

RSA/ACMRS Joint Conference

by Robert E. Bjork,
Director, ACMRS

Scottsdale, Arizona, is contiguous with Tempe to the north and has been ranked consistently as the premier resort city in the US. It boasts a number of world-class golf courses, tennis courts, restaurants, and hotels and will be the site of the 2002 joint meeting of the RSA and ACMRS (the Arizona Center for Medieval and Renaissance Studies). Because of its joint nature, the meeting was bound to outgrow the confines of the Memorial Union on the campus of Arizona State University

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Toronto: 28-30 March 2003

by Konrad Eisenbichler,
Conference Co-Chair,
University of Toronto

Toronto is not to be missed, and neither is the return of the RSA to Toronto in March 2003. It's been 13 years since we last met on the north shore of Lake Ontario, and it's been too long a wait. Planning is already underway for our next visit to the financial and cultural capital of English Canada. The hotel has been booked, and so have the conference rooms. We will stay at the Colony Hotel on Chestnut Street, right in the downtown

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C'EST SI BON!

by John Monfasani, Executive Director

I mean the RSA's new online conference program system. We tried it as an experiment this past April and hoped that at least a small percentage of the membership would use it so that we would have enough experience with it to work out the kinks. Within a few days, however, it was overwhelmingly clear that it worked flawlessly and that it saved both the membership and the RSA office a tremendous amount of time and fuss. So the very week we launched it, we switched completely over to it. We owe a great debt of gratitude to Alan Darnell of the University of Toronto Library who created it and who oversaw its operation. The RSA website is housed at the University of Toronto Library and the new online conference program system is the first step in a complete overhaul of the website with the help of the University of Toronto library staff under the direction of William R. Bowen, the RSA chair of electronic media, and myself. We shall never become RSA.com—and not merely because as a not-for-profit organization, we can only be RSA.org. But as a community of scholars, the RSA can only gain from exploiting the communication possibilities of the Internet. How did we ever survive before e-mail? *Das Web über alles* is not the RSA's new theme song, but every once and a while, I do catch myself humming a few bars.

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where it was originally scheduled to occur, and it has done exactly that. It has, in fact, become the largest meeting ever for both organizations with an estimated 800 to 900 people attending 197 sessions from 11 to 13 April. Accordingly, we have moved the entire event into a single location, a luxurious resort and conference center (yes, 100% of the meeting will take place in one place). The amenities of the Chaparral Suites are multitudinous: for the price of your suite, you will get a free shuttle to and from Sky Harbor International Airport, a cooked-to-order breakfast every day (no kidding!), and a complimentary happy hour each afternoon as you lounge around the two enormous swimming pools and bask in the average mid-day 80° temperature. In the evenings, you can enjoy the ACMRS sponsored banquet on Thursday or take in a production

of Juan Ruiz de Alarcón's *The Proof of the Promise* on either Friday or Saturday. And always available close by for your delectation is one of the most resplendent shopping malls in the country, Scottsdale Fashion Square.

If you haven't already submitted a paper, you might want to consider attending anyway. Take a look at what awaits you in Scottsdale at the Suites (www.chaparralsuites.com). And if you are unfamiliar with ACMRS and its range of activities, visit our website, too: www.asu.edu/clas/acmrs. One of our forthcoming publications, *Reading and Literacy in the Middle Ages and Renaissance* edited by Ian Moulton of ASU West, for example, will be volume 7 in "Arizona Studies in the Middle Ages and Renaissance" (Brepols) and will contain a number of papers that began with next year's joint meeting.

Late March in Toronto is early spring. Daytime temperatures are in the 60s F. (18-20 C.) and the days are sunny. The trees are budding, and you will see locals outside catching the first rays of the springtime sun.

The call for papers will go out in the spring of 2002, but it won't hurt to start planning your paper (or your session) already. There is no general theme for the conference, but those interested in commemorative years might keep in mind that 2003 marks the 550th anniversary of the fall of Constantinople; the 500th anniversary of the brief pontificate of Pius III Piccolomini and subsequent election of Julius II della Rovere; the 450th anniversary of the accession of Mary Tudor; and the 400th anniversary of the accession of James I and also of Samuel de Champlain's first trip to North America, when he explored the St. Lawrence River up to the Lachine Rapids, just west of Montreal. Speaking of Canada, given that we will be in a bilingual country, we will welcome more than ever bilingual sessions.

Given that there are nearly half a million people of Italian descent living in metropolitan Toronto and that the Renaissance started in Italy, we will see what we can do to celebrate appropriately.

Toronto 2003, continued from page 1

core. We will be just a few blocks away from the Ontario Art Gallery, Chinatown, the Eaton Centre, City Hall, Yonge Street, Church Street, Queen Street, and a thousand other cultural and entertainment escapes. For those who might be interested in the city's scholarly resources, the University of Toronto, with its superb library collections, the Centre for Reformation and Renaissance Studies, the Royal Ontario Museum, the Gardiner Museum of Ceramic Art, are but two subway stops away (fifteen minutes on foot, five by taxi). Connections to the airport are easy and there is plenty of public parking near the hotel.

Renaissance News & Notes

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FUTURE CONFERENCES

Toronto

28-30 March 2003

New York

25-27 March 2004

RSA RESEARCH GRANTS 2002

The Renaissance Society of America will award eleven grants for a total of \$27,000 in the year 2001. Ten of the grants will be available to applicants in all fields. One grant will be available to applicants in the visual arts.

There are three series of grants:

1. **RSA Research Grants:** The Renaissance Society of America will award up to nine RSA Research Grants in amounts ranging from \$1,000 to \$3,000, with average amount expected to be about \$2,000, for a total of \$18,000. Three grants will be awarded in each of the categories of Non-doctoral Scholar, Younger Scholar, and Senior Scholar. These Research Grants are available to applicants in all disciplines and topics dealing with the Renaissance.

2. **RSA-INSR Grant for Florence:** As the first fruit of Florence 2000, RSA has entered into an agreement with the Istituto Nazionale di Studi sul Rinascimento in Florence (Palazzo Strozzi) to award one research grant for research in Florence. The purpose of the grant is to enable a scholar to use the the archival, manuscript, and printed book collections of Florence and/or to study the works of art of Florence and the surrounding area. RSA will award the recipient \$2,000 toward travel and other costs. The Istituto will provide lodging in a pensione in Florence for up to four weeks and access to its collections. Applicants in all categories may apply for the RSA-INSR grant.

3. **Samuel H. Kress Foundation Fellowship in Renaissance Art History --** The Renaissance Society of America will award one Samuel H. Kress Foundation Fellowship in Renaissance Art History of \$5,000 to an art historian in mid-career. The purpose of the fellowship is to enable a mid-career art historian to complete

research, travel, or writing related to the preparation of a publishable manuscript on a Renaissance art historical topic. The generosity of the Samuel H. Kress Foundation has made this fellowship possible.

There will be a single competition for the eleven awards. Applicants for the RSA-Istituto and Kress awards should indicate that they wish to be considered for these awards. They will also be considered for RSA Research Grants. No applicants will receive more than one award. Please note that all applicants must be members of the Renaissance Society of America for the required number years (see below). Research grants will be awarded in three categories according to the career stage and employment circumstances of applicants. Applicants will compete for grants within ONE category only.

1. **Non-doctoral Scholar:** These awards will support doctoral candidates, pre-university professors, and other applicants lacking doctorates.

2. **Younger Scholars:** These awards will support assistant professors; associate professors in the first two years of appointment at that rank; temporary, adjunct, and/or part-time professors; and independent scholars holding the Ph.D. Younger Scholars will normally hold the Ph.D.

3. **Senior Scholars:** These awards will support associate professors with more that two years in rank, full professors, and retired professors.

The application process will be completely web-based. Applicants must submit the following information at the RSA website (www.r-s-a.org) by January 01, 2002:

1. A description of the research project, not exceeding 1,000 words. This should explain the project clearly and justify the use of research materials and travel. Any supporting materials, such as copies of publications, will not be accepted.

2. A budget of anticipated expenses plus a statement of additional financial support, such as funds from the applicant's institution (no more than 250 words).

3. A curriculum vitae which includes page numbers for all listed publications. Do not include university service, courses taught, and like material. All curricula vitae will be limited to 1,500 words.

4. A statement of the category in which the applicant wishes to be considered.

The primary purpose of the Research Grants is to enable scholars to study research materials, such as archival documents, manuscripts, rare, printed editions, works of art, and major collections of primary and secondary sources essential to the applicant's research, but unavailable nearby. A Research Grant will typically enable a scholar to travel to research materials in Continental Europe, England, and/or repositories in the United States and Canada.

Research projects in all subjects and language areas within Renaissance studies are eligible for support. Graduate students must be members of RSA for at least one year at the time of application. All other applicants must be members of RSA for at least three years at the time of application.

The Executive Board will appoint a jury drawn from different disciplines within Renaissance studies. The criteria for judgment will be the scholarly excellence of the project and applicant, and the demonstrated need for access to research materials. The jury reserves the right to award fewer or more grants in one category, but only if there are insufficient applications of merit in one category. Awards will be announced by early February, 2002.

OBITUARIES

Gaetano Cozzi (1922-2001)

Gaetano Cozzi, the most influential historian of the republic of Venice and a highly innovative student of its legal traditions and institutions, died in Venice after a long illness on March 15, 2001 at the age of 78. Despite a life of almost constant pain and deep personal tragedy, Professor Cozzi was a luminous, if sometimes overweening, presence for students and young historians who were attracted to him at first by his magnetic personality but remained indebted to him through the heuristic power of his methods. On those occasions when an assistant wheeled him into the Venetian Archives at the Frari, every head was raised to see where he would alight, and reputations were dramatically made on the spot when he chose to ignore the *grandi* and refuse a privileged location to be parked next to some unknown young historian whose work he admired. He nourished his many acolytes who constituted the "Cozzi school," characterized by the application of rigorous technical legal and archival expertise to the investigation of a whole range of new questions in political, religious, and cultural history. He described his own teaching as a kind of "artisans' laboratory of history." Late in his career when heart disease immobilized him, he continued to write and teach from his bed.

Born in Zero Branco near Treviso, Professor Cozzi contracted an infection while in officer candidate school during World War II. Botched medical treatment left him paralyzed in a wheel chair, and he required frequent sojourns in the hospital for the rest of his life. After he received his degree in law at the University of

Milan with a thesis on Paolo Sarpi, he became an assistant of Gian Piero Bognetti. He won the chair of Medieval and Modern History at the University of Venice in 1960 where he remained, except for four years at the University of Padua, until his retirement in 1998. He served as secretary and director of the Istituto di Storia della Società e dello Stato veneziano at the Fondazione Giorgio Cini, a fellow of the Deputazione di Storia Patria per le Venezie, a member of the Accademia dei Lincei, and a member of the British Academy.

He met his future wife, Luisa Zille, an accomplished pianist and poet, at the Fondazione Cini in 1961, and she became a close collaborator in his work. Together they produced superb critical editions of the philosophical writings of Paolo Sarpi. After her tragic death in 1995, he described that "girl with the intense gaze of intelligence and pathos, who cheered up with a sweet glance, [and whose poetry was] the means to better express her emotions and the torment that accompanied her for her entire life."

From his early 1958 classic, *Il doge Nicolò Contarini*, to his final work published last year as *La società veneta e il suo diritto* he was preoccupied with the grand themes of justice within the distinctive Venetian environment. As he put it, "a way of feeling Venice and the Veneto was already mature in my youthful years, remaining almost an emblem of my life." He remained throughout his career the most Venetian of the historians of Venice. Among his vast *opera*, his most influential works are *Paolo Sarpi tra Venezia e l'Europa* (1979), a two volume synthesis of Venetian history co-authored with Michael Knapton, *La Repubblica di Venezia nell'età*

moderna (1986-92), and *Ambiente veneziano, ambiente veneto* (1997).

His training in legal history and an early identification with Paolo Sarpi revealed a predisposition for political thought nourished by respect for the evidence, for reason over ideology, and for critical engagement with the present. For him, like Sarpi, historical practice required a persistent moral commitment. His contemporaries in the Venetian archives included historians influenced in other ways: Alberto Tenenti, Ugo Tucci, and Ruggiero Romano by the French masters at *Annales* and Marino Berengo by the classic Italian tradition of Federico Chabod and Delio Cantimori. Among these distinguished historians, Cozzi frequently said he considered himself an outsider, especially to the prevailing Francophone trends in the discipline. Claudio Povolo, his most distinguished student, agrees that he was an outsider but because "he had at his disposal more refined instruments of analysis than was available in the historiography of his day. In a few words, he was too powerful to be able to work in a group."

Through his many students and admirers his influence will surely persist.

Edward Muir
Northwestern University

Heiko Augustinus Oberman (1931-2001)

Heiko A. Oberman died of melanoma on 22 April 2001, in Tucson, Arizona. He was 70 years old. Born in Utrecht, he was, like his fellow countryman Erasmus, a world citizen. Educated in The Netherlands, Great Britain, and Indonesia, he early revealed a prodigious mind. Arriving at Harvard University as an instructor in 1958, he was a full professor by 1963 and held the Winn Professorship from 1964 to 1966. He was then called to the University of Tübingen, where he directed the Institut für Spätmittelalter und Reformation until 1984. Reasons of family health moved him to seek warmer, drier climes. He accepted a professorship at The University of Arizona in 1984 and remained there until his death. In 1988, Arizona made him a Regents Professor. He was the founding Director of the Division for Late Medieval and Reformation Studies, to which he and his wife, Geertruida (Toetie) R. Reesink Oberman, have bequeathed his immense research library.

His scholarly attainments include more than 30 authored and edited books and well over 100 articles and miscellanea, not to mention reprints, translations, or book reviews. Intellectual range and subtlety characterized much of his opus. Fifty years from now, he will probably still be remembered

for two achievements. First, beginning with his 1958 dissertation on the Augustinian archbishop Thomas Bradwardine, and particularly in *The Harvest of Medieval Theology: Gabriel Biel and Late Medieval Nominalism* (1963, 1967, 1983) and *Forerunners of the Reformation: The Shape of Late Medieval Thought* (1966, 1967, 1981), he reconnected Martin Luther to the late medieval theological context within which he formulated his doctrine of justification by faith. In doing so, he also disputed the view that the Reformation marked a clean break with the past that prepared Europeans for entry into the modern world. To the end, Oberman's position was that certain "modern" characteristics such as anti-Semitism could be found in Luther's thought but that neither the Reformer nor the greater movement of the Reformation invented these. Rather, they tapped strains that were widely available in late medieval culture, and in taking these up helped them to be borne forward into the future. Another of Oberman's most memorable achievements will prove to have been his biography, *Luther: Mensch zwischen Gott und Teufel* (1982, 1983, 1987; translated into English 1989). For this he received the Historischer Sachbuchpreis, given for "the most significant book in the field of history during the decade 1975-1985." Having previously put Luther back into history, Oberman now stressed his individuality, his state of suspension between our two paradigms of the

medieval and the modern. He regarded the apocalyptically oriented Luther as *alienus*, a foreigner in the world.

A master of multiple languages and an unrelenting critic of texts, Oberman made high demands on his students, who today occupy leading chairs of history, church history, and theology in Europe and North America. He repaid their arduous labor with regular, meticulous attention to their work, frequently sitting with one or more of them outdoors on a blue bench near his office at The University of Arizona. Even some engineering students, hearing of his reputation, darkened the threshold of his classroom. He won Arizona's highest prizes for undergraduate and graduate teaching. Even two weeks before his passing, he presided over the Ph.D. dissertation defenses of two of his students. In 1996, Oberman was honored with the Dr. A. H. Heineken Prize for History, which is given by the Royal Netherlands Academy of Arts and Sciences. Before he died, he had been chosen to be knighted by Queen Beatrix of The Netherlands. The University of Arizona has announced a campaign to endow the Heiko A. Oberman Chair in Late Medieval and Reformation History.

Susan Karant-Nunn
The University of Arizona

Claude Palisca (1921-2001)

Claude V. Palisca, among the most illustrious Renaissance musicologists of his generation, died unexpectedly on January 10 in New Haven, CT. He was 79.

Since his Harvard Ph.D. dissertation, *The Beginnings of Baroque Music: Its Roots in Sixteenth Century Theory and Polemics* (1954), Palisca's research focused on the late Renaissance, the birth of the Baroque, and their indebtedness to ancient Greece. This work culminated in 1985 with his definitive *Humanism in Italian Renaissance Musical Thought*. Palisca's long list of publications and conference papers over forty-five years, expressed in luminous and elegant prose, revealed a profound understanding of humanistic and Neoplatonic philosophy and its application to sixteenth- and early seventeenth-century theoretical treatises and musical repertoires. His much admired 1968 translation of Zarlino's *Istitutioni harmoniche* (Venice, 1558), prepared in collaboration with Guy A. Marco, remains an essential tool for scholars of the period.

Born in Fiume (now Rijeka, Croatia) in 1921, Palisca had begun musical study before his family moved to the United States in 1930. Fifty years later, with some amusement, he would occasionally share incipient compositional efforts from his childhood copybook with colleagues and students. After undergraduate work at Queen's College and army service in

Marrakesh and Casablanca, Palisca studied musicology with Otto Kinkeldey and composition with Walter Piston and Randall Thompson at Harvard from 1946 until 1954. He taught at the University of Illinois from 1953 to 1959, when he joined the music department at Yale. He chaired that department from 1969 to 1975 and again in 1992. In 1980 Palisca was appointed Henry L. and Lucy G. Moses Professor of Music. He also served as visiting professor at Princeton, Michigan, and Berkeley, as well as Granada, Barcelona, Zagreb, and Western Australia. Palisca's retirement from Yale in 1992 allowed more time for his hobby of sailing off the Connecticut coast, but witnessed no slackening in his scholarly vigor. He continued to publish regularly and to attend and speak at conferences, most recently the RSA's Florence 2000 and the megameeting of most major American music societies in Toronto last November.

