

Date: Saturday, 9 April

Time: 9:00-10:30 AM

Room: Music Faculty, Lecture Room #1

Panel Title: Belaboring Poetry

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Organizer: Sean Keilen, *University of Pennsylvania*

Chair: Paula Blank, *College of William & Mary*

Presenter: Sean Keilen, *University of Pennsylvania*

Paper Title: His Verie Special and Singular Good Frend

Abstract: This paper argues that Spenser conceptualized the ancient literary tradition in *The Shepheardes Calender* in a way that required the invention of a figure like E.K. to share his poetic labor and help him enter that alien literature. I will draw upon Aristotle, Cicero, Seneca, and Montaigne in order to suggest the importance of ancient friendship theory to Spenser's understanding of the practice of imitation and the work of poetry. Turning to Milton at the end of the paper, I propose that "Lycidas" is an elegy for E.K. and the concepts of authority and tradition that Milton associated with Spenser.

Presenter: Rayna M. Kalas, *Cornell University*

Paper Title: Page Labor and Poetics in *The Unfortunate Traveller*

Abstract: This paper proposes a reading of Thomas Nashe's *The Unfortunate Traveller* as a manual on poetics. Looking at Jack Wilton's respective roles as soldier, traveler, and valet to and then imposter of Surrey, I emphasize how Wilton's "page labor" is situated in time and place, in its relationship to the Continent and to the earlier part of the sixteenth century. My hope is to show how this satirical and tragicomic defense of poesy articulates the practice of writing as a form of labor and social intervention.

Presenter: Bradin Cormack, *The University of Chicago*

Paper Title: Changing Places: The Work of Love and the Love of the Word in Shakespeare's *Sonnets* (1609)

Abstract: This essay charts in certain keywords dispersed across the *Sonnets* the ways in which a philological articulation of an economy and law of erotic exchange allows also for poetry to be conceived as a distinct kind of work. This poetic work is construed positively in terms of its effects, but also negatively, as a practice adjacent or relative to those practices on which the poems draw in order to describe their queerly affective program.

Room: Music Faculty, Lecture Room #2

Panel Title: Sexualities, Textualities, and Music

Organizer and Respondent: Linda Phyllis Austern, *Northwestern University*

Chair: Laurie Stras, *University of Southampton*

Presenter: Donna Cardamone Jackson, *University of Minnesota*

Paper Title: Unmasking Erotic Subtexts in Lasso's Neapolitan Dialect Songs

Abstract: This paper examines heretofore-unnoticed levels of poetic and musical meaning in a well-known repertory of Neapolitan songs characterized by playful constructions of illicit carnal acts.

Surface-level meanings addressing “natural” sexual relations mask salacious subtexts that exploit an equivocal vocabulary alluding to “unnatural” acts between men and courtesans or adolescent boys. These sodomitical songs may now be considered significant documents in the history of human sexuality, because they realistically portray the character of male bisexuality that prevailed in the courtly and clerical circles Lasso frequented during his youthful sojourn in Italy. Lasso’s uncanny ability to imitate qualities of the narrative voice will be demonstrated with musical examples rich in erotic gestures, suggesting that his dialect songs functioned as carnivalesque forms of entertainment and provided outlets for desires and anxieties normally suppressed. Connections can be drawn between these erotically charged songs and Lasso’s sexually frank, affectionate letters to Wilhelm of Bavaria.

Co-presenters: Bonnie J. Blackburn, *University of Oxford, Wolfson College* and Leofranc Holford-Strevens, *Oxford University Press*

Paper Title: Fa mi la mi sol la: Music Theory, Erotic Practice

Abstract: The first half of the paper will examine the concept of lasciviousness in music, which the Middle Ages associated with semitones, giving rise to the doctrine that B mi was hard and B fa soft; this was a matter of common knowledge, and not confined to theorists. By the fifteenth century we begin to see it used metaphorically in a vernacular context, in plays, poetry, and songs, along with other musical terminology. As like as not, the metaphor concerns sex. The second part of the paper will demonstrate the erotically punning use in sixteenth-century Italy of musical terminology, in particular the sexual associations of “square” and “soft” B and of solmization syllables. Other terms related to singing and music, the relation between text and setting, and the nature of the sexual activities will also be considered. Supporting evidence will be cited from literary sources.

Presenter: Melanie L. Marshall, *University of Southampton*

Paper Title: *Sprezzatura*, Hierarchy, and Musical Eroticism

Abstract: In musical contexts, *sprezzatura* usually pertains to noble amateur performers who must not be so good as to be mistaken for low-status professionals. It is therefore connected to another sixteenth-century concern: hierarchy. Yet *sprezzatura*, as a process of simultaneous concealment and revelation, also has erotic potential. Musical production associated with Domenico Venier’s literary *ridotto* reflects both of these aspects of *sprezzatura*. Antonino Barges’s dialect songs depend upon metaphors that simultaneously conceal and reveal sexual content and frequently suggest gynodomitical relations; Perissone Cambio’s artful word setting exposes sexual obscenities otherwise hidden in the text. Both composers violate Pietro Bembo’s discrete stylistic categories for vernacular poetry by setting “low” dialect texts in learned polyphony. *Sprezzatura*, the ability to be two things at once — skillful and unskillful, decent and indecent — is thus related to the ability to construct two things at once: the categories of high and low.

Room: Music Faculty, Lecture Room #3

Panel Title: The Rituals of the Renaissance: Demonic Powers, Ritual Magic, and Philosophy

Organizer: Christopher S. Celenza, *Michigan State University*

Chair: Brian Copenhaver, *University of California, Los Angeles*

Presenter: Michael D. Bailey, *Iowa State University*

Paper Title: Ritual Power and Renaissance Demonology

Abstract: In the fifteenth century, religious authorities in Western Europe became increasingly

concerned with the modes of power that they believed lay behind many common spells, charms, and other ritualized acts. This concern manifested, to a large degree, in literature on witchcraft and entailed attempts by authorities to categorize most such acts as relying ultimately on demonic power. Other types of magical activity, however, often placed, along with witchcraft, under the broader category of superstition, were of concern. Moreover, significant confusion surrounded these categories, because, although authorities were most comfortable ascribing the operative power behind such acts to demons, they could not deny that official prayers, blessings, and liturgical items or gestures, often incorporated into common magical rituals, held a certain automatic power of their own. In this paper I will examine the treatment of common spells and other “superstitions” in early European witchcraft literature as a way to explore conceptions of (and limits to) ritual power in the early Renaissance.

Presenter: Christopher S. Celenza, *Michigan State University*

Paper Title: Francesco Cattani da Diacceto (1466-1522) and Philosophical Ritual

Abstract: Diacceto, a Platonist, wrote his treatise *On Beauty (De pulchro)* between 1496-99 and dedicated it to Giovanni Vittorio Soderini, rededicating it in 1514 to Palla and Giovanni Rucellai. In this paper I will focus on the way *De pulchro* takes us into the realm of the possibly heterodox aspects of Platonically oriented philosophy in the Renaissance, telling us not only about issues related to magic and orthodoxy, but also about the social logic of possibly destabilizing texts, in this case specifically Ficino’s *De triplici vita*. D.P. Walker has highlighted the way in which certain features of Ficino’s approach to the world assume the proportions of extra-ecclesiastical religious ceremonies. In Diacceto’s *De pulchro*, these tendencies come to more explicit fruition (Walker, *Spiritual and Demonic Magic*, 32-35). By examining Diacceto’s approach to ritual, this paper hopes to alert us to the way philosophy in the Renaissance could be as much about practice as about abstract ideas.

Presenter: Frank Klaassen, *University of Saskatchewan*

Paper Title: Magic and the Artifice of Prophecy in the Works of Cornelius Agrippa

Abstract: The relationship between the ritual magic of Cornelius Agrippa’s *De occulta philosophia* and the skeptical piety of his *De incertitudine et vanitate scientiarum atque artium* has long been debated. It is generally recognized that the sceptical and Pauline piety of the *De vanitate* does not contradict the magic of the *De occulta philosophia*; few have ventured to make a more detailed exploration of the relationship between these two works. This paper explores Agrippa’s magic from the perspective of the *De vanitate*, assuming that magic practices which have “passed” the rigorous demands of this latter work would have to form the core of Agrippa’s approach to magic and thereby enlighten our understanding of the *De occulta philosophia*. From the perspective of the *De vanitate*, Agrippa’s notion of magic seems an unlikely blend of the Pauline gifts of the spirit, neoplatonic epistemology and cosmology, and an idiosyncratic view of the practices of the Old Testament prophets as a form of legitimate ritual, theurgic magic.

