

SESSION 1

1: Translating Jewish and Arab Texts

Chair: Megan Gallagher

Daniela Radpay

Mind Reading and Intentionality- Exploring the Cognitive Dimensions of *El Conde Lucanor*

Theorists have often minimized the connection between the mind and literature, but the methodology of cognitive cultural studies brings that relationship to the forefront of literary analysis. My paper analyzes the cognitive dimensions of Spanish medieval didactic literature (an inherently manipulative genre), in order to draw conclusions about the author's probable intentions in writing a text, and study how an author is able to effectively manipulate his audience's perceptions and schema through the use of moralistic tales, while promoting his own ideology. I will be focusing on one of the most prominent texts to come out of this era, Don Juan Manuel's *El Conde Lucanor*.

Despite its overt pro-Christian messages, *Lucanor* is a text largely composed of stories of Arabic origin. Juan Manuel seemed to respect, and obviously emulates, Arabic literary contributions. Several of the stories in *Lucanor* embody the duality that existed between Christians and Muslims, where they could simultaneously be each other's enemies and allies. Through a cognitive and historical analysis of select tales, this paper analyzes Juan Manuel's motivations and intentions in writing *Lucanor*, and demonstrates how his writing was reflective of the political and social reality of Medieval Iberia. By carefully applying cognitive terminology to Juan Manuel's context, I can identify the different techniques he seems to use to manipulate and relate to his readers.

Noam Sienna

The Ways of the World: Translating and Printing a Renaissance Hebrew Geography Book

This paper sheds new light on the 1691 printing and Latin translation of Abraham Farissol's *Iggeret Orbot 'Olam* (a copy of which is held at the Newberry Library, Ayer 7.A2 1691), arguing that it represents an important moment in the development of English scholarship on Judaism. I first outline the historical context of Farissol, a Sephardic-Italian Jewish philosopher, community leader, and Renaissance scholar (ca. 1452-1525), and examine the contents of his geographic composition, finished in Ferrara in 1524. Turning to focus on the 1691 printing, which was done in Oxford from an autograph manuscript of Farissol's, this paper analyses the place of this book in the history of Christian Hebraic scholarship and Hebrew printing in 17th-century Oxford.

I demonstrate that although the work is attributed to the English Orientalist Thomas Hyde (1636-1703), Hyde was only a passable Hebrew scholar whose interest in Farissol was mostly performative and political, angling for the Regius Chair in Hebrew left empty by Edward Pococke (1604-1691). Instead, I argue that a larger role should be ascribed to the Sephardic scholar Isaac Abendana (ca. 1635-1699), who served for decades as a Hebrew instructor and tutor on Judaic matters at both Cambridge and Oxford, and who was identified by contemporaries as Hyde's chief resource in preparing his translation of Farissol. The 1691 printing of Farissol's *Iggeret* thus represents a transitional moment in Judaic scholarship at the end of the seventeenth century, the changing role of Jews in the academy, and a last gasp of the older, Reformation-era mode of Christian Hebraism.

John Giblin

Historicizing the Moorish Novel/Novelizing Moorish History: Purity and Assimilation in *Historia de los bandos de Zegrías y Abencerrajes*

Despite being considered an authentic historical work prior to the European Enlightenment, many prominent literary historians such as Carrasco Urgoiti, George Ticknor, Carlos Aribau and Menéndez y Pelayo, have recategorized Ginés Pérez de Hita's immensely popular *Guerras civiles de Granada* as either a historical novel, a historical romance or a Moorish novel (in Spanish *una novela morisca*). While I acknowledge that in many respects the first book, *Historia de los bandos de Zegrías y Abencerrajes*, anticipates some characteristics of literary genres that emerged during the eighteenth and nineteenth centuries, I will demonstrate that Pérez de Hita utilized many conventional historiographic techniques from the sixteenth century found in *El Abencerraje*, *La historia verdadera de don Rodrigo* and the works of Antonio de Guevara in order to construct *una historia* (a story that is a history/ a history that is a story). This Early Modern category intentionally blurs the lines between a fact based historiographic production and plausible storytelling. I will defend that this classification respects Pérez de Hita's conscious decision not to present his work as a completely fictitious novella, despite his use of anachronistic descriptions of cultural practices and novelistic plotting, but rather *una historia*. I will argue that this choice served to endow it with authority in the eyes of his contemporary readership and to comment on the Moriscos' precarious status under the statutes of *limpieza de sangre* ('blood purity') in sixteenth century Spain.

2: Music and Iconography in Early Modern Italy

Chair: **Barbara Dietlinger**

Emily Hagen

L'arco ed il scetno: Neo-Platonic and Aristotelian Thought in the Musical Structure of Seventeenth-Century Trio Sonatas

Composers in early modern Italy cultivated the trio sonata as a prominent form of instrumental chamber music. Earning a living was challenging for musicians, and some sought to recommend themselves by publishing these chamber works. Many compositions from this era remain extant thanks to the strong competition between top musicians for royal patronage, as well as a thriving culture of music printing concentrated in Bologna and Venice. Publishing collections of compositions dedicated to members of the local nobility provided an opportunity for the composer to gain public attention and simultaneously present himself as a desirable candidate for employment.

Today, these publications allow a glimpse into the seventeenth-century Italian worldview through the images their prefaces employ. Written dedications in trio sonata collections contain Neo-Platonic emblems and Aristotelian metaphors that suggest an emerging early modern worldview combining elements of these two cosmologies. The prevalence of each philosophy in a preface tends to reflect the sociopolitical structure of the composer's location. These philosophical frameworks are, in turn, manifested in the trio sonatas themselves through structural devices of texture or form that also function as musical emblems or metaphors.

These publications have yet to be examined from a perspective that compares their intrinsic philosophical and musical elements. Viewing the music in this light reveals that while a mixture of Ficinian Neo-Platonic and Aristotelian images appear in most prefaces, Neo-Platonic elements predominate in sonatas by Arcangelo Corelli and Giuseppe Colombi connected with the hereditary monarchic government of Francesco II d'Este while Aristotelian images are prevalent in Gasparo Gaspardini's Venetian prefaces. These disparities highlight the differing social power structures of the Modenese court and the Venetian Republic.

Musical analysis then connects the philosophical concepts of the prefaces with the music of each collection to reveal the music itself as a reflection of each composer's philosophical milieu.

Annie McEwen

Gian Lorenzo Bernini's "La Predica della Battista": An Epideictic Image

In 1664 Gian Lorenzo Bernini designed a frontispiece entitled "La Predica della Battista" for the Jesuit Gian Paolo Oliva's *Prediche dette nel Palazzo Apostolico*, a collection of the sermons that Oliva delivered to the pope. Bernini's engraving of an imaginary page with a scene of John the Baptist preaching to a crowd along a river bank has long been understood by scholars as an allusion to Gian Paolo Oliva's work as a preacher. In his sermons Oliva used vivid imagery and extended metaphor. This type of oratory, known as epideictic oratory, was used to persuade audiences to live with moral integrity. This paper argues that Bernini's frontispiece can be further understood as a visual counterpart to the rhetorical devices that Oliva utilized in his sermons. This interpretation is driven by an examination of Bernini's process of composition. Evidence for his method comes from contemporary accounts of Bernini's habits of drawing and his surviving preparatory drawings for "La Predica della Battista." These drawings exemplify Bernini's method of composing an image and the rhetorical strategies inherent to his practice. Both Bernini's *invenzione* habits of drawing and Oliva's practice of writing were anchored in the rhetorical concept of, through which ideas are made concrete through the activity of drawing or writing. As a frontispiece, Bernini's "La Predica della Battista" is a memorialization of the process of image making that preachers like Oliva viewed as the most effective means of persuading their audience.