Palisca served as president of the American Musicological Society (1970-72), as a director of the International Musicological Society (1972-77) and as the Society's vice president (1977-82); he was a member of the American Academy of Arts and Sciences (1986-) and a senior fellow of the NEH (1972-73). He represented music on the Council of the RSA in 1973-74.

A significant expression of Palisca's belief in music as a humanistic discipline was his active engagement with music education. He served as president of the National Council of the Arts in Education (1967-69). Music

students will know Palisca, however, for his *Baroque Music*, published in 1968, twice revised and frequently translated, and above all for his very widely read revisions of Donald J. Grout's *A History of Western Music*. Palisca rendered the textbook both more encyclopedic and "user friendly" through the provision of accompanying scores and recordings. Generations of Yale undergraduate and graduate students remember Palisca's generosity as teacher, advisor, and mentor, lavish with his individual attentions, always entirely supportive and helpful.

Palisca's musical pursuits also had a less familiar, "practical" side. He remained an avid participant in the annual ball of the American Musicological Society, where his skills and finesse, rare amongst musicologists, regularly provoked admiring comments from his many dance partners. And a few fortunate Yale graduate students still recall with fond amusement his enthusiastic basso in class performances of the conclusion to Monteverdi's *Si ch'io vorrei morire*—"ahi bacci, ahi bocca, ahi lingua."

Craig Monson
Washington University

RSA/ACMRS CONFERENCE SPECIAL EVENTS AND LECTURES

The Proof of the Promise

Thursday, April 11, 8:00PM

Friday, April 12, 8:00PM

Sponsored by the Arizona Center for Medieval and Renaissance Studies (ACMRS)

A sorcerer, his marriageable daughter, rival suitors, a deadly family feud, and a little theatrical magic – the stage is set for a surprising and hilarious comedy from the seventeenth century “Mexican Molière” – Juan Ruiz de Alarcón.

Born in Mexico City just about the same time Shakespeare hit his stride in London, Alarcón was the first playwright of the Americas, whose masterpiece *La verdad sospechosa* (*The Truth Can't Be Trusted*) changed the face of Western theater. A world premiere production of Dakin Matthews' new rhyming verse translation from the acclaimed Antaeus Company of Los Angeles.

Conference Registration

Chaparral Suites Foyer in front of meeting rooms:

Wednesday, 1:00-4:00PM

Thursday, 8:00AM-5:00PM

Saturday, 8:00AM-NOON

Codicology Workshop, by subscription

Date: Wednesday, April 10

Time: 2:00-5:00PM

Place: Arizona State University Library

Margaret Mann Phillips Commemorative Lecture

Sponsored by the Erasmus of Rotterdam Society

Date: Thursday, April 11

Time: 6:30-7:30PM

Place: Chaparral Suites Hotel

Speaker: Charles G. Nauert, Jr., University of Michigan

Title: 'A Remarkably Supercilious and Touchy Lot':
Erasmus on the Scholastic Theologians

Opening Banquet, by subscription

Date: Thursday, April 11

Time: 8:00-10:00PM

Place: Chaparral Suites Hotel

Josephine Waters Bennett Lecture

Date: Friday, April 12

Time: 5:00-6:30PM

Place: Chaparral Suites Hotel

Speaker: Leonard Barkan, Princeton University

Title: *Æsthetics and Desire: A Renaissance Meditation*

Plenary Session: The History of the Book

Date: Saturday, April 13

Time: 5:15-6:45PM

Place: Chaparral Suites Hotel

Speaker: David Scott Kastan, Columbia University

Title: *The Invention of English Literature*

Speaker: Brian Richardson, University of Leeds

Title: *Inscribed Meanings: Authors, Readers and the Printed Book in Sixteenth-Century Italy*

Closing Reception

Time: 7:00-9:00PM

Place: Chaparral Suites Hotel

Preliminary Conference Program

(subject to change)

Thursday, April 11

8:45 - 10:15 AM

Mohavi I

Writing Aggression:

Italian Humanism and the Invective

Organizer: DAVID R. MARSH

Chair: MARCELLO SIMONETTA

CLAUDIA CHIERICHINI, *The Pen and the Sword: Pietro Corsi's 'Defensio pro Italia ad Erasmum.'* DAVID R. MARSH, *Public and Private Rhetoric in Petrarch's Invectives.* W. SCOTT BLANCHARD, *Invective and Vocation in the Satires of Francesco Filelfo.*

Mohavi II

The Ottoman Turks Between East and West

Organizer: NANCY BISAHA

Chair: KENNETH GOUWENS

NANCY BISAHA, "Worldly Goods" or Written Texts? Reconstructing Western Perceptions of the Turks. MARIOS PHILLIPIDES, *History Repeats Itself: Constantinople 1453 and the Sack of Troy.* ADAM KNOBLER, *Looking Westward: The Ottoman Sultan as Savior in Southeast Asian Myth and Politics, 1500-1900.*

Mohavi III

Narrative Strategies in Italian Renaissance Sculptural Representation

Organizer: KATHLEEN W. CHRISTIAN & DAVID DROGIN

Chair: JOHN T. PAOLETTI

Commentator: JOHN T. PAOLETTI

EMMA STIRRUP, "Death and the Maiden": The Sculpture Cycle in Sant'Agnes in Agone. DAVID DROGIN, *The Equestrian Relief of Annibale Bentivoglio (1458), San Giacomo Maggiore, Bologna: Tactics of Recontextualization in Dialogical Chapel Space.* KATHLEEN W. CHRISTIAN, *Heemskerck's Drawings of Roman Sculpture Collections (1532-1537) and the Question of "The Program": A Historiography of Interpretive Method.*

Paloma I

French Literature

Chair: PHILIP FORD

EHSAN AHMED, *Clément Marot and the Poetics of Redemption.* MARTINE SAURET, *A Propos des Cartes Anthropomorphes et de Leurs Récits.* RICHARD FREEDMAN, *Who Owned Lasso's Chansons?*

Paloma II

Restless Spirits:

Women and Religion in Early Modern Spain

Organizer: MARY ELIZABETH PERRY

Chair: EDWARD A. GOSSELIN

ELIZABETH A. LEHFELDT, "The Permeable Cloister": The Limits of Spatial Discipline in Early Modern Spain. MARY ELIZABETH PERRY, *Amazons and Victims: Women, Religion, and Restless Spirits in the Morisco Rebellion of 1568-1570.*

Paloma III

Renaissance Music, I

Chair: WILLIAM R. BOWEN

WENDY B. HELLER, *Nymphs, Satyrs, and the Dances of Pan" Opera and the Rhythm of Arcadian Sexualities.* MARIANNE LAMBELET, *She Perfumes the Ayre with her Breath: Gender and Culture in Early Modern Song Dedications.*

Kiva

Ancient Science in the Renaissance:

Mathematics, Astronomy, Optics, I

Organizer: ALAIN TOUWAIDE

Chair: JOHN M. RIDDLE

DARCY LEFEVRE, *Medieval Optics in a Renaissance University: A Lecture by Erasmus Reinhold.* IRINA LUTHER, *The Greek Origins of Metaphysical and Logical Foundations of the Geometrical-Kinematical Investigations of al-Tusi and al-Shirazi and Their Contemporaries in the 13th-14th Centuries.* KATHERINE TREDWELL, *Updating Ancient Science for the Renaissance: Copernicus and the Lutherans.* ALAIN TOUWAIDE, *Printing Ancient Scientific Texts in the Renaissance.*

Hacienda

*Translated Monarchies and Imitated Empires:
The Cultural Politics of Rewriting in Italy, France,
and Spain*

Organizer: WILLIAM J. KENNEDY

Chair: TBA

MARIE ROSE LOGAN, *'Faunorum Clangorem Audire': The Cultural Politics of Guillaume Bude and Louis le Roy.* GLEN E. CARMAN, *Translating the Courtly Ideal: Castiglione and Boscan Mary Gaylord, Garcilaso and the Empires of the Sonnet.*

Granada I
Interpreting English Poets
Chair: **TBA**

GREGORY KNEIDEL, Southwell and the Poetics of Scandal. **LAURIE ELLINGHAUSEN**, John Taylor: 'The Water Poet.'

Granada II
Affetti and Effetti in Sixteenth-Century Italian Genres

Organizer: **MARIA GALLI STAMPINO**
Chair: **ANGELO MAZZOCCO**

VALERIA FINUCCI, Discussing Women's Worth: Between Affection and Rights. **MARIA GALLI STAMPINO**, Orality and the Written Text: Giraldo Cinzio's *Discorso dei romanzi*, the Speaking/Singing Body, and Its Effects. **LENORE LEE KITTS**, Shifting Rhetorics in Monteverdi and Guarini.

Fiesta I
Their Own "Stuff":
Women Making and Managing Material Goods

Organizer: **GEORGIANNA ZIEGLER**
Chair: **GEORGIANNA ZIEGLER**
Commentator: **SUSAN C. FRYE**

ANN ROSALIND JONES, Splendor or Piety? The Queen of Sheba in Women's Embroidery 1580-1640. **RACHEL DOGGETT**, Coloured or Not?: Prints for Gentlewomen's Work. **LENA COWEN ORLIN**, As She Liked It: The Material Makings of Marriage in Early Modern England.

Fiesta II
From Boys to Men: Mourning, Paternity, and Precocity in Early Modern Drama

Organizer: **LYNNE DICKSON BRUCKNER**
Chair: **JENNIFER C. VAUGHT**

THOMAS L. BERGER, No Strings, No Attachments: The Liberating Effects of Loss. **ROBERT W. REEDER**, Long After the Thrill: Precocious Performance and Forfeiting Your Wit in Marston's *The Fawn*. **LYNNE DICKSON BRUCKNER**, What Becomes a Man?: Mourning in *Macbeth* and *Hamlet*.

Encanto I
The Strategies Employed by Italian Renaissance Artists to Elevate Their Status

Organizer: **SARAH BLAKE MCHAM**
Chair: **SARAH BLAKE MCHAM**

NORMAN LAND, Titian as a God. **PATRICIA L. REILLY**, The Florentine *Lingua Disegnata*: Alessandro Allori's *Ragionamenti delle regole del disegno*. **KELLEY HELMSTUTLER-DI DIO**, 'Non piu' filosofi ma principi': Leone Leoni's Strategy for Success.

Encanto II
Sexually Transmitted Diseases in the Renaissance, I
Organizer: **KONRAD EISENBICHLER**
Chair: **KONRAD EISENBICHLER**

MITCHELL HAMMOND, Facing the "French Disease": Lust, Unchastity, and the Pox in Sixteenth-Century Germany. **ROZE HENTSCHELL**, "Where Lies Disease": Foreign Fabric and the Contamination of the English Body. **DARIN HAYTON**, Joseph Gruenpeck's Astrological Explanations for the French Disease. **LOUIS F. QUALTIERE & WILLIAM E. SLIGHTS**, Staging Syphilis: Shakespeare and the Virulence of *Treponema Pallidum*.

Desert
Conceiving Bodies: Early Modern Tropes Of Maternity

Organizer: **KATHRYN M. MONCRIEF**
Chair: **KATHRYN M. MONCRIEF**
Commentator: **KATHRYN M. MONCRIEF**

NAOMI YAVNEH, Finding Moses and Maternal Nature. **KATHRYN MCPHERSON**, "In her Labour, between her Paines": Controlling the Birth Experience in Seventeenth Century England. **CAROLINE BICKS**, Imagining Maternity in Early Modern England.

Barcelona
Concepts of the Feminine
Chair: **TBA**

ELENA M. CALVILLO, From Beautiful Buttocks to Penitential Psalms: the Callipygian Venus as an Emblem of Judgment in Cinquecento Rome. **JENNIFER B. BLACK**, Sofonisba's Self-Portraits: Redefining the Renaissance Woman. **KATHERINE TUCKER MCGINNIS**, Sitting Pretty!! Strategies for the Management of the Female Body in Early Modern Italian Courts

Arizona
Aspects of Renaissance Architecture
Chair: **GREGORY CAICCO**

ANNE LEADER, Rethinking Architectural Practice in Early Renaissance Florence: The Case of the Orange Cloister at the Badia Fiorentina. **THERESA L. FLANIGAN**, Embracing the Arno: Ammanati's Ponte a Santa Trinita and the Politics of Water. **NADJA AKSAMJIA**, The Impact of Italian Literary Culture on the Conceptualization of Ragusan Villa and *villeggiatura* in the Fifteenth and Sixteenth Century.

Thursday, April 11
10:30 - 12:00

Mohavi I

Paul Oskar Kristeller: VI

Organizer: JOHN MONFASANI

Chair: JOHN MONFASANI

CHRISTOPHER S. CELENZA, Paul Oskar Kristeller, Hermetism, and Late Ancient Philosophy. JAMES J. MURPHY, Paul Oskar Kristeller and Renaissance Rhetoric. MARIANNE PADE, Paul Oskar Kristeller as a Classicist.

Mohavi II

Editing Early Modern Women's Writing

Organizer: ARTHUR F. KINNEY

Chair: MARGARET P. HANNAY

ELIZABETH H. HAGEMAN, Abominable Accidents and the Treacherous Printing of Katherine Philips's 1664 Poems. HEATHER R. WOLFE, All in the Family: Representing the First Editors of the *Life of Lady Falkland*. SUSAN M. FELCH, Editing the Long and Short Texts of Elizabeth Tyrwhit's Morning and Evening Prayer.

Mohavi III

Reliquaries and Banners:

Their Uses and Meanings in Three Renaissance

Contexts

Organizer: RICHARD C. TREXLER

Chair: RICHARD C. TREXLER

Commentator: RICHARD C. TREXLER

SALLY J. CORNELISON, Art, Architecture, and Devotion in Renaissance Florence: The Arm of St. Philip and Its Reliquary. JAMES R. BANKER, Sites and Devotions Associated with the Banners of Italian Renaissance Confraternities. DENNIS ROMANO, Symbols of Sovereignty: Military Banners in Mid-Fifteenth-Century Venice.

Paloma I

Reformation and Counter-Reformation Music in

Germany and Spain

Organizer: CRAIG MONSON

Chair: CRAIG MONSON

DAVID CROOK, Libelous Song and the Limits of Censorship in Early Modern Germany. ALEXANDER J. FISHER, *Gottes Wort or Hall und Schall*: Nationalist Historiography and Catholic Music in Post-Tridentine Germany. MICHAEL J. NOONE, The Great Theater of Death and an Anonymous Escorial Requiem.

Paloma II

*Editing a Renaissance Bio-Bibliography:
The Place and Significance of Du Verdier's
Bibliothèque (1585)*

Organizer: HERVE THOMAS CAMPANGNE

Chair: FRANÇOIS RIGOLOT

HERVE THOMAS CAMPANGNE, From Du Verdier to Rigoley de Juvigny: Defining the Renaissance in the Age of Enlightenment. STEPHEN MURPHY, Du Verdier and the Translators. FRANÇOIS ROUGET, Antoine Du Verdier et la question poétique: le cas de la *Pléiade*.

Paloma III

Renaissance Music, II

Organizer: CRAIG MONSON

Chair: CRAIG MONSON

DAVID KIDGER, Francesco Marcolini's Brief Experiment with Music Printing in the 1530s. DANE O. HEUCHEMER, In the Village: Music in Electoral Saxony, c.1550-c.1610.

Kiva

Faith Made Manifest:

*Ritual Celebrations and Visual Constructions of Piety
and Charity in Renaissance Italy*

Organizer: NICHOLAS TERPSTRA

Chair: FRANCO MORMANDO

NICHOLAS A. ECKSTEIN, Seeing and Believing. Art, Urbanism and The Performance of Lay Devotion and the Urban. NICHOLAS TERPSTRA, Show the Poor a Good Time: Caring for Body and Spirit in Bologna's Civic Charities. CHRISTOPHER F. BLACK, The Public Face of Post-Tridentine Italian Confraternities.

Hacienda

Women and French Literature

Chair: DEBORAH N. LOSSE

JANET LEVARIE SMARR, Dialogue and Drama: A French Women's Genre. DOROTHEA BEATE HEITSCH, Marie de Gournay and Literary Competence. SUE W. FARQUHAR, Marguerite de Valois: Fortunes of the Spirit.

Granada I

The Human Organism, Body and Mind:

Early Modern Hispanist Perspectives

Organizer: MARGARET GREER

Chair: MARGARET GREER

DÁMARIS M. OTERO-TORRES, Oliva Sabuco de Nantes and the Poetics of Laughter: the Taming of Passions as the Road to Longevity and "Healthier" Gendered Subjectivities. BELÉN ATIENZA, Del mucho leer: Readers, Listeners, Spectators, and Spanish Caricature of Melancholy (Cervantes, Lope, and Tirso). HENRY W. SULLIVAN, The Lacanian Body/Organism Distinction and Renaissance Anatomical Dissection.

Granada II

Milton's Senses of the Past

Organizer: SEAN KEILEN

Chair: BRADIN CORMACK

SEAN KEILEN, "Small unsightly roots": Literary History and the Modernity of *Comus*. GENELLE GERTZ-ROBINSON, Truth on Trial, or the Reformation as Intellectual Method in Milton. DAVID L. SEDLEY, "At once delight and horror": *Paradise Lost* and the History of the Sublime.

