

**Date:** Thursday, 7 April

**Time:** 11:00-12:30 PM

**Room:** Music Faculty, Lecture Room #1

**Panel Title:** The Political and the Personal in the Neo-Latin Writings of Three English Humanists

**Organizer:** Jacqueline L. Glomski, *University of London, King's College*

**Chair:** Howard B. Norland, *University of Nebraska*

**Presenter:** Jacqueline L. Glomski, *University of London, King's College*

**Paper Title:** Politics and Patronage: Leonard Cox's Publication of Martin Luther's Letter to Henry VIII and the King's Response (Cracow, 1527)

**Abstract:** In 1527, the wandering English humanist Leonard Cox (ca. 1495-1550) printed in Cracow the final two pieces of a five-part polemical exchange between Henry VIII and Martin Luther, a debate which also involved Henry's councillor, Thomas More. Cox dedicated his publication of *Epistola Martini Luteri ad Henricum VIII* (1525) and *Responsio dicti invictissimi Angliae ac Franciae Regis* (1526) to the Grand Chancellor of Poland, Krzysztof Szydowiecki, prefacing the text with a dedicatory epistle from himself and adding a panegyric poem by the Cracow courtier Stanislaus Hosius. My paper will demonstrate how Cox's prefatory material, by comparing the King of Poland to Henry VIII in his defense of the faith and by touting Szydowiecki's connections with Erasmus, not only reinforced the image of the Polish ruling family as one of the most powerful dynasties in Europe but also served as a blatant means of self-promotion, designed to raise Cox's status at the Cracow court.

**Presenter:** Brenda M. Hosington, *Université de Montréal*

**Paper Title:** "Clarissimae feminae": The Question of Women and Patronage in Roger Ascham's Latin Correspondence

**Abstract:** Roger Ascham's correspondence reveals a man torn between, he says, "so calm a harbour [Cambridge]" and "the tempest of the seas [the court]." His inclination was to pursue humanist ideals in the private world of the university but his slender resources forced him to seek patronage and preferment in public life. This paper proposes to examine this dichotomy as it appears in the Latin letters addressed to women and in those sent to other humanists and courtiers in which he refers to women. His correspondents' responses commenting on women will also be considered. While several letters have been discussed in studies of individual women, Ascham's whole body of Latin correspondence in which women play a part has not. It affords an insight into how Ascham wove together his preoccupations as humanist and courtier, pedagogue and petitioner, defender of women's learning, and diplomat, by appealing to women in England and abroad.

**Presenter:** Elizabeth N. McCutcheon, *University of Hawaii, Emerita*

**Paper Title:** Speech, Silence, and the Silenced in Thomas More's *Historia* of Richard III

**Abstract:** Thomas More's *Historia Richardi Tertii* both exploits and interrogates the humanists' optimistic valuation of speech and oratio. On the one hand, speeches occupy an even larger place in More's history than they do in his classical models. But speech proves inadequate, manipulative, and deceptive. By contrast, silence, the inchoate murmurs of the common people, and the position of those who are silenced, register differently, in some sense "truer," perspectives, seeing the nature of the king's game or play. Yet they cannot or will not resist or counteract the tyrannical power that Richard exercises. So More reworks the discussion of the "indirect" rhetorical approach that he explored in the first book of *Utopia*, rethinking the stage-play metaphor that appears in both works (albeit differently focused)

and presciently anticipating his later dilemma vis-à-vis King Henry VIII.

**Room:** Music Faculty, Lecture Room #2

**Panel Title:** Renaissance Ethics I: Ethics in Italian Humanism

**Co-organizers:** David A. Lines, *University of Miami* and Sabrina Ebbersmeyer, *Ludwig-Maximilians-Universität, München*

**Chair:** Ronald G. Witt, *Duke University*

**Presenter:** Timothy Kircher, *Guilford College*

**Paper Title:** Leon Battista Alberti and the Fortunes and Virtues of Petrarchan Humanism

**Abstract:** The paper examines how Alberti understood Petrarch's humanism, as Alberti came to consider the relation between virtue and fortune, particularly in his vernacular dialogues *I libri della famiglia*, *Theogenius*, and *Profugiorum ab erumna libri*. We illuminate his understanding of Petrarch's work by noting his response to three critical aspects of Petrarch's humanist expression: first, the idealism of Stoic moral philosophy; second, the need to authorize classical teaching in light of one's own experience; and third, the ironies implicit in dialogue. While Alberti's dialogues find a firmer seat in civic life, they exploit these features in order to adumbrate the price of Quattrocento culture: the advancement in learning may have heightened psychological malaise and uncertainty, and diminished the inwardness and scepticism characteristic of Trecento humanism.

**Presenter:** Dario Brancato, *University of Toronto*

**Paper Title:** Benedetto Varchi's "lezioni" on Aristotle's Ethics

**Abstract:** The cultural, and in particular the philosophical, background of Benedetto Varchi is often defined in terms of a heterodox Aristotelianism. Upon his return to Florence in 1543, Varchi attempted to instill the spirit of the teachings of one of his mentors, Ludovico Boccadiferro, into his academic lectures. Evidence of this attempt can be found in the references to Aristotle's Ethics — the same Ethics about which Varchi wrote a commentary — in his public "lezioni" at the Accademia Fiorentina. The scope of my paper is to provide an assessment of the importance of those lectures within the cultural framework of both the Accademia Fiorentina and Florence itself in the first half of the sixteenth century.

**Room:** Music Faculty, Lecture Room #3

**Panel Title:** Confraternities and Politics in the Low Countries

**Sponsor:** The Society for Confraternal Studies

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

**Presenter:** Anne-Laure Van Bruaene, *Ghent University*

**Paper Title:** Seven Sorrows to End All Wars: Devotional Communication and Propaganda Techniques in the Service of the Habsburg-Burgundian Dynasty

**Abstract:** In the Christian universe of the early modern age political propaganda was most effective when it used religious language and symbols. A revealing case is that of the devotion of Our Lady of the Seven Sorrows. In the 1490s this devotion became a crucial tool in the attempts of the Habsburg-Burgundian dynasty to restore peace and political order in the Low Countries that had been riven by civil war. The devotion cleverly played on the emotions of the exhausted population by fusing the image of the suffering Virgin and that of the beloved late duchess, Mary of Burgundy. The devotion's real communicative power laid in the sophisticated combined exploitation of media techniques: prestigious confraternities were founded, masses and processions were instituted, music was composed, and, most importantly, vernacular playtexts were written. The plays were popular and contributed to

the cultural unification of the Low Countries both before and after the wars against Spain.

**Presenter:** Arjan van Dixhoorn, *Maastricht University*

**Paper Title:** “And Concord is a Divine Force”: Confraternities and Civil Society in Early Modern Haarlem

**Abstract:** Exclusion and discord were defining forces in Haarlem urban life during the sixteenth and seventeenth centuries. Its populace was divided into several competing social, geographical, economic, religious, and political groups. The labor force, for example, was dispersed among a number of guilds, and the political system excluded the majority of the populace. Throughout the sixteenth and seventeenth centuries Haarlem experienced difference, inequality, friction, and conflict. Yet the siege by Spanish troops in 1573 and several other incidents show that many citizens felt a strong identification with their town and its fate. They risked life and property for dangerous and uncertain political goals. In this paper I will firstly examine the contribution of the numerous Haarlem confraternities and guilds to the political and social education of the Haarlem citizenry. Secondly I will consider how they were both prominent dividing forces, yet also essential in the formation of social cohesion.

**Presenter:** Samuel Mareel, *Ghent University*

**Paper Title:** Diplomatic Drama: Brussels Rhetorician Theater in Praise of the House of Habsburg-Burgundy

**Abstract:** In the late fifteenth century, the Dutch-speaking literary confraternities called Chambers of Rhetoric gained social prestige through participation in urban festivities celebrating the ruling House of Habsburg-Burgundy. Only three plays dating from before the rise to power of Charles V survive. They are contained in the same manuscript and were written for feasts held in Brussels at the occasion of an entry of the Burgundian Duke Charles the Bold, and of the births of Margaret of Austria and of the later Charles V. They can be read as glorifying and legitimating ducal authority, but also held towards the duke an image of what the city population expected from a good prince. To convey this double message, the Brussels rhetoricians used biblical, historical, and mythological themes and characters originating in city and court culture, thus turning the stage into a symbolical and idealized meeting place for the prince and his subjects.

**Room:** Music Faculty, Lecture Room #4

**Panel Title:** Mores and Morals in Renaissance France

**Chair:** TBA

**Presenter:** Marc David Schachter, *Duke University*

**Paper Title:** Marriage, Friendship, and Politics in La Boétie and Montaigne

**Abstract:** Although much has been written about Montaigne’s invocation of the rhetoric of the classical male friendship tradition in the chapter “De l’amitié,” a more proximate source has been ignored: La Boétie’s translations published by Montaigne in 1571. Attention to these translations shows that they contain many of the central metaphors and concepts used by Montaigne to describe his friendship with La Boétie. Moreover, these texts — and in particular Xenophon’s *La Mesnagerie* — have a political dimension with striking implications for our reading of Montaigne. As Michel Foucault observes in *The Use of Pleasure*, “the principal merit of the ‘economic’ art” in Xenophon is that “it teaches the practice of commanding.” When read in conjunction with La Boétie’s *Servitude volontaire*, the political investments of *La Mesnagerie* stand out. In this paper, I will explore the political and erotic implications of a transformed “heterosexual” tradition for our reading of friendship in Montaigne.