Ryan Taycher

Authorship and Authority in the Paratextual Iconography of Franchino Gaffurio's Printed Music Theory Treatises

In this presentation, I will explore how the medium of print impacted the expression and dissemination of music-theoretical knowledge with a particular focus on the music theory treatises of Franchino Gaffurio (1451–1522). His *Theoricum opus musice discipline* (1480) was the first music theory treatise to appear in print, and he published several further treatises that were among the most influential works of Renaissance music theory, including *Theorica musicae* (1492), *Practica musice* (1496), *Angelicum ac divinum opus musice* (1508), and *De harmonica musicorum instrumentorum opus* (1518). Through an analysis of the paratextual iconography in his treatises, I will consider the ways in which Gaffurio utilized these images to construct a visual program establishing authorship and promoting a sense of authority. By observing the repeated use of particular woodcut images across his numerous treatises, which were printed by various publishers in both Naples and Milan, we can detect the intentional shaping of his authorial presence within these works. Furthermore, I will also discuss his use of a particular iconographic tradition for author portraits prevalent in fourteenth- and fifteenth-century books by authoritative historical authors of various disciplines, yet to my knowledge a visual topos new to music theory treatises. Overall, I will argue that Gaffurio utilized these images to portray himself as a skilled and knowledgeable *musicus* and to actively convey authority in his visual presence to his reading public, a novel task of the early-modern author within this revolutionary medium.

3: Charity and Care in the City

Chair: **Aubrey Johnson**

Kristen Howard

From the Poor Clares to the Care of the Poor: Space, Place, and Poverty in 16th-Century Geneva

My paper examines the transformation of sixteenth-century Geneva's only religious house for women, the Convent of the Poor Clares, into an institution dedicated to caring for the poor, the Hôpital Général. Before the Reformation, the convent held a central place in Geneva both physically, in a central neighborhood, and spiritually, as Genevans considered the prayers of the Poor Clares to be especially efficacious. Although this spatial and spiritual centrality served the nuns well before the Reformation, it became problematic during the surge of Protestant sentiment and iconoclastic activity in the 1530s. This came to a head in August 1535, as iconoclasts entered the convent, intent on the destruction of images, icons, and the nuns' way of life. Convinced they could no longer live safely in Geneva, the Poor Clares abandoned their convent. But the building did not sit empty for long. Within a few weeks of their departure, the former home of the Poor Clares became the Hôpital Général, now home to the care of the poor. I argue that this incredibly fast transition -- despite immense damage to the building -- demonstrates the strength of a new understanding of poverty that cast the poor as lazy and impure rather than holy. The new hospital was intended to address the problems of poverty, rather than encourage the perceived impurity of the lifestyle and mendicancy of the Poor Clares and other impoverished Genevans.

By examining the building's physical and spiritual transition from the (sacred, private) home of the Poor Clares into the (secular, public) home of the poor, my paper provides us with a nuanced picture of the use and transformation of space in the process of Reformation. Moreover, this case exemplifies a change in perceptions of the poor which led to changes in social welfare systems throughout early modern Europe.

Joe Nelson

Bethlem Hospital and Sound as Biopower in Seventeenth-Century London

Henry Purcell's *Bess of Bedlam* and her counterpart *Mad Tom o'Bedlam* provide musical representations of mad people that index a sonic environment full of the institutional regulation of the mad poor and society's castoffs in seventeenth-century London. This paper explores how sound in that environment acted as a form of biopower arising from the mad world inside Bethlem, and penetrated the rational outer world of Restoration London. I explore several characteristics of Bethlem's soundscape drawn from several *Mad Tom* ballads and accounts of the sonic environment from seventeenth- and early eighteenth-century visitors. Utilizing the work of scholars such as Bruce R. Smith and J. Martin Daughtry, I then map that soundscape onto visual depictions of Bethlem. Finally, I use theories of biopower and space to construct a framework for how sound delineated the boundaries of a mad and irrational environment. I propose that the sounds in Bethlem's interior, where medical intervention regulated bodies and bodies resisted that regulation, acted as a type of biopower that defined the asylum's interior reality. As the bourgeois and aristocrats of late-seventeenth-century London visited the asylum, that biopower helped shape the cultural regime through which they heard madness in music, theater, and opera. In this way, visitors to the asylum both mapped their previous cultural regime onto the asylum, and the asylum changed that regime, possibly shaping how composers, playwrights, and artists of the late-seventeenth and early-eighteenth centuries responded to those regimes through their productive labor.

Jared Thomley

A Theology of Altruism: Civic and Refugee Poor Relief in Reformation Geneva

When Geneva's city council adopted the Protestant faith in 1528, they triggered more than just liturgical and ecclesiastical reform; their decision upended the theological foundation on which the city's charitable institutions were built. The Catholic understanding of charity was rooted in a theology of works, where acts of benevolence could help pave one's path to justification. However, Reformed Protestantism's rejected the merit of good works, and offered no theological incentive for caring for the poor. As such, reformers such as Jean Calvin were forced to relocate charity's place in the Protestant theological cannon.

This paper examines how, when faced with an unprecedented refugee crisis, and lacking a higher theological purpose for doing so, Geneva established one of the most comprehensive welfare networks in early-modern Europe. This network was unique in the fact that it was available not only to native Genevans, but to the city's much larger refugee population. Utilizing consistory records in tandem with Jean Calvin's sermons and correspondence, this paper articulates the development of a 'theology of altruism' that guided the hand from the coin purse to the poor box.

4: Imagining the Senses

Chair: **Mimi Ensley**

Rosann Gage

Reminiscence and Memory in Chaucer's *The Book of the Duchess*

Whereas dreams could be interpreted as excess of the senses, Averroes describes three faculties: imagination, cognition, and memory, present simultaneously in dreams as necessary for reminiscence (Carruthers 75). Chaucer meets these conditions in his dream vision *The Book of the Duchess*. Melancholy, which not only reflects the mood of the dreamer and the knight, but also which is associated with the color black, presents the ideal state for reminiscence (Yates 80). In addition, Chaucer uses the vehicle of poetry and familiar images to anchor the dream images to memory. Appealing to the senses, Chaucer moves memories to a state of reminiscence, a higher form of memory. Reminiscence requires saturation of the soul through the senses. *The Book of the Duchess* is commonly accepted as a poem commemorating John of Gaunt's wife, Blanche. Rich in sensory imagery, the poem laments lost love. This paper will explore Chaucer's use of the senses and the idea of reminiscence versus memory.

Brent Purkaple

The Religious Experience of Optics

The tricks of the magic lantern, image reflection in various types of mirrors, as well as the distortion of images with lenses, proved to be an experience of wonder for many in early modern Europe. Historians have commented on how such visual illusion itself was a form of both intellectual and social intrigue, in part due to the expansion of artisanal glass-making abilities and the subsequent dissemination of mirrors and lenses. What has been given less consideration is the religious nature of such optical intrigue. This paper aims to contribute to such a topic by considering a few members within the Jesuit Order.

By analyzing certain works of Athanasius Kircher, Gaspar Schott, Mario Bettini, Melchior Cornaeus, and Giorgio de Sepi I aim to demonstrate that involved with the widespread social and intellectual play of optics were certain religious implications. As defenders of Aristotelianism and Thomism, the Jesuits provide a helpful group with which to identify such concerns. Formed in the sixteenth century, the Jesuits established as a core component of their educational system training in optics, the implications of which extended toward

practical outputs, such as architecture and astronomy, as well as religious experience, such as the experience of the Eucharist. It is within such a context that it is all the more revealing that the Jesuits involved themselves in the explanation and dissemination of various ideas about visual illusion. Yet, the observations of my paper will provide more than a commentary on the Jesuit Order. It will also provide a commentary on the nature of vision, images, and optics within Counter-Reformation Europe, as the Jesuit engagement with such topics should be understood within this larger religious context.

SESSION 2

5: The Monstrous and Bodily Horror

Chair: **Aubrey Johnson**

Kathleen Creel

"Does all this contribute to the perfection of the universe?": Malebranche, Monsters, and the Maternal Imagination

As a philosopher and theologian whose work is responsive to the scientific developments of the time, Nicolas Malebranche's use of monsters as evidence for his account of generation in *De la recherche de la vérité* (The Search After Truth) is not surprising. "Monsters," or beings with physical deformities, were of great interest to natural philosophers in the 17th century. For microscopists studying the mechanisms of generation, monsters provided "natural experiments," allowing them to examine the limits of biological possibility. And for philosophers, monsters provided evidence for or against extant accounts of generation.

