on

the end of “De la vanité” and illustrate the relevance of the “Know Thyself” theme for Montaigne’s project as a whole.

Presenter: Michael A. Taormina, *The City University of New York, Hunter College*

Paper Title: Montaigne’s *Ethos*: A Portrait of the Soul

Abstract: What I would like to examine is how the image or images of Montaigne, no matter how diverse, which emerge in his discursive quest for self-knowledge in the *Essais* are meant to be grounded in a notion of the soul. Aristotle’s conception of *ethos* is perfectly suited to Montaigne’s project of knowing his own soul. “Speech has character,” says Aristotle. *Ethos* establishes a causal relation between stylistic traits and character traits. The question, then, is what is the relation between character and soul as Aristotle understands these terms. I will argue that character is an essential attribute of the soul. So, when Montaigne writes, “c’est moi que je peins,” painting is not merely a metaphor, but a figure in its own right. This figure tells how, from a rhetorical point of view, the soul can be portrayed in and through language. Language pictures the soul. Montaigne’s self-portrait is a soul-portrait.

Presenter: Corinne Noiro-Maguire, *Rutgers University*

Paper Title: La curieuse nonchalance de Montaigne

Abstract: “Et me suis veu quelque jour en peine de celer la servitude en laquelle j’estois entravé, là où mon dessein est de représenter en parlant une profonde nonchalance” (3.9). L’ethos de la nonchalance illustre la forte polarisation qui gouverne l’expression incarnée des *Essais*. Cet ethos d’apparent détachement vise le contrepoint et la décharge de ce qui pèse et contraint. La nonchalance, posture problématique pour la légitimation, sert cependant une modération dynamique. Montaigne joue d’abord avec les codes de l’éthique aristocratique et de la simplicité rhétorique (*sprezzatura*, *neglegentia diligens*). La nonchalance concerne ensuite l’expression d’une liberté naturelle, avec une tension entre effort et négligence, entre allure grotesque et gracieuse. Si l’on passe enfin du contrepoint à la composition pour dépasser les contradictions de la nonchalance comme pur ethos, le laisser-aller peut devenir coopération ontologique (avec la maladie notamment) et signification oblique qui trompe au passage le nonchalant lecteur.

Presenter: Valerie Dionne, *Princeton University*

Paper Title: La Rhétorique de l’amitié: don et pardon dans *les Essais* de Montaigne

Abstract: A travers *les Essais*, La Boétie prend une dimension essentiellement littéraire. Il est l’élément nécessaire à la conception de l’écriture des *Essais*, en les rapprochant du genre épistolaire. Il est aussi l’objet du discours de l’amitié qui devient le lieu où l’auteur construit subtilement son ethos: “En la vraie amitié, de laquelle je suis expert.” (3.9.977b).

Montaigne, comme lecteur d’Aristote, ne dessine pas seulement son portrait d’honnête homme, il crée son ethos en prenant ses distances à l’égard de la rhétorique de persuasion et en insistant sur cette rhétorique orientée vers la réception. C’est la dimension charitable de cette “vraie amitié,” car, en voulant soustraire l’autre de toute obligation, il l’inspire plutôt selon le grand modèle de vertu: la véritable amitié. C’est dans le contexte de l’amnistie, de l’oubli et du pardon que je vais orienter cette lecture des *Essais*.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Da Vinci III

Panel Title: Continuity and Change in English Devotional Practices

Organizer: Elizabeth Hodgson, *University of British Columbia*

Chair: Andrew Wallace, *Carleton University*

Presenter: Micheline White, *Carleton University*

Paper Title: Women's Writing and the Development of Tudor Psalmody

Abstract: This paper will examine women's contributions to the development of psalmody and hymnody during the Marian and early Elizabethan periods. Before the Reformation the laity was accustomed to reading hymns and psalms in their primers, but liturgical music was performed largely by the clergy and choir. Reformers, by contrast, encouraged laymen and laywomen to participate in congregational and household singing, and exhorted lay poets to assist in the revision of existing Catholic hymns and production of new texts. Women such as Anne Lock, Anne Dowriche, Elizabeth Tyrwhit, and others contributed to this cultural project, both by circulating poems, hymns, and psalms to be sung at home, and also, possibly, by contributing to the hymns and psalms which became part of John Day's *Whole Book of Psalms* (1562).

Presenter: Susan M. Felch, *Calvin College*

Paper Title: From Poetry to Prose to Poetry: The Peregrinations of Private Prayers

Abstract: The Books of Hours of the late medieval period bequeathed to sixteenth-century reformers a tradition of private prayer that melded prose prayers and lyrics. Some of the daily prayers, such as those to the Blessed Virgin Mary, incorporated hymns into an overall prose format; others, such as the Hours of the Cross, were written entirely in poetry. Early Protestant prayer books retained this mixture of genres, but by the 1560s the prose "Morning and Evening Prayers" appended to the Sternhold and Hopkins Psalter set the standard for subsequent private prayerbooks, which excluded novel lyrics and versifications of the psalms. Continued experimentation with psalm settings, however, set the stage for the development of poetic devotional literature, which reemerged by the end of the sixteenth century and blossomed in the Jacobean period.

Presenter: Elizabeth Hodgson, *University of British Columbia*

Paper Title: Aemilia Lanyer: *Salve Deus/Salve Dea*

Abstract: To whom does an author pray in post-Reformation England? And for a woman writer of devotional verse, what becomes the subject and object of her intercessory gestures? Aemilia Lanyer's *Salve Deus Rex Judaeorum* (1611) poses these questions through its series of pious and obsequious invocations of noblewomen. Lanyer's explicitly subordinate tone and curious blending of praise, request, and argument renders these dedications a series of unusual prayers. Paired with the parallel invocations of Christ himself within the poem, these dedications offer complex, nested metaphors for Lanyer's intercessions on her work's behalf. In this context, the highly gendered iconographies in *Salve Deus* raise further interesting questions about idolatry and the invocation of the saints in post-Reformation English culture.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Sienna I

Panel Title: Interests Public and Private: New Perspectives on Renaissance Law and Society

Organizer and Chair: Lawrin Armstrong, *University of Toronto*

Presenter: Jaime Smith, *University of Toronto*

Paper Title: Defending Private Interests for the Public Good: Procurators and the Genoese Civil Courts

Abstract: This paper examines the function of procurators in the civic statutes and the judicial practice of the Genoese civil courts. Men and women appointed procurators to

manage their affairs, both when they were resident in the commune and also when they had to be absent for some reason. Men sometimes appointed their wives procurators. When men failed to appoint an official procurator, the responsibility fell to their wives or to the courts. When the court had to assign a procurator, the judge often drew from a pool of “general procurators.” Procurators could be given complete authority over the affairs of their principal or they might be appointed for very specific purposes. They could also be assigned to defend the principal or his property in court. This paper draws on the rich notarial archives of Genoa to illustrate the critical functions performed by procurators in the lives and affairs of late medieval Genoese.

Presenter: Robert Fredona, *Cornell University*

Paper Title: The Capitano del Popolo and the Repression of Conspiracy in Florence (1379–80)

Abstract: During his one-year term as Capitano del Popolo of Florence (which ended on 7 March 1380), Messer Cante di Iacopo dei Gabrielli of Gubbio presided over the arrest, trial, and sentencing of more than thirty conspirators against the Guild Regime of Florence. The sentenced conspirators formed a diverse group of malefactors that included members of Florence’s *popolo minuto* as well as its mercantile elite. In this paper I discuss several of these cases (including that of the jurist Lapo da Castiglionchio) in order to explore the complex technical procedures by which political crime was uncovered, repressed, and punished in his court in spite of the extreme political pressures brought to bear upon Messer Cante. Ultimately, these cases will illuminate the relationship between the *ius commune*, statutory law, and judicial practice in the court of one of Florence’s foreign rectors at a time of pervasive fear and severe civic turmoil.

Presenter: Dana Wessell, *University of Toronto*

Paper Title: “He most cruelly struck her”: Domestic Abuse, Law, and Neighborhood in Fifteenth-Century Valencia

Abstract: Renaissance literature has been studied for evidence of attitudes toward domestic abuse, but the subject has been largely ignored by legal historians, mainly because wife abuse was not a crime. Men were permitted to use force to ensure their wives’ good behavior; indeed, in Valencia, a husband’s rights over his wife extended to killing her if he discovered her in adultery. There were nevertheless social and judicial limits to the control husbands could exercise over their wives. Evidence from the governor’s court of fifteenth-century Valencia indicates that neighbors and friends were prepared to challenge excessively violent husbands. Appearing as witnesses, neighbors voiced their criticism of violent husbands and their sympathy for abused wives. This paper utilizes court records to analyze attitudes toward domestic abuse in fifteenth-century Valencia, concluding that although husbands had the right to beat their wives, they faced severe criticism if they exceeded socially and legally defined limits.

Presenter: Joanna Carraway, *University of Toronto, University of Victoria*

Paper Title: Public and Private Dimensions of the Criminal Trial in Early Renaissance Italy

Abstract: Along with the growing resort to *ex officio* inquisitorial procedure in the criminal courts of late medieval and early Renaissance Italy, the notion of criminal prosecution as a matter of public interest increasingly shaped the law and the administration of justice. The abandonment of the Roman law accusatory process began in the thirteenth century, and by the late fourteenth *ex officio* inquisitorial procedure in the public interest was the norm in criminal courts. But how public was the criminal trial itself? This paper will explore the public and private aspects of investigation, interrogation, testimony, and sentencing. The

rich records of the late fourteenth-century court of the *podesta* of Reggio Emilia will be used to reexamine the public and private dimensions of the criminal trial in early Renaissance Italy.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Sienna II

Panel Title: Marsilio Ficino: Philosophy and Ethics in Ficino's Circle

Sponsor: Society for Renaissance Studies, United Kingdom

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

Chair: Michael J. B. Allen, *University of California, Los Angeles*

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

Paper Title: Yohanan Alemanno, Student in Poliziano's Course on Aristotle's *Ethics*

Abstract: Yohanan Alemanno, Giovanni Pico's outstanding Hebrew consultant after 1488, recorded oral comments by Angelo Poliziano in the margins of Joseph Ibn Shem Tov's Hebrew commentary on Aristotle's *Ethics*. The commentary evidently served as Alemanno's textbook for Poliziano's course at the Florentine Studio in 1490–91. In the introduction to that course, published in February 1492 as the *Panepistemon*, Poliziano propounded and justified an expanded classification of the arts and sciences. Alemanno used the discussion of virtues in the *Ethics* as the basis for combining the rhetorical categories of goods with an expanded classification of arts, sciences, and crafts, to organize his biography of King Solomon. At the time he wrote this elaborate introduction to his commentary on the *Song of Songs*, Alemanno also formulated a curriculum for elite Jewish students by selecting Hebrew books from which to teach his system of the arts and sciences. The distinct ways in which the two scholars presented the learned disciplines reflect lines of discussion about theory and practice during the last years of the Laurentian circle.

Presenter: Diana Stanciu, *University of Bucharest*

Paper Title: Two views of Being and the One

Abstract: This paper will concentrate on Pico's short treatise *On Being and the One*, the only record left of the concord of Plato and Aristotle, a project he intended to pursue towards the end of his life. Following the ancient Neoplatonists when interpreting the Platonic dialogue *Parmenides* as an esoteric work, Ficino insisted on the transcendence of the One beyond Being. Criticizing this theological doctrine and following the arguments of Thomas Aquinas, Pico emphasized that *esse ipsum* (being itself) and the One were indistinguishable and both were different from *ens* (participated being). Moreover, he tried to demonstrate that this conception was shared by Plato and Aristotle. Pico was therefore reconsidering Aristotle as a theologian against the theory advanced by the Neoplatonists that Plato was superior to Aristotle in theology. The differences between Platonism and Neoplatonism were consequently underlined and the reliability of the Neoplatonists as guides in the interpretation of Plato somehow questioned.

Presenter: Unn Irene Aasdalen, *University of London, Royal Holloway*

Paper Title: Wounded by Love

Abstract: Amatory infection is easily caught and becomes the most serious disease of all, writes Marsilio Ficino in chapter 6.5 of the *Dell'amore*. Likening the contagious nature of love to itch, mange, leprosy, pneumonia, consumption, dysentery, pink-eye, and the plague, Ficino, the doctor of bodies and souls, prescribes his own concept of "Socratic love" as the cure against the dangers of vulgar love. If, however, we look more closely at Ficino's

descriptions in his commentary on Plato's *Symposium*, we will see that even the most serious case of the amatory illness is characterized by a mixture of pain and pleasure, and that not even Socratic love provides a total guarantee against suffering. While vulgar love and heavenly love seem among some Neoplatonists to differ absolutely, Ficino's position is more nuanced — and exciting. In my paper I will examine earthly and heavenly love in Ficino's *Dell'amore*, showing that heavenly love has surprisingly much in common with earthly love.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Suite I

Panel Title: Interpreting Italian Literature

Chair: Giuseppe Gerbino, *Columbia University*

Presenter: George W. McClure, *University of Alabama*

Paper Title: The Gender Politics of Play in Sixteenth-Century Italy: Torquato Tasso's Theory of Games

Abstract: Torquato Tasso's *Il Gonzaga secondo overo del giuoco* (1582) represents one of the fullest theoretical treatments of play in Renaissance Italian culture. This paper investigates how — and speculates as to why — Tasso revised and greatly expanded his first foray into this topic (in his *Il Romeo overo del giuoco* of 1581) in the *Gonzaga*. Most specifically, I will examine how Tasso wrestled with issues of gender, which figured prominently in the culture of polite play in the sixteenth century. In both versions of the dialogue, the female interlocutor complains that men often lose to women (for example, in chess or cards) out of an artificial sense of courtesy. In addressing this complaint in the *Gonzaga*, Tasso considerably de-genders game culture, excising some of its overtly sexist assumptions and proposing that women be treated more like men. The paper will contextualize his game theory in light of earlier treatments of play in the writings of Castiglione, Speroni, Ascanio de' Mori, and the parlor-game books of Innocenzio Ringhieri and Girolamo Bargagli.

