

Date: Thursday, 7 April

Time: 1:30-3:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Powerful Influences: Renaissance Court Astrology (ca. 1450-1650)

Co-organizers: Monica Azzolini, *The University of New South Wales* and H. Darrel Rutkin, *Stanford University*

Chair: Sheila J. Rabin, *St. Peter's College*

Presenter: Darin Hayton, *University of Notre Dame*

Paper Title: Rival Courts and Conflicting Astrologies: An Early-Sixteenth-Century Debate over Proper Astrological Technique and Interpretation

Abstract: In 1526 Johannes Carion, astrologer to the Joachim I, Elector from Brandenburg, published a short vernacular work entitled *Bedeutnuss und Offenbarung*, which contained predictions for the major cities and kingdoms throughout Europe. Carion made a series of rather dire predictions about Turkish army marching across Hungary toward Austria. Two years later, with the Ottoman army poised to besiege Vienna, Carion's predictions about bloodshed and destruction seemed about to come true. It was at this moment when Andreas Perlach, astrologer to Archduke Ferdinand, published a devastating critique of Carion's work, criticizing Carion's astrological calculations and contradicting his interpretations of the relevant astronomical phenomena. This initial exchange sparked of a prolonged debate between Carion and Perlach about the proper astrological methods, the important celestial phenomena, and even their proper interpretation. I want to use this debate to explore competing astrological practices and to highlight the astrologers' political contexts and commitments.

Presenter: Monica Azzolini, *The University of New South Wales*

Paper Title: Astrology is Destiny: Predicting the Life of the Duke's Progeny in Fifteenth-Century Milan

Abstract: In his *Vitae Philippi Mariae*, Pier Candido Decembrio recalled how the Duke of Milan did not take any personal or political initiative without consulting his astrologers. Decembrio recounts also that Filippo's father Gian Galeazzo Visconti had chosen him as his successor and that the astrologers had predicted a great future for his second son. The Sforzas relied equally on the practice of astrology for matters ranging from political and personal decisions and yearly prognostications to natal charts of their progeny. One such case of natal prognostication is exemplified by the *Iudicium* drawn by the court physician and astrologer Raffaele da Vimercate, who dedicated his elaborate interpretation of Galeazzo's nativity to Francesco Sforza. This paper discusses both the *Iudicium* and Galeazzo's own reliance on astrology against the backdrop of the dramatic political and personal events that happened between 1444 and the year of Galeazzo's assassination in 1476.

Presenter: Steven vanden Broecke, *The Johns Hopkins University*

Paper Title: Tycho's Critique of Judgements, or the Publication of the Geoheliocentric System

Abstract: The study of disciplinary "role-reversal" and courtly patronage considerably advanced our understanding of Renaissance astronomy in the past few decades. The motivations of courtly patrons in supporting disciplinary hooliganism, however, remain either unquestioned or heavily disputed. This paper seeks to promote a conversation on this matter by focusing on the publication of Tycho Brahe's geoheliocentric system (1588). The

latter is often portrayed as a “theoretical” event that sought to contest or redefine various academic traditions of representing nature and supernature. I would like to suggest the advantages that flow from a complementary interpretation of the publication of Tycho’s world-system as a disciplining act, aimed at the “practice” of judicial astrology. This interpretation avoids certain assumptions about the historical events surrounding Tycho’s publication and its performative function in a court setting that seem weakly supported.

Presenter: H. Darrel Rutkin, *Stanford University*

Paper Title: Andrea Argoli’s *De criticis diebus* (1639, 1652): Predicting the Pope’s Death Astrologically in Seventeenth-Century Italy

Abstract: Andrea Argoli (1570-1657), astrologer and ephemeris maker, frequented Orazio Morandi’s astrological political think tank in Rome in the 1620s. He then taught mathematics and medicine at the University of Padua through 1656. In addition to many ephemerides, Argoli published an astrological medical textbook, *De criticis diebus*. Its contents are striking, especially in the wake of Urban VIII’s anti-astrological bull *Inscrutabilis* (1631). Both editions contain over 100 horoscopes, two for each individual: first is a nativity, the astrological configuration at birth; the other is for the onset of the final sickness that led to death. We have, then, an extensive medico-astrological casebook (significantly augmented in its second edition) for investigating the death of important people, including popes, cardinals, and kings, a highly illegal activity, but one of passionate interest in this intensely competitive culture. My talk examines Argoli’s two editions in their contemporary courtly context.

Room: Music Faculty, Lecture Room #2

Panel Title: Singing and Constructions of Identity I

Organizer: Jeanice Brooks, *University of Southampton*

Chair: Suzanne Cusick, *New York University*

Presenter: Jeanice Brooks, *University of Southampton*

Paper Title: Singing the Self in Renaissance Romance

Abstract: This paper examines scenes from the *Amadis de Gaule* romances in which cross-dressed males pose as female musicians to court otherwise unattainable women. Like similar incidents in other Renaissance fiction, these are episodes of acute identity consciousness, exploring the performative qualities of gender, race (Greeks pretend to be Amazons), and social rank (princes impersonate servants or slaves). Musical performances, in which the male body produces a feminine singing voice, represent a further layer of masquerade. Yet they also function as moments of authenticity: for only when they sing do the camouflaged males unambiguously communicate their desire to the women who are its object, a “truth” at variance with the appearances they cultivate. In naturalizing the artifice of musical performance in this way, the episodes construct song as transparent expression of essential passions and articulate a powerful musical ideology whose principal elements have proved remarkably persistent.

Presenter: Richard Wistreich, *University of Newcastle*

Paper Title: “The Gentle Throat”: Vocal Technique and Social Identity in Sixteenth-Century Italy

Abstract: The performative economy of sixteenth-century court behavior dealt in a currency of highly stylized bodily gestures. The noble body is the site of intense scrutiny,

specialization, and discipline, as the courtier strives to present a perfectly transparent dissimulation of studied ease in every physical manifestation. No less so is the particularly complex set of coordinated skills necessary for singing stylishly, which is a performative arena for both men and women, redolent with potential for enacting courtly *virtù*. The cultivation of *disposizione* (perfect control of the articulation of minute repercussions in the throat) was a precisely audible, yet supremely invisible, marker of noble (and later, professional) vocalicity. This paper reads Giovanni Camillo Maffei's "Letter on singing" (1562) together with other singing treatises, for what they reveal about singing technique not just as a means to the performance of music, but also as a precisely readable sonic gesture in the construction of identity.

Presenter: Emily Wilbourne, *New York University*

Paper Title: *Il ballo delle ingrate*: Sovereign Performativity and the Performance of Sovereignty

Abstract: First performed in 1608, Monteverdi's *Il ballo delle ingrate* is a short theatrical piece with a pointed moral aimed at female compliance in love. Significantly, *Il ballo* has both attained canonical status and functioned as a locus for a sustained exploration of gender as performed and constructed in the early seventeenth century. Whether underlining the potency of the 1608 performance of *Il ballo* as social control, or articulating an alternative reading privileging female agency, the best of the existing critical literature relies on an uncomplicated and effortlessly efficacious definition of performativity. In contrast, this paper explores both sovereign performativity and the performance of sovereignty, examining representations of women in *Il ballo* as multiple and multivalent. Rather than confining analysis to the impact of the final lament, this paper will look at the rhetorically proficient figure of Venere and the male and female dancing bodies who represent the *ingrate*.

Room: Music Faculty, Lecture Room #3

Panel Title: Religious Violence: Literary Responses

Organizer: Kathleen Perry Long, *Cornell University*

Chair: David M. Whitford, *Clafin University*

Presenter: Kathleen Perry Long, *Cornell University*

Paper Title: You Are Not Spectators

Abstract: Important in Théodore Agrippa d'Aubigné's *Les Tragiques* is the very real toll that religious violence takes on individual lives: personal responsibility for violence, and the importance of accepting this responsibility. In his book *Misères* he compares the wars of religion to a tragedy, evoking the notion of violence as a spectacle, and states "Vous n'estes spectateurs, vous estes personages" ("You are not spectators, you are characters in this play"). He further insists that someone who stands by, watching, without making any attempt to prevent violence, is as much a participant as the perpetrators. This is echoed in Elie Wiesel's *La Nuit* where some German witnesses to the trains deporting Jews not only watch events, but actually participate to heighten the "amusement" of the spectacle, throwing bread into the cars holding starving Jews, thus making them fight each other. Recent events underscore this, and raise the question of the difference between violence as entertainment and violence's imposition of pain and suffering on individuals.

