

Date: Thursday, 7 April

Time: 3:30-5:00 PM

Room: Music Faculty, Lecture Room #1

Panel Title: Hermetic Studies: Their Present and Their Future

Sponsor: *Cauda Pavonis: The Journal of Hermetic Studies*

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

Chair: Lauren T. Kassell, *University of Cambridge, Pembroke College*

Respondent: György Endre Szonyi, *University of Szeged*

Presenter: Stanton J. Linden, *Washington State University*

Paper Title: The Present State of Hermetic Studies

Abstract: Two related characteristics mark present scholarly investigation into the hermetic tradition: its interdisciplinary nature and its tendency to reassess and reinterpret, often radically, the authors, works, and ideas that are its focus, often with the result of discovering a high level of alchemical and hermetic interest where previously it had not been suspected or even readily admitted. While earlier generations of academics often refused to consider hermetic and alchemical studies as worthy subjects because they seemed to represent all that was contrary to modern, progressive “rationality,” reevaluation of their role, as, for example, in the thought of Boyle and Newton, has demonstrated conclusively their presence at the heart of early modern thought.

Presenter: Roger W. Rouland, *The University of Texas, Austin*

Paper Title: Hermetic Studies: The Future

Abstract: Recent interest in sociologically oriented critical disciplines that implicitly tend to label Renaissance hermetic studies as peripheral and frankly suspect calls for the active extension of hermetic studies beyond the traditional areas of literature, art history, and the history of science into fields such as architecture, music, colonial, and sociological and religious studies.

Room: Music Faculty, Lecture Room #2

Panel Title: Singing and Constructions of Identity II

Organizer: Andrew R. Walkling, *State University of New York, Binghamton*

Chair: Jeanice Brooks, *University of Southampton*

Presenter: Suzanne Cusick, *New York University*

Paper Title: “Singing up”: A City of Women

Abstract: In an unpublished volume of *Della dignita e nobilta delle donne*, Cristoforo Bronzini likened Medici court musician Francesca Caccini to Amfione, who built the city of Thebes through the power of his song. Resonating with prevailing Neoplatonic views that music making had political importance, Bronzini’s description of Caccini’s work omitted one of her most important contributions to the construction of a Medicean city of women — her teaching. How might Caccini’s musical teaching have prepared the elite women of the Medici court to wield power in the idealized gynocentric world Bronzini described? This paper reads Francesca Caccini’s *Primo libro delle musiche* (1618) as a set of music lessons that taught elite women mastery of their own bodies and of representation, and that enabled them to rehearse as song evasive, paradox-embracing ways of being that imitated the ruling style of Tuscany’s de facto regent, Granduchess Christine de Lorraine.

Presenter: Amanda Eubanks Winkler, *Syracuse University*

Paper Title: The Politics of Discord: Musical Melancholy and Madness on the English Stage

Abstract: John Marston's play, *The Malcontent* (1603) opens with "the vilest out-of-tune music." Upon hearing this "vile" music, one of the onstage auditors confronts the musicians: "Why, how now! Are ye mad, or drunk, or both, or what?" But the musicians are none of the above. Their inharmonious music serves as an aural representation of the disordered thoughts of Malevole, the melancholic malcontent. This paper examines the musical and textual language of melancholy and madness in Marston's *The Malcontent* (1603), John Webster's *The Duchess of Malfi* (1614), and William Strode's *The Floating Island* (1636). In these plays the melancholic and madman's internal disorder represented the breakdown or erosion of political and social hierarchies. An analysis of the music and the texts for these plays through the lens of medical and political writings reveals the ways in which musical sound participated in political and social critique on the early modern stage.

Presenter: Andrew R. Walkling, *State University of New York, Binghamton*

Paper Title: Life and Genre Out of Balance: Dramatic Structure and Musical Characterization in Shirley and Locke's *Cupid and Death*

Abstract: The 1653 "court" masque *Cupid and Death* has long held an anomalous place in the history of English masque. Written by James Shirley, a poet active at the Caroline court in the 1630s, and composed in large part by Matthew Locke, who would later become an architect of English opera in the 1670s, it bridges the transition in English music and theater from the late Renaissance to the Baroque. At the same time, it is peculiarly a product of the Commonwealth era, and specifically of the political shifts of 1653 and 1659, when the work was revived in an updated form. This paper will examine Shirley's manipulation of dramatic conventions and structures, and Locke's employment of compositional techniques, particularly in his recitative, in order to explore how *Cupid and Death* responds to its unusual political context, both as a traditional masque and as an entirely new and forward-looking theatrical form.

Room: Music Faculty, Lecture Room #3

Panel Title: Reading Landscapes in Sixteenth-Century French Literature

Organizer: Louisa Mackenzie, *University of Washington, Seattle*

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

Presenter: Elisabeth D. Hodges, *Miami University*

Paper Title: A Sense of Place: French Urban Guidebooks and the Emerging Nation

Abstract: The fixing of the seat of French monarchical power in Paris in the 1530s was accompanied by the development and proliferation of an entirely new genre, *antiquitéz de ville*, or urban guidebooks, which narrate the history of the city through an examination of its antiquities and origin stories. These guides narrate an evolving landscape of power focused in the urban centers of Paris and Lyons, thus imagining the history of French places as a spatial genealogy. In this paper, I will examine how urban guidebooks by Gilles Corrozet and Charles Fontaine set out to create a sense of French place. At a time when early modern authors endeavored to understand how the book creates a space for the exploration and the representation of the self and the world, how do explorations of city space and their antiquities contribute to emergent concepts of civic and national identity?

Presenter: JoAnn DellaNeva, *University of Notre Dame*

Paper Title: Changing Places: Translating Lyric Landscapes from the Giolito Poets to the French Pléiade

Abstract: This paper will study the lyric landscape of the French Pléiade as an example of *translatio*, understood in its etymological sense of changing from one place to another. It will focus on the Pléiade's use of Petrarchist sources, from the Giolito anthology, giving special attention to landscape and seascape poems.

Presenter: Louisa Mackenzie, *University of Washington, Seattle*

Paper Title: Towards a Study of Literature and Landscape in the French Sixteenth Century

Abstract: With much recent scholarly focus on constructions of early modern communities, emerging forms of the nation state, and on literary topographies, it is an opportune moment to pay sustained attention to the ideological work performed by literary landscapes in the definition of national and regional spaces and place. This includes, but is not limited to: presenting viable articulations between literary and cartographic processes of mapping (in order to more fully understand what we mean when we use terms such as "mapping" with respect to texts); situating literary landscapes within the context of land-use history; understanding the relationship between literary place and national/regional ideologies; understanding the differences between landscapes of particular genres; and engaging with cultural geography and ecocriticism. To paraphrase a recent important article by Tom Conley, this paper seeks to "put the map into French Studies."

Room: Music Faculty, Lecture Room #4

Panel Title: English Literature and Society II

Chair: Aharon Komem, *Ben-Gurion University of the Negev*

Presenter: Janelle Day Jenstad, *University of Victoria*

Paper Title: Gift Books and Mayoral Pageantry in Early Modern London

Abstract: Because they were prepared by the principal Jacobethan dramatists, London's pageant books have attracted the attention of literary scholars. Yet the books' function as material objects in civic life has been overlooked or misrepresented. David Bergeron, writing about the differences between the performed and printed pageants, assumes that the books did enter the print market, where they functioned as "commemorative books" (RQ 51:165). These books, however, were not souvenirs the literate consumer could buy. No analysis has yet acknowledged that dissemination of the 300 to 500 copies of the book was controlled by the guilds themselves. Using bibliographical evidence from the surviving eighty-seven books and archival evidence from the livery company records to identify both individual recipients and institutional distribution practices, I will explain the implications of reassessing pageant books as gift books and argue that the giving of pageant books forged political alliances and civic communities.

Presenter: Christy Desmet, *University of Georgia*

Paper Title: Elizabeth I's Coronation Progress and Thomas Heywood's *If You Know Not Me*, Parts 1 and 2

Abstract: Written at the end of Elizabeth's reign and partaking of national anxieties over the succession, part 1 of *If You Know Not Me* generally follows Fabian and Holinshed/Foxe, but ends with an abbreviated version of Elizabeth's Coronation Progress through London. *If You Know Not Me*, part 2 dramatizes Elizabeth in easy, genial relations with London's commercial bourgeoisie, who in turn protect her and sustain her financially. The sequel, it

has been assumed, is more indebted to city comedy than to the tradition of English historical drama. This paper argues, however, that the city comedy involving Elizabeth is indebted, both directly and indirectly, to printed accounts of Elizabeth's coronation progress. By examining chronicle accounts of Elizabeth's Coronation Progress from Grafton to Holinshed, this paper concludes that Heywood's historical romance draws on, reconstructs, but also attempts to communicate the ethos of a particular historical occasion.