In Malebranche's work, monsters present a two-part problem. First, there is a tension between his account of preformation by an omnipotent God and the very existence of monsters. If God fully forms the infinite parts of all living beings at the beginning of time, how does Malebranche explain why living beings are not preformed in such a way that they could never develop into monsters? Or why does Malebranche not follow Arnauld in saying that God intended the exact final shapes of all beings, and thus there are no true monsters? One way to solve this puzzle would be to claim that God's omnipotence as applying to particular events would be in conflict with Malebranche's views the possibility of understanding God's actions, but this does not seem to accord with Malebranche's thoughts on method.

Second, for human beings specifically, Malebranche seems to argue that monsters are caused by the maternal imagination's influence on development. This conflicts with his account of the creation of animal and plant monsters. Performing a close reading of Malebranche's discussion of human development before the Fall, I argue that both the preformation problem and the maternal imagination problem can be solved by positing that human sin is what leads to human monsters.

Aidan Holtan

No Ifs, Ands, or Butts About It: the Decapitation of Glámr in Grettis Saga

By bringing together folklore, literature, and Icelandic history, this paper considers the physical treatment of the deceased in Grettis Saga, as well as exploring what happens when they dead don't stay that way. This argument will focus on the *afsturgöngur*—revenants that either guard treasure or terrorize farms. The

former are only a danger to whatever hero disturbs their mound; whereas the latter not only seek out people to attack, but also possess the ability to turn their victims into *afturgöngur* as well. While the methods for banishing *afturgöngur* vary, this paper will address a particularly unusual treatment of the body of the *afturgöngur* Glámr in *Grettis Saga*. In the saga, Grettir cuts off Glámr's head, placing it *við þjó* [against the thickest part of the thigh], before burning the body and removing it from the farm. While cremation is a common element in dealing with *afturgöngur*, the decapitation and placement of the head by the buttocks occurs less frequently. In this paper, I argue that this extra step stems from the relationship between the *afturgöngur* and its audience—specifically, the likelihood that the revenant will seek out victims and perpetuate conflict in the region. Better understanding Grettir's actions here will therefore serve both to elucidate an unusual passage in the text and, also, to further illuminate the conflicted relationship between the living and the dead in Old Norse literature.

Gabrielle Samra

Dante's Demonic Cannibal: Resurrection and Bodily Destruction in Dante's *Inferno*

The visceral reaction provoked by the mention of cannibalism is one surpassed by few others. The consumption of one man's flesh by another member of his own species has historically induced a sense of horror and revulsion that has resounded across the European cultural imaginary, and one which has found its greatest expression within the infernal literary works of the Middle Ages. Dante Alighieri's (ca. 1265 – 1321) *Divine Comedy* is exemplary in its depiction of alimentary imagery and cannibalistic undertones, portraying Hell as a nightmarish landscape rife with anthropophagous punishment and bodily destruction. Dante's Satan represents the apex of this infernally cannibalistic representation: a three-headed perversion of the Holy Trinity who eternally devours the bodies of the iniquitous, Lucifer parodies Christ's role in the Catholic doctrine of transubstantiation by punishing the wicked through the physical dismemberment and ingestion of their flesh. The focus on eating – and particularly on cannibalism – present in Dante's figuration of Hell, alongside his emphasis on an anthropophagous Satan, may reveal the extent to which individuals in the late medieval era feared the destruction and disintegration of their own physical shells, especially within the context of the Resurrection. Eternal anthropophagous destruction of the material body and the subsequent inability to be redeemed at the Last Judgment await the wicked: for those who have committed the gravest of sins, only the gravest of punishments will suffice.

6: Old Takes on New Drama

Chair: **Anne Boemler**

Briana Hendrickson

Teaching Shakespeare at the Secondary Level: A Culturally Relevant Approach

Few students will graduate from high school without some level of exposure to the works of William Shakespeare. In fact, the Common Core English Language Arts standards require high school educators to incorporate at least one Shakespeare play into their 11th or 12th grade curriculum (CCSS.ELA-LITERACY.RL.11-12.7). While the study of Shakespeare can help students develop literacy skills such as reading comprehension, critical thinking and analysis, and the interpretation of complex ideas, the inclusion of Shakespeare's works sometimes places students who are not members of the dominant group at a disadvantage; thus, there is often a disconnect between many students and Shakespeare's works. I argue that secondary educators should apply a culturally relevant framework to their teaching of Shakespeare to increase the quality of student learning for all students, specifically those whose social identities do not coincide with the dominant culture. In her 1994 book *The Dreamkeepers: Successful Teachers of African-American Students*, Gloria

Ladson-Billings describes culturally relevant teaching as a pedagogy that “empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes.” In other words, culturally relevant teachers use students’ individual backgrounds and experiences to shape their instructional approaches rather than using their instructional approaches to inform students’ individual cultures. By recontextualizing such plays as *Romeo and Juliet* and *As You Like It*, educators can use the works of Shakespeare to meet the objectives of culturally-relevant pedagogy as defined by Ladson-Billings—to increase students’ chances for academic success, build their cultural competence, and, perhaps most importantly, raise their sociopolitical consciousness.

Erin O'Reilly

“Denies My Tongue to Tell:” The Creation and Destruction of a Human Book in *Titus Andronicus*

William Shakespeare’s *Titus Andronicus* includes onstage descriptions and offstage occurrences of corporal violation, mutilation, and execution, making it the most violent play in his corpus. The rape of Lavinia takes center stage within the story, turning her into what Pascale Aebischer calls a “tragic representation of the nexus of power, gender and violence” (25). William W. Weber harkens Lavinia’s narrative back to Philomela’s in *The Metamorphoses*, suggesting that Shakespeare uses Ovid to perpetuate a cycle of revenge; Bethany Packard names Lavinia as coauthor of the play, her reference to *The Metamorphoses* demonstrating her own creative process. I will argue, however, that Lavinia’s dramatic function not only consists of using a book, but that she transforms into a metaphorical book. When Demetrius and Chiron violate her body and cut out her tongue, they simultaneously attempt to rob her of any type of narrative agency. Without words, there is no book; she cannot speak, therefore she cannot function as a text. In actuality, her rape allows her to recognize the textual bodies around her, which she manipulates to enact her revenge plot. What message, then, does the playwright convey about the nature of books in late 16th-century England? In writing Lavinia as a human book, Shakespeare emphasizes not the written text, but the materiality of the book; it is that materiality that Chiron and Demetrius (and ignorant characters like them, such as Cade in *2 Henry VI*) consider dangerous and attempt to destroy. Lavinia becomes a representative of all books, both paper and human, subjected to physical torture and inquisitorial censure. In so doing, Shakespeare demonstrates a consciousness of anti-intellectualist rhetoric within Elizabethan England, and argues against said rhetoric by creating a human book who actively seeks and gains justice.

Andrew Reilly

Walter Burre's "Good Wits": Uncovering the Shared Knowledge of a New Cultural Elite

In recent years a number of scholars, including Peter Blayney, Zachary Lesser and Alan B. Farmer, have brought a new focus to the study of early modern dramatic literature by focusing on the physical creation of playbooks and the publishers who commissioned the printing of these playbooks and brought them to the reading public. Zachary Lesser has investigated, amongst others, the playbooks published by Walter Burre, convincingly arguing that, through his appeal to customers who possessed the “wit” necessary to appreciate failed stage plays, Burre aided in the creation of a new “cultural division” in which gentility was signified through “style rather than rank.” Basing his analysis on the physical playbooks themselves, their title pages, prefaces, typography, and narrative content, Lesser argues that the plays Burre chose to publish, with the exception of two, *Summer’s Last Will and Testament*, and *Catiline his Conspiracy*, form a corpus that was intended to be marketed to those who saw themselves as members of the new cultural elite, or those who aspired to membership of this group.

Drawing on Lesser’s argument, this paper proposes that a holistic analysis of the content of Burre’s corpus of plays, conducted with the aid of Qualitative Data Analysis software, can reveal important insights

into the shared knowledge, values, and interests of this newly conceptualised social group, thereby shedding light onto the ways in which cultural taste and judgement, at this apparently early stage in their development, were both imagined and enacted in early modern London. This paper will also suggest that, despite their surface differences, Summer's Last Will and Testament and Catiline his Conspiracy share certain similarities with Burre's other plays, which may offer an alternative explanation for Burre's decision to publish these plays.