Presenter: Patricia B. Gravatt, *Baylor University*

Paper Title: I am the Barbarian

Abstract: In France, until the 1560's, the barbarian is the absolute other, living far away. In

the wars of religion (1562), however, violence overwhelms France and Europe. The French and Northern Europeans project barbarity on the Spaniards to insulate themselves from the spectacle of violence in their own countries. But violence becomes so overwhelming in France that the French are obliged to acknowledge their own barbarity. However, barbarity is projected on the enemy. For the Protestants, the barbarian is Catholic. For Catholics, he is Protestant. Such a partition allows for projection on the other. The cruel and heretical barbarian may be French, but he is not a coreligionist. This projection onto the other allowed individuals and groups to exonerate themselves. Two sixteenth-century authors, Jean de Léry and Montaigne, notice a common barbarity in Catholics, Protestants and Indians; barbarity exists in France and is perpetrated by both parties. The barbarian is no longer the other; he is the self.

Presenter: Stephen Murphy, *Wake Forest University*

Paper Title: The Cruelty of Martyrdom

Abstract: The texts studied will be several sixteenth-century martyrologies both Catholic (Gallonio, *De cruciatibus*) and Protestant (Crespin, Bèze, Aubigné). The theme examined will be how the cruelty of martyrdom is represented as eliciting the expression of truth. A recurring element to be examined will be the topos of the furnace or the bronze bull. The martyrologist's task combines truth telling and the making of beautiful images in sometimes troubling ways, most notably in the work of Aubigné.

Room: Music Faculty, Lecture Room #4

Panel Title: English Literature and Society I

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

Presenter: Goran Stanivukovic, *St. Mary's University*

Paper Title: One Heart Out of Two: Interiority and Male Friendship in English Renaissance Prose Fiction

Abstract: In his book, *The Friend*, which appeared posthumously, Alan Bray explores the archaeology of male friendship mostly through religion. In contrast to Bray my paper looks at how sworn friendship is represented in prose fiction of the English Renaissance during the 1580s-90s. My paper focuses on Austin Saker's *Narbonus* (1580) and two parts of Barnabe Riche's *Don Simonides* (pt. 1, 1581; pt. 2, 1584), and makes contextual references to the romances by Emanuel Ford (*Ornatus and Artesia* [1599] and *Parismus* [1597]) and Henry Robarts's *Phaender, the Mayden Knight* [1595]). My paper argues that the obligations and ideals of sworn friendship between men in these fictions help us explore male interiority and intimacy between men outside of the militant endeavor and marriage. The fictionalized homoerotic bonds, which privilege friendship over marriage, enable arguments about the foreclosure of the sexual and the privileging of emotions.

Presenter: Beverly A. Dougherty, *Independent Scholar*

Paper Title: A Fifteenth-Century Moment: A Breath Caught, a Path Carved, and a Predilection for Practicality Could Not Be Stopped

Abstract: In the late fifteenth century, Parliament represented the pulse of the country but it was the businessmen who made the economy hum. A perceptive Edward IV (1461-83) understood that the most pragmatic approach to profit was to encourage the dynamic interaction between the two. In a sense, his reign represented a prime moment when parliament took a breath and concentrated on practical laws that promoted growth, order,

honesty, creation of much-needed jobs, and flexible avenues for aspiring English entrepreneurs. The English had to deal honestly with foreign clients and pay required taxes but they also embraced protectionism when they felt it was needed. This complex phenomenon can be viewed through original, secondary, and recent updated sources: *Statutes of the Realm*, *Rotuli Parliamentorum*, customs records, diplomatic memoranda, as well as letters and petitions by businessmen. When all are assessed, this practical “moment” reveals the real driving force of business vitality.

Presenter: Andrew Wallace, *Carleton University*

Paper Title: Virgil’s Schooldays: Culture and Translation in the Early Modern Schoolroom

Abstract: This paper relates the early modern culture of translation to the cultivating programs of grammar-school education. The translation of classical texts was one of the ways in which schoolboys acquired ancient languages and encountered the concept of literature. Taking this schoolroom encounter as its point of departure, the paper examines explicitly pedagogical translations of Virgil’s *Eclogues* and attempts to reassess the relationship between the practice of translation and the practice of early modern pedagogy. In translations aimed at young schoolboys, Abraham Fleming and John Brinsley struggle to come to terms with the seemingly insurmountable need to place ever-increasing layers of mediation between schoolboys and their ancient models. This view of translation as mediation calls attention to the ways in which early modern pedagogy seems to mistrust its own attempts to mediate between master and scholar, text and translation, and grammar and speculation.

Room: Music Faculty, Lecture Room #5

Panel Title: Thomas More and his Circle II: Margaret Roper in the Republic of Letters

Sponsor: Amici Thomae Mori

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

Chair: Charles Fantazzi, *East Carolina University*

Respondent: Stephen M. Foley, *Brown University*

Presenter: Eugenio M. Olivares Merino, *Universidad de Jaén*

Paper Title: A Month with the Mores: The Meeting of Juan Luis Vives and Margaret More Roper

Abstract: During Vives’s stay in England, he was invited by his friend Thomas More to spend some weeks with him and his family. In the Chelsea household, Vives had the opportunity of getting acquainted with More’s *scola* and the learned ladies brought up there. The Spaniard’s attention was especially caught by More’s eldest daughter, whom Vives probably saw as an epitome of his model of education for women, as expressed in his *De institutione feminae christianae* (1523): virtue and learning. The relationship between Vives and More has often been discussed. With the friendship of the two humanists as a starting point, this paper examines Vives’s meeting with Margaret (“like his own sister” as the Spaniard called her), and their common interests (Quintilian and Erasmus), as well as the possible consequences of their encounter — mainly the translation of Vives’s treatise on the education of Christian women by the More *scola* tutor Richard Hyde (ca. 1529).

Presenter: Friedrich K. Unterweg, *Heinrich-Heine Universität Düsseldorf*

Paper Title: Loving Daughter, Renowned Scholar, or Frustrated Wife? Images of Margaret Roper as a Stage Character

Abstract: Margaret is among the *dramatis personae* in most of the more than 150 plays

dealing with her father's life and death staged between 1600-1980, including Latin Jesuit plays featuring "Margarita Mori filia," "Eduardus," or "Margaretus." There are also several plays in which she, not her father, is the protagonist, among them *Margaretha Morus: Drama in vier Akten* (1881), *Marguerite Morus: Drame en trois actes avec musique* (1909), and *Meg: A Play in Three Acts* (1977). While this paper focuses on German plays mostly from the nineteenth century, it analyzes about three-dozen plays from various periods and countries to delineate various presentations of Margaret — mostly as her father's loving confidante or as a highly educated scholar. These images are then compared to those in selected English plays and a contemporary American feminist drama which makes Margaret responsible for her father's death.

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

Paper Title: From Guillaume Budé to Jean Anouilh: The Ropers in the French Tradition

Abstract: Two aspects of Margaret's character have endeared her to the French: her learning and her courage — depicted in the French report of More's execution that reached Paris from London within three weeks of the event and that describes Margaret's breaking through the circle of armed guards to embrace her father on his way back to the Tower from his trial. Before the end of the century Antoine Caron had painted this scene with the guards, on a panel still hanging in the chateau of Blois. In 1647, the Jesuit Pierre Le Moyne included her in *La Galerie des Femmes Fortes* as a modern mother of the Maccabees. A French translation of Roper's biography of his father-in-law was not published until 1953, but it served well as the principal source of Anouilh's *Thomas More ou l'homme libre* of the early 1960s, where the lawyer Roper turns into a literary man writing the playwright's frame story.

Room: Music Faculty, Recital Hall

Panel Title: Rethinking Frances Yates

Organizer: Lina Bolzoni, *Scuola Normale Superiore*

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

Respondent: Anthony Grafton, *Princeton University*

Presenter: Lina Bolzoni, *Scuola Normale Superiore*

Paper Title: Rethinking Frances Yates

Abstract: The scholarly activity of the late Dame Frances Yates covered a remarkably wide field of Renaissance culture, proposing new approaches which undoubtedly contributed in opening up unexplored areas of study, while at the same time attracting some harsh criticism, particularly in recent years. My paper will attempt to evaluate both the merits and the limits of the work of Frances Yates in the field of the art of memory, by comparing Yates's well known book with the most recent studies of this subject, which have underlined the multiple meanings and uses of memory techniques in both the Middle ages and the Renaissance.