Presenter: Nicholas Popper, *Princeton University*

Paper Title: Magic and Paradise: Raleigh and James amongst Continental Debate

Abstract: Sir Walter Raleigh wrote his sprawling *History of the World* while consigned to the Tower of London, legally dead as a traitor after being convicted of the unlikely charge of plotting with Spanish against James's life. Based on this conviction, his famous scaffold speech before his ultimate execution in 1618, and his afterlife as Puritan martyr, historians have assumed that the *History* reflected Raleigh's deep hostility to his monarch. Recent scholarship has suggested, however, that elements of the *History* strove to appeal to James, and that Raleigh may have hoped that the work would restore him to royal favor. My paper will extend this scholarship by exploring Raleigh's positions within early modern scholarly debates in which James was active. Comparing James's, Raleigh's and others' solutions to problems such as the history of magic and the location of Paradise will show the largely unoppositional position Raleigh maintained in the *History*.

Room: Music Faculty, Lecture Room #5

Panel Title: Thomas More and his Circle III: Meeting: *Amici Thomae Mori*, Miguel Martínez López, Embassy of Spain, Washington, D.C., President

Sponsor: Amici Thomae Mori

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

Chair: Anne Lake Prescott, *Barnard College*

Respondent: Stephen M. Foley, *Brown University*

All interested RSA members are invited.

Room: Music Faculty, Recital Hall

Panel Title: Lawmakers and Lawbreakers in the Art and Literature of Early Modern Spain

Organizer and Chair: Ted L. Bergman, *California State University, Fresno*

Presenter: Julia Lawrence Farmer, *University of California, Berkeley*

Paper Title: "You need but go to Rome": Saint Teresa of Avila and the Text/Image Power Play

Abstract: Teresa of Avila's status as woman, mystic, and suspected *conversa* made her a threatening figure to many Church authorities. As a result, she was in constant danger of prosecution by the Inquisition, and indeed she was ordered to write her *Libro de la vida*, which Alison Weber describes as a "religious/legal confession," as a defense against possible charges. This attempt at control over Teresa's voice continued even after her eventual canonization, in the form of Bernini's famous sculpture group depicting a scene from her "Vida." Bernini's evident desire to control the saint's potentially subversive message, in part by making her once again the ostensible object of a quasi-Inquistorial gaze, ultimately fails, however, due both to the nature of the sculpture itself and, more important, to the ever-

elusive nature of the text on which it is based.

Presenter: Ariadna García-Bryce, *Reed College*

Paper Title: The Letter of the Law in Quevedo's *La hora de todos* (1633-35)

Abstract: This paper examines the satire's scathing portrayals of lawyers and jurists. Quevedo's representation of the problems endemic to Spain's growing bureaucratic machine — corruption, venality, inefficiency — leads to a reflection on the practice of litigation and its wider cultural influences in seventeenth-century Spain. Particular attention is paid to the connection established by Quevedo between the abuse of legal jargon and the general breakdown of social order. To what extent does the parody of legal lexicon as nonsensical gibberish approach the humanist contention that the law should be founded on and adapted by human reason? Quevedo's reformulation of humanist defenses of rational eloquence (Juan Luis Vives' *Aedes Legum* serves as a point of contrast) is linked to changing perceptions of the subject vis-à-vis the homogenizing cultural and social structures of an imperial order. The subject is seen as indissociable from the perverted institutions and conventions that regulate human life.

Room: Music Faculty, Concert Hall

Panel Title: Les impressions réformées de Pierre de Vingle

Organizer: William Kemp, *McGill University*

Chair: Diane Desrosiers-Bonin, *McGill University*

Presenter: William Kemp, *McGill University*

Paper Title: Pierre de Vingle and the "Summe de l'escripture sainte"

Abstract: Pierre de Vingle (fl. 1525-36) printed the well-known Olivétan Bible in June 1535, but he also printed a wide variety of reformed polemical tracts on religious subjects between 1533-35. I will begin by presenting a brief overview of these fifteen-odd combative opuscles. I will then examine the case of the *Summe de l'escripture sainte*. No Vingle edition is known, but his successor, Jean Michel, printed two editions of this text (in 1539 and 1544). Most of Michel's imprints are reeditions of original publications by Vingle. Could this be another one, for which no copy has survived? I will try to draw a conclusion based on the close study of the text of the known editions, that is ca. 1532 (Du Bois, Alençon) and 1539 and 1544 (Michel, Geneva) (for the editions, see Higman 1996: S26-28) and Trapman, in Bianco 1988, p. 19).

Presenter: Isabelle Crevier-Denommé, *McGill University*

Paper Title: Changements doctrinaux dans les versions de la *Summe de l'escripture sainte* (1529-44)

Abstract: Les versions françaises de la *Summe de l'escripture sainte*, parues chez Jean Michel à Genève en 1539 et 1544, comportent des caractéristiques matérielles des textes imprimés par Pierre de Vingle à Neuchâtel, entre 1533 et 1535. Je présenterai ici un résumé de la théologie véhiculée dans cet ouvrage anonyme en regard des autres textes issus des presses de Vingle à la même époque. Je m'attarderai principalement aux questions relatives à la Cène, un thème cher aux réformateurs gravitant autour de Farel. Je comparerai également les éditions de 1539 et 1544 pour mettre en lumière les changements doctrinaux qui se sont opérés durant cette période charnière entourant l'exil et le retour de Jean Calvin à Genève, en 1541.

Presenter: Anne Ullberg, *University of Uppsala*

Paper Title: Les "Chansons nouvelles" imprimées par Pierre de Vingle

Abstract: Les premières chansons huguenotes sont celles des trois fascicules de *Chansons nouvelles* et de *Noëls* édités par Pierre de Vingle en 1533-34. Plusieurs de ces chansons survivent dans une quinzaine de recueils postérieurs, jusqu'en 1678. Leurs thèmes principaux, le salut par la foi, le plan de rédemption et ses applications pratiques, y restent dominants. Les chansons les plus polémiques ou satiriques dénonçant la messe, le culte à Marie ou celui des saints, de même que les abus d'argent, subsistent avec leurs moqueries et injures envers le clergé et le pape. De nouvelles chansons aussi virulentes sont ajoutées. L'étude des modifications apportées à ces textes lors de leurs rééditions indique qu'elles visent à moderniser le langage, à éviter les ambiguïtés de sens et à obtenir une plus grande exactitude théologique. Nous en déduisons que la chanson spirituelle contribue à la diffusion de la Réforme dès le début et ne cesse de se développer parallèlement au Psautier.

Room: Clare College, Bennett Room

Panel Title: Frame and the Process of Framing in Renaissance Literature

Organizer and Chair: Deborah N. Losse, *Arizona State University*

Presenter: Michel Jeanneret, *Université de Genève*

Paper Title: When the Frame Takes Over: Aspects of Renaissance Narrative and Painting

Abstract: As the sixteenth century progressed, the Decameronian model of the cornice, with the two levels of narration, one framing, the other framed, inflated, absorbing the whole space and disturbing the traditional bilayered hierarchy. I will also discuss parallels to this found in mannerist painting.

Presenter: Richard E. Keatley, *Georgia State University*

Paper Title: "Dedans le pourpris d'iceluy" Cosmological Framing of the *Voyages* of Jacques de Villamont

Abstract: In his *Voyages* (1595), Jacques de Villamont frames his travel discourse in cosmological terms. God made the universe in order that it be observed. The Creator desires an intelligent audience and thus produces, in descending sequence, the universe and stars, the Earth which looks up at them, and finally man, "empreint" with an image of the divine and thus able to comprehend its grandeur. This cosmological framing privileging the traveler is doubled by another framing, this one textual, which allows Villamont, a humble traveler in the pilgrimage tradition, to link himself to the greater order of the cosmos. This framing provides a model for war-torn France in which unwavering beliefs in the possession of absolute truth had produced an unwillingness to conduct political compromise. Villamont thus provides a theological model based on open, proto-scientific observation of the physical world, which is framed within, and subordinated to, a political context in which openness to cultural diversity become the sign of political capacity.