Presenter: Federico Schneider, *University of Mary Washington*

Paper Title: Medicine and Drama in Late Renaissance Literary Criticism

Abstract: With respect to drama we may say that two are the fundamental accomplishments of sixteenth-century literary criticism: using Aristotle's *Poetics* to shift the focus on purgation as the utility of tragedy, and ushering in a new understanding of the word purgation as medical temperament. Thus Plato's repudiation of tragedy sanctioned in the *Republic* is effectively challenged through the extraordinary coupling of Aristotle with the teachings of early modern medicine. The goal of this paper is to show how the medical paradigm coopted by the Aristotelians effectively serves to make the case for a new understanding of the ethical function of tragedy. My discussion will focus on what I take to be one of the most cogent theoretical discussions of tragedy in late Renaissance theory of drama: namely Battista Guarini's theory of tragicomedy as it is illustrated in his two *Verati* (1588, 1593) as well as in his *Compendio della poesia tragicomica* (1601).

Presenter: Robert Henke, *Washington University*

Paper Title: Poverty, Vagabondage, and Urban Crime in Italian Early Modern Theater

Abstract: This paper explores the social resonance of the *commedia dell'arte*, locating various characters of the Italian early modern professional theater in relation to social and economic pressures of the sixteenth century. The Bergamask *zanni* (a servant character oppositionally defined against his Venetian master Pantalone) is examined in the light of the large-scale migration from Northern Italy to Venice that was generated by war and agricultural crisis.

This unequal if unstable relationship between hunger and power, a significant social thickening of the encounter from Roman New Comedy, formed the nucleus of this great theater. The soldier character, or *Capitano*, is set against the phenomenon of unemployed soldiers and ranging the rural and urban landscapes, and the *Dottore* (pedant) is considered against itinerant mountebanks. Flamminio Scala's 1611 scenario collection, a kind of encyclopedia for the *commedia dell'arte*, is scrutinized for its evocations of beggars, vagabonds, and urban criminals.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Suite II

Panel Title: Interpreting Ben Jonson

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

Presenter: Mathew R. Martin, *Brock University*

Paper Title: Ben Jonson and the Work of Mourning

Abstract: Focusing on Ben Jonson's poem on the death of his first son, my paper will argue that mourning marks the limit of Jonson's neoclassical poetics. In this poem on a young boy who died of the plague, Jonson cannot invoke the mourning tropes found elsewhere in his poetry, which provide consolation by placing death within the cycles of nature and by monumentalizing in verse the deeds of the one who has died. Rather, Jonson must seek a metaphysical consolation that forces him to reevaluate his neoclassical poetics: from a heavenly perspective, nature is characterized by disease and decay; poetry is buried along with Jonson's son. The renunciation of poetry does not last, yet the poet does not return to poetry unchanged. The poem concludes with the avowal of love perpetually preparing to mourn, preparing for seemingly inexplicable and unnatural loss. Its last line expresses the poet's profound distrust of nature.

Presenter: Robert N. Watson, *University of California, Los Angeles*

Paper Title: Saving Commas, Saving Jonson

Abstract: Modern editors have, ironically, made Jonson's comedies seem old-fashioned by modernizing his punctuation, which in its original form helped actors convey precisely the process of a human subjectivity spontaneously and realistically developing from moment to moment that Jonson is commonly accused of lacking. A quick look back at the history of commas, a dozen instances of their function in Jonson's original *Volpone*, and their costly absence in recent editions, will offer not only some funny and illuminating new readings, but also the basis for a fresh understanding of Jonson's psychology and some revised principles for editing Renaissance drama.

Presenter: Jeffrey Knapp, *University of California, Berkeley*

Paper Title: Staging the Author in the War of the Theaters

Abstract: Recent scholarship has strongly criticized Ben Jonson for supposedly introducing the notion of single authorship to the Renaissance English stage. My talk will argue instead that Jonson, along with his fellow Elizabethan dramatists, inherited this model of authorship, which was essentially literary. By focusing on the various representations of Jonson in the late Elizabethan plays that constitute the so-called War of the Theaters, I will show how Jonson and other contemporary commercial playwrights attempted to theatricalize the model of authorship they inherited.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton I

Panel Title: Early Modern Writers: New Light from the Archives

Sponsor: Southeastern Renaissance Conference

Organizer: John Wall, *North Carolina State University*

Chair: Anne E. B. Coldiron, *Louisiana State University*

Presenter: Steven W. May, *Emory University*

Paper Title: How Raleigh Became a Royal Favorite

Abstract: Sir Walter Raleigh could not have attracted Queen Elizabeth's notice initially by spreading his cloak over a puddle in her path, as Thomas Fuller alleged. His emergence as a royal favorite was more likely a process. It culminated after his return from Ireland to London late in 1581, for early in the following year Elizabeth cancelled his return to his post in Ireland so that he could remain with her at court. But his ascent to favor no doubt began a year earlier when he testified before the Privy Council regarding documents captured after the fall of the fort at Smerwick. This journey, unknown to Raleigh's previous biographers, emerges clearly from a contemporary document that can be precisely dated and that gives us our clearest indication of how Raleigh gained the Queen's attention.

Presenter: John Wall, *North Carolina State University*

Paper Title: King James's Role in the Initiation of John Donne's Priestly Career

Abstract: The outlines of King James's role in John Donne's ordination in 1615 to the Priesthood of the Church of England are generally well covered in the standard biographies. Research in the archives has turned up new material that suggests the events of 1615 were far more remarkable than has been previously recognized. Donne's entry in the Register of Ordinations for the Bishop of London appears hastily written, very unlike the formal entries characteristic of ordinations prior and subsequent to Donne's. The character of this entry reflects the fact that this ordination was in violation of the Canons of the Church of England that directed the passage of six months' time between ordination to the diaconate and ordination to the priesthood (both of Donne's ordinations took place on the same day). Also, Donne's honorary Doctor of Divinity degree was awarded at the direct intervention of the king and against the wishes of the Cambridge faculty, a point reflected in its record in the list of Cambridge degrees. This, and similar interventions on the part of the king in university affairs caused such a furor that the king ultimately wrote the Cambridge faculty apologizing for his actions.

Presenter: Susan Cerasano, *Colgate University*

Paper Title: Philip Henslowe's *Book of the Courtier*

Abstract: Readings of Henslowe's *Diary* have been shaped by our own overarching interests in the theatrical affairs of Shakespeare's time, despite the fact that this memorandum book served many other purposes as a repository of personal finance records, legal transactions, domestic notes, and even medical recipes. New archival material, read in tandem with a careful examination of Henslowe's *Diary* as a manuscript that evolved over more than a decade, reveals much about the connections of the Henslowe family with courtly and aristocratic circles. In turn, such new information urges theater historians to rewrite Henslowe's biography, complicating our assessment of this unique individual (and the other playhouse owners of his time) as merely "theater entrepreneurs."

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton II

Panel Title: Labor and Early Modern English Literature I

Organizer and Chair: Scott Oldenburg, *State University of New York, Buffalo*

Presenter: Alan Drosdick, *University of California, Berkeley*

Paper Title: Fictions of Apprentice Faith

Abstract: While Francis Beaumont's *The Knight of the Burning Pestle* enacts a class conflict between gentlemen of leisure sitting in a private theater audience and crass citizens who clamor onstage to interrupt the intended performance of *The London Merchant*, the lynchpin of that conflict, Rafe, grocer-errand and apprentice to the citizen, can easily go overlooked. Rafe, not his master, plays the lead in the swashbuckling romance antithetical to the taste of an elite audience. His guild-approved contractual agreement stipulates he must obey his master, but it also promises him some hope of social and financial advancement; as a grocer's apprentice, Rafe believes that he will one day be a grocer himself. This paper shall examine how plays such as *Burning Pestle* and Thomas Heywood's *The Four Prentices of London* simultaneously propagate and critique the continually disintegrating fiction of apprentices' potential for advancement within the guild system.

Presenter: Rachel Greenberg, *State University of New York, Buffalo*

Paper Title: Blood, Sweat, and Toil: The Working Women of *Bartholmew Fair*

Abstract: The carnivalesque has long been a focal point of scholarship on Ben Jonson's *Bartholomew Fair*. Feminist critics in particular have focused on how Bakhtin's notion of the "grotesque" body tends to limit women's activities and to promote "women's bodily self control" (Paster, 24). These critics try to demystify the notion of carnival's "popular spirit" and to highlight how narrowly women are represented in carnivalesque terms. But these critics fail to consider the role of labor in the marketplace, specifically female labor, which plays a vital role in the fair, but which remains masked by its carnivalesque images of freedom and chaos. In this paper I will explore how female labor is masked or redefined in *Bartholomew Fair*: my argument is that the play does not simply comment on the mere presence of women in the fair or characterize women's "nature," but rather responds to their active role in the marketplace.

Presenter: David J. Morrow, *University of California, San Diego*

Paper Title: The Ideology of Travel and the Imperial Middle: Baptist Goodall, Samuel Purchas, Edmund Spenser

Abstract: This paper develops a concept called the ideology of travel as a means of investigating ways in which men from the heterogeneous middle of early modern English society wrote within overlapping discourses of labor and travel to promote and interpret overseas adventuring and, at the same time, to authorize new forms of social relations and labor, including the intellectual work of the professional author. I focus here on three authors who in different ways exploit the discursive resources inhering in the pun on *travell*: Baptist Goodall, Samuel Purchas, and Edmund Spenser. The ideology of travel provides evidence that early modern subjects could simultaneously "think" forms of engagement with the world — laboring and adventuring — that later eras would separate. The ideology of travel is a discourse through which the English middle class was able to assert a form of exceptionality over those who depended upon more traditionally aristocratic discourses and skills.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton III

Panel Title: Rhetorics of Utility: Science, Medicine, and Power in Imperial Spain

Organizer: John Slater, *University of Colorado, Boulder*

Chair: William Eamon, *New Mexico State University*

Presenter: John Slater, *University of Colorado, Boulder*

Paper Title: Experiencing Nature in the Spanish Golden Age: Research, Rhetoric, and Methodology

Abstract: During the late sixteenth and early seventeenth centuries in Spain there arose a curious disjuncture between the investigation in and representation of the sciences. Medicine provides an exemplary case: on the one hand, medical research experienced a tremendous decline; on the other, the figurative uses of medicine language, especially in extra-scientific settings, grew considerably. Thus, while experimental praxis — in anatomy, botany, pathology, epidemiology, and so on — went into marked eclipse, the rhetoric of medical investigation gained a new cultural currency. The tension between rhetoric and research represents an aspect of early modern Spain that has yet to be fully explained and runs counter to many studies of the relationship among the arts and sciences elsewhere in Europe. This talk will examine the unique case of Spanish science to show that the well-documented collapse of scientific investigation and censorship of scientific publications does not denote an open rejection of new methodologies for the perception and documentation of natural phenomena. In fact, accompanying the profusion of scientific rhetoric in literature, theology, and philosophy, there is an implicit affirmation of new inductive methodologies. This notion is crucial for an understanding of the representation of the natural world in the intellectual production of the Golden Age.

Presenter: Daniela Bleichmar, *University of Southern California*

Paper Title: The Trajectories of Natural Knowledge in the Spanish Empire (ca. 1550–1650)

Abstract: This paper discusses the production and circulation of knowledge of European and non-European natural history and *materia medica* in Spain and the New World in the late sixteenth and early seventeenth centuries. The paper is centered on the analysis of a book-length (700 pp.) manuscript that was produced around 1620 by a Spanish physician who had lived in the New World for twenty-five years; the goal of this study, which was never published, was to instruct New World pharmacists on the preparation and uses of herbal remedies. The products discussed include European, New World, and Asian *materia medica*. By introducing an extremely rich manuscript that remains unpublished and almost completely unstudied to this date, this paper will suggest that we approach the diffusion of natural historical knowledge of the Americas not as a question of the centripetal transportation of information from colonial peripheries to Europe, but as a question of the different trajectories, meanings, and implications of natural knowledge as it was produced and circulated in and among multiple locations in a global colonial context.

