

Date: Saturday, 9 April

Time: 2:00-3:30 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Renaissance Dance

Chair: Michael J. Noone, *Boston College*

Presenter: Barbara Grammeniati, *Roehampton University*

Paper Title: *Il Tabacco*, a “ridiculous” Ballet by Filippo d’Aglie (1650)

Abstract: In his book *Traite des tournois, iustes, carrouzels, et autres spectacles publics*, Menestrier provides his readers with a list of d’Aglie’s most important *balletti*. He mentions twenty-six works and concludes “and a hundred other Carousels, Masquerades and Ballets.” Unfortunately, the music for only five of these works has survived and the manuscripts can be found in “Biblioteca nazionale universitaria di Torino.” The surviving works which exist in the form of part-books and have never been published are: *Hercole e Amore* (1640), *Baletto della Fenice* and *Rinovata* (1644), *Delle arie del balletto del dono del re dell Alpi* (1645), *Il Tabacco* (1650), and *Gridelino* (1653). *Il Tabacco* was one of the most successful choreographic inventions of d’Aglie. Menestrier praises its originality in his book *Des représentations en musique anciennes et modernes* “When it is necessary to invent a topic you look for it in the Histories, fables and in topics which were reported as being very ingenious as the one of *Il Tabacco*.”

Presenter: Madison U. Sowell, *Brigham Young University*

Paper Title: From “bassadanza” to “brandi”: Court Dance in “Il libro del cortegiano”

Abstract: Castiglione’s *Book of the Courtier* contains approximately thirty passages on dancing, including references to the *bassadanza* (the southern version of the stately *basse danse*), the *roegarze* (a dance of French derivation), the *moresca* (an exotic dance containing elements of Moorishness), and the *brandi*, or *branles* (a popular line or circle dance). This paper examines court dances in the social context established by Castiglione.

Presenter: Mariagrazia Carlone, *Independent Scholar*

Paper Title: Sonare e ballare: Dancing And Making Music in a Courtesy Book for Early Seventeenth-Century University Students

Abstract: In 1604, Annibale Roero, a lawyer from a noble Piedmontese family, published *Lo Scolare* (*The Student*), a dialogue between the author and his tutors, dedicated to university students. Against a background of the lively and at times turbulent life of the Renaissance university student, Roero, freshly graduated, informs his successors, brilliantly and often hilariously, about what to expect at the university, how to “make an excellent success in the most onerous studies,” how, in general, to “proceed honorably,” and how to achieve appreciation and admiration from all. I will examine in detail the parts of his treatise dedicated to music and dance, activities which play an important part in how the student is judged by the people he will come into contact with: teachers, fellow students, laypeople, and, not least, women, whose opinion must be particularly dreaded because “no more efficient means can be found, to plainly depict all of the defects, or the virtues, of anyone, than the tongues of women.”

Room: Music Faculty, Lecture Room #2

Panel Title: Indicating the Renaissance: Indexes and Other Ideas of Order in Early Modern Writing

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: William P. Germano, *Routledge Publishers*

Chair: David Hillman, *University of Cambridge, King's College*

Respondent: Ann M. Blair, *Harvard University*

Presenter: William P. Germano, *Routledge Publishers*

Paper Title: George Herbert's Sponges

Abstract: Genette's formative exploration of the paratext avoids the index, even though it is arguably one of the most powerful paratextual elements in nonfictional writing. Besides offering a mnemonic convenience, the index can perform various functions (instructive, exclusionary, celebratory, political, and so on), and in so doing, the index superimposes an alternative architecture that both flattens and complicates the reader's engagement with the text at hand. This paper will explore the paratextual work of the index with particular reference to George Herbert. First published posthumously in Cambridge in 1633, Herbert's *The Temple* appeared with a "table of the severall poems" located the end of the volume. Some editions later, the volume is again printed, the table having been relocated to the head of the text, and a new index placed at the end. Suddenly, all sorts of strange details in the poems emerge and flicker before the reader's eyes, from the discovery of gold in America to the mental life of sponges.

Presenter: Daniel J. Vitkus, *Florida State University*

Paper Title: Taxonomies of Travel in the English Renaissance

Abstract: The paper will look at a taxonomical chart that appears in Thomas Palmer's *Essay of the Means How to Make our Travayles into Foreign Countries the more Profitable and Honourable* (1606). This chart indicates various categories of travel. The chart reveals an anxious attempt to control and regulate the flow of information, goods, and people from England to foreign countries and back again. The paper will discuss the ways that information and people were controlled and organized as they participated in the disorderly, dangerous, and violent process of going abroad in order to gather data and commodities. The paper will refer to travel conduct texts, trade pamphlets, and commercial records that helped to construct a new commercial discourse of bureaucratic control and regulation in order to accomplish two socio-economic purposes: first, to organize the large quantities of exotic intelligence and ethnographic information that were being collected and, second, to normalize the risky violence of emergent venture capitalism.

Room: Music Faculty, Lecture Room #3

Panel Title: Early Modern English Women's Letters

Sponsor: Society for the Study of Early Modern Women

Chair: Sara Jayne Steen, *Montana State University*

Presenter: Margaret P. Hannay, *Siena College*

Paper Title: The Missing Letters of Barbara Gamage Sidney, Countess of Leicester

Abstract: Many of the 332 surviving letters that Robert Sidney, first Earl of Leicester, wrote to his wife Barbara Gamage Sidney directly respond to hers — but her letters are not extant. Were they simply lost by his negligence or by the difficulty in preserving letters during his travels abroad? Was Barbara, a Welsh heiress from a sophisticated and educated family, fully literate in English? Do the letters of Rowland Whyte, Robert Sidney's agent at court, represent her replies, as has been suggested? But Whyte's letters also mention hers, so that does not seem an adequate explanation. This paper will attempt to reconstruct, from the responses of her husband and the letters of Rowland Whyte, just what her missing letters might have said.

Presenter: Mary Ellen Lamb, *Southern Illinois University*

Paper Title: Reclusive Celebrity: The Letters of Margaret Roper

Abstract: Sir Thomas More's much-cited advice to his daughter to remain "content with the profit and pleasure of your conscience" rather than seeking public praise has led scholars to discuss the containment of Margaret Roper's learning within her household. However, at the same time that More urged his daughter to practice modesty, his circulation of her Latin letters at court and across the channel to Erasmus created her as a public celebrity across Europe. Margaret Roper's acknowledgement that a letter from Erasmus afforded "no small raise" to her "reputation" suggests her collaboration in this creation of publicity in the service of the humanist objectives. Preserving her public reputation for modesty formed one of several strategies through which Margaret Roper's letters advanced the humanist cause. Her vernacular letters addressed to her father in prison similarly conflated personal and public readerships in the interests of English Catholicism.