Fiesta I

Italian Mural Map Cycles

Organizer: DAVID WOODWARD

Chair: JOHN A. MARINO

PAULINE WATTS, A Mirror for The Pope: Gregory XIII's Gallery of Maps. FRANCESCA FIORANI, The Spirituality of Maps: The Gallery of Maps in the Vatican Palace. MARK ROSEN, Curtailment and Completion: The Role of Don Stefano Buonsignori in the Guardaroba of the Palazzo Vecchio, Florence.

Fiesta II

Rhetoric and Medicine in Early Modern Europe, I

Organizer: STEPHEN PENDER

Chair: STEPHEN PENDER

MONICA AZZOLINI, In Praise of Art: Leonardo's *Paragone* and the Critiques of the Arts and Sciences. JEFFERY C. PERSELS, Taking the Piss out of Pantagruel: Urine and Micturition in Early Modern French Literature. GUIDO MARIA GIGLIONI, Medicine, the Passions, and Rhetorical Therapeutics in Cardano's Work.

Encanto I

Figuring Power in the Este Court in Ferrara

Organizer: DENNIS LOONEY

Chair: ANN E. MOYER

ANTHONY D. COLANTUONO, Figuring the Ducal Libido: Alfonso d'Este, Mario Equicola, and Titian's Feast of Venus. CHARLES M. ROSENBERG, The Kindness of Princes: Ercole II D'Este and the Case of Gian Paolo Manfrone. DENNIS LOONEY, Phaethon's Children: The Reception of the Myth of Phaethon in Ferrara from 1450-1598.

Encanto II

Sexually Transmitted Diseases in the Renaissance, II

Organizer: KONRAD EISENBICHLER

Chair: DOMENICO ZANRÈ

CLAUDIA STEIN, The Humoralpathological Experience of the French Disease. MARY S. K. HEWLETT, The French Connection: Sodomites and Syphilis in Lucca, 1550-1650. MICHELLE LAUGHRAN, Prostitution and the Problem of Syphilis in Sixteenth-Century Venice. KEVIN SIENA, The "Foul" Wards: The Institutional Response to the Pox in Sixteenth- and Seventeenth-Century London.

Desert

Antiquity in Renaissance Art

Chair: SHEILA FFOLLIOTT

WILLIAM STENHOUSE, Scholars and Antiquarians in the Antiquity Collections of Sixteenth-Century Rome. DAVID KARMON, Construction, Demolition and Conservation in Renaissance Rome. STEPHEN JOHN CAMPBELL, Giorgione and the Renaissance Lucretius.

Barcelona

Patronage, Propaganda and Power in Quattrocento

Italian Princely Regimes

Organizer: CHRISTINE E. MEEK

Chair: CORINNA SALVADORI LONERGAN

CHRISTINE E. MEEK, The Self-Fashioning of an Early Renaissance Ruler: Paolo Guinigi, Lord of Lucca, 1400-1430. PAUL HARE, From Courtly Signore to Renaissance Prince: The Cultural Transformation of Lodovico II Gonzaga, Marquis of Mantua, 1444-1478. GABRIELLA SCARLATTA ESCHRICH, The Language of Power at the Aragona Court.

Arizona

Human History versus Divine Knowledge: Textual

Interventions by Women in the English Civil War

Organizer: SHANNON MILLER

Chair: DAVID HAWKES

KATHERINE ROMACK, "God has Selected and Chosen your Ladyships": Mary Cary and the Reign of Saints. SHANNON MILLER, The Rhetoric of Political Efficacy in Eleanor Davies' Petitions. ERIN MURPHY, "A wild uncertain guess": Narrative Authority in Lucy Hutchinson's Order and Disorder.

Thursday, April 11

1:45 - 3:15 PM

Mohavi I

Sexually Transmitted Diseases in the Renaissance, III

Organizer: KONRAD EISENBICHLER

Chair: MARY S. K. HEWLETT

ANN A. HUSE, The French Pox and English Libertine Verse. DOMENICO ZANRÈ, French Diseases and Italian Responses: Some Representations of *il mal francese* in the Literature of Cinquecento Tuscany. DIANE MARIE CADY, Linguistic "Dis-Ease": Foreign Language as Venereal Disease in Early Modern England.

Mohavi II

Narrative Strategies in The Countess of Montgomery's Urania

Organizer: MARGARET P. HANNAY

Chair: MARGARET P. HANNAY

SHEILA T. CAVANAGH, "As You May See": Narrative (Dis)Continuities in *Urania* 1 + 2. NANDINI DAS, A "Faire Designe": Authorship, Authority and the Generation Game in the Second Part of *Urania*. BERNADETTE ANDREA, The Imaginary Geographies of The Second Part of The Countess of Montgomery's *Urania*. MARY ELLEN LAMB, Interrogating 'Wonder' in The Second Part of the Countess of Montgomery's *Urania*.

Mohavi III

Gian Lorenzo Bernini

Organizer: FRANCO MORMANDO

Chair: RIA MAIREAD O'FOGLUDHA

MICHAEL A. ZAMPELLI, Play within Play: A Reevaluation of Bernini's Theater. JEANNE MORGAN ZARUCCHI, Bernini and Louis XIV. FRANCO MORMANDO, The History Behind the Biography: Domenico Bernini's "Vita del Cavalier Gio. Lorenzo Bernino."

Paloma I

Convent Music in Rome, Siena, and Bologna

Organizer: CRAIG MONSON

Chair: DAVID CROOK

CRAIG MONSON, "Sown by the Devil in this Field of Virginal Modesty": Music's Rise & Fall at San Lorenzo in Bologna. COLLEEN REARDON, The Good Mother, the Reluctant Daughter, and the Convent: A Case of Musical Persuasion. KIMBERLYN MONTFORD, Religious Control and Nuns' Music in Early Modern Rome.

Paloma II

The Sixteenth-Century Italian Lyric Sequence

Organizer: FABIO FINOTTI

Chair: FABIO FINOTTI

Commentator: FABIO FINOTTI

VICTORIA KIRKHAM, The Choral Lyric Anthology: Voice of the Community, Virtual Salon. JULIA L. HAIRSTON, *Di diversi a lei*: Tullia Aragona's Choral Anthology. DEBORAH W. PARKER, The Poetry of Patronage: Bronzino and the Medici.

Paloma III

Listening to Music and Drama: New Roles for the Audience, circa 1600

Organizer: JOHN W. CRAYTON

Chair: ARMANDO MAGGI

ANDREW DELL'ANTONIO, "Special Savor and Delight for the Ears": Listeners and Listening in Early Modern Italy. PETER G. PLATT, Staging "The Wonderer": Shakespeare's Cabinet of Curiosities and the Paradoxes of Playing. JOHN W. CRAYTON, Gesualdo's "Ferrara Madrigals": Who's the audience; What did they hear?

Kiva

Ronsard and the Pléiade

Organizer: PHILIP FORD

Chair: MAX ENGAMMARE

PHILIP FORD, Images bibliques dans la poésie polémique de Ronsard. MARC-ANDRÉ WIESMANN, Catullus 64 and Ronsard's *Les IIII saisons de l'an*. JOHN P. O'BRIEN, Negative Reflexivity: Ronsard's *Narcissus*. CÉCILE ALDUY, Textes et livres: l'unité manquée. Les recueils d' *Amours* de la *Pléiade*.

Hacienda

Interpreting English Poetry

Chair: CONSTANCE JOAN MOFFATT

JOSÉ MARIA PÉREZ FERNÁNDEZ, Moralizing a *liber pestifer*. The English *Interlude* of Calisto and Melebea. HANNIBAL HAMLIN, Holy Cursing: English Renaissance Psalms as Models of Invective. GENEVIEVE GUENTHER, Renaissance Magic and English Poetry: A Reassessment.

Granada I

Interrogating the Inquisitor, I

Organizer: LU ANN HOMZA

Chair: ANNE JACOBSON SCHUTTE

Commentator: DANIEL BORNSTEIN

LU ANN HOMZA, In Contempt of Court, or How to Harass an Inquisitor-General. LARA MARY DIEFENDERFER, Passing the Test: Aspiring Saints and the Inquisition in Seventeenth-Century Madrid.

Granada II

Dreams in Judeo-Christian-Islamic Civilizations

During The Middle Ages I

Organizer: ILANA ZINGUER

JENNY HOROWITZ, Diabolic Dreams or Angelic Dreams: Functions of Dreams in Saint's Lives. YONATHAN FRENKEL, Reports on Visions and Dreams in Arabic Chronicles from medieval Syria. HAGAR KAHANA-SMILANSKY, Imitation; al-Farabi's Theory of Imagination and Its Later Transmission.

Fiesta I

Soul Matters in Renaissance Religion and Art

Organizer: W. DAVID MYERS

Chair: SHERYL E. REISS

MEREDITH J. GILL, "Something out of Nothing": Augustine's Soul and the Sistine Ceiling. ALEXANDER NAGEL, Repentant Soul and Troubled Art: Some Early Sixteenth Century Controversies. W. DAVID MYERS, Condemned Souls and the Souls of the Condemned.

Fiesta II

Rhetoric and Medicine in Early Modern Europe, II

Organizer: **STEPHEN PENDER**

Chair: **DANIEL BROWNSTEIN**

Commentator: **DAVID HARLEY**

RICHELLE MUNKHOFF, The Delineation of Death: Women Searchers, Medical Semiotics, and the Bills of Mortality in Seventeenth-Century London. **BRIAN NANCE**, Rhetoric and Persuasion in Early Modern Medical Casebooks. **NANCY ULAK GRANDA**, "Too Much Learning Hath Made Thee Mad": Rhetorical Amplification and the Miseries of Scholars in Burton's *Anatomy of Melancholy*.

Encanto I

Reaching a Lettered Audience: Artists as Literati in the Italian Renaissance, I

Organizer: **GWENDOLYN ANN TROTTEIN**

Chair: **MICHAEL COLE**

Commentator: **MICHAEL COLE**

CORINNE MANDEL, Bad Blood from the Accademia del Disegno to the Piazza della Signoria: Benvenuto Cellini, Vincenzo Borghini and Bartolommeo Ammannati. **PAOLO L. ROSSI**, Cellini's Treatises of 1565 and 1568. **VICTORIA C. GARDNER COATES**, Cellini's Vita and Bust of Cosimo I: Parallels between Literary and Artistic Portraiture at the Medici Court. **GWENDOLYN ANN TROTTEIN**, Cellini, Michelangelo and the Poet-Artist.

Encanto II

The Survival of Traditional Textbooks and Teaching Methods in Italian Grammar Schools, ca 1375 - ca 1500

Organizer: **ROBERT BLACK**

Chair: **JAN ZIOLKOWSKI**

ROBERT BLACK, Alexander of Villdieu's Doctrinale in the Italian Renaissance Classroom. **MARJORIE CURRY WOODS**, Geoffrey of Vinsauf's *Poetria nova* in the Italian Renaissance Classroom. **GIAN CARLO ALESSIO**, Franciscus de Buti, *Regulae grammatices et rhetorices*: A Transitional Grammar Schoolbook.

Desert

Seeing Renaissance Art

Chair: **TBA**

KARL WILLIAM FUGELSO, The Treacherous Gaze: Ocularly Undermining a Traitor in *Commedia* Miniatures. **JOHN F. MOFFITT**, "Ut Pictura Poesis": Renaissance Painted Portraits as Painted Poems. **BÉRÉNICE V. LE MARCHAND**, The Renaissance Mirror: Physiognomy in Blazons and Emblems.

Barcelona

Sexualities: Literature and Life, I

Organizer: **RAYMOND B. WADDINGTON**

Chair: **RAYMOND B. WADDINGTON**

ADRIENNE LASKIER MARTIN, Luis de Gongora, Spain's Nefarious Poet. **MARIAN ROTHSTEIN**, The Androgyne in French Literature: 1550-1600. **WILL FISHER**, TBA.

Arizona

Christian Iconography

Chair: **ANTHONY LACY GULLY**

CRISTINA NEAGU, Supra-Literacy, Common Texts and Designer Images: 15th and 16th Century *Books of Hours* in the Bodleian Library. **ELLEN LOUISE LONGSWORTH**, A "Lost" Lombard Relief: The Ringling Museum's "Adoration of the Magi." **CYNTHIA J. STOLLHANS**, Holy Unions And Saintly Confusion: The Pairing of Saints In Renaissance Art.

Thursday, April 11
3:30 - 5:00 PM

Mohavi I

Reading Strategies of a Philosopher, Antiquarian, Prophet and Historian

Organizer: **NICOLAS K. KIESSLING**

Chair: **JAMES B. BELL**

WILLIAM M. HAMLIN, Reading Montaigne Reading Sextus. **ERICA LONGFELLOW**, Women Prophets and their Reading Strategies. **WINFRIED SCHLEINER**, Historicizing a 17th-Century Historicizer: Reading John Selden.

Mohavi II

Renaissance Universities in Transition: Opportunities, Traditions and Innovations in Theology

Organizer: **MARK CRANE**

Chair: **JANE E. PHILLIPS**

ERIKA RUMMEL, Wolfgang Capito: Career Moves of a Theologian in the 16th Century. **PAUL F. GRENDLER**, Faculties of Theology at Italian Universities: Unreformed and Bypassed. **MARK CRANE**, Opposing Views of Christian Reform: Erasmus and Noël Bédé.

Mohavi III

Art and Northern European Confraternities

Organizer: **JEFFREY CHIPPS SMITH**

Chair: **DIANE WOLFTHAL**

Commentator: **SUSAN VERDI WEBSTER**

JEFFREY CHIPPS SMITH, Art and Jesuit Sodalities in Germany. **LAURINDA DIXON**, Hieronymus Bosch and the Confraternity of Our Lady in 's-Hertogenbosch.

Paloma I

The New Intellectual Historicism

Organizer: **TODD BUTLER**

Chair: **BARBARA SHAPIRO**

Commentator: **BARBARA SHAPIRO**

TODD BUTLER, Growing from the "Potted History of Ideas": Theorizing Toward a New Intellectual Historicism. **JULIE R. SOLOMON**, Is the Soul a Cypher?: Or Why the Humors of the Body are not the Passions of the Soul. **RICHARD STRIER**, Intellectual History versus Biography: The Case of Donne's Third Satire.

Paloma II

Constructing Textual Communities

Organizer: **LAUREL L. HENDRIX**

Chair: **LAUREL L. HENDRIX**

JENNIFER HELLWARTH, "Let your loines be girt about, and your lampes burn clearly": Imagining Female Literacy and Textual Communities in Thomas Bentley's *A Monument of Matrones*. **NINA CHORDAS**, The Early Modern Humanist Community: Beyond Western Europe. **KIMBERLEE KEELINE**, Mercantile Community: Anthony Munday's Lord Mayor's Shows. **LEAH GUENTHER**, "Ruffanly Hair, Bushy Beards and Periwigs": Policing Masculinity in the Early Modern Barber's Shop.

Paloma III

Script and Print in Early Modern England, II

Organizer: **GERMAINE WARKENTIN**

Chair: **A.E.B. COLDIRON**

RICHARD CUNNINGHAM, Toward a History of Reading Richard Eden's "The Arte of Navigation." **LINDA PHYLLIS AUSTERN**, The Sound of Print: The Interplay Between the Auditory and the Visual in English Renaissance Publications. **MICHAEL BAIRD SAENGER**, Textual Errors and Original Sin.

Hacienda

Prisca Theology and Cabala in Renaissance

Philosophy

Organizer: **FREDERICK PURNELL**

Chair: **FREDERICK PURNELL**

MICHAEL J.B. ALLEN, Platonic Song. **BRIAN P. COPENHAVER**, The Absent Hermes in Pico's Cabalist Oration. **ELLIOT WOLFSON**, Language, Secrecy, and the Mysteries of Law: Theurgical Elements in the Christian Kabbalah of Johann Reuchlin.

Granada I

Interrogating the Inquisitor, II

Organizer: **LU ANN HOMZA**

Chair: **DANIEL BORNSTEIN**

Commentator: **ANNE JACOBSON SCHUTTE**

KIMBERLY K. LYNN, Cross-Examining an Inquisitor: Don Diego de Simancas, Jurist and Memorialist. **ALISON P. WEBER**, The Inquisitors Discipline Their Own: The Case of Alonso de la Fuente.

Granada II

Women in Italian Literature

Chair: **DEBORAH W. PARKER**

ANDREA BALDI, Women and the Lure of Literature in Renaissance Siena. **TAMARA ALBERTINI**, Female Self-Consciousness in the Renaissance: The Answer from Moderata Fonte's Garden. **STEPHEN D. KOLSKY**, The Literary Career of Lucrezia Marinella (1571-1653) Between Renaissance and Counter-Reformation.

Fiesta I

Beauty and Piety in Counter-Reformation Art

Organizer: **UNA ROMAN D'ELIA & STUART LINGO**

Chair: **ALEXANDER NAGEL**

STUART LINGO, Beauty and the Archaic in the Altarpieces of Federico Barocci. **UNA ROMAN D'ELIA**, The Magdalene and Petrarchan Desire. **JOHN MARCIARI**, Landscape and Religious Experience in Counter-Reformation Art.