Presenter: Bernd Renner, *City University of New York, Brooklyn College*

Paper Title: Vers une herméneutique de l'ouverture : "l'encadrement" du texte rabelaisien

Paper Abstract: La problématique du cadre chez Rabelais s'avère des plus complexes pour deux raisons principales: 1) Le "paratexte" (c'est-à-dire les pièces liminaires et les prologues) des chroniques pantagruelines ne peut pas être distingué du texte proprement dit, il en fait partie intégrante comme l'insinue le seul terme de "prologue." 2) Il s'ensuit que la démarcation entre "cadre" et "texte," si elle existe, reste extrêmement floue; le cadre semble avoir tendance à inclure également les chapitres initiaux et finals des textes. Nous proposons donc ici une analyse de ce cadre "élargi" en le définissant comme une sorte de superscriptio et subscriptio, qui "façonne" le texte entier (et donc y exerce une influence considérable) en annonçant ses

vacillations et modifications herméneutiques successives, ce qui nous permettra de mieux cerner ce mouvement vers la fameuse “pluralité des sens” qui occupe la critique depuis si longtemps.

Room: Clare College, Neild Room

Panel Title: Visualizations of Gender in the Renaissance

Organizer: Joanna Woods-Marsden, *University of California, Los Angeles*

Chair: Katherine Park, *Harvard University* and *Villa I Tatti*

Presenter: Patricia L. Simons, *University of Michigan, Ann Arbor*

Paper Title: “She placed her hand on her private parts”: The *pudica* Gesture and its Renaissance Parody

Abstract: It is a current, but misguided, commonplace that many Venetian paintings of a reclining *nuda* were wedding pictures. Rather than worry whether the figure represents an ethereal goddess, worldly prostitute, or model wife, here I investigate the erotic, multivalent connotations of the *pudica* gesture painted by Giorgione and Titian. From ostensible classical modesty to Renaissance wit, from Praxiteles to Carracci, the *pudica* gesture shifted from less overt sensuality to a parody of invisibility and untouchability. Playing on connotations of both shamed decorum and alluring pleasure, Venetian artists were not painting a figure that must be seen as exclusively only a wife, a goddess, or a prostitute. Instead, the *nuda* embodied a witty sense of masculine and artistic prerogatives. It offers a critique or parody of a shaming culture by seeming to cover, yet inviting voyeuristic focus and tactile fantasies, declaring the artists’ status as visual artificers of revelation.

Presenter: Mary R. Rogers, *Independent Scholar*

Paper Title: *Industria feminile* or *ingegno donnesco*? Gender and Textile Arts in Sixteenth-Century Italian Culture

Abstract: In the course of the sixteenth century, Italian women’s long-established skills at spinning and sometimes weaving, taken as signifiers of female virtue since classical antiquity, were supplemented by proficiency at embroidery and lace-making, producing work to embellish not only costume but also articles for domestic and ecclesiastical furnishings. A new publishing genre of pattern books catered to existing demand from women in a range of social backgrounds and helped channel it in new directions. How was this needlework phenomenon perceived and evaluated by the writers of such manuals, by authors on more general topics, or, not least, by women writers themselves? This paper seeks to explore some of the contrasting arguments or ambivalent associations found in this literary material, which interact with debates both on women’s worth and weaknesses, and with wider aesthetic debates.

Presenter: Joanna Woods-Marsden, *University of California, Los Angeles*

Paper Title: Gender Difference as Codified in Portraits by Titian

Abstract: This paper will explore gender difference and gendered identity in sixteenth-century Italian portraiture by focusing on likenesses by Titian of identifiable men and women.

Room: Clare College, Latimer Room

Panel Title: New Technologies and Renaissance Studies II

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

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

Chair: Carter Hailey, *The College of William and Mary*

Presenter: Stephanie F. Thomas, *Sheffield Hallam University*

Paper Title: Developing Electronic Editing Tools to Enhance the Experience of Reading Multiple-Text Editions of *King Lear* in the Classroom

Abstract: As the teaching of Renaissance texts becomes more and more technologically enabled, it is even more significant that these technological enhancements are developed appropriately. Working with both lecturers and students, the Active Reading project has developed a number of different interfaces and tools for analyzing variants in multiple-text editions. The quarto and folio texts of *King Lear* are imposing in length alone, and for students to aptly demonstrate their understanding of the texts, it is important to create an appropriate learning environment. The most interesting element of the work appears to be how these interfaces or tools were being used actively in the classroom. By studying students' interactions with the online texts and recording their feedback, I have been able to form my own conclusions about the most useful ways of presenting a multiple-text e-edition and adequately incorporating its textual variants. This paper will present the findings of these studies.

Presenter: Christie J. Carson, *University of London, Royal Holloway*

Paper Title: Linking Teaching and Research through Technology

Abstract: The relationship between teaching and research in the study of literature has always been assumed to be one of leading by example. The work on texts undertaken in class and the examples of critical thinking presented in the reading list are meant to work together to produce in the student an understanding of the nature of research work in the discipline. I suggest that the advent of digital technology gives the discipline new tools to engage students in the practice of primary research and to give them an understanding, perhaps for the first time, of exactly what it is the lecturers do when they are not in the department. Using my own research work and my work developing teaching materials at the English Subject Centre I will illustrate how creative use of this technology can lead to new approaches and greater understanding of the discipline by a wider audience.

Presenter: Marc S. Geisler, *Western Washington University*

Paper Title: Using Self-Authored DVDs to Provoke Debate in the Classroom

Abstract: At least initially, it is often difficult for students to respond to the copious rhetoric that adorns so many early modern dramatic texts. The often rich layering of synonym, substitution, paraphrase, metaphor, synecdoche, hyperbole, and other figures of speech create a kind of verbal self-display and rhetorical complexity that has the effect of leaving many students speechless and unable to make the language come alive with their own imaginations. I have found that one effective way to address the lack of speech among students is to ask them to translate filmic tropes into early modern rhetorical tropes. By using self-authored DVDs to present contrasting film clips of specific textual passages, the instructor can help the students find a voice and encourage them to become more sophisticated interpreters of filmic and early modern rhetorical tropes.

Room: Sidgwick Avenue, Lecture Block #1

Panel Title: Clothing and Gendered Subjectivity II

Organizer: Mary Ellen Lamb, *Southern Illinois University*

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

Presenter: Carole Collier Frick, *Southern Illinois University*

Paper Title: Hats, Headwear, and Gendered Identity

Abstract: Hats and headwear were important in all Renaissance Italian cities. In Milan, you could be fined five lire for pulling someone's hat off their head (*pro descapuzando*). In Rome, the papal tiara was a metonym for overarching power, while in Venice the doge was distinguished sartorially by his unique humped cap. In Florence, which presented itself as a merchant republic, hats were meaningful as distinguishing marks of individual style, as all politically active adult males wore the plain red cloak (*lucco*) in public. Florentines wore at least eight varieties of headgear, and adults were not considered completely dressed without their hat. The names of headwear did not distinguish the wearer's sexual orientation, but did say much about age, occupation, societal status, and personality. Here, I will suggest that the complex piece of headwear known as the cappuccio was important as a statement of gendered subjectivity in Florence *avanti il principato*.

Presenter: Ann Rosalind Jones, *Smith College*

Paper Title: Writing on the Body: The Busk as Provocation in English Attire

Abstract: Busks were long, narrow, flat pieces of ivory, metal, or wood that women laced into the front of their corsets to keep their bodies erect. Lovers (not usually husbands) gave busks to women as presents, often with erotic verses and amatory emblems inscribed on them, but moralists deplored their use as dangerous both to female chastity and to the health of unborn children. This talk will analyze the radically different definitions of femininity (and masculinity) proposed in seventeenth-century texts ranging from busks themselves to love poetry, conduct books, and satire.

Presenter: Will Fisher, *City University of New York, Lehman College*

Paper Title: Prosthetic Gender in Early Modern England

Abstract: This paper will focus on one crucial aspect of early modern selfhood — gender identity — and will explore the role that clothing played in constituting it. If current feminist thinking about gender identity has revolved around conceptual binaries like nature/nurture, sex/gender, and essentialism/constructivism, I will argue that this schema does not adequately account for the way in which masculinity and femininity were understood in early modern England. This is because the sexed body and nature were often recognized to be subject to cultural (or environmental) influences. As one of the ways in which “God's holy order in nature” was materialized, gendered clothing was often viewed as essential. As such, however, it was not as sharply distinguished from the corporeal materializations of that order as it would be in the modern nature/culture schema.