Presenter: Lynne Magnusson, *University of Toronto*

Paper Title: Language and Subjectivity in Margaret Clifford's Autobiographical Letter

Abstract: The vast scope of Anne Clifford's writing may have caused scholars to overlook an overwhelmingly sad, yet fascinating autobiographical fragment in letter form (ca. 1591) by her mother, Margaret Clifford (née Russell), Countess of Cumberland — an account occasioned by the death of her sons. This paper looks briefly at cultural scripts Clifford uses in the letter to Dr. John Layfield to structure her life experience and model her distinctive epistolary voice, including the seven ages of man and a complaint form deriving from the Psalms. The main focus is on early modern linguistic markers of subjectivity, especially expressions of spatial deixis, or orientation. Clifford's letter highlights dislocation, defamiliarizing basic spatial expressions that normally ground what linguist John Lyons calls "locutionary subjectivity" to create an expressive resource for the extremity of her subjective state and to imagine self-completion through intergenerational succession.

Presenter: Nancy Taylor, *The Evergreen State College*

Paper Title: Cousins in Love: The Letters of Lydia DuGard (1665-72)

Abstract: Lydia DuGard's letters to Samuel DuGard, her first cousin, and eventual husband, provide a unique and detailed picture of a young English woman of the "middling sort." Lydia's writing, which is both skilled and fluent, enables her to carry out her courtship in secret and the correspondence shows how the couple took their marriage plans into their own hands. Lydia's story also adds to our knowledge of the daily lives of the daughters of schoolmasters and churchmen in rural England and the role of writing in their lives; beyond that, the other nine women, friends, and relatives, that Lydia mentions are also able letter writers. These thirty-two letters, preserved in the Folger Shakespeare Library, force a reassessment of our knowledge about women's literacy and of the agency of women in courtship.

Room: Music Faculty, Lecture Room #4

Panel Title: The Sidney Prose Romances

Sponsor: The Sidney Society

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

Respondent: Helen Vincent, *National Library of Scotland*

Presenter: Melissa E. Sanchez, *San Francisco State University*

Paper Title: Authority and Eros in *The Countess of Pembroke's Arcadia*

Abstract: In light of the political context with which Philip and Mary Sidney engaged in the writing, revision, and publication of the *Arcadia*, readers have rightly understood the romance's erotic dynamic as a meditation on the nature of governance. What has received little attention, however, is the extent to which spectacles of suffering in Sidney's *Arcadia* register the ambivalence of the erotic and political fidelity that Elizabethan discourse frequently conflates. Specifically, Cecropia's persecution of the Pamela and Philoclea demonstrates the perverse dynamic that is the logical end of royal demands for undying devotion. For Cecropia comes to enjoy the very act of inflicting pain, the princesses the agony that evinces their loyalty. This spectral and ambivalent struggle for mastery of self and other shifts the erotic and political idiom in the *Arcadia* from a binary of obedience and submission to a more nuanced account of the reciprocal nature of authority.

Presenter: Derek Alwes, *The Ohio State University, Newark*

Paper Title: The Disappearance of Philisides

Abstract: The reconstruction of Philisides as a knight at the court of Andromana in the *New Arcadia* can best be read not as an autobiographical testimonial to Sidney's continuing (or renewed) identity as courtier but rather as a farewell to that earlier identity. The "digressiveness" of Pyrocles' mention of the ceremonial nature of Philisides' performance within the larger heroic narrative seems to emphasize not its legitimacy as a form of service but rather its triviality. I believe Sidney became increasingly aware of the irrelevance of courtly ceremony (as opposed to genuine service to the state) as he continued to discover and explore the authentic power of his art. If the Philisides of the *OA* represented the kind of poet Sidney had been when he began his "unelected vocation," the diminished reappearance of his namesake in the revision was a measure of how far he had come.

Presenter: Victor Skretkowicz, *University of Dundee*

Paper Title: Sidney, Cervantes, and Mary Sidney Wroth: The Purpose of Anti-Romance

Abstract: Sidney's *Arcadia*, Cervantes' *Don Quixote*, and Mary Sidney Wroth's *Urania* were written over a period of roughly forty-five years, between 1580-1615. Cultural difference and nearly two decades of political upheaval separate the initial composition of each of these lengthy prose romances. In story, structure, and style, these three works appear to be entirely distinctive. Their authors live in changing times, which include shifting alternatives presented by Protestantism and Roman Catholicism, gender recognition, and the breakdown of social barriers for writers. Yet their prose romances are generically conjoined through the use of anti-romance as a vehicle of political and social commentary. This paper delves into the varying purposes to which each of these authors employs anti-romance. While its principal concern lies with the Sidney prose romances, Cervantes' work, which lies between them, assists in understanding the many differences that distinguish Sidney from Sidney Wroth.

Room: Music Faculty, Lecture Room #5

Panel Title: Principato ecclesiastico nel Quattrocento II

Sponsor: Istituto Storico Italiano per il Medioevo

Organizer: Massimo Miglio, *Università della Tuscia, Viterbo*

Chair: Angelo Mazzocco, *Mt. Holyoke College*

Presenter: Silvia Maddalo, *Università della Tuscia*

Paper Title: Committenza artistica, recupero della tradizione e ideologia pontificia

Abstract: Il ritorno del papato a Roma nei primi decenni del Quattrocento, attiva nella città una

serie di interventi finalizzati a restituirle l'alto livello culturale e artistico e il decoro cui i pontefici del secolo XIII l'avevano condotta. A partire da Martino V e oltre Nicolò V, i pontefici sono committenti o ispiratori di vaste imprese artistiche connotate dal recupero della tradizione iconografica apostolica. Il richiamo alla Chiesa delle origini ed insieme il rinnovato interesse per arte antica rivelano una significativa tensione ideologico-politica di matrice teocratica già presente nel Duecento. Significativa appare la vicenda storico-artistica della basilica di S. Maria Maggiore, dove il *Trittico della neve* celebrava papa Colonna come rifondatore della Chiesa romana dialogando con il ciclo di affreschi fatti eseguire durante il pontificato di Nicolò IV, negli ultimi decenni del Duecento, e con il ciclo a mosaico di età paleocristiana.

Presenter: Giacomo Ferraù, *Università di Messina*

Paper Title: Intellettuali e principato ecclesiastico nel De cardinalatu di Paolo Cortesi

Abstract: Il rapporto intellettuale-potere è particolarmente rilevante nella cultura politica dell'Umanesimo: basti pensare alla linea che, attraverso i trattati de principe, conduce all'approdo machiavelliano. In tale linea occupa un posto importante il De cardinalatu di Paolo Cortesi. Una valutazione degli elementi che emergono da tale proposta fornisce un significativo contributo alla definizione della cultura tra Quattro e Cinquecento: basti indicare alcune direzioni d'approccio; innanzi tutto, la storia dei cardinali letterati, che consente valutazioni di presenze e tipologia. Per il capitolo de erogandis pecuniis, occorrerà riscontrare i termini del mecenatismo cardinalizio e rilevare le occorrenze dei nomi dei letterati, che costituiscono una chiave per la ricostruzione della fisionomia dell'umanesimo curiale prebembesco, latino e volgare. In terzo luogo bisogna considerare la proposta di generi letterari 'cristiani', come la tragedia sacra: un fenomeno che caratterizzerà la fine del secolo. Assai interessanti e problematici risultano i numerosi interventi relativi all'autocoscienza dell'intellettuale, che offrono una raffinata prospettiva esistenziale in un'età di crisi.