Fiesta II

Rhetoric and Medicine in Early Modern Europe, III

Organizer: **STEPHEN PENDER**

Chair: **MONICA AZZOLINI**

BARBARA TRAISTER, Healing Words: Astrological Physicians Respond to Mental Illness. **STEPHEN PENDER**, "Abyss of Cause": Rhetoric and Medicine in Seventeenth-Century England. **TANYA L. POLLARD**, Spelling Cures: Medical and Magical Words in Early Modern England.

Encanto I

Reaching a Lettered Audience:

Artists as Literati in the Italian Renaissance, II

Organizer: **GWENDOLYN ANN TROTTEIN**

Chair: **PAOLO L. ROSSI**

Commentator: **PHILIP J. JACKS**

SUZANNE BUTTERS, Building Writers at the Medici Court: Gherardo Spini and his Contemporaries. **PAOLA VENTURELLI**, Le arti decorative negli scritti di Giovan Paolo Lomazzo. **ALESSANDRO NOVA**, Literacy and Illiteracy in the Private Correspondence of Sixteenth-Century Artists.

Desert
Ancient Science in the Renaissance:
The Pre-Socratics in the Renaissance

Organizer: **ALAIN TOUWAIDE**
Chair: **JOHN M. RIDDLE**
Commentator: **JOHN M. RIDDLE**

ALLISON LEE PALMER, Early Renaissance Tarot Cards: Number Systems and the Ars Memoria. STEVE WAGNER, Democritus in the Renaissance.

Barcelona
Sexualities: Literature and Life, II

Organizer: **RAYMOND B. WADDINGTON**
Chair: **RAYMOND B. WADDINGTON**

JUTTA GISELA SPERLING, Love and Desire in the Time of Dowry Exchange. JOANNE FERRARO, Impotence in the Marriage Bed: Scripts for the Venetian Patriarchal Court in Late Renaissance Venice. MERRY E. WIESNER-HANKS, Disembodied Theory?: Discourse of Sex in Early Modern Germany.

Arizona
High Renaissance Art
Chair: **TBA**

WENDY A. FURMAN-ADAMS, Euphrasy and Rue: Milton's Four Women Illustrators, 1846-1992. JONATHAN W. UNGLAUB, A Unique Aretine on the Vatican *Parnassus*: Bernardo Accolti and Raphael. JOANNE SNOW-SMITH, Leonardo da Vinci's "Library": A New View of His Sources.

Friday, April 12
8:45 - 10:15 AM

Mohavi I
Hierarchy in the Thought of Nicholas of Cusa

Organizer: **THOMAS M. IZBICKI**
Chair: **ELIZABETH BRIENT**

THOMAS M. IZBICKI, The Papacy in Cusanus' Later Thought. JACOB VANCE, Philosophical Humanism: Illumination and Evangelism in the Works of Jacque Lefèvre d'Étaple.

Mohavi II
Toward a Twenty-First Century Biography of
Girolamo Savonarola

Organizer: **DONALD WEINSTEIN**
Chair: **GENE A. BRUCKER**
Commentator: **GENE A. BRUCKER**

DONALD WEINSTEIN, A New Biography of Savonarola? LORENZO POLIZZOTTO, Why a New Biography of Savonarola? JULIA BENAVENT, Biografie antiche e moderne di Savonarola.

Mohavi III
Early Modern Vagrants
Organizer: **MARTINE VAN ELK**
Chair: **MARTINE VAN ELK**

Commentator: **WILLIAM C. CARROLL**

CRAIG DIONNE, Gulling the Reader: Urban Reading Practices and the Early Modern Rogue Pamphlets. STEVE R. MENTZ, Magic Books: Robert Greene's Cony-Catching Pamphlets and the Romance of Early Modern London. LEE BEIER, The Old Historicism and the New: Thomas Harman's 'Caveat for Common Cursetors' (1567) and Its Historical Context.

Paloma I
Aspects of Renaissance Science and Technology

Chair: **SACHIKO KUSUKAWA**

KATHLEEN CROWTHER-HEYCK, Reading Nature: Natural Knowledge in Reformation Germany. ELSPETH WHITNEY, Melancholy, Gender and the Witch: Sixteenth-Century Medical Doctrine and the Demonic. JOHN PATRICK CONSIDINE, Bookwheels, Pigeonholes, and the Untidy Workspace.

Paloma II
Petrarch's Latin Writings

Organizer: **TIMOTHY KIRCHER**
Chair: **RONALD G. WITT**

TIMOTHY KIRCHER, Experience and Moral Authority in the *Secretum*. CAROL E. QUILLEN, Writing Humanism's Human: The Case of Petrarch. THEODORE J. CACHEY, The Life as Journey: On the Letter "To Posterity."

Paloma III
Pomponian Academicians Between
Antiquarianism and Philology

Chair: **ANGELO MAZZOCCO**

ANNA MODIGLIANI, Rome and the Pomponian Academicians. PATRICIA OSMOND, In the Margins of Sallust: An Unpublished Commentary of Pomponio Leto in Four Italian Incunables. ROBERT W. ULERY, In the Margins of Sallust: An Unpublished Commentary of Pomponio Leto in Four Renaissance Incunables. PAOLA FARENGA, In the Margins of Sallust: An Unpublished Commentary of Pomponio Leto in Four Renaissance Incunables.

Kiva
The Literary Importance of the Material Book in
Renaissance England

Organizer: **CYNDIA SUSAN CLEGG**
Chair: **CYNDIA SUSAN CLEGG**

Commentator: **CYNDIA SUSAN CLEGG**

JEAN R. BRINK, Enterprising Spirits: Publishing (or not) Sidney's *Arcadia*. ZACHARY LESSER, The Politics of Publication and the 1633 Jew of Malta. DOUGLAS ALAN BROOKS, In Such a Questionable Shape: Paternity and the Book Trade in Early Modern England.

Hacienda

Thomas More and His Circle: More and the Tudor Court, I

Organizer: CLARE M. MURPHY

Chair: JOHN M. HEADLEY

CLARE M. MURPHY, Thomas More in the Subtext of Shakespeare-and-Fletcher's *Henry VIII*. WILLIAM ROCKETT, The Crown, Reform, and *The apology of syr Thomas More knyght*. KATHERINE RODGERS, Her Father's Daughter: Christian Comedy and the Rhetoric of Restraint in the Letter to Alice Alington.

Granada I

Ideologies in Renaissance Britain

Chair: ROGER J. P. KUIN

RICHARD W. COGLEY, Thomas Thorowgood and the Origins of the Indians. JAMES ELLIS, Nymphs and Tobacconalians: The Epyllion and the New World. MISU KIM, Violence on the Ground, Desire for the Land in Arden of Feversham and A Jovial Crew. ROBERT STANTON, "Nature in her Best and Gayest Humour": The Foreign and the Strange in English Anti-quarianism.

Granada II

In Celestina's Wake: Luso-Hispanic Novel and Theatre in the Early Golden Age

Organizer: ROBERT BJORK

Chair: TBA

RENE P. GARAY, Concerning Comedy in the 16th Century: Gil Vicente's *Comedia do Viuvo*. JOSEPH T. SNOW, Post-Celestina Celestinas. MANUEL DA COSTA FONTES, Imitation, Banter, and Competition: Francisco Delicado and "Celestina."

Fiesta I

Art Theory and Practice: Disorderly Relations

Organizer: ERIN J. CAMPBELL & LESLIE KORRICK

Chair: LEATRICE MENDELSON

Commentator: LEATRICE MENDELSON

LESLIE KORRICK, "Inverted" Relations in Reform Rome. LAURA CAMILLE AGOSTON, *Condivi's Stupidity?* ERIN J. CAMPBELL, Discipline and Punish: Unruly Practice and the Rationalisation of the Arts in Cinquecento Art Theory.

Fiesta II

How To Do Things With Emblems

Organizer: STEPHEN ORGEL

Chair: ANN ROSALIND JONES

SEAN KEILEN, Archaeology and the Emblem Book: Sambucus to Whitney. STEPHEN ORGEL, Envisioning Ovid. ELENA SHVARTS, Emblems and Empire: Peter the Great Commissions an Emblem Book.

Encanto I

Female Dynasties:

The Patronage, Collecting, and Bequeathing of Portraits by 16th-Century Royal Women

Organizer: SHEILA FFOLLIOTT

SHEILA FFOLLIOTT, Family Pictures: Portraits in Catherine de' Medici's Parisian Hôtel. ANNEMARIE JORDAN, A Dynasty of Collectors: The Patronage and Collecting of Habsburg Women in the Renaissance. MARTHA A. MCCRORY, Portraits and the Decorative Arts: Catherine de' Medici's Legacy to Christine de Lorraine.

Encanto II

Ideas of History and Current Renaissance Studies

Organizer: DYPNA C. CALLAGHAN

Chair: LORI ANNE FERRELL

Commentator: LENA COWEN ORLIN

DYPNA C. CALLAGHAN, The Early Modern Renaissance. NORMAN L. JONES, Seeing Reformations: The Historiographic Puzzle of Elizabethan Religions. CHRIS R. KYLE, Practising the New History: Representations of Political Pamphlets in in Early 17th Century England. MADHAVI MENON, 'Henry VIII' and the Ends of History.

Desert

Viewing the Renaissance

Chair: SHEILA J. RABIN

ANDREW SCHULZ, Leonardo Among the Symbolists: The Case of Odilon Redon. PAUL N. HARTLE, The Restoration Reads the Renaissance: Charles Cotton's Elizabethanism. PAUL H. KAPLAN, "Race" and "Renaissance": Twain and Howells on Africans and Venetian Art. DAVID E. BAUM, Learning from the Venetian: The Italian Renaissance and American Popular Culture.

Arizona

Ancient Science in the Renaissance: Mathematics, Astronomy, Optics, II

Organizer: ALAIN TOUWAIDE

Chair: JOHN M. RIDDLE

HARUN DIRAMAN, The Influence of Medieval Islamic Agriculture on Europe during the Renaissance. ANNETTE BUFOOT, Transmutation in Renaissance Science. KEVIN LAGRANDEUR, The Artificial Man in Renaissance Literature: A Modified Alchemical Legend. AMALIA PERFETTI, Ancient Atomism in the Renaissance.

Friday, April 12

10:30 - 12:00

Mohavi I

Religious Persecution in Early Modern England

Organizer: **HEATHER DUBROW**

Chair: **TBA**

SUSANNAH MONTA, A Fig for *The Faerie Queene*: Catholic Persecution and the Catholic "Legend of Holiness." **ADAM KITZES**, John Donne's *Biathanatos* and the Paradox of the Martyr.

Mohavi II

Courting Elizabeth I

Organizer: **SUSAN C. FRYE**

Chair: **SUSAN C. FRYE**

Commentator: **SUSAN C. FRYE**

LISA GIM, 'Monsieur, my dearest': Elizabeth I's Epistolary Rhetoric in her Letters to Francois, Duke of Alencon. **CHRISTOPHER MARTIN**, Representing the Competition in *Willobie His Avis*. **KATHERINE EGGERT**, Killing Queens, Writing History: Remembering Elizabeth in Greville's *Life of Sidney*.

Paloma I

For Interpretation:

Early Modern Hermeneutics in Theory and Practice

Organizer: **KRISTINE LOUISE HAUGEN**

Chair: **TBA**

Commentator: **DEBORA SHUGER**

KRISTINE LOUISE HAUGEN, Hermeneutic Discipline and Indiscipline: The Case of Dream Interpretation. **GREGORY B LYON**, Heretics as the Witnesses of Truth: Reading History against the Grain in the German Reformation. **JOSHUA PHILLIPS**, Group Hermeneutics in the Tragic Mode: William Baldwin and Agrippa D'Aubigne.

Paloma II

Interpreting Renaissance Theater

Chair: **LYNNE DICKSON BRUCKNER**

HENRY S. TURNER, "The Inch and the Noun": Towards a Semiotics of Mathematical Realism in Renaissance Drama. **ELIZABETH A. DIETZ**, Common Dreamers: Early Modern Dream Manuals and *A Midsummer Night's Dream*.

Paloma III

Rome, Pomponian Academicians, and

Book Production

Organizer: **ANNA MODIGLIANI**

Chair: **ANNA MODIGLIANI**

MASSIMO MIGLIO, The Printing, the Politics, and the History. **SILVIA MADDALO**, The Pomponian Academy, Antiquarianism, and Illuminated Manuscripts. **PIERO SCAPECCHI**, Pomponio Leto e la tipografia romana.

Hacienda

Thomas More and His Circle:

Ubiquitas Utopiae In memoriam *John C. Olin, II*

Organizer: **CLARE M. MURPHY**

Chair: **FRANCESCO C. CESAREO**

DONALD GILMAN, Dialogic Structures in Thomas More's *Utopia*. **ROBERT COOGAN**, Athens with Jerusalem, Hinieludus with Christ? The Sacred and the Secular in the Discourse on Utopia. **ELIZABETH N. MCCUTCHEON**, "In God We Trust": Religion in More's *Utopia* and Lodwick's *Description of a Country Not Named*.

Granada I

Interpreting Shakespeare

Chair: **TBA**

RHONDA LEMKE SANFORD, "In everything illegitimate": Shakespeare's Bastards. **VALERIE FORMAN**, Political and Economic Markets in Shakespeare's *Coriolanus*. **HAROLD DELISLE**, Letters in Shakespeare: Text, Text and Context. **FREDERICK P. KIEFER**, Poems as Props in Shakespearean Comedy.

Granada II

*Anxious Power: Rehearsing Love and Friendship
in Renaissance Drama*

Organizer: **LAUREL L. HENDRIX**

Chair: **JUDITH ROSENTHAL**

JAMES PEARCE, The Threefold World Divided: Power, Pretense, and Perversion in *Julius Caesar*. **CAROL RICHARDS**, Paradigms of Power: Love, Friendship and Betrayal in Renaissance Drama. **MELISSA SANCHEZ**, The End of Epic: Dido in *The Tempest*. **CYNTHIA BAER**, Masquing Love's Power: Reflections on Elizabethan Aristocracy in *A Midsummer Night's Dream*.

Fiesta I

Confraternities in Colonial Latin America

Organizer: **JOAN MEZNAR**

Chair: **KENNETH GOUWENS**

EMMA SORDO, Native Participation and Cofradías in the Native Parishes of Potosí. **SUSAN VERDI WEBSTER**, Images of Identity: The Artistic Patronage of Confraternities in Colonial Quito, Ecuador. **JOAN MEZNAR**, Confraternities and the Struggle Against Heretics in Brazil, 1549-1650.

Fiesta II

*Partial Recall: Remembering the Wars of Religion in
Seventeenth-Century France*

Organizer: **KATHLEEN WINE**

Chair: **FLORENCE M. WEINBERG**

Commentator: **FLORENCE M. WEINBERG**

LOUISE K. HOROWITZ, Remembrance of Wars Past: Lafayette's Historical Hindsight. **KATHLEEN WINE**, Mixed Messages: Henri IV Makes Peace and Love. **ELLEN McCLURE**, Restoration, not innovation : Louis XIV and the wars of religion.

Encanto I

*Memory Lessons: The Trauma of History in England
and the Netherlands*

Organizer: **ANGELA VAN HAELEN & BRONWEN M. WILSON**

Chair: **BRONWEN M. WILSON**

MAGGIE MILNE, Tudoring St. George: Identity politics in the reign of Henry VII. **DEANNA MACDONALD**, Memory & Self-Portraiture: The Architectural Autobiography of Margaret of Austria. **ANGELA VAN HAELEN**, Small Saints in the School Print and Pedagogy in Jan Steen's *The Village Schoolroom*.

Encanto II

Aspects of Renaissance Humanism

Chair: **DAVID BAUM**

JULIAN B. KOSLOW, All the World's a Page: The Poetics of Oral Society in Humanist Textual Pedagogy. **PAUL NEAVE NELLES**, Pier Vettori of Florence: Libraries and Scholarship in 16th-century Italy. **LUCA BOSCHETTO**, Defeating Florentine Clientelism with Literary Humanism. Rereading A Letter from Leon Battista Alberti to Giovanni di Cosimo de' Medici

Desert

Interpreting Spanish Literature

Chair: **MARGARET GREER**

ELIZABETH RHODES, The Clothes Make the Woman: Caro's "Valor, Agravio y Mujer." **MICHAEL S. AGNEW**, The Book as *Memento Mori*: Visual-Verbal Ambiguities in Francisco Delicado's *Lozana andaluza*. **ENCARNACION JUAREZ**, El vestido bufonesco y la identidad de la alteridad: Vida y hechos de Estebanillo González.

Arizona

*Ancient Science in the Renaissance:
Mathematics, Astronomy, Optics, III*

Organizer: **ALAIN TOUWAIDE**

Chair: **JOHN M. RIDDLE**

FARI SAMI HADDAD, Was the Arabic Text of Ibn al-Nafis on Blood Circulation Ever Translated Into Latin? **CINNAMON RICKER**, Ancient Horsemanship In The Renaissance. **HAMED A. EAD**, Egyptian Medicine from Antiquity to the Renaissance. **TRUDY EDEN**, The Interpretation of Galen and Hippocrates in Renaissance England.

Friday, April 12

1:45 - 3:15 PM

Mohavi I

Hate in the Sixteenth Century

Organizer: **MAX ENGAMMARE**

Chair: **MAX ENGAMMARE**

ROBERT M. KINGDON, Hate in Sixteenth Century Geneva. **JAN MIERNOWSKI**, Beyond Rhetoric: Hatred. **LORIS PETRIS**, Hatred in Michel de L'Hospital's Poetry and Policy.