**Presenter:** Judi Loach, *Cardiff University, Wales*

**Paper Title:** An Alternative Perspective on the “Honnête Homme”

**Abstract:** The rise of the honnête homme in seventeenth-century France has largely been explained as a “trickle-down” effect, changes in behavior being inspired primarily by Italian courtly handbooks, notably Castiglione’s *Il Cortegiano*. This paper argues for recognizing the role played in effecting such cultural changes by more widespread, grassroots movements, namely confraternities and “Marian congregations” for pious laity, serving all social classes and extending throughout Catholic Europe. In this perspective politesse and honnêteté are seen as being far from superficial, but rather as rooted in the Christian virtue of modestia, which promoted studiousness, courteous behavior, and moderate, socially appropriate dress. Accordingly these pious associations — whose membership may have covered a tenth of all French adults — encouraged communal practices of study alongside those of devotion, both infused with a spirit of attentiveness and dialogue.

**Room:** Music Faculty, Lecture Room #5

**Panel Title:** Thomas More and his Circle I: Happiness, Earthly and Heavenly

**Sponsor:** Amici Thomae Mori

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

**Chair:** Ann Moss, *University of Durham*

**Respondent:** Stephen Merriam Foley, *Brown University*

**Presenter:** Miguel Martínez López, *Embassy of Spain, Washington, D.C.; Universidad de Valencia*

**Paper Title:** From Hedonism to Morality through Eudaimonia: Reading Happiness in Utopia

**Abstract:** More’s understanding of happiness according to the classical theory of eudaimonia (a life in accordance with reason and virtue) is portrayed in the social organization of the Utopians. As individualism reestablished a concept of happiness as a subjective feeling of gratification, More attempted a synthesis of humanism and medievalism. His conception of happiness is heir to and yet challenges the English literary tradition that associates the good life with the countryside. Full employment and excellent health care, for example, make the island pleasant. The theoretical exposition of the Utopian philosophy reveals an apparent bent toward hedonism at odds with the medieval contemplative vision of happiness. A close reading of Utopia points to the subordination of the individual to the community as a major drawback to happiness, yet this personal connotation can only paradoxically come to terms with the idea of perfection inherent in the Utopian genre.

**Presenter:** Marie-Claire Phélippeau, *Lycée Joffre, Montpelier*

**Paper Title:** The Morean Paradise

**Abstract:** If we believe Erasmus, who in 1519 wrote, “when he talks with friends about life after death, you recognize that he is speaking from conviction, and not without good hope,” we understand why the quest for salvation is so central in More’s writings. *The Last Things* suggests the avoidance of sin and therefore of damnation, while his *Life of Pico* describes Savonarola’s vision of the sufferings in purgatory endured by the Florentine humanist. As if to respond to these possibilities of anguish, More’s writings show the evolution of a lifetime quest for heaven for both his readers and himself. In spite of aspects of the postlapsarian world, the isle of Utopia can be seen as an attempt at an earthly paradise achieved by enlightened citizens. *A Dialogue of Comfort against Tribulation* endeavors to teach how the difficult path of suffering may be the route to wisdom and holiness.

**Presenter:** Thomas M. Finan, *National University of Ireland, Maynooth*

**Paper Title:** Mary Roper Basset's English Translation of her Grandfather's *De tristitia Christi*

**Abstract:** When William Rastell published Mary Basset's *History of the Passion* in his 1557 folio edition of More's English works, he wrote that her translation "goeth so near to Sir Thomas More's own English phrase that the gentlewoman . . . is no nearer to him in kindred, virtue and literature, than in his English tongue" (1350) and prophesied that it would appear on its own, as it did in 1941, edited by Phillip Hallett. This paper samples both original and translation for the validity of the evaluation, comparing the granddaughter's English with that of her times, and assessing its fidelity to More's often elaborate Latin structure and to such elements of More's style as assonance, alliteration, and rhythm. Even the English vocabulary choice can be important — to evoke the frequent force and mood of More's Latin word choice. Part of the background to Mary Basset's stylistic qualifications is the possible influence of Margaret Roper, both trained in More's "school."

**Room:** Music Faculty, Recital Hall

**Panel Title:** Note-Taking and Erasable Writing

**Organizer and Chair:** Peter Stallybrass, *University of Pennsylvania*

**Respondent:** Laurie E. Maguire, *Magdalen College*

**Presenter:** Juliet Fleming, *University of Cambridge*

**Paper Title:** Printing Stripes and Roses in Early Modern England

**Abstract:** In 1563 Delft printer Herman Schinkel attempted to answer charges that he had printed prohibited books and ballads by claiming that they "were printed in his absence by his servant, and on his return he refused to deliver them and threw them in a corner intending to print roses and stripes on the other side, to paper attics with." The practice Schinkel described, whereby printers produced decorative papers by printing designs on the reverse of proof and other "waste" papers, is attested by the survival of such papers from the sixteenth and seventeenth centuries on walls and in deed boxes. This paper will argue that the printing of "roses and stripes" to make papers with which to paper attics and other surfaces was widespread in the early modern period, and represents a kind of "jobbing" work that, re-instated as one of the practices of early modern printing houses, would significantly expand our knowledge of the trade. But the decision to print a decorative pattern on "waste" sheets was not motivated always or only by market concerns: in 1673 the Bishop of London ordered the Stationers' Company, in 1673, "to seize and damask" all copies of Hobbes's *Leviathan*, and to sell the results "for the benefit of the poor of the company." This process of "damasking" unlicensed or proscribed books — and also, I speculate, books that would not sell — involved the printing of a pattern, not on the blank side of a sheet, but directly over a printed text, some parts of which remain legible beneath it. Printing stripes and roses was, I conclude, a practice of the self-regulation and censorship of the press, and its products now ask to be considered as such.

**Presenter:** Jessie Ann Owens, *Brandeis University*

**Paper Title:** Erasable Compositions

**Abstract:** In 1663, Samuel Pepys wrote in his diary: "Thence back by water to Greatorex's, and there he showed me his Varnish which he hath invented, which appears every whit as good, upon a stick which he hath done, as the Indian, though it did not do very well upon my paper rules with Musique lines, for it sunk and did not shine." The "varnish" that Pepys describes is an erasable surface that was widely used by composers, painters, writers, and businessmen from the early sixteenth century. I will address the discoveries that I have made

of the existence and use of “varnished” notebooks for composing music in the sixteenth and seventeenth centuries. My book *Composers at Work* included a chapter on “Erasable Tablets,” but I wrote that mainly about the use of slates before I discovered the varnished tables that, both through their size and their erasability, helped to shape the ways in which music was composed in the Renaissance.

**Room:** Music Faculty, Concert Hall

**Panel Title:** Satire in French Renaissance Literature II

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

**Organizer and Chair:** Bernd Renner, *City University of New York, Brooklyn College*

**Presenter:** Alison B. Lovell, *City University of New York, The Graduate Center*

**Paper Title:** “Voilà comme nous preposterons toutes choses”: Satire in Boaistuau’s *Théâtre du monde*

**Abstract:** The *Théâtre du monde* (1558) of Pierre Boaistuau (1517-66) is an early modern compilation that treats of human miseries stemming from both nature and human corruption. While Boaistuau vacillates between moralizing condemnation and pity for the human condition (at all social levels), still, occasional grim humor may be discerned in a work with an otherwise indignant, serious tone. This paper will focus on the satire inherent in the author’s invective directed at the human flaws and vices which give rise to suffering and injustice in the world. Although the author-compiler does not employ certain structural devices found in satire as a genre — such as verse format, narrative, and parody (as in Rabelais and Menippean satire), or mock encomium (as in Erasmus) — nonetheless Boaistuau’s popular work will be positioned within the broader context of early modern satire.

**Presenter:** Tom Conley, *Harvard University*

**Paper Title:** Satire and Cartography: Decorative Effects of *Le Théâtre françois* (1594)

**Abstract:** The publication of Maurice Bouguereau’s *Théâtre françois* note both Père François de Dainville and Monique Pelletier, is a founding date in the history of French cartography. Diverging from Ortelius’s *Orbis theatrum terrarum* by confining itself to France, the maps — engraved by the Flemish draftsman Gabriel Tavernier — were copied long into the seventeenth century. Yet in their initial form, decorated with *mascarons*, elegant cartouches, caryatids, and satyrs, the maps displayed a satirical element of an order replicating in the visual domain what the *Satire menippée* (1993), the textual counterpart to the *Théâtre*, had put in words. In this paper I shall show that the first great collection of topographical maps belongs to a visual and textual tradition that the growth of the “science” of cartography has relegated to the shadow of history. Satire plays a strong role in generating the images and in providing a dynamic way of reading the early modern atlas.

**Presenter:** Mireille Huchon, *Université de Paris-Sorbonne*

**Paper Title:** Rabelais et les Satires de la *Nef des foiz* de 1530

**Abstract:** Une adaptation de la *Nef des foiz* de l’humaniste Sebastien Brant (premier livre à success européen) est parue en 1530 chez le future éditeur de Rabelais avec d’importantes additions dues vraisemblablement à Jean Bouchet avec intervention de Rabelais; elles montrent des preoccupations présentes ensuite dans les œuvres respectives des deux amis et pourraient être le témoignage des discussions du cenacle poitevin. Il sera analysé l’écho dans l’œuvre de Rabelais des “Satyres de cet opusculé faites à la reprehension des folz” et de leur signification morale et plus particulièrement de celles qui concernent l’astrologie, la

predestination, la curiosité, l'obscénité et qui se retrouvent, pour la plupart, dans l'apocryphe *Cinquième livre* de Rabelais de 1549, qui relève aussi d'une entreprise de dénonciation des "folles fiances du monde."