Room: Music Faculty, Lecture Room #4

Panel Title: Introducing Hester Pulter

Organizer and Chair: Elizabeth R. Clarke, *University of Warwick*

Presenter: Jayne Elisabeth Archer, *University of Warwick*

Paper Title: A “Perfect Circle?”: Alchemy in the Poetry of Hester Pulter

Abstract: Relatively little is known about women’s knowledge of natural philosophy in early modern England. Manuscript and printed receipt books show that women, by virtue of their work in the

household, the herb garden, and the stillroom, were experts in the alchemical processes of sublimation, fermentation, calcination, and distillation. The poetry of Hester Pulter, which is remarkable for a sophisticated use of terms, images, and conceits drawn from alchemy, provides evidence of women's imaginative and intellectual engagement with the equally important esoteric and "spiritual" traditions in alchemy. Paying particular attention to a cycle of poems entitled "The Circle," I suggest that Hester was familiar with the poetry of Donne, Herbert, Crashaw, and Marvell. Further, the poems show that Hester had knowledge of the emblematic and experimental traditions in alchemy. Drawing on disparate sources, Hester tirelessly worked and reworked alchemical concepts and images, and, just like an alchemist, transformed them into something new.

Presenter: Mark Robson, *University of Nottingham*

Paper Title: Reading Hester Pulter Reading

Abstract: This paper would offer both an introduction to certain aspects of Pulter's work, drawn from my work on an edition of her poetry, and an indication of the directions that readings of Pulter's poems might follow. Highly allusive, Pulter's poetry makes explicit reference to several writers, as well as employing classical and biblical reference. What I would like to examine here is her use of historical figures (such as Sejanus or some English kings) familiar from the works of canonical (and usually male) writers of the period in order to assess her sense of a relation to history. The central question will be: how does her use of these exemplars impact on her relation to her contemporary political situation? What might this attitude towards past and present events/texts tell us about how to place her in terms of our own critical and literary histories?

Presenter: Sarah C.E. Ross, *Massey University*

Paper Title: Tears, Bezoars, and Blazing Comets: Politics, Gender, and the Language of Devotion in Hester Pulter's Civil War Lyrics

Abstract: Hester Pulter composed her verse during the 1640s-50s in a kind of royalist retirement at her country home of Broadfield, Hertfordshire, and her biographical isolation is mirrored in a poetic preoccupation with loss. Contributing to the sense that her verse might encapsulate a "female aesthetic" of retreat (a phrase that has been used of male, royalist devotional writers) is the predominance in her verse of a discourse of sighs and tears. In this paper, however, I will argue that the sighs and tears of Pulter's lyrics in fact constitute a significant, gendered, female reaction to political events. In a self-construction drawing on Francis Quarles's emblematic representation of Esther, Hester Pulter constructs a notion of godly fame, in which her poetic sighs and tears provide a consolatory example for other royalist readers.

Room: Music Faculty, Lecture Room #5

Panel Title: English Drama

Chair: Lynne Magnusson, *University of Toronto*

Presenter: Melissa E. Oliveira, *University of Maryland, College Park*

Paper Title: Folk Culture and the Courtly Stage in Ben Jonson's *For the Honor of Wales*

Abstract: Ben Jonson's note at the end of *Pleasure Reconciled to Virtue* leads us to believe that it was well received by King James: "This pleased the king so well, as he would see it again; when it was presented with these additions." The additions resulted in a shorter masque, *For the Honor of Wales*, which replaced much of the starting action. In place of the pleasure antimasques are portrayals of Welsh villagers who poke fun at the original and insist that their local Welsh names and settings are far more suitable for masquing. My paper examines the King's preferences as they are expressed by

these Welsh characters, and which often criticize both Jonson's work and the courtly ideals common to the genre. Furthermore, the peasants laud the "British" national identity that King James wished to develop across England, Scotland, and Wales. Their speeches express a fictive intimacy between the Welsh peasantry and the English aristocracy, portraying the fantasy of a shared heritage.

Presenter: Yuki Nakamura, *Osaka University, School of Human Sciences*

Paper Title: Charivari and Natural Law in Revenge Tragedies

Abstract: This paper explores the structure and meanings of charivari in the revenge tragedies such as Thomas Kyd's *The Spanish Tragedy* and Cyril Tournear's *The Revenger's Tragedy*. Carnavalesque nature underlies revenge plays, in which natural law is invoked, private sanctions are taken against the violators of marital norms, and fear of cuckoldry is prominent. In these plays, natural law, the revengers' authority, resists the change of polity and society and fails to survive after the conflict. Revenge, which belongs to a sphere more private and communal than official, is incompatible with political authorities and looks anti-establishment and riotous. This paper also examines what theatrical effects the motif of charivari has in terms of community, social class, and publicity and privacy.

Room: Music Faculty, Recital Hall

Panel Title: *Patristica Philosophica*

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

Chair: Luc Deitz, *National Library of Luxemburg*

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

Paper Title: Eusebius of Caesaria's *Praeparatio Evangelica* in the Renaissance

Abstract: No patristic work contains more otherwise lost classical philosophical texts — and other sorts of lost classical texts besides — and few patristic writings are more valuable for helping to establish readings of otherwise transmitted classical texts than the *PE*. By the same token, relatively few Renaissance translations of wide diffusion (forty-six manuscripts and sixteen editions by 1579) have received so much abuse during and since the Renaissance than George of Trebizond's Latin translation of the *PE* done at Rome in 1448. The purpose of my talk is to sketch out in a rudimentary way the origin, nature, and *fortuna* of George's translation to the late sixteenth-century.

Presenter: David E. Rutherford, *Central Michigan University*

Paper Title: Lactantius *Philosophus*

Abstract: The works of Lactantius circulated ever more widely after the late fourteenth century. As readers became familiar with his works, they made various attempts to classify his *opera* and to describe the author. As a courtier and not a cleric, he addressed his works directly to pagans, not to Christians. Since Lactantius couched his thoughts, even those specifically based on Scripture, in secular Greco-Roman philosophical language, the humanists and others often referred to Lactantius as a philosopher. This was challenged in the fifteenth century by Antonio da Rho and others; but the question whether Lactantius was a philosopher and if so, what kind of philosopher, lingers.

Presenter: Irena Backus, *Université de Genève*

Paper Title: The Renaissance Reception of the Thought of Clement of Alexandria: From Gentien Hervet to Fénelon

Abstract: I have argued in a book published fairly recently that recourse to Christian Antiquity in the Reformation was motivated not by a need to put history at the service of religious controversy but by

the need of different confessions to acquire an identity via the study of the Christian past. This paper tries to show that Clement of Alexandria (ca. 150 - ca. 215) is an anomaly because no confession could identify with the philosophical content of his works. This resulted, as we shall see, in a lack of interest, in a non-confessional use of his work as a source of quotations from pagan authors and also in attempts to get him involved in sixteenth-century controversies at any cost. His system and his thought were not understood. What is interesting is the diffidence with which he was received comparing to other anti-Nicene Fathers and the variety of halfhearted unsuccessful attempts to use him as guarantor for this or that confessional identity. It was not until the late seventeenth century and the controversy over quietism between Fénelon and Bossuet that theologians became interested in Clement's philosophy and in his concept of the Christian Gnostic.

Room: Music Faculty, Concert Hall

Panel Title: Humanist Literary Politics in The Writings of Tiptoft, Free, and Their Followers

Organizer: Andrew W. Taylor, *University of Cambridge, Trinity College*

Chair: R. W. Serjeantson, *University of Cambridge, Trinity College*

Presenter: Andrew W. Taylor, *University of Cambridge, Trinity College*

Paper Title: A Cure for Baldness: John Free's Synesius and the Seriocomic

Abstract: John Free, the celebrated fifteenth-century English humanist, was twice drawn to offer to influential patrons translations of Synesius of Cyrene's works: the diverting *De laudibus calvitii* to John Tiptoft in 1461, and to Pope Paul II in 1465, the more substantial treatise *De insomniis*. Where the latter failed to compete with Ficino's rival version, from 1515, Free's *In Praise of Baldness* (as Beatus Rhenanus restyled it) was broadcast to northern European audiences through its incorporation in Froben's edition of Erasmus's *Moriae encomium*. The edition is importantly marked by the commentaries in which the short works were embedded: Listrius's to Erasmus, and Beatus to Synesius, and Seneca's *Apocolocyntosis*. This paper focuses on Free's Synesius within the collection, to explore how Beatus's modification of the liminal material and his scholia, regulated the reception of both work and translator. It finally assesses the apologetic strategy implicit in the volume's construction.