Presenter: Alison Sandman, *James Madison University*

Paper Title: Latitude, Longitude, and Ideas about the Utility of Science

Abstract: Navigation is often used as the paradigmatic example of the utility of science. Since the location of a ship could not be reliably determined by dead reckoning, and since any mistake could cause shipwrecks, the need seemed clear. Latitude was primarily an institutional problem (though not an easy one given the consistent objections from the navigators), but longitude was a genuine research problem, attracting the attention of most of the active cosmographers in the late sixteenth century. Royal support for this endeavor not only helped to strengthen the identity of the Casa de la Contratación as a scientific

institution, but also to provide jobs for interested cosmographers, creating the same sort of conjunction of state interest, scientific society, and appeal to utility seen in accounts of the scientific revolution. In this paper I examine the various groups expressing an interest in longitude in sixteenth-century Spain, showing how they used the rhetoric of utility to forge a new partnership between cosmographers and the state, one that endured despite the dubious utility of their actual projects.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton IV

Panel Title: Identity/Politics II: Queer Temporalities

Organizer: Marc David Schachter, *Duke University*

Chair: Kathryn Schwarz, *Vanderbilt University*

Presenter: Marc David Schachter, *Duke University*

Paper Title: *Hetairstriai* and the Time of the Androgyne

Abstract: The character Aristophanes notes in his account of the origin of love in Plato's *Symposium* that the name *Androgyne* remains as a reproach while the thing itself is extinct. The Androgyne's fecund afterlife has nonetheless largely occluded the two other primordial beings in the myth: male-male and female-female. In this paper I juxtapose a couple of the ubiquitous early modern and modern appropriations of the Aristophanic Androgyne to serve or critique reproductive and domestic teleologies with attempts to resolve a minor but persistent philological enigma. According to Aristophanes, the descendents of the female-female being are *hetairstriai*, a word whose sense can be inferred but whose precise definition eludes us. I read early modern resolutions of this dilemma and recent debates over the meaning and significance of the term within the broader context of controversies about the uses and abuses of philology and the "literary" in doing the history of sexuality.

Presenter: Cary Howie, *Cornell University*

Paper Title: On the Verge

Abstract: This paper engages the narrative techniques and representational modes according to which pornography and hagiography articulate themselves through the bodies they expose. Aretino, in his erotic dialogues and lives of medieval saints, allows us to raise questions about the place of the Middle Ages in early modern stagings of bodily exposure. How might the Middle Ages' inevitable inbetweenness lend itself to the articulation of temporalities whose most salient quality is their taking place between bodies and between times? Saints help us think the *ana-* in anachronism less as a reaction-formation to more dominant historicisms than, perhaps, as more original and originary than these. Being on the verge is thus to be in a time between or against times, enfolded within them as their medieval supplement or like, to borrow an image from Aretino's *Dialogues*, a glass dildo in a nun's pussy, literally around the verge as well as on it.

Presenter: Carla Freccero, *University of California, Santa Cruz*

Paper Title: Queer Temporalities; or: Queer/Early/Modern

Abstract: Taking their cue in part from Foucault's *History of Sexuality*, scholars have attended to the need to "queer" temporality and the relations among past, present, and future (Fradenburg and Freccero, Goldberg, Edelman, Menon, to name a few). What does it mean to queer time and temporality and how might this contribute to rethinking periodicities such as "The Renaissance" and the "early modern"? Models of progressivist history and models that continue to produce Renaissance exceptionalism not only work to erect a reproductive

(and thus teleological) model of temporality, but also insufficiently attend to some of the alternative ways temporality can be seen to work, especially in the domain of the literary. In conversation with the work of others who have articulated critical alternatives to progressivist history, I contend that queer historiography would be better served by imagining alternative, fantasmatic temporal models for history than the ones we have tended to deploy.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton V

Panel Title: Science and Material Culture

Organizer: Eileen A. Reeves, *Princeton University*

Chair: Pamela H. Smith, *Pomona College*

Respondent: Pamela H. Smith, *Pomona College*

Presenter: Lucia Dacome, *University of California, Los Angeles*

Paper Title: The Social Life of Wax: Dissection and Generation in Eighteenth-Century Italy

Abstract: In the early modern period anatomists, such as Lorenzo Bellini (1643–1704), regarded their discipline as capable of teaching how to create as well as to cure bodies. This paper will investigate how eighteenth-century anatomical modeling gave expression to the view that anatomy unveiled the principles of physical creation. In mid-eighteenth-century Italy, collections of anatomical waxworks became the occasion for a new “public” display of the inner body. Regarded as potential replacements of the natural body, anatomical waxworks set the stage for a complex encounter between the gaze of the viewer and the authority of the modeler, between shifting patterns of conceptualization of the human body and codified forms of visual representation. This paper will explore the social life of eighteenth-century anatomical waxworks by focusing on the sociocultural arenas that associated the material domain of wax with that of generation.

Presenter: Janice L. Neri, *University of California, Irvine*

Paper Title: “To complete and decorate the engraving”: Maria Sibylla Merian’s Illustrations of Plants and Insects

Abstract: The German artist and naturalist Maria Sibylla Merian (1647–1717) is celebrated for her innovative illustrations of insects and plants and for her adventurous life. In 1699 Merian embarked on a journey to the Dutch colony of Surinam in order to observe, collect, and record the life cycles of South American insects, and in 1705 published the renowned illustrated book *Metamorphosis Insectorum Surinamensium*. I propose to examine her illustrations in the context of Merian’s earlier publications on insects and embroidery design, and her involvement in the trade and exchange of natural history specimens within the community of collectors in Amsterdam during the 1690s. I will argue that the specific visual requirements of craft and artisanal practices played an essential role in the formation of Merian’s approach to creating images of the natural world, and that these practices intersected with those related to the preparation and display of exotic specimens.

Presenter: Simon Werrett, *University of Washington*

Paper Title: “Fierie Exhalations”: Natural Philosophy and Pyrotechnics in the Late Renaissance

Abstract: Allegorical fireworks displays provided the Renaissance courts of Europe with a powerful technique for the celebration and manifestation of princely power. The material practices and productions behind fireworks have received much less attention from historians than the immaterial political and allegorical meanings of displays. This paper focuses on the

material culture of Renaissance pyrotechnics and situates it within a broader culture of natural and artificial wonders and machinery which flourished at the European court in the sixteenth and seventeenth centuries. Pyrotechnic devices were also valued in more scholarly pursuits such as natural magic and experimental philosophy, where fireworks offered lessons for new natural philosophies interested in learning from the arts. Such lessons are explored here via the career of a popular pyrotechnic device, the “flying dragon” or “comet,” which traveled through a variety of sites in Renaissance Europe’s political and scholarly terrain.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Hilton VI

Panel Title: Three *Winter’s Tales*

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

Respondent: Dennis A. Britton, *University of Wisconsin, Madison*

Presenter: Shankar Raman, *Massachusetts Institute of Technology*

Paper Title: Counting and Recounting in *The Winter’s Tale*

Abstract: This essay seeks to reconstruct the economy of Shakespeare’s romance by tracing the ways in which the play interweaves monetary, aesthetic, and spiritual redemptions. I take my cue from Stanley Cavell’s insightful query as to whether it is chance that the concept of telling is used both to cover the progress of relating a story and to cover the progress of counting or numbering, as if counting numbers were our original for all further narration. I seek to place the play’s recounting of tales in relation to a developing discourse of arithmetic and numbers, which gains currency in the wake of mercantile expansion and innovations in accounting and finance. From the beginning, for example, economization in the play takes the form of multiplication (of words, numbers, and lives) — “like a cipher / Yet standing in a rich place,” Polixenes “multipl[ies] with one ‘We thank you’ many thousands more” (1.2.6–8) — unwittingly setting into motion the play’s arithmetic of loss and recovery. I wish to suggest that the recovery may be seen not only as redeeming through art and life the losses of the past, but also as structuring redemption itself along mercantile lines of investment and (delayed) profits.

Presenter: Sara Choi, *Boston College*

Paper Title: “Grace to Boot”: The Methodology of Grace in *The Winter’s Tale*

Abstract: The term *grace* is a semantically rich term in early modern thought and culture, invoking both classical and Christian notions of reciprocity and undeserved favor. On a fundamental level, the English Reformation itself is a reconsideration of the word *grace*, a concept which this paper proposes is communicated through one of the least likely mediums for grace in early modern England: the popular stage. Recent critical attention has been paid to the ways in which the early modern stage could enforce the Pauline injunction to become “all things to all men,” despite being denounced by contemporaries as a disgraceful place and a “temple of Satan.” This paper examines the possibility of the stage as a spiritual platform by exploring the polysemous nature of grace in Shakespeare’s tragicomedy *The Winter’s Tale*, a work which literally teems with figures of grace and, moreover, enacts grace through the workings of its textual sources.

Presenter: Melissa Walter, *University of Oregon*

Paper Title: Seeing Private Space in *Cymbeline* and *The Winter’s Tale*

Abstract: As listeners to narrated events and as witnesses in *The Winter’s Tale* and *Cymbeline*, audience members are invited to examine their own ethical implication in the drama.

Cymbeline draws on Boccaccio's tragicomic novella of the dupe who outwits the deceiver to create a highly charged scene of privacy invaded in Innogen's bedchamber, but in *The Winter's Tale* the private space in Paulina's control is never invaded and becomes a site of recognition through Paulina's statue of Hermione. Are these two plays in dialogue about making art from the female body and about the representation of private female space on the public stage? How might the novella form, explicitly in *Cymbeline* and implicitly in *The Winter's Tale*, contribute to this dialogue? And, what do narration and performance in these two plays tell us about the ethical possibilities of narrative versus drama?

Saturday, March 25, 2006
3:45–5:15 PM

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Corintia

Panel Title: Medici Margins: Art, Patronage, and Court Life in Late Renaissance Florence

Organizer: Sally J. Cornelison, *University of Kansas, Lawrence*

Chair and Respondent: Caroline P. Murphy, *University of California, Riverside*

Presenter: Touba Ghadessi, *Northwestern University*

Paper Title: Monsters, *Morgante*, and Medici Court Art

Abstract: In 1893 a historian first made the connection between an entry in a 1553 Medici inventory and a double-sided portrait of a dwarf in the Uffizi. Bronzino's *Morgante* points to the dichotomous position of monstrous individuals at the Florentine ducal court. These individuals benefited from the court's educational, intellectual, and social advantages, but they were required to retain their marginal and wondrous qualities by participating in grotesque entertainments. Dwarves introduced the notion of difference into Medicean vocabulary and daily life. But the flawed human space they embodied also allowed courts to reassert their rigid standards of normality. Taken as a paradigm, Bronzino's *Morgante* demonstrates how monstrousness and physical deformity were categorized and interpreted at the Medici court. While underscoring these qualities, this portrait and others like it simultaneously expanded the limits of what constituted the "familiar" in Medicean Florence.

Presenter: Sally J. Cornelison, *University of Kansas, Lawrence*

Paper Title: Exhuming the Sacred and Ancestral Past: Cardinal Alessandro de' Medici and the Florentine Cult of Relics

Abstract: In 1584 the Florentine Archbishop Cardinal Alessandro de' Medici inspected the remains of Florence's episcopal patron, St. Zenobius, in the saint's chapel at S. Maria del Fiore — a chapel that Lorenzo the Magnificent had planned to decorate with rich mosaics. Five years later Cardinal Alessandro orchestrated the translation of St. Antoninus — whose canonization process was initiated and advanced by Medici popes Leo X and Clement VII — to a sumptuous new chapel at San Marco. Furthermore, in a letter of 1591 he described to Grand Duke Ferdinando I the location of a reliquary at S. Maria degli Angeli that Cosimo and Lorenzo de' Medici had commissioned from Lorenzo Ghiberti in ca. 1427. The incidents that document Alessandro de' Medici's interest in the Florentine cult of relics show that he capitalized on traditional Medicean associations with these sacred objects in order to appropriate their saintly power and protection for himself and his family.

Presenter: Jacqueline Marie Musacchio, *Vassar College*

Paper Title: Antonio de' Medici and Illegitimacy at the Florentine Grand Ducal Court

Abstract: Venetian noblewoman Bianca Cappello married Florentine Grand Duke Francesco de' Medici in 1578, two years after the birth of their son Antonio and two months after the death of Francesco's first wife. This marriage concluded their long, public affair and made Bianca a scorned but formidable grand duchess. However, following the sudden deaths of the ducal couple in 1587, Antonio's future was determined by Francesco's brother Ferdinando, the new grand duke. Ferdinando solidified his position and that of his heirs by dismissing Antonio's claims to the throne and encouraging rumors about the boy's birth. Yet Antonio remained at court throughout his life, consolidating his limited power by ornamenting his home, the Casino at San Marco, to emphasize his Medici heritage. Antonio used the Casino and its contents, from porcelain to ostrich-egg goblets to portraits of European royalty, to assert his identity under what must have been trying circumstances.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Aragon

Panel Title: Writing About Art and Architecture: Authorship, Circulation, and Publication

Co-organizers: Francesca Fiorani, *University of Virginia* and Claire J. Farago, *University of Colorado, Boulder*

Chair: Michael W. Cole, *University of Pennsylvania*

Presenter: Alina A. Payne, *Harvard University*

Paper Title: Renaissance Architecture, Visual Indexing, and Textual Practices

Abstract: Like the other figural arts and the sciences, architecture also developed a literary site of great consequence in the Renaissance. However, perhaps more than any other example of an illustrated book, the architecture treatise blended words, image, and printed text into complex relationships with each other and the real and imaginary buildings it purported to reflect upon. This paper will focus on one architectural component — the facade — in Italian Renaissance treatises and examine visual and textual narratives associated with it, the gaps and discontinuities between them and the dialogues with the reader-viewer they invited.