Presenter: Hilary Gatti, *Università degli Studi di Roma, "La Sapienza"*

Paper Title: The "Yates Thesis" and the Scientific Revolution

Abstract: The paper will take into consideration Yates's own contributions to the problem of the emergence of a new science or natural philosophy at the end of the sixteenth century, and the ways and extent to which her idea of a primarily Hermetic renaissance stimulated a lively and ongoing debate over the relations between science and magic in the early modern world.

Presenter: Nicole Bensoussan, *Yale University*

Paper Title: Yates and the Valois Tapestries

Abstract: This paper invokes a different branch of Yates's vast erudition: the realm of statecraft, pageantry, and artistic patronage explored in her 1959 book on the Valois tapestries of the Uffizi Gallery. Drawn by Warburg's example to ephemeral and moving art, Yates pioneered the study of Renaissance festivals as a source of insight regarding the great political and religious struggles of the age. Yates elucidates the function of the tapestries, which attempt to stabilize a historical memory of certain festivities by recording them in a "visual document" commissioned for Catherine de' Medici. Yates's fascination with the workings of Renaissance memory emerges here as in her other texts, but in this case her uncritical view of the patrons should be cautiously revisited.

Room: Music Faculty, Concert Hall

Panel Title: Satire in French Renaissance Literature III

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

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

Chair: E. Bruce Hayes, *University of Kansas*

Presenter: Jean-Claude Carron, *University of California, Los Angeles*

Paper Title: Stratégies de la satire du pétrarquisme chez Du Bellay et Ronsard

Abstract: L'anti-pétrarquisme de Du Bellay et Ronsard est plus apparent que réel : la satire sur laquelle il est fondé ne serait en fin de compte qu'un jeu stratégique destiné moins à renoncer au pétrarquisme qu'à exploiter certains aspects de sa face cachée pour mieux le réhabiliter. A travers sa satire, en effet, les poètes semblent s'autoriser de la remise en question de ce qui pouvait passer pour une imitation servile afin donner une efficacité nouvelle à ce langage qui, passant pour mensonger, n'en reste pas moins incontournable.

Presenter: Katherine S. Maynard, *Washington College*

Paper Title: Miel empoisonné: Satire and Ronsard's *Remonstrance au peuple de France*

Abstract: During the first War of Religion in 1563, Pierre de Ronsard composed the *Remonstrance au peuple de France*, one of a series of poems that has since become known as the poet's most significant foray into the realm of satire. The poem is critical of several of Ronsard's contemporaries and includes a scathing portrait of Protestants. This portrait launched a powerful counterattack in the form of the "Seconde Response de F. de la Baronie à Messire Pierre de Ronsard," a poem attributed to Florent Chrestien, author of the *Satyre Menipée*. In this presentation, I will consider the exchange between the two authors with respect to Ronsard's persona as the preeminent French national poet. Ronsard's desire to speak to the "peuple de France" through satire leaves himself open to being the object of satire.

Room: Clare College, Bennett Room

Panel Title: The Literature of the Excluded in Early Modern Italy

Chair: Guido Ruggiero, *University of Miami*

Presenter: Jana E. Condie-Pugh, *Northwestern University*

Paper Title: Taming *Pazzia*: Madness in Theory and Practice in Renaissance Italy

Paper Abstract: Recent studies have noted the multivalent and ever-changing meanings of madness during the Renaissance period. Madness, although deemed curable, had no single cure; the range of madness treatments demonstrates a complex interplay between medical and religious solutions. While extant sources stress the merits of both the *curatio medica* and *curatio divina*, it is unclear what type of treatment, if any, the mad received in the hospitals dedicated to mental illness. Italian preacher Tomaso Garzoni's famous *L'Hospitale de' pazzi incurabili*, or *Hospital of Incurable Fools* (1586), suggests the use of mental hospitals as institutions for the mad, aimed at locking up the mad patient as much as treating them. By adopting Garzoni's text as a model, one can test Garzoni's description of treatment against practices in real hospitals during the sixteenth century to discover whether Garzoni's text is more a prescription of what should occur or a description of an already-present reality.

Presenter: Martin Marafioti, *Pace University*

Paper Title: "Safe Space" in Early Modern Italian Story Collections

Abstract: In early modern Italian plague manuals, the most common recommendation for preventing contagion was to avoid all contact with the pestilence: people were advised to flee to the countryside and leave behind their plague-stricken loved ones. Physicians were very specific in their recommendations regarding the preparation of a physical "safe space": windows were to be kept shut during certain hours of the day, the walls should be washed with vinegars and rose water, and fragrant woods were to be burned in the hearths of homes. Doctors considered it not only important for a person to remain distant from the infected, but that his or her senses not come into contact with the disease as well. This sensory isolation is reflected in the fourteenth- through sixteenth-century rhetorical tradition. Nowhere is this psychological compartmentalization as evident as in the tradition of story collections. This study analyzes intersections between medical theory and literary tradition.

Room: Clare College, Neild Room

Panel Title: Rediscovering Pierre Gringore (ca. 1475-1538): New Perspectives

Organizer: Nicole Hochner, *The Hebrew University of Jerusalem*

Chair: Robert W. Scheller, *Universiteit van Amsterdam*

Presenter: Nicole Hochner, *The Hebrew University of Jerusalem*

Paper Title: Is Gringore's Work Relevant for the History of Ideas?

Abstract: The mixture of satirical and moral writings, the obsession with abuses and vices, the treatment of subjects such as unfaithful women or corrupt clergy and the vision of a chaotic society, make Pierre Gringore not only a faithful disciple of medieval popular culture but also a major witness to the social and political conflicts of his time. The image of a confused relationship between the prince and his people and the many political allegories in Gringore's work are crucial in reconstructing his political vision. While it is difficult to ascertain coherence in his work, the ideological debates of Gringore's time cannot be neglected in assessing its import. In this paper I draw comparisons with other political pamphlets and in particular with works by Claude de Seyssel.

Presenter: Alan Hindley, *University of Hull*

Paper Title: Pierre Gringore and the Theater

Abstract: Critics may dispute Gringore's literary merit, but most are agreed on his talents as a dramatist. Moreover his composition of at least two *sotties*, a morality play, a farce, and a *mystere* provide a unique opportunity to consider the interpretation of a range of late-

medieval dramatic genres by a known dramatist (and one who was much concerned with his authorial status) at a specific time, and in a particular set of social and political circumstances. This paper will present an overview of Gringore's drama in the light of this connection between the dramatist and the theatrical world of early-sixteenth-century Paris, from the *Sottie des Chroniqueurs* to the the *Vie de monseigneur saint Loys*. Was Gringore content, for instance, to follow slavishly the traditional play-types at his disposal? Or was he able to bring to them something new and distinctively his own?

Presenter: Cynthia J. Brown, *University of California, Santa Barbara*

Paper Title: In Praise of Marriage and Authorship: Pierre Gringore's *Complainte de Trop Tard Marié*

Abstract: Marking the author's first known venture as a publisher, Pierre Gringore's *Complainte de Trop Tard Marié* (1505) contradicts the French medieval literary tradition, crystallized in the *Roman de la Rose*, that denigrated women and the institution of marriage. This versified description of the narrator's regrets about marrying late in life and appreciation of marriage enjoyed a surprising notoriety in early-sixteenth-century France, as evidenced by its six known subsequent French editions and the English translation published by the famous Wynkyn de Worde. This paper examines the literary praise of marriage and its translation from French into English in the context of Gringore's heightened sensitivity to issues surrounding authorship.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies I

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

Organizer and Chair: William R. Bowen, *University of Toronto, Victoria College*

Co-organizer and Respondent: Raymond G. Siemens, *University of Victoria*

Presenter: Willard McCarty, *King's College London, Centre For Computing in the Humanities*

Paper Title: Being Reborn or Dying of Innovation in a Time of Hype? Pointing a Scholarly Moral to Bob Dylan's "It's Alright, Ma (I'm Only Bleeding)"