Presenter: Daniel Wakelin, *University of Cambridge, Christ's College*

Paper Title: Politics, Play, and Indifference: Tiptoft, Caxton, Medwall

Abstract: I will discuss the 1481 Caxton edition of Tiptoft's translation of the *Controversia de vera nobilitate* by Buonaccorso da Montemagno, and Medwall's interlude, *Fulgens and Lucrez* based upon it. I will consider both works within a culture of late fifteenth-century vernacular humanist readers and coteries, who discuss ethical and political questions within what they see as polite and civilized debate. I will then explore that ideal of polite discourse, particularly the notion of indifference, at some points by comparing certain Ciceronian ideas. I will ask how these writers balance that stylistic ideal with a more forthright commitment to ethical and political ideas about personal nobility and dignity. I will close by hinting how Medwall's play illuminates the ideal of polite discussion in the sixteenth-century English interlude. Thus my paper will link the fifteenth-century humanism described by Rundle and Erasmian culture described by Taylor in this panel.

Presenter: David Rundle, *University of Oxford, Corpus Christ College*

Paper Title: John Tiptoft and the Yorkist Discovery of Humanist Eloquence

Abstract: Englishmen of the fifteenth century took several routes to eloquence. There was an

indigenous tradition whose taste was for the rhetorically florid, and there were various imported influences. One import that had its supporters through the century was the emulation of the Ciceronian style championed by the *studia humanitatis* of Italian scholars. However, the interest in that style reached a formative stage in the circle around John Tiptoft, Earl of Worcester, a circle that appreciated the humanists' proclaimed link between a type of eloquence and political virtue. Using the evidence of previously unnoticed manuscripts from the collection of John Tiptoft, this paper will shed new light on that circle's activities and its relevance for English politics in the aftermath of the fall of the Lancastrian monarchy.

Room: Clare College, Bennett Room

Panel Title: Spain in the Renaissance

Chair: TBA

Presenter: Steven Wagschal, *Indiana University*

Paper Title: From Madness to Folly: Brant's *Stultifera Navis* and Erasmus's *Moriae Encomium* in Renaissance Spain

Abstract: In this paper, I explore the shift in Spanish literary representations of madness in the context of medical, philosophical, and theological works from 1490-1590. In Renaissance Spain, there are two axes on which madness is treated: the comic-tragic axis, in which the theme evokes either laughter or despair, and the moralizing-medicalizing axis, in which the cause of insanity is viewed either as an ethical problem or as a physiological one. My post-Foucauldian approach first establishes as a backdrop the tragic and medicalizing view of madness in works by Fernando de Rojas and others. I then chart and explain how representations of the mad become comic and moralizing, a shift that corresponds both to the political co-option of literary authors as well as to the influence of Brant and Erasmus. After 1590, yet another shift would follow these, with the comic and medicalizing texts of Cervantes.

Presenter: María Hermoso, *Universidad Pablo de Olavide*

Paper Title: Monarchy and Church in the Urban World During the Renaissance: The Confraternities in Seville and the Reduction of the Hospitals in 1587

Abstract: Traditionally, in the works of historians, the "Reducción de Hospitales" organized by Philip II and the Archbishop of Seville, Rodrigo de Castro, in 1587 in Seville was a change in the organisation of social welfare. We want to take a new point of view because the original documents show us that this fact did not affect some hospitals in Seville but did affect the confraternities. As a result of the "Reducción de Hospitales," properties were seized and the oratories and chapels of seventy-five confraternities of the town (87.05 %) destroyed. The original documents of the confraternities let us know the rich variety of functions of these associations. The confraternities regulated the life of the guilds, the popular devotion, the relations of solidarity, and the mutual aids, in addition to serve like points of politic tensions or, in other occasions, like systems for to calm social tension. Also, the confraternities created relations with their "clients," who were not brothers of these societies.

Presenter: Enrique García Santo-Tomás, *University of Michigan, Ann Arbor*

Paper Title: Gambling to Death in Early Modern Madrid

Abstract: Gambling became a popular pastime once Philip III settled the Spanish court in Madrid in 1606 after a brief hiatus in Valladolid (1600-06). Some of the most important writers of the time — Góngora and Quevedo, among others — were, in fact, notorious gamblers. However, unlike other

common urban trends, the existence of gaming houses soon became a problem for legislators, for they caused a great amount of violence and insecurity in a city that had already become famous for its nocturnal perils. In an ironic twist, the Crown collected a great amount of taxes from these clandestine activities, thus undermining its own mechanisms of social control. The present paper analyzes the little-known work by Joseph de Tovallina, *Arbitrio en manos de la Católica Real Magestad ... Propone un impuesto sobre el juego de naipes* as a significant paradigm of the existing tensions between politics and economics in early modern Madrid.

Room: Clare College, Neild Room

Panel Title: Women in Renaissance Society and Literature

Chair: Margaret Hannay, *Siena College*

Presenter: Danielle Culpepper, *Mary Washington College*

Paper Title: Negotiating the Rules: Ursuline Communities in Early Modern Italy and France

Abstract: In this talk I will examine the wide-ranging experiences of Ursuline religious women in Italy (Brescia, Milan, and Parma) and in France. In the burgeoning scholarship on convents and religious life, scholars usually discuss the Ursulines as if they formed an unvarying and unified religious order; in reality, while these communities shared a similar mission and spiritual devotion, they emerged independent of one another with no over-arching authority linking them together. Using convent records and recent scholarship, I hope to show that the varied characteristics of these different communities must be considered to appreciate the contributions of the Ursulines to the experience of women in Europe during the Catholic Reformation.

Presenter: Maria Galli Stampino, *University of Miami*

Paper Title: Narratives of Ascendance and Progeny: The Case of Lucrezia Marinella's *L'Enrico*

Abstract: Although Lucrezia Marinella's 1635 epic poem *L'Enrico* is mostly influenced by Tasso's *Gerusalemme liberata*, some of its constitutive elements can be retraced instead to Ariosto's *Orlando furioso*. In this paper, I propose to look at one such instance, to wit, Erinna's narrative of Venice's past and future to Veniero, one of the Venetian Christian knights involved in the siege of Constantinople in the fourth crusade (*L'Enrico* 6 and 7), to contrast it with Ruggiero's explanation of Ferrara's history (*Orlando furioso* 36). I will concentrate on two crucial differences: the gender of the speaking voice, and the social, cultural, and political circumstances in which each poem was conceived, written, and circulated. In the end, Erinna's female voice has as much to do with Venice's republicanism as with the gender of the poem's author.

Presenter: Andrea Baldi, *Rutgers University, New Brunswick*

Paper Title: After Plutarch: Constructing Wifely Identity in Sixteenth-Century Italian Treatises

Abstract: I intend to examine the echoes of Plutarch's *Coniugalia praecepta* in a few Renaissance treatises prescribing women's behavior. This influence appears to be fostered by an authoritative intermediary, Speroni's *Dialogo della cura familiare* (1542), which skillfully reworks some of Plutarch's norms, as well as his metaphorical imagery (alluding also to another renowned precedent, Xenophon's *Oeconomicus*). A remarkable trait of Plutarch's archetype consists in its rich anecdotal texture, which incorporates illustrious literary narratives, namely the *exempla* taken from Ovid's *Metamorphoses*. After analyzing these features and their refashioning in Speroni's *Dialogo*, I will further explore this intertextual connection, by detecting the rewriting of Plutarchan precepts in lesser-known works, such as Trotto's *Dialoghi del matrimonio e vita vedovile* (1583), Guasco's *Ragionamento a Donna Lavinia sua figliuola* (1586), and Belmonte's *Institutione della sposa* (1587).

Presenter: Joyce de Vries, *Auburn University*

Paper Title: The Biography of the Exceptional Woman as Political Tool: The Legend of Caterina Sforza

Abstract: This paper will explore the life and legend of Caterina Sforza and discuss how the methodologies associated with the “new biography” affect its continuing construction. Virtually every study of Sforza springs from her thrilling biography. Sforza is one of several famous women from the early modern period in Italy whose life has been repeatedly represented in paintings, literature, poetry, plays, gender studies and history texts, and biographies. Sforza, long considered an exception to her sex, formulated her image as an indomitable virago in the late fifteenth century, and subsequent writers beginning with Machiavelli and continuing to the present day, have embellished this legend to serve shifting political agendas. This paper will analyze the varied archival and visual sources and the methods used to formulate Sforza’s biographies and offer a critical historiography of her legend, taking into account the politicization of her life.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies VII: Working with Early Modern Electronic Texts

Panel Abstract: *This session explores the delights and challenges of the creation and use of early modern electronic texts. Brief presentations by panelists, who have carried out exemplary work in the area of early modern English electronic textual editing and development, will be followed by a respondent’s comments and panel style discussion.*

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: Michael R. Best, *University of Victoria*

Respondent: Janelle Day Jenstad, *University of Victoria*

Discussants: Raymond G. Siemens, *University of Victoria*, Michael R. Best, *University of Victoria*, Eric Rasmussen, *University of Nevada, Reno*, and Martin Butler, *University of Leeds*

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: English Literature and Society III

Chair: C. Herbert Gilliland, *United States Naval Academy*

Presenter: Brian Christopher Lockey, *Saint Louis University, Madrid Spain Campus*

Paper Title: The Genre of Transnational Justice: Knights, Shepherds, and Princes in the Elizabethan Romance

Abstract: In spite of the romance genre’s reputation for frivolity, recent work on the English romance by R. W. Maslen, Joan Pong Linton, and Blair Worden has revealed a deep engagement with the political, nationalist, and legal discourses of the period. In this paper, I explore certain generic features that allowed sixteenth-century writers of romance to imbue these works with such significant political issues as transnational law and ethics. A fundamental feature of the English romance is an ability to secularize religious notions of justice in such a way that the assumption of natural or normative behavior can be extended to the non-Christian other. Additionally, I show that,

like their continental counterparts, Elizabethan romances are hybrid works, in which the chivalric code, pastoral conventions, and the “mirror for princes” tradition converged in a way that allowed writers to consider issues of justice, just war, and conquest within a secular transnational context.

