

Date: Friday, 8 April

Time: 1:30-3:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Perspectives on English Prose

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

Presenter: Joseph J. Gwara, *United States Naval Academy*

Paper Title: A Newly Discovered English Translation of Juan de Flores's *Grisel y Mirabella* (ca. 1475) Printed by Wynkyn de Worde (ca. 1531)

Abstract: Juan de Flores's courtly romance *Grisel y Mirabella* (ca. 1475) was translated into virtually every European language by the beginning of the seventeenth century. At present scholars have identified English, French, German, Italian, and even Polish translations of the work. Most of these translations were issued in polyglot editions, as Flores's romance was recast as a primer for learning foreign languages. In 1999, an important new witness of *Grisel y Mirabella* was discovered: a one-folio printed fragment containing a unique English translation of the romance. I discuss the attribution of the leaf to the printer Wynkyn de Worde (conclusive), the date of the printed leaf (about 1531), the probable identity of the translator (Robert Copland), and the French source of the text (*Le iugement damour*). I comment on the characteristics of this third-generation translation (Spanish to Italian to French to English) and its significance for our understanding of de Worde's sixteenth-century "popular" output.

Presenter: Viviana Comensoli, *Wilfrid Laurier University*

Paper Title: Reinventing the Rogue Pamphlet: Dekker's *Lantern and Candlelight* (1608)

Abstract: The paper explores Dekker's reconstitution in *Lantern and Candlelight* of the early modern rogue book, arguing for a more complex and sophisticated narratology than is found in the pamphlet's sources.

Presenter: Akiko Kusunoki, *Tokyo Woman's Christian University*

Paper Title: Gender and Representations of Miscegenation in English Renaissance Literature

Abstract: The paper explores representations of miscegenation in English Renaissance literature and considers the possible relations of gender of the authors to the specific kinds of its representations. The discussion will be focused on the episodes of miscegenation in Lady Mary Wroth's *Urania* and Shakespeare's *Othello*. The issues raised in the paper include: How differently is miscegenation represented in male and female authored works? How are the portrayals of miscegenation related to the construction of the male and the female subject in each work? What cultural and social significance do these representations have? These issues will be examined in the context of racial problems in societies in the English Renaissance and the European Renaissance in general.

Room: Music Faculty, Lecture Room #2

Panel Title: Song and Book in Spain

Sponsor: Society for the History of Authorship, Reading & Publishing

Co-organizers: Michael Ullyot, *University of Toronto, Victoria College* and Germaine Warkentin, *University of Toronto, Victoria College*

Chair: Tess Knighton, *University of Cambridge*

Presenter: Lorenzo F. Candelaria, *The University of Texas, Austin*

Paper Title: The Chantbooks of San Pedro Mártir de Toledo: Cultural Artifacts from Renaissance Spain

Abstract: This paper examines the influence of foreign prints on the decoration of chantbooks made for San Pedro Mártir de Toledo, a Dominican convent that housed one of the first major printing presses in Castile, established there in the early 1480s. These chantbooks on vellum (each of which measures an extraordinary 90 x 60 centimeters) were commissioned for San Pedro Mártir by a wealthy Toledan rosary confraternity around 1500, and their lavish illuminations reflect the influence of prints by Antonio del Pollaiuolo, Martin Schongauer, Albrecht Dürer, and printed literature connected to the rosary confraternity Jakob Sprenger established at Cologne in 1475. The derived images in these chantbooks reveal not only the extent to which foreign prints were known in Toledo, but also the manner in which they were being read and utilized in the production of manuscripts to reflect local history and religious culture.

Presenter: Michael J. Noone, *Boston College*

Paper Title: Choirbook Culture at Toledo Cathedral in the Golden Age (ca. 1480-1604)

Abstract: The Spanish primatial cathedral's collection of over 230 atlas-sized choirbooks is one of the world's most important and least studied. The polyphonic parchment manuscripts, described in the *New Grove* as "the largest and most handsome set" copied in sixteenth-century Spain, preserve over 300 works by over sixty composers. The more than 200 plainsong choirbooks remain uncatalogued and undescribed. A complete series of payment documents enables the identification of scribes, illuminators, and binders and the precise dating of all aspects of the manuscripts' production. Indigenous inventories allow us to trace the collection's subsequent preservation and evolution, and to document the loss of missing volumes. This study places the collection within the context of the cathedral's prodigious manuscript production, reveals the library as a unique barometer of liturgical change in early modern Spain, examines its relationship with contemporary print culture, and interrogates the library's wider cultural meanings and functions.

Presenter: Deborah A. Lawrence, *St. Mary's College of Maryland*

Paper Title: Publications Read and Sung: The Printed Ballad in Renaissance Spain

Abstract: In sixteenth-century Spain song texts were printed as either cheaply produced and sold small collections, called *pliegos*, or in large anthologies that catered to larger budgets. While the size of the collections clearly indicates the economics of the intended clientele, the contents of the collections suggest that their uses may have differed. Specifically, some publications of song texts were produced for actual performance, but others were created for the larger general population of readers, but not necessarily musicians. I will show that the large volumes that contained only ballads, which were popular reading material of the day, were likely not intended for singers, while the smaller *pliegos*, which contained other song types as well, were produced largely for music making and therefore for a smaller segment of society.

Room: Music Faculty, Lecture Room #3

Panel Title: The Sound of Literature

Chair: Leeds Barroll, *The Folger Shakespeare Library*

Presenter: Sarah F. Williams, *Northwestern University*

Paper Title: “A swearing and blaspheming wretch”: Representations of Sonic Excess and Outrage in Early Modern English Witchcraft

Abstract: The witch craze in early modern England produced a multitude of artistic representations, from countless dramatic works to broadside ballads. A smattering of acoustic environment studies has come to the fore in recent years; however, these efforts have neglected any investigation of the sounds of witchcraft — perhaps the most telling indicator of early modern society’s fears and apprehensions. This study will examine the representations of sonic excess of witches in early modern drama and broadside balladry. Countless artistic representations depicting witchcraft and witches were produced in early modern England, and most describe the aural and even musical qualities of their demonic characters. Dramatic works like Ben Jonson’s *The Sad Shepherd* depict babbling witches, while broadside ballads such as “The Devil and the Scold” and “Truth Brought to Light” feature witches spouting rampant profanities and gibberish — sounds certainly familiar to the early modern ear as representative of a demonic force.

Presenter: Laura Feitzinger Brown, *Converse College*

Paper Title: Expectant Ears: Sermons as Collaboration in Early Modern England

Abstract: In “The Windows” George Herbert asks, “Lord, how can man preach thy eternal Word?” In English texts about listening to sermons, questions about human preaching are more than rhetorical. How should the laity listen? How should the preacher speak? What interactions existed among lay expectations, institutional expectations, and priests’ own expectations of themselves and of listeners, as expressed in treatises and printed sermons on preaching and listening? Building on the work of Eric Carlson, Bryan Crockett, Jeanne Shami, Peter McCullough, and Lori Anne Ferrell, in this paper I explore these interacting expectations, with particular focus on sound and noise. In addition to canons, visitation articles, and injunctions, I plan to discuss texts such as Thomas Granger’s *Paul’s Crowne of Rejoicing* (1616) and Stephen Egerton’s *The Boring of the Eare* (1623), both of which address the dance of interacting expectations of the space between the preacher’s mouth and the worshippers’ ears.

Presenter: Kirilka S. Stavreva, *Cornell College*

Paper Title: “A Woman’s Speaking in the Church”: Sounds, Meanings, and Functions of Early Quaker Women’s Counter-Sermons

Abstract: On 5 June 1681 Joan Vokins, a traveling minister from the Society of Friends, was returning home from a mission to New England and the Barbados, when she entered a church in Sandwich, Kent, and exhorted the congregation to leave their “Idolatry.” She was dragged out on the orders of the minister, who had already witnessed Joan’s testimony of salvation before her departure for New England. Joan was by no means exceptional among Quaker women in choosing a “steeple house” for her ecstatic ministry. Like dozens of them, she claimed that her speech was commanded by divine power, but at the same time, carefully tailored her message to the social and acoustic context at hand, enacting a relation of spiritual domination over the local minister and other dignitaries that undermined authority. This paper will reflect on the acoustic patterns and social effects of Quaker female injurious speech within the historically reconstructed soundscapes of the church services into which they were embedded.

Room: Music Faculty, Lecture Room #4

Panel Title: George Herbert: Cambridge Scholar I

Respondent: Sidney Gottlieb, *Sacred Heart University*

Chair: Helen Wilcox, *University of Groningen*

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

Chair: Helen Wilcox, *University of Groningen*

Respondent: Sidney Gottlieb, *Sacred Heart University*

Presenter: Anne-Marie Miller Blaise, *Université de Versailles-Saint-Quentin*

Paper Title: “Sweetness Ready Penned,” or Herbert’s Theology of Beauty

Abstract: The first line in “The Pearl” can be read autobiographically: “I know the ways of learning.” Yet the rest of the poem works at dismissing the idea that knowledge can help the believer draw nearer to God. Throughout *The Temple*, Herbert consciously effaces all types of learning except for biblical inspiration. Herbert’s seems, therefore, an aesthetics of simplicity; yet, how can we suppose that a scholar of Greek, Latin, and Divinity advocates such a rejection of scholarship? I will argue that Herbert substitutes beauty as an alternative form of learning. His familiarity with Neoplatonic Christian thought of the Church Fathers, especially Augustine, leads him to understand that the beauty of his art is a tool for reaching God. Herbert’s neatly pruned style can be seen as stemming from previous Christian philosophical models and the author’s conception of the function of poetry is to teach through a theology of aesthetics.