Abstract: Edsger Dijkstra has asserted that, "In their capacity as a tool, computers will be but a ripple on the surface of our culture. In their capacity as intellectual challenge, they are without precedent in the cultural history of mankind." Common responses are: Has computation had an impact on what centrally concerns us? Have a sufficient number of colleagues been suitably impressed (i.e., intellectually dented) by it? These questions are all wrong, however prudent it may be to entertain them. If we are even to glimpse the promised rebirth -- which is to say, if whatever is happening all around us, in us, to us, and with us is to be a rebirth for us -- we need a different theory of importance, and we need it fast. This talk will be an attempt to articulate such a theory for a computation that is of, as well as in, the humanities.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: The Year of Lepanto, 1571

Sponsor: The Medici Archive Project

Organizer: Niccolò Capponi, *Archivio Storico Capponi, Florence*

Chair: Christine M. Woodhead, *University of Durham*

Presenter: Mark P.V. Hutchings, *University of Reading*

Paper Title: England and Lepanto

Abstract: A year before Lepanto, the same pope who blessed the Holy Alliance forces had excommunicated Elizabeth I and given Philip II permission to invade England and depose its queen; it was not the Ottoman empire that threatened England, but Spain. English representations of Lepanto complicate an orthodox binary model opposing Christian and Moslem, and offer an illustration of the shift in attitudes towards the Ottoman empire. While these Lepantos offered a residual “crusader” ideology, an event whose fame lasted long after hopes of a sequel had faded took on a literary life which both underpinned and undermined its historical moorings. Perversely, Lepanto was kept alive in literature, not simply as a “call to arms,” but, it will be argued, as a sign of its transformation from (in Hayden White’s terms) a historical event to a literary text.

Presenter: Niccolò Capponi, *Archivo Storico*

Paper Title: Not Simply Technology: Another Look at the Mediterranean Galley

Paper Abstract: While there exists a considerable body of literature on the Mediterranean galley as a weapon system, there are other aspects of it that remain to be investigated. In particular, the different approach to shipbuilding in the Muslim states, compared to what happened instead in the Christian polities of the Mediterranean remains unexplored. This paper will examine the galley not just in its role as a fighting vessel, but also as an economic and financial asset. In addition, by analyzing sixteenth-century thought on maritime matters, the paper will also try to give an explanation for the Ottomans naval decline after Lepanto.

Presenter: Rosemarie Mulcahy, *University College Dublin*

Paper Title: To Celebrate or Not to Celebrate: Philip II and Representations of the Battle of Lepanto

Abstract: As the major partner in the Lepanto enterprise — providing half the money, ships, and men — Philip II and his motivations are particularly interesting. His actions were prompted not only by the desire to defend his territories, but also the Catholic Faith. The palace-monastery of the Escorial is his most enduring creation, a monumental site for the enactment of religious ritual and a visual expression of his role as Catholic King. Because many of the artifacts commissioned for this building have survived *in situ* and the whole project is exceptionally well documented, we know a great deal about Philip’s beliefs and values. In this context, the paucity of visual representations of the Battle of Lepanto, or any other battle against Islam for that matter, may seem surprising. Elsewhere numerous works of art were commissioned to commemorate the victory. This paper will explore the possible reasons for the king’s lack of enthusiasm.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: It’s News

Organizer: Eileen A. Reeves, *Princeton University*

Chair: Nick Wilding, *University of Cambridge*

Respondent: Joad Raymond, *University of East Anglia*

Presenter: Margaret Meserve, *University of Notre Dame*

Paper Title: Our Friend in Baghdad: Wishful Thinking in the Renaissance Press

Abstract: From its invention, the European printing press was used to document the “problem” of Ottoman Turkish expansionism along with Christendom’s embarrassing

failure to contain it. From Belgrade to Negroponte to Rhodes, authors, editors, and printers alike exploited this new medium to inform readers of the latest news from the East, raise support for another crusade, and (occasionally) achieve fame or profit for themselves. The emergence of the Shi'ite prince Shah Ismail Safavi as a challenger to Ottoman hegemony in Eastern Anatolia and Iraq in the early sixteenth century further galvanized European popular opinion, as contemporary printed pamphlets, newsletters, and orations show. The same rhetorical and historiographical devices once used to demonize the Ottoman Turks in the European press later lionized the new "Prince of Persia," viewed by Christian statesmen, commentators, and publishers with a characteristic mix of optimism and cupidity.

Presenter: Nina Cannizzaro, *Bard College*

Paper Title: The Incogniti Mask

Abstract: Inspired both by the political terminology of the late sixteenth century (secrets, wisdom, reason of state) and the subversive fictional "news" stories of Boccalini in the 1610s, the Venetian Accademia degli Incogniti (1626-61) devised a radical urban and editorial undertaking. Their active contribution to the cultural life of Venice and numerous publications were to be the "new weapon" to decry Rome's "crime against history," i.e., the institution of the Index of Forbidden Books, and the repression of Tridentine doctrine regarding original sin and the reinstatement of human innocence at birth. The Incogniti's continued stress on its need to use indirect narrative (by means of fiction, fable, and allegory) to address history or scientific truth was, moreover, an attempt to invite spectators to redefine "censorship" in general as an improper, corrupt, and fundamentally uncivil use of "fiction."

Presenter: Eileen A. Reeves, *Princeton University*

Paper Title: The Tyranny of the Gazzettier

Abstract: "Anything is preferable to the tyranny of the gazettier," said the Provençal scholar and *parlementaire* Nicolas Fabri de Peiresc in early 1634, preparing for another round of skirmishes with the Paris-based publisher Théophraste Renaudot over the timely delivery of the weekly Gazette. My paper will focus on the energetic unhappiness characterizing the relationship between Peiresc and Renaudot in 1633-34, when the gazettier brazenly attempted to involve the scholar in his newsgathering business, and the scholar simply sought to receive the weekly in advance of his neighbors in Aix. Of particular interest are the reasons that compelled Peiresc — who subscribed to manuscript newsletters, received other printed serials, maintained an extensive private correspondence across Europe, and constantly hosted high-ranking visitors — to devote such time and expense to procuring the Gazette, whose reports he generally found negligible, derivative, or entirely without credibility.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Clothing and Gendered Subjectivity I

Organizer: Mary Ellen Lamb, *Southern Illinois University*

Chair: Barry Taylor, *Staffordshire University*

Presenter: James B. Fitzmaurice, *Northern Arizona University*

Paper Title: Dress, Dressing Up, and Margaret Cavendish

Abstract: For nearly 350 years, Margaret Cavendish was best known among those who studied literature for her clothing, though her writing is increasingly the focus of scholarly attention. Various compilers of biographies of women writers in the eighteenth and

nineteenth centuries, in particular, remarked on her “theatrical dress,” and she, herself, had a great deal to say about why and how she created her “fashions.” Her fondness for unusual or even antic dress was shared by a character in her husband’s play *The Variety*, who likes to dress up in private in Elizabethan costume and, though initially exposed to ridicule among Caroline aristocrats, overcomes it, winning the hearts of the stage audience. I look more generally at dress and dressing up for amateur theatrical performance in the Cavendish household. I show that for Cavendish and her husband, the theatrical was an essential part of aristocratic life.

Presenter: Jyotsna G. Singh, *Michigan State University*

Paper Title: Clothes, Climate, and English Colonial Difference in the Early Modern Period

Abstract: Differences in dress are frequently the subject of Renaissance representations of cross-cultural encounters. For instance, Edward Terry, Chaplain to Sir Thomas Roe, in his *Voyage to East Indies* (1625) often observes how clothing marks difference between the Indians and the Englishmen in Sir Thomas Roe’s party and how the latter resists adapting to the hot climate. A similar kind of resistance appears in Sir Walter Raleigh’s encounters with the natives of the Guiana represented in De Bry’s copper engravings. Raleigh is clearly recognizable as an Elizabethan courtier, formally clothed in courtly dress, in contrast to the native Indians, whose “dress” may include paint and feathers. This paper analyzes the materials constituting English clothes as well the ideological function of fashions marking cultural and implicitly gendered differences. In part, the differences in costume as represented in the West set up the Europeans as more “masculine,” while unwittingly interrogating Western senses of “masculinity.”