**Room:** Clare College, Bennett Room

**Panel Title:** Irish Latin Learning

**Organizer:** Jason Harris, *University College Cork*

**Chair:** John Morrill *University of Cambridge, Selwyn College*

**Presenter:** Jason Harris, *University College Cork*

**Paper Title:** The Rhetoric of "Irishness"

**Abstract:** This paper will analyze the uses of the terms *gens*, *natio*, *populus*, and *Anglo-Ibernicus* in the writings of Richard Stanihurst, Stephen White, and several other Irish Latin authors of the early seventeenth century. It will use unpublished manuscripts and printed material to explore early modern concepts of ethnic and political identity among Ireland's humanist authors.

**Presenter:** Keith Sidwell, *University College Cork*

**Paper Title:** Irish Neo-Latin: The Printed Literature

**Paper Abstract:** This paper will provide an overview of printed material in Latin by Irish authors in the early modern period, drawing on an extensive new database compiled in the Centre for Neo-Latin Studies at Cork.

**Presenter:** John Barry, *University College Cork*

**Paper Title:** Reading Richard Stanihurst: The Contemporary Reception of Stanihurst's Writings

**Abstract:** This paper will explore aspects of the reception of Richard Stanihurst's work in the writings of authors such as Philip O'Sullivan Beare and Stephen White.

**Presenter:** David Caulfield, *University College Cork*

**Paper Title:** The Scotie Debate

**Abstract:** This paper will explore the seventeenth-century debate between Irish and Scottish writers over the history and location of ancient Scotia, and over the appropriation of saints' lives to fit national historical traditions.

**Room:** Clare College, Neild Room

**Panel Title:** The Politics of Flora in Early Seventeenth Century England

**Co-organizers:** Mary Ellen Lamb, *Southern Illinois University* and Rebecca Laroche, *University of Colorado, Colorado Springs*

**Chair:** Maggie Kilgour, *McGill University*

**Presenter:** Rebecca Laroche, *University of Colorado, Colorado Springs*

**Paper Title:** "T" insert whatsoere the other world doth beare": John Parkinson and the Gendering of Herbal Sources

**Abstract:** This study examines the gendered language of appropriation in two herbals by John Parkinson, *Paradisi in Sole* (1629) and *Theatrum Botanicum* (1640). The former, dedicated to Queen Henrietta Maria, compiles the plants found in England (and, as pointed out by Rebecca Bushnell, deemphasizes their medicinal uses), while the latter, dedicated to the king and described by Parkinson himself as "man-like" and "most large," includes the medicinal herbs of the colonies. Parkinson's prefatory materials — frontispieces, dedicatory letters, and addresses to the reader — reveal anxieties about the masculinization and Europeanization of herbal knowledge in which his herbals play a part. In representing the

“source” of herbal knowledge, which he designates by its nature European and male, Parkinson repeatedly seeks to negate native/female origins, but as he also purports to provide newly acquired knowledge, his becomes a project with an absent-present source.

**Presenter:** Melinda J. Gough, *McMaster University*

**Paper Title:** Flora and the Foreign Consort in *Chloridia* and Women’s French Court Ballet

**Abstract:** Scholars have long noted Queen Henrietta Maria’s performance as Flora/Chloris in Ben Jonson’s masque *Chloridia* (1631). Extending and sharpening John Peacock’s general insight about Henrietta’s importance as an “exigent mediatrix of her native culture,” this paper re-reads *Chloridia* in light of French women’s literal and symbolic associations with flowers and fertility, associations Henrietta inherited from her mother Marie de Medici and sister-in-law Anne of Austria. *Chloridia*, I suggest, not only draws on Florentine court entertainments such as *La Flora* (1628), but also participates in a longer French tradition of court ballets in which royal women appear as Flora or alongside her. Like *Chloridia*, these court ballets feature princesses and queens whose floral attributes above all glorify kings. But like *Chloridia*, they also glorify domestic and foreign royal women in particular their cultural and biological contributions to the creation of a sovereign caste linked through kinship but also shared iconographies of rule.

**Presenter:** Jennifer Ann Munroe, *University of North Carolina, Charlotte*

**Paper Title:** Inheritance, Land, and the Garden Space for Women in Aemilia Lanyer’s *Salve Deus Rex Judaeorum*

**Abstract:** This paper looks at how Aemilia Lanyer’s three-part book, *Salve Deus Rex Judaeorum* (1611) engages developments in early-seventeenth-century aesthetic gardening in England, which gave women creative agency in garden spaces they might imagine and develop as their own, even though the land they planted more often than not was the legal property of men. In her dedicatory material, Lanyer appeals to specific female patrons who have all been disinherited by men. The long religious poem *Salve Deus* challenges men’s right to prevent women from owning land and real property, and in the Garden of Gethsemane, Christ delivers the salvation that brings “inheritance” and “lands” in heaven for women. In the third part of the book, “The Description of Cooke-ham,” Lanyer recreates an idealized garden space in which she and other women are represented as enjoying freedom and community in the present.

**Room:** Clare College, Latimer Room

**Panel Title:** Using, Reusing, and Abusing the Ideals and Forms of the Ancient Past

**Sponsor:** Association for Textual Scholarship in Art History

**Organizer and Chair:** Jane A. Aiken, *Virginia Polytechnic Institute and State University*

**Presenter:** Christopher L. Witcombe, *Sweet Briar College*

**Paper Title:** Perception and Visual Culture: Texts and Images

**Abstract:** Employing examples of sculpture from the ancient (fifth century BCE-first century CE) and modern (fourteenth-twentieth centuries) periods in European history, this paper seeks to elucidate the nature of the transmission of visual culture through historical time. The analysis focuses on the physiology, neurology, and psychology of perception, beginning with Aristotle, and examines how it shifts under the influence of learning through texts and images. In the process, the paper identifies models, forms, and types that were established in the ancient world, revived in the modern world, and remain perceptually essential to European visual culture. It is argued that the persistence of these models, forms, and types is based not only upon their perceptual richness (qualities or degrees of accumulative

meaningfulness), but also upon their ability to produce in the viewer a pleasurable or aesthetic experience.

**Presenter:** Marion Leathers Kuntz, *Georgia State University*

**Paper Title:** Palladio and Vitruvius: Venice and Rome. A Renaissance Man Looks at the Past

**Abstract:** Andrea Palladio and Vitruvius are known as architects who learned from the past. According to Vitruvius — a man educated in the Hellenistic trivium and quadrivium — for the architect to discard the past, is to be “shipwrecked and desolate” in soul and imagination and incapable of creating beauty. Although in his *Four Books of Architecture* Palladio does not speak of education, the influence of Vitruvius is pervasive, and there is no reason to suppose any disagreement with the Roman’s regard for the past. This study will discuss the significance to both Vitruvius and Palladio of Roman architectural and educational ideals. Whereas Vitruvius often deduced architectural principles from the *studia humanitatis*, Palladio derived his understanding of antiquity from his drawings of the monuments themselves. Vitruvius and Palladio espoused a Roman sense of order, harmony, and beauty in their writings and yet arrived at an understanding of these ideals through different means.

**Presenter:** Sara N. James, *Mary Baldwin College*

**Paper Title:** Cardinal Wolsey, His Court, His King, and the Italian Rhetoric of Magnificence

**Abstract:** By 1515, Thomas Wolsey, Cardinal and Lord Chancellor of England, was the most powerful man in England except for the king. As a patron of architecture, he modeled his buildings after the palaces of his Italian counterparts. While Wolsey’s residences are not classical in appearance, their forms follow Italian models as understood through oral and written descriptions. Wolsey’s buildings assimilating classical formulae revived by Alberti and codified by a description of the Renaissance cardinal’s ideal palace in Paolo Cortesi’s *De cardinalatu* of 1510. This paper examines Wolsey’s renovations to Hampton Court and York Place, Henry VIII’s Nonsuch Palace, and others as embodiments of not only a new residential form but also of an iconography of magnificence. These buildings are shown to assert the power of their owners by conforming to a clearly stated Italian architectural rhetoric that announces the importance of the owner and his station in a courtly society.

**Presenter:** Dawn Odell, *Virginia Polytechnic Institute and State University*

**Paper Title:** Ancient Culture as a Tool of Conversion in Early Modern China

**Abstract:** As a means of attracting the educated classes of China to western culture and, by extension, to Christianity, Jesuit missionaries like Matteo Ricci translated Greek and Roman texts into Mandarin. Ricci’s artful translations duly attracted the notice of Chinese literati, but the Jesuits’ visual representations of antique culture were less successful. Ricci’s colleague, Giulio Aleni, for example, published a woodblock-illustrated guide through the seven wonders of the ancient world which was treated as a mere “curiosity” by Chinese viewers. In this paper, I will explore the reasons why translations of antique objects were less acceptable than translations of antique texts in early modern China. My paper will discuss the Jesuits’ misconceptions of Chinese aesthetic values and hierarchies as well as something of their own contentious relationship with the classical past.