7: Religious Orientalism

Chair: **Jan Volek**

Samet Budak

Towards an Intellectual Oecumene: How to Conceptualize Intellectual History of Late-Medieval Eastern Mediterranean

Fernand Braudel's conceptualization of the Mediterranean in the sixteenth century was based on geography, economy and society in a path-breaking way. However, this study proposes a cultural and intellectual oecumene within the Mediterranean basin in the fifteenth and sixteenth centuries. Before the domination of two central empires, namely Spanish and Turkish, Mediterranean witnessed a time when thoughts and thinkers breathed in the same rhythms. Although it seemed politically more divided, following the terminology of *Annales*, its idiosyncratic mentality transcended all boundaries that imagined in political spheres.

In order to contribute this larger concept, this paper's main aim is to show interwoven scholarly networks of the late-medieval eastern Mediterranean where scholars were fostered to develop their long distance communication and communal sense without having any borders. In addition to ethnical ones, language barriers were quite blurred though Arabic and Greek were the dominant scholarly languages of the day. By examining activities and works of three scholars, Abd al-Rahman al-Bistami, Georgios Gemistos Plethon and Badr al-Din of Simavna, namely, the Arab, the Greek and the Rum, this paper aims to offer fresh insights into the study of intellectual history beyond the limitations imposed by nationalist methodologies, established genres, and recognized literary and linguistic traditions.

Olivia Cooper

"The Turks Throw Beautiful Parties during Their Easter Time": Religious Discourse as a Vehicle for Early Orientalism in Two French Travel Narratives, 1553-1653

This paper examines two travel narratives written by Frenchmen in the mid-sixteenth and mid-seventeenth centuries, respectively. The writers of these narratives emerged from decidedly differing religious backgrounds: the anatomist Pierre Belon (1517-1564) traveled throughout the Mediterranean world and the Arabian Peninsula in order to conduct scientific research; Alexandre de Rhodes (1593-1660), a Jesuit writing a century later, traveled in Asia and made four sojourns in present-day Vietnam on evangelist missions. Foundational for the present work are the principles of Orientalism as laid out by Edward Said in 1978. Although Said places the onset of Orientalism—that is, the historic Western justification of its imperialism of Eastern and Near Eastern communities through cultural hegemony—firmly in the eighteenth century, my examination of French sixteenth- and seventeenth-century travel narratives has revealed earlier instances of this phenomenon. The paper begins with a concise overview of Orientalism, followed by discussions of

Belon's and Rhodes' texts. These texts are situated within their historical contexts and the individual authors' backgrounds, and traces of early Orientalism contained within each are explored. Curiously, in both Belon's and Rhodes' works, those traces are almost always contained within textual references to Christianity, or to religion in general. For this reason, religious discourse serves as the lens through which textual indicators of early Orientalism in the texts are investigated, explored, and compared. The paper concludes with a brief comparison of the two writers, their works, and the various appearances of early Orientalism within their texts.

Tugrul Acar

Spolia in the late Medieval Asia Minor

The heritage of ancient Roman culture loomed large throughout the medieval Mediterranean world. In recent years, scholars have examined the spolia churches of medieval Rome and Italy which offered insights about the reception of ancient artifacts in medieval period. However, few scholars scratched the surface in spolia practices with a cross-cultural perspective in the medieval Mediterranean context.

In western Asia Minor, during the fourteenth century, a distinct architectural style was characterized by the layering of ancient spolia columns with Islamic forms. Spolia materials that were acquired from ancient Roman and late antique buildings were re-used in the interior of buildings. Especially, ancient columns were clustered together in the the prayer hall of mosques as well as column capitals which were carved with Islamic inscriptions. The layering of ancient marble with Islamic patterns also set this architectural style out. This paper will analyze selective and site-specific uses of ancient spolia in three mosques, namely Great Mosque of Manisa (1365), İsa Bey Mosque in Ephesus (1375) and İlyas Bey Mosque in Miletus (1400). When seen in the light of contemporary sources, these building practices reveal that Turco-Muslim princes consciously appropriated the ancient past of their territories into their new visual culture. These buildings also served multiple functions which included, but not limited to, mosque, madrasa and soup kitchen. Therefore, re-using of spolia also coincided with a booming urban life during the fourteenth century, symbolizing the renewing of urban life under Islamic princes.

This paper aims to situate the architecture of western Asia Minor within wider medieval Mediterranean as an extension of common antique heritage, comparing the practices of re-building with spolia in some medieval churches in Rome. This approach provides a more revealing context to understand medieval receptions of ancient past, contributing to bridge the gaps between the different traditions of existing scholarship on the medieval Mediterranean world.

8: Re-Contextualizing Emotions

Chair: **Johannes Fröhlich**

Lance Morrison

"Tribulation" in the Motets of Clemens non Papa and William Byrd

Stylistic links between the great English composer William Byrd (c.1540 – 1623) and continental musical styles are a crucial area of musicological research due to the Catholic master's geographical and religious isolation in Protestant England. One little explored influence is the mysterious but prolific Netherlander, Jacobus Clemens non Papa (c. 1510 – c. 1555), whose pieces served as significant models for a Byrd's sacred compositions. Little of Clemens life is known and his music is rarely performed today, but his work was widespread in the renaissance. A number of Clemens motets first published in Antwerp by Tielman Susato in 1553—described by Clemens scholar K.P. Bernet Kempers as introspective works featuring dark,

penitential liturgical texts—appear to have particularly attracted Byrd, perhaps expressing familiar personal and religious tribulations: although any autobiographical element in Clemens's pieces is speculative, the intense persecution of Byrd's fellow Catholics is documented, and both his protestation and guilt were embodied in his Latin-texted religious compositions. In this paper I will discuss pairs of works where Byrd has not only borrowed texts from Clemens motets, but also found direct models in the music for his own respective settings. “Tristitia et anxietas” offers an example where Byrd—whose setting of this text is among his most famous compositions—followed the form of Clemens's dissonant and brooding motet closely. “Tribulations civitatum” displays the Englishman broadening the scope of the intense Franco-Flemish composition considerably. A close analysis of the modal, contrapuntal, and declamatory features of these paired motets illustrates how Byrd was inspired by his great predecessor Clemens, and how both created choral masterworks with distinct methods of expressing excruciating texts.

Courtney Whited

"Whereat Proserpine began to smile": Bel-Imperia as the Mortal Equivalent of Proserpine in *The Spanish Tragedy*

Lisa Hopkins, in her book *The Female Hero in English Renaissance Tragedy*, asserts, "The rise of the strong female hero, who may be in some respects a victim but is also an initiator, emerges as a widespread phenomenon in the period from about 1610." While agreeing with Hopkins' primary argument—that women worked as "initiators" of action within (some) Renaissance tragedies—I argue that this occurred prior to 1610, specifically within revenge tragedy of the time. Looking specifically at *The Spanish Tragedy* by Thomas Kyd, I outline the connection between Bel-Imperia and Proserpine as it pertains to the role of female revenger within revenge drama of the 16th century. By exploring Greek and Roman lore surrounding Proserpine (Persephone), I develop an image of the goddess as not only a victim of Pluto's (Hades') sexual/romantic desires but also a woman who enacts revenge on her husband as well as men in general on a regular basis. In other words, I depict Proserpine as the ultimate revenger both in mythology and in *The Spanish Tragedy*. Following that, I turn my attention to Bel-Imperia, who I argue is the mortal equivalent of Proserpine within Kyd's drama. Using both implicit and explicit moments within the text, I show that it is Bel-Imperia, not Hieronimo, who is the main agent of revenge—one commissioned by Proserpine at the outset. Yet, for all their authority and agency in the text, Bel-Imperia and Proserpine are both primarily ignored in criticism of Kyd's play. Given this, I argue that the drama's audience and critics must look beyond the superficial outline of the tragedy in order to reveal how powerful, influential, and significant these two female characters are, even when figuratively buried under the numerous overriding male characters of the drama.