Room: Sidgwick Avenue, Lecture Block #2

Panel Title: Image and Ritual in the Americas: The Synthesis and Transformation of Renaissance Norms

Organizer: Linda K. Williams, *University of Puget Sound*

Chair: Samuel Y. Edgerton, *Williams College*

Presenter: Eloise Quiñones Keber, *City University of New York, The Graduate Center*

Paper Title: The Art of Baptism in Sixteenth-Century Mexico

Abstract: Soon after the downfall of Tenochtitlan in 1521, conversion of the Nahua population began with the arrival of the first Franciscan missionaries in 1523. In the early days of evangelization, native rulers and their subjects were baptized by the thousands, with the intensive work of indoctrination left for later instruction. Missionaries used conversion strategies that exploited correspondences between native and Christian rituals, such as the Nahua cleansing rite for newborns and the fundamental sacrament of Baptism. One term for Baptism, “jade green water,” alludes to native associations of jade with preciousness as well as to the water goddess Chalchiuhtlicue (“she of the jade skirt”), the agent of supernatural purification. Another expedient practice resulted in the recutting and reuse of prehispanic stone sculptures as baptismal fonts. This paper focuses on the iconography of these fonts, which display some of the most inventive efforts to translate Christian concepts and imagery into analogous Nahua ones.

Presenter: Linda K. Williams, *University of Puget Sound*

Paper Title: *Cenotes*, Miracles, and the Virgin: Ritual and Image of the Marian Cult at Tabí

Abstract: *Cenotes* sinkholes in the limestone shelf of the Yucatán, provided the essential, life-giving water to the Maya inhabitants of the peninsula. In the latter half of the sixteenth century, when the secular clergy established a shrine to the miracle-working statue of the Virgin who had emerged from the sacred *cenote* at Tabí, long the home of a precolumbian goddess, they co-opted an already powerful site. By promoting the Cult of the Virgin and visits to the newly established church for miracles of healing, the Christian clergy synthesized existing ritual and belief with European means of control. The painted *camarin*, a sacred upper chamber behind the *retablo* in the sanctuary that housed the holy statue, contains murals of the life of the Virgin. European iconography and structure merge with details that connect the images to Tabí and to the political and religious needs of the Spanish in seventeenth-century Mexico.

Presenter: Penny C. Morrill, *Georgetown University*

Paper Title: Sibyls in Mexico: Prophesying the Coming of Redemption for All Humankind

Abstract: From Virgil’s sibylline prophecy of the Virgin birth in the “Fourth Eclogue” to the warning of cosmic judgment in St. Augustine’s *City of God*, the sibyls arrived in the New World after a millennium of interpretation by theologians and artists. Ten Sibyls process on horseback on the walls of the Casa del Deán, a sixteenth-century urban palace in Puebla, Mexico. Sibyls accompany prophets in the apse of the Augustinian convent church in Acolman, Mexico. I have identified a wooden sculpture of a sibyl that was originally part of an altarpiece. In this presentation, I will trace Spanish interpretations of classical, Jewish, and Christian Sibylline oracles. I will discuss Michelangelo’s sibyls on the Sistine ceiling and what I consider a significant source for the processional iconography of the murals in Puebla, a fifteenth-century *Processio Sibyllarum* now in Córdoba.

Room: Sidgwick Avenue, Lecture Block #3

Panel Title: Drawing in the Renaissance: Issues and Discoveries

Organizer and Chair: Thomas DaCosta Kaufmann, *Princeton University*

Presenter: Elizabeth Pilliod, *Independent Scholar*

Paper Title: New Drawings by Pontorno

Abstract: Jacopo da Pontormo (1494-1557), court artist to the Medici rulers of Florence, and a paradigmatic figure in the study of Late Renaissance (or Mannerist) art, was also a brilliant draftsman. A substantial number of his drawings survive, with the largest concentration of them preserved in the Uffizi. He drew profusely and with alacrity, as is confirmed each time new drawings come to light. This paper will present new drawings by Pontormo that illuminate various aspects of his art.

Presenter: Giovanna Saponi, *Università degli Studi di Roma Tre*

Paper Title: Some Drawings of Cherubino Alberti

Abstract: This is a presentation of some pen and ink drawings by Cherubino Alberti (Sansepolcro, 1553-1615). The two sheets in question are preparatory for the frescoes in the Sala del Concistoro in the Palazzi Vaticani at Rome. These drawings, with other well-known drawings for the same project, provide us with an opportunity to consider the working methods of Cherubino in the late Cinquecento.

Presenter: Catherine Whistler, *University of Oxford, Ashmolean Museum*

Paper Title: Drawing on the Visual: A Venetian Drawing and the Instability of Evidence

Abstract: A sheet of figure studies, perhaps by Francesco Maffei, is the catalyst for a consideration of the nature of the visual evidence provided by drawings and of some questions about the status and practice of drawing in seventeenth-century Venice.

Presenter: Kristoffer Neville, *Princeton University*

Paper Title: Nicodemus Tessin and the Beginnings of the Drawing Studio in Northern Architecture

Abstract: Nicodemus Tessin the elder introduced a new kind of architectural drawing to the northern Germanic courts when he returned from a three-year study trip to Rome, Paris, and Amsterdam in 1653. The change in his drawings was fundamental. It allowed him to transform his position from that of a *Baumeister* — a person with some conceptual oversight of a project but who was closely tied to the construction site — to an architect, concerned almost exclusively with conceptual aspects of the project, who delivered finished drawings to contractors in charge of the actual construction. This approach to the practice of architecture set the stage for the careers of Tessin the younger and his followers. In light of recent reconsiderations of the creative independence of other well-known German architects in the earlier seventeenth century (such as Elias Holl), Tessin's contributions constitute an important development in the reception in the Germanic courts of architectural principles from Italy, France, and the Netherlands.

Room: Sidgwick Avenue, Lecture Block #4

Panel Title: Bridging the Divide? Habsburg Women as Agents in the Entourage of Charles V and Francis I

Sponsor: Société Internationale pour l'Étude des Femmes de l'Ancien Régime and Institut Claude Longeon (Saint-Étienne)

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

Chair: Éliane Viennot, *Université de Saint Étienne*

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

Paper Title: Re-viewing Eléonore d'Autriche as Queen of France.

Abstract: This paper examines the real and symbolic images constructed around the figure of Eléonore d'Autriche during her years as Queen of France. It seeks to reevaluate the never

comfortable, but nonetheless pivotal role of the Habsburg queen and her highly visible household at the court of Francis I.

Presenter: Annemarie Jordan, *Independent Scholar*

Paper Title: Newly Identified Painters at the French Court

Abstract: This paper will focus on Antoine Trouveron, a recently identified portrait painter in the service of Eléonore d'Autriche, Queen of France, who was responsible for drawing her as queen and widow, and whom the French queen sent to portray her daughter Maria at the Portuguese court. A link will be made from Trouveron to the second SIEFAR panel by looking at the Flemish portrait painter Jooris van der Straeten, who also crossed the Habsburg-Valois divide, becoming court painter to Catherine de' Medici.

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

Paper Title: Power Dressing: Spanish Consorts Eléonore d'Autriche, Queen of France, and Eleonora di Toledo, Duchess of Florence

Abstract: The consorts of King Francis I and Duke Cosimo de' Medici — Eléonore d'Autriche, sister of Emperor Charles V, and Eleonora di Toledo, daughter of his Vice-Roy in Naples — were Spanish noblewomen brought from imperial territories in 1530 and 1539, respectively, to the courts of France and Florence. These political marriages strengthened the bonds between their princely husbands and the emperor — archenemy of King Francis, feudal lord of Duke Cosimo. Drawing on portraits, chronicler's accounts of public appearances, and archival sources, this paper considers the nature and reception of the ceremonial dress *alla spagnola* of the two Eleanors (modeled on that of Charles' empress, Isabella of Portugal) and its role in creating their high-profile personae at the French and Florentine courts.

Presenter: Christelle Cazaux-Kowalski, *Bibliothèque nationale de France*

Paper Title: Musicians in the service of Eléonore d'Autriche and Mary of Hungary

Abstract: This paper will examine what we can now know regarding the musicians who served the two Habsburg sisters — but especially Mary of Hungary — and the roles of music in the ceremonial and political exchanges between Eléonore and Mary and the Habsburg and Valois courts.

Room: Sidgwick Avenue, Lecture Block #5

Panel Title: Ireland in the Renaissance I: History, Cartography, Religion, Memory

Organizer: Thomas Herron, *Hampden-Sydney College*

Chair: Jean R. Brink, *Huntington Library*

Presenter: Richard McCabe, *Merton College*

Paper Title: Writing the Nine Years' War

Abstract: This paper will seek to evaluate the influence of innovative humanist techniques in Renaissance historiography upon Gaelic and Old English accounts of the Nine Years' War (1594-1603), looking in particular at significant narrative, polemic, and literary developments in such texts as Lughaidh Ó Cléirigh's *Beatha Aodha Ruaidh Uí Dhomhnaill*, Pilib Ó Súilleabháin Béarra's *Historiae Catholicae Iberniae Compendium*, and Peter Lombard's *De Hibernia Insula Commentarius*. In order to illustrate emergent new directions in Irish historiography, contrasts and comparisons will be drawn both with traditional Irish annalistic writings and with contemporary English and New English accounts of the conflict.