Presenter: Christopher Hodgkins, *University of North Carolina, Greensboro*

Paper Title: “Yet I Love Thee”: The “Ways of Learning” and “Groveling Wit” in George Herbert’s “The Pearl”

Abstract: Augustinian Christianity, particularly in its Calvinistic forms, has always had a lover’s quarrel with learning. I will reassess the love implicit in this lover’s quarrel in the case of George Herbert’s “The Pearl.” Herbert, far from rejecting the rightness of reason and learning, is instead rejecting notions of their autonomy or sufficiency. Herbert’s abundant mentions elsewhere of book-learning and “natural philosophy” make it clear that he cherished the fruits of human inquiry — this side idolatry. Still, for anyone harboring a trust in reason or study alone, “The Pearl” brings a two-fold corrective: first, that learning, though powerful and effective, is but one way of knowing; and second, that like these social and bodily ways, the intellectual way degenerates to “groveling wit” when it presumes to know independently of being divinely known.

Presenter: Chauncey Wood, *McMaster University and Arizona State University*

Paper Title: George Herbert’s “The Pearl” and the *Commentary on Matthew* by Franciscus Lucas Brugensis

Abstract: Although it has long been known that George Herbert owned a copy of the biblical *Commentary* by Franciscus Lucas Brugensis, which he left to his curate, Mr. Hays, the work is almost never adduced for what light it might shed on Herbert’s poems. The *Commentary* is particularly helpful, however, in explaining a puzzling feature of “The Pearl.” The biblical story requires that the principal sell all his ordinary pearls to purchase one special pearl. Yet, the speaker in the poem claims knowledge of both “the main sale, and the commodities,” while never actually selling anything to purchase his “pearl.” The *Commentary* explains quite clearly how this metaphorical “sale” can take place without any exchange of money or goods.

Room: Music Faculty, Lecture Room #5

Panel Title: Attitudes to Madness in Early Modern Europe

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

Co-organizers: Elizabeth Walker Mellyn, *Harvard University* and Monica Calabritto, *City University of New York, Hunter College*

Chair: Katharine Park, *Harvard University*

Respondent: Winfried Schleiner, *University of California, Davis*

Presenter: Elizabeth Walker Mellyn, *Harvard University*

Paper Title: Madness and the Law in Fourteenth- and Fifteenth-Century Florence

Abstract: Healers, jurists, and clerics in fourteenth- and fifteenth-century northern Italy had at their disposal a number of different ways of understanding and reacting to behavior or emotional states that deviated from accepted norms. This paper explores specifically how civil and criminal law, which defined for society the official boundaries of acceptable behavior, categorized and dealt with those considered mentally incompetent in fourteenth- and fifteenth-century Florence. Criminal and civil trials provide us with an operative body of thought that had to react on a day-to-day basis to various claims of criminality. Through these sources we can observe how accusations of mental illness served to delimit the field of criminal culpability and affected daily life: the ability to contract marriage, make testaments, and manage estates.

Presenter: Monica Calabritto, *City University of New York, Hunter College*

Paper Title: Madness, Brutality, or Diabolical Temptation? A Comparative Study of City Chronicles and Trials in Early Modern Bologna and Ferrara

Abstract: City chronicles and trials — penal and civil — are rich archival sources for scholars interested in reconstructing the way individuals and social groups perceived madness in early modern Italy. This paper compares cases recorded in the city chronicles and trials of Bologna and Ferrara during the sixteenth century. In the episodes reported in the chronicles the bizarre and violent actions committed by some citizens are attributed to intentional brutality, but also to madness or diabolical temptation. When possible, these reports will be linked to the recordings of their penal or civil trials. This paper seeks to demonstrate how early modern audiences modified notions of criminal intent and culpability through the concept of diminished responsibility due to madness or diabolical temptation. It also investigates how the social and cultural status of early modern audiences affected their perception.

Presenter: Roderick H. Martin, *University of Virginia*

Paper Title: Madness in the Casuistry of Friedrich Balduin (1575-1627)

Abstract: This paper will examine the *Tractatus de casibus conscientiae* (1628) of Friedrich Balduin (1575-1627) for insight into the history of perceptions of madness in early modern Germany. Balduin was the first Lutheran theologian to write a treatise of casuistry, the science of applying general or universal rules to particular ethical conundrums. He was also the first Protestant to treat magic and witchcraft, possession and obsession, melancholy and apparitions, as cases of conscience. Only Robert Burton's *Anatomy of Melancholy* (ca. 1621) treated such issues on a comparable scale. Scholars can learn about the intellectual and religious life of the early seventeenth century by examining the concepts Balduin deployed to discuss such cases of conscience, since he drew on a wide range of scholarly authorities and on issues of everyday life.

Room: Music Faculty, Recital Hall

Panel Title: Biondo Flavio I

Organizer and Chair: Angelo Mazzocco, *Mount Holyoke College*

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

Paper Title: Biondo Flavio tra Storiografia ed Antiquaria

Abstract: L'opera di Biondo, se considerata alla luce del secolo seguente, figura essenzialmente come quella di un antiquario, rappresentando il titolo più significativo la Roma instaurata. Per chi invece consideri Biondo nel momento del concepimento dell'opera, egli appare innanzitutto come uno storico (dapprima delle vicende politiche d'Italia, per poi risalire nei secoli fino al declino dell'impero di Roma). La questione a cui la relazione intende rispondere riguarda il nesso che congiunge l'opera di Biondo ampiamente considerata, e che non classifichiamo come "storiografia," "antiquaria," per non dire della geografia storica dell'Italia illustrata. Si adeguava l'autore a modelli antichi, o consapevolmente innovava? Ed in ciò fu egli seguito, e in quale misura, dalla tradizione seguente? Ed infine — corollario non ozioso — in che modo le origini famigliari e la vicenda biografica influirono sulla sua larga visione nazionale d'Italia e dell'eredità di Roma?

Presenter: Paolo Desideri, *Università degli Studi di Firenze*

Paper Title: Blondi Flavii and the *Italia Illustrata's* Historiographical Tenets

Abstract: It may seem a strange way of introducing a work describing Italy and its geographical regions, to mention the Roman Emperor Alexander Severus's appreciation for historians and to enumerate Roman historians from Fabius Pictor to Emperor Hadrian. Though what we have here is, in fact, the author's admission that it is not possible to attempt a geographical description of Italy, without giving due attention to the long history of this country, whose most ancient testimonies went back (at Biondo's time) at least two thousand years. The present lecture will examine the reasons for this acute sensitivity on the part of Biondo; its connections with the new influence which the ancient authors — both those well known before (such as Pliny or Virgil), and those who had just been recovered to European scholarship (such as Strabo) — had begun to exert on their way of thinking; and the relevance of all these elements to the development of the particular, and "uncompleted" (Giardina), Italian national identity.

Room: Music Faculty, Concert Hall

Panel Title: The Italian Chivalric Epic II: Classical and Romance Traditions

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

Chair: Daniel Javitch, *New York University*

Presenter: Eleonora Stoppino, *Dartmouth College*

Paper Title: Amazonian Past: Ariosto and the Construction of the Woman Warrior Between Epic and Romance

Abstract: In the *Orlando furioso* and in the *Gerusalemme liberata*, warrior women have a prominent position. Figures like Bradamante, Marfisa, and Clorinda make the woman warrior a central and stable feature of the Italian chivalric poem. The intertextual formation of the character, however, is highly hybrid in nature. Her distant past, in classical epic, is that of an Amazon; her recent predecessors, in French and Italian medieval texts, are foreign queens and female giants. The traditional distinction between the genres of epic and romance fails to account for the ubiquitous and undefined nature of these figures. I shall discuss the formation of this character, focusing on Ludovico Ariosto and his negotiation

between classical and medieval intertexts. In the light of recent theoretical discussions of the figure of the Amazon, I shall explore the warrior woman as a political and gendered compromise, at the crossroads of two genres: epic and romance.

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

Paper Title: Rewriting Homer in the Italian Renaissance: Trissino's and Alamanni's Poems (between Epic and Romance)

Abstract: Traditionally understood to be only passive imitations of Homer's *Iliad*, Trissino's *Italia liberata dai Goti* (1548) and Alamanni's *Avarchide* (1570) show a high critical and poetical consciousness: imitating Homer, they both try to change the history of the genre, from romance to epic. The result is that they move on the border, taking with themselves a lot of memories and structures from the chivalric romances, but also following faithfully in Homer's footsteps. Because of their uncertain status they have continuously been damned (by many critics and poets, including Tasso, Voltaire, Manzoni, De Sanctis, and Croce): I will try to demonstrate that they are not only an imitative process, but the most interesting attempt to combine classical and romance traditions. In this perspective Trissino's and Alamanni's poems will emerge as the real connection between Ariosto and Tasso, between the romance tradition and the classical epic.