Room: Music Faculty, Concert Hall

Panel Title: New Approaches to Religion and Society: Seculars, Friars, and Saints in Early Renaissance Italy

Organizer: Lezlie S. Knox, *Marquette University*

Chair: John S. Henderson, *University of London, Birkbeck College*

Presenter: George Dameron, *St. Michael's College*

Paper Title: The Secular Clergy in the Age of Dante and Boccaccio (1250-1375)

Abstract: This paper reviews recent historiography on the secular clergy, based on case studies of Florence, Pistoia, Lucca, Cortona, and Siena. Noting that until recently the secular clergy either received little or very negative attention, this paper argues that parish priests were vital to the social, economic, political, and (of course) spiritual well being of their parishes, particularly in the countryside. An overemphasis on the impact of the mendicants has prevented us from seeing the rich contributions of the secular clergy to the communities of which they were a part. Studies of the secular clergy have tended to focus also on either the urban or rural clergy as separate entities, but meticulous archival research demonstrates that we really need to do is to look at both at the same time. When we do, we find that we cannot talk of the secular clergy as a corporate body without referring to class.

Presenter: Lezlie S. Knox, *Marquette University*

Paper Title: "Non credas istis pissintunicis:" The Friars and Masculinity in Early Renaissance Italy

Abstract: In trying to persuade his son to leave the Franciscan Order, Salimbene's father attacked the

friars' masculinity: "don't put any faith in these piss-in-tunics [those who have urinated in their habits] who have deceived you." Similar attacks echo throughout the sources, pointing to the extent to which Francis' followers had to work out a new definition of what it meant to be simultaneously men and professed religious. This paper examines how Franciscan friars were viewed as men by their contemporaries in late thirteenth and fourteenth-century central Italy. It argues that Franciscan masculinity was not itself a stable category but rather negotiated within the larger constructions of male identity in early Renaissance society. While sexuality was always a variable, more critical to the friars' status as men was the relationship between their social power and status, thereby questioning distinctions between lay and religious identity.

Presenter: F. Thomas Luongo, *Tulane University*

Paper Title: Lilies, Palms, and Pens: Sanctity and Authorship in the Early Italian Renaissance

Abstract: Late-medieval and Renaissance saintly iconography, especially images connected to the Dominican Order, appears to contain visual analogies between the attributes held by virgins, martyrs, and doctors: lilies, palms, and pens. These images are at least symbolic of a deeper sense in which ideas about saintly authenticity informed late medieval and Renaissance conceptions of literary authorship. Taking this visual evidence as a point of departure, this paper explores some aspects of the relationship between sanctity and authorship in the early Italian Renaissance, paying special attention to the career and reputation of Catherine of Siena as a model for how ideas of authority moved between what historians have usually considered the separate spheres of religious and literary cultures.

Room: Clare College, Bennett Room

Panel Title: Penshurst Place

Sponsor: The Sidney Society

Chair: Susan West, *Independent Scholar*

Presenter: Kate Frost, *The University of Texas, Austin*

Paper Title: Penshurst: The House of Sidney Real and Biblical

Abstract: "To Penshurst" can be read as an effort to market the Sidnean dynasty to the newly crowned James I. Instigated, if not written, at the time of the Stuart accession in 1603, concurrent with the jubilee of Philip Sidney's birth (1604) and the creation of Robert Sidney as Lord Lisle (1605), Jonson's poem embodies the Davidean iconography that early supported and attempted to sway the policies of poet-king James I. Hence the birthplace and inheritance of Philip Sidney becomes a Davidian Tabernacle contrasted to the Solomonic Temple of Philip II's Escorial. The limited entry to the Spanish Counter Reformation Temple necropolis is set against the abundant life of Penshurst's Protestant "all come in." Evinced in the actual sixteenth-century layout of the house and grounds and in Jonson's use of the artifacts of "huswifry," Penshurst becomes a cultural embodiment of the English Church and of Sidnean opposition to Catholic Spain.

Presenter: Michael G. Brennan, *University of Leeds*

Paper Title: Penshurst Place and the Monarchy (1400-1626)

Abstract: As ambitious courtiers and a "highly family-conscious family" (Roger Kuin), the Sidney-Dudley network gauged their own public status largely through their personal relationships with the monarch. While Robert Dudley's Leicester earldom (1564) had last been held by Edward III's son, John of Gaunt, and then by his own son Henry Bolingbroke (later Henry IV), the Sidneys proudly knew that Penshurst had formerly belonged to Henry IV's sons, John, Duke of Bedford, and

Humphrey, Duke of Gloucester. As Robert Cooke's part-mythical genealogies (commissioned by Sir Henry Sidney) demonstrate, the Sidneys were also preoccupied with establishing a family pedigree of ancient royal allegiances. This paper will explore how the material structures and contents of Penshurst Place occupied a central strand in this constant process of social and personal self-definition in the Sidneys' dealings with successive English monarchs, from the time of Sir William Sidney (1482-1554) until Robert, first Earl of Leicester (1563-1626).

Presenter: Hilary Maddicott, *University of London, Birkbeck College*

Paper Title: The Art Collection of Philip Sidney (1619-98), Third Earl of Leicester: Honour, Reputation, and the Sidney Family in the Seventeenth-Century

Abstract: By the end of the seventeenth century, Philip Sidney, third Earl of Leicester, the first of his family to collect works of art on a large scale, had built up a large and visually spectacular collection of several thousand items: paintings, drawings, print, and works of sculpture, housed, for the most part, in his London home at Leicester House. The paper briefly looks at the formation of the collection, its main features and the influences of taste that helped create it. In greater detail it examines the context of collecting as an elite activity. It argues that the deployment of works of art could be used as a means to the self-presentation of a great aristocrat conveying messages of both personal distinction and also family honor.

Room: Clare College, Neild Room

Panel Title: Art and Society

Chair: Patricia Fortini Brown, *Princeton University*

Presenter: Linda A. Koch, *John Carroll University*

Paper Title: The Gilded Lily: A Sign of the Economics and Politics of Royal Commemoration in Florence

Abstract: An unusually prominent lily vase of gilded wood in the burial chapel of the Cardinal of Portugal at S. Miniato in Florence (1460-68) has been glossed over in interpretations of the chamber's sumptuous decoration. The gilded lily vase, which emerges from the summit of the chapel's marble throne as it simultaneously projects three-dimensionally from the *Annunciation* above, is distinctively emblematic. This paper argues that the lily vase, beyond referring to the Virgin Annunciate and to the chaste cardinal, alludes to Florence and to the gold florin, international Florentine currency stamped with a lily on one side. It has been shown that the florin played a central role in the economic and political relationships between Florence and the cardinal's royal relatives in Portugal and Burgundy, the bishop who oversaw the chapel's completion, and the papacy. This paper examines how these relationships are expressed iconographically in the visual intermingling of the lily vase with the throne and the *Annunciation*.