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

Paper Title: Framing Giambologna's *Rape of a Sabine*

Abstract: When Giambologna's marble group of the *Rape of a Sabine* was revealed in 1583 the statue provoked what could be described as the culminating moment in the Renaissance tradition of poetic response to sculpture. Numerous poems in its praise were written that differed greatly in content and form as if in response to the statue's multiple *vedute* and narrative obscurity. The collection and publication of some of these poems by Michelangelo Sermartelli was an attempt to provide a unifying frame to this radical diversity of response, a process that was reprised in terms of theory in Raffaele Borghini's dialogue *Il Riposo* (1584). In addition there was a series of visual responses that included Andrea Andreani's woodcuts. This paper will analyze these different textual and visual responses to Giambologna's statue and through them the framing operations that sought to contain the work's more disturbing implications.

Presenter: Claire J. Farago, *University of Colorado, Boulder*

Paper Title: Who Abridged Leonardo da Vinci's Treatise on Painting?

Abstract: Most of the scholarly attention to Leonardo's abridged treatise on painting (ed. princ. Paris, 1651) has focused on the steps leading to publication. Much less studied are the circumstances in which the manuscript was initially abridged at least eighty years earlier. This paper proposes that the abridgement took place in Florence in the 1560s during the

rule of Cosimo de' Medici and that the evidence that survives is enough to show the cultural context in which the manuscript was initially abridged and further prepared for publication by three *letterati* associated with the Accademia fiorentina and the Accademia del disegno working with the polymath Ignazio Danti.

Presenter: Francesca Fiorani, *University of Virginia*

Paper Title: Leonardo's Shadows and Their Omission in Renaissance Theory

Abstract: The depiction of shadows has been regarded as foundational to the art of Western painting, indeed inextricably connected to its beginning. But the fundamental role of shadows in the modeling of form to achieve the illusion of relief is not discussed in Renaissance art literature. Leonardo da Vinci's extensive study on the theory of shadows was circulating, at least in part, in the late Cinquecento but did not inspire any theoretical discussion on the topic in the art literature of the period. The theory of shadows even disappeared from Leonardo's *Trattato della Pittura*, the collection of artistic precepts compiled by Francesco Melzi which was drastically abridged in the late Cinquecento. This paper attempts an explanation of the paradox whereby Renaissance art criticism, largely devoted to the explanation and praise of the illusion of relief in painting, omitted the discussion of the theory of shadows.

Date: Saturday, March 25, 2006

Time: 3:45-5:15

Room: Barcelona I

Panel Title: Teaching Virtue in the Renaissance

Organizer: David A. Lines, *University of Miami*

Chair: Emily O'Brien, *Harvard University*

Presenter: David A. Lines, *University of Miami*

Paper Title: Teaching Virtue Through Emblems: Bologna and Agostino Galesio (d. 1621)

Abstract: This paper will discuss the *Compendium philosophiae moralis* by Agostino Galesio, a professor of philosophy at the University of Bologna. The work is notable, not only for its philosophical discussion, but also for its use of emblems, which are interspersed in the commentary on Aristotle's *Nicomachean Ethics*. An examination of the nature and function of the illustrations in the context of communicating virtue suggests that emblems should be studied, not only for their artistic qualities, but also in view of the moral values that they were meant to impart.

Presenter: Stephen S. Deng, *University of California, Santa Barbara*

Paper Title: Ben Jonson's *The Staple of News* and the Ethics of Mercantilism

Abstract: I argue that *The Staple of News* presents a site of education for ethical consumption by English consumers and producers. The play should be read in relation to emerging mercantilist thought, especially that of Thomas Mun, who appropriates Aristotelian ethics on "liberality," the golden mean between the extremes of "prodigality" and "stinginess," to prescribe economic restraint essential for England's success within an international economy. For Mun, both prodigality, the superfluous expense on foreign luxury items, and hoarding, the profitless accumulation of currency held from circulation, are potentially disastrous for the English economy. The implicit international context of Jonson's play, which emerged from late morality plays instructing the right use of money, suggests similar concerns with international finance. Both Jonson and Mun prescribe a policy of moderation in monetary

flows while emphasizing the fact that personal choices about how one uses wealth are inextricably linked to the national balance of trade.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Barcelona II

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

Panel Title: Mythology: Text and Image

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

Chair: TBA

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

Paper Title: Giorgio Vasari's Mythological Imagery

Abstract: Vasari's mythological images represent a Neoplatonic iconography derived from the assimilation of ancient and recent scientific developments (Manilius, Ptolemy, and Copernicus) and reprinted editions of books on astrology (Hyginus, *Astronomy* [1517]). Vasari's awareness of these sources depended on humanists and friends (Aretino, Borghini, Caro, and Giovio). In a Neoplatonic vision Vasari creates a unified depiction of the universe in his homes (Arezzo and Florence), public and private commission (Palazzo Vecchio), where the narrative stories about ancient gods and goddess manifests the mediation of the pagan mythology with Christian personification of virtues. Vasari's artistic theory on drawing and nature are fused with his history painting or mythological stories. Vasari envisioned how his art can reconstruct the past and foresee the future.

Presenter: Jeffrey M. Fontana, *Austin College*

Paper Title: Artistic Reception of Federico Barocci's *The Flight of Aeneas from Troy*

Abstract: To date, scholarship on Federico Barocci has touched little upon the artistic reception of his paintings. This paper begins this work by focusing on the artistic reception of Barocci's only extant mythological composition, *The Flight of Aeneas from Troy* (first version 1589, second version 1598). The motif of Aeneas carrying Anchises emphasizes poignant emotion and dramatic movement, and compelled the admiration of Peter Paul Rubens, Carle van Loo, and Pompeo Batoni, for example. It was also adapted to sculpture by Antonio Carra and Pierre Lepautre. Gian Lorenzo Bernini executed his *Aeneas and Anchises* in the most direct competition with Barocci's painting, and its recourse to the *gravitas* of ancient precedent and to Raphael tellingly contrasts Barocci's chosen emphasis.

Presenter: Lilian Zirpolo, *Rutgers University*

Paper Title: Marcello Sacchetti and the Neo-Venetian Style in Rome

Abstract: Marcello Sacchetti, Depository General and Secret Treasurer of the Apostolic Chamber and Pope Urban VIII's personal friend and confidant, was responsible for launching the careers of Pietro da Cortona, Simon Vouet, and Nicolas Poussin, and of encouraging their experimentation with the Venetian mode of painting, which resulted in the development and popularization of the Neo-Venetian Style in Rome. To introduce these masters to other prospective patrons, Sacchetti commissioned from them uncommon mythical and allegorical themes based on the writings of the ancients and of Renaissance authors not normally consulted by patrons and painters of the era. Considering Cortona's *Sacrifice of Polyxena*, Vouet's *Allegory of the Human Soul*, and Poussin's *Triumph of Flora*, this paper will examine how Marcello Sacchetti utilized the art of these masters to fashion for himself the image of erudite patron and, more importantly, his role in setting one of the

trends of Baroque art and therefore influencing the course of painting in seventeenth-century Italy and the North.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Parc I

Panel Title: Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises IV: Filarete

Organizer: Berthold Hub, *University of Vienna*

Chair: Angeliki Pollali, *The American College of Greece*

Presenter: Sevil Enginsoy Ekinci, *Middle East Technical University, Ankara*

Paper Title: Writing/Talking/Eating/Building: The Pleasure of Table in Filarete's Treatise on Architecture

Abstract: This paper seeks to map out the table, and more specifically, the early modern courtly table, as a site where Filarete's treatise on architecture, dated the early 1460s, is embedded through its production as a courtly table talk and its intended consumption at the courtly tables of its dedicatees, namely Francesco Sforza and Piero di Cosimo de' Medici. It explores how Filarete's talk narrates basically the construction of an ideal city but articulates this narrative with others that highlight the intersection of eating and building as a manifestation of Filarete's definition that eating and building are the body's analogous needs. Accordingly, it unfolds how the production and consumption of the treatise encompass the issue of the pleasures of table which denotes not simply the satisfaction of the body's need for eating but the refinement of this need through the refinement of a taste for building in a gustatory sense.

Presenter: Berthold Hub, *University of Vienna*

Paper Title: Egypt and India, not Rome: *Prisca architectura* in Filarete's Treatise on Architecture

Abstract: At the excavations for the foundations of Plusiapolis, the port of Sforzinda, a treasure is found, therein a Golden Book written by an ancient king describing the architecture of his city and a port built by his architect Onitoan Nolivera (Antonio Averlino). In this way Filarete legitimizes his own ideas and designs as rebirth of an ancient ideal. But what Filarete actually understands by "antiquity" is not the architecture of classical antiquity only. The illustrations of Sforzinda bear striking similarities to Far Eastern architecture and architectural treatises. The text, on the other hand, repeatedly refers to Egypt as the origin of all architecture and as the model to be followed. We are reminded of the philosophers' search for most time-honored witnesses to their concept of a *prisca theologia*, as in Filarete's friend Francesco Filelfo who appears in the architect's treatise as translator of the Golden Book and as interpreter of Egyptian hieroglyphs.

Presenter: Hubertus Günther, *University of Zurich*

Paper Title: Utopian Elements in Filarete's Architectural Treatise

Paper Abstract: It is well known that Filarete — though proclaiming a new style of building *all'antica* and exaggerating enormously the dimensions in his description of the ideal towns Sforzinda and Plusiapolis, where most elements become even fantastic or purely allegorical — generally reflects the urban and social conditions of his time. This paper concentrates on the less-regarded aspects of the treatise which conceive social reforms surpassing the conditions of the fifteenth century so far that they could hardly be realized at their time. I shall point out parallels in the writings of Alberti (*Momus* and *De re aedificatoria*) and

especially in the *Utopia* of Thomas More, and finally consider their place in the main stream of the intellectual revolution of the Renaissance.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Parc II

Panel Title: Images of the Body Politic III: The Case of Early Modern England

Sponsor: Society for Emblem Studies

Organizer and Chair: Giuseppe Cascione, *Università degli Studi di Bari*

Co-organizers: Donato Mansueto, *Università degli Studi di Bari* and Gabriel Guarino, *University of Haifa*

Presenter: Elisabetta Tarantino, *University of Warwick*

Paper Title: The Pelican Emblem as Symbol of Political Mercy in *The Rare Triumphs of Love and Fortune*

Abstract: In *The Rare Triumphs of Love and Fortune* (1589), the denouement requires the main female character, a princess, to pierce her breast and provide blood with which to restore to health two other characters. This act of mercy towards a former enemy signals the restoration of peace and harmony within the commonwealth. This would seem a rather sophisticated coupling of the pelican emblem (in both its political and religious aspects) with a play on the idea of the body politic and of the “physical” bodies of both the subject and princess characters. The implicit reference to the pelican in this episode of *Love and Fortune* also needs to be set against the explicit use made of this emblem in the 1588 Inns of Court play *The Misfortunes of Arthur*, where its purpose is the opposite one of a warning against showing too much mercy.

Presenter: Tony Perrello, *California State University, Stanislaus*

Paper Title: England’s Female Body Politic

Abstract: Although the medieval and early modern system of primogeniture was exclusively “man’s estate,” there was a rich tradition of imagining Europe in terms of feminine bodily symbols. In his second tetralogy of history plays, Shakespeare employs images of the tongue and womb to construct a distinctly female body politic. I will examine not only Shakespeare’s view of history, but also two Renaissance cartographic representations of “Europa” in which Europe is a warrior female (in a Dutch engraving from 1598, Europe is an Amazonian Queen Elizabeth; England is an upraised sword arm). Conversely, Elizabeth continually referred to herself in terms of masculine corporal images. By examining various texts, I will explore the ways in which Renaissance thinkers imagined “Empire” as female in a patriarchal age.

Presenter: Joshua Samuel Reid, *University of Kentucky*

Paper Title: The Kingly Image in Peter Paul Rubens’s *Apotheosis of James I*

Abstract: This paper explores the significance of Peter Paul Rubens’s *Apotheosis of James I* (ca. 1630–35) for the Stuart court under Charles I. Comparing the painting with Tudor and early Stuart portraits, I will show how radically new this kingly image was for England. Deploying Baroque visual rhetoric and the mode of apotheosis, Rubens creates a dramatic allegorical tableau that perfectly articulates the Stuart’s ideology of divine kingship. The word, in the works of James I, has finally found a suitable iconographic incarnation, making the *Apotheosis of James I* a perfect example of the visual transfiguration of the king’s political body: the king has become King.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Parc III

Panel Title: Questions of Text

Sponsor: Pacific Northwest Renaissance Society

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

Chair: TBA

Presenter: Clifford Werier, *Mount Royal College*

Paper Title: Children's Shakespeare and the Rhetoric of Condensation

Abstract: The proposed paper examines the construction of the child/subject by contemporary editors and adaptors of Shakespeare for children, focusing on editions of *Romeo and Juliet*. I will begin by examining theories about the construction of childhood identity and the ability of children to consume and appreciate cultural materials and literatures. I will compare the assumptions made by Charles and Mary Lamb in their *Tales from Shakespeare* (1806) with similar assumptions made by modern adaptors like Lois Burdett, Bruce Colville, Leon Garfield, and others. I will also summarize a number of the current theoretical arguments around adaptors' constructions of the child as reader and consumer, as recently collected in Naomi Miller's anthology *Reimagining Shakespeare for Children and Young Adults*. I suspect that I will find that contemporary adaptors have much in common with their nineteenth-century predecessors: that both construct an idea of the "child" as an undeveloped subject incapable of appreciating raw Shakespeare.