Presenter: Thomas Moisan, *St. Louis University*

Paper Title: John Evelyn and the Political Uses of Aestheticism

Abstract: That “curiosity” and the aestheticist elision of the “curious” and the “artful” played a role in the upheavals of the English Civil War finds illustration in the career and writings of John Evelyn. Drawing principally upon Evelyn’s *Diary*, this paper examines the decade following 1642 when Evelyn, with numerous other Royalists, left England and sojourned among the artistic splendors of papist, counter-Reformation France and Italy. Turning the sites he visited into open-air *musea*, and experiencing as so many “curiosities” the “incomparable rarities” he encountered, Evelyn so aestheticizes the *objets* he describes as to appear to detach them from the doctrinal and ideological agenda they materialized. Indeed, aestheticist valorization of the “thing itself” seems to have provided Evelyn with a strategy for “having it both ways,” and insulated him politically both in the papist climes through which he traveled and in the England of the Protectorate to which he returned.

Presenter: Ursula Ann Potter, *University of Sydney*

Paper Title: The Influence of Vives’s *De institutione feminae Christianae* on English Families

Abstract: Vives’s *Education of a Christian Woman*, commissioned by Henry VIII and Queen Katharine for the education of Princess Mary, became a popular conduct book for women, going into nine known English editions, yet Vives’s rigid approach to the upbringing of daughters may have struck a jarring note in English families accustomed to more liberal parenting practices. This paper will outline briefly some of Vives’s main theories (such as the influence of diet, approved reading material, and the role of parental supervision) before considering allusions to the English reception of this work in a cross-section of Tudor didactic and dramatic literature (including Edmund Tilney’s *Flower of Friendship*, Gascoigne’s *Glasse of Governement*, and Shakespeare’s *Much Ado About Nothing*).

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: The Workshop in Renaissance Rome: Practice, Ambition, Competition

Organizer: Henry Dietrich Fernández, *Rhode Island School of Design*

Chair: Deborah Howard, *University of Cambridge, St. John’s College*

Presenter: Tristan Weddigen, *Universität Bern*

Paper Title: *Animal Sociale*: Division of Labour and Social Structure in Raphael’s Vatican Loggia Workshop

Abstract: With the execution of the vast decoration of the Vatican Loggia for Leo X (1516–19), Raphael’s workshop organization reached a peak of social complexity and workflow efficiency. Thus it became an ideal for the entrepreneurial, seigneurial, and academic status of the early modern artist. A functional analysis of the preparatory drawings for the Loggia frescoes, especially of the much debated *modelli*, and of new, more effective design techniques helps in sketching out the division of labour and the social structures of Raphael’s workshop, concerning associates like Gianfrancesco Penni, Giulio Romano, and Giovanni da Udine. The concept of workshop, which the self-conscious *bottega* illustrated in stuccoed self-portraits on the site, required new categories of judgment on style

and quality that are relevant for an understanding of the later Cinquecento.

Presenter: Henry Dietrich Fernández, *Rhode Island School of Design*

Paper Title: Raphael's House on the Via Giulia: Workshop and Showcase

Abstract: Raphael's untimely death on 6 April 1520 brought the development of his scheme for a house and workshop on the Via Giulia to an abrupt stop. Since 1517, Raphael had lived and worked in the Palazzo Caprini on Via Alessandrina in the Borgo. As Raphael's workshop prospered it became clear there was a need for more space where he could run his ever-increasing workshop, one also suitable for receiving guests and clients in a decorous manner. A strategically placed house on the Via Giulia, near the site of the future San Giovanni de' Fiorentini, would meet all his needs. Three drawings survive which describe Raphael's scheme, which included two ground level plans and one for the piano nobile. Using surviving evidence it is possible to produce a digital reconstruction of Raphael's House, one designed to promote him as both designer and gentleman residing on the prestigious Via Giulia in early-sixteenth-century Rome.

Presenter: Piers Baker Bates, *University of Cambridge*

Paper Title: The Idiosyncratic Model of Sebastiano del Piombo

Abstract: In terms of studio practice in High Renaissance Rome, Sebastiano del Piombo represents the antithesis of the normative model of Raphael. Unlike Raphael, Sebastiano had no recorded workshop, in terms of physical space or pupils; indeed, he scorned Raphael as the Principe del Sinagoga and Vasari records him having only one pupil. Throughout its span, Sebastiano's Roman career can be viewed, as he viewed it himself, as a single-handed struggle to establish himself against the phalanx of the Raphael workshop and its successors. Their position as outsiders made natural allies of Michelangelo and Sebastiano, but the unthinking view of Sebastiano as the "lance of Michelangelo" has tended to overshadow objective assessment of his artistic production. The irony is that much as Sebastiano sought, with the help of Michelangelo, Raphael's prestigious papal commissions, in so doing he developed a very different artistic practice to either of them.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Penance and the Art of Conversion I

Organizer: W. David Myers, *Fordham University*

Chair: Gretchen D. Starr-LeBeau, *University of Kentucky*

Respondent: Wietse de Boer, *Miami University*

Presenter: W. David Myers, *Fordham University*

Paper Title: Art and Penance in Renaissance Europe

Abstract: Sacramental penance underwent crucial transformation during the sixteenth century. The Protestant Reformation brought drastic changes, including outright abolition, which prompted a deliberate, focused Catholic response. Among Catholics, sacramental practices were always evolving, but sixteenth-century changes were particularly transforming. Indeed, the "conversion" at the heart of penance took on a new meaning and urgency in the charged "confessional" atmosphere sparked by the Protestant Reformation. This was perhaps most obvious in the physical setting in which confession occurred and involved new gestures and new positions for both practical and doctrinal reasons, that is, to avoid scandal and to dramatize the power and majesty of the priest confessor and the Church he represented. This paper examines the artistic figuring of penance during the fifteenth

and sixteenth centuries in order to discover whether and how changes in the representation of the sacrament accompanied its new position in Roman Catholic life.

Presenter: Marcia Hall, *Temple University*

Paper Title: The Reception of Michelangelo's *Last Judgment* and the Penance Debate

Abstract: Michelangelo's *Last Judgment* was received by the artistic and humanist communities with the enthusiasm we would expect, but was criticized from the moment of its unveiling and with gathering vehemence by conservatives in the church. This paper will show that between the time the fresco was begun in 1536 to the time it was exhibited in late October 1541 conditions changed crucially. Penance was one of the key doctrines attacked by Luther, who did away with private confession and priestly absolution, an attack that went to the heart of the church's economy of devotion. Straddling a paradigm shift, Michelangelo's fresco failed to provide the weapon of discipline needed to help stem the hemorrhage of the faithful to the Protestants. A figure included toward the end of his work on the fresco suggests the artist's awareness of this issue in relation to his painting.