Presenter: Kristi L. Eiler, *Northern Kentucky University*

Paper Title: Of Codpieces and Peasecods: Anxiety, Androgyny, and *Twelfth Night*

Abstract: Early modern clothing was more androgynous than has been widely assumed, and historical attention to costume reveals an even more complicated language of goods than has been apparent in criticism on *Twelfth Night*. According to Gregory Squire, the peascod doublet worn by both men and women during Elizabeth’s reign gave men a feminine appearance, whereas women’s conical bodices presented a phallic appearance (65). Phillip Stubbes remarked that these peascod doublets were “like, or much bigger than a mans codpiece” (Stubbes E 2r). William Harrison mentions women who wore “pendant codpieces” on their bodices, causing him to remark that “it hath passed my skill to discern whether they were men or women” in *Description of England* (1587) (147). I interrogate this juncture between peasecod and codpiece, or as Malvolio describes Cesario “as a squash is before it is a peasecod, or as a coddling when ‘tis almost an apple” (I.v.156).

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Constructing the Renaissance in Nineteenth-Century England: Collecting and Exhibiting Art for the Public

Organizer: Andree Hayum, *Fordham University*

Chair: Caroline Elam, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Presenter: Andree Hayum, *Fordham University*

Paper Title: The “Early Schools” of Renaissance Art and the Early Public Museum in England

Abstract: Works of art from the phase of history preceding the canonical achievements of the High Renaissance, the so-called “Primitives,” were the subject of revived interest especially in the wake of that first transformation of royal or courtly collections into public institutions, as at the Louvre or the Uffizi. Different circumstances obtained in England, whose museums were founded later and not on the basis of an already existing collection. Yet plans to expand the National Gallery’s holdings soon involved a policy to acquire examples of those “early schools.” I want to explore the English perspective on collecting such Trecento and Quattrocento works, which already had a certain tradition there within the private sphere. Rather than charting a history of taste, however, this paper examines the values these works were seen to embody and the roles they were expected to play, particularly once they were destined for public display.

Presenter: Donata Levi, *Università di Udine*

Paper Title: Re-Constructing the Italian Renaissance at the South Kensington Museum: A “complete Museographic work” for the Education of the Working Classes and the Improvement of Manufactures

Abstract: This paper will examine how a vision of the Italian revival of art, now purged of its devotional purpose and religious meanings and related, rather, to technicalities of artistic production and material function, influenced both the strategies of acquisition and the display of works in the first period of the South Kensington Museum. It deals with how the idea of the Renaissance, ensuing from actual visits to Italy on the part of staff members, was translated into museographic form and contributed to the reshaping of perceptions of Renaissance art in historiography and for the general public. In the process, two divergent “missions” of the museum seem to emerge: whether to be an assemblage of choice specimens, which could propose, through exclusively metaphorical reconstruction, the same “environment” which made Renaissance achievement possible, or whether to be a collection that would illustrate the historical evolution of art objects.

Presenter: Andrea Jane Bayer, *The Metropolitan Museum of Art*

Paper Title: Charles Eastlake and Lombard Painters for the National Gallery

Abstract: Among the masterpieces at the National Gallery in London are surprisingly strong holdings in sixteenth-century Lombard painting. Few may be aware that these derive principally from Charles Eastlake’s tenure, first as keeper (from 1843), then director (from 1855), during the museum’s founding years. His travel journals, preserved in numerous volumes at the National Gallery, document his extensive journeys to Lombard centers such as Brescia and Bergamo, along with his often complex reasoning about the “eligibility” of paintings he saw there and wanted for the gallery’s growing collections. My paper will examine these choices and their underlying motivations, seeking to identify the elements in Lombard art that captured Eastlake’s attention, as well as the idea of the Renaissance they would present to the new museum audience.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Note-Taking and Commonplacing

Organizer: Peter Stallybrass, *University of Pennsylvania*

Chair and Respondent: William H. Sherman, *Folger Shakespeare Library*

Presenter: Ann M. Blair, *Harvard University*

Paper Title: Note-Taking as Information Management

Abstract: By considering both pedagogical advice about note-taking and manuscript

evidence, I will focus on the ways in which various early modern scholars ordered their notes and expected to retrieve material they collected. Storage devices included the margins of books, separate notebooks or the note-closet described by Vincent Placcius in 1689. Ordering methods often combined the systematic, the miscellaneous, and the alphabetical.

Presenter: Shane Butler, *University of Pennsylvania*

Paper Title: Poliziano Writes Erasmus

Abstract: The *Adagia* of Erasmus might well be regarded as the magnum opus of the whole enterprise of commonplacing. Only sporadically recognized among his sources is the collection of Latin letters left by Angelo Poliziano for posthumous publication. On the one hand, Poliziano, as the great Quattrocento collector of miscellaneous erudition, might seem an obvious place for Erasmus to have looked; on the other, however, it must be said that, among the many things said both for and against Poliziano's Latin style, seldom has it been called sententious. On the contrary, Poliziano's obsession with the smooth polish of a well-composed work might well have made him resistant to the kind of dismemberment he would endure at the hands of Erasmus. And yet Poliziano's surviving notes and drafts betray, famously, a chaos of cutting and pasting that leave him looking methodologically close to the author of the *Adagia*, which have more than once been regarded as a kind of sequel to Poliziano's own *Miscellanea*.

Presenter: Margreta de Grazia, *University of Pennsylvania*

Paper Title: The Diacritics of the Finger and the Flower

Abstract: What is the difference between the two diacritical marks most commonly used on early modern texts to signal noteworthy passages: the pointing finger and the blossoming flower? Why are these two symbols used to flag the memorable? In what way do the very symbols themselves give access to the technologies of remembering in this period? And what is lost when they are replaced or superseded by typographical italics, quotation marks, and asterisks?

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Liturgy, Theater, and Art in Church Furniture of the Italian Renaissance

Co-organizers: Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev* and Yoni Ascher, *University of Haifa*

Chair: Sarah Blake McHam, *Rutgers University, New Brunswick*

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

Paper Title: Image, Ritual, and Performance in the Renaissance Pulpit

Abstract: This paper will explore the preacher's perspective of the pulpit as a podium used for popular preaching. The pulpit was part of dramatic events taking place in the church. It served as a stage for the preacher, as well as a setting for theatrical presentations, which took place on scaffolds around the pulpit. In addition, the Renaissance pulpit in itself presented dramas "frozen" in stone based upon theatrical elements. Some of these were inspired by the performative arts, either *ars praedicandi*, a one-man show by the preacher, or *sacra rappresentazione*, religious plays performed in church. I am going to illustrate the theatrical features of the pulpit using several examples from Renaissance Tuscany: Benedetto da Maiano's pulpit in Santa Croce in Florence (1472-85), Andrea Cavalcanti and Brunelleschi's pulpit in Santa Maria Novella (1441-43), Pasquino da Montepulciano, Mino da Fiesole, and Antonio Rossellino's pulpit (1469-73) in Prato's cathedral, and Donatello's double amboni in San Lorenzo in Florence (1466-72).

Presenter: Yoni Ascher, *University of Haifa*

Paper Title: Sepulchral Monuments as Church Furniture in Sixteenth-Century Italy: The Case of Bishop Giuliano Cibo

Abstract: In 1530 the committee of the cathedral of Genoa approved the appeal of Giuliano Cibo, Bishop of Agrigento, for a space under the organ for the erection of his own sepulchral monument. In 1537 the same committee demanded that the monument be removed or reduced, because it interfered with the daily liturgy. This episode will serve as a starting point for a discussion of the function of sixteenth-century sepulchral monuments as church furniture. The Cibo monument, one of the most sumptuous projects in sixteenth-century sculpture in Italy, will be analyzed and reconstructed in the light of contemporary liturgical requirements. Other new types of counter-reformation sepulchral projects will also be considered as church furniture, which were meant from their inception for both commemoration and the ongoing liturgy.