Audrey Townsend

Parameters of Paternal Love: *Le Fresne*, *Les Deus Amanz* and Marie de France's Prescriptive Narration

The *lais* of the twelfth-century French poetess, Marie de France, provide her audience with a dearth of material concerning courtly love. Hidden among stories of knights and their ladies, however, are two very different accounts: while ostensibly both on the subject of romantic love, both *Le Fresne* and *Les Deus Amanz* in fact reveal an unexpected and fascinating look at Marie's interpretations of, and advice regarding, relationships between fathers and daughters – as well as what Marie holds to be the parameters of paternal love.

This paper will explore these two *lais* from two perspectives. The first half of this bipartite analysis focuses on the way Marie uses the spoken exchanges between the fathers and daughters in *Le Fresne* and *Les Deus Amanz* to illustrate the depth and strength of the relationships between the two kings and their daughters. This will be followed by a second analytical perspective: that of Marie's unique and unexpected execution of her narrative power which expresses through both *lais* the joys that await fathers and daughters who love each other the correct way – as well as cautionary words warning of the great and terrible dangers that could befall fathers and daughters who love each other too much or not enough. Ultimately, as seen through *Le Fresne* and *Les Deus Amanz*, Marie provides an interesting and invaluable set of parameters to navigate fathers and daughters through the complicated web of paternal love.

SESSION 3

9: Transforming Gender

Chair: Johannes Fröhlich

Benjamin Reed

'I know many . . . who are true men': Transgender Mirroring and Empathy in *Historia de la Monja Alférez*

Historia de la Monja Alférez (marketed in English as *Lieutenant Nun: Memoir of a Basque Transvestite in the New World*) is the thrilling tale of Catalina de Erauso, a 15-year old girl who dresses as a man to flee a convent and explore Spain and the Americas. During her 20-year journey she serves in the army, wins duels, earns and loses great sums of money, and even receives dispensation from the Pope to retain her masculine attire. Feminist readings often focus on Catalina's personal motives, echoing claims by Christopher Kark that she "acts secretly upon her interests as a female . . . to capitalize on privileges exclusive to men" (531). While *Historia* undoubtedly contains such opportunistic/pragmatic moments, scholars overlook how Catalina also develops empathy for her adopted masculinity, leaving rich questions about trans-identity and early modern Spain's sociocultural views on gender unexplored.

This paper will analyze three chapters from *Historia* where Catalina demonstrates this empathy/mirroring. The first shows her expressing pity for a man she must kill in a duel over an adulterous wife; the second describes the fear she and fellow soldiers experience while starving together on the frontier; and lastly, the curious final chapter where she mirrors misogynistic qualities with threats of violence on two prostitutes who recognize and mock her. Such moments help enhance the existing scholarship for the text by showing how Catalina's actions are a complex relationship of necessity and impressionable identity (rather than being mutually exclusive).

By attending to Catalina's emotional identification with men and maleness, we have an opportunity to think through questions in trans-identities, which are foreclosed by thinking of her only as a woman hiding out in male clothes in order to take advantage of the opportunities they offer her.

Katlyn Smith

A Constructed Identity: *La portentosa vida de la muerte*

Written in 1792 by Fr. Joaquín Bolanos, the rare book *La portentosa vida de la muerte*, chronicles the life and exploits of Death. She appears neither as deity nor human, but as a skeletal personification with attributes of both man/woman and God (in the Catholic sense). The constructed view of Death as a physical being in prints that accompany the text—though often contradicting the description of her therein—offers the opportunity to explore artistic problems with respect to depicting the ephemeral. Within this essay, I will discuss the visual construction of identity, gender and personality as they appear in *La portentosa vida de la muerte*. The egalitarian nature of Death's constructed gender and identity suggest a break with rigid Catholic expectations, which likely contributed to the book's proposed censorship by the Inquisition.

Robert Van de Motter

“That is What Nature Wants of You”: Thinking and Performing Gender in *The Book of Margery Kempe* and *Roman de Silence*

This paper discusses *The Book of Margery Kempe* and *Roman de Silence*, focusing specifically on how the titular characters perform their gender for different means. This paper draws partially on the work of church fathers in order to establish the perception of femininity and the expectations of women that under-gird both of these works. While there has been much debate about whether or not Margery Kempe herself was literate, the way that her gender is performed throughout the Book demonstrates that she understood the expectations of both her husband and society at large and she utilizes this knowledge to her advantage. While Kempe is content to remain within her gender role, Silence is shown to be in conflict with her birth role and her assigned role. That both of these works, coming from two different periods and two different countries, demonstrate a consciousness of gender roles suggest that the formation of gender as a locus of identity is already a point of interest within the medieval period.

10: Visualizing Nature, Religion, and Society

Chair: **Megan Gallagher**

Erin Matusiewicz

The Art of Emblematic Pictures and Borders in Guillaume de la Perrière's *Théâtre des bons engins* and *Morosophie*; and Gilles Corrozet's *Hecatographie*

Scholars have written extensively on the field of 16th-century French emblem books; however, the emblematic imagery has often been overlooked. A comprehensive examination of the artistic qualities of the picturae in the *Théâtre des bons engins* (1539), *Morosophie* (1553), and *Hecatographie* (1544) has never been undertaken, but this paper will address certain important aspects of this overall project. These works by Guillaume de la Perrière and Gilles Corrozet, which are part of the Newberry Library's prestigious collection, highlight the emblem book's rise in popularity in France and throughout Europe, beginning with France's first emblem book *Théâtre des bons engins* by Guillaume de la Perrière. After introductory remarks about Andrea Alciato's development of the genre in 1531 and his development of future editions, my presentation will look at specific artistic techniques used by woodcut artists, including the use of background settings, linear perspective, and proportion/scale. Though decorative frames of emblematic pictures are not components of the emblems proper, they have a profound impact on the *mise-en-page* that exemplified the masterworks of France's Golden Age of Printing. This paper examines both the printers' role in creative vision (through borders and page layout) and the artists' techniques that reflected the larger artistic movements of the time.

Kelsey Rozema

Monjas Coronadas and the Family Home: Displaying Elite Status in New Spain

Monjas coronadas (crowned nun) portraits are a uniquely New Spanish genre of painting that depicts a young woman on the eve of her profession as a cloistered nun. Situating the sitter as a Bride of Christ, she is adorned in a number of ornate and symbolic religious trappings, the most important of which is a large floral crown. The portraits are highly formulaic and feature New Spanish iconography that amplified these sitters' elite status as nuns. Modern scholars, when discussing this genre of portraiture, focus on how the iconography of the images reflected the budding Creole culture. However, scholarship has yet to address the function of *monjas coronadas* portraits within the New Spanish home. This paper will address this gap in scholarship by examining how the portraits were displayed by the families that commissioned them.

Focusing on the iconography of the *monjas coronadas* portraits does not allow for a satisfactory explanation on the display of the paintings. Instead of focusing on the symbolic trappings pictured within the image, my argument analyzes the larger material culture of New Spain. I show that by relating the portraits to the display of other elite commodities, the room in which the *monjas coronadas* were displayed can be identified. By defining this room, I will then be able to address how the display of the portrait enabled the painting to perform its secular function: legitimizing the family's elite status within New Spanish society.

Angel Maria Rañales Perez

Painting *cofrades* in Late Medieval Burgos: Widening Chivalric Representations through Castilian Brotherhoods

The fifteenth-century manuscript located in Biblioteca Nacional Madrid, and created by the Brotherhood of Santa María del Gamonal from Burgos (*Libro en que se pintan los caballeros cofrades de la Cofradía de Nuestra Señora de Gamonal*, MS/22.257 and MS/22.258) contains a series of miniatures and other decorative elements that portray the membership of the confraternity in knightly dress and noble activity. As a consequence, the knightly imaginary of the Gamonal manuscript exemplifies one of the multiple amplifications of knighthood occurring in Late Medieval Iberia. This paper will explore how the sociocultural dynamics of fifteenth-century Burgos fostered chivalric behaviors and stimulated the literary production of the period to assimilate them. Knighthood, considered as the social-political institution designed to control the King's power, was no longer exclusive to noble knights; the proliferation of brotherhoods (or *cofradías*) threatened social order and projected chivalric ideals appropriated by the bourgeois classes. Thus, chivalric representations emerged within the city promoted by civic activities. Within this context, the paper will frame the proliferation of brotherhoods in Burgos and how their internal activities were extrapolated to the social-cultural movements by means of painting strategies in manuscript production. At the same time, the paper examines how Burgos itself was promoting chivalric conducts that particularized the Castilian city as a location for knighthood. Indeed, this cultural atmosphere facilitated printers' will to distribute chivalric narratives such as *La historia de los nobles caballeros Oliveros de Castilla y Artús D'Algarve*, a medieval best seller that responded to the cultural reality of Late Medieval Burgos. Considering the Gamonal manuscript and the context of its production, the paper evidences a Castilian cultural dynamic defined by the expansion of the concept of knighthood, whose circulation was promoted by brotherhoods to the social realm and incorporated by earlier printers and romance readers.