Presenter: Kristin M. Smith, *Boston University*

Paper Title: To Kill a King: Revising *Hamlet* as *Macbeth*

Abstract: I suggest that Shakespeare uses *Macbeth* as a way to revise and reexamine the problems of regicide and treason that appear in the earlier *Hamlet*. Shakespeare's *Macbeth* is a revision (of sorts) that separates Hamlet's dual impulses — ambition and justice — by deconstructing him into Macbeth and Macduff; the former murders the legitimate king — being, like Hamlet, spurred to action by the demonic supernatural — while the latter takes a far more legitimate revenge on his regicidal king. This attempt at simplification reexamines the motives of Hamlet in an attempt to mark one side as treasonous and the other legitimate, only to find that neither position is at all simple.

Presenter: Sharmila Mukherjee, *University of Washington*

Paper Title: The "duke of dark corners": *Measure for Measure* and Early Modern Espionage

Abstract: Although recent criticism has drawn attention to the problem of sexual surveillance in *Measure for Measure*, an aspect of the play that has gone unnoticed is the Duke's role in gathering secret intelligence crucial for his statecraft. His actions include eavesdropping, visiting places of congregation such as busy streets, prisons, etc., and using religious garb and confession, which are a spy's method of extracting information. The Duke's role as a spy is not surprising when one keeps in mind that an influential early modern book on statecraft, King James's *Basilicon Doron*, envisages the monarch as such. In this paper I offer a New Historicist reading that argues that *Measure for Measure* is inscribed with the early modern state policy of espionage. It looks at the Duke's actions in the context of *Basilicon Doron*, the "Rainbow Portrait" of Elizabeth 1, Cesare Ripa's entry on spies in *Iconologia*, and historical recordings of real-life early modern spies and agent provocateurs.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Raphael

Panel Title: The Evolving Nature of Italian Renaissance Comedy

Organizer and Chair: John Bernard, *University of Houston*

Respondent: Deanna M. Shemek, *University of California, Santa Cruz*

Presenter: Donald A. Beecher, *Carleton University*

Paper Title: Remembering Narrative Forms in Bibbiena's *Calandra*

Abstract: The *Calandra* was the work of a talented prelate-courtier who sought to create a lively court entertainment featuring a complex intrigue generated by the dramatic narrative. I will characterize the play in terms of its design rhythms as they pertain to memory and suspense. Arguably, playwrights are not aware of plotting as a cognitive phenomenon, but they are vitally aware of expectations pertaining to the capacity of audiences to orient themselves in the diversity of matter, as well as of the techniques involved in sustaining structural curiosity and suspense. The *Calandra* is a trendsetter in this regard, not only in extending the plotting vocabulary of the erudite theater, but also in appealing to the memory and plot resolution features of a compound intrigue. My concern is closure, but also how minds organize themselves experientially around the teleological. The answer, in part, lies in the provisional action that we experience as real.

Presenter: Laura Giannetti Ruggiero, *University of Miami*

Paper Title: Female-Female Desire in Italian Renaissance Comedy

Abstract: The play of female cross-dressing and mistaken identity in Renaissance comedy opens up a possibility of exploring instances of female-female desire in a cultural environment, like sixteenth-century Italy, dominated by an "almost active willingness to disbelieve." Starting with the seminal comedy *Calandra* — where the transvestite Santilla complains that "ove non sono se non donne, come saremo ella e io, non vi sarà già il modo" — female-female attraction is progressively taken into account and becomes less invisible. This is evidenced in comedies from the anonymous *Veniexiana*, where there is no cross-dressing and female homoeroticism is acted out, to Alessandro Piccolomini's *Alessandro*, where the transvestite Lucretia boldly declares that she is not the first woman to love another woman. In this paper I will explore the theme of "donna con donna" desire in Renaissance comedy as a form of play that made possible a positive representation of it.

Presenter: Jon R. Snyder, *University of California, Santa Barbara*

Paper Title: G. B. Andreini and the New Comedy in Baroque Italy

Abstract: The comedies of G. B. Andreini (1576–1654) belong to what he called *la commedia nuova* or "new comedy." Faced with condemnation of comedy by the Church, Andreini argued for a reformed post-Tridentine comic theater that would stress a constructive message rather than the salacious language and amoral sexuality of Italian *commedia erudite*. His own comedies, however, rarely adhere to such a didactic program. In this paper I analyze Andreini's *Amor nello specchio* (*Love in the Mirror*, 1622) in terms of its subversive sexual themes of lesbianism and hermaphroditism. I will try to show that his use of the Baroque theme of the double allows him to depict such subversive sexualities as belonging to those "others" who figure as doubles or shadowy phantasms of the protagonists. Such sexualities therefore belong to the aesthetic realm of representation and therefore, in the mind of the Baroque spectator, to the realm of pure illusion.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Rubens

Panel Title: Social Capital and Civil Society in Italy and the Netherlands IX: Violence, Feud, and Peace-Making in Florence

Sponsor: The Society for Confraternity Studies

Co-organizers: Mark Jurdjevic, *University of Ottawa* and Nicholas Terpstra, *University of Toronto, Victoria College*

Chair: Julius Kirshner, *University of Chicago*

Presenter: Dana E. Katz, *Reed College*

Paper Title: Violence and Civil Society in Republican Florence

Abstract: This paper examines the role violence played in the construction of civic community and social identity in late fifteenth-century Florence. In particular, I explore the details surrounding the popular stoning of a Jew found guilty in 1493 of desecrating several of the city's Marian images, most notably the sculpture of the Madonna of the Rose at Orsanmichele. Although the committee of magistrates from the Florentine Otto di Balìa sentenced the Jew to death, a popular mob disrupted civil proceedings and collectively killed and dismembered the accused. The event remained permanent in civic memory when an inscription telling the story was added to the Madonna of the Rose. My analysis of the event and, more specifically, of the visual imagery related to the narrative seeks to explore how such an act of popular violence both threatened and reaffirmed communal trust in Republican Florence.

Presenter: Katherine L. Jansen, *Catholic University of America*

Paper Title: Peacemaking amongst the *Popolo*: The Case of Later Medieval Florence

Abstract: In the mid-thirteenth century, Rolandino Passagieri (d. 1300), renowned master of the notarial arts at Bologna, published his *Summis totius artis notariae*, which provided model legal contracts for the notarial profession to follow. Among the models included was one which provided for peacemaking between private parties. Local notaries employed the Bolognese model but shaped it according to the exigencies of the situation at hand, as a glance at any notarial register reveals. This paper, based on Florentine notarial protocols of the thirteenth and fourteenth centuries, sheds new light on voluntary peace practices used in medieval Tuscany. It will show, contrary to received wisdom, that the use of peace contracts was not monopolized by the magnates class, who had been persuaded to put an end to endless feud and vendetta; *instrumenta pacis* were, more often than not, the standard recourse of the *popolo minuto* for maintaining peace in the parishes.

Presenter: Thomas J. Kuehn, *Clemson University*

Paper Title: Social and Legal Capital in Vendetta: A Fifteenth-Century Florentine Feud in and out of Court

Abstract: In the context of Robert Putnam's ideas about Italian communes, civic engagement, and social capital, a feud or vendetta presents a paradox. This paper examines one vendetta from Florence, 1429–31, which was neither particularly violent nor notorious. It is known chiefly through the arbitration efforts and subsequent formal lawsuit, not for bloodsoaked action. It involved men of substance, but hardly of the elite. This case shows how the vendetta called forth the weak ties of horizontal interaction that Putnam associates with community cohesion, but it did so precisely because it was an accepted and expected part of the social landscape and not an aberrant feature in it. Arbitrators and lawyers shared the assumptions of disputants and strove to restore peace. Further, law, which Putnam depicts as indicating a lack of social capital and community cohesion, can emerge as a condition for trust and collective action, even if not always successfully.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Michelangelo

Panel Title: Romance Madness, Humor, and Folly II

Organizer: Horacio Chiong-Rivero, *Swarthmore College*

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

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

Paper Title: The Poetics of Folly and Humor vs. Insanity and Violence in Ariosto's *Orlando furioso*

Abstract: The point of departure of my paper is the fundamental distinction, generally ignored by critics of the *Furioso*, between folly and insanity, and correspondingly between the everchanging, unpredictable creative force of the former and the violence or fury that accompanies the latter. Selecting a number of episodes of the *Furioso*, including the story of Iocondo and King Astolfo in canto 28, I focus on the ways in which humor, and hence the liberating force of laughter, is often provoked by representations of the grotesque. Through such representations Ariosto reveals, in an extreme, paradoxical form, the folly of erotic desire, but also, surprisingly, its creative power as an antidote to insanity and its violence.

Presenter: José A. Rico-Ferrer, *Saint Mary's College*

Paper Title: No Laughing Matter: Jokes and *Burlas* in the *Galateo español*

Abstract: This paper analyzes jokes and *burlas* in the Spanish translation of Giovanni della Casa's *Galateo*. Gracián Dantisco's work *El Galateo español* indicates the maturity of conduct literature in Spain. Although Dantisco's work continues the trend of Italian translations on courtesy books, he would deal with the use of humor from a more mundane perspective, and it indulges on the concrete aspects of courtesy: as a cautionary tale, examples of exchanges gone awry readily illustrate the dangers of inadequate conduct in the form of social embarrassment or social shame. Simultaneously, in its focus on the process of courtesy, it displays an urbane rather than buffoonish humor. It also attests to the increasing interest on jokes and *burlas*, both as social ornaments and as potential pitfalls of the successful social exchange.

Presenter: Horacio Chiong-Rivero, *Swarthmore College*

Paper Title: The Carnavalesque Ship of Fools: The Burlesque Sea Voyage in Fray Antonio de Guevara's *Arte de marear* and Miguel de Cervantes's *Viaje del Parnaso*

Abstract: In the wake of Sebastian Brant's *Ship of Fools* (1494) and the Erasmian notions of therapeutic and liberating laughter, early modern Spanish writers explored the carnivalesque and burlesque world of the ocean voyage. In his *Arte de marear* (1539), Fray Antonio de Guevara presents a humorous and satirical treatise on the adventures and misadventures, trials and perils of sailing at sea. Speaking from an autobiographical perspective of someone who actually sailed as part of Charles V's courtly entourage, Guevara uses numerous literary motifs and techniques (humor, irony, satire, and parody) in order to forge what may be termed novelistic anecdotes on the carnivalesque world of a sixteenth-century voyage at sea. Similarly, Miguel de Cervantes in his *Viaje del Parnaso* (1614) presents the mock-heroic and burlesque epic which exemplifies the Cervantean voyage to a world of folly, underscored by parody, satire, and a fine sensibility for the carnivalesque.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Dante

Panel Title: Personal and Cultural Relationships in Renaissance Italy

Sponsor: Society for Renaissance Studies, United Kingdom

Organizer: William J. Landon, *Northern Kentucky University*

Chair: John Jeffries Martin, *Trinity University*

Presenter: William J. Landon, *Northern Kentucky University*

Paper Title: Lorenzo di Filippo Strozzi and Niccolò Machiavelli: A “Patron-Client” Relationship?

Abstract: The writings of Lorenzo di Filippo Strozzi have received surprisingly little critical attention even though there is a great deal of evidence to suggest that much of Strozzi’s literary output was collaborative; and thus one would think, that it would prove to be quite important in the context of early Cinquecento Florentine literary history. Furthermore, this lack of scrutiny is amazing in that Strozzi’s coauthor was, in several important instances, none other than Niccolò Machiavelli. This collective effort is wonderfully evident in a brief plague tract titled the “Pistola fatta per la peste.” An examination of that work and the relationship between Strozzi and Machiavelli may go some way toward developing a new understanding of their friendship and tellingly, particularly in the Florentine cultural and political context, it may show that theirs was also something of a “patron-client” relationship.

Presenter: Richard Mackenny, *University of Edinburgh*

Paper Title: Who Were “the Venetians”? Individual and Collective Identities in a Renaissance Republic

Abstract: Historiographical tradition, justifiably, has suggested that one of the distinctive features of Renaissance Venice was the subordination of the individual to the corporation. But how many “corporate identities” were there in the city? Did they cohere into a collective sense of “Venetianness?” Was the truly Venetian identity the monopoly of the ruling patriciate, or were “outsiders” like the legally defined *cittadini* part of this identity? And, what was the relationship between the individual, the family, trade, workshop, parish, guild, and confraternity? Some light may be shed on such problems by membership lists, which establish a fascinating though dynamic relationship between name, surname, and profession. But where do Venice’s many immigrants fit in and to what degree did women participate in the formation of identities? One might find a partial resolution to these questions in an examination of whether “Renaissance self-fashioning” could be a collective as well as an individual phenomenon.