Mohavi II

Plague Writing in the English Renaissance

Organizer: **ERNEST GILMAN**

Chair: **LINDSAY DAVIES**

ERNEST GILMAN, Plague Writing, 1603: Jonson's "On My First Sonne." **JONATHAN GIL HARRIS**, "I am sailing to my port, uh! uh! uh!": Transmigration and Plague in *Volpone*. **SOPHIE GEE**, "How Empty the Streets Are": Plague and Modernity in Crisis. **BYRON LEE GRIGSBY**, Coping with Plague: The Shifting Social Interpretation of Disease in the Renaissance.

Paloma I

Script and Print in Early Modern England, I

Organizer: **GERMAINE WARKENTIN**

Chair: **RICHARD CUNNINGHAM**

SHERRI GELLER, Homogenizing the Text: The Editorial History of *A Mirror for Magistrates'* Frame Story, 1554-1938. **A.E.B. COLDIRON**, Taking Advice from A Frenchwoman: Caxton, Pynson, and Christine de Pizan's *Prouerbes moraulx*. **MICHAEL ULLYOT**, The Life and Death of Hector: A Printed Manuscript for the Lost Henry IX.

Paloma II

Res et verba: Erasmus and the Power of Words, I

Organizer: **JANE E. PHILLIPS**

Chair: **REINIER LEUSHUIS**

M. CARMEL MCCALLUM-BARRY, Erasmus and Greek Tragedy. **ALEXANDER ROOSE**, The Curious Erasmus. **TAMAS SAJO**, "Delivered from every error": The 1575 Tridentine edition of Erasmus' *Adagia*.

Paloma III

Name and Place in the French Renaissance

Organizer: **TOM CONLEY**

Chair: **CARLA ZECHER**

ELISABETH D. HODGES, A Time of Temptation: The Paris of Gilles Corrozet (1530-1550). **IRIT KLEIMAN**, Intemperate and Tempestuous: The Natural World in Commyne's Mémoires. **SIMONE PINET**, Spatial Translations: *Amadis'* Insola Firme from Text to Textile. **ALAN K. SMITH**, *Temps, tempête*, Tempe: Impossible Memorabilia and the Elegiac Voice in Ronsard's 1584 *Oeuvres*.

Kiva

The Role of the Horse in Early Modern European Culture

Organizer: **TREVA J. TUCKER**

Chair: **SUSAN C. KARANT-NUNN**

TREVA J. TUCKER, Early Modern French Noble Identity and the Equestrian "Airs Above the Ground." **PIA FRANCESCA CUNEO**, "Bridling Nature": Assumptions about Man, Animals and Control in Early Modern Bit Books. **ELISABETH LE GUIN**, "Man and Horse in Harmony." **KAREN RABER**, "A Horse of a Different Color": National Identity in Early Modern Horsemanship Treatises.

Hacienda

*Thomas More and His Circle: O tempora!
O mores!, III*

Organizer: **CLARE M. MURPHY**

Chair: **ANNE M. O'DONNELL**

MARION LEATHERS KUNTZ, Concepts of Catholic Reform in More, Guillaume Postel, and Dioniso Gallo. **WILLIAM A. SESSIONS**, Defining a Saint by Dialogue: *Utopia* and *A Dialogue of Comfort*. **DAVID WEIL BAKER**, Thomas More: Tudor Antiquary.

Granada I

Rereading Orthodoxies:

Gender and the Patterns of Agency

Organizer: **KATHRYN SCHWARZ**

Chair: **NAOMI J. MILLER**

LAURIE SHANNON, Husbanding Norms: Portia's Improper Orthodoxies in *The Merchant of Venice*. **ELIZABETH A. SPILLER**, "It presseth our organs diversely": Gender, Motion, and Margaret Cavendish's Theory of Reading. **KATHRYN SCHWARZ**, Sexual Constancy and Female Intention in Wroth's *Urania*.

Granada II

Intellectual Currents in Rome, Florence and Venice

Organizer: **ANGELO MAZZOCCO**

Chair: **FREDERICK J. MCGINNESS**

ANGELO MAZZOCCO, Lorenzo de' Medici and the Codification of the Myth of Venice. **GIANCARLO MAIORINO**, The Power of the Center: Il Campidoglio and the Mythographers of History. **ARIELLE SAIBER**, How Compass and Straightedge Eventually Won Their Place: Mathematics' Slow Rise to Power in Renaissance Florence.

Fiesta I

Women in the Seats of Power

Organizer: **CONSTANCE JOAN MOFFATT**

Chair: **TBA**

CAROLE COLLIER FRICK, Lucrezia Tornabuoni: Female Influence from the Via Larga. **CONSTANCE JOAN MOFFATT**, Mother, Sister, Wife, Mistress in the Sforza Court. **MAUREEN PELTA**, Giovanna da Piacenza and Monastic Reform in Papal Parma.

Fiesta II

Florentine Humanism

Chair: **DAVID R. MARSH**

SUSANNE SAYGIN, The persona of Niccolò Niccoli in Leonardo Bruni's 'Dialoghi ad Petrum Histrum'. A Reconsideration. **ARJO J. VANDERJAGT**, Civic Humanism and the Christian Tradition: The Cases of Salutati, Bruni and Porcari.

Encanto I

Raphael and His Legacy, I

Organizer: **MARCIA HALL**

Chair: **TRACY E. COOPER**

SHERYL E. REISS, From the Court of Urbino to the Curia and Rome: Raphael and his Patrons, 1500-1520. **PATRICIA A. EMISON**, Disegno for Sale. **CATHLEEN HOENIGER**, The *Fortuna* of Raphael in the 18th Century As Seen in the Restoration of His Paintings.

Encanto II

Challenging Tradition: Uses of Evidence in Literary and Historical Interpretation

Organizer: **NANCY A. GUTIERREZ**

Chair: **NANCY A. GUTIERREZ**

Commentator: **JAMES FITZMAURICE**

ISABEL MOREIRA, Sickness and Status at the Shrines of the Saints: Dreams and Visions in the Miracle-Lists of Merovingian Gaul. **RETHA M. WARNICKE**, Suitey's Wolf: Was She the Duchess of Somerset? **JEAN R. BRINK**, Spenser's Death: The Evidence of Anecdotes and Documents.

Desert

Interpreting Milton

Chair: **BRANDIE R. SIEGFRIED**

AMY DIANE BOESKY, Second Hands: Milton and Metonymy. **EIRIK STEINHOFF**, "They also swerve who wait," or, Chance and Free Will in *Paradise Lost*. **TERESA FEROLI**, Milton, Feminism, and the Quaker Women Prophets.

Arizona

Women and English Literature

Chair: **KARI BOYD MCBRIDE**

SYLVIA A. BROWN, More than a Nine-Days Queen: Lady Jane Grey and the Writing of the Protestant Nation. **ELLEN BETHIA OTERO**, John Donne and Lady Mary Wroth: Songs in Dialogue. **BRIAN CHRISTOPHER LOCKEY**, Amphilanthus's Empire of Love: Natural Law and the Usurped Polity in Lady Mary Wroth's *Urania* Part One.

Friday, April 12
3:30 - 5:00 PM

Mohavi I
England in the Renaissance

Chair: HAROLD DELISLE

MICHAEL WITMORE, From the Mouths of Babes: Child Witnesses and Performers in Sixteenth-Century English Exorcisms and Witchcraft Trials. BEVERLEY A. DOUGHERTY, Limitations, Revelations, Laws, and Bias: Mining Original Sources for Attitudes in Late Fifteenth Century England. PAULA MCQUADE, Gender, Truth, and Catholic Casuistry in Early Modern England.

Mohavi II
New Perspectives in Thomas Kyd Scholarship

Organizer: FRANK R. ARDOLINO

Chair: FREDERICK P. KIEFER

Commentator: FREDERICK P. KIEFER

CARLA J. MAZZIO, "The Scholar's Revenge": Kyd, Translation, and Renaissance Language Debates. EUGENE D. HILL, Kyd's Neglected "Cornelia" Play. FRANK R. ARDOLINO, The Continuing Mysteries of "The First Part of Hieronimo."

Paloma I
Art at Renaissance Courts

Chair: ANDREE HAYUM

JOAN E. STACK, Who's who in Giorgio Vasari's Palazzo Vecchio Painting, *Cosimo the Elder Surrounded by Artists and Literati?* A Reconsideration with New Identifications of the Portraits. MARINA DELLA PUTTA JOHNSTON, Constructing a Dialogue in Drawing and Writing: Filarete's Redefinition of Literacy in the *Trattato di architettura*. ALLYSON WILLIAMS, Alfonso I D'Este and Princely Portraiture in 16th-Century Ferrara.

Paloma II
Res et verba: Erasmus and the Power of Words, II

Organizer: JANE E. PHILLIPS

Chair: M. CARMEL MCCALLUM-BARRY

SETH LOBIS, Erasmus and the Rhetoric of Christian Epicureanism. JANET GARRARD-WILLIS, A Good Man Speaking Well(ness): Medical Metaphor in Erasmus' *Lingua*. REINIER LEUSHUIS, The Mimesis of Marriage: Dialogue and Education in the Colloquia of Erasmus.

Paloma III
Venetian Illustrated Books
Organizer: RAYMOND B. WADDINGTON
Chair: ANN ROSALIND JONES

RAYMOND B. WADDINGTON, Portraits Of The Author: From Conventional To Individual. JOHN CUNNALLY, Imago and Emblem in Enea Vico's Numismatic Books. HELENA K. SZEPE, Marvelous Pastiche in the *Isolario* of Benedetto Bordon.

Kiva
Getting a Peace:
Prostitution, Politics, and Poetry Venetian-Style

Organizer: MARTHA J. CRAIG

Chair: DENNIS ROMANO

MARTHA J. CRAIG, Servicing the State: Veronica Franco's Poetic Duel and the Dual Function of Eros. CHARLES S. ROSS, Getting a Peace: Ercole d'Este's 1484 Visit to Venice. TARA PEDERSON, "Why have I Blabb'd": Cressida, the Courtesan, and the Importance of Speaking Well in Shakespeare's *Troilus and Cressida*.

Hacienda
Ronald Witt's Origins of Humanism: A Discussion

Organizer: JOHN MONFASANI

Chair: ROBERT BLACK

Commentator: RONALD G. WITT

JOHN MONFASANI, From Troubadours to Ciceronians: What Has Witt Wrought? CHARLES G. NAUERT, Genesis Rewritten: Witt on the Roots of Italian Humanism.

Granada I
Mariological Moments in Early Modern Drama

Organizer: CORA V. FOX

Chair: CORA V. FOX

Commentator: HELEN M. OSTOVICH

REGINA M. BUCCOLA, Virgin Fairies and Imperial Whores: The Unstable Ground of Religious Iconography in Thomas Dekker's *The Whore of Babylon*. ALICE A. DAILEY, Easter Scenes from an Unholy Tomb: Christian Parody in *The Widow's Tears*. KATHARINE GOODLAND, "Speak what we feel, not what we ought to say": Performing Grief in Shakespeare's *King Lear*.

Granada II
Doing it Twice: Contrastive Doubling in Mary Sidney and William Shakespeare

Organizer: WILLIAM J. KENNEDY

Chair: TBA

MARY MOORE, "This Coupled Work": Mary Sidney's *To the Angell Spirit*. ALAN HAGER, Shakespeare's Deceptive Twins: *Taming of the Shrew* and *Richard III*. DAVID M. POSNER, Religious Economies in *The Merchant of Venice*.

Fiesta I
New Perspectives on Savonarola's Artistic Legacy

Organizer: DONALD WEINSTEIN

Chair: DONALD WEINSTEIN

FELICIA M. ELSE, Savonarola and the Urban Landscape. LUDOVICA SEBREGONDI, The Structure and Function of the Pyramid of "The Burning of Vanities." ANDREA MUZZI, La pittura devota domenicana da Fra Bartolomeo a Plautilla Nelli fra prescrizioni savonaroliane ed esigenze di rinnovamento artistico.

Fiesta II
Documents of the Hispanic Southwest:

History and Philology

Organizer: ROBERT BJORK

Chair: HELEN NADER

JERRY R. CRADDOCK, The European Renaissance in the American Southwest. GIORGIO PERISSINOTTO, Material Culture in the Hispanic Southwest: Notes for a Bilingual Glossary. BRIAN JOHN IMHOFF, Seventeenth-Century Expeditions into Texas: On Editing the Diaries.

Encanto I
Raphael and His Legacy, II

Organizer: MARCIA HALL

Chair: TRACY E. COOPER

Commentator: JOHN SHEARMAN

BETTE TALVACCHIA, The Organization of Raphael's Workshop. CARMEN BAMBACH, The Drawings of Raphael and his Workshop: The Swingbacks in Attribution. JAMES CALLAGHAN, "Piu' di quello si vede": The Development of Raphael.

Desert
Art, Medicine and Science in the Renaissance

Organizer: ANN M. BLAIR

Chair: ANN M. BLAIR

WILLIAM NEWMAN, Alchemy, the Art-Nature Debate and the Visual Arts. ELIZABETH PILLIOD, Art and Medicine in Sixteenth-Century Florence. THOMAS D. KAUFMANN, Medicine and the Visual Arts at the Imperial Court.

Arizona
Renaissance Portraiture

Organizer: JOANNA WOODS-MARSDEN

Chair: ELIZABETH CROPPER

JOANNA WOODS-MARSDEN, The Presentation of the Vice-Reine of Naples in Raphael and Giulio Romano's Louvre Portrait. JODI CRANSTON, Contrapposto and Tropes of Revelation in the *Ritratto*.

Saturday, April 13
8:45-10:15 AM

Mohavi I
What Was/Is Early Modern English
Catholic Writing?

Organizer: ARTHUR F. MAROTTI

Chair: RONALD J. CORTHELL

Commentator: RONALD J. CORTHELL

ARTHUR F. MAROTTI, What Counts as Early Modern English Catholic Writing? ROBERT S. MIOLA, Catholicities and Canonicities. PAUL VOSS, Is That A Catholic Book You're Reading?: Identifying 16th-Century Catholic Texts.

Mohavi II
Patricians and Political Participation:
Office Holding in Venice and its Dominions

Organizer: MONIQUE E. O'CONNELL

Chair: STANLEY CHOJNACKI

MONIQUE E. O'CONNELL, Finding a Job in the XVth Century: the Colonial Officials of Venetian Crete and their Careers (1380-1500). BENJAMIN G. KOHL, Office Holders in Venice and Its Empire in the Age of the Black Death: A Preliminary Report. ERIC R. DURSTELER, A Garden of Roses and Thorns: The Office of Venetian Bailio in Constantinople.

Mohavi III
Maps and Religion

Organizer: DAVID WOODWARD

Chair: TBA

NOAM FLINKER, Antidote to Civil War: Thomas Fuller's Mid-17th-Century Pisgah-sight as a Textual Crusade. ZUR SHALEV, Mapping Church History in Early Modern Europe.

Paloma I
English Afterlives of Melancthon: Sidney and Spenser

Organizer: ROGER J. P. KUIN

Chair: STEVE R. MENTZ

Commentator: ROGER J. P. KUIN

CAROL V. KASKE, Melancthon in Not-So-Strange and Distant England. JULIA MAJOR, "Add Faith unto your Force": The Rhetoric of Faith in Spenser's Protestant Poetics.

Paloma II
New Perspectives on the Femme Fatale

Organizer: DORA E. POLACHEK

Chair: DORA E. POLACHEK

CHIMENE BATEMAN, Taking Another Look at Medusa: Louise Labe as Femme Fatale. CARLA ZECHER, The Femme Fatale as Musician in Sixteenth-Century French Literature. E. BRUCE HAYES, Rabelais's Femme Fatale: Revisiting the Haulte Dame de Paris. DORA E. POLACHEK, Renaissance Perspectives on Renaissance Texts: Brantôme and the *Heptaméron*.

Paloma III

Work Itself Has Its Turn to Speak: Intellectual Labor in Renaissance England

Organizer: **JOSHUA PHILLIPS**

Chair: **OLIVER M. ARNOLD**

BRADIN CORMACK, Legal Interpretation and the Manufacture of Authority in Early Modern England. **JOANNA PICCIOTTO**, Adam's Labors of Understanding: Georgic Edens, Adamolatriy and Experimentation in Seventeenth-Century England. **JANE GLAUBMAN**, Chronicles of Wasted Time: Gascoigne Goes to the Printer.

Kiva

New Technologies and Renaissance Studies, I

Organizer: **WILLIAM R. BOWEN**

Chair: **REBECCA BUSHNELL**

EILEEN GARDINER, Advantages and Challenges of New Forms of Scholarly Communication. **PATRICIA FUMERTON**, Teaming Up on the Web: The Early Modern Center, UCSB. **RONALD G. MUSTO**, Advantages and Challenges of New Forms of Scholarly Communication. **JOANNE RILEY**, Documents! Data! Decisions!

Hacienda

Religion and Textual Authority in Early Modern

Spain and New Spain

Organizer: **ROSA HELENA CHINCHILLA**

Chair: **TBA**

ROSA HELENA CHINCHILLA, Roman Humanism and Spain: Antonio de Guevara's *Relox de Principes*. **OSVALDO F. PARDO**, Franciscan Historiography in Sixteenth-Century Mexico. **CARMEN PERAITA**, On the Vernacular Bible and the Art of *Relegere*. **VICTORIA PINEDA**, Political *praecepta* and rhetorical *exempla* in treatises *De Regimine Principum* at the court of Philip II.