Presenter: Jens Baumgarten, *University of Campinas, Brazil*

Paper Title: Transitory and Performative Representations: Fixed and Ephemeric Decorations in the Silesian Jesuit Churches

Abstract: The main interest of my paper is to take a closer look at the importance of visualization as a main constituent for the creation of confessional identity. In the context of a methodological framework on transition and performance, the politics of recatholization is analyzed while considering the role of “minor arts” such as ephemeric decorations and furniture. The idea of a “teologia del visibile” of the Jesuit Roberto Bellarmino serves as the basis for the discussion of the discourse on visualization. These theoretical ideas are exemplified by the decorations of the Jesuit Churches in Silesia. Hereby the paper takes an interdisciplinary approach that views images and texts within the discourse of power and identity and within the context of the liturgical practice.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Gender and the Politics of Writing in Seventeenth-Century England

Sponsor: Society for the Study of Early Modern Women

Organizer: Mihoko Suzuki, *University of Miami*

Chair: Naomi J. Miller, *Smith College*

Respondent: Achsah Guibbory, *Barnard College and The University of Illinois*

Presenter: Mihoko Suzuki, *University of Miami*

Paper Title: The Politics of Gendered Writing: Mary Sidney, Elizabeth Cary, and Robert Garnier

Abstract: The relationship between Mary Sidney’s *Tragedie of Antonie* and *Marc Antoine*, by the French magistrate and playwright Robert Garnier, has long been studied by scholars of early modern English women’s writing. This paper will revisit Sidney’s work, and will focus on her additions to Garnier’s text as well as her emphases and choices in translation to argue for a more extensive intervention in contemporary English politics than has hitherto been acknowledged. I will then turn to Elizabeth Cary, who translated from the French Cardinal Perron’s *Reply* to James I. Cary’s extensive engagement with Garnier’s works, in *Tragedie of Mariam* and *Historie of Edward II*, suggests that the political thought developed during the French religious wars was deployed by women writers across the channel, both Protestant and Catholic, to interrogate the political relationship between husbands and wives as well as between monarchs and subjects.

Presenter: Rachel Trubowitz, *University of New Hampshire*

Paper Title: Performing and Reforming Death in *Paradise Lost* and *A Cry of a Stone*

Abstract: As recent studies detail, tragedy and the cult of monarchy make death comprehensible in the absence of the old religion's traditional consolatory devices. But what happens to "death" after the closing of the theaters in 1642 and Charles I's execution in 1649? This paper turns to the texts of John Milton and Anna Trapnel to exemplify the special representational and hermeneutical challenges that death introduces between 1640 and 1660. Milton and Trapnel deploy different strategies for containing the heightened mortal terrors and socially unproductive despair that death unleashes during this period. Milton formulates a postdynastic poetics and politics of death. Trapnel masters death and her own authority to prophesy by enacting her near-death experiences in a trancelike state at Whitehall. But, both writers demonstrate that the Civil War period forms a discrete but surprisingly underexamined chapter in the history of death.

Presenter: Cristina Malcolmson, *Bates College*

Paper Title: Margaret Cavendish and Jonathan Swift

Abstract: Critics have not recognized that Cavendish's *Blazing World* (1666) influenced Swift's *Gulliver's Travels* (1726). This demonstrates that literary indebtedness was not restricted to the effect of male canonical writers on women during this period. Cavendish's use of the science-satire developed by Lucian, Godwin, and de Bergerac includes details which also appear in Swift's version of the genre. Both satirize Robert Hooke's obsession with lice in order to compare the self-important experiments with microscopes by the Royal Society to the more practical need to decrease the suffering of humanity. Cavendish's Empress considers calling forth the spirits of ancient and modern philosophers; Gulliver actually calls them forth in order to stage a debate. Swift alludes to Cavendish's immortals, reborn through the purging of variously colored humors, though his own "Struldbrugs," or "Immortals," whose red spot over their eyebrow changes color over time.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: The Cosmopolitan Renaissance

Organizer: Barbara Fuchs, *University of Pennsylvania*

Chair: Farah Karim-Cooper, *Shakespeare's Globe and King's College London*

Presenter: Ricardo Padrón, *University of Virginia*

Paper Title: The Iberian East and Hispanic Globalism

Abstract: In many ways, recent work on the gestation of the Atlantic world during the fifteenth through eighteenth centuries builds upon Edmundo O'Gorman's groundbreaking *The Invention of America*, which first argued that "America" should be understood as something invented by and for Europeans, rather than as a preexisting entity amenable to discovery. Yet O'Gorman's work is not just about the invention of America, but about the emergence of European globalism out of the joint enterprises of early modern exploration and Renaissance cosmography. This line of O'Gorman's argument, however, has remained largely unexplored by scholars working in early modern Hispanic studies. This paper seeks to reverse this trend by calling our attention to the emergence of a global imagination in Hispanic culture, as a function of Spain's interest, not only in America, but in East and Southeast Asia as well.

Presenter: Barbara Fuchs, *University of Pennsylvania*

Paper Title: Traveling Texts

Abstract: This paper considers the political import of texts that travel across national and religious divides in early modern Europe. The circulation of literary texts, and of their polyvalent, disputed meanings, often transcends religious and political boundaries. Transmission thus ceases to be merely an aesthetic problem, and becomes instead a fascinating register of both national difference and the imaginative erasure of that difference. How do texts register in their new contexts? How do they change, or, conversely, to what extent does their origin color or complicate their reception? I focus here on the influence of Spanish texts in Elizabethan and Jacobean England, ranging from the pastoral (Montemayor's *Diana*) to the epic (Ercilla's *La Araucana*) to the dramatic (Cervantes's story of Cardenio and the Barbary plays).

Presenter: Ralph Bauer, *University of Maryland, College Park*

Paper Title: Translating Knowledges: Magic, Miracle, and Mercantilism in the Conquest of America

Abstract: The European discoveries and conquests in the Americas during the sixteenth century greatly invigorated the hope in the possibility of empirical revelation of occult truths and of controlling nature through magic generally and alchemy particularly. For example, the Spanish conquerors and settlers frequently relied on Native Americans not only for the physical knowledge of the environment but also for the occult healing powers inherent in local spiritual forces. By going against the grain of the common view that sixteenth-century European knowledge arrived fundamentally opposed to Native American "magical" knowledge in the New World, this paper suggests shifting and complex transatlantic and transnational connections between the European conquest of America, emerging scientific epistemologies in Renaissance Europe, and imperial translations across linguistic and political borders in seminal prose narratives relating to the New World by Christopher Columbus, Francisco López de Gómara, and Sir Walter Raleigh.

Room: Mill Lane #1

Panel Title: Rethinking Italian Renaissance Architecture: Invention versus Imitation

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

Chair: Charlotte Nichols, *Seton Hall University*

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

Paper Title: Defining Invention through Francesco di Giorgio's *Trattati*

Abstract: The imitation of the antique is one of the cardinal points of the analysis of Italian Renaissance architecture. Architects of the fifteenth century are thought to be studying and assimilating ancient examples. As a result, by the beginning of the sixteenth century, a norm had been established, which is exemplified in the works of Raphael and Bramante. Subsequently architects departed from antiquity, displaying their *licentia* in the invention of new ornamental forms. This paper will examine the notion of architectural invention, which underlies the above analysis. It will be argued that invention, as it appears in recent architectural theory, is defined in terms of antiquity. The theoretical implications of this conception will be considered, and a new definition will be proposed, based on Francesco di Giorgio's *Trattati*.

Presenter: Rainer Donandt, *Universität Hamburg*

Paper Title: "Our fame ought to be much greater": Alberti on Brunelleschi and the Merits of Innovation

Abstract: From the later fifteenth century onward, Brunelleschi's fame rested to a great extent on his seminal role in the revival of the ancient manner of building. Alberti, however, argued along a different line in 1435-36, when he dedicated his treatise *Della pittura* to the architect. He chose the Cathedral cupola as a paradigm for the rise of the arts in Florence, precisely because it was designed without recourse to antique models. The paper will suggest that the tribute to Brunelleschi, as a bold innovator and inventor of "never-before-seen-arts," does justice not only to his achievements in perspective and engineering, but also to the strikingly novel aspects of his other architectural projects, namely the ordering of sacred space and its pictorial decoration.

Presenter: David Hemsoll, *University of Birmingham*

Paper Title: Raphael and Architectural Methodology in the Early Sixteenth Century

Abstract: By around 1515, Raphael and Michelangelo were regarded as exemplary practitioners of architecture in the way that they set about imitating works of classical antiquity. In Raphael's case he apparently developed an approach which accorded closely with certain key ideas of the time on literary imitation, and in Michelangelo's this was also true, except that he soon took a rather different course aligned with rivaling ideas. Nevertheless, it was Raphael who provided the basic model for most subsequent practitioners, as can be demonstrated by an analysis of his works; and his method was then elaborated by Peruzzi and Sangallo in Rome, and Giulio Romano, Sansovino, and Sanmicheli in Northern Italy. This paper will define Raphael's design method particularly in the way his buildings imitate the antique, and it will then show how it was adapted and elaborated by other architects subsequently.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power I: Royal Baptisms and Weddings

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

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

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

Paper Title: The Spectacle of Dynasty: Stuart Royal Baptisms in England

Abstract: With a steady supply of male heirs the Stuarts could finally substantiate the divine right, dynastic claims the Tudors had articulated through royal spectacle. When he arrived in England, James VI's male heirs had already been baptized in Scotland. The first opportunities to celebrate new male heirs presented themselves in 1630 and 1633, when Charles II and James II were born. The former occasion was the first royal baptism of a male heir in England since Edward VI. Significant embellishments were made to the old Tudor models — both subtle and crude — to celebrate the Stuarts' dynastic credentials, a vital component of their power.