Presenter: Matteo Residori, *Université de Paris III, Sorbonne Nouvelle*

Paper Title: L'ethos antico nella *Gerusalemme liberata*: Solimano e Lesbino

Abstract: Nella *Gerusalemme liberata* di Tasso la cultura musulmana è volentieri assimilata al paganesimo greco-latino e ai valori dell'etica classica. I grandi guerrieri musulmani incarnano un *ethos* antico che è per il lettore cristiano un esempio da superare ma, al tempo stesso, un modello di potente suggestione. In questa luce va esaminato, credo, anche il rapporto erotico che lega Solimano al suo paggio Lesbino (*GL ix*). Questo episodio, che imita esempi classici di pederastia ma che va letto anche all'interno del discorso cinquecentesco sulla sodomia, contribuisce a fare di Solimano il personaggio che mette più profondamente in discussione, col prestigio del suo fascino "antico," il nuovo ordine morale che si afferma nel poema epico sulla crociata.

Room: Clare College, Bennett Room

Panel Title: Queer Theory and Performativities of Gender

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: TBA

Presenter: Bruce R. Smith, *University of Southern California*

Paper Title: His Fancy's Queen: Sensing Sexuality in *Twelfth Night*

Abstract: Early modern models of perception, based on Aristotle's treatise "On the Soul" and Galen's medical writings, provide a much larger scope for the faculty of imagination (or fancy) than we as post-Cartesian are likely to entertain. All knowledge was thought to be based on sense perceptions, and sense perceptions were thought to be fused in the imagination before being presented to the will. Spenser's model of the brain in the *Castle of Alma* gives eloquent testimony to the way the imagination can entertain indistinct sense experiences — a sharp contrast to the "clear and distinct" criterion of knowledge that Descartes insists on. Orsino's reference to "fancy" in the first lines of *Twelfth Night* invites us to understand sexual desire in the play, not as the system of binaries that deconstruction would instate, but as a continuum in which blurred distinctions are precisely the point.

Presenter: Julie Crawford, *Columbia University*

Paper Title: Ending Well: Female Homoeroticism and the Structures of Comedy

Abstract: Focusing on a range of plays, including *As You Like It* and *All's Well That Ends Well*, as well as the history of early modern households, this paper argues that rather than signifying the end of homoeroticism in early modern comedies, marriage often serves as its enabling condition. Rather than axiomatically associating the putative end of comedy — marriage — with the putative end of homoeroticism, this paper thus seeks to question some of the most entrenched truths of dramatic theory and criticism.

Presenter: Kathryn Schwarz, *Vanderbilt University*

Paper Title: Girls Will Be Girls

Abstract: This paper considers the relationship between idealized femininity and the clichés of misogyny, arguing that the result of these apparently inevitable and even mechanistic narratives is to render feminine norms unexpectedly strange. Misogyny is clearly homosocial, uniting men and conflating women. And yet it is at the same time anti-heteronormative, because it is anti-feminine and thus anti-social: the structures designed to keep women in their place perversely ensure that that place doesn't make the sense that it so obviously — in Althusser's sense of the obvious — should. In their essay "A Fem(me)menist Manifesto," republished recently in the collection *Brazen Femme*, Lisa Duggan and Kathleen McHugh write, "Historically, the feminine arises apparently ego-less, bereft of active drives, agency, mobility, thought. The fem(me) haunts this historical aberration from within and without." I suggest here that femininity, in its history, has always had the potential to aber in this way, that its most conventional and constrained forms often inhabit and expand our own space of the queer.

Room: Clare College, Neild Room

Panel Title: Perspectives on Italian Renaissance Art I

Chair: John Hendrix, *Roger Williams University*

Presenter: Karl William Fugelso, *Towson University*

Paper Title: Piero di Cosimo's *Francesco Giamberti*: Music and Time in Renaissance Portraiture

Abstract: A sheet of music in the foreground of Piero di Cosimo's posthumous portrait of Francesco Giamberti has led many scholars to presume the sitter was a musician. But Vasari, who knew Francesco's grandson Antonio da Sangallo the Younger, claimed Francesco was an architect (*architetto*), and Francesco's contemporaries describe him as a professional cabinetmaker, or woodworker (*Lavora dj legnjame*). Moreover, it would be highly unusual for a Renaissance portraitist to represent nothing more than an avocation by means as prominent as the music in this painting. Thus, I shall invoke other works in Piero's orbit, early sixteenth-century discussions of the *paragone*, and *vanitas* references in the background of Francesco's portrait to suggest that, at least in addition to representing one of Francesco's amateur pursuits, the music is a commentary on the ephemerality of life and the durability of painted likenesses.

Presenter: Adrienne C. DeAngelis, *Morehead State University*

Paper Title: Danese Cattaneo's Fregoso Monument as a Statement of the New Verona Style

Abstract: This paper examines the wall monument to Giano II Fregoso, onetime doge of Genoa and later a Captain-General of the Venetian army. Completed 1565 inside the church

of Sant'Anastasia in Verona, it was sculpted and perhaps designed by the Carrarese sculptor and poet Danese Cattaneo. Hitherto the monument has been interpreted solely as a product of the classicizing styles of Jacopo Sansovino and Andrea Palladio. Here it will be proposed that while certainly reflecting the influence of these contemporary artists, the design in fact is predominantly influenced by Veronese traditions, an earlier, unexecuted project, and Fregoso family requirements.

Presenter: John T. Paoletti, *Wesleyan University*

Paper Title: Naked Men in Piazza: Michelangelo's *David*

Abstract: We are so accustomed to seeing the *David* as a work marking artistic achievement at the beginning of the sixteenth century — a view that Michelangelo himself encouraged — that we ignore both how conservative the figure is within Michelangelo's own sculpture and how it might have resonated with the visual culture of the period outside the arts. This paper would consider the gigantic size and nakedness of the *David* in light of popular carnivalesque traditions and rituals of shaming and punishment as a way of suggesting why it immediately became the preeminent symbol of the Republic and then of the city itself.

Presenter: George L. Gorse, *Pomona College*

Paper Title: "Et Rege Eos": The Virgin as Queen of Counter Reformation Genoa

Abstract: On the feast day of the Annunciation (25 March 1637), the Senate of the Republic of Genoa solemnly proclaimed the Virgin Mary, "Patrona, Signora e Regina della Città." Why? Modern interpretations stress the military, political, and economic pressures of the expansionist Duchy of Savoy to the north, and the Genoese republic's efforts to achieve diplomatic parity with ducal powers at the courts of Europe, in particular, ascendant France. This paper analyzes the dramatic reinvention of Genoa in civic iconography, patronage, and dogal ceremony from an aristocratic republic, allied with the Hapsburg Empire, to "monarchy" under the protection of the Immaculate Virgin of the Apocalypse from the Book of Revelation, crowned Queen of Heaven on crescent moon, hovering over and protecting the newly-refortified walled city, equal in status to other European principalities in the "Age of Absolutism."

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies V

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

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

Chair: Matthew Steggle, *Sheffield Hallam University*

Presenter: Richard Cunningham, *Acadia University*

Paper Title: Progressive Restoration: Digitizing an Edition of Richard Eden's *Arte of Navigation*

Abstract: In 1558 Stephen Borough commissioned Richard Eden on behalf of the Muscovy Company to translate into English Martín Cortés's *Brevé compendio de la sphaera y de la art de navegar*. Eden's translation was published first in 1561, and several times subsequently until 1630. The original Spanish text was printed in folio, and the English editions appeared always in quarto. The change in format necessitated reducing the scale of all the text's woodcut diagrams, and some of them had to be turned 90 degrees in order to fit them on the

smaller page. This translation from Spanish folio to English quarto offers an interesting model for the translation from printed text to hypermedia. In this paper I will discuss a sample of the digital edition of *The Arte of Navigation* that will result from the application of TEI to the text, and Flash-enabled animation algorithms to the layers of images.

Presenter: Robert Whalen, *Northern Michigan University*

Paper Title: “To hunt his cruel food through every vein”: Encoding the Williams MS, Jones 28.169

Abstract: This paper examines encoding problems peculiar to manuscript as opposed to printed documents. My discussion focuses on the earliest witness to George Herbert’s English poems, the Williams MS. Thought to be transcribed by an amanuensis and corrected in another hand, probably Herbert’s own, the Williams MS presents numerous difficulties to the editor determined that encoding account for as much retrievable detail as can be represented in an electronic archive. My presentation grapples with the following: evidence of multiple scribal hands, corrections, and insertions; the apparently indiscriminate alternation between secretary and italic hands; the question of what is a majuscule and what a miniscule character and why or whether it matters; spatial arrangement of lines and stanzas (and, in some poems, the question of what in fact constitutes a stanza); and whether ligatures, certainly discernible in the first printed edition of 1633, are to be recognized as distinct phenomena in a manuscript?

