

Stefano Gulizia, *Fashion Institute of Technology*

Aretino, Tintoretto, and the Venetian *Poligrafi*: For a Cultural Diagram of the “Poor” Style
By the mid-1540s, Aretino wanted to distance himself from a generation of younger craftsmen — the *poligrafi*, professional writers living off the money they made by selling books. The comic playwright Andrea Calmo felt the need to chastise Aretino and embrace the low, “impoverished” style championed by the painter Tintoretto in a long eulogistic letter. My paper offers an expansion of Tom Nichols’s discussion of *pretezza* as a source of a new aesthetic. I start from Francesco Salviati’s woodcut design for Aretino’s *Life of St. Catherine*, printed by Marcolini in 1540, as a turning point in print technology and in the reception of Roman mannerism in Venice. I look at the representation of labor as self-absorption, and I end with comments on the effect of anonymity that link Venetian networks as an ideal of poetic and artistic theory as it is reflected in an important yet neglected document by Niccolò Franco.

Angelina Milosavljevic-Ault, *University Singidunum*

Giorgio Vasari as Metrodorus of Athens: Pietro Aretino’s Response to Vasari’s Description of the Apparati Designed for Charles V’s Entry into Florence, 30 April 1536

In a long letter addressed to Pietro Aretino on 30 April 1536, Giorgio Vasari, who was in charge of decorating Florence for the triumphal entry of Charles V, described its iconography, aiming to promote his own contribution to the *apparati*, and comparing himself to Apelles and Alessandro de’ Medici to Alexander the Great. Aretino replied to Vasari in a letter dated 7 June 1536 filled with humor and sarcasm. In it Aretino compared Vasari to Metrodorus of Athens, a more gifted and learned artist than Apelles. He recreated his own imaginary tour through Florence as described by Vasari, reminding the young artist of the political implications of the emperor’s visit to Florence as well as of Vasari’s position on the Florentine art scene. The letter I would like to present escaped scholarly attention, so far, because in the 1538 edition of Aretino’s letters, it was misdated to 1537.

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THE EMERGENCE OF FORM, VOICE, AND CHARACTER IN THE POETRY OF CERVANTES

Sponsors: Hispanic Literature, RSA Discipline Group; Cervantes Society of America;
Society for Renaissance & Baroque Hispanic Poetry

Organizer: Ignacio Navarrete, *University of California, Berkeley*

Chair: Elizabeth Pettinaroli, *Rhodes College*

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

The Forging of Poetic Voice in Cervantes’s *La Galatea* (1585)

In the prologue to his first published work, *La Galatea* (1585), Miguel de Cervantes states that he has deliberately broken new poetic ground, which some readers may find objectionable. This paper focuses on Cervantes’s articulation of an experimental poetics not only in the prologue, but also in the myriad poetic forms and voices of *La Galatea*. As critics have noted, the poetry of *La Galatea* is so varied and copious that it might well constitute a poetic anthology in its own right. This paper analyzes Cervantes’s mobilization of poetry for plot and character development, and as a metapoetic device to thematize poetry and poetics, particularly in the poetry of the protagonists Elicio and Galatea, the poetic academy in book 3, and the verses of Lauso, a poet-shepherd some have identified as the fictional persona of the author.

Catherine Connor-Swietlicki, *University of Vermont*

Cervantes’s Embodied Poetics: Feeling, Movement, and Metaphor

Coming before Descartes’s philosophical dualism separated body and mind, Cervantes’s notions of a psychological-material self were grounded in the essential humanistic unity of the arts and sciences. New analyses of two of Cervantes’s chief metaphors,

viaje and *corazón*, demonstrate the bodily basis of his rhetoric, as is easily observed in the dominant structures and lexicon of the *Quixote* and the *Viaje del Parnaso*. If readers today can and do respond to these metaphors, it is because Cervantes's narrative-oriented poetics still enkindle embodied responses. By embracing normally undetected sensory-motor developments in our body-minds, Cervantes's works indeed reflect ideas found both in early modern medical-scientific and rhetorical sources, and in current neural-lexical analyses of metaphors. Remarkably, the humanistic body-mind concepts that Cervantes drew upon and recreated anticipate medical and cognitive neuroscience discoveries of the twenty-first century.