Presenter: Deanna H. MacDonald, *Independent Scholar*

Paper Title: From Brantôme to Baedeker: Cultural Tourism, Art History, and the Creation of a Three-Star Sight

Abstract: This paper will examine the relationship between travel, tourism, and the construction of architectural history in several cases, including that of the church of Brou, Bourg-en-Bresse (1506-36). Descriptions of and opinions on Brou can be found in travel writing and guidebooks dating from the sixteenth century to today. Sometimes complimentary ("a masterpiece"), sometimes disdainful ("not in the best of taste"), these writings reflect historical tastes and scholarship as well as the growth of tourism. This paper will chart the development of ideas about Brou, considering the influences of tourist literature on the concepts of taste (and vice versa), and their interaction with

contemporary art historical scholarship and approaches to restoration. More generally, it will consider the relationship of culture and tourism, how tourist sights (and their histories) have been reconceptualized and packaged for a tourist market, and why some monuments are forgotten and others celebrated as three-star “vaut-le-voyage” sights?

Presenter: Nadja Aksamija, *Colgate University*

Paper Title: Social Tensions and Villa Architecture in Renaissance Ragusa

Abstract: This paper argues that the stylistic synthesis characteristic of Ragusan Renaissance patrician villas was not a peripheral adaptation of forms, but rather an informed and conscious decision aimed at creating a distinctly patrician architectural vocabulary. In fact, villa architecture came to express the deeply rooted class divisions in Ragusan society. In many cases, the style of early sixteenth-century aristocratic villas imitated other patrician prototypes (villas and civic buildings), shunning innovation and embracing tradition. Some of the villas of the prosperous *cittadini*, on the other hand, flaunted the affluence of their owners by featuring more daring and unconventional architectural solutions. These stylistic differences expressed a profound societal rift: while the architectural conservatism of the patrician villas became a signifier of their owners' nobility, the more unconventional approach to villa design by some *cittadini* in the second half of the sixteenth century proclaimed the power-seeking potential of a politically underprivileged class.

Presenter: Sally Anne Hickson, *Brock University*

Paper Title: Courtly Women as Viewers of Art: Portraits and Verbal Games of Likeness and Identity

Abstract: This paper examines female courtly correspondence in Mantua and Ferrara in order to reveal evidence of women as active participants in creating and viewing portrait art, particularly in the context of staged “viewing events” like dinner parties and social gatherings. It attempts to establish women as lively verbal participants in “staged” portrait viewings, adding a new dimension to our understanding of portraits in their broader social context, and providing some insight into women as viewers of art, and their language of reception and description.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies IX

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: Stephanie F. Thomas, *Sheffield Hallam University*

Co-presenters: Michael Gale, *Goldsmiths University* and David Lewis, *Goldsmiths University*

Paper Title: “La battaglia”: A Computer-Assisted Approach to an Extended Musical Family

Abstract: The sixteenth- and early-seventeenth-century craze for musical descriptions of battles touches most, if not all, areas of Renaissance music studies. The importance of Clément Janequin's influential *chanson* “La guerre” (1528) is well known, and many later pieces have an ancestry that can be traced to this work. Yet an equally large number of pieces are less clearly definable, sometimes featuring only the most cursory connections with Janequin's *chanson* and one another. Of these pieces, a number are stable enough in definition to be said to constitute discrete subgenres, whilst many others are essentially “patchwork” assemblies of preexisting materials stemming from a variety of sources, both textual and aural. In this paper, we discuss how full-text encoding of the music, relational database technologies, and Music Information Retrieval techniques may be employed to facilitate the examination of challenging repertoires such as this, using tools developed as part of the

ECOLM project.

Co-presenters: Matthew Steggle, *Sheffield Hallam University*

Paper Title: Redeveloping the Elephant's Graveyard: Allusion Studies and Humanities Computing

Abstract: Stephen Greenblatt famously described source studies as "the elephant's graveyard of literary history." On the other hand, the astonishing development of the Internet and of humanities computing gives the scholars of today unparalleled opportunities to discover and investigate quotations, allusions, and intertextual echoes within early modern literature. This paper evaluates three available tools, LION, EEBO-TCP, and Google: looks at three case studies, tracing references to a named individual, allusions to a classical genre (Greek Old Comedy), and unsourced Latin quotations; and reviews the theoretical underpinnings and drawbacks of such methods of scholarly research.

Presenter: Diane Cole Ahl, *Lafayette College*

Paper Title: Virtual Restoration: The Art and Technology of "Recreating" Renaissance Paintings

Abstract: Since 1997, I have been collaborating with Lew Minter, Director of the Media Lab at Lafayette College, to digitally "recreate" early Renaissance paintings that have been dismembered, defaced, or otherwise compromised. Among our projects, we reconstituted a partly destroyed fresco by Benozzo Gozzoli and reunited the dispersed components of an altarpiece by Fra Angelico to suggest its original appearance. Such recreations are grounded in extensive research and facilitated by Adobe Photoshop, which allows users to scan, scale, colorize, paste, and manipulate images. Photoshop-based courses have involved many Lafayette students, who "clean" and reconstruct works of art after studying their history. This technology has fostered communication between different constituencies of our curriculum, bridging the gap between art history and studio art while enhancing computer, historic, and visual literacy.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Aspects of Printing in Renaissance Europe

Chair: Filippo De Vivo, *University of London, Birkbeck College*

Presenter: Bernard D. Cooperman, *University of Maryland, College Park*

Paper Title: Our Fathers' Customs: The Printing Press and the Reification of Jewish Tradition in the Sixteenth Century

Abstract: The present paper provides an overview of important recent trends in Jewish Studies by focusing on one development: the enthusiastic adoption of the printing press as a method of preserving and spreading Jewish traditional culture during the Renaissance. The history of the book as artifact can be used to tie together developments in social history as well as to illuminate the processes by which canonical texts were established in Talmudic, mystical, halakhic, and biblical studies. Historiographical in organization, the paper will argue that in many areas of Jewish thought and religious practice, new technologies were called upon in order to confirm communal controls, to discipline everyday behavior, and to spread radically new understandings of the spiritual.