Presenter: Stephen D. Bowd, *University of Edinburgh*

Paper Title: Religious Friendship in Renaissance Italy

Abstract: In his book *The Civilization of the Renaissance in Italy* (1860) Jacob Burckhardt described how Italy after ca. 1300 began to “swarm with individuality.” The paradox suggested by Burckhardt is especially apparent when one considers friendships between religious and of religious ideals of friendship, which were not only molded by monastic ideas of brotherhood and *conversatio* but also by humanist debates about action and contemplation. This paper explores some of these themes by focusing on the hitherto neglected relationship between Gian Pietro Carafa (Pope Paul IV, 1476–1559) and Tommaso Giustiniani (founder of the Camaldolese of Monte Corona as Fra Paolo, 1476–1528), and their attempts to find eremitical solace in the 1520s. These two men ultimately followed different paths, but the divergence in their religious journeys not only sheds light on an obscure episode in Carafa’s biography but also on early modern Catholicism more generally.

Presenter: James E. Shaw, *University of Sheffield*

Paper Title: The Open Market and the Private Market in Early Modern Venice

Abstract: The public regulation of markets in early modern Venice demonstrates a marked hostility to private trading. Economic relations that made use of networks of kinship and friendship were condemned as “secret” or “diabolical” intelligences and prosecuted as crimes. Transactions were ideally to be channeled into a controlled marketplace with defined temporal and spatial bounds, spaces where business was conducted in the public eye and could be properly regulated. Yet at the same time as the authorities upheld the open market as an ideal of economic behavior, private trading received the full protection of the civil law, giving rise to actions for debt. This paper will use records of both criminal prosecutions and small claims litigation to offer some insight into the shadow world of personal relations that existed alongside the officially regulated cash economy.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Medici

Panel Title: Early Modern Hispanic Maternities and Paternities

Organizer: Luis Corteguera, *University of Kansas, Lawrence*

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

Presenter: Debra Blumenthal, *University of California, Santa Barbara*

Paper Title: Maternity, Paternity, and Midwives in Late Medieval Valencia

Abstract: In the thriving fifteenth-century Iberian port of Valencia, slave mothers who demonstrated that a Christian had fathered their children not only secured liberty for the child, but for themselves as well. Yet for a variety of reasons those Christian men did not want to acknowledge publicly their paternity of children of slave women. Sometimes these men were the owners of the slave mothers, and if their paternity was confirmed they would have violated their duties as Christian masters. Recognizing a slave child might shame them before their relatives and neighbors, especially if they were married. In such cases, the testimony of midwives might prove crucial to establish these paternity claims. Based on the analysis of a variety of documents from Valencian archives, this presentation will examine the role of midwives in these trials and their complex relationship to the slave mothers, their children, and their alleged fathers.

Presenter: Charlene Vilaseñor Black, *University of California, Los Angeles*

Paper Title: Maternity, Paternity, and Performativity in Early Modern Spain

Abstract: This paper takes as its topic discourses of ideal masculinities and femininities as elaborated in saints’ images in Spanish art of the Golden Age, their social roles, and depictions of ideal maternity and paternity in representations of Catholic saints. My research, grounded on careful reading of archival documents and primary printed sources, focuses on the images themselves. To these primary texts I bring a theoretical framework influenced by Judith Butler’s model of performativity. I examine the cults of such saints as Joseph, constructed in the seventeenth century as the perfect husband and father, St. Joachim, grandfather to Christ, as well as several other “copycat” cults. I conclude with semiotic analysis of depictions of female holy persons (including the Madonna) and analogous male saints, demonstrating the inherent instability of gender codes in early modern Spanish culture. How did such images uphold fantasies of ideal maternity and paternity in Golden Age Spain?

Presenter: Sherry Velasco, *University of Kentucky*

Paper Title: “Man Gives Birth in Granada”: The Politics of Male Reproduction in Early Modern Spain

Abstract: References to male pregnancies and deliveries in seventeenth-century Spanish literary, theatrical, scientific, and tabloid-style texts both entertained readers and dramatized serious and controversial issues during the early modern period. I will analyze the reception of a fascinating news pamphlet published in Barcelona in 1606 about Hernando de la Haba, a man from Granada who gave birth to a monstrous creature. This fantastic tale takes place among a community of Moriscos shortly before their expulsion from Spain. Whether the news pamphlet intended to further criminalize this marginalized group through its details of monstrosities and sorcery, the narrative also reveals a much bigger fear: women’s power to alter or manipulate reproduction to impact men in dangerous and terrifying ways. I will explore the patriarchal invasion of the female sphere of reproductive medicine and the threat of a feminization of Spanish men manifested in the body through unstable physiology, transgressive gender behavior, and sodomy.

Presenter: Luis Corteguera, *University of Kansas, Lawrence*

Paper Title: Kings and the Politics of Paternity in Early Modern Spain

Abstract: This presentation examines competing interpretations of the idea of the king as father of his people in early modern Spain. Paternity conferred authority inside the family, in the immediate community, and throughout the Spanish monarchy. Villagers and kings alike made political claims based on their duties as fathers. Their explanations derived from ancient authorities, biblical and legal texts, as well as customary practices that seemed timeless. Yet notions of fatherhood were not fixed. How did changing notions of paternity in early modern Spain shape the political meanings of paternity? Did patriarchal authority always imply absolute power for the monarch? Moreover, how did such paternity claims shape the emotional relationship between king and subjects as expressed in love and obedience toward the king as opposed to family interests and patriotism? I will address these questions by reviewing the variety of notions of fatherhood in contemporary religious, moral, literary, and political works.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Cervantes

Panel Title: Ficino on the History of Philosophy, Ficino in the History of Philosophy

Organizer: Christopher Celenza, *The Johns Hopkins University*

Chair: Michael J. B. Allen, *University of California, Los Angeles*

Presenter: Christopher Celenza, *The Johns Hopkins University*

Paper Title: Marsilio Ficino and the History of Philosophy

Abstract: This paper situates Marsilio Ficino within the history of philosophy by examining both his ideas on and place within the history of philosophy. An in-depth examination of his short treatise *De quattuor sectis* is the centerpiece, though his larger ideas about the function, scope, and nature of philosophy will also be considered.

Presenter: Maude Vanhaelen, *Université Libre de Bruxelles*

Paper Title: Marsilio Ficino’s Interpretation of Plato’s *Parmenides*

Abstract: This paper concerns Marsilio Ficino’s commentary of Plato’s *Parmenides*, focusing on Ficino’s adaptation of Proclus’s *Parmenides* commentary. The aim of the paper is to show that Ficino, while following the whole structure and argumentation of Proclus’s commentary, develops a new exegesis of the *Parmenides* that corresponds to the humanist

preoccupations of Quattrocento Florence. Ficino's main purpose is not to establish an ontological system of principles, as did Proclus, but to explore all possible means and methods by which one can attain God. In this context Ficino's exegesis seeks to determine the nature of language and knowledge (logic, dialectic, metaphysics) in the process of the soul's elevation towards God. This paper will present several examples that illustrate Ficino's adaptation of Neoplatonic arguments. It will draw special attention to the historical context, reassessing the nature of Ficino's and Pico's controversy on the interpretation of the *Parmenides*

Presenter: Ann E. Moyer, *University of Pennsylvania*

Paper Title: Ficino and Florentines in the Sixteenth Century

Abstract: The writings and career of Marsilio Ficino have kept his hometown of Florence closely associated with Platonic thought. Ficino's reputation and readership remained strong throughout sixteenth-century Europe; his writings and translations went through many European editions. His legacy in Florence has been much less clear. This talk will assess that legacy. The writers known as the "Aramei" — so called for their theory that the Florentine language had developed from Aramaic — have often been identified as significant; so too has Benedetto Varchi. I will discuss their writings as well as the sixteenth-century Florentine editions of Ficino. Ficino's Florentine influence extended into many fields, including aesthetic thought, religion, and visual vocabulary, although we would characterize few of these Florentines as strongly Platonic or as close followers of Ficino.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Da Vinci I

Panel Title: A Shoe Fetish: Shoes and Shoemakers in Renaissance and Baroque Imagery

Organizer: Livio Pestilli, *Trinity College, Rome Campus*

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

Presenter: Livio Pestilli, *Trinity College, Rome Campus*

Paper Title: Of Body and Sole: Representing Shoemakers in Renaissance Art and Society

Abstract: In two sequential anecdotes about Apelles, in which self-styled critics are derided for daring to comment on a subject outside their "professional" competence, Pliny used as foils to the knowing artist two individuals placed at the opposite ends of the social ladder: a monarch, Alexander the Great, and a craftsman, the shoemaker. The choice of a cobbler as the representative of the lowest members of society is not surprising, since in antiquity it was a well-known topos that survived well into the Middle Ages and the Renaissance, as echoed in comments by Boccaccio and Vasari. In this paper I will investigate the ways in which words and images from the Middle Ages through the Renaissance propagated this classist attitude towards those who earned their living with their hands by occupying themselves exclusively with the covering of the feet.

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

Paper Title: Athanasius Kircher's Shoe Museum

Abstract: This paper will investigate the cultural significance of the extensive collection of ancient and exotic shoes in seventeenth-century Rome's Jesuit museum.

Presenter: Leopoldine Prosperetti, *The Johns Hopkins University*

Paper Title: The Journey of Life

Abstract: In the first part of this paper I will focus on the presence of shoes in Northern European pictures where they often can be read as a synecdoche for the human condition as

it is expressed through the journey of life. In the second part I will analyze how feet, shod and unshod, play a role in the economy of humility and grace. In the final part of the paper I will apply these concepts, the human condition and humility as the necessary turn towards Grace, to Rembrandt's portrayal of St. Paul in prison. How is it that the young painter gave an almost still-life status to the Apostle's bare right foot and his leather shoes?

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Da Vinci II

Panel Title: Montaigne and the *Ethos* II: Spatial and Anthropological Perspectives

Organizer: Corinne Noirot-Maguire, *Rutgers University*

Chair: Mary McKinley, *University of Virginia*

Presenter: Azar Filho Celso Martins, *Estácio de Sá University*

Paper Title: Cannibal Virtue: Montaigne and Anthropology

Abstract: In general specialists agree about the privileged position of the essay “Des Cannibales” within the whole life’s work of Montaigne. Yet the frequency and the importance of the word “virtue” and its correlating terms here should alert us to its singularity. For how could the terrible “boogey monster” of the Renaissance be an example of virtue? To the great majority of its contemporary literature, as well as in the work produced in the immediate following centuries, those savages represented only a vacuum of non-civilization. And the *Essays* were seen only as one of the few curious exceptions. However, especially after the second half of the last century, a whole new anthropology appears to agree in repeating certain Montaignian ideas in relation to Amerindian societies and, most surprisingly, finds them useful to explain the conceptual structures behind the systems of thinking of these peoples. This work aims at explaining these concordances.

Presenter: Martine Sauret, *University of Minnesota*

Paper Title: Montaigne et les espaces anamorphotiques dans *Le Journal de voyage et les lieux géographiques de la mort*

Abstract: Le récit des voyages en Italie et “De l’exercitation” (*Essais* 2.6) s’écartent des sentiers battus de la représentation géographique. Ils illustrent les déplacements anamorphotiques chez Montaigne, vers la découverte de l’autre et de soi, mais aussi la difficulté d’être. Dans son journal, Montaigne érige en méthode son cheminement; la description tend à devenir “virtuelle,” déplaçant les données et les lieux. La figure du voyageur devient alors plus probable que réellement vécue. L’expérience de la mort est quant à elle décrite par Montaigne comme un sentiment “plus moderne”: le travail de deuil et des relations vécues et remémorées illustre l’errance des faits et un phénomène de déformation affectant la mémoire et l’affect. Les mouvements et humeurs du corps et du texte mènent à des métaphores parfois chimériques mais permettant d’examiner le corps de la littérature, qui fournit des graines mnémotechniques à son corpus littéraire.

Presenter: Suzanne M. Verderber, *Pratt University*

Paper Title: Montaigne’s Ethics of Contingency and the Fragmentation of Visual Perspective

Abstract: Montaigne’s ethos, founded upon acceptance of contingency and a questioning of the existence of a fixed order of the good, can be explicated in relation to developments in the visual arts. Perspective situated the observer as the point of origin of an imaginary visual pyramid, the base of which was the picture, which mutated as the observer moved about. While perspective provided techniques for realistic representation, the observer was

simultaneously confronted with the knowledge that appearance was dependent upon his spatial position. The appearance was thus “true” in that it was a recording of how the scene appeared at a particular moment, from a particular position, false in that there were an infinite number of other positions from which the scene could have been captured. Perspective thus encouraged the visual recording of a fleeting, subjective truth, and in this sense is analogous to the essay form as conceived by Montaigne.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Da Vinci III

Panel Title: Wandering Wise Men in Renaissance Italy

Chair: Eric R. Dursteler, *Brigham Young University*

Presenter: Christopher Carlsmith, *University of Massachusetts, Lowell*

Paper Title: A Peripatetic Pedagogue: Giovanni Battista Pio in Bergamo (1505–07)

Abstract: This paper examines the career of an early sixteenth-century academic superstar who published numerous editions of, and commentaries on, various classical authors. Giovanni Battista Pio (1460?–1540) taught in Bologna, Bergamo, Mantua, Rome, and Lucca, but he may be most famous for his acerbic wit and fierce debates with other humanist scholars. My paper considers a key moment in Pio’s career, the period from 1505–07 when he left the University of Bologna in order to offer private and public lessons in the city of Bergamo. Drawing primarily upon archival documents in Bergamo, I trace Pio’s arrival, accomplishments, and departure, situated within the larger context of Bergamo’s efforts to promote schooling during the Renaissance. I also consider the extent to which Pio’s story exemplifies a larger transformation for Renaissance humanists, from university professors to scholars-for-hire.