Presenter: Meredith J. Gill, *University of Notre Dame*

Paper Title: "Tolle lege": Renaissance Artists and the Augustinian Moment

Abstract: Augustine's conversion depended on his response to the command to "take up and read" (*Confessions* 8, 29). His anguished progress to faith relied on scripture's word, and the word as conduit to wisdom. The injunction, "tolle lege," could never be far from the consciousness of Renaissance readers. Italian artists also explicated this climactic scene, often with polemical effect. Whether they emphasized angelic annunciation or verbal persuasion, whether the revelation was solitary or shared, Augustine's bookish epiphany, and his "putting on" of the Augustinian habit, embodied imaginative triumphs comparable to Petrarch's fictive "Augustinus." These early images offer a contrast with the conversion iconography of the sixteenth century. Later artists revisited the conundrum of externalizing the internal, and the difficulty of portraying temporal sequence in the instant of visual encounter. Less concerned with stage set and text, they posed, as Augustine himself had done, provocative questions about conversion's causes and character.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: The Tudor Image: Settings, Structures, and Rituals

Co-organizers: Christy Jo Anderson, *University of Toronto* and Christiane Andersson, *Bucknell University*

Chair: Christiane Andersson, *Bucknell University*

Presenter: Anna Riehl, *University of Illinois, Chicago*

Paper Title: Elizabeth I vs. Mary Stuart: Veils, Noses, Books, and Portraits

Abstract: At the center of this inquiry is a somewhat obscure miniature portrait by Nicholas Hilliard. The traditional identification of the sitter as Mary Queen of Scots has been dismissed in 1983, and the caption changed to the Unknown Lady. After Janet Arnold has suggested that this portrait depicts Elizabeth I, the ambiguous miniature has become a site of an implicit competition between the two queens. In order to shed new light on the issue of the portrait's date and identity of the sitter, this paper seeks to stage a systematic contest between the two royal candidates, with the argument hinging on the depiction of the sitter's clothing, props, hair, and face. In doing so, this study not only tests and interprets the crucial elements of this carefully composed piece, but also seeks to emphasize the face as an essential iconographical element that has been downplayed by the other interpreters of this portrait.

Presenter: Christy Jo Anderson, *Yale University*

Paper Title: Places of Tudor Portraits

Abstract: Where were Tudor portraits meant to be seen? This paper explores the places of late Tudor portraits, and how they were hung and displayed. Special attention will focus on the portrait of Elizabeth at Hardwick Hall, and the planning of English country houses at this time.

Presenter: Lisa Ford, *Yale Center for British Art*

Paper Title: Family Style: Self-Representation in the Tudor Dynasty

Abstract: This paper explores the ways in which all the Tudor dynasty, from Henry VII to Elizabeth I, used, controlled, distributed, and censored their depictions. This paper encompasses questions of whether a singular style develops, who seems to be the most prolific in depiction and why, how images are used in pageantry or later portraits as well as during the monarchs' lifetimes, how many different media bear Tudor portraits (maps, prints, books, miniatures), and what that tells us about the development of material culture with an eye to royal "public relations." Additionally, the paper will address whether one can determine who is influencing whom. Do the Tudors teach their subjects, or the subjects teach their monarchs how to exploit their image?

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: The Historiography of the Renaissance Beyond Italy

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

Presenter: Mark A. Youssim, *Institute of Universal History*

Paper Title: The Machiavellian Myth in a Time of Reform: Russia on the Eve of the Twenty-First Century

Abstract: Historical studies on Machiavelli have usually been grounded in the present, not the past, owing to Machiavelli's emphasis on the moral ambivalence of political action, which successive generations have seen as being relevant to their own situation. To the familiar contradictory stereotypes found in Machiavelli — utopianism and skepticism, monarchy and republicanism, piety and atheism — Soviet Russia added a contrast between the bourgeois progressive role of Florentine Secretary and his historically determined narrow-mindedness. In Russia at all times the attitude towards Machiavelli was rather wary, because of his political double-edged reputation from which many politicians and statesmen suffered, from the eighteenth through the twentieth centuries. This paper discusses the flourishing of interest in Machiavelli in Russia in the 1990s.

Presenter: Nadia Selounskaya, *Russian Academy of Sciences*

Paper Title: The Reception of Antiquity and the Renaissance in Russian Thought

Abstract: The Russian people cannot pretend to any historical continuity with the heritage of antiquity. Does this mean that Russia was not influenced by antiquity, and by its Renaissance revival? In our own time one might better ask how the perception of "the medieval" is correlated with our concepts of antiquity and Renaissance. Could the culture of any medieval people be free of an antique substrate? Clearly there was great interest in antiquity and the Renaissance in the eighteenth to nineteenth centuries, helping to create so-called "Silver Age" culture — the most significant cultural movement in the Russian Empire before the October revolution of 1917. The problem is to identify what aspects of ancient and Renaissance history and culture were most attractive for Russians and why.

Presenter: Edward Arfon Rees, *European University Institute*

Paper Title: Revolutionary Machiavellism

Abstract: For the Italian Marxist Antonio Gramsci, it was axiomatic that a red thread of continuity

connected the political thought of Machiavelli, the French Jacobinism of the 1790s, and the Leninism of twentieth-century politics. Several scholars have explored the connection between Jacobinism and Bolshevism. Only a few have explored the influence of Machiavelli's ideas (and, more problematically, Machiavellism) on twentieth-century Russian revolutionary thought and practice. This paper explores various strands of political ideas that connect Machiavelli and Stalin. Among these the paper explores the impact of the Jacobin political tradition, the contribution of German intellectual thought (notably Hegel and Clausewitz), and the Russian nihilist tradition and Nietzschean ideas. For Russian revolutionaries, the realist tradition of political thought, as represented by Machiavelli, was always a subject of contention, and came in the 1930s to dramatize the vexed question of means and ends at the heart of Marxist ethics.

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Art in the Catholic Reformation

Chair: Heidi J. Hornik, *Baylor University*

Presenter: Ian F. Verstegen, *University of Georgia*

Paper Title: Barocci's Immaculate Conception and Pius V's Religious Politics

Abstract: In the late 1570s Federico Barocci painted an image of the Immaculate Conception for the Conventual Franciscans of Urbino. This image has received some attention, but its iconographic novelty has not been emphasized enough. It represents the first appearance, in Italy or Spain, of the Woman of Revelations (on a crescent moon, with stars about her head) without supporting litanies (written or symbolic). The company of the Conception or donors responsible for the commission fill the space where symbolic litanies ought to be. This switch might explain the iconographic precocity of the image. However, some biographical details enrich the story behind the painting, having to do with the religious politics of Pius V. By examining Pius's philo-Dominican politics in the reform of the Litany of Loreto, as well as the philo-Franciscan politics of Barocci's patron, Cardinal Giulio della Rovere, a richer picture of this remarkable painting will be provided.

Presenter: Lee C. Hallman, *The University of Texas, Austin*

Paper Title: Reconsidering the Conversion: The Catholic Reformation and Caravaggio's Two *St. Pauls*

Abstract: This paper reconsiders the nature of Caravaggio's engagement with the religious climate and iconographic demands of Counter-Reformation Rome through an examination of a pivotal but still little-known work — the rejected first version of the *Conversion of St. Paul* for the Cerasi Chapel in S. Maria del Popolo, now in the Odescalchi-Balbi collection. Careful study of the rejected painting helps us to establish a better context for understanding the artistic choices made in the definitive version. By exploring the iconographic models and precedents behind the "failed" and "successful" *St. Paul* images, this paper challenges the notion that Caravaggio was an artist consciously subversive to the Catholic Church. Though in many ways profoundly unsuited to Post-Tridentine notions of decorum, Caravaggio's rejected *St. Paul* represents the artist's search for an emotionally compelling and innovative language of painting, but one that remained deeply committed to the artistic and literary traditions of the past.

Presenter: Timothy B. Smith, *De Paul University*

Paper Title: Two Heads Are Better Than One: Sodoma's Vicarious Martyrdom of Saint Catherine of Siena

Abstract: This paper explores Sodoma's fresco *The Beheading of Niccolò di Tuldo* (1526) and

explicates for the first time the role this seldom-represented scene played in establishing the sanctity of Catherine of Siena in her reliquary chapel in San Domenico and her native city. Through a web of textual and visual references, Catherine's "extended martyrdom" of self-inflicted suffering is here collapsed and made manifest vicariously through the traditional trope of the early Christian martyrdom scene, played out in the beheading of a political prisoner Niccolò di Tuldo. The visual juxtaposition in the chapel of the martyr's severed head in the fresco and Catherine's head reliquary over the altar reinforced for the Renaissance viewer the implication of martyrdom where there was none, in the process allying this Dominican saint more closely with Siena's pantheon of early Christian martyrs. The fresco will also be related to Catherine's favorite theological issue, the sacredness of the Holy Blood, as well as to political concerns in early Cinquecento Siena.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: The Politics of Literary Practice in Renaissance France

Co-organizers: Sara G. Beam, *University of Victoria* and Paul Cohen, *Université de Paris VIII*

Chair: Marc Bizer, *University of Texas, Austin*

Presenter: Sara G. Beam, *University of Victoria*

Paper Title: Satirizing the Body Politic: Corporate Loyalties and the Patronage of French Farce During the Renaissance

Abstract: Despite the centralizing tendencies of the French monarchy during the Renaissance, Valois kings and their subjects still articulated political power through the flexible metaphor of the body politic, which worked both to bolster royal claims to supreme authority and to justify demands that the king heed the good counsel of his subjects. Bawdy and often satirical French comic theater flourished during this period in part because the French monarchy had not yet reimagined political authority in absolutist terms. Farce players profited from the corporate rivalries between local authorities — the governor, the city council, the bishop — to carve out a public space for critical social, political, and religious discourse. Archival evidence demonstrates that their audacity was not only tolerated but applauded by university officials and Parlement magistrates who continued to conceive of political power as reciprocal and organic.