**Room:** Sidgwick Avenue, Lecture Block #1

**Panel Title:** Des Emotions: Point de vue medical

**Organizer:** Colette H. Winn, *Washington University*

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

**Presenter:** Ilana Y. Zinguer, *University of Haifa*

**Paper Title:** Des émotions à l'âge de la vieillesse ou de la mélancolie

**Abstract:** Dans le traité écrit à l'intention de la Comtesse d'Uzès "discours auquel est traitée des maladies mélancholiques et du moyen de les guérir," André Dulaurens attribue à l'imagination la naissance de toutes les émotions: Nous nous arrêterons sur les effets violents de l'amour sur le corps et sur l'âme, les effets de l'imagination sur ce sentiment et les moyens d'en guérir.

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

**Paper Title:** Les tableaux des passions dans les recueils d'histoires tragiques (1560-1630)

**Abstract:** On sait depuis les travaux de René Sturel et de René Pruvost que l'intérêt porté par Boaistuau et Belleforest à la peinture, à l'expression et à l'analyse des passions différencie les Histoires tragiques des Nouvelles italiennes qu'elles prennent pour modèle. Plus généralement, les auteurs d'histoires tragiques des années 1560-1630 -Boaistuau et Belleforest, mais aussi Poissenot, Yver, Rivedoux, Sylvain, Camus et Rosset — offrent à leurs lecteurs de véritables traités des passions, qui annoncent les travaux de Cureau de la Chambre, d'Ameline et de Senault. Nous chercherons à retrouver les modalités du discours des passions propre à l'histoire tragique, tout en montrant les multiples rapports qu'il entretient avec la peinture et le théâtre de l'âge baroque, domaines privilégiés de la codification et de l'analyse des passions.

**Room:** Sidgwick Avenue, Lecture Block #2

**Panel Title:** Moving Images in the Northern Renaissance

**Organizer, Chair, and Respondent:** Rebecca Zorach, *The University of Chicago*

**Presenter:** Amy K. Powell, *Columbia University*

**Paper Title:** Articulated Joins: Crucifixes with Movable Arms and the People Who Moved Them

**Abstract:** In fourteenth-century Germany, sculptures of the crucified Christ with movable shoulder joints began to be used in the Good Friday liturgy in reenactments of Christ's deposition from the cross. The movable shoulder joints made it possible to remove the sculpture from the cross and to lay its arms alongside its torso. The sculpture could then be wrapped in a cloth and placed in a sepulcher. The mobility of the sculpture facilitated the transformation of the iconic image of the Crucified into a body brought low by death. Such a transformation of the image was contingent on both the flexibility of the sculpted object and the viewer's metamorphosis into a "handler" of the image. The simple shoulder joint mechanism solicited the viewer's active participation in the "image." My paper will explore the mutual determination of the movable image and its handler, and the ways that mutual determination inflected late medieval and Renaissance viewing of immobile images.

**Presenter:** Christina Normore, *The University of Chicago*

**Paper Title:** You Are What You Eat: The *Entremet* at the Burgundian Court

**Abstract:** The Middle French term *entremet* embraces a number of elements connected to feasting, from the inventive fountains and automata that enlivened the tables to the scenes enacted by and for participants at such events, and was also frequently used for food courses. In distinguishing so-called "table" and "live" entremets both from each other and from the dishes they accompanied far more rigorously than did their contemporaries, modern scholarship has obscured one of the principle features of fifteenth-century Burgundian festival culture: the complex imbrication of animate and inanimate, consumers and consumed, objects and subjects. Surviving evidence from the Burgundian ducal feasts and entries points to the existence of a highly fluid continuum that encompassed paintings, statues, *tableaux vivants*, table fountains, automata, actors, and viewers. Three major

monuments of Duke Philip the Good's reign — the Feast of the Pheasant, the Ghent Entry of 1458, and the Jason room at Hesdin — illustrate the complexity of human-object interaction in this milieu.

**Presenter:** Suzanne Karr Schmidt, *Yale University*

**Paper Title:** Revelatory Playthings: German Renaissance Prints with Moving Parts

**Abstract:** Northern Renaissance prints with interactive elements were the most pervasive and radical moving images ever produced, with a popularity belied by their extreme scarcity today. The Catholic Church in the North had long restricted access to their folding triptychs and sculptures with adjustable limbs, while the dukes of Burgundy hoarded more secular automata and moveable *joyaux*. Moving images thus became available to the bourgeois and lower classes only at the advent of printing. Creative artists and entrepreneurs, particularly in Germany, used this new medium to democratize art, capitalizing on previously forbidden viewer interaction in prints uniquely combining the sacred and secular. By manipulating their prints' simple flaps and dials, the owner revealed spiritual truths and prophecies for themselves in a process consisting equally of play, superstition, and worship. Interactive printmaking would also appear in Protestant broadsheet propaganda, but its critique would have been worthless without the implicit religious genesis of the medium.

**Room:** Sidgwick Avenue, Lecture Block #3

**Panel Title:** Anton Francesco Doni: A *Poligrafo* Among Artists

**Co-organizers:** Una Roman D'Elia, *Queen's University* and Louis A. Waldman, *The University of Texas, Austin*

**Chair:** Paul F. Grendler, *University of Toronto, Emeritus*

**Presenter:** Tom Nichols, *University of Aberdeen*

**Paper Title:** Doni, Tintoretto, and Venetian Painting (ca.1550)

**Abstract:** This paper explores the close relationship that Doni enjoyed with the painter Jacopo Tintoretto (1519-94) during the years in which he lived at Venice (1547-55). Examination of this mutually supportive relationship highlights the creative interpenetration of Doni's literary culture as a *poligrafo*, and the young Tintoretto's unorthodox practice as a visual artist. The paper will note that Doni's literary production, undertaken at speed and at low cost, with the open market in mind, bears important analogies to that of Tintoretto in the sphere of painting. The paper will also examine the way in which the two men's commitment to this literary and artistic *prestezza* operated within the wider literary and artistic sphere in Italy around 1550. It will conclude with the suggestion that it represents a popularising attack upon the emergent courtly cultures of the social elite.

**Presenter:** Una Roman D'Elia, *Queen's University*

**Paper Title:** Anton Francesco Doni on the Interpretation of Art: Courtly Play or Anti-Courtly Satire?

**Abstract:** Anton Francesco Doni's writings on art tend to be a mercurial combination of topical reference, satire, and fantasy. As such, they pose problems for art historians seeking to use them as evidence. I am not exploring whether Doni's comments on specific works are true, but rather whether his ways of interpreting art are typical of his time or a reaction against a prevailing orthodoxy. Doni playfully misreads works of art, puzzles over obscure figures, and offers multiple interpretations of a single piece. Is this anti-courtly satire or complex courtly artifice? Can we use Doni only to interpret minor or marginal images that subvert the mainstream of art at the time, or are his writings relevant to understanding the central conceits of large-scale frescoes and courtly commissions? I will address these questions

by exploring connections and disparities between Doni and courtly artists and writers, particularly Vasari.

**Presenter:** Elena Pierazzo, *Università di Pisa*

**Paper Title:** Grafia, ortografia e contaminazione negli autografi Del Doni: lo Stufaiuolo

**Abstract:** Lo Stufaiuolo di Anton Francesco Doni ci è trasmessa da due manoscritti autografi attestanti due diverse versioni dell'opera. Si tratta della sola commedia conservata nella proteiforme produzione dello scrittore fiorentino e presenta notevoli motivi di interesse, in primo luogo per la scelta della diffusione manoscritta. Nell'ultima fase della sua vita il Doni abbandona quasi completamente il mondo delle stampe e si dedica alla produzione di manoscritti, pensati come opere artigianali, indirizzati al solo dedicatario dell'opera, riprendendo piuttosto il modello epistolare che quello della normale pubblicazione, manoscritta o a stampa, delle opere letterarie. In questo modo il Doni scardina il normale rapporto testo-lettore, la letteratura diventa un fatto privato fra l'autore e il proprio unico lettore, parificandoli quindi ad una missiva privata. Gli usi grafici del Doni sono molto peculiari, in particolare per quel che riguarda la punteggiatura usata dall'autore con precisi intenti registici, contaminando usi grafici tradizionali con quelli provenienti dalla notazione musicale. Dal punto di vista del contenuto il testo si caratterizza per l'estremizzazione della componente erotica/incestuosa.

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

**Paper Title:** Doni's Disegno and Bandinelli's *Libro del disegno*

**Abstract:** In the final chapter of Anton Francesco Doni's *Disegno* (1549), the sculptor Baccio Bandinelli is made the mouthpiece for a long, digressive monologue on patronage, the *paragone*, and the proportions of the human head — concluding, significantly, with the promise of a continuation. The recently discovered text of a *Libro del disegno* by Bandinelli himself, existing in a partially autograph manuscript, apparently represents a sequel to that chapter in Doni's book. Similarities of content, style, and tone among the conclusion of *Disegno* and Bandinelli's *Libro del disegno* confirm suspicions that Bandinelli himself played a significant role in the composition of Doni's book. The earliest treatise on drawing by a Renaissance artist, Bandinelli's *Libro* is a major source for Renaissance art theory, enriching our understanding of the author's views on the status of the artist, the importance of courtly behavior, the demands of pedagogy, and the decorum of writing about art.