Presenter: N. Cronin, *National University of Ireland, Galway*

Paper Title: Desocializing Native Space: Renaissance Maps of the West of Ireland

Abstract: The trajectory of the cartographic knowledge of the West of Ireland in the Renaissance period is examined in this paper. The terra incognita of the West is linked to the silent geographies of the “Irishry,” its native inhabitants. Were such blank spaces a failure of knowledge, colonization, and settlement, as J.H. Andrews has argued, or a legitimated silencing of native geographies? This paper argues that the silencing of the West was both intentional and unintentional, where the failure to map can also be read as the successful desocialization of native space.

Presenter: Salvador Michael Ryan, *National University of Ireland, Maynooth*

Paper Title: “Creativity or Continuity?” Translating Trent in Early Modern Ireland

Abstract: One of the major problems with examining Tridentine influence in early modern Ireland is just how one should define “Tridentine.” Different understandings of the term have led scholars to debate the question of just how early signs of the effects of the famous council can be detected. A variety of views surrounding the question of how the “success” of the Catholic Reform movement should be gauged have similarly muddied the waters of recent research, resulting in some scholars hailing the achievements of seventeenth-century reformers and others claiming that targets were not adequately met until the second half of the nineteenth century. This paper attempts to unravel some of the most contentious issues surrounding the impact of Trent on early modern Ireland. In so doing, it aims to elaborate on what was reasonably expected by the architects of Tridentine reform, how these expectations changed over time, and to what extent the objectives were examples of continuation rather than innovation.

Presenter: Willy Maley, *University of Glasgow*

Paper Title: Disorientalism? The Discourse on Ireland from Edward Walshe to Peter Walsh

Abstract: Edward Said saw Spenser’s “View” as a founding document in a discourse of discrimination that “considered the Irish to be a separate and inferior race.” Notwithstanding that everything about Spenser’s dialogue is disputed, from its authorship and title to its racial politics, the preoccupation with Spenser has meant a wealth of material being overlooked, and not just the usual suspects who produced book-length studies — Rich, Stanyhurst, Derricke, Sidney, Herbert, Beacon, Davies — but a galaxy of less-well-known writers who made short but significant interventions. The purpose of this paper is to disregard the “View” and look at the depth and diversity of the “discourse on Ireland” between Edward Walshe’s *Conjectures concerning the State of Ireland* (1552) and Peter Walsh’s *A Prospect of the State of Ireland* (1682). Are we witnessing a “textual colonization in the sociopolitical realm” that is “of a piece?” Or something much more fragmented and fissured?

Room: Sidgwick Avenue, Lecture Block #6

Panel Title: Marvelous Arts in the Early Modern Period

Organizer: Robert Goulding, *University of Notre Dame*

Chair: Charles Burroughs, *State University of New York, Binghamton*

Presenter: Alexander Marr, *University of St. Andrews*

Paper Title: Wonder and Utility: Apologies for Automata in Late Renaissance Europe

Abstract: The period ca.1570-1640 witnessed a remarkable flourishing of interest in self-moving machines. Late Renaissance apologists for automata sought to enhance the status of

self-movers, at a low ebb due to pejorative associations with the mechanical arts and *mala curiositas*, by appealing to wonder as a cognitive passion. In particular, figures such as Bernadino Baldi, Martin del Rio, Pierre le Loyer, Salomon de Caus, and others manipulated Aristotle's assertion in the *Metaphysics* that self-movers are devices that provoke wondering and hence philosophy. Taking this exemplum as an authoritative defense for the nobility of studying automata and their manufacture, these writers developed a discourse designed to elevate the standing of mechanics and craft skill. This discourse was, in some cases, embodied in artifacts such as small-scale clockwork automata or hydraulic automata of the princely garden or grotto, prompting noble audiences to engage in arguments over the virtue and utility of mechanics and artisanal practices.

Presenter: Stephen Clucas, *University of London, Birkbeck College*

Paper Title: Burning Mirrors: A Renaissance Quasi-Technology?

Abstract: In this paper I look at a series of Renaissance engagements with the art of fashioning burning mirrors, beginning with John Dee's *De speculis comburentibus* of 1558 and Giovanni Battista della Porta's *Magiae naturalis*, but also looking at William Bourne's treatise on mirrors (ca. 1580) and Thomas Harriot's manuscripts from the 1590s. Using John Dee's enthusiastic promotion of "Menadrie" in his *Mathematicall Praeface* of 1570, which marvels at the prodigious powers of ancient burning mirrors, I examine the inheritance of these ideas from medieval sources such as Roger Bacon and Alhazen, and ask whether we can really consider burning mirrors to be a technology, or whether they were in fact a *fantasy* of technology, fostered and developed by advances in mathematical theories of optics in the sixteenth century. I will argue that technological limitations meant that this theory remained only a tantalizing possibility: a "quasi-technology" of mathematicians' dreams.

Presenter: Robert Goulding, *University of Notre Dame*

Paper Title: Swimming, Necromancy, and Logic: The Marvelous Arts of Everard Digby

Abstract: Everard Digby's *De arte natandi* of 1587 claims to address a pressing contemporary problem: the deaths by drowning of young Cambridge students. But this is far from a straightforward manual of swimming: the first half is a tangle of questions on the "theoretical" side of swimming, while the bizarrely illustrated second half describes a set of extraordinary, and apparently pointless swimming tricks. I shall argue that Digby's book must be read in the context of his own earlier published discussions of the arts. In his *Theoria Analytica* of 1579, ostensibly a commentary on the *Posterior Analytics*, he had argued for a radical identity of all the arts under the magical gaze of the adept who had grasped Aristotle's secret meanings. His "art of swimming," like Aristotle's text, hides more in its depths than it reveals on the surface, and draws his theory of art to its logical, and self-parodic conclusion.

Room: Sidgwick Avenue, Lecture Block #7

Panel Title: Beyond the Printed Page: Rethinking Renaissance Women

Sponsor: University of Pennsylvania Medieval and Renaissance Seminar

Co-organizers: Elizabeth A. Williamson, *University of Pennsylvania* and Jennifer Higginbotham, *University of Pennsylvania*

Chair: Juliet Fleming, *University of Cambridge*

Presenter: Elizabeth A. Williamson, *University of Pennsylvania*

Paper Title: The Performance of Piety: The Uses and Misuses of Sacred Books on the Early Modern Stage

Abstract: The devotional lives of Renaissance women, both Catholic and Protestant, were anchored by prayers and prayerbooks. The stage reflected the centrality of these objects by dramatizing moments in which female characters — usually, but not always, aristocratic — are seen reading or pretending to read. But as in the famous encounter between Ophelia and Hamlet, these theatrical moments often reveal as much about societal expectations surrounding female virtue as they do about the sincerity of an individual character. This paper will explore such moments in light of the complex relationship between women’s “private” devotional practice and the cultural performance of piety.

Presenter: Fiona Ritchie, *University of London, King’s College*

Paper Title: “The merciful construction of good women”: Women and the Theater in Medieval and Early Modern England and Shakespeare’s London

Abstract: The *Records of Early English Drama* (REED) series contains a large number of documents detailing women’s participation in theatrical activity across the country as performers, spectators, supporters, financial organizers, and so on. This paper will analyze these records, which demonstrate that women had an active interest in drama in the period, and support the assertion that women subsequently played a crucial role in the Shakespearean playhouse audience. Drama is a commercial enterprise which by its very nature must take account of its audience, so if women were spectators in the playhouse, they, along with their male counterparts, must have influenced the nature of the drama that was produced on the stage and therefore played a vital role in the intellectual development of society.

Presenter: Jennifer Higginbotham, *University of Pennsylvania*

Paper Title: Renaissance Women and the Appropriation of Printed Texts

Abstract: Whenever criticized for her religious practices, Lady Letice Cary, Viscountess Falkland would bring out the household copy of Fox’s *Book of Martyrs* and read aloud the story of Lady Knevit of Norfolk. Harnessing the authority of a culturally iconic book, Lady Letice appropriated the power of the printed text to recast herself in the role of Protestant martyr. Unlike her mother-in-law Elizabeth Cary, Lady Letice never published or produced her own writing, but her access to Renaissance print culture enabled her to use books in the service of her own religious agency. This paper explores the strategies of women like Lady Letice who used printed texts as springboards for their own narratives outside of the printed page.

