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Acknowledgments

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Participating Associate Societies and Centers

The American Cusanus Society
Amici Thomae Mori
Arizona Center for Medieval and Renaissance Studies
Asociación de Escritoras de España y las Américas (1300–1800)
Cauda Pavonis: Studies in Hermeticism
Centre de Recherches Epistémè

Centre for Reformation & Renaissance Studies, University of Toronto, Victoria University
Erasmus of Rotterdam Society
Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance
The International Sidney Society
Italian Art Society
L'Istituto Storico Italiano Per Il Medio Evo — Edizione Nazionale Dei Testi Di Biondo Flavio
The John Donne Society
The Massachusetts Center for Renaissance Studies
Medieval-Renaissance Colloquium, Rutgers University
Medieval & Renaissance Studies Society of Israel
New York University Seminar on the Renaissance
The North American Society for Court Studies
Pacific Northwest Renaissance Society
Princeton University Renaissance Studies
Renaissance Studies Certificate Program, The City University of New York, The Graduate Center
Renaissances: Early Modern Literary Studies at Stanford University
Roma nel Rinascimento
Sixteenth Century Studies Conference
Société Française d'Étude du Seizième Siècle
Society for Emblem Studies
Society for the History of Authorship, Reading & Publishing
Society for Renaissance Studies, United Kingdom
Society for the Study of Early Modern Women
Southeastern Renaissance Conference
University of Pennsylvania Seminar on the Renaissance
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Discipline Representatives, 2003–06

Mirian Bodian, Hebraica
Ann G. Carmichael, History of Medicine
Christopher S. Celenza, History of Classical Tradition
Liana de Girolami Cheney, Emblems
William J. Connell, History
Mary Thomas Crane, English Literature
Anthony Francis D'Elia, History of the Book, Paleography, and Manuscript Tradition
Paula Findlen, History of Science
Katherine J. Gill, History
Hannibal Hamlin, English Literature
Lorna Hutson, English Literature
Thomas M. Izbicki, History of Political and Legal Thought
Eugene J. Johnson, Performing Arts and Theater
Thomas DaCosta Kaufmann, Germanic Literature
Mary Ellen Lamb, Women and Gender Studies
Helen S. Lang, Philosophy
Deborah N. Losse, French Literature
Patrick Macey, Music
John J. Martin, History of Religion
Angelo Mazzocco, Italian Literature

Eileen A. Reeves, Comparative Literature
Bette Talvacchia, History of Art and Architecture
Nicholas Terpstra, History
Alison P. Weber, Hispanic Literature
Marjorie Curry Woods, Rhetoric
Joanna Woods-Marsden, History of Art and Architecture

Discipline Representatives, 2006–09

P. Renee Baernstein, History
Irena Backus, History of Religion
Monica Calibritto, Emblems
Patrick Cheney, English Literature
Sarah Covington, History
Anne Cruz, Hispanic Literature
Ruth DeFord, Music
Luc Deitz, Neo-Latin Literature
Valeria Finucci, Women and Gender Studies
Robert Goulding, History of Medicine and Science
Victoria Kahn, Comparative Literature
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Fritz Levy, History
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Pauline Watts, History
Diane Wolfthal, History of Art and Architecture
Ilana Zinguer, Hebraica

Contributing Discipline Representatives

Miriam Bodian
Christopher Celenza
Liana De Girolamo Cheney
Mary Thomas Crane
Anthony D'Elia
Paul Findlen
Hannibal Hamlin

Lorna Hutson
Thomas Izbicki
Mary Ellen Lamb
Angelo Mazzocco
Eileen Reeves
Bette Talvacchia
Nicholas Terpstra
Alison P. Weber

The RSA Staff

Brian Bonhomme
Julie Elsky
Timothy Krause
Martha Newman
Margaret Robertson

Book Registration, Exhibitors, and Times

Badges and program booklets may be picked up during the times listed:

Wednesday, 22 March, 1:00 – 4:00 PM

Thursday, 23 March 8:30 AM – 5:00 PM

Friday, 24 March 8:30 AM – 5:00 PM

Saturday, 25 March 8:30 – 11:30 AM

Replacement/additional programs may be purchased at the registration desk for \$25 cash or check drawn on US bank.

Book Exhibitors and Advertisers

Arizona Center for Renaissance and Medieval Studies

Ashgate Publishing Company

Blackwell Publishing, Inc.

Brill Academic Publishers

Cambridge University Press

Librairie Droz S.A.