**Room:** Sidgwick Avenue, Lecture Block #4

**Panel Title:** Constructing St. Teresa of Avila in Early Modern Art and Literature

**Organizer:** Christopher C. Wilson, *The George Washington University*

**Chair and Respondent:** Alison P. Weber, *University of Virginia*

**Presenter:** Christopher C. Wilson, *The George Washington University*

**Paper Title:** Picturing the Parameters of Female Sanctity: Teresian Iconography in Engraved Print Series

**Abstract:** Through investigation of Teresa's image in early modern engravings, this paper calls attention to gender concerns that shaped the creation and reception of the saint's iconography. Beginning in the decades after her death (1582), prints produced throughout Catholic Europe were intended to defuse controversial aspects of Teresa's life, including her struggles with male ecclesiastics, her engagement in theological discourse, and her disputed teaching authority. These representations stressed her extraordinary obedience to male superiors, showing her burning her manuscript commentary on the Song of Songs in response to a confessor's request. Her leadership in reforming the Carmelite Order was

downplayed; St. John of the Cross was given an increasingly prominent position in Discalced Carmelite iconography, elevated as co-reformer or spiritual adviser to Teresa. Such a shift, it will be shown, reveals anxiety about the phenomenon of a woman founder of a religious order that was comprised of both sexes.

**Presenter:** Bárbara Mujica, *Georgetown University*

**Paper Title:** Staging the Sacred: Lope de Vega's Use of Teresian Iconography

**Abstract:** By the time she was beatified in 1614, Teresa de Jesús had emerged as an icon of sanctity. Poets and artists ignored Teresa's struggle to reform the Carmelite Order, her conflicts with the Church hierarchy, her business acumen and her keen political insight to concentrate on her supernatural powers. In his play *Santa Teresa de Jesús*, Lope de Vega — the most successful playwright of early-seventeenth-century Spain — does not draw on available Carmelite chronicles to create an accurate portrait of Teresa, but instead combines the formulas of the Spanish *comedia* with popular Teresian iconography to fashion a crowd-pleasing plot. In Lope's play Teresa metamorphoses from an archetypal dama to a miracle-worker who effortlessly founds convents through divine intervention. The first act presents a traditional honor dilemma; the second two acts consist of a series of *tableaux vivants* that reflect paintings and engravings of Teresa then circulating in Europe.

**Presenter:** Erin Kathleen Rowe, *The Johns Hopkins University*

**Paper Title:** From the New Deborah to Amazon Queen: Representing Teresa as Patron Saint of Spain (1617-30)

**Abstract:** During the early seventeenth century, Teresa of Avila became the center of a major national controversy, when the legislative assembly of Castile, the Cortes, voted to elevate her to co-patron saint of Spain, alongside its traditional patron, St. James. Opponents of the so-called co-patronage movement mustered an array of arguments to dismantle Teresa's elevation, including claims that Teresa's gender rendered her incapable of being the patron saint of the monarchy. My paper explores how Teresa's supporters were compelled to apply creative new imagery appropriate for a national symbol in order to defend their saint's ability to be co-patron. One of the ways they accomplished their goal was by refashioning the saint as a warrior and making use of standard literary tropes of "mujeres varoniles" including that of an Amazon queen, ready to stand at the head of an army in her country's defense.

**Room:** Sidgwick Avenue, Lecture Block #5

**Panel Title:** Masks, Masques, and Beyond

**Organizer:** Fredrika Herman Jacobs, *Virginia Commonwealth University*

**Chair:** Ingrid D. Rowland, *The American Academy in Rome*

**Presenter:** Walter Stephens, *The Johns Hopkins University*

**Paper Title:** Witches, Ghosts, and Masquerade in Early Demonology

**Abstract:** "Masque," *masca*, and cognates are terms often used by demonologists of the first wave (ca. 1430-1530) to describe the activities of malefactors otherwise definable as witches. Intrinsic to this concept are attributes of unseizability and variable visibility that explicitly or implicitly link these malefactors to ghosts. This paper explores the apparent folkloric roots of the concept as well as its explanatory utility and ideological rationale.

**Presenter:** Fredrika Herman Jacobs, *Virginia Commonwealth University*

**Paper Title:** Michelangelo's Prudent Mask

**Abstract:** Three variously attributed drawings, one in the Ashmolean, Oxford, another in the Gabinetto Disegni e Stampe degli Uffizi, Florence, and a third in the Biblioteca Ambrosiana, Milan, record an apparently lost original by Michelangelo. With some variations each depicts

a seated female figure peering into a mirror as a putto holding a mask approaches. Although other suggestions have been advanced, the subject of the drawings has been identified as an *Allegorical Group of Prudence*. This paper considers this identification in light of Michelangelo's comments on imitation, the pedagogic function of many of his finished studies, and the widespread practice of appropriating the master's figures.

**Presenter:** Maureen Pelta, *Moore College of Art and Design*

**Paper Title:** Masking Motive and Forging Reputation: *Correggio a Roma*

**Abstract:** Padre Sebastiano Resta's *Correggio a Roma* was an annotated album of drawings and prints assembled after 1680, consequential for the art historical construction of Correggio's development and career. Although scholars discerning the influence of Rome on Correggio's *opere* today are more likely to trace the lineage of this idea to the literary works of Mengs, it was Resta who formulated its originatory argumentation. Why was Padre Resta the first cognoscente of art to claim that Correggio had lived and worked in Rome?

Contextualizing Resta's interest in Correggio, we will unpack a rather remarkable confluence of circumstances, and unmask some of the values at stake in Resta's deliberations.

**Room:** Sidgwick Avenue, Lecture Block #6

**Panel Title:** Temporal Itineraries in Early Modern Venice and the Veneto

**Co-organizers:** Tracy E. Cooper, *Temple University* and Patricia Fortini Brown, *Princeton University*

**Chair:** Deborah Howard, *University of Cambridge, Saint John's College*

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

**Paper Title:** Venetian patriotism in Sanudo's *Itinerario*

**Abstract:** In 1483, the young Venetian noble Marino Sanuto undertook a tour of the mainland territories of the Venetian Republic. He traveled with his cousin who was one of the three magistrates dispatched to hear appeals from the Republic's *terraferma* subjects. Marino had no official position, and the account he wrote — commonly known as the *Itinerario con I Sindaci di Terraferma* — says little about the legal activities of his fellow noblemen. However, for its time Sanuto's account appears to be a unique document. It covers virtually all of Venice's mainland possessions, including part of the Istrian peninsula, and Marino was an enthusiastic — if not always very critical — observer. This contribution will discuss his comments on the nature of Venetian rule and assess how his pride in the Venetian "achievement" manifested itself. To what extent is Sanuto's tone jingoistic or imperialistic? What is his attitude to the Republic's subject territories, their inhabitants and their histories?

**Presenter:** Patricia Fortini Brown, *Princeton University*

**Paper Title:** Venice's Istrian Past

**Abstract:** On a trip through the Venetian *terraferma* in 1483, the young Marin Sanudo had looked at the changing landscape and saw the classical substrata of the Venetian present. His painstaking observations on the notable features of Venice's recently acquired mainland — once the tenth Regione in the time of Augustus — reveal a developing historical imagination in which the sites, artifacts, texts, and personae of Latin antiquity were incorporated into an expansive history of Venice itself. Using my earlier published work on Sanudo's itinerary as a point of departure, this paper offers a focused look on role played by Istria in the cultural geography of early modern Venetians.

**Presenter:** Tracy E. Cooper, *Temple University*

**Paper Title:** Allegorizing the Bacino: The 1574 Entry of Henri III

**Abstract:** This paper proposes that for the 1574 entry of King Henri III into Venice, the Bacino of San Marco was symbolically transformed into the Forum Romanum as evidenced by the unusual adoption by Andrea Palladio of a specific Roman Imperial model for the ephemeral architecture designed for the Lido. The appropriation of the sacred topography of ancient Rome was realized through a program that drew on the existing ritualized geography of Venice and its associations. Moreover, I would argue that this cultural appropriation went beyond the generic concept of *Venezia altera Roma* to make a more immediate allusion in the context of Venice's political situation at this time. A palimpsest of geographical and temporal associations overlaid ancient and modern Rome on the "imaginary urbanism" enacted through the successive processional stages of the Venetian Lagoon, Bacino, and Grand Canal in the singular setting of the Serenissima.

**Room:** Sidgwick Avenue, Lecture Block #7

**Panel Title:** The Culture of German Humanism

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

**Chair:** Jill Krayer, *University of London, Warburg Institute*

**Presenter:** Eckhard Bernstein, *College of the Holy Cross*

**Paper Title:** "Escapist Intellectual?" Mutianus Rufus and His "beata tranquillitas" as a Humanist Way of Life

**Abstract:** The German humanist Mutianus Rufus — often mentioned in one breath with Erasmus, Reuchlin, and Pirckheimer — is one of the great humanists of the Northern Renaissance. After seven years in Italy where he immersed himself in the *studia humanitatis* and earned a doctor of law degree he opted, upon his return to Germany, for a life of "beata tranquillitas." On the basis of his numerous letters we will attempt to examine the reasons for his decision, as well as the underlying philosophical assumptions and social consequences. But beyond the individual biography of Mutian, the analysis will lead to a central question of German, if not European humanism, the dialectic between a *vita activa* and a *vita contemplativa* and the question of the social relevance and cultural importance of humanists. In a final section the paper will therefore briefly place Mutian's philosophy in a wider context and contrast it with that of other more engaged humanists.