Presenter: Anthony Martin, *Waseda University*

Paper Title: *Gorboduc*, an Electronic Edition-Archive

Abstract: This paper will discuss an online archive of the texts and other relevant materials for *Gorboduc*, a sixteenth-century play of considerable importance to the development and history of English drama. A trial version of the electronic edition currently consists of a main file, marked up in TEI-conformant XML, and a number of subsidiary files, mainly HTML, derived from the main XML file. The subsidiary files include diplomatic editions of the three sixteenth-century editions of the play, a plain-text normalized edition, a critical edition with optional textual apparatus, a textual introduction, a primary, and secondary bibliography. Printable versions of the files (in PDF format) will be added to the archive, along with appendices, a critical introduction, and full annotation. The edition-archive of *Gorboduc* has been designed to be extensible (so that further work and updating can be easily maintained), and flexible.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Ireland in the Renaissance III: Lifestyles of the Rich, Famous, and Russian

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Michael Potterton, *The Discovery Programme, Dublin*

Presenter: Hanneke Ronnes, *University College Dublin*

Paper Title: Carrick-on-Suir and the Northern Renaissance Context

Abstract: Built in the “tower-house period,” but most assuredly not a tower-house, Carrick-on-Suir is generally regarded as an intrusive, “un-Irish” building within a developmental sequence that runs uninterrupted between the first towers in the fourteenth century and the so-called semi-fortified houses of the early and mid-1600s. It could be argued that while Carrick is celebrated for its “otherness,” the wider Renaissance context that might be suggested for it, and indeed for a small number of other buildings of similar vintage in

Ireland, has not been properly accommodated within our castle-history narrative. This paper explores the merit of attributing Carrick to a Renaissance ideology, in both its formal details and its overall conceptualization, and I will explore how its presence in Butler territory impacted on, and has influenced our understanding of, contemporary tower-houses in their details and conceptualization.

Presenter: Tadhg O’Keeffe, *University College Dublin*

Paper Title: Building Identity in Plantation Munster: Raleigh’s Myrtle Grove in Context

Abstract: Myrtle Grove, Raleigh’s house in Youghal, achieves the unique trick of being famous and unknown at the same time. Hidden away behind high walls in a corner of the town, its gabled west elevation visible from the churchyard, this still-private house evokes “ye olde England” of Elizabethan vintage. This paper considers the house’s spatial location within ca. 1600 Youghal, its structural history and absolute chronology, and the original uses of its internal spaces. It also places Myrtle Grove in the context of other houses — sometimes “castles” — of Plantation-period Munster, focusing in particular on near-contemporary buildings in Castlemartyr, Mallow, and Kanturk, and on the later Ightermurragh. Moving beyond Youghal, the paper explores architecture and identity as homologous constructions in late-medieval and early modern Ireland, and queries the value of Renaissance as a construct by which we might understand Plantation-related manifestations of this homology.

Presenter: Valerie McGowan-Doyle, *University College Cork*

Paper Title: The Early Modern Household and the Conquest of Ireland: A Case of Domestic Violence in the Elizabethan Pale

Abstract: In 1579 Christopher St. Lawrence, Seventh Baron of Howth, was imprisoned in Dublin Castle in the first case of domestic violence tried under English law in Ireland. Early modern conceptions of the household perceived its order to both found and reflect a politically stable society. Though physical punishment was sanctioned for the patriarch’s preservation of domestic order, excessive domestic violence revealed a disordered home governed by an individual incapable of self-discipline and threatened the greater order. This conception acquired heightened significance as applied in the Tudor conquest of Ireland wherein representatives of English authority, in particular members of the aristocracy, were expected to model standards of socio-political order. Engaging notions of the relationship between political and family order and authority served as a pretext in this case to further discredit Howth, a perceived threat to successful conquest who had been imprisoned twice previously for his challenge to royal prerogative under Sir Henry Sidney’s final term as lord deputy.

Presenter: David Burrow, *University of Indianapolis*

Paper Title: Domestic Architecture and Court Politics in Pre-Petrine Russia

Abstract: Russian emperor Peter the Great famously led an enforced transition to western European cultural practices among the Russian nobility at the beginning of the eighteenth century. A transition to western European cultural practices, however, was already underway among Russian elites by the time Peter took the throne. In particular, high-ranking Russian nobles adopted the entertainment practices of western European courts, moving from the model of a host-dominated meal, controlled and moderated exclusively by the male host of the dinner, to a more freely sociable model, incorporating mixed genders, smoking, and card-playing. Changes in domestic architecture also reshaped the relations between elite men and women within a family (through the ending of *terem*), as well as relations between members of the elite as a whole. These changes reflected court politics, with factions of the

nobility becoming “westernized” in order to set themselves off from their peers, distinguish themselves through conspicuous consumption, and better align themselves with the changing autocracy.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Political Control and Cultural Authority in Italy and Spain

Organizer and Chair: Opher Mansour, *Independent Scholar*

Co-organizer: Jeremy Roe, *Independent Scholar*

Presenter: Jeremy Roe, *Independent Scholar*

Paper Title: Imagining Antiquity in Renaissance Seville: The Writing of Rodrigo Caro

Abstract: The visual culture of Renaissance Seville is distinguished by the local elites' emulation of classical antiquity. The adoption of classical genealogies and erudition provided a rhetoric of power which the nobility could employ to advantage in national and civic arenas. Italian art and humanistic scholarship provided a model for such cultural activity, but the ambition was to rival the Italian recuperation of the antique. The assimilation of Renaissance art and art theory was accompanied by more direct claims on the Iberian classical heritage. The Sevillian antiquarian Rodrigo Caro (1573-1647) celebrated the contemporary revival of the city's grandeur and authority alongside its classical past. Encompassing archaeology, poetry, and history, Caro's writings reconstructed Roman Seville. This paper analyzes Caro's descriptions of ancient and modern Seville in relation to Italian and Iberian traditions of history writing, and examines the importance of his antiquarian descriptions for the collection and patronage of art in Seville.

Presenter: Lucia Binotti, *University of North Carolina, Chapel Hill*

Paper Title: Italian Historiography and Spanish Ideology: The Case of Ambrosio de Morales

Abstract: Ambrosio de Morales, Royal Chronicler of Philip II from 1563 until his death in 1586, stands out because, as a scrupulous Humanist, he refused to accommodate his writings to the uncritical celebration of a ritualized past. In his *Crónica general de España* and his *Antigüedades* Morales relied heavily on Carlo Sigonio's Livy, and on his innovative treatment of the middle ages in *De regno Italico*. The adoption of Sigonio's meticulous philological method of authentication was Morales's challenge to the use of forged documents by more indulgent contemporaries, who consistently overrode the testimony of genuine classical and medieval texts. Morales's insistence on the cultural authority of a more rigorous strain of Italian historical method placed him at odds with the demands of the Spanish political authorities, and eventually consigned his work to effacement, as it did not provide the unconditional support the Crown demanded at that juncture.

Presenter: Marcella Salvi, *St. Lawrence University*

Paper Title: *La Lucilla costante*: Staging the Spanish-Italian Rivalry in an Italian *comedia de capa y espada*

Abstract: The play *La Lucilla costante* (1632), by the Neapolitan professional writer Silvio Fiorillo, helps us to understand how theater portrays the cultural and political exchanges between Spain and its Italian domains during the seventeenth century. The play convincingly dramatizes the problematic nature of this cultural encounter. Fiorillo investigates the political and cultural consequences of Spanish domination in Italy while offering an Italian perspective of Spanish values. The main objective of this paper is to investigate how early modern Italian theater interprets a Spanish theatrical form, the *comedia de capa y espada*, and two of the central ideological components of the Spanish *comedia*:

honor and purity of blood. By dramatizing the conflict between Capitano Matamoros, the braggart Spanish soldier, and Pulcinella, a comic servant representing the people of Naples, Fiorillo's play challenges Spanish cultural and political hegemony on the Italian peninsula.

Presenter: David J. McGrath, *University of London, Queen Mary College*

Paper Title: The *Requerimiento* and the *comedia*

Abstract: The *Requerimiento*, the notorious politico-religious document developed to sanction the territorial and spiritual annexation of new lands (the existence of which proved such a gift for the critics of imperial Spain, and troubled many a Spanish conscience) is remarkably little-known in its entirety. It goes well beyond the infamous threats of violence and enslavement contained in the final paragraphs. The document as a whole, however, encounters contrasting metropolitan interpretations of its function, in the few *comedias* set in the Indies. These plays are essentially conservative in tone, and seek to justify Spain's presence and mission in the Indies — if not always its conduct: a significant dichotomy. Covering the *topos* across several works, the paper principally examines how Vélez de Guevara stages the *Requerimiento* in defence of the Conquistadors in one play, only for this to be brilliantly subverted by Lope de Vega in another, in order to castigate his compatriots' cupidity and vice.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: The Taste For Italian Renaissance Art in Eighteenth- and Nineteenth-Century Britain

Organizer: David G. Wilkins, *University of Pittsburgh*

Chair: Ann Thomas Wilkins, *Duquesne University*

Presenter: Robert B. Simon, *Independent Scholar*

Paper Title: The Childhood of the Artist

Abstract: During the broadening of subject matter that developed during the nineteenth century, a new class of hero emerged worthy of commemoration by artists: their predecessors, the artists of the past. This paper will examine representations of events from the childhood of Italian Renaissance artists that were created by Victorian painters. It will consider the specific episodes chosen for representation, scenes that often portray the young artist before or at the moment his genius is first recognized. Such depictions will be related to their literary and legendary sources, as well as to the careers of the artists depicted. Further, they will be discussed in light of the concerns of their Victorian audience — in particular contemporary ideas on the nature of genius, the role of inspiration, the virtues of hard work, and the value of education.