11: Early Modern *Scientiae*

Chair: **Kader Hegedüs**

Erin Johnson

“Strong Passions of the Mind:” Representations of Emotions and Women’s Reproductive Bodies in Seventeenth-Century England

The medical field in seventeenth-century England underwent significant change on several fronts, particularly in regards to childbearing. It witnessed both a dramatic increase in printed vernacular materials, as well as the intensified professionalization of practitioners through institutionalized training, often barring women’s participation. With this understanding, historians of gender and the body have suggested that as male practitioners became more involved in the birthing chamber, they increasingly viewed women as passive in the births of their children. Moreover, the history of medicine in England has not fully addressed the impact of the prevailing humoral theory in how adherents conceptualized laboring women. My research intervenes in this scholarly gap by centering the period of childbearing from pregnancy through infant care and emphasizing the active roles women played within this context using seventeenth-century birthing manuals.

This paper will explore the ways in which early modern medical authorities understood the mind-body connection as it impacted childbearing women. In this context, the mind-body connection refers to commonly held beliefs concerning how women’s emotional well-being impacted their physical health and the reciprocal nature of this relationship. My analysis of popular early modern English translations of French birthing manuals demonstrates that practitioners understood the boundaries between the emotional and the corporeal as reasonably well-defined and vital for addressing the treatment and care of women with child and their infants. Practitioners often stressed the need for women to manage their emotional states and responses. I argue that this reflected the dominant humoral theory which dictated that negative emotions like anger or sadness could have direct harmful consequences on the physical health of patients. Further, widespread belief in this connection both served to reinforce women’s vital and active role in procreation, while simultaneously promoting a form of emotional self-policing that limited expression.

Justin Niermeier-Dohoney

A Laboratory in the Field(s): Gabriel Plattes and the Alchemy of Agricultural Improvement, ca. 1640-1670

In his posthumously published *Caveat for Alchemists* (1655), Gabriel Plattes admonished his readers that anyone who claimed to have successfully transmuted base metals into gold was a charlatan. However, in his earlier, more widely read works, *A Treatise on Husbandry* (1638) and *The Discovery of the Subterranean Treasure* (1639), Plattes wrote much more approvingly of alchemy. This discrepancy was the result not of an evolution in Plattes’s thinking on the topic but rather hinged on his definition of alchemy. To Plattes, the transmutation of metals described just one of alchemy’s far more expansive possibilities of transformation in the natural world, which included transmuting soils, vegetable matter, and other organic materials with the ultimate goal of drastically improving agricultural productivity. I argue that alchemy and chymistry encompassed not only abstract, text-based theory and the experimentalism of the laboratory or workshop but also practical work “in the field”—both in the literal and figurative sense of that term—which constituted an important “laboratory” of alchemical activity in the seventeenth century.

Beginning with Plattes and then examining his influence in the mid-seventeenth century, I interrogate three major aspects of the relationship between alchemy and agricultural fieldwork: the treatment of soil fertility as a matter of understanding its chymistry, the use of alchemically-derived inorganic substances (such as alum, niter, and arsenical compounds) in seed-steeping and pest control, and the investigation of plant

growth as a form of “transmutation.” Ultimately, I argue that those who subscribed to these vitalistic notions of matter and the transformative power of alchemical manipulation asserted that something essential to the existence of life inhered in all matter—both living and inert—and that through the proper understanding and application of these matter theories, early modern alchemists could control nature and induce it to provide agricultural plenitude.

Wenrui Zhao

Dissecting Vision: Eye Surgery and Reflections on Seeing in Early Modern Germany

This paper examines how eye diseases were conceptualized, treated, and how the knowledge of the eye was circulated in Germany in the sixteenth and seventeenth centuries. It explores the intersection of the surgical work and artistic work in producing the knowledge of the eye. The emergence of a strong interest in the function and dysfunction of the eye corresponded to the tension between the rise of observation as a way of knowing, and an intensified questioning of the certainty of vision. To understand the anatomy, physiology and pathology of the eye was to reflect on the very basis of knowledge.

During the late sixteenth and early seventeenth centuries, a growing number of surgical treatises on curing eye diseases appeared in the German speaking lands. They were mostly produced by surgeons who never received proper university medical training, many of whom came from humble background. The body of knowledge on vision they formed was highly practical, derived from their own observation and hands-on operation. The knowledge was communicated through a wide range of medium such as texts, images and objects. Many printed surgical treatises were finely illustrated, showing the anatomy of the eye, the symptoms of the eye disorder, and the surgical tools. Anatomical eye models that could be assembled and disassembled were created and used to demonstrate the mechanism of the eye. Those ophthalmological treatises and anatomical eye models were collected by a wide range of people, such as princely rulers and scholars.

12: Scripture in Practice

Chair: **Anne Boemler**

Ala Fink

Paradise Regained and Ecclesiastes: Teaching Righteousness

The Son’s passivity still vexes many readers of *Paradise Regained*, and his self-assured responses to Satan portray him not as a relatable example of an ethical character but as an impossibly perfect human. However, scholarly interpretation of the Son as self-righteous does not account for the effect of his intellectual work on his knowledge and rhetorical skills in face of Satan’s temptations. In this paper, I seek to change the terms with which we describe the Son’s self-restraint by identifying the source of his studies and its influence on his replies. The Son’s trainings in the Torah, described in book 1, implies that his self-restraint is not simply a product of his own dual nature but is also a consequence of his studies in the Hebrew Bible. Both the Son’s stoic tone and his continuous abnegation of Satan’s propositions strongly point to the book of Ecclesiastes as a grounding for reasoning, wherein Solomon describes most of life’s pleasures as empty goals and finds hope in following the Law. Though the Son may not know that he is the messiah up until the end of the poem, he initially recognizes that his role is to be a teacher, “born to promote all truth / All righteous things.” (1.205-06) This single self-recognition about his life’s purpose shapes the dialogue between him and Satan into an argument over the definition of “righteous things” and the method of attaining these things. If the Son is a type of Solomon in the poem, then his rejoinders echo the refrain from

Ecclesiastes, vanity of vanities, most strongly in the form of negation, and his confident steadfastness is a product human labor.

Michael Gismondi

Windmills in Scripture: Biblical Nephilim and Mythic Giants in Cervantes' *Quixote*

Americo Castro famously calls Cervantes an adept hypocrite for hiding his feelings about religion and faith. In this paper, I suggest that at least his views on Scripture become clearer when we examine the way that Cervantes ironically juxtaposes the Nephilim giants found in the Old Testament stories of the conquest and of David with the giants of chivalric tales. I argue that by doing so, Cervantes offers the early modern reader an early modern dilemma: if Scripture cannot err even an iota, as Don Quixote says, then one has no choice but to accept the existence of giants as a historical certainty. But if you accept that certainty as true for Scripture, you must also accept it as true for chivalric tales. For if, as a modern (or postmodern) novel, the Quixote does not allow the reader to distinguish between faith and belief, neither does it allow one to extricate faith in the inerrancy of Scripture from Don Quixote's belief in the legitimacy and authority of the chivalric tales. We see then the possibility that Cervantes was unsympathetic not only towards the Church's influence in society but against Church dogma itself and its hold on the masses. For where Scripture and the chivalric novel intersect, so do the Catholic believer and the Quixote. By questioning Scripture's inerrancy, Cervantes questions the special position Scripture has as a revealed text that gives purpose, direction, and transcendent meaning. With that debased status—where what has been divine becomes merely human—he subtly undermines the power and authority of the Church in the eyes of the believer, thereby becoming a stepping stone on the Western path toward the death of God.