**Presenter:** Milton Kooistra, *University of Toronto*

**Paper Title:** Philip Melancthon and the Culture of Recommending in Early Modern Germany

**Abstract:** Much of the correspondence between German humanists in the sixteenth century involved recommending. In fact, many humanists complained to their colleagues and friends that much of their time was spent writing letters of recommendation for students and fellow scholars. Surprisingly very little work has been devoted to this vital component of humanist culture. The letters of recommendation provide a window into the networks that existed between humanists and their contemporaries. With an emphasis on the correspondence of Philip Melancthon, this paper will explore the relationship between the author, the recommended, and the recipient. I argue there was more at stake than the mere act and rhetoric of recommending. The qualities of the recommended were often as important as the degrees of friendship, familial, and academic connections, and networking and confessional allegiance underlying each letter.

**Presenter:** Erika Rummel, *University of Toronto, Emmanuel College*

**Paper Title:** The Christian Skepticism of Erasmus

**Abstract:** According to Kristeller, humanism is an educational program rather than a philosophy, but even if humanists did not develop a philosophy of their own, they demonstrated an affinity to Academic Skepticism in their methodology. Erasmus was one humanist accused of being a skeptic, which many equated with being an atheist. It is more accurate, however, to say that Erasmus adapted the classical approach to Christian exigencies and provided a model of “Christian Skepticism.” He suggested examining evidence on both sides of a question. If no rational solution emerged, he said, the Christian Skeptic could avoid *epoche* by falling back on the authority of the church. My paper will place Erasmus’s approach into its historical context and discuss a number of passages in which he explained how skepticism and its corollary, relativism, might be employed by Christians.

**Room:** Sidgwick Avenue, Lecture Block #8

**Panel Title:** Giving Credit to Gender: Applications of Craig Muldrew’s Economic Model

**Organizer and Chair:** Mary Ellen Lamb, *Southern Illinois University*

**Presenter:** Natasha Korda, *Wesleyan University*

**Paper Title:** Labors Lost: Women’s Informal Work and the Early Modern Theatrical Commerce

**Abstract:** This paper explores the concept of “informality” as a useful framework within which to consider the heterogeneous networks of commerce and credit that brought male playing companies into contact with working women in early modern London. Such networks have received comparatively little scholarly attention, perhaps because of the difficulty of recovering evidence about practices that by definition take place “off the books.” An important source of information regarding the ever-shifting boundaries between formal and informal commerce that will be explored in this paper are attempts at regulation: the repertories of the Court of Aldermen and the journals of the Court of Common Council for the City of London are filled with attempts to control such trade, attempts that were often directed specifically at women.

**Presenter:** Barry Taylor, *Staffordshire University*

**Paper Title:** Prostitution and the Culture of Credit: The Courtesan’s Place in Middleton’s Comedies

**Abstract:** In her seminal study of Middleton’s work, Margot Heinemann notes the “unexpected degree of sympathy” in the representation of prostitutes in his comedies. This paper will pursue Heinemann’s discussion by situating the Courtesan as the pivotal figure in Middleton’s dramatization of a credit-based socio-economic order in *A Mad World My Masters* and *A Trick to Catch the Old One*. I will argue that, for Middleton, the Courtesan’s “common place” is a structural location where the exchanges of financial, social, and sexual energy which animate the dramatic world’s “culture of credit” (to adapt Craig Muldrew’s term) are concentrated, and where the principle of simulation that determines its social identities and relationships finds its exemplary staging. The paper will also consider Marston’s *The Dutch Courtesan* as a counterexample in which the demonization of the prostitute serves to underline the critical implications of Middleton’s disenchantment of “legitimate” sexual and social exchange.

**Presenter:** Nina Levine, *University of South Carolina*

**Paper Title:** Street Talk: Currencies of Reputation in *The Roaring Girl*

**Abstract:** What’s at stake for women in the “economy of obligation” described in Craig Muldrew’s recent work on early modern credit? If credit is a “currency of reputation,” connecting the material and the cultural, the economic, and the social, how does gender

inflect the forms and values of its circulation? And how does it complicate the oppositions between community and individual, trust and self-interest, challenged by Muldrew's analysis? Taking the "street talk" of early modern London as its starting point, this paper considers the links between women, news, and urban community in *The Roaring Girl*, a play that not only traffics in London news but shows women to be central figures in this commerce-agents as well as objects in the urban commodification of reputation.

**Room:** Mill Lane #1

**Panel Title:** Defining Environments: Women, Architecture, and Images

**Sponsor:** Society for the Study of Early Modern Women

**Organizer, Chair, and Respondent:** Marilyn R. Dunn, *Loyola University Chicago*

**Presenter:** Eunice D. Howe, *University of Southern California*

**Paper Title:** Filarete's Ospedale Maggiore: Charity and Gendered Space

**Abstract:** Filarete designated specific spaces for the occupants of Milan's Ospedale Maggiore. Like many general hospitals of the Renaissance, the institution was to house a cross-section of society: the sick, but also the indigent, foundlings, transients, impoverished nobility, and destitute women. Traditionally, these groups were further distinguished by other categories of difference — such as age, social status, and infirmity — with the exception of the women who inhabited a common space that restricted their mobility and defined them as caregivers and hospital workers. Thus the Ospedale Maggiore afforded shelter to a teeming population of needy citizens, but simultaneously imposed a fixed, general identity on female occupants. This paper proposes that Filarete intended his utopian design for the Ospedale Maggiore as a model of civic charity that promoted a clear distinction between male and female space.

**Presenter:** Katherine A. McIver, *University of Alabama, Birmingham*

**Paper Title:** Nuns' Habits: Negotiating Power behind Convent Walls

**Abstract:** In Parma the Benedictine convent of S. Quintino was aristocratic, dominated by the Sanvitale from the early fifteenth through the mid-sixteenth century. In the 1450s, Abbess Magdalena Sanvitale (d. 1483) established the cult of the Beata Orsolina (1375-1408) as a model of sanctity for her sister nuns. Successive Sanvitale abbesses commissioned a variety of works of art for Beata Orsolina's chapel and for their church; and the family built rooms reserved for the private use of Sanvitale nuns. The Augustinian convent of S. Agostino, however, was not dominated by a single family; rather, space was set aside for widows, who lived there for years. When it came time to expand the convent in the mid-1560s, Abbess Anna Giulia Sanseverina (d. 1590s) instigated an extensive building campaign seeking the financial assistance of resident widows. This paper explores the different ways the abbesses of these two convents used their power and patronage to define the environment in which their sister nuns lived.

**Presenter:** Mindy Nancarrow, *University of Alabama*

**Paper Title:** Theology and Devotion in Zurbarán's Paintings of the Infant Virgin in the Temple

**Abstract:** Zurbarán's paintings of the infant Virgin in the temple in New York, St. Petersburg, and Jeréz represent a perfect model of religious life for the nuns who were his intended viewers. Incapable of venial sin from the instant of her Immaculate Conception, Mary was joined to God in perfect harmony always. Zurbarán represented her in ecstatic prayer in two paintings and in contemplation while sleeping in the picture in Jeréz. For nuns who looked to her as the first nun and the ideal of the religious life, the child Mary

embodied the innocent humility that is pleasing to God. In the mimetic Spanish convent culture in which artworks modeled the gestures and expressions of the religious life, according to Sánchez Lora, Mary inspired the spiritual union with God that was the principal goal of the religious life.

**Room:** Sidgwick Avenue, Little Hall

**Panel Title:** The Other Spinelli of Florence

**Organizer:** Arne R. Flaten, *Coastal Carolina University*

**Chair:** Arthur M. Field, *Indiana University*

**Presenter:** Arne R. Flaten, *Coastal Carolina University*

**Paper Title:** Cola, Forzore, and the Tomb of the Unknown Goldsmith

**Abstract:** Cola and Forzore Spinelli, sons of Niccolò d'Arezzo, remain virtually unknown. Tax records, notarial documents, and personal correspondences reveal that Cola and Forzore associated with prominent painters, sculptors, architects, and patricians of early Renaissance Florence, including Lorenzo Ghiberti, Filippo Brunelleschi, Maso di Bartolommeo, Cosimo, and Piero de' Medici, and members of the Cavalcanti, Albizzi, and Tornabuoni families. Both brothers matriculated into the Arte della Seta in 1420, but in the early 1430s Cola matriculated in the Arte di Cambio as a banker. Forzore was guarantor for the lease of Antonio Pollaiuolo's first workshop and stylistic evidence suggests that Forzore's son, Niccolò Fiorentino, collaborated with Antonio on several occasions. Cola and Forzore owned several apartments and farms in and around Florence; and they owned slaves. A tomb for Cola Spinelli at Sta. Maria Novella is dated 1433, but he remained active until 1458. This paper examines these unknown Spinelli.

**Presenter:** Thomas J. Loughman, *Phoenix Art Museum*

**Paper Title:** Spinello Aretino and Parri Spinelli: Graphic Links

**Abstract:** Parri Spinelli's professional relationship to his father, Spinello di Luca, is a thorny topic insufficiently studied. Yet there survive a large group of drawings made by Parri in the early Quattrocento that may be the sole record of Spinello's talents as a draftsman. This paper explores the material and reconstructs the graphic oeuvre of Spinello through the close examination of several drawings now in European and American collections.