Presenter: Erminia Ardissino, *Università degli Studi di Torino*

Paper Title: Censorship and Literary Models in Italian Biblical Poems of the Seventeenth Century

Abstract: Devotional poems after the Council of Trent, according to the intention of Roman Catholic Institutions, should substitute chivalric poems in Catholics' readings for leisure. But the restrictions issued on the use of the Sacred Scriptures limited the possibility of those poets who

intended to presents biblical matters. The model of Tasso's epic, on the other side, represented another limitation for literary discourse. My paper presents different solutions of invention for edenic topics in seventeenth-century Italian poems. Meanwhile I will offer few considerations on the results of a census of Italian religious poems of sixteenth through eighteenth centuries.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: From Manuscript to Book

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

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

Chair: Adam Smyth, *University of Reading*

Presenter: Victoria Gardner Coates, *University of Pennsylvania*

Paper Title: All in the Family: Camillo Massimo's copies of the *Vatican Vergil*

Abstract: This paper examines Camillo Massimo's copies of the *Vatican Vergil* as celebrations of important episodes in this prominent antiquarian's biography. Massimo (1620-77) was interested in the venerable *Vatican Vergil* because his family claimed Vergilian descent through Aeneas's companion Sergestus, and so the codex could be considered a family document. He copied it twice, once with his own hand in 1640-42 when he inherited his estate, and again in 1670 when he became a cardinal, this time using Pietro Santi Bartoli as the draughtsman. The resulting Lansdowne Codex was bound with the 1642 frontispiece, suggesting that Massimo wanted to include his own design in Bartoli's version to emphasize his relationship with the original. The posthumous publication of this copy reached a wide audience, and so both disseminated this rare antique codex and served as a monument to the patron whose antiquarian and familial interests were intimately intertwined with his patronage.

Presenter: Margaret J. M. Ezell, *Texas A & M University*

Paper Title: Messy Things: The Paratexts of Interregnum Manuscript Volumes

Abstract: Interregnum English manuscript volumes are both a treasure trove and a puzzle. Unlike loose sheets, they were not intended for circulation out of the household, nor examples of "scribal publication" in Love's sense. Containing as they often do, a multiplicity of hands, sometimes from several generations, they are difficult classify using the traditional genres commonly assigned them — "commonplace book," "recipe book," "miscellany" — to the end (as I have argued) that the imposition of a genre derived from printed books often conceals the content and authorial practices found in the manuscript one. Using Sir Edward Derrington's 1652-62 "Diary" (Huntington MS HM 41536) as my primary example, I shall investigate the ways in which this textual "thing/object" upsets our expectations of it based on the conventions of reading derived from the conventions of print, and what its "messy" format can tell us about early modern reading and authorship practices.

Presenter: Susanna De Beer, *Universiteit van Amsterdam*

Paper Title: Giannantonio Campano (1429-77): The Circulation and Publication of His Poetry in Manuscript and Print

Abstract: The Italian humanist Giannantonio Campano (1429-77) left us a considerable amount of Neo-Latin poetry. In 1495, almost twenty years after his death, a major part of his poetry was collected and printed in his *Opera Omnia*. During his lifetime, however, the poems circulated in manuscript. This has resulted both in miscellanies that were owned by fellow humanists, and in

prestigious vellum manuscripts that were commissioned, for example, by Federico da Montefeltro. In this paper I will discuss the genesis and the function of the different types of books, in which Campano's poetry was collected. In how far circulation can be regarded as publication appears to be a fundamental question in this respect. The public that Campano wished to reach with his poetry for a large part determined the way in which it was conveyed.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Saints and Sinners: Religion, Politics, and Sexuality in Early Modern Europe

Organizer: Katherine Lim, *Oxford University*

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

Presenter: Katherine Lim, *Oxford University*

Paper Title: Between Sinner and Saint: Courtesans and Community in Venetian Charitable institutions (1550-1650)

Abstract: This paper examines the interaction between courtesans in Renaissance Venice and the religious community, from (male) church reformers to women who ran charitable institutions for repentant prostitutes, notably the Casa del Soccorso, the Zitelle, and the Incurabili. What was the nature of these relationships — a constant war between “sinners” and “saints,” or could courtesans wishing to retire from the profession integrate successfully into these institutions? To what extent did each party adapt, in light of differing standards of sexual morality? The Soccorso was reputedly founded by the courtesan Veronica Franco, but noblewomen served as its patronesses. Tracing the development of such institutions through charters and accounts of their day-to-day running, I will explore the coexistence of courtesans, lay sisters, noblewomen, and nuns within a female community, and whether this can be defined as a support network. I will also consider how those at the top of the religious hierarchy (i.e., priests and the Patriarch of Venice) viewed the courtesans, whether “repentant” or not.

Presenter: Natalia Nowakowska, *University of London, King's College*

Paper Title: Inquisitions, Visitations, and Syphilis: Clerical Reform and Political Legitimacy in the Career of Cardinal Fryderyk Jagiellon, Prince of Poland (1468-1503)

Abstract: This paper explores the linkages between clerical sexual morality and political authority in early modern Poland, using as a case study the career of Fryderyk Jagiellon (1468-1503), royal prince, Bishop of Kraków, Archbishop of Gniezno, and cardinal. It will outline Fryderyk's diocesan reform programs, a major example of pre-Reformation episcopally-led renewal. Fryderyk's reforms, enacted through synods, inquisitions, and church courts, were characterized by their targeting of sexual immorality among parish clergy and within monastic communities, and by Fryderyk's determination to discipline offenders in person. Fryderyk used this purification drive as a way of asserting his own authority, and enhancing the moral legitimacy of the Jagiellonian dynasty as a ruling house. After Fryderyk's death, his enemies expressed their opposition to his rule by disseminating a “black legend,” which alleged that Fryderyk was a degenerate felled by the French disease. This inversion of Fryderyk's own legitimization strategies indicates how sensitive an issue clerical sexual probity was in Poland, and how it could be deployed toward different political ends.

Presenter: Emma Furniss, *University of Leiden*

Paper Title: Forces of Morality at Margaret of Austria's Court

Abstract: This paper examines the interaction between religion and politics at the Mechelen court during the early years of Charles of Ghent. Focusing on Charles's aunt, Margaret of Austria, and her

religious, political, and judicial decisions, this paper looks at the extent to which morality was a guiding force for the regent. Claims that Margaret closely guarded the virtue of her ladies-in-waiting are addressed in this context, as are her roles as a dispenser of “grace” to those accused of sexual crimes and as a “character witness” for new recruits to the convents and religious houses of the Low Countries. The question of whether or not Margaret did have a particular interest in the moral quality of her “hotel” personnel is explored through both literary and administrative sources, and an attempt is made at suggesting how Margaret's own sense of morality was determined.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Modern Historiographies of the Counter-Reformation: European Perspectives

Organizer: Evonne Levy, *University of Toronto*

Chair: Craig Harline, *Brigham Young University*

Presenter: Simon Ditchfield, *University of York*

Paper Title: “Who’s Afraid of the Counter Reformation”: Coping with Trent the Italian Way

Abstract: The negative importance of the Council of Trent and its consequences for the history of Italy has an illustrious historiography from at least Paolo Sarpi onwards. This paper will examine the various ways in which the Counter Reformation has been held responsible for Italian cultural and political woes by some of the narrative masters of early modern Italian cultural history, including Girolamo Tiraboschi, Francesco De Sanctis, and Benedetto Croce. It will also address the phenomenon of Italian “reformation envy” in its more modern guise.