Felipe Valencia, *Swarthmore College*

“No se puede reducir a continuado término”: Cervantes and the Poetic Persona

Critics have often pointed out that Cervantes stood apart from most poets of the Spanish Golden Age by denying readers any semblance of a unitary poetic persona that could be identified with the author. Before his late mock-epic *Viaje del Parnaso* (1614), his verse was uttered by fictional characters throughout his narrative and drama, a practice in tune with poetic developments in the second half of the sixteenth century, particularly the fledgling theory of the lyric. This paper focuses on the poetic voices of the amoebae elogue and the Timbrio episode in *La Galatea* for the insights they provide into Cervantes's poetic theory, his treatment of the concepts of “persona,” sincerity, and the possibilities of persuasion in a decidedly historical world, and the same will to erase nominativity shared by Góngora, among others. Furthermore, it will illuminate Cervantes's authorial self-fashioning and poetic theory at the beginning of the Baroque.

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RENAISSANCE KEYWORDS I:
SUBTILITAS, SUBTLETY

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Chair: Claire Preston, *Queen Mary University of London*

William J. Kennedy, *Cornell University*

Subtlety as Professional Skill: Petrarch, Ronsard, and Shakespeare

Through etymological connections with “text” and “textuality,” *subtilitas* and its vernacular cognates often signal a metapoetic turn in lyric verse. In Petrarchan poems, they frequently signal more: the poet's self-conscious rejection of an implied vatic inspiration and, instead, an embrace of exemplary craftsmanship and skill. My analysis of the adjective *sottile* in Petrarch's sonnet 247 — itself a paradigm for metacritical reflections about poetry — and in some of its sixteenth-century derivatives — notably in sonnets by Ronsard for Cassandre, Marie, and Hélène, and in Shakespeare's sonnet 138 — will explore its dynamics as part of an emerging Aristotelian poetics of technically crafted artifice. My discussion will incorporate another set of keywords, derived from *profiteor*, which enter the European vernaculars bearing their modern sense in the company of these writers and which serve to define their authorial self-images as “professional” poets.

Jessica Lynn Wolfe, *University of North Carolina at Chapel Hill*

The Wars of Subtlety: Cardano, Scaliger, Bacon

This paper examines the contested status of “subtilitas” in scholarly and scientific discourse of the late sixteenth and early seventeenth centuries. I will focus on Scaliger's attack on Cardano's *De Subtilitate* (in his 1557 *Exotericarum exercitationum liber XV*) and the synthesis of this debate by Francis Bacon and other seventeenth-century English scientists, figures eager to privilege the “exquisite sense” required to discern and study the smallest and most tenuous bodies yet simultaneously suspicious of subtlety both as a nodal term and as a set of intellectual and sensory skills.

medium to rewrite the traditional history of the saints: a modern prose based on the powerful effects of *patetismo* and asceticism, all mixed together in a special kind of *pittoricismo*, whose first aim is *movere* the audience. I will show the evolution of this prose in the definitive edition of Aretino's hagiographies in order to understand, through the analysis of the authorial variants, how much the first *decreta* of the council influenced Aretino, and why his complete works were harshly criticized (starting with his sacred prose pieces in 1545, when three prelates asked permission from the pope to burn Aretino's "catoliche scritture") and then, after the author's death, definitively condemned in Paolo IV's *Index*.

Eleonora Carinci, *Society for Renaissance Studies*

Pietro Aretino's Afterlife: The Fortune of Aretino's Works after the Council of Trent

Although the complete works by Pietro Aretino had been in the *Index* since 1559, in the late sixteenth and seventeenth centuries they still circulated and were also reprinted, in Italy and abroad, anonymously or under the name of other authors. In order to consider under a new light the notorious fame of the author, this paper will discuss the ways in which Aretino's works, especially his religious works, were read and used as models by post-Tridentine authors and the possible reasons for such an interest, concerning questions of style and religious orthodoxy. I will consider in particular the case of Lucrezia Marinella's and Maddalena Campiglia's use of Aretino's *Vita di Maria Vergine*, in the context of the female attention for Aretino's works, observable in the period.

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IMAGINATION AND ANXIETY IN THE POETRY OF CERVANTES

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Society for Renaissance & Baroque Hispanic Poetry

Organizer: Elizabeth Pettinaroli, *Rhodes College*

Chair: Rosa Helena Chinchilla, *University of Connecticut*

Gabrielle Ponce, *Johns Hopkins University*

The Ingenious Poet and the Ineffable Queen: Cervantes in the Court of Isabel de Valois

This paper explores Cervantes's use of the word *ingenio* in his first known literary composition, a court sonnet in commemoration of the birth of the second daughter of Philip II and Isabel de Valois, the infanta Catalina Micaela, in October 1567. Drawing on my doctoral dissertation on the relationship between verse and prose in the circles of literary production during the 1560s, '70s, and '80s, this paper represents the first literary analysis of this early sonnet. Drawing on the work of Elias Rivers, Ignacio Navarrete, and Agustín González de Amezúa y Mayo, I resituate this sonnet among Petrarchan and pastoral tropes popular in the Habsburg court during the 1560s, when the young queen and her sister-in-law, Doña Juana de Austria (patron to Jorge de Montemayor during her regency), exercised considerable influence over court festivities.