Presenter: Paul Cohen, *Université de Paris VIII*

Paper Title: How French Were Renaissance French Letters? Polyglossia and the Invention of a Vernacular Literature in Renaissance France

Abstract: The traditional narrative of French literary history holds up its Renaissance men of letters as the architects of a nascent French linguistic and literary consciousness. Eager to bring glory upon the French monarchy, poets, philologists, and scholars set out to refashion French as an idiom capable of transmitting a vernacular literary tradition equal to that of classical Greece and Rome. I propose in this paper to reexamine their self-conscious invention of a vernacular literary tradition by situating sixteenth-century French literary activity in its larger linguistic and cultural context. My discussion will compare the trajectories three French men of letters: Henri Estienne, Joachim Du Bellay, and Claude Fauchet. While all three reserved for French a central role in their work, they, like their contemporaries, conceived of their vernacular scholarship as a particular literary form, articulated within and in relation to a wider cultural universe which they took to be intrinsically multilingual.

Presenter: Hilary J. Bernstein, *University of California, Santa Barbara*

Paper Title: Access to the Archives: Archival Narratives and Scholarly Networks in French Local History Writing of the Sixteenth and Seventeenth Centuries

Abstract: Historians have long been interested in the histories written in French cities in the sixteenth and seventeenth centuries, but they have concentrated on how these narratives integrated civic identities within the greater French kingdom. This paper takes a fresh look at local history writing by arguing that urban histories were not the product of individual men writing in isolation, but rather of networks of scholars sharing ideas, documents, and criticisms. It further argues that as documentary evidence gained importance, access to local archives strongly influenced the arguments that urban scholars could make. Archival documents broadened the range of arguments presented about the urban past and permitted historical narratives already implicit in the documents of local corporate groups to be integrated into a broader civic memory. History writing was only one element in a growing body of information about local communities to which interested citizens turned.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Figurations of Interiority

Organizer: Ute Berns, *Freie Universität Berlin*

Chair: Andrew James Johnston, *Humboldt-Universität zu Berlin*

Presenter: Verena Lobsien, *Humboldt-Universität zu Berlin*

Paper Title: Circular Interiorities

Abstract: Reflexivity and autoreferentiality are among the most “innovative” features of early modern lyric modes. As has been noted, there are conspicuous affinities between the interiority presented in Petrarchan poetry and what later centuries have come to call subjectivity. In my contribution I should like to inquire more closely into the sources of this interiority, suggesting that they are to be found in affiliations to different, indeed not always systematically compatible, types of Hellenistic thinking — neoplatonic as well as stoicist and in some cases skeptical or even epicurean philosophies. Above all, I shall attempt to show how the figures of thought central to these philosophies, foremost among them figures of circularity, are realized, modified, and sometimes radically re-structured in poetic texts by Spenser, Sidney, and finally Marvell. Thus outlines of a “poetics of circularity” might emerge in addition to a typology of early modern lyric interiorities.

Presenter: Ute Berns, *Freie Universität Berlin*

Paper Title: “One soul in bodies twain”: Performing Interiority in Friendship

Abstract: My paper discusses the significance of friendship for the construction of early modern interiority. Rather than approaching friendship as a practice constructing interiority through confidence and intimacy, I am concerned with the friend in as much as he or she is seen to figure and perform aspects of another’s (inner) self. Drawing on selected passages from Shakespeare’s plays, I investigate the tenet of the “sameness” of the Renaissance friends as a figure of doubling with epistemological rather than homoerotic or utopian implications. I ask how friends presented on stage may be seen to perform and exteriorize each other’s selves and interiorities, and I trace the modes in which the interiority of the dramatized self is tied to the friend’s performance. Finally, I suggest ways in which the audience’s viewing habits may have been shaped by familiarity with the discourse of friendship.

Presenter: Irmgard Maassen, *Freie Universität Berlin*

Paper Title: Interiority, Courtly Spectacle, and Madness: The Case of the Jailer’s Daughter

Abstract: Hamlet’s inky cloak, donned to challenge the court by a demonstration of untimely mourning, serves as a theatrical sign that at once displays and conceals his interiority. As an outward

performance of an inwardness claimed to surpass all external rites and performances, Hamlet's cloak, like his show of madness, figures the early modern dilemma of how to find adequate "forms, modes, shows" for "that within" in a culture which had begun to view with suspicion public display and ritualized spectacle. Focusing on the Jailer's Daughter in *The Two Noble Kinsmen*, whose fate differs in telling ways from Ophelia's, this paper is going to explore the role of madness in the fashioning of an early modern subjectivity that defines itself as opposed to the high visibility and formal exteriority of court culture.

Room: Mill Lane #1

Panel Title: The Significance of St. Carlo Borromeo in the Artistic Creation of Post Trent Era

Co-organizers: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev* and Daniel Meir Unger, *Ben-Gurion University of the Negev*

Chair: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev*

Presenter: Daniel Meir Unger, *Ben Gurion University of the Negev*

Paper Title: Guercino's *St. Carlo Borromeo* and *St. Filippo Neri* in a Political Context

Abstract: Portrayals of sixteenth-century saints form an integral part of Guercino's oeuvre. They range from the early depictions of St. Carlo Borromeo, through portraits of the Jesuit saints Ignatius of Loyola and Francis Xavier, to the late representations of St. Filippo Neri. The common view in seventeenth-century Italy held St. Carlo Borromeo and St. Filippo Neri in equal regard. They were both looked upon as representatives of the same political-religious attitude that culminated in the Council of Trent. However, there was one striking difference in the seventeenth-century perception of the two saints, and that had to do with their different approaches to discipline. St. Carlo Borromeo was seen to have been of a belligerent and stern nature, whereas St. Filippo Neri was known for his peaceful disposition. In my paper I will focus on Guercino's portrayals of the two saints, explain his unique approach towards them, and examine their propagandistic purpose in times of religious strife between Catholics and Protestants.

Presenter: Giles R.M. Knox, *Indiana University*

Paper Title: San Carlo Borromeo: Sanctifying Milan Cathedral

Abstract: Canonized in 1610, San Carlo Borromeo was the first in a long series of Counter-Reformation saints. Archbishop of Milan from 1560 until his death in 1584, Borromeo introduced a series of sweeping changes to religious life in the diocese. Although a long focus of historical discussion, relatively little scholarship has examined either how or why his cult took on an intensely civic flavor in Milan after 1610. I will argue in this paper that it was through images both in and of Milan cathedral (including the famous Quadroni) where a joining of city and saint occurred. The result was a new kind of civic patron saint, not so much a miraculous intercessor into civic affairs as a model of moral authority to sanctify the cathedral, and through it, the city.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power VI: Staging Power

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

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

Chair: Elena Brizio, *Commune di Siena*

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

Paper Title: Sacred Plays and the Spectacle of Power in Florentine Confraternities

Abstract: This paper will examine the sacred plays (*sacre rappresentazioni*) staged in Florentine confraternities in the fifteenth and sixteenth centuries as venues for the display of power and influence, be it secular or religious. Special attention will be given to the presence and the participation of ecclesiastical and civic authorities at these spectacular events, and in particular to the role of the Medici family in them under the republic and then also under the grand duchy.

Presenter: Jelena Todorovic, *University of the Arts, Belgrade and University College London*

Paper Title: Overcoming Political Boundaries: The Issues of Ceremonial Space in the Orthodox Archbishopric of Karlovci

Abstract: The Archbishopric of Karlovci was created in the Habsburg Empire in 1690 when Patriarch Arsenije III and his Serbian subjects fled into Austrian lands ahead of the invading Ottomans. From then on, the struggle for the recognition of a minority religion in the Catholic Empire was a constant diplomatic battle, played out with spectacle and ceremony. Considering the difficult position of the Orthodox Archbishopric within a Catholic Empire, the use of ceremonial space was highly peculiar. Their standing of a minority religion meant that public display of their power had to be subdued and mainly confined. Henceforth, the Archbishops had used two ceremonial languages, different in their structure, one reserved for the public display of power in the cities, the other reserved for their sees. I will assess these two languages and their role in mapping out the image of Orthodox power in the Habsburg domain.