Presenter: Isabelle Frank, *The New School*

Paper Title: Ludovico Lazzarelli, Hermeticism, and Pope Sixtus IV

Abstract: This paper explores how Ludovico Lazzarelli’s *Fasti Christianae religionis* embodies the tensions of placing syncretic humanism in the service of late fifteenth-century papacy. Lazzarelli’s *Fasti*, dedicated to Pope Sixtus IV, captures the fusion of classical, Jewish, and Catholic learning that characterized this syncretism. Unlike Paul II, Pope Sixtus IV encouraged humanists to glorify the Roman Catholic Church, and famously opened the “public” Vatican library. Lazzarelli, along with fellow poets and humanists, celebrated this new center of learning, comparing it to famous libraries of the past while stressing the breadth of its repositories. Yet the attempt to co-opt ancient and Jewish religious traditions into supporting Catholicism was a dangerous one, as became apparent in Lazzarelli’s own later hermetic writings. Sixtus IV was either oblivious to these threats or, more likely, confident in his ability to channel the papal and Jewish mystical traditions into Catholicism.

Presenter: Wouter J. Hanegraaff, *Universiteit van Amsterdam*

Paper Title: Giovanni da Correggio’s *De Quercu*

Abstract: Some time after 1503, Lodovico Lazzarelli’s spiritual master Giovanni “Mercurio” da Correggio wrote an alchemical and apocalyptic text titled *De Quercu Julii Pontificis sive de lapide philosophico*. Transmitted to us in one single manuscript (British Museum), it has so far been neither published nor analyzed by scholars. Based upon the forthcoming critical edition by W. J. Hanegraaff and R. M. Bouthoorn, in this paper I will analyze and contextualize the contents of this interesting document, and explore the question of what it

can teach us about the personal and intellectual development of Correggio as well as Lazzarelli, who both developed an interest in alchemy late in their life.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Sienna I

Panel Title: Renaissance Girls

Chair: Patricia Pender, *Pace University*

Presenter: Jennifer Higginbotham, *University of Pennsylvania*

Paper Title: The Early Modern Vocabulary of Female Youth

Abstract: This paper examines the early modern vocabulary of female youth through a lexical study of the word *girl* and its semantic network. Appearing with increasing frequency in both print and manuscript texts, *girl* entered early modern English as part of a linguistic shift that corresponded to a cultural redefinition of girlhood. Writers and the culture to which and from which they were speaking were trying out a variety of terms, and before *girl* was established as the dominant one a number of other words were emerging, shifting definitions, and competing for prominence. This was symptomatic of the crucial and contested space that girls occupied in early modern discourses of gender, and this paper links the struggle to categorize young female human beings to a cultural crisis over how to understand their place in early modern England.

Presenter: Diane Maree Purkiss, *Oxford University, Keble College*

Paper Title: Marvell and Little Girls: Should We Worry?

Abstract: Andrew Marvell's investment in the figure of the preadolescent girl has long been noted, but its significance has often been misread as psychosexual, as displaced homoeroticism or pedophilia. This paper argues that figures like T. C., the nymph complaining, the girl in "Young Love," Maria Fairfax, and even Cromwell's dead daughter Elizabeth can best be understood through a careful analysis of the cultural evolution of early modern childhood. For boys of all classes, childhood involves a series of more-or-less violent repudiations of a maternal, feminized realm and a feminized, infantile self within that realm. The result is to endow early childhood with the paradisaical characteristics of a lost Edenic realm figured through the infantile, presexual female body, which is valued precisely because it is an ideal displacement of the desire for a return to the self who was loved by the mother, a desire which can never be acknowledged as sexual. The turmoil of the Civil War gave this girl-figure historical and political value as a signifier of lost harmony, exemplified in the feminized bodies of Charles I himself and his own daughter Elizabeth, images which shadow Marvell's tenderness for the girl in her father's embrace. The paper thus tries to suggest that childhood and the psyche may be caught up in the historical and cultural shaping processes of childcare practices.

Presenter: Stephanie Suzanne Gearhart, *The American University, Cairo*

Paper Title: "Merry, I will teach you": Instructing Young Women in Early Modern England

Abstract: In *Hamlet*, when Ophelia is asked what she thinks of her suitor's advances, she says to her father, "I do not know my lord what I should think." Polonius seizes the opportunity to instruct his daughter, telling her that he shall "teach" her what to think. Hamlet and Laertes are also given instructions by their fathers in Shakespeare's play, but how does the advice given to the young men and women compare? More broadly, how does *Hamlet* speak to elders' anxieties about female youth? This paper will examine representations of young women in early modern advice books and drama in order to explain the kinds of things that

elders were anxious about when it came to young women (as compared to young men), to demonstrate how elders tried to alleviate their anxieties, and to suggest how early modern young women might have responded to elders' demands.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Sienna II

Panel Title: Law and the New World

Organizer: Thomas Izbicki, *The Johns Hopkins University*

Chair: Cary Nederman, *Texas A & M University*

Presenter: Constance Jordan, *Claremont Graduate University*

Paper Title: Richard Hakluyt's American Waste

Abstract: When Richard Hakluyt described Virginia as a "waste firme" in *A Discourse on Western Planting*, his promotional treatise encouraging colonization in the New World (1584), he recalled a sixteenth-century argument on the property rights of English subjects and proposed a seventeenth-century resolution in England's right to imperial conquest. As a legal term identifying the character of Old World territory, *waste* meant uncultivated land: forest, woodland, moorland. Typically, it was the poorest of common or shared land available to English villagers or tenants. Hakluyt's American wasteland, however, had a radically different character. Early travelers repeatedly stressed the wealth of American resources in uncultivated land — land the natives did not "use": its waste contained limitless quantities of timber, fur, and "beasts," all commodities Hakluyt knew were important for English trade and competition with Spain and Portugal for control of the seas. It was from this Old World waste that Hakluyt sought relief. Noting that English vagabonds and thieves, the victims and the perpetrators of Old World waste, could serve their country by cultivating a New World waste, Hakluyt's propaganda drew on familiar ideas of land law and land use to make attractive an imperialist venture.

Presenter: Soraya Alamdari, *Temple University*

Paper Title: In Defense of Natural Man: Francisco de Vitoria's Views on the Indians

Abstract: Francisco de Vitoria (1485–1546) is widely considered to be the "father" of international law and a driving force behind the sixteenth-century theological debates about the nature of the Indians. It is precisely in his exposition about the natural rights given to men in accordance with natural law that Vitoria reveals a more sympathetic vision of the Indians and affirms their inherent humanity to a world now dominated by a growing Spanish empire. In my paper I will examine Vitoria's *De Indis (On the American Indians)* and *De Indis Relectio Posterior, sive de iure belli (On the Law of War)* and show that his defense of the Aristotelian concept of natural law and his ideas about a "just war" are novel for the time in which they appeared for they directly challenge the validity of the Spanish conquest in the New World.

Presenter: Thomas Izbicki, *The Johns Hopkins University*

Paper Title: Cajetan on *Furtum* in the Old World and the New

Abstract: Tommaso de Vio (Cajetan) addressed the unjust acquisition of property and the limits on retention of legal title in his commentary on the *Summa* of Thomas Aquinas and in a practical memorandum on plundered property. The latter has been explored in connection with the Sack of Rome and other European upheavals. This paper extends the inquiry to the New World in connection with the Cajetan's treatment of the conquests of Europeans and

the rights of indigenous populations. Here his treatment of *furtum*, unjust acquisition by theft, is relevant to the affairs of the Indies.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Suite I

Panel Title: Perspectives on French Literature

Chair: Regine Reynolds-Cornell, *Agnes Scott College*

Presenter: Daniel Margocsy, *Harvard University*

Paper Title: The Court Goes to Pont-Neuf: Popular Magic and Courtly Culture in Mid-Seventeenth-Century Paris

Abstract: This paper shows how mid-seventeenth-century French courtly culture elevated the art of juggling to the rank of aristocratic pastime. *La magie du Pont-Neuf*, an anonymous manuscript preserved at the Houghton Library, narrates how aristocrats from Paris perform sleights of hand at their countryside resorts. The manuscript can probably be dated between 1643 and 1659 and has not been discussed in literature previously. Unlike the previous tradition of cheap pamphlets or erudite books of secrets, *La magie du Pont-Neuf* addresses the emerging French aristocracy of salons in the form of a courtly dialogue. The manuscript discusses how juggling might become an important asset for *honnêtes hommes* in a culture of simulation and dissimulation. The manual dexterity of illusionism requires the same *je-ne-sais-quoi* adroitness that is prescribed in early modern books of conduct. The manuscript illuminates how courtly culture could broker its relations with the lower strata of sciences and society.

Presenter: Virginia Scott, *University of Massachusetts, Amherst*

Paper Title: Mlle Beau-Lieu: Isabella Andreini and a Defense of the Theater

Abstract: In 1603, not a time usually associated with anti-theatricalism in France, a short treatise entitled *La première atteinte contre ceux qui accusent les comédies* was published in Paris, written by an anonymous “Demoiselle Françoise.” The author has been identified as an equally anonymous Mlle Beau-Lieu. Although the document is mentioned in various studies of French antitheatricalism, it has not been seriously analyzed. The date is earlier than the first French *guerre de théâtre* and thus precedes any need for a defense. It is, nonetheless, an interesting discourse which reviews Roman Catholic objections to the theatre and defends it largely with an encomium celebrating the Italian actress Isabella Andreini. Most of the recent scholarship on Andreini also ignores Mlle Beau-Lieu. This paper will attempt to identify the lady or, at least, to discover the circumstances of the defense. It will also analyze the arguments in support of theater derived from the use of Isabella as a model.

Presenter: Katherine Macdonald, *University College London*

Paper Title: Staging Baroque Autobiography: Spectacle in Agrippa D’Aubigné’s *Sa Vie à ses enfants*

Abstract: Agrippa D’Aubigné’s *Sa Vie à ses enfants* has been termed a “récit parabolique” (G. Schrenck) in which the Calvinist narrates the itinerary of his religious vocation. In so doing, the autobiographer bares his shortcomings to his children so they may learn from his faults. At the same time, D’Aubigné purports to instruct his children how to withstand persecution from hostile princes at court. I would argue that D’Aubigné’s autobiography imparts to his children, by example, the courtly skills of play-acting and stage-managing. At the heart of *Sa Vie* thus lies an intriguing paradox: the autobiography of one in perpetual conflict with his milieu participates in the theatricality which characterized the courts of Henri III and Henri

de Navarre. My paper will examine theatrical elements in *Sa Vie à ses enfants* including costume, gesture, stage-business and props, and the role of the audience.

Presenter: Barbara Woshinsky, *University of Miami*

Paper Title: Jean-Pierre Camus and the Paradoxes of Devout Fiction

Abstract: In the past ten years critical attention has been directed to writing before 1630 and to devotional discourse, both areas that had been largely ignored by students of French “classicism.” One of the beneficiaries of this attention is the prolific and controversial writer Jean-Pierre Camus. Camus’s writings are emblematic of the contradictions arising from the representation of women in devout literature of the post-Trent era. Camus was a protégé of St. François de Sales and an indefatigable author of “histoires dévotes,” a genre with a traditionally female audience; yet Camus’s fictional works frequently display misogyny and gynophobia. I will closely examine Camus’s depiction of women and devotion in the second and most popular of his novels, *Agathonphile ou les amants siciliens* (1621). I will suggest an explanation of Camus’s contradictory treatment of women through an elucidation of his contradictory attitude toward the body, an attitude that permeates the early seventeenth century.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton I

Panel Title: Architects of Humanist Learning

Organizer: Sophie van Romburgh, *University of Leiden*

Chair: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Presenter: Toon Van Houdt, *Katholieke Universiteit, Leuven*

Paper Title: (Mis)directing the Reader: Order and Disorder in Lessius’s *Late Scholastic Treatise On Justice and Right* (1605)

Abstract: At first sight, the concept of order seems to be very suitable to capture the typical features of late scholastic theological literature. More than anything else, order appears to occupy a central place in late scholastic moral theology, not only on the “macro-level” (the general, quadripartite structure of ethical works), but also on the “meso-level” (the way each chapter is structured), and on the “micro-level” (the argumentation). In the present paper, I will try to demonstrate that although late scholastic treatises are ordered in a strict manner, they nonetheless allow for multiple ways of accessing and going through the text. This is not to say that reading and interpreting late scholastic texts is a process over which the readers have full control. Indeed, I will try to argue that late scholastic authors used various strategies aimed at directing and even misdirecting the reading process. In order to reveal the paradoxical combination of reader orientation and disorientation in late scholastic ethical literature, I will focus on the textual, paratextual, and intertextual features of one particular treatise: *On Justice and Right* published in 1605 by the Jesuit Leonardus Lessius.