Granada I

Material Shakespeare

Organizer: **ARTHUR F. KINNEY**

Chair: **ARTHUR F. KINNEY**

KIMBERLY C. ELLIOTT, "Of time, of numbers, and due course of things": Q Henry V, Performance, Repertory, and the Business of Running a Playhouse. **CHRISTINE MONAHAN**, TBA. **JENEEN E. LEHOCKY**, Prospero as Stage Magician in *The Tempest*. **CLAIRE VERDERY WILSON**, The Italics of Repertory: The King's Men and the Christmas Season of 1606-7.

Fiesta I

Costume and Custom:

Organizing the World in Renaissance Italy

Organizer: **GIOVANNA BENADUSI**

Chair: **GIOVANNA BENADUSI**

GIULIA CALVI, Dress, Gender, and Citizenship in Early Modern Tuscany. **ANNE DUNLOP**, Arms and the Man: Secular Frescoes and Masculinity in Early-Renaissance Italy. **BRONWEN M. WILSON**, The Mark of Difference: Costume and Identity in the Album Amicorum.

Fiesta II

Literature and English Society

Chair: **TBA**

ANNE COTTERILL, Catch as Catch Can: Voice, Fragment, and Sociability in the Seventeenth-Century Miscellany. **JOHN ROGERS**, Milton and the Heresy of Toleration. **LINDA B. SALAMON**, Reading the *Artes of Experience* in Early Modern England. **THOMAS HAMILL**, "History's Debt to Golf": Golf Balls, Stuart Kings, and Great Britain, c.1603-1641.

Encanto I

Technique and Workshop Practice

Chair: **TBA**

IAN F. VERSTEGEN, Barocci: Color even a Counter-Reformation Saint Could Love. **JEAN K. CADOGAN**, Italian Mural Painters' Workshops. **MARGARET FLANSBURG**, The Fresco Program of the Twin Chapels at Sant'Agostino in Fabriano.

Encanto II

Italian Philosophers of Nature in the Rise of Modern

Physics/Cosmology

Organizer: **JOHN M. HEADLEY**

Chair: **JOHN M. HEADLEY**

PETER CARRAVETTA, For a Re-Reading of Pico's *Hetaplus*. **FREDERICK PURNELL**, The Pope's Platonists: Patrizi, Beni and Mazzoni at the *Sapienza*.

Desert

Renaissance Manuscripts and Printing

Chair: **DAVID RUTHERFORD**

RICHARD W. CLEMENT, Renaissance Manuscripts in the Kenneth Spencer Research Library, University of Kansas. **ROSEMARY C. TRIPPE**, Profaning the Sacred in the *Hypnerotomachia Poliphili*. **MICHAEL SHERBERG**, A Tragicomedy of Errors: Third Edition of *Benbo's Prose della volgar lingua*.

Cactus

Women's Work, Women's Words: Renaissance

Women Writers and the Modern Classroom

Organizer: **JULIA L. HAIRSTON**

Chair: **BERNADETTE ANDREA**

MARIA GALLI STAMPINO, Crossing Boundaries: Political and Practical Aspects of Researching and Teaching Early Modern Women Writers. **JULIA M. KISACKY**, Victoria Colonna in the *Orlando Furioso*. **DONNA C. WOODFORD**, Isabella Whitney and the Modern Student: Taking Ownership. **KATHERINE HOFFMAN**, Aemilia Lanyer and the Modern Student: Working the Patronage System.

Barcelona

Literacies & Illiteracies in Early Modern England

Organizers: **BIANCA CALABRESI & HEIDI BRAYMAN HACKEL**

Chair: **TBA**

Commentator: **MARY ELLEN LAMB**

SOPHIE GEE, Rhetorics and Practices of Illiteracy. **BIANCA CALABRESI**, "One sews and another reads": Alphabetical Literacies in Early-Modern Samplers.

Arizona

Milton's Feminine Preoccupations

Organizer: **BRANDIE R. SIEGFRIED**

Chair: **LOUISE GILBERT FREEMAN**

BRANDIE R. SIEGFRIED, Milton and the Ghost of Grainne. **ELIZABETH HODGSON**, Milton's Mourning Women.

Saturday, April 13

10:30 - 12:00

Mohavi I

Economies, Ideology, and Agency in the Spanish Early Modern Theater

Organizer: **MARGARET GREER**

Chair: **DAVID FOSTER**

DONALD GILBERT, Neoplatonism and Violence in *Fuenteovejuna*. **LAURA R. BASS**, Visual and Verbal Literacy and the Economics of Social Exchange in "La dama boba." **MARGARET GREER**, Economics of the Early Modern Spanish Stage.

Mohavi II

Jesuits and Franciscans in 16th- and 17th-Century France

Organizer: **LARISSA J. TAYLOR**

Chair: **CRAIG E. HARLINE**

MEGAN ARMSTRONG, Order in Disorder: The French Observant Friars and their Generals during the Sixteenth Century. **ERIC NELSON**, Competing Demands for Obedience: The Society of Jesus and the Oath Before the Paris Parlement in 1612. **THOMAS WORCESTER**, A Gentle Rigor? Etienne Binet and Jesuit Superiors in Early 17th-Century France.

Mohavi III

Using Maps in the Renaissance

Organizer: **DAVID WOODWARD**

Chair: **LILIAN ARMSTRONG**

CATHERINE DELANO-SMITH, Great Maps and Little Maps: Maps, Users and Literacy in the Renaissance. **SHANKAR RAMAN**, Of Maps and Stories: Cartography in the Dutch Golden Age. **ALISON SANDMAN**, Drawing a Line in the Ocean: Boundaries, Projection Errors, and Pilots' Reports in Late Sixteenth-Century Iberia.

Paloma I

Using Rhetorical Mnemonics to Recover the Hidden Structural Designs in Renaissance Literature:

Sidney's Arcadia, Cervantes' Don Quixote, and Montaigne's Essays

Organizer: **DANIEL R. MARTIN**

Chair: **EUGENE D. HILL**

Commentator: **EUGENE D. HILL**

WILLIAM E. ENGEL, Using Rhetorical Mnemonics to Recover the Hidden Design of Sidney's *Arcadia*. **ISIDORO AREN JANEIRO**, Greco-Roman Mythology and the Sacraments as Rhetorical Loci in Cervantes' *Don Quixote*. **DANIEL R. MARTIN**, Fiction Informing Facts: Understanding Montaigne.

Paloma II

Reformation, Deformation, Transformation: Radical Women in the Later English Renaissance

Organizer: **ANDREW FLECK**

Chair: **MARY LUCILLE DUDY**

ANDREW FLECK, Radical Whores and Orthodox Women: *The Tragedie of Sir John Van Olden Barnavelt*. **KATHRYN DEZUR**, Vaine Books: The Radical Reading of Scandalous Texts by Early Modern Women. **ELIZABETH BOBO**, Fifth Monarchy Women: Strategies of Genre in Three Interregnum Writers.

Paloma III

The Novelistic and the Dialogical, I

Organizer: **VIRGINIA KRAUSE**

Chair: **VIRGINIA KRAUSE**

HASSAN MELEHY, Fools Rush In: Louise Labé's "Debat de Folie et d'Amour." **TIMOTHY TOMASIK**, Fishes, Fowl, and *La Fleur de toute cuisine*: Culinary Discourses in Rabelais's *Quart livre*. **KATHLEEN WINE**, Significant Others: Alterity and Identity in Baroque Romance.

Kiva

New Technologies and Renaissance Studies, II

Organizer: **WILLIAM R. BOWEN**

Chair: **WILLIAM R. BOWEN**

MEG POWERS LIVINGSTON, Early Modern Research/Postmodern Technology: The Impact on Textual Studies. **JOSEPH TATE**, Doubtfull, Obscure, and Uncertaine [No More]: Renaissance Uroscopy and the Internet.

Hacienda

The World in a Work:

Encyclopedic Trends in the European Renaissance

Organizer: **GIOVANNI ROSSI**

Chair: **GIOVANNI ROSSI**

PAOLO CARTA, Italian Translation of "République" (1588) by Jean Bodin. **GIULIANO MARCHETTO**, The "pulcherrima pictura" of Konrad Lagus: Theology, History and Law in the "Iuris utriusque traditio methodica" (1535-1540). **IDA MASTROROSA**, Encyclopaedic Views in Alberti's "De re aedificatoria": The Classical Inheritance.

Granada I
Dreams in Judeo-Christian-Islamic Civilizations
During the Renaissance II

Organizer: **ILANA ZINGUER**

Chair: **TBA**

ELLIOT M. SIMON, The Terrible Power of the Dream. **ILANA ZINGUER**, Beroalde de Verville, Dreamer and Interpreter.

Granada II
Perspectives on the Heptameron

Organizer: **CATHARINE RANDALL**

Chair: **CATHLEEN M. BAUSCHATZ**

CATHARINE RANDALL, Earthly Treasures: Material Culture and Metaphysics in the *Heptameron* of Marguerite De Navarre. **GERARD DEFAUX**, Marguerite de Navarre et 'infidèle philosophe': Evangelisme et neo-Platonisme dans l'*Heptameron*. **MARCEL TETEL**, La viduite dans l'*Heptameron* de Marguerite de Navarre.

Fiesta I
The Fifteenth-Century Papacy:
Promoting the Popes, I

Organizer: **ANTHONY FRANCIS D'ELIA**

Chair: **JOHN W. O'MALLEY**

EMILY O'BRIEN, The Language of Sovereignty: Images and Ideas of Papal Power in the "Commentarii" of Pope Pius II (1458-1464). **MARGARET MESERVE**, Pius II and the Humanists. **DAVID RUTHERFORD**, The Advent of Printing and Its Appraisal at the Court of Sixtus IV and his Immediate Predecessors.

Fiesta II
Renaissance Rhetoric: From Theory to Practice, I

Organizer: **WAYNE A. REBHORN**

Chair: **WAYNE A. REBHORN**

DEBORA SHUGER, Melanchthon's Genius. **SARA BERRY**, Samson and Isis: The Magical Rhetor and the Divided Self in Milton's Samson Agonistes. **FRANK WHIGRAM**, Rhetoric and History in Puttenham's *Art of English Poesy*.

Encanto I
Veneziani/Stranieri:
Being Venetian at Home and Abroad

Organizer: **HOLLY S. HURLBURT**

Chair: **SALLY MCKEE**

HOLLY S. HURLBURT, La Serenissima Straniera? Foreign Dogaresse and the Construction of Civic Identity. **BLAKE DE MARIA**, Home is Where the Art Is: Material Culture and the Venetian Mercantile Community in Aleppo. **ERSIE C. BURKE**, Assimilation and Separateness: Greeks at Home in Venice.

Encanto II
English Drama, I

Chair: **MARGARET P. HANNAY**

NANCY K. HAYES, Witchspeak as Perverted Lyric: Twisted Petrarch and Popular Song on the Early Modern Stage. **JOHN E. CURRAN**, Calvinist Dramaturgy and its Discontents in the Tragedy of Sir John Van Olden Barnaveit. **LISA HOPKINS**, "What Lies Beneath": Mines, Caverns and the Underworld.

Desert
The Body in Renaissance Discourse

Chair: **O. M. BRACK**

JENNIE MALIKA EVENSON, Crossing Borders: Circumcision, Uncircumcision and the Medicalization of Conversion in the Early Modern Period. **SARAH COVINGTON**, Lacerations and Violations: Towards an Understanding of Wounds in the Sixteenth Century. **ALISON KLAIRMONT-LINGO**, Metaphors for the Womb in the Writings of the Royal Midwife, Louise Bourgeois: Meaning and Message.

Cactus
Talking about Women Talking in Early Modern
Europe

Organizer: **JULIA L. HAIRSTON**

Chair: **MELINDA J. GOUGH**

SUSAN GEORGEKINK, "What Ought We to Talk About?": Women's Conversation as Cultural Product in Early Modern Europe. **JULIA CAMPBELL**, Madelaine de l'Aubespine, Claude-Catherine de Clerment, and the Dynamics of Women's Participation in Sixteenth-Century Parisian Salons. **ELIZABETH A. HORODOWICH**, Beyond Venice and Virgin: Moderata Fonte and Veronica Franco on the Myth of Venice.

Barcelona
Witchcraft and Popular Religion:
From Lucca to Modena

Organizer: **LUCI M. FORTUNATO-DELSISLE**

Chair: **CHRISTINE E. MEEK**

CARLA SODINI, Witchcraft and Magic in Early Modern Lucca. **LUCI M. FORTUNATO-DELSISLE**, Protectors of the Apennines: San Pellegrino and San Bianco Between History and Legend. **MARY R. O'NEIL**, Maleficium in Modena: Diagnoses of Witchcraft in Seventeenth-Century Italy.

Arizona
Northern Humanism

Chair: **ARJO J. VANDERJAGT**

JEANINE G. LANDTSHEER, Between Antiquity and Modern Times: Justus Lipsius and his Correspondence. **ECKHARD BERNSTEIN**, Mutianus Rufus and his "Ordo Literarius": Socio-Cultural Reflections on a German Humanist "Sodalitas." **ANETA GEORGIEVSKA-SHINE**, Some Thoughts on the Sense of the Tragic in Rubens' Fall of Phaeton.

Saturday, April 13
1:45 - 3:00

Mohavi I

*Working in the Shadow:
Medici Agents and Underlings*

Organizer: **MARCELLO SIMONETTA**

Chair: **DALE V. KENT**

MELISSA M. BULLARD, The Henchman's Rise: Nofri Tornabuoni and Lorenzo de' Medici. **MARCELLO SIMONETTA**, Gentile Becchi: a 'Renaissance Man' in Quattrocento Florence. **BROOKE ROSS ETTLE**, The Agent at Home: Ludovico Capponi the Elder in Service to the Medici, 1524-1527.

Mohavi II

*Monuments, Metamorphosis, and the Politics of
Resistant Readings*

Organizer: **CORA V. FOX & AMELIA SANDY**

Chair: **LYNN ENTERLINE**

Commentator: **LYNN ENTERLINE**

AMELIA SANDY, "Smiling extremity out of act": Resistant Monuments in Shakespeare's Romances. **GERRY MILLIGAN**, Reading Desire in Boccaccio's *Decameron*. **CORA V. FOX**, Daphne's Re-Metamorphosis and the Ovidian Politics of Elizabethan Entertainment.

Mohavi III

Hypnerotomachia Poliphili: New Issues

Organizer: **LIANA DE GIROLAMI CHENEY**

Chair: **SANDRA SIDER**

SARAH CARTWRIGHT, Subjective or Objective Antiquity?: The *Hypnerotomachia* and the Illustrated Humanist Sylloge. **CHARLES W. M. HENEERY**, Love's Triumph and the Tyranny of Memory. **LIANA DE GIROLAMI CHENEY**, Francesco Colonna's *Hypnerotomachia Poliphili*: A Garden of Adonis.

Paloma I

*Church vs. State in William Tyndale's
Practice of Prelates*

Organizer: **ANNE M. O'DONNELL**

Chair: **ANNE M. O'DONNELL**

Commentator: **ANNE M. O'DONNELL**

THOMAS J. WYLY, Conflicts Between English Kings and Clerics in *Practice of Prelates*. **JOHN F. McDIARMID**, Tyndale's Protestant History of the Popes, and The French Connection. **JOHN DICK**, Broken Betrothals and Forsworn Vows in William Tyndale's *Practice of Prelates*.

Paloma II

*Petrarch and Imagined Masculinities in Spain:
Homosocial Transactions*

Organizer: **WILLIAM J. KENNEDY**

Chair: **TBA**

ALAN F. NAGEL, Making Book on Authors: Petrarch's *Doppio Tesoro*. **PICARDO PADRÓN**, The Hero in Drag: Eros and Mars in Garcilaso's Eclogue II. **ELVIRA VILCHES**, Crisis, Gender, and Otherness in Seventeenth-Century Spain. **JOSÉ CARTAGENA-CALDERÓN**, Transatlantic Conquests and the Imagining of Imperial Masculinities in Lope de Vega's *El Nuevo Mundo Descubierto por Cristobal Colon*.

Paloma III

The Novelistic and the Dialogical, II

Organizer: **HASSAN MELEHY**

Chair: **HASSAN MELEHY**

CATHLEEN M. BAUSCHATZ, "Mais quelque fois on me prenoit pour luy": Narrative Cross-Dressing in Helisenne de Crenne's *Les Angloisses Douloureuses*, Part Two. **JEAN-PHILIPPE BEAULIEU**, Uniformité et altérité narratives dans le roman chevaleresque tardif du *Jehan de Saintré* (1456) aux *angoysses douloureuses* (1538). **VIRGINIA KRAUSE**, Confessional Fiction or Fictional Confession in *les Angloisses douloureuses*.

Kiva

New Technologies and Renaissance Studies, III

Organizer: **WILLIAM R. BOWEN**

Chair: **PATRICIA FUMERTON**

RAYMOND G. SIEMENS, The Devil is in the Details: Encoding an Electronic Edition of the *Devonshire MS (British Library Additional MS 17,492)*. **JONATHAN GIBSON**, The Electronic Description of Renaissance Women's Manuscripts: A Progress Report from the Perdita Project.

Hacienda

*Franciscan Chroniclers of 16th Century Mexico:
History, Language and Theatre*

Organizer: **ROBERT BJORK**

Chair: **DAVID FOSTER**

JOHN F. SCHWALLER, Conversion and Creation: Two Events and One Model in the Works of Fr. Bernardino de Sahagún. **WILLIAM BRIGHT**, Fray Alonso de Molina: Franciscan Linguists in 16th Century Mexico. **NANCY JOE DYER**, Motolinía's Autos. **BARBARA DE MARCO**, Pedro de Gante's Catechism in Pictures.