Proquest Information and Learning

The Scholar's Choice

Truman State University Press

The University of Chicago Press

Business Meetings

Wednesday, 22 March
6:00 – 9:00 PM

RSA Executive Board Dinner and Meeting
Michelangelo, 4th Floor
by invitation

Friday, 24 April

RSA Council Luncheon and Meeting

12:15 – 1:45 PM

DaVinci, 4th Floor
by invitation

Plenaries, Talks, and Special Events

Thursday, 23 March

Fashion in the Renaissance: A Living Display of European Costumes
from the Fourteenth to the Sixteenth Centuries

12:15 – 1:45 PM

Location: Parc II

Organized by Costanza Gislon Dopfel, *St. Mary's College* with
Jennifer Good, *Independent Scholar*

Deciphering Style

Re-creation of clothing from the Renaissance relies heavily on the visual arts. The Renaissance brought to art a new set of skilled masters who were able to create paintings and drawings of incredible verisimilitude. Still, accurate re-creation of garments portrayed in paintings and drawings requires a great deal of interpretation. The artist's style must be viewed in terms of how well and accurately he portrays the garment textile and manufacturing details. An historic costumer must build from an understanding of the artist's piece a hypothesis about the actual garment and then translate that into a workable pattern, including supporting undergarments from alternate sources. This section will review the re-creation of a period garment from painting to clothing and discuss the considerations and analysis that informed the interpretation.

The Laws of Fashion: Regulating Social Identity in Renaissance Italy

This paper will analyze the relationship between clothing and social image in the Italian Renaissance by looking at sumptuary laws, chronicles of princely weddings and wardrobe inventories. As cloth trade and manufacturing brought power to the middle class, the new magnates began flaunting their wealth in the form of rich garments and adornments. Soon the image provided by the attire became more meaningful and consequential than the human being displaying it. Finding extravagant expression in the princely courts of the Italian Renaissance, fashion turned into a gauge measuring both an individual's particular standing within the social group of the court and the general wealth of the prince's government. The sumptuary laws that resulted as an attempt to curb such excesses point to the process of establishing fashion as a language in itself, a lexicon of images that projected, rather than reflected, an individual's intended identity.

The Renaissance Fashion Show

Renaissance fashion offers a huge variety of styles, shapes and fabrics. Clothes represented one's origin, social status and even political affiliation. Understanding and decoding the messages implicit in fashion was a valuable political skill.

This event will present a general overview of Western European clothing from the late fourteenth to the sixteenth centuries through a display of period garment recreations. Live models will present a variety of Renaissance clothing for both sexes, and each outfit will be accompanied by a commentary discussing construction, materials, and interpretation of the original attire. Regional variations will be addressed while the models display unique handmade garments that trace the evolution of fashion from the *Dogalina* and *Houppelande* of the fourteenth century to the *Waffenrock* and *Ropa* of the sixteenth century. At the end of the show, the public will be invited to observe the gowns up close.

Thursday, 23 March
5:30 – 6:15 PM

Book Presentation: A Festschrift for Ronald G. Witt

Sponsor: Brill Academic Publishers

Location: Barcelona I

This brief session will feature the formal presentation to former Renaissance Society of America's President Ronald G. Witt of a volume of studies in his honor: *Humanism and Creativity in the Renaissance* (Brill, 2006).

Thursday, 23 March
6:00 – 7:30 PM

Plenary Session

Margaret Mann Phillips Commemorative Lecture

Sponsor: The Erasmus of Rotterdam Society

Location: Parc Ballroom

Edward V. George, *Texas Tech University*

Islam, Judaism, and Vives's Theological Rhetoric

Many unresolved questions attend Juan Luis Vives's posthumous, lengthy *De veritate fidei Christianae* (*On the Truth of the Christian Faith*). Why did this ethnic Jew, who spent his life studiously avoiding embroilment in theological quarrels, end that life with this extended apologetic treatise? Why, in the course of the *De veritate*, does Vives abruptly abandon ordinary academic discourse for a pair of dialogues, between a Christian and a Jew and then between a Christian and a Muslim? Why, having so suddenly adopted dialogue, does he compromise his own effectiveness by resort to strategies which undercut some of the rhetorical advantages that the dialogue form ought to confer? Finally, how familiar is Vives with the writings

of Judaism and Islam with which he takes issue? I will undertake to advance the conversation on these questions, exploring them in the environment of Vives's, and for comparison Erasmus's "rhetorical theology."