Presenter: Christina Storey, *Independent Scholar*

Paper Title: Myths of the Medici: William Roscoe and Nineteenth-Century British Interest in the Italian Renaissance

Abstract: Based on William Roscoe's 1796 and 1805 biographies of Lorenzo and Leo de' Medici, this paper will use an historiographical approach to examine the origins of the many Medici "myths" that found codification and articulation in Roscoe's works. It will examine the eighteenth-century codification and articulation of the Renaissance and discuss the impact of Roscoe's histories in a British and European context. In addition, it will analyze the emergence of conflicting Medici myths in the nineteenth-century French tradition.

Presenter: T. Barton Thurber, *Dartmouth College*

Paper Title: Marks of Distinction: Gavin Hamilton's *Schola Italica Picturae* of 1773

Abstract: The Scottish painter, archaeologist, and art dealer Gavin Hamilton, who lived in Rome during the second half of the eighteenth century, commissioned a series of forty engravings after Italian sixteenth- and seventeenth-century paintings. The volume includes a number of renowned works, including the first printed reproduction of Raphael's *Fornarina* and two paintings sold by Hamilton to British collectors. Although it has no text, the selection itself is a reflection of established tastes and preconceived notions about Italian art. From the title page with *ignudi* based on the Sistine Ceiling to the last plate of a work by Caravaggio in the Barberini Palace, the publication presents a selection steeped in British concepts of idealism and beauty. According to contemporary accounts, the volume was well received. My study will investigate Hamilton's personal interests in producing the *Schola Italica Picturae*, as well as the general historical and cultural contexts that surrounded the project.

Presenter: Kathy Wheeler Borum, *Massachusetts Institute of Technology*

Paper Title: From Decadence to Acceptance: Renaissance Architectural History and Architecture in the Late Nineteenth Century in Britain

Abstract: In the mid-1880s, *The Builder*, the most important British architectural journal, published an article that characterized Renaissance architecture as a corrupt and decadent bastardization of ancient Greek and Roman classicism. By 1900, however, newly established programs for architectural training had embraced Renaissance architecture as a model for study, and *The Builder* touted Brunelleschi as the "Christopher Columbus of modern architecture." This paper investigates the changing representations and perceptions of Renaissance architecture in late nineteenth-century Britain, revealing the relationship between history and design in architectural practice and education. With the formation of university programs for architectural education, Renaissance architectural history became formalized, as it was seen to provide a system of architecture that was teachable, to adapt to civic and urban designs, to give the architect a primary role in design (as opposed to leaving certain decisions to the craftsman), and to provide a model for the professional architect as a "Renaissance man."

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: The Household of Catherine de Medici and Multiple Facets of the Queen's Patronage

Organizer: Kathleen Wilson-Chevalier, *American University of Paris*

Chair: Éliane Viennot, *Université de Saint-Étienne*

Presenter: Laurent Odde, *City University of New York, The Graduate Center*

Paper Title: Power, Politics, and Patronage: Catherine de' Medici at Chenonceau

Abstract: As dowager queen, Catherine de' Medici unconventionally exploited to propagandistic advantage the often male-dominated patronage of secular architecture, using her chateaux and their surrounding gardens to create splendid backdrops for momentous political meetings and brilliant entertainments. One of Catherine's great ambitions was to transform Chenonceau into a grand royal residence, which necessitated, first, dispossessing Diane de Poitiers of the chateau. Catherine then carefully planned and coordinated a series of changes to the design and function of the estate, which together with several elaborate festivities, would help her realize her artistic and political goals. Combining the French

Valois tradition and Catherine's Italian heritage, the project was intended to be truly Renaissance in composition — Italian in inspiration, yet definitely French in spirit — and would initiate the strong tradition of French royal patronage that ultimately found its quintessential expression in Louis XIV's palace at Versailles.

Presenter: Caroline Zum Kolk, *Maison des Sciences de l'Homme*

Paper Title: The Household of Catherine de' Medici

Abstract: Catherine de' Medici's household was one of the most important in the history of French royalty; more than four thousand persons have been engaged by the queen. We can explain this by the expansion of the French court which begins under Francis I, but it is interesting to remark that others queens of that time, like the wife of Charles IX or Henri III, have not disposed of such an important household. The characteristics of the court of Catherine de' Medici and its importance for her political status and activity will be explored in this paper.

Presenter: Chantal Turbide, *TBA*

Paper Title: The Hôtel de la Reine and the Queen's Collections

Abstract: An analysis of the collections of Queen Catherine de' Medici in the Hôtel de la Reine at the time of her death.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Milton's Spenser/Spenser's Milton: The Question of Literary History

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Rachel Trubowitz, *University of New Hampshire*

Chair: Paul Anthony Stevens, *University of Toronto*

Presenter: Elizabeth J. Bellamy, *University of New Hampshire*

Paper Title: Spenserian-Miltonic Pastoral and the "Riverrine" Imaginary

Abstract: This paper argues that the intimacy of Milton's addresses to Diodati and Manso in his early pseudo-Virgilian pastorals is rendered even more complexly intertextual because of his echoing of the river topos in Spenser. Specifically, the Spenserian voice we hear in Milton's early verse is the peculiarly oxymoronic, provincial sophistication of Spenser's "riverrine" imaginary (evident in "Colin Clouts Come Home Again," and *FQ*, book 4's marriage of the Thames and Medway). Spenser's cataloguing of provincial rivers in the British Isles forms a deliberate poetic strategy to celebrate Englishness: the more provincial the river, the more capacious and visible England-as-empire seems. This paper argues that a new attention to the Spenserian river topos in Milton's early pastorals necessitates a return to Milton's rejection of the matter of Arthur and imperial England as epic subjects.

Presenter: Gordon Teskey, *Harvard University*

Paper Title: Thinking to the Root and From the Ground

Abstract: This paper claims that the various ways in which the relation between Spenser and Milton has been understood remain incomplete until we have thought through the contrast between how the two poets think. Whereas Spenser thinks heuristically, and therefore poetically, discovering what he thinks on any subject as he goes along, Milton thinks out everything he will say in *Paradise Lost* before he composes the poem. Milton wants to understand the failure of the English Revolution and goes to the root of the problem, which is for him not in any conceptual structure but in the story of the Fall. It is only around the

core of this story, which is other than thought, that Milton can re-think what he had already worked out in conceptual terms in his prose tracts. Is the thinking of *Paradise Lost* comparatively impoverished? This question can be approached through the very different thinking that occurs in *The Faerie Queene*.

Presenter: Marshall Grossman, *University of Maryland, College Park*

Paper Title: From Spenserian Verisimilitude to Miltonic Authenticity in the Miming of Utopia

Abstract: From Spenser's "Letter to Raleigh" to Milton's Preface to *Samson Agonistes* the identification of art and imitation is ubiquitous in sixteenth- and seventeenth-century England. Yet, in literary practice, if not in theoretical formulation, the obligation to "hold the mirror up to nature" comes under considerable pressure as, following Tasso, English writers presume to represent that which is not subject to sensory apprehension. How does one judge verisimilitude when what one imitates cannot be seen, and how does such imitation become truth not only in itself but also in the reader? These questions are thematic in the Proem to book 2 of *The Faerie Queene* and the opening paragraphs of *Paradise Lost*. The vicissitudes of imitation exemplified in these two passages trace the beginning of a literary historical path that leads from classical verisimilitude to romantic authenticity.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: The Migration of the Italian Renaissance to England in the Sixteenth Century II

Organizer: Cinzia M. Bursill-Hall, *Università di Pisa*

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

Respondent: Sheryl E. Reiss, *Cornell University*

Presenter: Alan P. Darr, *Detroit Institute of Arts*

Paper Title: Reconsidering Italian Sources for Pietro Torrigiani's Sculpture in England

Abstract: The brilliant and versatile Florentine Renaissance sculptor Pietro Torrigiani (1472-1528) is generally credited with introducing the Italian Renaissance style to England in the early sixteenth century. The tombs and monuments created for the Henry VII Chapel, Westminster Abbey, and elsewhere in London, and the portrait busts and reliefs he designed and produced in bronze, marble, polychromed terracotta, and other materials brought a new richness and variety of Italian Renaissance design and new uses of materials to the late-gothic Tudor Court of Henry VII and young Henry VIII. But exactly what were the specific sources that influenced Torrigiani and how did he come in contact with the important patrons who enabled his migration to distant England? This paper focuses on examining the variety of Renaissance sources Torrigiani and his Tuscan followers encountered and adopted in Italy and northern Europe and brought to England. Specific visual precedents and styles of the Italian Renaissance, especially those that influenced art later in England, will be explored.