Presenter: Maria Ruvoldt, *University of Pennsylvania*

Paper Title: Francesco de' Medici's Spectacle of Dreams: His Weddings of 1566 and 1579

Abstract: On the occasions of his weddings in 1566 and 1579, Francesco de' Medici, Grand Duke of Tuscany, staged elaborate public masques and *intermezzi* on the theme of dreams. Resulting from collaboration between Francesco and his network of artists, poets, musicians, and iconographers, these displays represent the distillation of contemporary perceptions of dreams and their relation to the persona of the prince. Fashioning Francesco as an artist

rather than a prince, and cloaking his official role as grand duke in the mantle of personal merit, the masques also testify to the role of art, artifice, and spectacle in defining the political landscape.

Presenter: Rosalind Kerr, *University of Alberta*

Paper Title: Spectacularizing Popular Theater at the 1589 Medici Wedding Gala

Abstract: The 1589 wedding of Cristina di Lorena and Ferdinando de' Medici is a cultural landmark known for its visual, musical, and theatrical effects. The magnificent Sala delle Commedie in the Uffizi was designed to visually represent the consolidation of the Duke's absolute power and equipped to provide technically dazzling intermezzi. It becomes particularly interesting to understand why the Duke invited a *commedia dell'arte* troupe to share the space with the official aristocratic entry. An examination of *La pazzia* given by Isabella Andreini will show how this subversive comedy inversely reflected the totalizing display of princely power.

Room: Mill Lane #3

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

Co-organizers: Robert W. Gaston, *La Trobe University* and Sheryl E. Reiss, *Cornell University*

Chair: Hubertus Günther, *Universität Zürich*

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

Paper Title: Pirro Ligorio's Excavated Roman Fountains: Fact or Creative Fantasy?

Abstract: In vol. 13, bk. 9 of his collection of antiquarian manuscripts now at the Biblioteca Nazionale, Naples, Pirro Ligorio writes about water sources of the ancient and modern world. In passing, he describes having seen the excavated remains of a number of Roman fountains with mythological subject matter that are largely unrecorded by modern archaeology, given that the inscriptions Ligorio associated with the sculptural decoration have been regarded as forgeries. The paper considers the themes Ligorio attributes to these mysterious fountains, comparing them closely with those of recorded Roman fountains and Renaissance classicizing fountains, particularly those designed by Ligorio himself. The fountain fragments will be used to establish a fresh approach to a fundamental issue of Ligorio studies, namely his idiosyncratic concept of the antique.

Presenter: Susan Russell, *The British School at Rome*

Paper Title: The Villa Pamphilj on the Janiculum Hill in Rome: Antiquarianism and Water

Abstract: When the Pamphilj purchased land abutting the Via Aurelia Antica in 1630, their modest *vigna* was located close to the site of two ancient waterways: the Acqua Alsietina, built by Augustus in 2 B.C., and the Acqua Traiana, built by Trajan in ca. 109 A.D. This paper discusses how antiquarian scholarship in Rome contributed to the selection of the site and the design and decoration of the subsequent Casino del Bel Respiro, and examines the role that these waters, which were carried by an aqueduct reconstructed by Paul V Borghese ca. 1609, played in helping to define the ambitions and public image of a family whose connections with Rome's ancient past were delineated by Niccolò Angelo Cafferri's genealogy of the Pamphilj, published in 1662.

Presenter: Claire Lapraik Guest, *Trinity College*

Paper Title: Antiquarianism and Natural Philosophy in Pirro Ligorio's Waterworks

Abstract: The major architectural projects ascribed to Pirro Ligorio, the Casino of Pius IV

and the Villa D'Este at Tivoli, are both characterized by particularly dense iconographical and typological groupings centered on water features. Such groupings require an analysis which goes beyond the conventional themes associated with the Mannerist grotto (order latent in chaos, metamorphosis) and seem to constitute *loci* in which the project for comprehensive antiquarian knowledge comes together with the poetic (artificial and metaphoric) representation of *natura naturans* as embodiment of universal harmony. I discuss the way that Ligorio's attempted encyclopedic representation of antiquity works together with the universal harmony of Nature in these theaters of representation, mindful of the contemporary development of natural philosophies in which accounts of *harmonia mundi* were becoming more focused on notions of sympathy and the truth of experience of Nature.

Room: Mill Lane #5

Panel Title: The Erotic Cultures of Italy II: Rites of Sociability, Rituals of Seduction

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

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

Chair and Respondent: Silvana Seidel Menchi, *Università degli Studi di Pisa*

Presenter: Cecilia Cristellon, *European University Institute*

Paper Title: Il rituale nuziale pretridentino tra sociabilità e seduzione (Venezia 1420-1545)

Abstract: La ritualità nuziale pretridentino — qui studiato attraverso 750 processi matrimoniali di Venezia, di Padova e di Verona — prevede lo scambio di effusioni che hanno un forte valore simbolico e giuridico che gli sposi compiono rossi d'imbarazzo, solo dietro invito dei parenti, talora al riparo di una "cortina". Il rituale del consenso impone alla sposa un ruolo passivo, sia ostentando un iniziale diniego, sia accogliendo il marito con "viso alegro" e "buona cera." Ma nei matrimoni d'inclinazione, nelle unioni di giovani che hanno avuto modo di frequentarsi e conoscersi, non meraviglierà gli invitati un "insinuarsi addomesticato, per nulla trasgressivo in quanto segno di *maritalem affectum* della mano [della sposa] tra le cosce del marito." Nell'analisi della documentazione si presterà attenzione in particolare al mutare della soglia del pudore e all'identificazione di quei segni che ora possono apparire come camerateschi, ma nel Cinquecento venivano identificati come *signa amoris*.

Presenter: Flora Dennis, *Royal College of Art*

Paper Title: Music and Eros in Everyday Life

Abstract: Erotic imagery appears frequently on Italian keyboard instruments, hidden when the instrument was out of use, revealed only when the hinged sections of its outer case were folded back for performance. This indecorous iconography was often juxtaposed with moralizing inscriptions, reminders of music's capacity to "ravish . . . Virtue, Beauty and Comfort," or warnings to potential performers, "If thy music be not noble, then let my keys alone." The combination of delight in music's lascivious associations (the sociable singing of suggestive lyrics) with a need for caution (music could inflame the passions) embodies a contemporary understanding of music as a source of both convivial pleasure and physical danger. This paper will look at sixteenth-century sources such as conduct literature, "popular" poetry for singing, court records, music books, and instruments in order to reconstruct the varied means and contexts in which music could both express and encourage a culture of erotic interaction and play.

Presenter: Tessa Storey, *University of London, Royal Holloway*

Paper Title: Sociability around Courtesans in Early Cinquecento Rome

Abstract: Elite male sociability around courtesans in early Cinquecento Rome was an important “licit” cultural phenomenon, allowing for the construction and performance of elite masculinities outside marriage. Correspondence and contemporary accounts demonstrate how public and social these relationships were. The premises behind this form of sociability lay in classical and medieval sources which justified the phenomenon and provided models for courtesan culture. Two concepts are particularly relevant: *ars amandi* and *amicizia*. The rituals of courtesan culture were underpinned by a particular definition of love and a version of the chivalric code within a context where courtesans were shared as companions and lovers, and frequented by groups of friends. Because these relationships were also part of a public and shared experience, men could sidestep the rivalries and jealousies contingent upon marriage. Male relationships with courtesans ultimately served as a celebration and affirmation of another quintessentially Renaissance ideal: male friendship.

Room: Queens’ College, Armitage Room

Panel Title: Renaissance Ethics II: Ethics, Rhetoric, and Literature

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

Chair: James Hankins, *Harvard University*

Presenter: Ullrich G. Langer, *University of Wisconsin, Madison*

Paper Title: The Ethics of Pleasure and Literature in the Renaissance

Abstract: I will argue that the Aristotelian conjunction of pleasure and (virtuous) activity is fundamental in understanding the ethics — and pleasure — of reading literature in the Renaissance. I will draw on philosophical sources, but use as well the poetics of Ronsard and Montaigne’s excursus on pleasure as a final good. The Horatian dichotomy of *utile/dulce* is in fact misleading as a starting point for the moral discussion of literature.