Presenter: Evonne Levy, *University of Toronto*

Paper Title: Jacob Burckhardt’s Counter Reformation

Abstract: Jacob Burckhardt was concerned with the history of the Counter Reformation and its culture almost throughout his career. In the 1840s he planned to write a cultural history of the Counter-Reformation; in the 1840s and 60s he lectured on the Counter Reformation. He also authored the much-debated and related term “the Jesuit Style.” Because most of Burckhardt’s work on these themes was either subsumed into larger works or published only fragmentarily (or posthumously), we have little sense of the subject. Most have read Burckhardt’s view of the period through his apparently “anti-Baroque” attitude in the *Cicerone*. But this view has yet to be set against his broader historical research and writings and his political motivations. This paper maps out Jacob Burckhardt’s Counter Reformation in history, cultural history, and art history in the context of the historiography of his time.

Presenter: Jeffrey M. Muller, *Brown University*

Paper Title: The Belgian Historiography of the Counter-Reformation, Especially with Regard to its Political Implications

Abstract: During the nineteenth and twentieth centuries religious and political alignments have determined the issues considered and the points of view taken in the history of the Counter Reformation and of Counter Reformation art in the South Netherlands. My talk will present an in-depth case study in order to test the state of the question and the most promising directions to take in the historiography of Counter Reformation Flemish art.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Transcontinental *Uranias* Giulia Bigolina and Lady Mary Wroth

Sponsor: Society for the Study of Early Modern Women

Organizer: Naomi Yavneh, *University of South Florida*

Chair: Christopher Nissen, *Northern Illinois University*

Co-Respondents: Naomi J. Miller, *Smith College* and Christopher Nissen, *Northern Illinois University*

Presenter: Valeria Finucci, *Duke University*

Paper Title: Uncertain Masculinities in Giulia Bigolina's *Urania*

Abstract: In Giulia Bigolina's romance *Urania*, almost every character, whether male or female, seems to want to play the man, often to the point of embracing cross-dressing. But the real men in *Urania* appear too moral or just too weak to act the part that culture customarily assigns them. Bigolina's problem in representing masculinity was not a lack of sources in the prose narrative of the period. Rather, no model seemed capable of fulfilling the needs of a woman determined to characterize male behavior from the point of view of women. This paper attempts to define the ways in which Bigolina invented body boundaries, interpreted mixed messages, and tapped into melancholia in her representation of masculinity.

Presenter: Naomi Yavneh, *University of South Florida*

Paper Title: Petrarchism across the *Uranias*

Abstract: In her *Urania*, Giulia Bigolina presents a panoply of strategies by which she adapts the conventions of the Italian literary tradition to the constraints facing a sixteenth-century woman writer, as well as to her own feminist and aesthetic ends. As I have argued elsewhere, the episode of the Duchess of Calabria, for example, demonstrates both an engagement with and feminist transformation of Petrarchan love and its idealized beauty, traditions canonized in both literature and art. On the other hand, despite Mary Wroth's accomplishment as a sonneteer, her *Urania* seems conspicuously lacking in *petrarchismo*, especially the ekphrastic elencation of the *bellissime donne*. This paper will consider the functions of Petrarchan poetry, *petrarchismo*, the beauty of women in the two prose romances, and the traditions and cultures from which they emerge.

Presenter: Maureen Quilligan, *Duke University*

Paper Title: The Lack of Cross-Dressing in Wroth's *Urania*

Abstract: Unlike her uncle Sir Philip Sidney, Mary Wroth does not avail herself of the trope of cross-dressing. Only one minor character cross-dresses, a male dressed as a female. Wroth also famously comments on the limitations of the transvestite drama of her day. Her one comment on theatrical dressing concerns the court masque, which doesn't require gender disguise as female courtiers were able to play female parts. Such a refusal of so popular a trope is in and of itself interesting. Her characters change class and status, but not gender, and it is their behavior, rather than clothing, which indicates the change. Such fixity of gender identity, as opposed to class status, may lead us to understand the embeddedness of Wroth's authority in her aristocratic rank.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: The Spectacle of Power VII: Conspicuous Consumption

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

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

Chair: Davide Panagia, *Trent University*

Presenter: Giuseppina Palma, *Southern Connecticut State University*

Paper Title: Banquets and Power

Abstract: In the Renaissance, banquets were regularly prepared, organized, and offered to honor important guests. To celebrate the social standing of the honorees, they necessitated a variety of exotic foods that entailed a “gastronomic hierarchy.” Aside from celebrating the guests, these feasts cemented the power of the hosts. My paper will focus on Platina’s *De honesta voluptate et valitudine* as a “political” text where the food that an aristocrat consumes necessarily gauges his socio-economic standing. This work suggests that man’s power is tied to worldly materiality; only its effects quench his desire for power. In view of this, Pulci’s *Morgante*, Boiardo’s *Innamorato*, and Aretino’s *Dialoghi* illustrate how food and banquets are another display of worldly power. The heroes of these works often treat their guests to copious meals. Far from celebrating the community of men, these banquets encapsulate the notions of political play, carnal desire, yearning for power, as well as a biting criticism against social codes.

Presenter: Nadine D. Pederson, *City University of New York, The Graduate Center*

Paper Title: Precedent, Power, and *Parure*: Sumptuary Laws and Processions in Sixteenth-Century Paris

Abstract: In sixteenth-century Paris, civic entertainments with their attendant processions were characterized by jostling for places of prominence in the marching hierarchy; an important part of this struggle for power played itself out in the finery — *parure* — the participants wore. At a time and place when such costumes were considered by lawmakers to be crucial for the maintenance of order and stability, participants found themselves increasingly pressured to conform to a set of sumptuary laws. As we shall see, they often tried to argue against these laws, using costumes to question their assigned places of performance in such spectacles.

Presenter: Andrea M. Gáldy, *University of Manchester*

Paper Title: Spectacular Antiquities: Power and Display of *Anticaglie* at the Court of Cosimo I de’ Medici

Abstract: In sixteenth-century Florence, Cosimo I de’Medici assembled a notable collection of Etruscan and Roman antiquities, exhibited in the ducal residences as part of a complex decorative scheme. The collection and its display changed over time according to their owner’s political situation, nonetheless continuing to play an important role in his cultural politics. This paper examines how the duke’s collection of antiquities and *all’antica* statues helped legitimizing his power. It explores how its fame traveled across Europe, spreading the Medici’s special and enduring reputation for a power-enhancing use of the visual arts, with an emphasis on antiquities.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: *Reading Cusanus* with Clyde Lee Miller

Panel Abstract: *Clyde Lee Miller’s recent book Reading Cusanus offers a fresh look at Nicholas of Cusa, particularly his use of metaphor and dialectic. Miller provides critical reading of six major speculative works by Cusanus: De docta ignorantia (1440), De coniecturis (1442-43), Idiota de mente (1450), De visione Dei (1453), De li non aliud (1461), and De venatione sapientiae (1463). All of these readings underline Neoplatonic elements in Cusanus’s thought, and not the Scholastic or even Kantian approaches sometimes taken to them. Two Cusanus scholars will offer their assessments of the book. The author will respond.*