Presenter: Thomas P. Campbell, *The Metropolitan Museum of Art*

Paper Title: Evangelists of Style? Henry VIII's "Acts of the Apostles" and "Story of Saint Paul" Tapestries

Abstract: The first set of Raphael's *Acts of the Apostles* tapestries was made for Pope Leo X between 1516 and 1521. The presence of the cartoons for this set and subsequent papal commissions in Brussels during the 1520s stimulated northern designers to incorporate

elements of Italianate High Renaissance style in their own work, and one of the earliest products of this influence was Pieter van Aelst's masterwork, the nine-piece *Story of Saint Paul*, probably conceived during the early 1530s. Henry VIII appears to have acquired a set of this design in the late 1530s at the height of the English Reformation, some years before he also acquired a set of the Raphael *Acts of the Apostles*. This paper will analyze the circumstances in which these "Renaissance" designs entered the English royal tapestry collection, and the extent to which aesthetic as well as iconographic issues may have played a part in the selection of Henry's tapestries during the early 1540s.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: The Politics of Honesty: Self and Society in Early Modern England

Chair: Cathy Shrank, *University of Aberdeen*

Respondent: Craig Muldrew, *University of Cambridge, Queens' College*

Presenter: Jennifer Richards, *University of Newcastle*

Paper Title: Eating Honestly: Fashioning a Commonwealth Self

Abstract: The importance of "self-government" to the moral-political language of early modern England is well recognized. But what it really means as an ideal and a practice, and who best represents it, remains abstract and rather narrow. This paper explores the extent to which both the process of self-government and the gender of its representatives were subject to scrutiny, and the possibility that self-government could entail revising firmly held values about social and gendered hierarchies. One way this issue will be addressed is by adopting a change in terminology. Paying attention to the nuanced debate about "honesty" (or self-restraint) in the period will take us much closer to understanding the self-conception of early modern commonwealth men or women and their political ideals and practices. It will help us to understand a little better how public selves are fashioned in private and domestic spaces; it will also take us closer to understanding one literary reflection upon this issue: *Paradise Lost*.

Presenter: Phil Withington, *University of Aberdeen*

Paper Title: Honesty and Freedom in Early Modern England: The Case of the Guilds

Abstract: This paper places these principles of ostensibly economic discussion and association in a tradition of civil conversation. It examines the vitality of this tradition in practice, using archival records to show that in boroughs and cities with guild economies a defining feature of urban freedom was the valorization of talk. The central argument is twofold. First, honesty was perceived by freemen to exist in relation to a number of virtues derived from the concept of *honestas*: the set of personal dispositions upon which civil conversation rested. These included wisdom, discretion, and fitness; and together with honesty they provided a template for appropriately civil and strategic discussion within the strictures of civic association. Second, the records show that far from extending the power of wealthier freemen, throughout the seventeenth century the principles of *honestas* and civil conversation encouraged a culture of consultation in which the "will" and "opinion" of potentially domineering brethren was restrained by conversational practice.

Presenter: Alexandra Shepard, *University of Cambridge, Christ's College*

Paper Title: Honesty, Worth, and Gender in Early Modern England

Abstract: This paper investigates the ways in which men and women appealed to concepts of honesty in order to prove their credibility as witnesses and litigants in the courts of early modern England. Historians have largely focused on debating the extent to which concepts

of honesty diverged along gender lines, using the accusations of dishonesty alleged in slander litigation as evidence. Rather than approaching early modern concepts of honesty via the language of insult, this paper examines the ways in which honesty was positively claimed as an attribute by deponents and litigants as a means of validating their testimony in court. It focuses principally on deponents' statements of their "worth" in response to a the frequently-asked question of how much a witness was worth with their debts paid, and on witnesses' and litigants' assessments of each other's worth when it was brought into question.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The English Renaissance as a Culture of Translation II: Bible Translation and its Implications

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

Chair: John F. McDiarmid, *New College of Florida, Emeritus*

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

Paper Title: Francis Davison, Psalm Translation, and English Verse

Abstract: Though Francis Davison is known primarily as an anthologist, for his *Poetical Rhapsody*, he was also a poet of some skill, as evidenced in many of the *Rhapsody* poems but also in his metrical Psalm translations, which survive in Harleian MSS 6930 and 3357. This paper will examine Davison's Psalms, considering their possible role in Davison's literary project — were they intended for a similar anthology to the *Rhapsody*, but one devoted to sacred verse? — as well as their relationship to other metrical Psalm translations and the work of other poets. It is particularly interesting that Davison's Psalm 137 was attributed for many years to John Donne, and was included in Donne's *Poems* of 1633. Not coincidentally, perhaps, Davison's introductory poem to his Psalms also bears some striking resemblances to Donne's "Upon the Translation of the Psalms by Sir Philip Sidney, and the Countess of Pembroke his Sister."

Presenter: Julia Major, *Independent Scholar*

Paper Title: "Ad Fontes" Reconsidered: Translation, Purity, and Plain Style in the Sixteenth Century English Literary Vernacular

Abstract: This paper argues that Elizabethan translations of the Bible from Latin into English helped to legitimize the English vernacular by providing a plain and vigorous style capable of asserting truthfulness in language. Beginning with the publication of Erasmus's translation of the New Testament in 1522 (from Greek to Latin), and spurred on by Luther's translation of the Bible into vernacular German, English translations of the Bible served as a proving ground for the integration of humanist textual strategies of grammar, dialectic, and rhetoric that were aimed at recovering the pure sources of the text. In particular, Tyndale's translation of the Bible into English provided both authorization and stability for the burgeoning English literary vernacular. Tyndale's turn from the copia of Ciceronian Latin to an avowed literal plainness in scriptural translation helped pave the way for the emergent discourse of science.

Presenter: Jamie Harmon Ferguson, *Indiana University*

Paper Title: Renaissance Bible Translation and the Elizabethan Lyric Sequence

Abstract: Vernacular Bible translation provides an important context for the highly reflexive use of language of the sixteenth-century Petrarchan tradition. According to Joel Fineman, Petrarchan lyric relies on an implicit faith in metaphysical correspondences to justify its self-reflexive language: a neo-Platonic continuity between earthly beloved and ideal form redeems

the tradition's "motivated," self-referential poetics, justifying metaphoric excesses through confidence in the ideal equivalent of the lady's earthly perfection. Elizabethan consensus regarding Bible translation brings a different conception of language to bear, opposing linguistic self-reflexivity with linguistic referentiality: words should correspond to objective *res* not to other words. I align Elizabethan polemical literature around the English Bible with Petrarchan lyrics. I argue that the period's English translations of Scripture and Petrarchism have in common questions regarding how words mean — the possibilities of and hindrances to linguistic mimesis — and that attention to vernacular Bible translation allows for a fuller reading of the period's lyric tradition.

Room: Mill Lane #1

Panel Title: Are Comparisons Odious? Reexamining Renaissance Venice and Florence I: Politics and Place

Organizers: Holly S. Hurlburt, *Southern Illinois University, Carbondale* and Julia A. DeLancey, *Truman State University*

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

Chair: Blake de Maria, *Santa Clara University*

Presenter: Ersie C. Burke, *Anatolia College*

Paper Title: Social Mobility and Acceptance in Venice and Florence

Abstract: This paper questions the notion that Venetian society was closed while Florentine society was open to the arrival of *gente nuove*. It will focus on some immigrant families from Venice's sea empire and explore why and how they succeeded in creating kin networks within patrician and *cittadino* families. It will then compare the achievements of these families with the success of Florence's "new men" in terms of level of integration and the overall effect of new families and individuals on the social fabric of each city. Finally, the paper will examine whether the incorporation of such new men and outsiders into Venetian and Florentine society had any significant impact on the distribution of social, political and commercial power.

Presenter: Holly S. Hurlburt, *Southern Illinois University, Carbondale*

Paper Title: Davide e la Dogaressa: Women and Gender Compared in Renaissance Venice and Florence

Abstract: Venice and pre-Medicean Florence possessed seemingly divergent gender identities. Venetian ritual frequently featured its female figurehead, the dogaressa, who resided with her spouse and family in the city's civic center. Florentines employed no comparable figure, and reacted with shock when, in 1502, gonfaloniere Piero Soderini dared to install his wife in the strictly masculine space of the Palazzo Vecchio. Venetian civic imagery prominently featured female bodies – elements of the Virgin, Venus and allegorical Justice combined to form Venetia whose image appeared on medals and monuments. Although Florentines occasionally imagined their city as a woman, they more frequently chose the hyper-masculinity of David and Hercules. Yet both cities relied on women's bodies to regenerate the elite and to express civic wealth, even as they sought to control female movement and visibility. This paper will present a comparison of such attitudes about civic women, real and allegorical, in these two famous republics.