Presenter: Elisabeth E. Frege, *Hannover University*

Paper Title: Theatrical Performances and Princely Representation in Renaissance Ferrara

Abstract: Focusing on the court of Ercole d'Este, this paper will shed light on the staging of theatrical performances as a means of representing princely power. Apart from analyzing the classic literary sources and the role of vernacular translations, attention will be placed on the role of the *intermedi*, on music, dance, design of stage and setting, costumes, and the audience attending the plays. Ercole d'Este was a generous patron of music and theater; how did he use the arts, especially ephemeral theater performances, to manifest his political power? What are the connections between the topics of the plays and the claims of the d'Este dynasty as rulers over Ferrara, which Burckhardt called "the first modern town in Europe?"

Room: Mill Lane #3

Panel Title: Italian Sources and English Theater

Organizer: Angelo Mazzocco, *Mt. Holyoke College*

Chair and Respondent: Louise George Clubb, *University of California, Berkeley*

Presenter: Jane C. Tylus, *New York University*

Paper Title: Imitating Othello

Abstract: In act 3 of *Othello*, Cassio asks his mistress, Bianca, to copy the handkerchief that Desdemona has carelessly dropped. But Bianca refuses: "Wheresoever you had it, I'll take out no work on it." Bianca's refusal contrasts with Shakespeare's Italian source, a novella from Giraldi's *Hecatommithi*, in which Othello's madness ensues when he sees a seamstress copying his lost fabric. The Italian novella allows for the fatal prop to be imitated; Shakespeare's play does not. I will use this episode to discuss Shakespearean imitation on several levels: his positing of his Italian source as something easily "imitated", and his positing of Othello's African, Muslim culture as inimitable. But both Giraldi's and Shakespeare's texts provoke questions about African and Muslim inimitability vis-à-vis Europeans' desire to reproduce their own culture — acts of reproduction that threaten, as

Bianca suspects, the very undoing (the “taking out”) of the original.

Presenter: Susanne Wofford, *University of Wisconsin, Madison*

Paper Title: Playing at Class: Theatergrams and Economic Identity in *Gl'ingannati*, *Twelfth Night*, *Bandello*, and *Barnabe Riche*

Abstract: This paper examines representations of class in *Gl'ingannati* (1531, the Academy of the Intronati in Siena), Shakespeare's *Twelfth Night*, and the related novella by Bandello, translated as *Apolonius and Silla* in Riche's *Farewell to Militarie Profession* (1581). Looking at the transmission via prose fiction of dramatic scenarios for escaping class limitations, it focuses on the tension between theatrical convention and representations of class, on enacted dramatic discourses as they encode class identities and articulate schemes for escaping economic and status boundaries, and the culturally specific accounts of class present in each play. When class definitions are shifted to another culture, they provide a rethinking of class and economic identities. The paper suggests that these intertextual or intercultural performances of class enable fantasy involvements in different class positions for characters, audiences, and readers.

Presenter: Robert Henke, *Washington University*

Paper Title: “Sellers of Themselves”: Histrionic Poverty in Italian and English Early Modern Drama

Abstract: The early modern actor in Italy and England was culturally adjacent to other itinerants: vagabonds, rogues, and petty entertainers who were “sellers of themselves” (Marx, *Capital*) because they were no longer tied to feudal estates or guilds. Italy and England (as well as the rest of Europe) was engulfed by extensive poverty and demographic displacement in the sixteenth century. The institutional responses to widespread urban begging, enacted in Venice in the late 1520s and in England through a series of Poor Laws, distinguished both between “true” and “false” beggars and between illegitimate and legitimate actors. This paper examines the relationship between poverty and the early modern actor in Italian and English theater history and dramatic literature, focusing especially on the plays written by Ruzante during the great Venetian famine of 1527-29 and on Shakespeare's *King Lear*.

Room: Mill Lane #5

Panel Title: The English Renaissance as a Culture of Translation IV: Translation in Art and Architecture

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

Chair: Mary R. Rogers, *Independent Scholar*

Presenter: Helen Vincent, *National Library of Scotland*

Paper Title: Protestantizing Humanism: Richard Linche's Iconoclastic Translation of Cartari's *Gli Imagini dei Dei Degli Antichi*

Abstract: Vincenzo Cartari's *Gli Imagini dei Dei degli Antichi* (1556) undertook the practical task of describing the images of classical gods for the use of artists and authors. Cartari not only describes and illustrates such images, he fits them into a neoplatonic framework to explain the pagan failure to recognize the one true God. To bring this text into English, Richard Linche's translation *The Fountaine of Ancient Fiction* (1599) takes an iconoclastic approach to Cartari's work, adding explicitly Protestant condemnations of the pagan images and replacing Cartari's perception of pagan error with denunciation of sinful corruption. But while denying the visual, Linche amplifies the verbal in his text, embellishing Cartari's poems and adding his own — decisions that need to be set in the context of contemporary suspicion of Italian culture and those who engaged in it.

Presenter: Katherine Anne Harmon, *Youngstown State University*

Paper Title: “Of Original Pieces and of Copies”: The Issue of Originality in Seventeenth-Century English Painting

Abstract: With the advent of the Stuart monarchy, the practice of art collecting in England found an increasingly important role in raising and conferring social status in society. Aided by renewed foreign diplomacy and a cultural interest in recent translations of Italian art treatises and courtesy books, the climate saw the acquisition of the great art collections of Charles I, Arundel, and Buckingham, among others. Yet, with this newfound demand for international art and the limited inventory of art available came an increasing interest in having originals reproduced. This paper examines the theoretical, economic, and technical issues surrounding the creation and reception of reproductions (identified as “copies” or “counterfeits”) in seventeenth-century England. It considers such questions as how originals and copies were evaluated, differentiated and socially viewed based on the criteria set forth in period art treatises, handbooks, and inventories.

Presenter: Anne Marie Myers, *University of California, Los Angeles*

Paper Title: False Cognates: Sir Henry Wotton and the English Translation for “Architect”

Abstract: Scholars have recognized that Sir Henry Wotton’s *Elements of Architecture* (1624) is both a translation of Vitruvian sources and an original composition designed for an aristocratic English audience. This paper suggests that the word Wotton found most difficult to “English” was “architect.” Verbally, the translation was easy; culturally it was far more difficult. Wotton names architects — Vitruvius, Palladio, and Alberti — but these theoretically and practically skilled men had no English equivalents. Even if they had, the extensive mechanical knowledge of such professional architects might have made them distasteful to aristocratic readers. Wotton omits Vitruvius’s general description of the architect, and his use of the word remains slippery and noncommittal. At different times “architect” seems to refer to an architectural patron, to a craftsman or artisan, or to an architectural writer. Wotton seems uncomfortably aware that he is using an English word for which there was yet no English meaning.

Room: Mill Lane #6

Panel Title: The English Renaissance Book

Chair: Susan Zimmerman, *City University of New York, Queen’s College*

Presenter: Stephen B. Dobranski, *Georgia State University*

Paper Title: Renaissance Readers and Authorship

Abstract: While scholarship on the history of reading in early modern England has focused on the demands of Elizabethan reading practices, a similar style of readerly intervention remained important during the seventeenth century. The emergence of the author did not, as traditional narratives have suggested, coincide with the development of private and passive reading habits; authors, following allegorical and humanist traditions, instead invoked readers who would participate directly in their texts. These active readers were not always classically trained scholars, as in earlier generations, but still they had to interact with texts to make them meaningful. In this paper, I argue that writing and reading were collaborative during the seventeenth century — that is, authors and readers had to labor together consciously to produce meaning. Participating in this creative process, readers helped to establish authors’ authority, while authors, beginning with the formal prefaces to their printed works, reciprocally empowered early modern readers.

Presenter: Paul Henry Dyck, *Canadian Mennonite University*

Paper Title: Hand-Work and Heart-Work at Little Gidding: Working the Gospels

Abstract: The harmonized gospels of Little Gidding, made by cutting and pasting bits of printed Bibles, are a remarkable material witness to some particular early modern habits of reading. George Herbert (a close friend of the Little Gidding community) describes Biblical reading as a matter of discovery of combinations of verses that in turn discover the reader. The “harmonies” enact this interpretive theory by placing all four gospel accounts together on the page and offering multiple ways of reading them. The Little Gidding “harmonies” and Herbert’s writing locate scriptural authority not in a reified “word of God” that can be appealed to in an absolute sense to authorize human power, but rather in a textual experience always already in motion, in which the reader finds herself read. Reading here is an act of participation with the Holy Spirit: a fashioning of the reader by the Spirit, but through a page fashioned by the reader.