Thursday, 23 March
7:30 pm

Colloquium: *A Conversation on the Jesuits and the Arts*

Fr. John O'Malley, S.J

Organized by Mia M. Mochizuki, *Jesuit School of Theology at Berkeley*

Location: The Jesuit School of Theology at Berkeley, 1735 LeRoy Ave. (at Virginia), Berkeley, T. (510) 549-5000. Visitors may take the "Richmond" BART from San Francisco directly to Downtown Berkeley and then take a taxi (five minutes) or walk (two blocks north of the University of California Berkeley's North Gate). The total trip should take approx. thirty minutes.

Please join us for Father O'Malley's discussion of the historic cultural mission of the early Jesuits as an introduction to the exhibition *Encounters of Faith: Art and Devotion in Viceregal Latin America* commemorating the opening of the new building of the Jesuit School of Theology at Berkeley. Reception to follow. Exhibition open 6-10 PM.

Friday, 24 March
6:00 - 7:30 PM

Plenary Session: Renaissance of Women
Sponsor: The Renaissance Society of America
Location: Parc Ballroom

Organized by Anne Lake Prescott, *Barnard College*
Introduction by: Melissa M. Bullard, *University of North Carolina, Chapel Hill*

Maureen Quilligan, *Duke University*
Reperiodizing the Renaissance

Joan Kelly Gadoll long ago asked "Did Women Have a Renaissance?" As part of a response to that germinal question, in the last quarter of the twentieth century, scholars reclaimed the women who wrote during the sixteenth and seventeenth centuries. Now scholarship is asking what the meaning of the period marker *Renaissance* actually means, especially when the cultural achievements of the centuries take into account the newly visible work by women. Because such work was invisible to the nineteenth century, it has not been a part of the modernizing project undertaken by Enlightenment scholarship (such

as Burkhardt) and offers, therefore, acutely different historical insights into the nature of the period. Formerly work on women allowed us to reperiodize the Renaissance as the “early modern.” It may be useful now to query this assignment of modernity.

Sheila ffolliott, *George Mason University*

Is Art Still His/Story?

Initial feminist approaches to art history arising in the 1970s advocated rediscovering ignored or, as it was sometimes argued, deliberately suppressed women artists. The impetus was primarily to correct the historical record by inserting women artists into the canon of greats, thereby including evidence of woman’s own experience and creative genius. However, for a variety of reasons, the shortcomings of such an approach quickly became apparent. New theoretical sophistication and increased methodological awareness (coming from positions other than feminist ones) led to a clarion call that challenged the assumptions underpinning art history and advocated nothing less than the full-scale dismantling of the discipline. While remarkable changes in art-historical practice have occurred, the discipline has not been totally transformed. This paper will attempt to review where noticing women has taken us in Renaissance art history and where it has not.

Sharon Strocchia, *Emory University*

Recasting the Renaissance State

Twenty-five years of robust scholarship on women, religion, marriage, and sexuality have laid the groundwork not only for a history of “private life,” but more broadly for a new history of the state in Renaissance and early modern Europe. How has this growing body of scholarship — feminist and otherwise — on women and the private realm transformed our understanding of the nature and exercise of state power across Europe between 1400 and 1650? This paper evaluates the ways in which the study of women and gender has invited or compelled alterations in accounts of state formation, whose narratives have proved foundational both to the historical discipline and to historical periodization.

Saturday, 25 March
6:00 – 7:30 PM

Awards Presentation
Josephine Waters Bennett Lecture
Sponsor: The Renaissance Society of America
Location: Parc Ballroom

Randolph Starn, *University of California, Berkeley*

A Postmodern Renaissance?

The place of the Renaissance in historical narratives of modernity was problematic long before recent bouts of dismissal, denial, or indifference. However, the idea is a hardy survivor and the old phoenix is at it again. Has the Renaissance gained a new, “postmodern” lease on life? Plurality, discontinuity, and contingency are hallmarks of that protean, much-contested label and of current Renaissance studies, not to mention the Renaissance boom in pop culture. Is this a mirror reflecting only our own preoccupations or a window that discloses a Renaissance that never was convincingly modern in the first place? What are the implications, one way or another, for the present and future of Renaissance studies? I explore possible answers in three case studies from history, art history, and literature.

Saturday, 25 March
7:30 – 9:30PM

Closing Reception
Sponsor: The Renaissance Society of America
Location: Parc Ballroom and Atrium