Presenter: Birke-Siri Scherf, *University of Cambridge*

Paper Title: Mistress, Grand Duchess, and “vera e particular figliuola”: Between Venice and Florence: The Portraits of Bianca Cappello

Abstract: My paper will explore a “human link” between Venice and Florence. Bianca Cappello, Francesco I de’Medici’s Venetian mistress, first slandered by Venice, was made “Daughter of the Republic” when the Grand Duke married her in 1579. In Venice, the demand for her portrait soared. Copies of Florentine and Roman prototypes were made by all leading artists and kept in patrician houses. In a group of Tintoretto portraits in Madrid, Bianca is shown as a Venetian beauty, cheekily depicted with a deep décolletage and all the accessories of the courtesan portrait. The iconography, which Bianca, Florence, and even Venice had tried to build up, is subverted. The cool courtly portrayals by Bronzino and others is changed by the fluid Venetian brush and becomes a genre piece, associated with what Venice and to some extent Bianca were famous for: female beauty, wealth, sensuality. Bianca, the Florentine by marriage, becomes thus once again a Venetian, barely recognizable in a different, uncalled-for guise.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power IV: Navigating at Court

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

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

Chair: TBA

Presenter: Federico Schneider, *University of Mary Washington*

Paper Title: The Spectacle of Erotic Dualism in the Renaissance: The Court as a Place of Mediation between Passionate and Rational Love

Abstract: The culture of the Renaissance court ushers in a less-polarized sense of morality that allows the effective mediation between passionate and rational love. This not only helps the court to reconcile the contradictions of courtly love, but it also allows for a stronger claim for the legitimacy of its political leadership: the court is now truly the place where men and women shall rule as gods, since they love as gods. This paper illustrates how various arts provide a stage for this great spectacle of power. Among the works to be considered will be Titian’s *Sacred and Profane Love*, Guarini’s *Pastor Fido*, and Monteverdi’s *Orfeo*.

Presenter: Sarah van der Laan, *Yale University*

Paper Title: Treading the Maze: The Labyrinth as an Image of Court and Courtiership in Elizabethan England

Abstract: This paper excavates the wholly-unexplored symbolism of the labyrinth in Elizabethan England. The labyrinth came to represent the court itself; the act of treading the maze, the courtier’s rise to power and position at court. Courtiers staged fusions of Elizabeth’s iconography and the classical labyrinth myths in the gardens they built for Elizabeth’s use, the entertainments performed for her, and the courtesy manuals written to direct the steps of future courtiers. These stagings expressed a range of views on the courtier’s experience at Elizabeth’s court and sought to fashion that experience by reshaping the power dynamic between courtier and queen.

Presenter: Olena Lilova, *Zaporizhzhia State University*

Paper Title: George Gascoigne’s Misfortunes: Mobility at Elizabeth’s Court

Abstract: Gascoigne's first book *A Hundredth Sundry Flowers* (1573) is a bright sample of the author's sincerity in elucidating the truth about his rebellious youth, which abashed the elite of the Elizabethan society. The author was accused of slander and dissoluteness, the book was proclaimed outrageous in the court circles. This incident gives not only highly valuable information about the personality of the writer but also the ethic norms of the Elizabethan society as it is. In the light of the New Historicist's thesis "Literature is culture in action" we can consider the readers' reaction to Gascoigne's book as a realization of the function of constraint while the author's position in *A Hundredth Sundry Flowers* is a vivid manifestation of mobility.

Room: Mill Lane #3

Panel Title: The Tragic Heroine in Renaissance Art and Her Sources in Literature II

Sponsor: Society for the Study of Early Modern Women

Organizer: Leatrice Mendelsohn, *Independent Scholar*

Chair and Respondent: Elena Ciletti, *Hobart and William Smith Colleges*

Presenter: Gabriele Helke, *The Kunsthistorisches Museum, Vienna*

Paper Title: Giorgione's Giuditta: Saint, Lover, and Tragic Heroine

Paper Abstract: Giorgione's full length depiction of Judith (Hermitage) is presumably the first representation of this Old Testament heroine in Venetian art. Unlike traditional practice in Quattrocento Florence and Mantua (Botticelli, Mantegna), Giorgione eliminates all narrative and dramatic aspects and concentrates on a monumental rendering of the woman who places her foot on the victim's head. Giorgione's innovative treatment of the subject lies in his psychological approach: his infusion of eroticism gives the biblical story a tragic touch. This paper will focus on this unusually amorous relationship and the apparently unique case of Holofernes' smiling severed head; its possible identification as the painter's elf portrait may imply further reaching interpretations. Judith's position within the contemporaneous *paragone* debate will be a special point of discussion as well as how she relates to the iconography of Holy women.

Presenter: Leatrice Mendelsohn, *Independent Scholar*

Paper Title: Michelangelo's Cleopatra: The Mutilation of an Ancient Heroine

Paper Abstract: Michelangelo made two chalk drawings on paper representing "Cleopatra." The second of these was discovered in the 1980s during the restoration of the first. While there has been speculation about the order of the execution of the two drawings, no satisfactory explanation for the choice of subject, patron, or the relationship of the drawings to each other has been proposed. Using antique reliefs and Greek and Renaissance literary sources, the images will be discussed within the broader context of depictions of famous ancient females. Cleopatra, like the Roman Lucretia, evoked political as well as sacrificial connotations in the known historical and literary sources. The relationship of these drawings to Michelangelo's other *Teste Divine* drawings will be addressed and potential patrons suggested.

Presenter: Jan L. de Jong, *University of Groningen*

Paper Title: Dido in Italian Renaissance Art

Paper Abstract: Virgil's *Aeneid* was among the most well-known and studied texts in the Renaissance, yet Dido, the heroine of book 4, was only sporadically represented in the visual

arts. She does occur in paintings illustrating the wanderings of Aeneas, but her tragic death — the climax of Virgil's story — is often omitted or represented only as a minor episode. Representations of Dido alone show her taking her life in a way that follows Virgil's text only vaguely. I will argue that in the Italian Renaissance Dido was a problematic figure. Within the Christian context of that period her suicide was hard to justify because she was not an unambiguous example of an innocent woman who had lost her honor as, for instance, Lucretia. Dido was more often represented as a personification of worldly temptation, diverting man from attaining his higher destiny, or as a warning to women to protect their chastity.

Room: Mill Lane #6

Panel Title: Performing Maternity in Early Modern England

Chair: Margaret R. Christian, *Pennsylvania State University, Berks-Lehigh Valley College*

Sponsor: Society for the Study of Early Modern Women

Organizer: Kathryn M. Moncrief, *Washington College*

Chair: Margaret R. Christian, *Penn State University, Berks-Lehigh Valley College*

Presenter: Kathryn M. Moncrief, *Washington College*

Paper Title: "What's Love Got to Do with It?" Children, Wealth, and Commerce in Thomas Middleton's *A Chaste Maid in Cheapside*

Abstract: London saw phenomenal population growth during the early modern period at the same time it became a city increasingly dominated by trade. There was a greater demand for foreign goods, a growth in the consumption in imported luxury items (including silk, spices, perfumes, tobacco, and sugar) and a concentration of both wealth and opportunity in the burgeoning city. What, I ask, was the role of women? What is the relationship between gender and commerce both on- and offstage? What relationship do women have to material objects in the marketplace and how is this represented on stage? And — most significantly — what is the relationship between maternity and commerce? Using Thomas Middleton's *A Chaste Maid in Cheapside* (1613), a text obsessed with fertility, pregnancy, and childbirth, I examine the representation of women — as producers and consumers of both material goods and children — in the developing early modern city.

Presenter: Kathryn R. McPherson, *Utah Valley State College*

Paper Title: Dramatizing Deliverance: Churching in Early Modern England

Abstract: This paper discusses the conflicted purposes and outcomes of the churching of women, a liturgical ceremony that dramatized women's recovery from childbirth. During the mid-seventeenth century, women's private writing related to the ceremony discloses a desire to magnify its dramatic language, thereby claiming an important space to voice maternal suffering. Autobiographical materials resembling or referring to churching therefore served as both a rehearsal of women's suffering in childbirth, as well as a method through which women sought to represent its public presentation.

Presenter: Chris Laoutaris, *University College London*

Paper Title: Speaking Stones: Memory and Maternity in Shakespeare's *Antony and Cleopatra*

Abstract: By the time Shakespeare completed *Antony and Cleopatra*, the heraldic funeral was being replaced by other forms of ceremonial that centralized the role of the family. During this period, stylistic innovations in tomb design made the manipulation of stone and marble a powerful medium to convey the spiritual, emotional, and ideological contours of the

maternal posture. These changes allowed women to reevaluate their status as participants in, and subjects of, the memorializing practices that sought to define their place in the patriarchal economy. By exploring these monuments and their complex relation to the ritual and teleological functions of heraldry, we can better understand how one of Shakespeare's most monumental heroines is able to challenge traditional constructions of memory and maternity by exploiting distinctly feminized tropes of death. Cleopatra's multifarious dying postures provide a compelling pretext for an empowering and often subversive form of female self-memorialization.