Room: Sidgwick Avenue, Lecture Block #8

Panel Title: Justus Lipsius and the Humanist Letter

Organizer: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Chair and Respondent: Charles Fantazzi, *East Carolina University*

Presenter: Robert V. Young, *North Carolina State University*

Paper Title: *Constantia Nos Armat*: Lipsius’s Letters and the Trials of Constancy

Abstract: The year 1600 was a time of great stress for Justus Lipsius. His health was poor, in the course of the year Protestant enemies would republish his indiscreet, anti-Catholic diatribe, *De Duplici Concordia Oratio*, from his years in Jena, and — above all — the civil war with the northern provinces entered a perilous stage, culminating in Prince Maurits’s offensive and the Battle of Nieuwpoort at the end of June. In his letters of that year, Lipsius displays the variety and subtlety of his style in lamenting the deteriorating political situation

while urging both himself and his correspondents to regard it with spiritual equanimity. These letters thus illustrate how he deploys his most important rhetorical preoccupation, epistolary style, in the service of his most persistent philosophical theme, constancy.

Presenter: Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Paper Title: An Author and His Publisher: The Correspondence Between Lipsius and the Moretuses

Abstract: Among the correspondence of Justus Lipsius, the letters exchanged with his publisher, Johannes Moretus, and Moretus's son, Balthasar, provide an interesting contribution to the history of humanism and the history of the book. After Plantin's death (1589) and Lipsius's return to the South (1592), Lipsius became the showpiece of the *Officina Plantiniana*. The correspondence in French and in Latin, allows us to follow almost step by step the publications of his final years, as well as the reissue of earlier works. It also offers a surprising insight into the difficulties of a literary environment subject to the control of Church and State.

Presenter: Jan L. M. Papy, *Katholieke Universiteit Leuven*

Paper Title: Humanist Epistles at Full Trot: Lipsius's Letter Essay on Horses

Abstract: In his letter-collections, published in *Centuriae* with the Plantin printing house, Justus Lipsius included several letter essays. His letters on the value of country life, the comparison between philology and philosophy, the usefulness of traveling to Italy, and the benefit of marriage indicate his humanist background, while his letters on being carried on a litter, on stenographic signs, on messengers, on drinkers and gourmands, on exposed children in antiquity, and such topics reveal his antiquarian interests. Yet Lipsius also devoted long letter essays to animals such as dogs, elephants, and horses. This paper will consider the pedagogical and stylistic intentions of Lipsius's letter on horses in order to show his sense of calling and his special care in composing his humanist letter collections.

Room: Mill Lane #1

Panel Title: Challenging the Center: Expression of Relativism in the Renaissance

Sponsor: Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance (FISIER)

Organizer and Chair: Max Engammare, *Librairie DROZ S.A.*

Respondent: Fernand Hallyn, *Ghent University*

Presenter: Victor Stoichita, *Université de Fribourg*

Paper Title: How to Taste a Painting: Some Thoughts on the Hierarchy of the Senses at the Renaissance

Abstract: The starting point of this presentation is one of Philostrate's ancient ekphrasis (*Eikones* I, 6) and the pictorial transposition Titian makes of it in *Venus Feast* of the Prado (1518-19). Philostrate's description concerns a painting (lost or, even more likely, imaginary) able to appeal by its exceptional qualities, not only to sight (as does, by definition, pictorial art) but also to the other senses: hearing, taste, touch, and smell. An even greater challenge is put out by Titian who ventures to bring about the transition from a text (Philostrate's ekphrasis) to a concrete image which should be, in theory, plurisensorial (the painting of the Prado). The study of the rhetorical and pictorial means by which this shifting is carried out is the starting point of a reflection on "oculocentrism" at the Renaissance and on its reappraisal in view of the emergence of the "minor senses."

Presenter: Frederic Tinguely, *Universités de Genève & Lausanne*

Paper Title: Beyond Scepticism: Montaigne's Rhetoric of Relativity

Abstract: Montaigne's work can be regarded as the most devastating attack against ethnocentrism in early modern Europe. While most critics interested in relativism usually focus on "Des Cannibales" and "Des Coches," this paper will examine the rhetorical strategies developed in less famous essays like "De la coustume et de ne changer aisément une loy receüe" (I, 23) and "Des coustumes anciennes" (I, 49). It will suggest that these texts, although directly inspired by the arguments of ancient skepticism, transcend the philosophical debate while infusing the reader with a deep sense of cultural relativity.

Presenter: Frank Lestringant, *Université de Paris IV, Sorbonne*

Paper Title: Anthropological Decentering

Abstract: Humanity suddenly expanded in the sixteenth century with the great voyages of discovery. Although missionaries vigorously reaffirmed monogenism and the Protestant Duplessis-Mornay, in his treatise *De la vérité de la religion chrétienne* (1581), favored the center over the periphery, the idea of the plurality of worlds, traceable in Montaigne's writing, slowly gathered momentum. This decentring is perhaps less evident in the areas of experience and observation than in declamation: in this open rhetorical genre, ranging from Thomas More's *Utopia* to Erasmus's *The Praise of Folly* and Montaigne's *Essays*, intellectual daring and risk-taking are encouraged.

Room: Sidgwick Avenue, Little Hall

Panel Title: The Spectacle of Power II: Festivals Republican and Regal

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

Co-organizers: Benoît Bolduc, *University of Toronto, Groupe de Recherche sur les Entrées Solennelles* and Konrad Eisenbichler, *University of Toronto, Victoria College*

Chair: Giuseppina Palma, *Southern Connecticut State University*

Presenter: Davide Panagia, *Trent University*

Paper Title: The Noise of the Utterance: Spectacle, Politics, and Liberty

Abstract: Historical research in political theory attends to linguistic forms of political expression that constitute an author's "argument." Yet much work remains in examining forms of political culture not reducible to linguistic expression. My paper examines the rise of republican liberty in Florence (1470-1510). Specifically focusing on popular festivals, I argue that by relying on rhetorical tools like comedy and derision (and through such cultural practices as painting, song, ritual, or theatrical performance) these spectacles challenged the political and religious powers of the day thereby creating occasion for political participation that furthered the emergence of a republican conception of liberty.

Presenter: Benoît Bolduc, *University of Toronto, Groupe de Recherche sur les Entrées Solennelles*

Paper Title: The Power of Inscription: Narrating French Royal Entries and Festivals

Abstract: Drawing from the corpus of texts relating Royal Entries and other festivals, this paper will analyze the narrative strategies used by the authors who represented these events, celebrated and legitimated royal power, and manufactured memory. Most of the texts are best known as mere descriptions, employing multiple points of view and the topoi of ekphrastic discourse, in order to inscribe the ceremony in the history of the city and guarantee its privileges. I will argue that some of these texts differ from the majority by trying

not so much to fix the entirety of the event for administrative purposes, so as to seed an image of municipal identity and provoke a sense of awe and obedience before the royal presence.

Room: Mill Lane #3

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

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

Chair: Suzanne Butters, *University of Manchester*

Respondent: Sheila ffolliott, *George Mason University*

Presenter: Hubertus Günther, *Universität Zürich*

Paper Title: Ancient Roman Water-Constructions: The Views of Early Renaissance Humanists and Architects

Abstract: The paper will concentrate mainly on the writings of Poggio Bracciolini, Flavio Biondo, Leonbattista Alberti, and Filarete. It will show different aspects of their reactions to the remains of Roman buildings constructed for the use and distribution of water. On the one hand, there is deep admiration for the buildings, which were esteemed as signs of the enormous grandeur of ancient Rome, in contrast to the relatively poor conditions of the late middle ages; on the other, there is intense research on the buildings themselves through the media of written sources and the testimony of the architectural remains. These investigations constitute a very typical example of the beginnings of modern antiquarian scholarship in the Renaissance. Finally, I shall explore the specifically humanist aspect of the reactions to Roman architecture constructed for water, namely the moral and political ideals that are directly or indirectly expressed by them.

Presenter: Randi Klebanoff, *Carleton University*

Paper Title: Constituting the Urban Cosmos: Civic Fountains in Italy

Abstract: This paper is an examination of select examples of civic fountains from the late-thirteenth-century Fontana Maggiore in Perugia to the sixteenth-century Neptune fountains in Florence and Bologna. Earlier fountains articulate the city as sacred microcosm, indivisible from the sacred and secular geographies of the city they figure. With the triumphalizing Neptune fountains, the figure of the monument begins to emerge from the ground of the city as fountains act as agents, narrativizing the space around them. These changes are indicative of broader transformations, endemic enough to be considered epistemic, effected in socio-economic organization, as well as in visual and semantic models of space and the articulation of urban place. By looking at a number of Renaissance *piazze* and, specifically, the public fountains that articulate communal good, civic munificence and self-imaging in them, this talk will consider ways in which civic fountains articulate changing urban ontologies.