Presenter: Ann Moss, *University of Durham*

Paper Title: Thinking Through Similitudes

Abstract: This paper proposes to examine views on the nature and use of similitudes, both in terms of their logical status and in terms of their rhetorical deployment for persuasive purposes, primarily in the context of ethical conduct. It will do this with reference to texts by Theodor Zwinger, notably his “Aristotelian” *Similitudinum methodus* of 1575. This work will be discussed in conjunction with his “Ramist” commentary on the Nicomachean Ethics and the book for which he is best known, his commonplacéd collection of examples, *Theatrum vitae humanae*. It was probably as the compiler of that work that Montaigne sought out Zwinger when he visited Basle. A review of Montaigne’s own views on similitude will conclude the paper.

Presenter: Sabrina Ebbesmeyer, *Ludwig-Maximilians-Universität, München*

Paper Title: Rhetoric and Ethics in Giovanni Pontano’s *De sermone*

Abstract: In his *De sermone* (written by 1499, first printed in 1509), Giovanni Pontano deals with virtues and vices belonging to language. In this context he is not focusing on artificial rhetorical techniques, but on language as the daily and ordinary medium of communication. One of the most important virtues for the mundane dealing of men with each other is that of truthfulness (*veracitas*). As Pontano knows, truthfulness is a virtue mentioned by Aristotle in the fourth book of the *Nicomachean Ethics*, where Aristotle deals with the kinds of virtues

which concern the social gathering and the contact of men in speaking and acting. Unlike Aristotle, who treats this virtue only briefly and does not attribute to it any particular significance, Pontano sees in truthfulness a fundamental characteristic of human society.

Room: Queens' College, Bowett Room

Panel Title: Homer in Renaissance France: New Perspectives

Organizer: Jessica Lynn Wolfe, *University of North Carolina, Chapel Hill*

Chair and Respondent: Philip Ford, *University of Cambridge, Clare College*

Presenter: Jessica Lynn Wolfe, *University of North Carolina, Chapel Hill*

Paper Title: The Pseudo-Homeric *Batrachomyomachia* in the Sixteenth Century: Homer as *Eiron*

Abstract: Between the rise of print and the middle of the sixteenth century, the pseudo-Homeric *Batrachomyomachia* (*The Battle of the Frogs and Mice*) enjoyed enormous popularity. This paper will account for the assiduous attention given to the pseudo-Homeric mock epic by scholars, poets, and philosophers of the period by examining the ways in which that text encouraged an alternate interpretation of Homer's life and poetic career from the one that prevailed amongst late-fifteenth-century scholars such as Poliziano. For its early sixteenth-century readers and translators — most notably Rabelais, Erasmus, and Philip Melanchthon — the pseudo-Homeric text helps to cast Homer, like Archilochus, Lucian, and Aesop, as an *eiron* and satirist who takes aim at the heroic values endorsed by his own *Iliad* and *Odyssey*, and whose core philosophy is revealed to be indebted to both Epicureanism and an eirenic skepticism.

Presenter: Marc Bizer, *The University of Texas, Austin*

Paper Title: Garnier's *La Troade* Between Homeric Fiction and French History

Abstract: The devout Catholic Robert Garnier's tragedy *La Troade* (1579) adapts the story of the Trojan war to evoke allegorically the horrors of French civil strife, grounding French identity in the authority of a classical past. However, when Garnier's Ulysses decides that Hector's son Astyanax (traditionally identified with Francion or Francus, the mythological founder of France) must die in order to eliminate the Trojan threat, Garnier signifies a possible destruction of French identity. Garnier's use of Homeric themes recalls Huguenot approaches to Homer; indeed, Homeric exegesis during the Wars of Religion breaks with earlier visions of Ulysses as models of prudent behavior for the French king. In Garnier's tragedy, Ulysses becomes a ruthless servant of a foreign state. By introducing the concepts of prudence and *raison d'état*, themselves crucial in defining the relationship between subject and monarch, *La Troade* illustrates the challenges to a sense of French identity in the period.

Room: Queens' College, Erasmus Room

Panel Title: Hebrew Sources in the Renaissance II

Sponsor: Medieval & Renaissance Studies Society of Israel

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

Chair: Dvora Golda Bregman, *University of Beer Sheva*

Presenter: Joanna Weinberg, *University of Oxford*

Paper Title: The Husk and the Pomegranate: Azariah de' Rossi's Approach to the Profane

Paper Abstract: TBA

Presenter: Haviva Ishay, *Ben-Gurion University of the Negev*

Paper Title: Re-Writing Ecclesiastes in Medieval Hebrew Poetry

Abstract: The book *Ben Kohelet (The Son of Ecclesiastes)* was written in medieval Spain by one of the greatest Hebrew poets of all time: Samuel the Prince, or Samuel ha-Nagid, as he is known in Hebrew. The title of the book, given by the author himself, openly proclaims its affinity to the biblical book of Ecclesiastes. Yet many scholars tend to think that despite the name, no great affinity exists between the biblical book and its medieval namesake. In my lecture I will attempt to re-examine this claim by looking closely at the various elements such as the Bible, rabbinic exegesis, and contemporary Hebrew poetry, and non-Jewish elements from the vast store of ethnical and ascetic literature in Arabic, and from the literature of the East.

Presenter: Kenneth R. Stow, *University of Haifa*

Paper Title: Thinking In Italian, Writing In Hebrew

Abstract: Renaissance Hebraism is most often evaluated in terms of non-Jewish scholars learning and applying Hebrew in their own work; the case of Pico della Mirandola, kabbalist, may be the most famous. What about the Hebrew of the Jews? Was it affected by Renaissance scholarship or just plain daily Italian usage? Two examples of high and low culture say it was. Joseph HaCohen, the historian, used a highly elegant biblical Hebrew, as though in competition with Humanist Latin. More strikingly, the rabbinic notaries who drew documents of all kinds for the Jews of Rome developed not only an *ars dictaminis*, but they carried over Italian usages into their Hebrew, not only the adoption of words, but syntax and grammar as well. Both usages attest to how fully Jews were a part of Italian cultural life, an integration that even three hundred years of ghettoization never succeeded in undoing. But then, had not Jews been Italians since the days of Imperial Rome?

Room: St Johns Bar, Corn Exchange

Sponsor: Society for Renaissance Studies, United Kingdom

Panel Title: Marsilio Ficino and Religious Debate

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

Presenter: Jozef Matula, *Palacky University*

Paper Title: Marsilio Ficino and his Criticism of Averroes

Abstract: The purpose of this paper is to evaluate Ficino's attitude towards certain aspects of Averroism, especially the problem of the unity of intellect. It will draw on a wide range of passages where Ficino reacts to the Averroistic understanding of the intellect, as well as his classic refutation of Averroes in *Theologia Platonica* 15. Emphasis will be laid on the analysis of Ficino's arguments, on scholastic sources for Ficino's criticism (Thomas Aquinas), and on Ficino's view of the human soul as individual, since it was the individual immortality of the human soul which was the central issue in his criticism of Averroism. From this approach it should be possible to establish whether Ficino's criticism is just, or whether Ficino confines himself only to some generally accepted characteristics of Averroism.

Presenter: Guido Bartolucci, *Università di Bologna*

Paper Title: The Jewish Quotations in Ficino's Work

Abstract: In Marsilio Ficino's *De christiana religione*, a primarily polemic work, we find many quotations from Jewish books and beliefs, as well as customs and historical events relating to the Jews. Such material is less common in other works of Ficino; nevertheless,

there are scattered references to Talmudic and Midrashic literature, Hebraic exegesis, medieval Jewish philosophers, and Jewish writers of astronomy, astrology, and medicine. Ficino also quotes cabbalistic beliefs and Jewish customs. What is the significance of these quotations? Did they come from secondhand sources, as in the *De Christiana religione*, or did Ficino have direct knowledge of some Jewish works, perhaps through the help of Jewish scholars? Furthermore, what light do they throw on Ficino's relationship with Pico, given their well-known differences, and Ficino's comment in *De vita* (3.22) that "we leave these things for our friend Pico to explore?"