Sponsor: The American Cusanus Society

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

Discussants: Clyde Lee Miller, *State University of New York, Stony Brook*, Hugh Lawrence Bond, *Appalachian State University*, and Peter Casarella, *The Catholic University of America*

Room: Mill Lane #1

Panel Title: Perspectives on Urban Art in Renaissance Italy

Chair: Robert W. Gaston, *La Trobe University*

Presenter: A. Lawrence Jenkins, *University of New Orleans*

Paper Title: The Succorpo in the Duomo in Naples: The Visual Language of Style in Naples (ca. 1500)

Abstract: The Succorpo, or Carafa Chapel, in the Naples cathedral was begun in 1497 and is one the city's most splendid Renaissance monuments. It was commissioned by Cardinal Oliviero Carafa and executed by Tomasso Malvito in a strict but richly decorative classical style. Positioned amongst other monumental commissions in fifteenth-century Naples, the Carafa Chapel points to the development of a particular language of style in public commissions that used an ancient vocabulary very specifically to proclaim the ambitions of the city's Aragonese rulers and their faction. Yet it was but one of several visual languages that developed in that polyglot city to express ideas of power and status to different audiences. This paper will look at the chapel's classical style — comparing it too to Carafa's Roman commissions — and discuss its role within the complex iconography of Aragonese Naples.

Presenter: Maria Ann Conelli, *State University of New York, Fashion Institute of Technology*

Paper Title: A Study in Silver: Meaning and Intent of Liturgical Gifts

Abstract: Sixteenth-century Neapolitan women had considerable financial independence and were often associated with large-scale architectural projects. Several women in particular focused their giving on the Society of Jesus, including Roberta Carafa's patronage of the Collegio Napoletano and Isabella Feltria Della Rovere's support for construction of the Gesù Nuovo in Naples. In addition, numerous chapels were built and decorated by female benefactresses, as evidenced by such illustrious patrons as Beatrice Orsini, Duchessa di Gravina, and the beatific Carafa sisters. Yet archival materials reveal a second and distinct type of female patron associated with offerings of silver or silk. Since the Jesuits insisted that no marble, inlay, stucco, color, or gilding be used in their churches, why do we find an abundance of silver candelabra, liturgical objects and rich textiles in these supposedly austere interiors? This paper will explore the meaning and intent of the lavish gifts donated by female patrons.

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

Paper Title: The Tombs of the Carafa Family in the Church of San Domenico Maggiore in Naples (1450-1500): The Case of the Cappellone del Crocifisso

Abstract: With the exception of the Succorpo of Oliviero Carafa in the Neapolitan Cathedral, all of the tombs of the Carafa family from the Trecento until the early Cinquecento, are located in the church of San Domenico Maggiore in Naples. This paper will analyze Carafa funerary patronage in relation to the plan of San Domenico Maggiore in the second half of the Quattrocento when the Dominican church was the burial location for the Aragonese rulers and it had not been yet affected by Tridentine reform. The Cappellone del Crocifisso, which held the tombs of Francesco (1480), Diomede (1487), as well as the chapel of Ettore (1511), was located behind the choir screen and near the Aragonese sepulchres. This nucleus of funerary monuments constitutes a useful case study

to explore not only the relationship between the tombs and the architectural development of the Domenican church but also the tradition of Carafa funerary patronage.

Room: Mill Lane #3

Panel Title: Perspectives on Italian Renaissance Art IV

Chair: Janet Cox-Rearick, *City University of New York, The Graduate Center*

Presenter: Nathaniel Wallace, *South Carolina State University*

Paper Title: Aurora's Hour: An Anatomy of Renaissance Awakenings

Abstract: The intent of this paper is to explore awakening during the Renaissance as a cognitive connector between dreams, nightmares, and the general quietus of the sleep-world on the one hand, and life's everyday hazards and synergies on the other. During the sixteenth and early seventeenth centuries, awakenings can be classified as corporeal, eschatological, or alchemical. The first category develops out of ancient medical theory and is epitomized in Robert Burton's admonition that "waking that hurts, by all means must be avoided." While eschatological awakenings are rooted in medieval traditions, the alchemical sort is linked to Renaissance perspectives on man and mind. The alchemical awakening emerges clearly in Marcus Antonius Flaminus's *Hymnus: In Auroram*, where the varied dividends of dawn are unmistakably set forth. Not a narrow motif, this type of awakening is implicated in Renaissance visual representations as well as verbal ones. Very worthy of consideration in this regard is Taddeo Zuccari's powerfully suggestive ceiling fresco in the Stanza dell'Aurora at Caprarola.

Presenter: Joanne Snow-Smith, *The University of Washington, Seattle*

Paper Title: The Heavenly Vision in Correggio's Dome in the Cathedral of Parma: The Spiritual Triumph of Illusion Over Reality

Abstract: This paper will be concerned with the spirituality inherent in the technique of illusionistic painting, trompe l'oeil, that made Correggio's *Assumption of the Virgin* such an important precedent. He succeeded in creating another reality — a psychological reality — in which the spiritual dominates the actual. Just as the mind was to do during prayer and meditation, so too it was to play a significant role in establishing a physical as well as a spiritual union with the scene realistically created on the great vault above. Thus, a hypostatic union was achieved between the sacred figures above and those in the mundane world below. In a Renaissance revival of this type of painting, it was Mantegna, Michelangelo, and Raphael who provided the seeds of inspiration out of which Correggio's innovative vault sprang.

Presenter: Ellen Louise Longworth, *Merrimack College*

Paper Title: Sainted Remains and Ordinary Bones: The Tombs of Abbot Meli and Vitaliano I Borromeo

Abstract: The disassembled tomb of Abbot Meli, completed in 1482 for the Cremonese church of San Lorenzo, and the tomb initiated by Vitaliano I Borromeo (d. 1444) and erected in 1478 in the Milanese church of San Francesco Grande are instructive of the veneration and "ownership" of sainted remains. Both monuments were executed as double tombs, accommodating the bones of the four Persian martyrs (the Meli tomb) or the hoped for but never received braid of Santa Giustina (the Borromeo sepulchre), along with the mortal remains of the respective benefactor. The tombs continue a tradition of elevated, freestanding monuments reserved for saints' *arche*, but these are not saints' tombs exclusively. As hybrids, they represent a significant development in monumental

funerary art. As monuments both to saints and men, the two worlds, of which the fifteenth century was so cognizant, commingle.