Room: Mill Lane #5

Panel Title: The Erotic Cultures of Italy III: Sexualizing Urban and Urbane Spaces

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

Co-organizers: Bette Talvacchia, *University of Connecticut, Storrs* and Iain Fenlon, *University of Cambridge, King's College*

Chair and Respondent: Sandra Cavallo, *University of London, Royal Holloway College*

Presenter: Molly Bourne, *Syracuse University in Florence*

Paper Title: Mail Humor: Sexual Innuendo in the Epistolary Domain of Francesco II Gonzaga

Abstract: Correspondence between Marquis of Mantua Francesco II Gonzaga and a select group of his intimates reveals their use of sexually explicit letters to shape an elite masculine identity for themselves. In most instances they employ classical models to provide an erudite framework for misogynistic locker-room humor. In one example, Bolognese jurist Floriano Dolfo sent Francesco graphic descriptions of obscene activities at a popular bathing spa, peppering his letter with learned Latin phrases to evoke ancient and humanist literature on bath culture. In another, the marquis sealed a letter to his secretary with a signet ring showing a couple copulating, a bold image that could claim its roots in Roman *spintriae*. Using examples like these, my paper shows how the traditionally intellectual practice of letter writing at the Gonzaga court could be turned on its head and filled with sexual innuendo, providing a realm for transgression and male sociability.

Presenter: Stephen J. Milner, *University of Bristol*

Paper Title: Obscene Acts: Sex and Self in the Renaissance City

Abstract: This paper will examine the relation of sex and space to subjectivity within Renaissance urban culture. While de Certeau's notion of "rhetoric of walking" helps introduce the spatial dimension into the mapping of the subject into a social landscape, it largely ignores the sexual dimension of such mapping, the manner in which desire impacts upon agency. By examining the tension between the cultural construction of sexual identities and the resistance to such formations as inscribed in the spatial practices of individual subjects, desire becomes implicated with bodily motility. Given that subjects were simultaneously being constituted and were self-constituting through their interaction with the built and symbolic environment through which they moved, attention will be directed to the loiterly subject whose intent was to effect both spatial and symbolic reversal, by performing acts of transgression which problematized normative constructions of sexual identity while producing alternative discourses of selfhood. Such acts were necessarily obscene in that they displaced established behavioral patterns and symbolically reconfigured urban spaces to create places of (alternative) self-invention.

Presenter: Iain Fenlon, *University of Cambridge, King's College*

Paper Title: Gendering Choreography in Courtly Entertainment

Abstract: The novel concept of a lengthy and elaborately choreographed ballet performed as a discreet spectacle within a series of court entertainments lies at the heart of the French *ballet de cour* tradition. The first phase of the phenomenon, which began with the celebrations for the wedding of Henri Navarre and involved Baif's recently formed Academie, culminated in the Balet comique de la Royne of 1581, devised as a complex series of geometrical figures with an allegorical purpose; as such it stands in vivid contrast to contemporary social dancing. While the notion of the Balet and its forebears as a political instrument is familiar, less attention has been paid to the role of Catherine de' Medici as the director of an all-female cast of dancers. This paper explores these features of the French tradition, and compares them with contemporary Italian developments, emphasizing their differently gendered characteristics, including cross-dressing.

Room: Mill Lane #6

Panel Title: Perspectives on Spanish Literature

Chair: Marcia L. Welles, *Barnard College*

Presenter: Marsha S. Collins, *University of North Carolina, Chapel Hill*

Paper Title: Lope's Transformation of Hagiography in the *Isidro*

Abstract: In 1599, Lope de Vega published the *Isidro*, a hybrid poem that mixes elements of the epic and hagiography to advocate for proclaiming the humble farmer saint Isidro the patron of Madrid, the new capital of the Spanish empire. This paper focuses on Lope's creative engagement with hagiographic conventions in *Isidro*, highlighting his innovative treatment of extant tradition(s). Lope's artistic experimentation with hagiography in *Isidro* reveals significant aspects of his emerging poetic style as well as important characteristics of the identity Madrid is forging for itself as an imperial city.

Presenter: Mar Martinez-Góngora, *Virginia Commonwealth University*

Paper Title: Pedro de Mexía, Antonio de Torquemada, and the Colonial Imagination: Hermaphrodites, Pope Joan, and Other Liminal Bodies in Early Modern Spanish Literature

Abstract: As Erich Auerbach demonstrated in his analysis of Rabelais, the conquest of America provoked an authentic emancipation of the imagination. In Spain, works of the literary genre known as *miscelánea* exhibit the emergence of the new perspectives opened by recent geographic encounters. These works, like *Silva de varia lección* by Pedro de Mexía and *Jardín de flores curiosas* by Antonio de Torquemada, show the important role of fantasy in the creation of a textual space that shapes alternative worlds defined by an absence of fixed categories and rigid classifications. The hybrid character of the *miscelánea* underlines the liminal condition of an imaginary other, whose ambiguous racial, gender, and sexual definitions transcend the rigid categorizations initiated by the Spanish state. In this study, I aim to analyze the way in which the representation of figures like monsters, hermaphrodites, Prester John, or Pope Joan show the subversive nature of the imaginary worlds created by Torquemada and Mexía.

Presenter: Anthony Mark Puglisi, *Cornell University*

Paper Title: Love and Transference: Fiction as Curative of History in *El Abencerraje*

Abstract: *El Abencerraje*, published anonymously in the 1560s in Spain, places historical figures in a fictional setting. This short novel introduces its protagonists, don Rodrigo de Narváez, a Christian, and Abindarráez Abencerraje, a Moor, as enemies who encounter each other in a scene of violence. Abindarráez's telling of his story creates the foundation upon which the two build their peaceful friendship. The center of that linguistic exchange is Jarifa, Abindarráez's forbidden lover. Cultural harmony, the "cure" for the ills of a society in conflict, results from centering love on a linguistic object of exchange in a dialogue that resembles transference. The Christian man listens to the Moor and cooperates with him, creating a story that looks at history with wishful eyes.

Room: Queens' College, Armitage Room

Panel Title: Renaissance Ethics III: Ethics and the Classical Tradition

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

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

Presenter: David R. Marsh, *Rutgers University, New Brunswick*

Paper Title: "Lasciva est nobis pagina, vita proba est": Martial and Morality in the Quattrocento

Abstract: During his lifetime the poet Martial enjoyed celebrity for his epigrammatic

vignettes of Roman society and its foibles, but had to defend himself against accusations of immoral obscenity. During the Quattrocento, humanist admirers of Martial imitated his licentiousness in works like Leonardo Bruni's *Oratio Heliogabali* and Antonio Panormita's *Hermaphroditus*, while the edifying potential of Martial's poetry was invoked by the fabulists Leon Battista Alberti and Bartolomeo Scala.

Presenter: Marianne Pade, *University of Copenhagen*

Paper Title: Plutarch's *Lives*, Ethics, and Humanist Historiography in Fifteenth-Century Italy

Abstract: In fifteenth-century Italy Plutarch's *Lives* became some of the most widely read Greek texts, in Latin translation. It has been argued that the *Lives* together with the relevant works of Aristotle, were of paramount importance for the development of ethical theory. The study of the *Lives* certainly provoked discussions of the relationship between personal excellence, *virtus*, and luck, *fortuna*, and Plutarch's views on the possibility of man may have influenced humanist historians to secularize the interpretation of historical processes, seeing events as the result of the virtues and intentions of human actors, or as the outcome of a given political culture. In my paper I shall address the question of how the reading of the *Lives* influenced humanist conceptions of the relationship between *virtus* and *fortuna* and thereby the interpretation of history.

Presenter: Gian Mario Cao, *Library of Congress*

Paper Title: The Troubles of a Translator: Ambrogio Traversari and Diogenes Laertius

Abstract: Diogenes Laertius's *Vitae philosophorum* (3 A.D.) focuses on Greek philosophers from the seventh to the third centuries B.C. A complete Latin translation of the *Lives* was carried out between 1424-33 by Ambrogio Traversari. The so-called *Versio Ambrosiana* immediately began to circulate in several manuscript copies and soon was printed. I would like to sketch the making of Traversari's translation, by crossing his technical problems (the search for better Greek sources; the lack of a Latin lexicon for philosophy) with his ideological troubles. At a certain point Ambrogio, a Camaldolese monk, realized that his humanistic commitment could no longer keep him neutral in the restoration of the text, when he was editing such a dangerous thinker as Epicurus. Philology is not beyond ethics, particularly when ethics is what philology is dealing with.