Room: Queens' College, Armitage Room

Panel Title: La stampa a Roma nel XV secolo e la seconda edizione dell'Indice delle edizioni romane a stampa (1467-1500)

Sponsor: Roma nel Rinascimento

Chair: Patricia Osmond, *Iowa State University*

Presenter: Paola Farenga, *Università degli Studi di Roma, "La Sapienza"*

Paper Title: Criteri e scelte nella preparazione della nuova edizione dell'Indice delle edizioni romana a stampa (1467-1500)

Abstract: Nel 1980 venne pubblicata la prima edizione dell'Indice delle edizioni romana a stampa (1467-1500), un censimento del superstite patrimonio di incunaboli romani. L'IERS si è rivelato strumento di indubbia utilità al fine di agevolare la ricerca sulla realtà culturale romana di secondo Quattrocento. Nel ventennio da allora trascorso gli studi su quella realtà romana e sulle figure più rappresentative di essa hanno conosciuto un notevole incremento. Così come il campo dell'incunabolistica si è arricchito di importanti censimenti fra i quali l'IISTC (Illustrated Incunabula Short-Title Catalogue). Questo arricchimento delle conoscenze ha suggerito la possibilità di procedere ad una nuova edizione che insieme tenesse conto di nuovi dati, all'epoca della prima edizione non disponibili, e proponesse un incremento delle informazioni fornite per ogni edizione arricchendo le singole "schede" con tutte le notizie reperibili intorno agli apparati paratestuali che le corredano.

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

Paper Title: La stampa a Roma nel Quattrocento: aspetti economici e circolazione dei libri

Abstract: L'introduzione della stampa a caratteri mobili portò una grande rivoluzione nel mondo della cultura perché moltiplicò i canali di diffusione dei testi. Parzialmente le notizie reperibili nelle stesse edizioni, la lettura degli apparati paratestuali e delle note manoscritte presenti nei margini delle stampa, coniugate con lo spogli delle fonti archivistiche, consentono di gettar luce anche sugli aspetti economici dell'industria tipografica e sulle vicende biografiche degli artigiani impegnati nella produzione del libro in serie.

Presenter: Paola Casciano, *Università degli Studi della Tuscia*

Paper Title: Individualità e serialità del libro romano a stampa

Abstract: Grazie alla preziosa collaborazione della Biblioteca Apostolica Vaticana e delle biblioteche statali, in particolare romane, la nuova edizione dell'IERS ha potuto contare sul controllo diretto di almeno un esemplare di ogni edizione censita. L'esame autoptico ha fornito una serie di dati che vanno ad integrare quelli offerti dalla corrente catalogazione. Alcuni di questi dati, ad esempi quelli relativi agli incunaboli in pergamena, propongono interrogativi e prospettano soluzioni in merito alle implicazioni curiali di alcuni progetti editoriali ed alla articolazione dell'offerta proposta al pubblico dalle tipografie.

Room: Queens' College, Bowett Room

Panel Title: Renaissance Ethics VI: Pagan and Christian Ethics

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

Chair: Jill A. Kraye, *University of London, Warburg Institute*

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

Paper Title: Girolamo Savonarola and Dominican Treatments of Aristotle's Moral Philosophy in Quattrocento Italy

Abstract: An interesting but little-studied work by Savonarola is his *Compendium philosophiae moralis ad Aristotelis et S. Thomae mentem* (first published in 1534), which attempts to cover material from Aristotle's *Nicomachean Ethics* and *Politics*, as well as the pseudo-Aristotelian *Oeconomics*. This paper will try to judge the extent to which Savonarola, in this work, was successful in blending Thomas's interpretation of Aristotle with Aristotle himself. Comparisons will be made with Ludovico da Ferrara's *Compendium Ethicorum Aristotelis*, a roughly coeval work by a fellow Dominican. Which issues especially exercise these Dominicans in late Quattrocento Italy? Do they rethink the relationships between the branches of moral philosophy, between pagan and Christian understandings of ethics?

Presenter: Lodi Nauta, *University of Groningen*

Paper Title: The Price of Reduction: Problems in Valla's Epicurean Fideism

Abstract: In his *De voluptate* Valla presents a discussion between an "Epicurean," a "Stoic," and a "Christian" on the age-old question of what the highest ethical good is. The result of this confrontation between pagan and Christian moral thought is a combination of Pauline fideism and Epicurean hedonism. This work has proven highly controversial, and different interpretations have been proposed dependent on which interlocutor one accepts as Valla's mouthpiece. Far less attention has been paid to the chapter on the virtues in his *Repastinatio dialectice et philosophie* (in fact, the longest chapter in this work), which offers fewer hermeneutical problems in extracting Valla's own position. In my paper I shall critically examine some of Valla's fundamental tenets, which on closer inspection reveal basic inconsistencies as a result from his tendency to equate terms from obviously different traditions of thought (fortitude, delight, love, pleasure, charity).

Presenter: Risto Saarinen, *University of Helsinki*

Paper Title: Luther and Moral Philosophy

Abstract: Martin Luther organizes his ethics in terms of the so-called *Dreiständelehre*, the three-estates doctrine consisting of *ecclesia*, *oeconomia*, and *politeia*. Scholars have paid attention to the affinity of this division with similar medieval divisions in which ethics stands for individual moral thinking. For Luther, *ecclesia* is the social form pertaining to an individual Christian's moral conduct. In an earlier paper I have observed that Luther frequently calls his three estates "ordinationes dei" and "genus vitae," notions bearing resemblance to late medieval covenant causality. In the present paper, I will pay more attention to the issue of natural reason vs. Christian morals in all three estates. Whereas Luther and Lutheranism have traditionally defended the validity of natural reason in social ethics (politics, family, and economics), individual Christian ethics has been treated in many diverse and even conflicting ways. In my paper I aim, with the help of *Dreiständelehre*, at giving a historical explanation to this state of affairs.

Room: St Johns Bar, Corn Exchange

Panel Title: Versions of Ancient Myth in Early Modern England

Sponsor: Medieval and Renaissance Society of Israel

Chair: Abraham Melamed, *University of Haifa*

Presenter: Elliott M. Simon, *University of Haifa*

Paper Title: The Ineffable Presence of Sisyphus in Sir Philip Sidney's *Astrophil and Stella*

Abstract: In *Il Canzoniere*, Petrarch used the myth of Apollo and Daphne as a symbolic justification of his unrequited love for Laura. The myth illuminates the psychological and moral paradoxes of his sensual nature inspired by Cupid and his intellectual and creative aspirations to a spiritual ideal of the Good and the Beautiful. Like Laura, Sidney's Stella is a paradoxical persona of beauty inspiring carnal desire with her chastity, and reflects the ambivalence of Astrophil's perception of his shameful sensuality and pride in the excellent inventions of his creative imagination. Although Sidney's mocks Petrarch's mythical expressions of psychic forces within human nature, Astrophil manifests the ineffable presence of Sisyphus, the archetypal aspirant, to justify the poet-lover. Like Sisyphus's cyclical labors, Astrophil pursues the contrary ideals of earthly and heavenly love that both inspire and frustrate his idealized process of loving and creating without the consolation of an ultimate achievement.

Presenter: Noam Flinker, *University of Haifa*

Paper Title: Odyssean Aspects of *Paradise Lost*

Abstract: Although mid-twentieth-century Miltonists were explicit about the connections between Satan and Odysseus (cf. Steadman, MacCaffrey, etc.), they were less concerned with the ways in which the larger epic patterns implicit in Homer helped to shape other aspects of *Paradise Lost*. Thus, while Satan's journey through Chaos in book 2 is significantly parallel to the struggles of Odysseus to return home in Homer, it also anticipates the Homeric motif of mythic return as associated with the Son and Adam and Eve in later sections of *Paradise Lost*. One particular aspect of this pattern concerns the vulnerability of the epic hero and his subsequent success or victory as a result of his recognition of this weakness.

Presenter: Nancy Rosenfeld, *University of Haifa*

Paper Title: "The trees went forth to anoint a king over them": Milton's Tree of Knowledge and Jotham's Fable

Abstract: Having murdered seventy of his brothers, Abimelech is chosen to rule over Shechem. Jotham, the only brother to escape, tells a parable (Judges 9:7-15), the story of "trees who . . . anoint a king over them." After the other trees refuse the crown, the bramble, with nothing to offer but its shadow, agrees to reign. This fable is understood to predict war, usurpation, and chaos that will result from the demand for a monarch. A central Miltonic artifact — the tree — and a central concern — the problems of monarchy as a system conflate in Jotham's Fable. These are joined by another Miltonic theme: the possibilities and dangers inherent in choice. After all, Eve's first arboreal home is "chosen by the sovereign planter" (*PL* 4.691); Eve accepts the choice of her king and is later led to "the tree / Of prohibition" (9.643) by the serpent.