Granada I

Interpreting Spenser

Chair: **TBA**

JOSEPH D. PARRY, Edmund Spenser and the Separatists: Apocalypticism and Authority in *The Faerie Queen*, Book I. **ANDREW WALLACE**, What is Georgic?: The Poet's Labor and the Georgic Metaphor in the 1590 Edition of "The Faerie Queene." **MARY THOMAS CRANE**, Frame and Mold in Spenser's *Faerie Queene*: Towards an Early Modern Materialism.

Granada II

Testo e immagine nel Rinascimento

Organizer: **ROBERTO FEDI**

Chair: **LINA BOLZONI**

STEFANIA GIANNINI, Morfologia e sintassi dell'immagine: composizione pittorica e 'compositio' grammaticale. GIOVANNA ZAGANELLI, L'immagine tra narrazione e descrizione nei testi rinascimentali. **ROBERTO FEDI**, Raffaello poeta.

Fiesta I

The Fifteenth-Century Papacy:

The Struggle for Legitimacy, II

Organizer: **ANTHONY FRANCIS D'ELIA**

Chair: **CHARLES L. STINGER**

ANTHONY FRANCIS D'ELIA, Christ, Peter, and Papal Ideology in the works of Platina and other Humanists. EGMONT LEE, Sixtus IV, "Despots" and Bankers: The Pazzi Conspiracy Revisited. CHRISTOPHER DEROSA, Paul II and the Conspiracy of 1468.

Fiesta II

Renaissance Rhetoric: From Theory to Practice, II

Organizer: **WAYNE A. REBHORN**

Chair: **DEBORA SHUGER**

WAYNE A. REBHORN, Puttenham and Susenbrotus: From Learned Rhetoric to Courtly Poetics. ANJA-SILVA GÖING, Rhetoric and the Philosophical Foundations of Education in the Renaissance: Sassolo da Prato on Vittorino da Feltre. JENNIFER WALDRON, Eloquence and Effeminization: Montaigne's Attack on Ciceronian Rhetoric.

Encanto I

Humanist Portraiture and Portraits of Humanists in the Italian Renaissance, II

Organizer: **ARNE R. FLATEN**

Chair: **TBA**

DENNIS GERONIMUS, Mysterious Beauties: Piero di Cosimo's *Simonetta Vespucci* and the Idealized Fantasy Portrait. DOUG LEWIS, Neo-Platonism Personified: Donatello's Bargello "Youth" of 1453/54.

Encanto II

English Drama, II

Chair: **ARTHUR F. KINNEY**

RACHEL E. POULSEN, Male Impersonation and Female Agency in Middleton's *The Widow and No Wit, No Help Like a Woman's*. ELIZABETH KOBLYK, Wading Through the "Bescumbered" Text: The Reader in John Marston's *Scourge of Villanie*. JUDITH HABER, "How strangely does himself work to undo him": (Male) Sexuality in *The Revenger's Tragedy*.

Desert

Florentine Patronage

Chair: **GENE A. BRUCKER**

DALE V. KENT, Fathers and Friends: Patronage and Patriarchy in early Medicean Florence. ANTONIO RICCI, The Duke, the Lion, the Printer, and the Academic: The Case of the *Marzocco*. ANN E. MOYER, Scholarship and Politics under Cosimo I: Florentine Histories.

Cactus

Women's Literacies in Early Modern Europe

Organizer: **JULIA L. HAIRSTON**

Chair: **JULIA L. HAIRSTON**

AURORA WOLFGANG, Cherchez la Femme: Women's Writing in 18th-Century French Print Culture. SUSAN W. AHERN, Transforming Questions: Issues of Literacy, Gender, and Critical Reception in the English Renaissance Lyric Poetry Course. JEANNINE E. OLSON, Reading Women, Common Women: Evidence from the Archival Records of the Fund for French Refugees and From the Consistory of Calvins Geneva.

Barcelona

Old Devil Moon:

Demons, Witches, and Devils in Early Modern Italy

Organizer: **WILLIAM J. KENNEDY**

Chair: **TBA**

WALTER STEPHENS, Problems with Aristotle: Don't Demons Exist? MARGARET A. GALLUCCI, Alien Contacts: Witches and Natives in Early Modern Italy. ARMANDO MAGGI, The Devil's Syllogism: Jews, Sodomites, and the Speakers of the Mind.

Arizona

Renaissance Philosophy

Chair: **SHEILA J. RABIN**

JAMES B. SOUTH, Zabarella and the Question of Nominalism. ARTHUR M. LESLEY, Giovanni Pico's Collaboration on a Song of Songs Commentary. LODI NAUTA, Valla and Medieval Nominalism.

Saturday, April 13
3:30 - 5:00 PM

Mohavi I

*Loss and Lamentation: The Recovery of Psyches and
Texts in the English Renaissance*

Organizer: JENNIFER C. VAUGHT

Chair: JENNIFER C. VAUGHT

Commentator: ANNE LAKE PRESCOTT

DONALD S. CHENEY, Grief and Creativity in Spenser's *Daphnaida*. THERESA M. KRIER, Mourning Birth in the Garden of Adonis. JUDITH H. ANDERSON, *Venus and Adonis*: Spenser, Shakespeare, and the Forms of Desire.

Mohavi II

Revisiting Elizabeth Cary

Organizer: CURTIS PERRY

Chair: Heather R. Wolfe

ILONA D. BELL, Private Lyrics in Elizabeth Cary's *Mariam*. JESSE SWAN, Elizabeth Cary's "Mistress." CURTIS PERRY, "Royal Fever" and "The Giddy Commons" in Cary's *History of the Life, Reign, and Death of Edward II*.

Mohavi III

*Theater and Ritual in Renaissance Art:
Florence, Urbino and Rome*

Organizer: ALLISON LEE TERRY

Chair: INGRID D. ROWLAND

ALLISON LEE TERRY, "Meraviglia" in the Fifteenth Century: Fra Angelico, Filippo Lippi and Benozzo Gozzoli. DANA E. KATZ, Painting Host Desecration into Italian History. MICHELLE ARLANE McCORMICK, Setting the Stage in Julian Rome: Raphael's *Parnassus* and Bramante's *Cortile del Belvedere*.

Paloma I

Aspects of Renaissance in Central Europe

Organizer: MARIANNA D. BIRNBAUM

Chair: MARIANNA D. BIRNBAUM

MARCELL SEBÖK, Centers of Excellence in Central European 'Spaethumanismus.' EMESE CZINTOS, Genre and Ideology: Hungarian Poetry and Literature in the 16th Century. BENEDEK LANG, Medieval Magic in Renaissance Central Europe.

Paloma II

Authorizing Women in Early Modern England

Organizer: LAURA LUNGER KNOPPERS

Chair: SEAN KEILEN

LINA L. PERKINS, "Both Scribe and Author": Coterie Culture and Mary Sidney's *Psalmes*. CLARE COSTLEY, Entombing Protestant Women: Thomas Bentley's *The Monument of Matrones*. NAOMI J. MILLER, Maternal Production and Authority in Early Modern Gender Debates. LAURA LUNGER KNOPPERS, "And I Singing": Anna Trapnel and Prophetic Authority.

Paloma III

Italian Literary and Religious Culture

Chair: JULIANN VITULLO

SUZANNE MAGNANINI, Foils and Fakes: Giambattista Basile's Hydra. MAARTEN DELBEKE, Fundata est domus Domini supra verticem montium. Liturgy as the Enactment of Metaphor: San Pietro and the Temple of Salomon. JANE K. WICKERSHAM, Who are the Heretics? Inquisitors' Manuals and the Prosecution of Heresy in Early Modern Italy. ABIGAIL SARAH BRUNDIN, Poetry and the Reformation in Italy: the Case of Vittoria Colonna.

Kiva

New Technologies and Renaissance Studies, IV

Organizer: WILLIAM R. BOWEN

Chair: RAYMOND G. SIEMENS

MARK AUNE, The Shakespeare Miscellany Project: Using Technology to Explore Early Modern Literary Culture. ANTHONY MARTIN, Electronic Editing and Graduate Research Skills.

Hacienda

*Maternity, Metamorphosis, and Magic: Images of
Fertile Wounding in Renaissance Poetry*

Organizer: LOUIS SCHWARTZ

Chair: TBA

LOUIS SCHWARTZ, "Waxing well of his deep wound": The Hidden Logic of Reproductive Imagery in Milton's *Ludlow Masque*. LOUISE GILBERT FREEMAN, Spenser's Garden of Adonis: Metamorphosis, Visualization and the Poetic. ANTHONY RUSSELL, Michelangelo as Creature and as Creator in the *Rime*.

Granada I

The Realm of Rhetoric

Chair: TBA

JOHN E. WILSON, The Renaissance Rhetorical Villain: Iago and the Rhetoric of the *Vir Malus*. LAURA FEITZINGER BROWN, Listening Lessons: Robert Wilkinson, the Body, and the Rhetoric of Liturgical Behavior. NANCY G. SELLECK, Coining the Self: Words and Things in Early Modern English. SOPHIE GEE, Rhetorics and Practices of Illiteracy.

Granada II

*Providence and the Prophetic Woman in Early
Modern England*

Organizer: **OLGA VALBUENA**

Chair: **HAROLD DELISLE**

MEGAN M. MATCHINSKE, Providential Persuasion in Anne Dowriche's *The French Historie*. **ELENA LEVY-NAVARRO**, Possessed by the Spirit: The Communal Domain of Interior Affectivity in Catherine Parr's *The Lamentation of a Sinner*. **OLGA VALBUENA**, Anne Wentworth's Double Divorce.

Fiesta I

*The Fifteenth-Century Papacy:
Art, Architecture, and Ceremony, III*

Organizer: **ANTHONY FRANCIS D'ÉLIA**

Chair: **DEBORAH HOWARD**

HENRY FERNANDEZ, Nicholas V, Architecture and Papal Ceremony. **ANDREW CHARLES BLUME**, Preaching and Painting in Sixtus IV's Sistine Chapel. **KRISTIN A. TRIFF**, Nicholas III and the foundations of Renaissance papal patronage.

Fiesta II

*Montaigne: Recalling the Past, Predicting the Future
in the Essais and the Journal du Voyage*

Organizer: **DEBORAH N. LOSSE**

Chair: **FRANÇOIS RIGOLOT**

DEBORAH N. LOSSE, A Storied Life and a Lived Story: Writing Oneself in Montaigne's *Essais*. **BERND RENNEN**, "Savoir et oubli": The Menippean Paradox in Montaigne's *Essais*. **GEORGE HOFFMAN**, Montaigne and the Question of Afterlife. **RICHARD E. KEATLEY**, Montaigne's Travels and Medieval Models of Hierarchy.

Encanto I

*Humanist Portraiture and Portraits of Humanists
in the Italian Renaissance, I*

Chair: **ARNE R. FLATEN**

ARNE R. FLATEN, Medals of Humanists in the Fifteenth Century: Pisanello to Niccolo Fiorentino. **ELIZABETH CARROLL**, The Idealization of Florentine Renaissance Portrait Busts of Women: The Impact of Humanism and Function on Appearance. **ELEANORA LUCIANO**, Fame, Virtue, and Beauty: The Woodcut Portraits in Jacopo de' Foresti *De Claris Mulieribus*.

Encanto II

Forms of the Femme Fatale

Chair: **DORA E. POLACHEK**

CHIMENE BATEMAN, Taking Another Look at Medusa: Louise Labe as Femme Fatale. **STEPHANIE CHAMBERLAIN**, Fantasizing Infanticide: Lady Macbeth and the Murdering Mother in Early Modern England.

Cactus

*Representing Themselves: Early Modern Women
Writers and Their Literary Legacies*

Organizer: **JULIA L. HAIRSTON**

Chair: **ALBERT RABIL**

MARY SKEMP, The Body as Text in Hélienne de Crenne's *Angoyses douloureuses qui procèdent l'amour*. **AMY ELIZABETH SCOTT-DOUGLASS**, Margaret Cavendish on the Continent: Influence, Interpretation, and Audience. **JULIA L. HAIRSTON**, Salome or Sabine? Tullia Aragon and the Cultivation of Ambiguity

Barcelona

Renaissance Theatrical Performance

Chair: **THOMAS L. BERGER**

BRUCE BURNINGHAM, Bakhtin's Darkened Footlights: Popular Performers and Their Public. **CHARLES C. WHITNEY**, Public and Private Roles: Amelia Lanyer and Early Modern Female Playgoers. **KIMBERLY C. ELLIOTT**, "Of time, of numbers, and due course of things": Q Henry V, Performance, Repertory, and the Business of Running a Playhouse. **LAUREN SHOJET**, Reading Masque.

Arizona

Prints and Persuasions

Organizer: **CHRISTIANE ANDERSSON**

Chair: **CHRISTIANE ANDERSSON**

SUZANNE BOORSCH, Today Florence, Tomorrow the World--Or Vice Versa? The Engravings of Francesco Rosselli. **FREDRIKA HERMAN JACOBS**, Imaging Difference & Defining Identity. **EVELYN LINCOLN**, TBA.

Desert

Women and Literature

Chair: **KARI BOYD MCBRIDE**

KATHRYN A. EDWARDS, Creating Women's Voices in an Early Modern Ghost Story. **SALLY ANNE HICKSON**, Barbara Gonzaga

Alphabetical Listing of Participants and Page

A

Michael S. Agnew 18
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Belén Atienza 10
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Linda Phyllis Austern 14
Monica Azzolini 11

B

Cynthia Baer 17
David Weil Baker 19
Andrea Baldi 14
James R. Banker 10
Chimene Bateman 28
David E. Baum 16
Cathleen M. Bauschatz 25
Jean-Phillipe Beaulieu 25
Lee Beier 15
Ilona D. Bell 27
Julia Benavent 15
Thomas L. Berger 9
Sara Berry 24
Caroline Bicks 9
Nancy Bisaha 8
Christopher F. Black 10
Jennifer B. Black 9
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CODICOLOGY WORKSHOP

A pre-conference workshop on codicology conducted by Richard Clement, Head Librarian of the Spencer Research Library at the University of Kansas, will be offered on Wednesday, April 10, 2:00 to 5:00 p.m. The workshop will be held in the Special Collections Department, Hayden Library, on the Arizona State University campus, and will cost \$15. The number of participants is limited to twelve, selected on a first-come, first-served basis. To register, send an e-mail indicating your interest to acmrs@asu.edu. Be sure to include your name, title, affiliation, mailing address, phone number, and e-mail address. Any inquiries received after the first twelve will be added to a waiting list in case of cancellations. Attendees will be notified, and should plan to pay the \$15 fee the day of the workshop.

OPEN ROAD TOURS

Open Road Tours will offer participants in the RSA/ACMRS Conference a one day excursion to the Grand Canyon via Sedona and the Navajo Indian Reservation. Their friendly, informative guides will treat you to Arizona's diverse scenery and history on this spectacular trip. Stop for photos in Sedona's colorful Red Rock country. Drink in the boundless wonders of Grand Canyon from favorite overlooks or take a short nature walk. Then shop for jewelry and crafts on the Navajo Indian Reservation with the Painted Desert as your backdrop. The tour will depart from Chaparral Suites at approximately 7:00AM on Sunday, 14 April 2002. To reserve your seat, call 1-800-766-7117 and ask for Shawn or Margaret. Don't forget to mention the RSA/ACMRS Conference to receive your special rate of \$89. For more information about Open Road Tours, visit www.openroadtours.com.

CHAPARRAL SUITES HOTEL AIRPORT SHUTTLE SERVICE

The airport shuttle service is a 24 hour service. After picking up baggage, guests of the Chaparral Suites Hotel may call the hotel. Courtesy phones are located by the baggage claim of each area. The operator will instruct you as to where to stand to be picked up, as well as the length of time it will take for the shuttle to arrive at the airport. To use the shuttle to return to the airport, guests must sign up at the front desk or call the operator. The shuttle departs on the hour and thirty minutes travel time should be allowed to reach the airport.

ROOMMATE LISTSERV

Looking for a roommate to share hotel costs? The RSA website, www.r-s-a.org, has a listserv where you and others with the same concern can place your names and e-mail addresses with a comment so that you can contact each other.

TRAVEL AND HOTEL INFORMATION

We advise participants to make flight reservations as early as possible. We leave it to the individual participant to make his or her own travel arrangements. However, if you need any assistance, contact RSA travel agent Stella Mortman at **Austin Travel**:

1-800-466-4603
516-374-2788
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The meeting will take place at the **Chaparral Suites Hotel**. To make reservations at our conference rate, please call:

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Thursday, 11 April 11 (8:00 PM) \$42

Please put an "X" here if you wish to attend: _____

Specify Vegetarian or Salmon: V_____ S_____

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Please put an "X" next to preferred date if you wish to attend.

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2002 Membership Form (Due October 1, 2001)

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DUES RENEWAL Renaissance Quarterly: Volume 55 (2002 January 1 - December 31)
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Nominees for RSA membership: Please supply name, email and mailing address on reverse of this form

Publication schedule: Spring ; Summer; Autumn; Winter (index)

Conferences and Events

Sept. 9–12. International workshop on European historiography at the age of humanism, “The Diffusion of Humanism in Europe.” Contact Prof. Dr. Johannes Helmraht, Institut für Geschichtswissenschaften, der Humboldt-Universität zu Berlin, Lehrstuhl Mittelalterliche Geschichte II, Unter den Linden 6, D-10099 Berlin; email: helmrahtj@geschichte.hu-berlin.de; Fax: (030) 2093-2479.