Room: Queens' College, Bowett Room

Panel Title: Factionalism in Italy (1250-1500)

Organizer: Carol Lansing, *University of California, Santa Barbara*

Chair and Respondent: Alison M. Brown, *University of London, Royal Holloway*

Presenter: Daniel Bornstein, *Texas A & M University*

Paper Title: The Sanctification of Faction

Abstract: Studies of religion in medieval and Renaissance Italy have tended to privilege the urban commune as the unit of analysis, and to define civic religion as the attribution of holiness to the city itself. This paper shifts the focus from the urban community as a whole to those great enemies of harmonious civic life, the factions. It examines attempts to solidify factions and cloak them in an aura of sanctity by such devices as swearing oaths on sacred objects, employing religious symbols, and invoking saintly patrons. This paper argues that some of the developments commonly cited as evidence of civic religion, such as the enlargement of the civic pantheon of patron saints and the corresponding proliferation of

public holidays, can be seen instead as commemorations of the triumph of one faction or another as one part of the urban community seized control of the whole.

Presenter: Carol Lansing, *University of California, Santa Barbara*

Paper Title: Faction and Class: *Magnate* and *Popolo* Revisited

Abstract: One of the central questions about the late-medieval Italian towns concerns the nature of factional division. For the thirteenth century, debate has centered on the conflict between *magnate* and *popola* was this a real clash of economic interests or a power struggle within a homogeneous elite? Andrea Zorzi has recently argued that the *magnates* were a constructed category, little different from the *popolo grasso*. This paper will return to the problem of the magnates. I will argue that late thirteenth-century Bolognese inquests offer a way to analyze the nature and scope of *magnate* clientelar networks and violence.

Presenter: Margery A. Ganz, *Spelman College*

Paper Title: The Medici Inner Circle: Working Together for Florence (1430s-50s)

Abstract: Agnolo Acciaiuoli, Dietisalvi Neroni, Luca Pitti, and Niccolò Soderini, ottimati from three different quarters of the city of Florence who would later lead the 1466 coup against Piero de' Medici, served as part of the inner circle of Medici *amici* for more than thirty years and helped turn the Medici faction into the Florentine Faction/government. Concentrating on Agnolo and Dietisalvi during their early years as members of the Medici inner circle, this paper examines how the Medici both created and then reinforced bonds of loyalty among the inner circle of their clients and allies. Cosimo's brilliant strategy for creating a Florentine faction from across the whole city — as opposed to a Medicean one located only in one quarter — enabled his family to rule Florence for sixty years.

Room: Queens' College, Erasmus Room

Panel Title: Hebrew Sources in the Renaissance III

Sponsor: Medieval & Renaissance Studies Society of Israel

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

Chair: Maryanne Cline Horowitz, *Occidental College*

Presenter: Marc Deramaix, *Institut Universitaire de France, Paris*

Paper Title: Vox Sirenum: Giles of Viterbo, Jacopo Sannazaro, and the Christian Kabbalah

Abstract: This paper addresses the literary and spiritual friendship between the Neapolitan poet Jacopo Sannazaro and Giles of Viterbo, to whom he owed his religious Latin Muse and his expectation of *renovatio temporum* once more so widely hoped for around 1512-13. Sannazaro, in fact, shifted between 1513-18 from a mere *Christias* (ca. 1512), centered on the Passion and the Resurrection and influenced by Giles's *Eclogues* to the *De partu Virginis* eventually published in 1526 and where the *Christias* forms part 1. A study of Giles's *Historia viginti saeculorum* (ca. 1513-17, unpublished) and also of his *Scechina* (ca. 1528-30, published in 1959) shows that its theology of history, derived from the sefirotic structure typical of the Kabbalah, exerted a deep influence on the *De partu Virginis* as regards composition and signification, a strong response which may also be traced in details of Sannazaro's masterpiece, the best testimony to the contemporary call for *renovatio*.

Presenter: Arthur M. Lesley, *Baltimore Hebrew University*

Paper Title: Yohanan Alemanno's Notes from Collaboration with Giovanni Pico

Abstract: Pico's major Jewish collaborator after 1488, Alemanno, left voluminous Hebrew notes about kabbalah, philosophy, and Bible commentary. Read in the context of Pico's

projects, the disconnected notes gain coherence and relative chronology. The notes modify the fragmentary record available from Pico's writings and show the manner in which the two scholars cooperated. As Pico prepared to write the *Heptaplus* and to supervise Alemanno's commentary on the Song of Songs, he acquainted him with classical and Christian writings, in exchange for apposite rabbinic, kabbalistic, and philosophic texts. They compared the opinions of mythic and religious teachers — notably Pythagoras, Plato, the Bible, and Augustine — with those of Aristotle and the scholastics. Pico's industry, astute asides and continued teaching of the condemned *Conclusiones* contradict speculation that he was chastened or melancholic after 1488. The continued collaboration with Alemanno also complicates Pico's religiosity.

Presenter: Daniel Stein Kokin, *Harvard University*

Paper Title: Kabbalah and History in Egidio da Viterbo's *Historia Viginti Saeculorum*

Abstract: The encounter of Christian Hebraists with the Jewish mystical tradition influenced their theological conceptions of the course of world history. Pico della Mirandola, for example, credits the Kabbalah with enabling him to determine the date of the end of the world. The *Historia Viginti Saeculorum* of Egidio da Viterbo constitutes an even more pronounced example of this phenomenon. For in this mammoth and as yet unedited text, Egidio outlines an entire theory of history rooted in the ten Kabbalistic sefirot, or divine emanations, and in exegesis of the Psalter. This paper will explore Egidio's use of Hebrew and Aramaic sources and will consider comparable treatments of history among his Jewish and Christian contemporaries. Special attention will be devoted to the emergence of the thirteenth-century Kabbalistic text *Sefer ha-Temunah (Book of the Image)* as an important source for Christian Hebraists and to techniques of Psalm interpretation popular in the Renaissance.

Room: St. Johns Bar, Corn Exchange

Panel Title: The Conspirator's Renaissance: Plots and Ideas in Fifteenth- and Sixteenth-Century Italy

Co-organizers: William J. Connell, *Seton Hall University* and Anthony Francis D'Elia, *Queen's University*

Chair: Melissa Meriam Bullard, *University of North Carolina, Chapel Hill*

Presenter: William J. Connell, *Seton Hall University*

Paper Title: Conspiracy and Prophecy in Machiavelli's Poetics

Abstract: The relationship of poetry to politics in the thought of Machiavelli has been the subject of much speculation. This paper shows how Machiavelli's account, in the *Florentine Histories* of the role of Petrarch's poetry in the Porcari conspiracy, may serve as a key to answering many of the outstanding questions concerning Machiavelli's poetics.

Presenter: Anthony Francis D'Elia, *Queen's University*

Paper Title: The Conspiracy of Stefano Porcari and Popular and Elite Political Culture in Fifteenth-Century Rome

Abstract: This paper will explore the conspiracy of Stefano Porcari against Pope Nicholas V in 1453 as part of the larger struggle in fifteenth-century Rome between native popular culture and the usually foreign elite culture of the popes. The events of 1453 built upon the earlier crisis of 1434, when the Colonna convinced the Roman people to expel Pope Eugene IV and form a republic, and laid the foundation for the so-called humanist conspiracy of

1468. This paper will examine popular concepts of liberty, the tensions between communal and papal power, and the image of Stefano Porcari in his own speeches and contemporary and later humanist sources.

Presenter: Marcello Simonetta, *Wesleyan University*

Paper Title: The Conspiracy of Truth: Decoding Anti-Medicean Plots

Abstract: In the wake of my documentary discoveries about the Pazzi Conspiracy, I would like to address the political agendas behind Angelo Poliziano's and Niccolò Machiavelli's Medicean accounts of the famous plot, cross-analyzing them with Giovanni di Carlo's *Libri de temporibus suis*. This Dominican friar's opus is preserved in only one Vatican manuscript, on which Machiavelli left interesting marginalia. From the study of the text, I expect to draw some conclusions on historiographic practices and conspiracy theories in early Renaissance Italy. Often the problem of an excessively Florentine-centered perspective has influenced also modern interpreters, who have taken at face value literary fictions arisen under questionable circumstances. My aim is to plot against the post-plotters, and to reveal their intellectual and ideological motives.