Presenter: Arnoud S. Q. Visser, *St. Andrews University*

Paper Title: The Humanist, the Inquisitor, and the Church Father: Erasmus and Hoogstraten as Architects of Augustine’s Thought

Abstract: St. Augustine was not only one of the most important authorities of the Church but also one of the prime examples of a humanistically acceptable classical style. Moreover his doctrines on sin and salvation as well as those about Church, obedience, and the sacraments were at the heart of the Reformation project. Augustine could thus be used as an intellectual authority in strikingly different ways. In this paper, I want to investigate how

Jacob van Hoogstraten in his *Colloquia cum divo Augustino* (1521–22) and Erasmus with his *Antibarbari* (1520) applied their own methods to draw different conclusions from the same author. By focusing on a reform-oriented humanist and a traditionalist inquisitor I hope to contribute to the larger debate about the interaction between the intellectual culture of humanism and the Reformation.

Presenter: Jan L. M. Papy, *Katholieke Universiteit Leuven*

Paper Title: Lipsius as “Master of Order”: An Inside Approach to Humanist Thought and Philosophical Teaching

Abstract: Contemporary readers not only praised Lipsius as a unique authority on classical antiquity, they also labeled him as a “Master of Order,” an aspect which is totally neglected in modern views on Lipsius’s “erudite building.” As a consequence several key questions concerning Lipsius’s oeuvre have remained unanswered so far: how did Lipsius deliberately order and construct his works? Further, how did he frame and present his ideas and insights in order to convey his humanist message in the strongest way possible, even in such treatises as his *Guide to Stoic Philosophy*? Moreover, a fuller understanding of our own reading of this humanist construction and neostoic “building” brings us to a deeper question: is Lipsius’s thoughtful construction in the *Manuductio ad Stoicam philosophiam* imperative to modern readers or not? And, if not, which are the consequences of entering and walking through this construction in all ways imaginable? Is Lipsius able to determine and direct our modern, investigating scholarly reading, when every new step opens up new ways of discovery, new corridors and rooms?

Presenter: Sophie van Romburgh, *University of Leiden*

Paper Title: Texturized Scholarship: The *Concordia Discors* of Humanist Germanic Philology

Abstract: Humanist philology on early northern vernacular literatures constructs a discourse pertinent to its international enterprise for making native antiques. Fragments from classical, medieval, and humanist traditions, in prose and poetry, in a range of languages, in high and low styles, presented in distinctive layouts, and printed in special typefaces are juxtaposed and ordered like the dies of a mosaic. This way, the scholarship not only matches the fragmented Anglo-Saxon, Scandinavian, and High and Low German textual remains, but also extends a reading of man’s fragmentary perception of the universe’s comprehensiveness. With their respective ideological strategies, the commentaries thus create concord by discord for those desiring to perceive decorum in their prosimetric, macaronic, polyphonic, visually disjointed text. This paper seeks to carry on the *concordia discors* by juxtaposing fragments from such philological texts of scholars in seventeenth-century northwestern Europe.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton II

Panel Title: Labor and Early Modern English Literature II

Organizer: Scott Oldenburg, *State University of New York, Buffalo*

Chair: Rachel Greenberg, *State University of New York, Buffalo*

Presenter: John Carpenter, *University of Central Florida*

Paper Title: Craft, Ballad, and Prose: The Self-Presentation of Thomas Deloney

Abstract: Thomas Dekker’s source for *The Shoemaker’s Holiday*, silk-weaver Thomas Deloney — perhaps best known for his prose narrative *The Gentle Craft* — wrote two other prose narratives and numerous ballads and pamphlets, but in his time was involved in

various public controversies involving his writing. In particular, his “Ballad for Want of Corn” positioned him against Queen Elizabeth, as outlined in Stowe’s *Survey of London*. I plan to examine the relationship between Deloney’s profession as a silk-weaver, his chosen literary genres, his politics, and his public persona, using the traditional prejudice against ballads and balladeers and Deloney’s public political positions as a starting point.

Presenter: Scott Oldenburg, *State University of New York, Buffalo*

Paper Title: “London’s Mourning Garment”: An Epidemiology of Class

Abstract: At the height of the 1603–04 plague, when the gentry and city officials fled London, a pamphlet entitled “London’s Mourning Garment” appeared. William Muggins, a poor weaver and sometime cellmate of Thomas Deloney, was the author of the pamphlet, which included a long poem, a prayer, and a list of the numbers of dead for each parish up to the pamphlet’s moment of publication in August. Like many plague pamphlets, Muggins attributes the plague to sin, but unlike its generic cousins, “London’s Mourning Garment” focuses on economic sins, the violation of specific trusts in early modern social relations. In addition to a broad depiction of the breakdown of social relations in London, Muggins appropriately enough uses a trope of clothing — his own trade — to read socioeconomics into the plague crisis.

Presenter: Elyssa Cheng, *National University of Kaohsiung, Taiwan*

Paper Title: Labor Protest on the Stage: Thomas Dekker, *The Shoemaker’s Holiday*, and 1595 London Apprentices’ Riots

Abstract: David Scott Kastan argues that many Elizabethan playwrights were “poorly paid piece-workers” exploited by the acting company which resold the play for profits that never reached its producer. As a poorly paid piece-worker and native Londoner, Thomas Dekker identified closely with the artisans and apprentices of the city. Dekker was particularly sensitive to the poverty that surrounded him, and his *Shoemaker’s Holiday* reflects this sensitivity. Aggravated by Mayor John Spencer’s market monopolies during London’s serious dearth, severe punishment of apprentice rioters, and antitheatrical attitude, Dekker sarcastically contrasts Spencer with the medieval shoemaker and city mayor, Simon Eyre, reaffirms the public theater’s contribution to urban culture, and pays tribute to the London apprentices’ contribution to the labor market and commerce. In doing so, Dekker reinforced his social status as an artisanal playwright.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton III

Panel Title: Reading Practices and Religious Experience in Early Modern England

Organizer: Molly Murray, *Columbia University*

Chair: Paul V. Budra, *Simon Fraser University*

Presenter: Molly Murray, *Columbia University*

Paper Title: Turning Pages: Conversion and Readerly Imitation in Early Modern England

Abstract: Studies of the early modern English conversion narrative have tended to associate the genre with a Protestant emphasis on individual, unmediated spiritual self-scrutiny. This paper will address two little-known early modern Catholic conversion narratives, by William Alabaster and Toby Matthew, which offer a different model of spiritual autobiography. For Alabaster and Matthew, conversion is intimately connected to the sophisticated reading and deliberate imitation of other, earlier narratives of similar religious experience. I will pay particular attention not only to scenes of reading in these texts, but more specifically to these

two authors' mutual interest in, and engagement with, one text in particular: St. Augustine's *Confessions*. Alabaster's chapter-by-chapter imitation of Augustine in his own narrative, and Matthew's English translation of the *Confessions* after his turn to Catholicism, indicate a version of spiritual transformation that is at once genuine and imitative, both personal and mediated by prior textual example.

Presenter: James Kearney, *Yale University*

Paper Title: Reading as Idolatry: Reformation Iconoclasm and the Seductions of *Doctor Faustus*

Abstract: Before their suppression in the late sixteenth century, many of the traditional mystery cycles were altered in an attempt to ward off charges of superstition and idolatry. The central issue in the alteration and suppression of religious drama was the fear that a credulous audience would misunderstand the nature of theater. To address this concern, post-Reformation revisers added scenes of reading to the plays in order to make it clear that the audience was witnessing a form of representation. In this paper I investigate this transformation of the mystery cycle to better understand the antitheatricalist attack on the commercial stage. I then turn to Marlowe's *Doctor Faustus* as a provocation to an iconoclasm that would elevate reading over playing, the book over the stage. A play that dramatizes the seductive power of both theatrical spectacle and the written word, Marlowe's *Faustus* stages reading as idolatry.

Presenter: Julie Crawford, *Simon Fraser University*

Paper Title: How Margaret Hoby Read Her De Mornay

Abstract: Margaret Hoby's diary has been a source text in a number of scholarly conversations: about Puritan spirituality and self-examination, women's reading practices, and the lives of "typical" Elizabethan country gentrywomen. Through looking at Hoby's marginalia in a copy of Philippe de Mornay's *Four Treatises* (1600), as well as the diary accounts of Hoby's communal — and, I argue, activist — reading practices, I argue instead that Hoby's diary is a record of a life of intense religiopolitical activism, and her reading, much like Gabriel Harvey's reading of Livy, a form of "study for action."

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton IV

Panel Title: Identity/Politics III: A Roundtable Discussion

Organizer and Chair: Kathryn Schwarz, *Vanderbilt University*

Discussants: Roland Greene, *Stanford University*, Laurie Shannon, *Duke University*, Leah Marcus, *Vanderbilt University*, Richard Rambuss, *Emory University*, Mary Ellen Lamb, *Southern Illinois University*, and Kim F. Hall, *Fordham University*

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton V

Panel Title: History, Poetry, and Rhetoric in Shakespeare's Problem Comedies and Romances

Organizer: Steve Mentz, *St. John's University*

Chair and Respondent: John D. Staines, *Earlham College*

Presenter: Steve Mentz, *St. John's University*

Paper Title: The Accumulation of Shipwreck Narratives in *The Tempest* (1.1–2)

Abstract: The shipwreck that opens *The Tempest* boasts a multiple pedigree: it draws on the long lineage of literary wrecks from Homer's *Odyssey* forward, biblical parallels to the wrecks of Jonah and Paul, and historical records like Strachey's account of the storm off Bermuda in 1609. *The Tempest* distinguishes itself from other versions of the shipwreck story in its self-conscious accumulation and interrogation of alternative causes of the wreck, from the Boatswain's rebellion to his predetermined hanging. Given that Prospero's "art" gets revealed as the final cause, the play's opening scenes seem constructed as an exercise in finding hidden unity behind multiplicity. This paper will contend that the shipwreck scenes model the play's understanding of the emergence of modernity itself, in which antithetical discourses (including history, poetry, and classical rhetoric) accumulate and compete amongst themselves before a master discourse emerges.

Presenter: Craig Dionne, *Eastern Michigan University*

Paper Title: Capable of a Courtier's Counsel: Parolles vs. Helen: Courtly Rogues and Virginal Rhetoricians in Shakespeare's *All's Well that Ends Well*

Abstract: This paper reads Shakespeare's association between virginity and rhetorical dexterity. It argues that Parolles and Helen, respectively, symbolize two traditions of embodying resistance, of figuring dissent, that clash in Shakespeare's dark comedy. Like many of the writers during his time, Shakespeare uses both the rogue and the virginal rhetorician to imagine what dissent to authority looks like: one an emergent figure inflected with Reformation ideals of civic order and labor, the other a residual emblem of rectitude and moral certainty, but also forgiveness and charity. The paper argues that Shakespeare's use of the virginal rhetorician and the courtly rogue in *All's Well* best be understood as his own "ideo-cultural" response (Derrick Attridge) to these two distinct literary traditions of figuring resistance to dominant notions of social order.

Date: Saturday, March 25, 2006

Time: 3:45–5:15

Room: Hilton VI

Panel Title: Theatrical Faith in the Renaissance

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

Organizer: Richard C. McCoy, *The City University of New York, Queens College*

Chair: Georgianna Ziegler, *Folger Shakespeare Library*

Respondent: Margaret R. Greer, *Duke University*

Presenter: Sarah Beckwith, *Duke University*

Paper Title: "Art thou my boy?": Infant Baptism, *The Winter's Tale*, and Mamillius's Children's Theater

Abstract: Although Mamillius has only two brief appearances in *The Winter's Tale*, both his presence and absence are central to the play's concerns with the past and future embodied in the figure of the child. Shakespeare was one of the few dramatists among his contemporaries who did not write for the children's theater, yet the role of children as vehicles of cultural transmission and the subject of infant baptism becomes a major theme. The Reformed Church insisted on infant baptism and persecuted Anabaptists out of all proportion to their actual numbers because they showed up the contradictions in the English Settlement. Baptism raises the question that we are introduced to a culture that must become ours by others, when as infants, as in-fans, we must be spoken for by others. This paper will deal

with the practices of the children's companies and the arguments around infant baptism as twin contexts for childhood in *The Winter's Tale*.

Presenter: Richard C. McCoy, *The City University of New York, Queens College*

Paper Title: "Believe then if you please": Faith and Felicity in Shakespeare

Abstract: In Shakespeare's plays, theatrical faith goes beyond Coleridge's willing suspension of disbelief. Romances like *The Winter's Tale* insist "it is required / You do awake your faith" even as its happy ending arouses "strong suspicion." Rosalind's comment in *As You Like It*, "Believe then, if you please, that I can do strange things" renders belief optional but felicitous. I propose to explore links between Reformation theology and Renaissance drama in order to suggest links between their standards of "effectual signification" and participation and modern concepts of felicitous speech acts.