Room: Mill Lane #5

Panel Title: Socializing the Individual: Aspects of Italian Renaissance Portraiture

Sponsor: Articulations: The Swiss Association of Young Art Historians

Organizer: Tristan Weddigen, *Universität Bern*

Chair: Andreas Beyer, *Universität Basel*

Presenter: Valentin Nussbaum, *Université de Fribourg*

Paper Title: A Likeness of Artistic Identity: Fra Lippo Lippi and Vasari's *Lives*

Abstract: In his *Life of Fra Filippo Lippi*, Giorgio Vasari painted the portrait of an artist in perpetual search of identity. The fact that Lippi was an orphan and thus originally condemned to the anonymity of a Carmelite monastery, might explain his struggle for individuality and public recognition. In this sense, the significance Vasari grants to portraiture in Lippi's life and work gains exemplary value. The relatively restrictive activity of portrait painting, which is not particularly suited for expressing individual skills like *invenzione* or *maniera*, becomes here, paradoxically, a means to emancipation. As shall be shown in the Frate's case, portraiture plays a catalytic and redeeming role as a necessary and essential stage of artistic self-assurance, which is, indeed, the principal aim of Vasari's *Lives*

Presenter: Martin Gaier, *Universität Basel*

Paper Title: Assimilation and Distinction: Social Functions of the Venetian Renaissance Portrait Bust in the Late Cinquecento

Abstract: Whereas the beginning and development of the portrait bust in Renaissance Venice takes place in the early Cinquecento — relatively late — this type of sculpture undergoes a sudden and remarkable increase during the second half of the century. Jacob Burckhardt was the first to ask why the Venetian process contradicts the earlier Florentine development. Today, the vast literature on Venetian portrait busts mostly focuses on the artists' oeuvre, whereas the specifically Venetian phenomenon remains rarely discussed. Departing from one exception, Alison Luchs's book on Tullio Lombardo, which explains this singularity on the base of the collective identity of Venetian patricians in the Quattrocento, this paper will expound the problem by investigating the appropriation of the bust by the governing elite. Particular attention will be given to the social functions of Venetian portrait busts in the later Cinquecento.

Presenter: Kornelia Imesch, *Swiss Institute for Art Research*

Paper Title: "To Imitate the Nobler Being, Man" – Not Only: Likeness and Gender Difference in Cinquecento and Seicento Painting

Abstract: Although uncompromising ideas of gender hierarchy persisted throughout the early modern period, and although visual arts, literature, and philosophy endorsed traditional patriarchal ideologies, a remarkable change occurred between the Cinquecento and the Seicento. Upper-class *virtuose* were now expected to prove women of letters, music, and painting (Baldassare Castiglione, 1528), and eventually poets and painters like Vittoria Colonna, Veronica Franco, Gaspara Stampa, Sofonisba Anguissola, Lavinia Fontana, Barbara Longhi, and Artemisia Gentileschi made a successful career of their own. They did not only "imitate the nobler being, man," as Paolo Pino stated in 1548, but they also might have excelled male art production, as will be discussed in the case of selected likenesses and self-portraits by Anguissola, Fontana, and Gentileschi. In this genre, women

painters left behind required female modesty and experimented with traditional portrait types in order to find new artistic solutions to old gender problems.

Room: Mill Lane #6

Panel Title: Humanism and Philosophy

Chair: Arthur M. Field, *Indiana University*

Presenter: Letizia Panizza, *University of London, Royal Holloway*

Paper Title: Misreading Pico della Mirandola's 1485 Mock-Encomium of the "Barbarian" Scholastics

Abstract: In Melanchthon's collected works of 1534, one of his pupils, Franz Burchard, composed an answer to Pico's famous declamation of a Scholastic philosopher in praise of impenetrable language and in vituperation of any hint of elegance in philosophical discourse. Burchard ignored Ermolao Barbaro's reply, in which Barbaro colluded with Pico; he also ignored the playful and paradoxical features of Pico's declamation. Instead he attacked Pico for defending the scholastics and betraying rhetoric. Unable to grasp the significance of models like Silenus, Socrates, and Lucian as markers of Pico's strategies of ambiguity, Burchard even accused Pico of grave errors and omissions, and set about "correcting" him. Burchard set the fashion for the misinterpretation of the Pico-Barbaro exchange for centuries to come, down to Quirinus Breen's translations and beyond.

Presenter: Simona Iaria, *Università Cattolica del Sacro Cuore, Milano*

Paper Title: Diffusione degli scritti sul conciliarismo di Enea Silvio Piccolomini-Papa Pio II

Abstract: Pio II (1458-64) durante il suo pontificato dovette confrontarsi con la posizione espressa in gioventù di sostenitore del Concilio di Basilea (1431-47) e del conciliarismo contro papa Eugenio IV (1431-47). Fra le sue opere giovanile il *Libellus dialogorum* (1440) godette di una certa fama, nata negli anni immediatamente seguenti la pubblicazione, e proseguita nei decenni successivi grazie anche alla presenza fra i personaggi di Niccolò Cusano. A partire da questo esempio si vuole esaminare la diffusione degli altri scritti sull'argomento ed in particolare di alcune le lettere-trattato. Furono innanzitutto queste lettere ad accrescere la fama di Piccolomini come scrittore di storia dai territori dell'Impero fino in Polonia. In tali scritti infatti il difficile argomento, usualmente di pertinenza dei teologi, è reso apprezzabile dalla cultura umanistica del futuro pontefice.

Room: Queens' College, Armitage Room

Panel Title: Author Meets Critics: Christopher Celenza's *The Lost Italian Renaissance*

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

Chair: Ann E. Moyer, *University of Pennsylvania*

Room: Queens' College, Bowett Room

Panel Title: The Spectacle of Power VIII: Blood and Gore

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

Chair: Dougal Tomas Lima Shaw, *British Broadcasting Company*

Presenter: Meg F. Pearson, *University of Maryland, College Park*

Paper Title: "When the bad bleedes, then is the Tragedie good": Spectacular Power in Revenge

Tragedy

Abstract: Theatrical spectacles of horror warn of the terrors that lie beyond transgression. These spectacles — the darker and bloodier visual moments in tragedies like *Titus Andronicus* and *The Revenger's Tragedy* — present the repercussions of disobedience and recall the graphic justice taking place in Tudor and Stuart England. Elaborately violent stage spectacles, including torture, dismemberment, and angry ghosts, reflect and exaggerate the conspicuous punishments demanded by social crimes like betrayal, treason, incest, and murder. Yet while state-mandated maiming and hanging performed the good punishing the bad, the playhouse's horrific spectacles interrogated punitive sentencing and the questionable justice of revenge.

Presenter: Louise Geddes, *City University of New York, The Graduate Center*

Paper Title: The Wounds Become Him: *Coriolanus* and the Spectacle of Sacrifice

Abstract: The Eucharistic elements in Shakespeare's late tragedy *Coriolanus* illuminate the power struggle between blossoming Protestant iconophobia and residual Catholic exaltation of images. In *Coriolanus*, blood is both a sacred symbolic currency and a fraudulent show for a fickle majority. In such an apparently secular world, the spectacle of blood is used by others to affirm their right to political power, and only through destructive acts of self-assertion will *Coriolanus* be able to recover a sense of symbolic autonomy. Such an analysis of iconoclasm will demonstrate the centrality of Reformation debates about nominalism to the play's representation of political process.