Aaron Kinskey

Mary Magdalene: A Symbol of Franciscans' Changing Grief

Historians of Franciscan communities have frequently highlighted their affective piety, stemming from an imitatio Christi. One aspect of this piety is an identification with Christ's suffering on the Cross, and longing to emulate and do homage to that suffering through grief.

This paper demonstrates how medieval Franciscan communities' focus on grief led to their own veneration of Mary Magdalene, a woman known for weeping at the foot of the Cross. Mary Magdalene's devotion to Christ, although inspiring to other medieval Christians, resonated especially strongly with the Franciscans who attempted to internalize Christ's suffering. This paper further shows how this grief was articulated in a more intense and ecstatic manner as a response to the apostolic poverty controversies of the late thirteenth and early fourteenth centuries. The Franciscans' grief towards Christ's suffering was a result of their striving towards humility, a virtue which became exaggerated as both Conventual and Spiritual Franciscans were attempting to live what they believed was the most authentic, Franciscan way of serving Christ.

This paper illustrates this process through the examination of artistic depictions of Mary Magdalene within Franciscan communities, as well as writings from St. Bonaventure and Ubertino di Casale, a Spiritual Franciscan, on her life and role in Franciscan spirituality. It also engages with the emotional scholarship of writers such as Katherine L. Jansen and Nurith Kenaan-Kedar, who have located Mary Magdalene's veneration within Franciscan emotional schema. Ultimately, this study will show how the apostolic poverty controversies altered the patterns of Franciscan grief through the devotion to Mary Magdalene.

SESSION 4

13: Reformations/Transformations

Chair: Jan Volek

Alex Ayris

“Stand not too much in that point”: Confessional Dissembling and the Problem of Moral Credibility in early Elizabethan England

The volatile confessional landscape of Tudor England, which was ruled in rapid succession by monarchs with opposing religious views, meant that many important figures of early Elizabethan England lived under a crown with religious views at variance with their own, yet survived or escaped without punishment. They often did so by subscribing or conforming outwardly to the new religious state of affairs. When Elizabeth came to the throne in 1558, her Protestant sympathies were known by many, although her political tact brought more ambiguity than under the previous two monarchs, which resulted in large quantities of print polemic pouring into England as both Protestants and Catholics, and later puritans and conformists, struggled to chart the path of the English national church.

This paper examines some of that literature and draws attention to the fact that individuals who subscribed, conformed, or dissembled under monarchs in order to escape punishment created a serious theoretical problem in religious debate, as they were vulnerable to accusations of hypocrisy and disingenuity by their opponents. It elucidates the inventive ways English Christians circumvented these accusations as well as the reality that they had not suffered as martyrs or exiles, the highest expression of confessional loyalty. In doing so, it argues that moral credibility, preserved in unwavering confessional dedication as well as constancy in exercising political power, was an important element of the ever-present religious controversies in early Elizabethan England.

Derek Benson

Life among Good Women: The Preaching of the Cathar *Perfectae* in the mid-Thirteenth-Century Lauragais

Using witness testimonies from inquisitorial trial records, as well as relevant passages from narrative sources concerning the Albigensian Crusade, in this paper I investigate the preaching of the Cathar Good Women. Too little attention has been given to the female perfected of the Cathar heresy regarding pastoral activities in general, but especially so for their documented cases of preaching. Were they fully functioning ministers, or did they only preach to certain groups of people? Using prosopographic evidence, I strive to compare audience members to uncover possible connections between themselves, as well as to the female ministers. These methods are used in an effort to uncover the lay perception of the Good Women. Though evidence is sparse, these women can be seen to have attracted audiences comprised of both men and women. But their perceived equality among the genders does not extend throughout all levels of society. Life among Good Women was perceived differently depending upon the social position of a given adherent.

Kathryn McDonald-Miranda

John Knox and the Politics of Memory

Scholars writing the social history of sixteenth-century Scotland have to reconcile the role John Knox played in the politico-religious transformation the country experienced with the accounts he left behind. As

Scotland's magisterial reformer and the chief antagonist of both Mary of Guise and her daughter, Mary Queen of Scots, Knox's life and works occupy a fundamental position in the understanding of this period. Historians have taken different approaches with regards to Knox as well as different ways of interpreting his writings depending on the focus of their own work. Some, especially the biographers, read Knox's words as a reflection of a man recounting the world as it unfolded around him whereas others use Knox to provide a more complete picture of religious change. The two approaches differ in how acutely the various scholars focus the critical lens on the preacher's writings and result in vastly different depictions of the events Knox describes. This assessment will demonstrate the need for a new perspective of the religious transformation developing during the mid-sixteenth century where Knox's words do not frame the narrative. It will provide a necessary, albeit brief textual analysis of Knox's work and will highlight the ways in which he challenged the monarchy's power from the late 1550s to the mid-1560s. Ultimately, this paper will show that John Knox did not record the reforming movement in his History of the Reformation in Scotland – he shaped it, and he shaped how people have thought about “the Reformation” in Scotland ever since.

14: Philosophical and Historical Knowledge

Chair: **Kader Hegedüs**

Carlos Diego Arenas Pacheco

Duns Scotus on *potentia absoluta* and *potentia ordinata* in *Lectura* and *Ordinatio* I.44

The distinction between *potentia absoluta* and *potentia ordinata* in the divine will was originally a purely theological theory, but Duns Scotus used it to analyze the relationship between any free will (both divine and human) and established legal orders, and also to examine how it is possible to reconcile the notion of freedom with that of legal rule. This Scotistic approach to the theory has generated much controversy, and critics have pointed out that it fails because of its supposed “operationalization” (a constant reference of potentiality to actuality) and apologists argue that Scotus's theory of synchronic contingency can offer a response to that objection. In this paper I propose to take into account another objection of Scotus's critics, namely what they call his “juridical” approach to the two potencies, and to challenge it.

Danielle Charette

A Tribune Named Niccolò: Petrarchan revolutionaries and humanist failures in Machiavelli's *Florentine Histories*

Machiavelli was fascinated by the ancient Roman tribune. It should come as little surprise, therefore, that he would take an interest in Cola di Rienzo, the self-styled Roman Tribune of the Plebs who ruled the city for seven raucous months in 1347. Instead, the surprise occurs in just how fleeting Machiavelli's treatment of Cola seems to be. The Tercentro tribune's one and only appearance in Machiavelli's corpus occurs in a single short and enigmatic chapter in the *Florentine Histories*. I suspect, however, that Machiavelli's account of Cola's rise and fall is more extensive than it first appears. I undertake to show how Machiavelli covertly connects the story of Cola to his critique of Stefano Porcari, another “Roman citizen” who finds his reform efforts thwarted in the pages of the *Florentine Histories*. Notably, that blame comes by way of Machiavelli's allusions to Francesco Petrarca. These connections between Cola, Porcari, and Petrarca open up the *Histories*' complicated sub-plot concerting humanism, patronage, and the possibilities for tribune-styled reform.

Rebecca Valeriano-Flores

The Voice of God: Explicating Bayle's Metaphors in A Philosophical Commentary

For Bayle, how is conscience the voice of God? Jean-Luc Solère discusses this problem in terms of *synderesis* and *conscientia*: *synderesis* as natural light or knowledge of God's divine laws and *conscientia* as the act of practical judgment that applies those laws to particulars. Conscience is the voice of God because it uses God's divine laws to make a practical judgment. But this treatment of Bayle has a problem: are *synderesis* and *conscientia* dual parts of the conscience, or is *conscientia* the conscience, and *synderesis* separate from it? By explicating the metaphors in the Philosophical Commentary, I show that (1) natural light and conscience are separate; and (2) the metaphor of the voice of God illustrates a missing step in this process: the recognition and knowledge of divine laws. The voice of God is voiced and heard by the individual; natural light is given by God and actively received by the individual.