**Presenter:** Stefan Weppelmann, *Staatliche Museen, Berlin*

**Paper Title:** Spinello Aretino: The Life of an Itinerant Artist in Tuscany

**Abstract:** In his *Vite dei più eccellenti pittori* (1st ed. 1550), Giorgio Vasari established Spinello di Luca Spinelli (1346/50-1410) as a synonym for "aretine" painting of the Trecento. His construction of "schools of painting" marks scholarship until recent times. However, this paper shows Spinello as an itinerant painter who not only executed large fresco programmes in Florence, Pisa, and Siena, but also obtained important commissions in minor centers such as Orvieto, Città di Castello, Sansepolcro, Cortona, and Lucca, and who managed to maintain its relations to these smaller communities during his entire career. The case of Spinello may be considered exemplary for the interpretation of medieval Tuscan workshops as less dependant on single political communities but as extremely mobile, following commissions in a wide geographical area. Within this context, the validity of the construction of "schools" is questionable. Thus, the paper aims to underline the importance of studies that examine the social relationships of painters with their patrons and concurrents.

**Room:** Mill Lane #3

**Panel Title:** Fountains, Grottos, and Waterworks in Early Modern Europe II

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

**C-organizer:** Sheryl E. Reiss, *Cornell University*

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

**Paper Title:** Waterworks in Eleonora di Toledo's Boboli Gardens

**Abstract:** The Boboli Gardens were designed as a collection point for fresh water to be provided to the subjects of Cosimo I and Eleonora di Toledo. The public outlet for Boboli's waters was Bartolomeo Ammannati's *Neptune Fountain*. Before its arrival in Florence's civic center, the water was employed privately in fishponds, grottos, and fountains in Boboli and the Palazzo Vecchio. The benevolent supply of water was a defining element of the initial project and a mutual goal of both the duke and duchess. Prior to her death in 1562, however, Eleonora di Toledo was solely responsible for commissioning all of the iconographically significant grotto and fountain sculpture executed or adapted for use in the gardens. These included a now-lost fountain, the *She-Goat* for the Grotticina di Madama, the *Apollo* and *Ceres* for Vasari's frontispiece to the Vivaio, and Nanni di Stocco's *Peasant Emptying a Cask* for the same fishpond.

**Presenter:** Felicia M. Else, *Gettysburg College*

**Paper Title:** Land and Sea: The Iconography of Water, Artifice, and the Public Fountain in Granducal Florence

**Abstract:** Bartolomeo Ammannati's *Neptune Fountain* (1560-74) in Florence, like other civic fountains produced in early modern Italy, celebrated achievements in water provision and maritime power through an impressive visual display of artistic form. Ammannati's grandiose ensemble ranks as one of the most important public commissions of its day, a sumptuous panoply of multicolored marble, bronze statuary, and jets of water. This paper will discuss new insights on the iconography of the fountain, proposing an interpretation of the work as a conjunction of land and sea, a complex image of maritime power crafted for an inland Florentine audience. I will discuss the pairing of elements of the land and sea in other works commissioned by the Medici and consider similar themes portrayed in the decorations of the Entrata of Johanna of Austria in 1565 and in contemporary writings by Domenico Mellini, Vincenzo Borghini, Giorgio Vasari, Giovanni Cini, and Sebastiano Sanleolini.

**Presenter:** Suzanne Butters, *University of Manchester*

**Paper Title:** Princely Waters: An Elemental Look at the Sixteenth-Century Medici Dukes

**Abstract:** Water is essential to life and, as such, its origins, properties, uses, distribution, and presentation will always be charged with significance. Rulers of all kinds could make much capital of this fact. Among these, however, dynastic princes figured prominently by virtue of the ways in which they claimed to hold power, and did so. This paper will explore the meanings of water for one family of rulers in sixteenth-century Italy, the Medici dukes (and later grand dukes) of Tuscany. It will seek to distinguish between presentation of water by the dukes and by their republican predecessors so as to identify those aspects that might be construed as peculiarly "princely," and then to ask to what extent the presentation of water, the meanings purveyed and the audiences sought by Cosimo I, Francesco I, and Ferdinando I differed, as well as how, why, and to what effect they did so.

**Room:** Mill Lane #5

**Panel Title:** The Erotic Cultures of Italy I: Visual Testimony and Verbal Games

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

**Organizer:** Sara F. Matthews-Grieco, *Syracuse University*

**Chair and Respondent:** Guido Ruggiero, *University of Miami*

**Presenter:** Guido Antonio Guerzoni, *Università Luigi Bocconi*

**Paper Title:** “The erotic fantasies of a model clerk”: The Erotic Imagery of an Accountant at the Beginning of the Cinquecento

**Abstract:** A few years ago I found a small collection of erotic drawings hidden inside the back dust cover of some account books. These sketches were drawn in the 1520s by an accountant in the administration of the ducal granaries in Ferrara. The author is not an artist, nor a man of letters, nor a man of the people, but a young bourgeois, a clerk working in a fairly modest office. The sketches are an unusual type of document, being midway between pornographic inscriptions and erotic graffiti of popular origin, and images (drawings, paintings, prints) created by artists for an aristocratic or courtly viewer. These drawings permit us to recreate the erotic visual imagination of a fairly typical exponent of the middle classes, his fantasies, his relationship with cultural and literary trends and his pseudo-artistic ambitions, thus providing a small but significant contribution to the history of sexuality in the early modern era.

**Presenter:** Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Paper Title:** From Roosters to Cocks: Renaissance Birds and Sexuality

**Abstract:** In Italian and in many European languages, both male and female sexual organs as well as the sexual act are referred to using bird imagery. This paper will explore what has turned out to be a surprisingly pervasive semantic phenomenon, looking at how bird imagery surfaces in the terms used to designate body parts, in allusive songs and literary innuendo, as well as in visual references and bawdy prints. The explanation for this widespread *topos* can be found in the pre-Linnaean classification system current in the later Middle Ages and Renaissance periods. This system was responsible for zoological lore and dietary prescriptions that were widely understood, at all levels of the social fabric. The sexual implications of fowl thus functioned as a common-denominator cultural reference, and as the motor for a constantly reinterpreted and reinvented imagery.

**Presenter:** Marta Ajmar, *Victoria and Albert Museum*

**Paper Title:** “The spirit is ready, but the flesh is tired”: Sexually Explicit Objects and Practices in Early Modern Italy

**Abstract:** Objects containing sexually charged images and inscriptions are now scattered in museums across the world, where they are often assigned a minor role in decorative arts displays. Yet they may well be just the tip of the iceberg of a wider phenomenon of an early modern presence of the erotic in everyday life. Their fascination lies in the alleged clash between their explicit sexual character and their “domestic” nature as household objects. In this paper I intend to examine items such as majolica jars, hidden paintings, and inscribed bed-frames in terms of social and domestic rituals that can help explain the erotic content and uses of such objects. By mobilizing written, visual, and material sources, I will evoke the pervasive presence of sexually charged objects and depictions in the Renaissance household, and argue for their contribution to an idea of domesticity and sociability where open sexuality had a role to play.

**Room:** Mill Lane #6

**Panel Title:** Theology, Writing, and Representation in Seventeenth-Century Britain

**Chair:** Nigel Smith, *Princeton University*

**Presenter:** Joad Raymond, *University of East Anglia*

**Paper Title:** The Fleishy Imagination and the Word of God

**Abstract:** How is it possible to write an imaginative narrative about God without prying too closely into mysteries He made invisible? Despite repeated warnings of the dangers of fleshy imagination, several seventeenth-century writers did explore the invisible world of angels in some detail. In this paper I will argue that the doctrine notion of accommodation — the means by which divine truths are brought within the compass of finite human intellect — is fundamental to these efforts. Tracing its theological history, I will show the prevalence of this concept in seventeenth-century theology and poetry, and explore the role it plays in enabling John Milton to bind theological learning together with imaginative narrative more closely than any of his peers. Because of accommodation we can reject the anachronistic critical dichotomy between novelistic realism and allegory, and appreciate more fully the intensity of Milton's representational mode.

**Presenter:** Nigel Smith, *Princeton University*

**Paper Title:** And if God was One of Us: The Real History of English Socinianism

**Abstract:** Socinianism is frequently regarded as a major cause of modernity, but the contents of early Socinian argument have seldom been examined. This paper considers in detail the theological views of the controversial English Socinian John Biddle, and his relationship with a number of better-known figures, including John Milton and John Locke.

**Presenter:** Lori Humphrey Newcomb, *University of Illinois at Urbana-Champaign*

**Paper Title:** Performance Restored: Resacralizing Marriage in Davenant's *Law Against Lovers*

**Abstract:** Davenant's *Law Against Lovers* (1662), among the earliest Restoration adaptations of Shakespeare, has long baffled critics, not least by merging Benedick and Beatrice into a rewritten *Measure for Measure*. This paper decodes a double agenda in the play's title: the law that opposes lovers is not only the 1650 act against adultery, but also the Commonwealth desacralizing of marriage. Thus, two plays' worth of lovers are suspended in fornication by the state's reduction of marriage from religious sacrament to civil contract. The constant byplay over vows and rings, pointedly echoing both the Westminster catechism and the old Anglican prayer book, defends marriage as properly performed not as mere contract but as sacrament. When Benedick ends up defending the various lovers in a siege, departing wildly from any Shakespearean script, romantic ceremonial becomes a high ground for royalist opposition. Davenant's adaptation enlists dramatic representation to defend traditionalist sacrament, but to align the restored stage with the restored crown, it must iterate pre-Interregnum performances of marriage with a difference, so that dramatic representation itself becomes less ceremonial than combative.