Sonia Velazquez, *University of Pennsylvania*

Verses of Strife: Voice, Violence, and Poetry in *Los trabajos de Persiles y Sigismunda*

This paper attempts to read the Orphic legacy in Cervantes's last work through the often forgotten barbaric and barbarian Thracian origins of the lyric myth. That is to say, while the interpretation of the legend of the mourning poet has focused on the dream of words so powerful that they can raise the dead as an emblem of the Renaissance poetic project itself — and, as Anthony Cascardi has recently shown, also of its fragility — I want to concentrate on the ways in which Cervantes foregrounds the violence implicit in lyric expression. More precisely, the sonnet by Sosa Cotiño and Feliciano de la Voz's song are exemplary of two manifestations of this violence: first, in the separation of voice and sense (*melos* and *logos*), which risks making poetry incomprehensible; second, in the actual violence that ensues from that very rift, turning verses into vehicles of strife.

Robert ter Horst, *University of Rochester*

Rivalrous *Imitatio*

In 1952, Richard Blackmur called *The Golden Bowl*, *The Ambassadors*, and *The Wings of the Dove* “a spiritual trilogy which, with each succeeding volume, approached nearer and nearer the condition of poetry.” These novels are “poetic dramas of the life of the soul at the height of its struggle.” And, as one reads in Cervantes’s *Viaje del Parnaso*, some poets indeed endeavor “por parecer que tengo de poeta / la gracia que no quiso darme el cielo.” Not a poet born but transcendently competitive and rivalrous with poets, Cervantes struggled with their art as with adored adversaries such as Lope de Vega, in a contradictory nexus of love, jealousy, and loathing that, through long and arduous elaboration, carried him to the summit that is the Persiles, a far closer approximation to Parnassus than is the mocking terza rima of the unsublime prose poem that bears the peak’s ironic name.

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RENAISSANCE KEYWORDS II: *TACTUS*,
TANGO, *CONTINGO*, *CONTAGIO*

Sponsor: Comparative Literature, RSA Discipline Group

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Chair: Margreta de Grazia, *University of Pennsylvania*

Pablo Maurette, *University of Chicago*

Tactus and *Contagio*: The Renaissance Catches Lucretius

Lucretius’s epic poem, *De rerum natura*, had a staggering influence on Girolamo Fracastoro’s (1478–1553) theory of contagion. Perhaps the first Renaissance intellectual to systematically adopt Lucretius’s experiential epistemology, Fracastoro was also one of the very few who picked up on Lucretius’s recurring insistence on the crucial importance of tactility. *Tactus*, for Lucretius, was not only the bodily sense par excellence, but also — understood as atomic contact — the ontological mechanism that articulates reality. Fracastoro’s theory of contagion, based on the concept of direct contact, is the product of a sophisticated and critical reading of Lucretius’s poem. Its influence on sixteenth- and early seventeenth-century medicine, as well as its prefiguration of modern epidemiology, are signs of a much larger intellectual debate that starts in the Renaissance concerning the role of the senses in science and natural philosophy.

James A. Knapp, *Loyola University Chicago*

“Contagious Blastments”: Material Infection and the Tainted Mind

In warning Ophelia of Hamlet’s dangerous love, Laertes urges her to consider that “in the morn and liquid dew of youth / contagious blastments are most immanent.” Laertes’s intertwining of material infection — the susceptibility of “liquid” youth — and cognitive instability — the change of heart “immanent” in the youthful lover — hinges on the notion of contagion, specifically contagious wind or contaminated air, concealing something unavailable to the outward sense. This paper will examine how the early modern discourse of material infection operated in accounts of cognitive disturbance, in particular the “tainted mind,” moved by affection.

Andrea Gadberry, *University of California, Berkeley*

Milton’s Social Con-tact Theory: Temptation, Contingency, and Touch in *Paradise*

Lost and *Paradise Regained*

This paper examines touch (*tango*) and contingency (*contingo*) as they converge thematically and definitionally in the moral problem of temptation (from *temptare* — to touch, handle, test, or try). Across *Paradise Lost* and *Paradise Regained*, Milton’s monism introduces a moral order contingent upon a principle of relatedness, yet it likewise exposes how parasitic relationships (with their sensual excesses of touching and “eyeing”) repeatedly yoke the problems of contingency to the threat of a toxic intimacy. I show how Milton preserves relationship and the tactic of “touch” in a moral system that navigates simultaneously temptation, social contact, and the ambient and even touchless “touch” of the divine.