15: Paratextual Lenses

Chair: **Mimi Ensley**

EvaAnne Johnson

Creation and use of heraldries in Early Modern Spain: An investigative case-study of *Nobiliario genealógico de varias casas de España*

Genealogies and heraldries, while common in Spain during the 15th and 16th centuries, are not commonly studied today in manuscript studies. Personal identity (ancestry) and public social standing (nobility) intersect in this unique genre. In particular, Spanish heraldic reference texts blended various forms of writing within one text, combining genealogies, peerages, armorials, family sagas, and classical history, which make them quite unique from their English or French counterparts. In this paper, I examine a previously overlooked heraldic manuscript housed at the Newberry Library in Chicago, named *Nobiliario genealógico de varias casas de España*. I will extend copy-specific descriptive practices to late manuscript studies by reconstructing the "biography" of this unique 16th century Spanish manuscript, using codicological, historical and textual evidence. I pull details from this manuscript in order to understand how this book was used throughout time, and to better understand the genre of Spanish heraldic genealogies as a whole. Although it is unsigned and its earlier provenance is unknown, this particular copy features extensive evidence of previous use, marginalia, alterations of the text, the persistence of manuscript culture in the dawn of the print age, and a unique modern provenance. Lastly, I consider a likely source text and author with comparisons to similar manuscripts from the same era.

Anca-Delia Moldovan

The Calendar of a Printed Book of Hours and Its Impact on Sixteenth-Century Italian Illumination

The influence of manuscripts upon incunabula editions has long been underlined by scholars such as Mariani Canova (1999), Jonathan J. G. Alexander (2016), and Lilian Armstrong (2003). Cristina Dondi, in her recent study on early printed Italian Books of Hours (2016), is one of the first to speculate on the reverse process. She noticed the use of incunabula editions as models employed by scribes in the writing of luxurious manuscripts, produced in Italy between the end of the fifteenth and beginning of the sixteenth century.

The current study investigates the iconographic impact that incunabula had on the production of illuminated Italian calendars, through the case of the 'Officium beate Marie virginis: ad usum Romane ecclesie'. The latter was printed in Lyon in four editions between 1499 and 1501, by Spanish and Piedmont printers, and edited by Bonino de Boninis. The case study of Bonino de Boninis, which until now received

little scholarly attention, is revealed to be of interest. Bonino, otherwise known as Dobrić Dobrićević, was a Dalmatian who hailed from Ragusa, led a colourful life becoming the head of a print shop in Verona and Brescia, was forced to flee the city of Milan under the threat of incarceration for unpaid debts. Latterly, Bonino is documented in France, where he became a cleric and a spy for the Republic of Venice.

It is found that the woodcuts collated by the editor Bonino de Boninis in the *Officium BMV*, were used as iconographic models for two luxury manuscripts created in Ferrarese and Florentine, respectively. The mobility of incunabula stipulates that the influences for manuscripts of this transformative period, cannot be explored within an isolated geographic space— rather they must be considered on a Pan-European scale. There was a continuous circulation of people, information, ideas, works and influences.

E Mariah Spencer

Her Dark Conceits: An Eighteenth-Century Woman Responds to *The Faerie Queene*

This paper examines the reading practices of one eighteenth-century woman, Letitia Thomson, as demonstrated through her extensive annotations in *The Works of the Famous Poet, Mr. Edmund Spenser* (1679). Gifted to her by her educated husband, Dr. William Thomson, Letitia engages in a course of study using Thomas Warton's popular *Observations on the Fairy Queen of Spenser* (1754). Guided by the educated men in her world, Letitia embarks on a literary journey that both affirms and challenges the patriarchal structures in place in seventeenth- and eighteenth-century England. By entering into dialogue with Caroline McManus's *Spenser's Faerie Queene and the Reading of Women* (2002), this paper attempts to redress the gender gap present in the historic study of Spenser's literature. McManus insists that Spenser was writing to a female audience, which extended far beyond Queen Elizabeth. However, the evidence for an early female readership remains scarce. In order to interrogate this claim, McManus draws on the records provided by the extant reading journals of women from the early modern period, though they remain rare. By closely examining Letitia's marginalia, this paper expands on McManus's scholarship and suggests ways in which the reading activities of women developed across the course of the seventeenth and eighteenth centuries. In particular, the points at which Letitia diverges from Warton's observations provide insight into how she navigated her male-dominated world. Further, her annotations reveal clues as to how she spent her day, thought about the craft of writing, and the role women should play in matters of love and marriage. All told, this annotated copy of *The Works of the Famous Poet, Mr. Edmund Spenser* provides a wealth of information for book historians and literary scholars.

16: Birds, Bees, and Bestiaries

Chair: **Barbara Dietlinger**

Natalia Dolgoborodova

Bestiary Vocabulary in Humorous Short Stories in Old French: Grammatical Characteristics, Lexical and Semantic Functions

Medieval French humorous poetry, which is vividly represented by such genres as *lai*, *fabliau* and fable, arouses the interest of contemporary scholars and simply those having a passion for French literature and history of the French language. The way these genres evoke the real through witty adventures, their comic effects, as well as their fine approach to the choice of characters not only help to explore the everyday life, morals and problems of the medieval epoch in a cheerful and amusing manner, but also encourage the reader to reflect on the literary peculiarities, the motivations of the author.

A substantial part of the Medieval French *fabliaux* and *lais*, as well as the majority of fables, have animals appearing as their main or secondary characters. Altogether, the zoonyms used in literary texts belonging to these genres constitute a bestiary vocabulary. When reading *fabliaux*, *lais* and fables in Old French, one can notice that zoonyms, which can appear as both common and proper nouns, are endowed with particular characteristics that are no longer evident in modern French due to the simplifications undergone by the language.

This research aims to analyze lexical units designating the images of animals appearing in examples of the Medieval French humorous poetry of the 11th – 13th centuries. The zoonyms are classified according to the animal's character and the role it plays in the story. Within the categories identified, the goal is to find out whether there is a relation between the characteristics attributed to the animal and the syntactical, morphological and orthographic means used to present them in the selected texts.

Caitlin Mahaffy

Bees: Early Modern England's Divine Music-Makers

In early modern England, people believed in the music of the spheres, the notion that the foundations of cosmic order were a result of musical principles. The importance of music in early modern society encouraged renaissance thinkers to hear music in a variety of places, even within the noises of animals. This paper will focus on the early modern perception of bees as natural musicians who are utilizing their talents in order to glorify both the English monarchy and the divine. Though recent scholarship has addressed the role of birds as musicians in early modern literature, bees have been largely neglected. Through an analysis of Charles Butler's *The Feminine Monarchie* (1634), Bernard Mandeville's *The Fable of the Bees* (1705), and Samuel Hartlib's *The Reformed Commonwealth of Bees* (1655), I argue that these early modern texts indicate that bees are capable of hearing the music of the spheres and that they are, in fact, imitating the heavenly music through their own musical performance. Bees' imitation of the music of the spheres raises the following questions: Could bee music be a kind of divine language? Are bees, with their ideal, monarchical society and natural musical capabilities, more connected to the divine than human beings are? Such questions matter because animals were considered expendable in early modern England and this view of bees as possibly closer to the divine than human beings problematizes the widely held early modern belief that men are superior to beasts. My work makes an important, original contribution to the rapidly growing field of early modern animal studies by creating a connection between early modern views of animals and the conceptual basis for environmental stewardship in our own time.

Peter Olfelt

An Unexamined Aviary- Newberry Manuscript 31.1 in relation to the Aviary Genre

The 12th-century Aviary of Augustinian prior Hugh of Fouillois occupies a special place in medieval bestiary literature, both for its wide proliferation and for the stability of its text and images over space and time. One understudied copy of the Aviary is contained in Manuscript 31.1 at the Newberry Library in Chicago. This 14th-century manuscript of Bohemian origin is interesting due to the extent of its variation from the Heiligenkreuz Manuscript, used by Willene Clark as a baseline for comparison in her study of the Aviary genre. MS 31.1 blends variations from several of Clark's manuscript groupings, defying easy categorization under previous benchmarks. It is thus useful as an example of the spread of the Aviary across medieval Europe and an indicator of the extent and limitations of textual mutation over time.