Room: Queens’ College, Armitage Room

Panel Title: Renaissance Philosophy: Reading the Past, Addressing the Future

Organizer and Chair: Helen S. Lang, *Villanova University*

Presenter: Suzanne M.F. Stern-Gillet, *Bolton University, Chadwick*

Paper Title: Ficino, Plato, and Poetry

Abstract: Ficino famously smooths over discrepancies in Plato’s thinking on poetry. In the *Ion*, Socrates denies that poets possess any *techné*, and describes poetic inspiration as a form of mental alienation. But in the *Phaedrus*, he presents technical competence as a condition for the composition of poetry, then praises the “madness of the Muses” that elevates a poem above the common place. In his *Commentarium in Convivium Platonis De Amore*, VII, 12-14, Ficino ascribes to Plato a distinction between human and divine madness; while the former debases human reason the latter illuminates the rational soul and brings it back to the higher realities from which it proceeds. Ficino thus aligns the main thesis of the *Ion* with that of the *Phaedrus*. In both works, he argues, poetic exaltation (*poeticus furor*) is presented as a species of divine madness. Can Ficino’s ingenious interpretation be sustained?

Presenter: Julie R. Klein, *Villanova University*

Paper Title: Intellectual Love of God in Leone Ebreo’s *Dialoghi d’amore*

Abstract: Leone Ebreo’s *Dialoghi d’amore*, written in 1501-02, is a sophisticated appropriation of neoplatonic and Aristotelian themes. Drawing on Ficino’s treatment of love, Leone brings resources of medieval Jewish and Islamic Averroian Aristotelianism to the discussion. Intellectual love of God is simultaneously intellectual and affective; as distinct from Ficino, intellection and love do not accrue to the different faculties of intellect and will but exhibit the sameness of knowing and desiring. In this, Leone follows the Judeo-Islamic Aristotelian view that humans are a “desiring intellect or thinking desire” (*Nicomachean Ethics* 6.3 1139b5) rather than the Christo-Platonic psychology of intellect and will. While Leone presents an account of love as ascent, his treatment of materiality is essentially non-dualistic. I explore Leone’s conception of the affective intellect and his contribution in thinkers such as Spinoza.

Presenter: Dennis M. O’Brien, *Centre National de la Recherche Scientifique*

Paper Title: Joseph Scaliger and Ancient Greek Chronography

Abstract: Joseph Scaliger laid the foundations for the modern study of ancient Greek chronography in two works of monumental erudition, *De emendatione temporum* (Paris, 1583) and *Thesaurus Temporum*, (Leyden, 1606). But Scaliger made an error in his correlation of the first year of the first

Olympiad with years counted from the birth of Abraham. The origins of the error appear in Scaliger's own handwritten notes in his copy of the *De emendatione temporum* kept in the Bibliothèque Nationale in Paris. Modern students of Scaliger's work (A. Grafton and A.A. Mosshammer) have failed to diagnose the cause of Scaliger's error, which lay in his failure to recognize a distinction in the technical terminology of later Greek chronographers. The error is perpetuated in modern studies of the chronicles of Clement and Eusebius. I shall lay bare the error, and provide the means of its correction.

Presenter: Todd P. Ryan, *Trinity College*

Paper Title: Bayle and the Rights of the Errant Conscience

Abstract: Pierre Bayle's *Commentaire Philosophique* concerns issues arising from Renaissance thought, particularly the rights of the errant conscience. For Bayle, those who believe falsely, yet sincerely, have the same moral obligation to act in accordance with their beliefs as those possessing the truth. Therefore, since one always has the right to do one's duty, those who act on a sincere but false belief cannot be justly blamed or punished for so doing. For the persecution of heretics it follows that even if it is granted that the religious beliefs of a certain individual are false, it would be wrong to prevent her from acting in accordance with those beliefs, if the belief is sincere. I clarify the ethical concepts invoked in Bayle's arguments for civil toleration and reconstruct these arguments, suggesting that Bayle's position is fundamentally more coherent than has sometimes been suggested.

Room: Queens' College, Bowett Room

Panel Title: Children in Early Modern Letters I

Sponsor: Society for the Study of Early Modern Women

Co-organizers: Ann M. Crabb, *James Madison University* and Jane Couchman, *York University, Glendon College*

Chair: Jane Couchman, *York University, Glendon College*

Presenter: Ann M. Crabb, *James Madison University*

Paper Title: On the Importance of Children: A Tuscan Correspondence of the Late Fourteenth and Early Fifteenth Centuries

Abstract: The subject of children arises often in the extensive correspondence between Margherita and Francesco Datini and their circle. Much space is given to the couple's desire for children and to Margherita's inability to have them. Francesco, the extremely rich self-made "merchant of Prato," wanted heirs and Margherita wanted to succeed at a woman's most valued function. Her failure poisoned their marriage; it also encouraged Francesco to have two illegitimate children. Nonetheless, children were not only heirs; they were valued for their present and future selves, and Margherita's sister's children and Francesco's illegitimate daughter formed part of the Datini household. Although the Datini sources reveal harsh child-raising theories, in practice these children were treated with affection. The boys began work as apprentice merchants, and the girls acted as indulged companions, giving the girls a short-term advantage that in the long run would make them seem less important than their brothers.

Presenter: Alison P. Weber, *University of Virginia*

Paper Title: Detachment under Pressure: Little Girls in the Letters of Teresa of Avila

Abstract: One of the ideals that Teresa of Avila (1515-82) espoused for Discalced (reformed) Carmelite convents was emotional detachment. In reaction to the factionalism and familial power

politics that were common in large pre-Tridentine convents, Teresa sought to promote affective egalitarianism. She often warned against the dangers of cliques, exclusive friendships, and excessive attachment to kin within and without the convent. Therefore, it is initially surprising to read Teresa's dotting descriptions of her niece Teresita, who went to live with her aunt in Toledo at the age of nine. Isabel Gracian, the seven-year-old sister of Teresa's favorite confessor, later joined the same convent. Teresa writes affectionately of both girls, and it would appear that they were much indulged. My paper will examine Teresa's letters in order to understand how Teresa reconciled these relationships with the detachment she so often advocated.

Room: Queens' College, Erasmus Room

Panel Title: Erasmus As Editor

Sponsor: Erasmus of Rotterdam Society

Organizer: Hilmar M. Pabel, *Simon Fraser University*

Chair: Jane E. Phillips, *University of Kentucky*

Presenter: Hilmar M. Pabel, *Simon Fraser University*

Paper Title: The Expurgation of Erasmus's Edition of Jerome, 1522-71

Abstract: Between 1522-71, critics scrutinized Erasmus's edition of Jerome, identifying passages from his editorial commentary offensive to Catholic theology. In 1522, Diego López Zúñiga (Stunica), the most persistent of Erasmus's early Catholic critics, initiated the expurgatorial impulse with his *Erasmi Roterodami blasphemiae et impietates* a collection of impious statements culled from Erasmus's publications. The expurgatorial work continued until 1571, with the publication in Antwerp of the *Index expurgatorius*. My paper will identify the principal sources of expurgation and analyze thematically passages singled out for revision or deletion. The analysis constitutes the foundation of my principal argument, namely that the detailed criticisms of Erasmus's edition of Jerome provide compelling evidence for the deliberate theological intent that informed the humanist's editorial work. The hostile reception from those who sought to direct Catholic readers took theology as seriously as Erasmus did.

Presenter: Douglas Pfeiffer, *University of California, Irvine*

Paper Title: Style and the Man: Editorial Rhetoric in Erasmus's Edition of St. Jerome

Abstract: The introductory letters in the 1516 edition of Jerome contain some of Erasmus's most extensive reflection on his own editorial practice, including his explanation of the method behind (what has proven to be) perhaps his greatest lasting contribution to Jerome scholarship: the establishing of a reliable canon of Jerome's writings. Style, he argues, is the surest basis for determining authenticity. Though drawn from the rhetorical tradition and its emphasis on convention and artifice, Erasmus's concept of style here also entails a direct relationship with the author's unique character or ethos. This paper explains Erasmus's editorial notion of the singular or unique style both in the context of other of the 1516 edition's paratextual documents concerned with separating true from false Jerome, and in the context of some of Erasmus's more traditional treatments of style in such pedagogical texts as *De copia* and *De conscribendis epistolis*.

Presenter: Stephen M. Foley, *Brown University*

Paper Title: Wearing Sandals and Carrying a Big Stick

Abstract: Three of the gospels record contradictory instructions by Jesus to the apostles about what to take with them as they preach: not a staff in Luke 9:3, and neither sandals nor staff in Matthew 10:9-10. But Mark 6:8-9 has them told to take nothing except staff and sandals. Dealing with this

well-known problem bearing upon Christian conduct in the world, especially the relative importance of protecting one's feet and defending one's person, Erasmus goes furthest in the *Annotations on Mark*, where, drawing upon references to classical authors and other scriptural passages rather than the exegetical tradition, he discusses what it meant to wear sandals in Jesus' time, contrasting this humanist history obliquely to the monastic fetish of the sandal. Drawing on Augustine, Erasmus rounds out the replete rehearsal of the *philosophia Christi* in his own understanding of letter and spirit, and of the sandals and the staff as material objects.