**Room:** Queens' College, Armitage Room

**Panel Title:** Animal/Human Boundaries in Renaissance Literature

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

**Organizer and Chair:** Nicola Masciandaro, *City University of New York, Brooklyn College*

**Presenter:** Jason Houston, *University of Oklahoma*

**Paper Title:** "Matta Bestialitate": Man as Beast and Beast as Man in Boccaccio and Pulci

**Abstract:** Originally used by Dante in describing one of the three categories of sin in *Inferno* XI, "matta bestialitate" has a curious afterlife. This paper will look at how Giovanni Boccaccio and Luigi Pulci borrowed Dante's term and blurred the distinction between man and beast. Boccaccio famously uses the term in his brilliantly equivocal last story of the *Decameron* ("Patient Griselda"). Luigi Pulci calls into question the difference between man

and beast in his comic epic *Morgante*. Both authors use the cover of their comic voices to subvert the simple view of ethics dominant in the culture of early Renaissance Florence.

**Presenter:** Nicola Masciandaro, *City University of New York, Brooklyn College*

**Paper Title:** *Animal Laborans* in Fifteenth- and Sixteenth-Century English Literature

**Abstract:** The animal/human boundary occupies a central position in medieval and Renaissance representations of work, which move between labor as reducing man to beast and labor as an expression of uniquely human rationality. This paper examines the phenomenology of this boundary in representations of work by Hoccleve, Lydgate, Henryson, Skelton, and Barclay.

**Presenter:** Brad S. Tabas, *New York University*

**Paper Title:** The Power of Dog: Cynic Parrhesia in Dekker, Ford, and Rowley's *The Witch of Edmonton*

**Abstract:** This paper attempts to examine the function of cynicism within the historically specific nexus of relations between literary creation, critical reception, social commentary, and normative representations of individual experiences as they are articulated in Dekker, Ford, and Rowley's play *The Witch of Edmonton*. Cynicism is here examined both as a mode of critical philosophy and as a specifically grounded historical phenomenon whose historical infiltration, and apparently fashionable integration, into the world of seventeenth-century theater helps to shed light upon the choices made by Dekker, Ford, and Rowley in their rendering of the enigmatic character "Dog." How the play represents the relationships between the natural and supernatural, man and beast, and faith and credit will all be examined, primarily with attention being paid to their relationship to the relation between staged realism and "real" reality — in other words, to the play's treatment of the space between representation understood as representation, and representation understood as fact.

**Room:** Queens' College, Bowett Room

**Panel Title:** John Donne's Letters II

**Sponsor:** The John Donne Society

**Organizer and Chair:** M. Thomas Hester, *North Carolina State University*

**Presenter:** Ernest W. Sullivan, *Virginia Polytechnic Institute and State University*

**Paper Title:** Problems in Editing Donne's Letters

**Abstract:** Gaining access to and authenticating the prose letters of John Donne pales in comparison to the problems their transmissional history, dating, separating the false from the verifiable versions, and the letters to which they may be responses or the initiation of responses.

**Presenter:** Brian Mark Blackley, *North Carolina State University*

**Paper Title:** Donne's Letter to Spenser

**Abstract:** A reading of Donne's prefatory letter to his *Metempsychosis* as a response to Spenser's prefatory letter to his *Faerie Queene*.

**Presenter:** Graham Roebuck, *McMaster University*

**Paper Title:** "Knowledge" in Donne's Letters

**Abstract:** A consideration of Donne's understanding of "knowledge" as exhibited in his prose letters.

**Presenter:** Jeanne Shami, *University of Regina*

**Paper Title:** "Steps to the Temple": The Pulpit in Donne's Prose Letters

**Abstract:** A consideration of Donne's pulpit vocation as reflected and considered in his prose letters.

**Room:** Queens' College, Erasmus Room

**Panel Title:** Dedicating the Book

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

**Organizer and Chair:** Germaine Warkentin, *University of Toronto, Victoria College*

**Co-organizer:** Michael Ullyot, *University of Toronto, Victoria College*

**Presenter:** Alessandra Villa, *Scuola Normale Superiore, Pisa*

**Paper Title:** Patronage and Property Rights in Italian Dedications

**Abstract:** In a milieu where relationships between patron and author were strongly marked by clientelism, the dedication was conceived as the counterpart for the patron's favor. By the dedication, a work was given in the hands of the patron. This gift granted the dedicatee some "rights," particularly on the diffusion of the work: many striking cases in Isabella d'Este's correspondence with her clients define these rights in utterly legal terms. These non-written, but common rights were destined to change deeply as works were printed. The paper will analyze the perceptions authors and patrons had of these "rights before copyright," how they dealt with the sharing of these rights, on manuscripts and on printed works, and in which form dedicatees' pretensions could survive.

**Presenter:** Gilles Bertheau, *Université François-Rabelais, Tours*

**Paper Title:** Dedicating Homer, or the Metamorphoses of Chapman's "Absolute man"

**Abstract:** The purpose of this paper will be to show how George Chapman tends to define his conception of what he calls, in *Bussy D'Ambois*, the "absolute man," through the dedications of several of his works, mainly his translations of Homer. From 1598-1616, different installments of the *Iliads* and *Odyssseys* are dedicated to different patrons: Essex, Prince Henry, and Somerset, who sometimes are the dedicatees of other poems. But his Homer dedications offer one of the best insights into his conception of the true hero of "matchless vertues," of authentic noblesse that was enduringly exemplified by the beacon of light that the young heir to the throne represented for someone like Chapman and others. A detour by the French tragedies will help explain the odd presence of Somerset in this list in 1616 as well as better understand Chapman's idea of the "absolute man."

**Presenter:** Rivkah Zim, *University of London, King's College*

**Paper Title:** A Life in Book Dedications: Thomas Sackville, Lord Buckhurst, Earl of Dorset

**Abstract:** Between 1569 and 1608 some twenty-seven printed books were dedicated to Sackville. By comparison with other privy councilors and university chancellors this is a modest but significantly varied list that repays close inspection. I argue that these dedications provide insights into his life and long career from contemporary sources. We are used to studying books as material objects, and dedications as evidence of book history, yet their value is often overlooked. The mere fact of a dedication (whether commissioned or speculative), besides the detail of its contents, can reveal personal associations, nuances of an individual's contemporary reputations, and perceptions of political interests and learned tastes, including those otherwise unknown. The biographical importance of the Sackville dedications is unlikely to be restricted to his case. Book dedications are therefore more than signs of the currency of patronage, they are material evidence for life studies.

**Room:** St Johns Bar, Corn Exchange

**Panel Title:** Renaissance Epistolography: A European Cultural Network

**Organizer and Chair:** Giovanni Rossi, *Università degli Studi di Verona*

**Respondent:** Ida Mastroianni, *Università degli Studi di Perugia*

**Presenter:** Andrea Marchisello, *Università degli Studi di Verona*

**Paper Title:** Humanists on Dialogue: Andrea Alciato's Correspondence

**Abstract:** The letters written by Andrea Alciato, a prominent jurist living in the early sixteenth century, involve important personalities of the milieu of intellectuals, editors, and jurists playing a leading role in the European humanistic culture of the time: Erasmus, Pietro Bembo, Francesco Calvo, Bonifacio Amerbach, Viglio van Zwichum, Jean Boyssoné, Ulrich Zasius, just to mention a few. The reading of his correspondence (consisting of both private and dedicatory letters) sheds light on several important aspects of the Lombard jurist's intellectual life: for example, opinions on contemporary juridical, literary, philological, and historiographic works; the awareness of the novelty of his study and teaching methods; and his relations with the legal science of his time. The elements offered by Alciato's letters allow us to infer a tentatively authentic interpretation of his didactic and scientific approach.

**Presenter:** Jorge Fernández-López, *Universidad de La Rioja*

**Paper Title:** Humanism and Anti-Humanism in J. Ginés de Sepúlveda's Letters

**Abstract:** The Spanish theologian and historian Juan Ginés de Sepúlveda (1490-1573) developed an intense intellectual activity: he became emperor Charles V's official chronicler in 1535, he played a leading role in the 1550 debate on the legitimacy of America's conquest, and he wrote a great number of works on different fields. He also left over a hundred letters, written both in Spanish and Latin, critically edited only in 2003. This paper presents Ginés de Sepúlveda's diverse attitudes towards different issues (historical matters, textual criticism of the New Testament) and correspondents (Erasmus, among others) in his letters. The image that emerges from them is that of a sixteenth-century "intellectual" at a crossroads between, on the one hand, "new" cultural concerns directly linkable to humanism and, on the other, more traditional positions that overtly confronted many features of the relatively "new" and increasingly widespread humanistic culture.

**Presenter:** Cecilia Pedrazza-Gorlero, *Università degli Studi di Verona*

**Paper Title:** Law Methodology and Scientific Communication Bonifacio Amerbach's Letters

**Abstract:** Between the first and the second half of the sixteenth century, legal methodology studies reached their maximum development. The traditional models as well as the logical and pedagogical instruments by which the transmission of knowledge had been accomplished for centuries, were submitted to strict revision. The doctrinal confrontation between *mos italicus* supporters and *mos gallicus* pioneers emerges in the numerous letters, showing friendship and scientific affinity among the most famous Legal Humanism members. One of the most acute and sensitive exponents of that confrontation is Bonifacio Amerbach, whose numerous letters, in the form of intellectual dialogue, take part in the creation of the humanistic scientific revolution's European core, deeply affecting the modern and contemporary systematic doctrine development.