Sept. 17-18. Cultural Histories of Blood in Early Modern Europe. Gonville and Caius College, Cambridge, UK. Contact: Natasha Glaisyer, nafg1@york.ac.uk, or Alex Shepard, a.j.shepard@sussex.ac.uk.

Sept. 19–Dec. 2. J. Paul Getty Museum Exhibition, “The Armenian Gospels of Gladzor,” The Getty, 1200 Getty Center Drive, Suite 400, L.A., CA 90049-1681; Tel.: 310-440-7360; Fax: 310-440-7722; www.getty.edu.

Sept. 20. CUNY Renaissance and Early Modern Events: David Norbrook, English, University of Maryland, title TBA. Sponsored by the Society for the Study of Women in the Renaissance. Information: <http://web.gc.cuny.edu/womenstudies>.

Sept.-Dec. Fall Seminars at The Folger Institute: “Renaissance Paleography in England;” “The Theory and Practice of Scholarly Editing;” “Practices of Piety: Lived Religion in Early Modern Europe.” Application deadline: Sept. 4. Information on all seminars: The Folger Institute, 201 East Capitol St., SE, Washington, DC 20003; Tel.: 202-675-0333; email: institute@folger.edu; www.folger.edu.

Sept. 24–27, Lyons. L'École de l'Institut d'histoire du livre / Book History Workshop, in collaboration with the Rare Book School, University of Virginia. Three courses: Type, Lettering, & Calligraphy, 1450–1830; Texts and Images in the Digital Age; Printed Ephemera. Contact ihl@ensib.fr. <http://ihl.ensib.fr>.

Oct. 2. Columbia Univ. Seminar on the Renaissance, Ronald Witt, “On the Origins of Humanism”; Faculty House, Columbia Univ., NY, NY 10027. Contact Prof. Richard Harrier, Chair; Tel.: 212-854-2389. Also the seminar invites speakers for 2002 & 2003; send a brief vita & a one-page abstract to Prof. Richard Harrier, 35 West 9 St., NY, NY 10011.

Oct. 10-14. Third Triennial Conference of the International John Bunyan Society. View program at www.arts.ualberta.ca/~dgay/program2001.htm. Contact Ruby Riley at Kent State University.

Oct. 13. New England Renaissance Conference, “Renaissance Courts,” Renaissance Center, Univ. of Massachusetts, 650 East Pleasant St., Amherst, MA., with the cooperation of Amherst, Hampshire, Mount Holyoke & Smith Colleges, and concluding with a concert of English & Viennese court music. Inquiries: tel.: 413-577-3600; fax: 413-577-3605.

Oct. 18. CUNY Renaissance Studies Colloquium. Kathryn Talarico, Modern Languages, College of Staten Island, CUNY. Title and room TBA. Sponsored by the Society for the Study of Women in the Renaissance. Information: <http://web.gc.cuny.edu/womenstudies>.

Oct. 19. CUNY Renaissance and Early Modern Events. The Material Foundations of Early Modern Texts: From Manuscript Manipulations to Print Technologies, I: John Monfasani, SUNY-Albany, “The Power of Script: Nicolaus Scutellius’ Cabalistic Hand”; Arthur Marotti, Wayne State University, “The Personal Poetic Anthology in Private Manuscript Collections.” 4-6PM in Segal Theatre. Sponsored by the Renaissance Studies Certificate Program. Contact: Martin Elsky at melsky@gc.cuny.edu. Information: <http://web.gc.cuny.edu/renaissancestudies/>.

Nov. 1–3. The Midwest Modern Association’s 43rd Annual Convention, Bibliography and Textual Studies session, “The Regulation of Print: 1557-1700;”

Sheraton Cleveland City Centre, Cleveland, Ohio. Contact Terri Bourus, Dept. of English, Northern Illinois Univ., Dekalb, IL. 60115; M/MLA Conference: www.uioiwa.edu/~mmla.

Nov. 6. CUNY Renaissance and Early Modern Events. Tobias Doering, Free University of Berlin, “How to Do Things with Tears: Performances of Mourning on the Early Modern Stage.” 6:30-8:30PM. Room TBA. Sponsored by the Renaissance Studies Certificate Program.

Nov. 13-Feb 2002. J. Paul Getty Museum exhibition: Manuel Alvarez Bravo: Optical Parables.

Nov. 15. CUNY Renaissance and Early Modern Events. Kim Hall, English, Fordham University. See contact information for October 19th above.

Nov. 15–18. Modern Studies (GEMCS) Ninth Annual Conference, Philadelphia, PA. Information: <http://www.english.fsu.edu/gemcs>.

Nov. 21. Columbia Univ. Seminar on the Renaissance, Anne Prescott, “Voicing David: The Sonnet Sequence of Anne Locke.” Faculty House, Columbia Univ., NY, NY 10027. Contact Prof. Richard Harrier, Chair; tel.: 212-854-2389.

Nov. 21–24. Covegno internazionale. La Tradizione ermetica dal mondo tardo-antico all’Umanesimo. Palazzo Serra di Cassano, Naples. Contact Paolo Lucentini, Via G. C. Vanini 28, 50129 Florence; tel./fax 39-055-48.86.38; email lucentini@unifi.it; or Antonella Sannino, Via V. Bellini 33, 80040 Pollena Trocchia (NA); tel. 39-081-53.12.661; fax 89.72.66; email antonsanni@hotmail.com.

Dec. 14–16. The Alamire Foundation, International Centre for the Study of Music in the Low Countries, Katholieke Universiteit Leuven; An International Colloquium in Bruges; “Bruges—Venice: Music in Two Urban Mosaics,” during

the Ancien Regime. A selection of papers will be published in the Yearbook. Contact Patrick Lenaers-Tel.: (00)32-16-32.46.61; fax: (00)32-16-32.47.06; email: alamire.foundation@arts.kuleuven.ac.be. Information: <http://fuzzy.arts.kuleuven.ac.be/alamire/callbruges.htm>.

Dec. 18–March 10, 2002. J. Paul Getty Museum Exhibition, “Artful Reading in Medieval and Renaissance Europe,” 15 Western European manuscripts, 11th - 16th century; a papyrus roll; 2 early printed books; & photograph by Walker Evans. The Getty, 1200 Getty Center Drive, Suite 400, LA, California 90049-1681; tel.: 310-440-7360; fax: 310-440-7722.

Feb. 20–24, 2002. College Art Association, 90th Annual Conference; “Building a Career While Buying an Education—A Roundtable Discussion;” strategies for art students. Information: www.collegeart.org.

March 7–10, 2002. Vagantes 2002, First Annual Graduate Student Conference on the Middle Ages, at Harvard Univ., through the cooperation of graduate medievalists of Harvard Univ. & Univ. of Toronto, for graduate student research. Deadline for abstracts of 250 words: October 1, 2001. Second Conference 2003 at Univ. of Toronto. Email: vagantibus@hotmail.com & djoyner@fas.harvard.edu.

April 4-6, 2002. Pacific Northwest Renaissance Society Annual Conference at Marlborough School, Los Angeles. Renaissance Power Play: The Uses and Abuses of Power. 500-word abstracts due Dec 31, 2001. Contact: Brent Whitted, e-mail: whittedb@marlborough.la.ca.us or Mark Bayer, e-mail: bayer.23@osu.edu. Details: www.english.ohio-state.edu/people/bayer.23/pnrs.htm.

April 4–6, 2002. South-Central Renaissance Conference at St. Louis Univ. Details: www.stedwards.edu/hum/klawitter/srcr/srcr.html.

April 6, 2002. Decorum and Decadence: Virgins to Femme Fatales in Art. Conference sponsored by Loyola University Chicago. Abstracta and C.V. by Dec. 3, 2001 to: Conference/D’Arcy Museum of Art, Loyola University Chicago, 6525 Sheridan Rd., Chicago, IL 60626; e-mail: smetzler@luc.edu.

May 2-5, 2002. 37th Annual Congress on Medieval Studies, Western Michigan University, Kalamazoo. Abstracts must be submitted by Sept. 15, 2001. Contact Robert E. Stillman about Sidney panel: 865-974-6971. Contact James B. South about Medieval Philosophical Texts in Translation panel: james.south@marquette.edu. Information: www.wmich.edu/medieval/congress/37cfp/02letter.html.

May 23-25, 2002. The Presence of the Past: annual conference of the Rocky Mountain Medieval and Renaissance Association, RSA affiliate. Send abstracts by Jan. 15 or March 3 to: Elspeth Whitney, Dept. of History, University of Nevada, Las Vegas, NV 89154. Information: Charles Whitney; e-mail: whitney@nevada.edu.

Oct. 4-5, 2002. Internatl. conference hosted by the Centre for Reformation and Renaissance Studies. The Fall of Troy in the Renaissance Imagination. Deadline: Sept. 30, 2001. Contact: Konrad Eisenbichler, e-mail: konrad.eisenbichler@utoronto.ca.

Oct. 17–19, 2002. The Johns Hopkins Univ., Baltimore, Maryland Conference; “The Body in Early Modern Italy” multifaceted representations of the body, ca. 1300-1700; Deadline for abstracts of 250 words & a one-page cv: March 30, 2002. Contact Julia L. Hairston, via G. Branca, 70, 00153 Rome, Italy; tel./fax: 39-06-574-4801; email: julia.hairston@uniroma1.it.

Oct. 26–27, 2002. Princeton Univ. Music Dept. will host the “International Symposium Music and Melancholy 1400-

1800.” Deadline for proposals & abstracts: Dec. 31, 2001; Deadline for Papers: August 15, 2002. Contact Rob C. Wegman, Dept. of Music, Woolworth Center of Musical Studies, Princeton Univ., Princeton, NJ 08544; voice: 609-258-4248; dept.: 609-258-4241; fax: 609 258 6793.

Dec. 2002. Internatl. conference hosted by University of Haifa, French Dept. : Les theatres de l’anatomie. Submission deadline: Oct. 30, 2001. Contact: anatomie@research.haifa.ac.il.

Dec. 7, 2002. Barnard Medieval-Renaissance Conference 2002; “David in Medieval and Renaissance Culture.” Deadline for papers & proposals: June 1, 2002. Contact Paula Loscocco, Barnard College, 3009 Broadway, NY, NY 10027; tel.: 212-854-2116; fax: 212-854-9498; email: ploscocco@barnard.edu.

Fellowships and Grants

The American Antiquarian Society; 11 fellowships for short- and long-term research at the AAS. Funded by foundations, such as the National Endowment for the Humanities and the Andrew W. Mellon Foundation. For 2002-2003, Application Deadline: January 15, 2002, except Mellon Post-Dissertation Fellowship: October 15, 2001. Contact Caroline F. Sloat, Director of Scholarly Programs, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01069-1634; Tel: (508) 755-5221; E - m a i l : csloat@mwa.org, www.americanantiquarian.org.

The Fulbright Program, sponsored by the U.S. Dept. of State, Bureau of Educational and Cultural Affairs; grants in 37 disciplines & access to over 140 countries. For 2002- 2003, Application Deadlines: Traditional Fulbright Program-Aug.1,2001; Distinguished Chairs Program-May 1,2001; International Education Administrators Program-Nov.1,2001. NATO Advanced Research Fellowships & Institutional Grants- Jan.1, 2002; The

Fulbright Senior Specialists Program-Rolling. Information: www.cies.org; or Fulbright Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009.

Harvard Divinity School offers positions for Research Associates and Visiting Lecturers in Women's Studies in Religion for 2002-2003 academic year. Salary: \$40,000 plus benefits to conduct individual research project and teach a related one-semester course. Application Deadline: November 15, 2001. Contact Dr. Anne Braude, Director of Women's Studies in Religion, Harvard Divinity School, 45 Francis Avenue, Cambridge, MA 02138, or www.hds.harvard.edu/wrsp.

National Endowment For The Humanities Fellowships for 2002; NEH Summer Stipends for 2 full uninterrupted months & normally between May1, 2002 & Sept.30,2002; Application Deadline: Oct.1,2001; A Stipend of \$5,000. Information: NEH Fellowships or NEH Summer Stipends, Room 318, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506; www.neh.gov/grants/onebook/fellowships.html.

Society of Fellows in the Humanities at Columbia Univ. post-doctoral fellowships for 2002-2003; grants from Andrew W. Mellon Foundation & William R. Kenan Trust; appoint for 1 year at rank equivalent to lecturer; renewal possible. Received the Ph.D between Jan. 1, 1996 & July 1, 2002. Stipend: \$37,000, & additional \$3,000 available for research. Contact Director, Society of Fellows in the Humanities, Heyman Center-Mail Code 5700, Columbia Univ., 2960 Broadway, NY, NY 10027; www.columbia.edu/cu/societyoffellows.

The Center for Comparative Literature and Society at Columbia Univ., one post-doctoral fellowship for 2002-2003; grant from Ford Foundation; for scholarship, & also required to teach for the Center.

Received Ph.D between Jan. 1, 1996 & July 1, 2002. Stipend: \$35,000; Application Deadline: Oct.15, 2001. Contact The Director, Center for Comparative Literature and Society, Mail Code 5755, Columbia Univ., 2960 Broadway, NY, NY 10027.

Villa I Tatti fellowships in Florence, Italy, for advanced research by post-doctoral scholars in Italian Renaissance, normally in early stages of career. Must have Ph.D or equivalent; of any nationality; Italians to have dottorato di ricerca, or in some cases just the laurea. Either stipendiary, or non-stipendiary. Application deadline: October 15. Contact Prof. Walter Kaiser, Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; Tel: +(39) (055) 603-251/608-609; or Villa I Tatti, Harvard University, University Place, 124 Mt. Auburn St., Cambridge, MA 02138-5762, U.S.A.; Tel: (617) 495-8042.

The J. Paul Getty Trust, the Getty Research Institute, Getty Grant Program, Getty Conservation Institute, J.Paul Getty Museum. Research Institute provides research, fellowships, service to scholars worldwide through residencies. Contact Karen R. Nelson, Getty Communications, Tel: 310- 440-6470; or email: knelson@getty.edu; www.getty.edu. The Getty Center is at 1200 Getty Center Drive, Suite 400, L.A., California 90049-1681; Tel: 310-440-7360.

The American Philosophical Society research grants for US citizens, or foreign nationals whose research is in the U.S.A. Franklin Research Grants—expected to have Ph.D or publications displaying equivalent scholarly achievement. Maximum: \$6,000 for 1 year or \$12,000 for 2 years; Deadline: Oct.1. Also: Sabbatical Fellowship for the Humanities and Social Sciences for mid-career faculty of universities & 4-year colleges in the U.S.A.-\$40,000; Deadline: Nov.1. Questions on eligibility of project or use of funds; tel: 215-440-3429 for all programs except Library Resident Fellowship;email: eroach@amphilsoc.org; include postal address. For all programs : www.amphilsoc.org. and click "Grants" on homepage.

The American Academy in Rome fellowships for American scholars and artists to live & work at the Academy's 12-building, 11-acre site in Rome, Italy. Stipends for terms from 6 months to 2 years. Information: www.aarome.org, or the Programs Dept. in New York at tel: 212-751-7200, or Caroline Howard in Rome at (39) (06) 58461.

The Camargo Foundation in Cassis, France, a center for studies in the humanities & social sciences related to French & francophone culture; for professors, independent scholars, graduate students working on a dissertation, & others; at NO cost, 11 furnished apartments, 1 artist studio, 1 composer's studio, 1 photographer's darkroom, & library. Term of residence is 1 semester. Beginning fall/ winter 2001-02 a pilot program offers a Stipend of \$3,500 per fellow. Contact The Camargo Foundation, Mr. William Reichard, U.S. Secretariat, 125 Park Square Court, 400 Sibley St., Saint Paul, MN. 55101-1928.

The National Humanities Center offers residential fellowships for advanced study; the \$ amount depends on needs of fellows & Center's ability to meet them. Must have Ph.D & be beyond revision of a doctoral dissertation stage. Application Deadline: Oct. 15. Contact Kent Mullikin, Tel.: 919-549-0661; Email: kent@ga.unc.edu; National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256; www.nhc.rtp.nc.us:8080.

Princeton Society of Fellows in the Liberal Arts offers for the humanities & related social sciences three-year post-doctoral fellowships for recent Ph.Ds (from Jan. '99) for research, & to teach half-time. Stipend: approx. \$54,000. Application Deadline: Oct.15. Information: www.princeton.edu/~sf or Associate Director, Society of Fellows in the Liberal Arts, Joseph Henry House, Princeton Univ., Princeton, NJ 08544.

The John Carter Library Research Fellowships for June 1, 2002-May 31, 2003. Short-term: 2-4 months- Stipend: \$1,300 per month; Long-term: 5-9 months - Stipend: \$3,000 per month Application deadlines: Jan. 15, 2002. Contact Director, John Carter Brown Library, Box 1894, Providence, RI 02912; Tel.: 401-863-2725; Fax: 401-863-3477; or www.JCBL.org.

ACLS Fellowship & Grant Competitions to be held in 2001-2002. Charles A. Ryskamp Research Fellowships-Stipend: \$60,000 & allowance of \$2,500 for research & travel for advanced assistant professors. Application due Oct. 10. The Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars since Oct. 1, 1997-Stipend: \$65,000. Central ACLS Fellowships for tenure beginning 2002-03-Stipends: \$50,000 for Full Profs; \$40,000 for Assoc. Profs; \$30,000 for Assis. Profs. The Library of Congress Fellowships in International Studies-Stipend- \$3,500 per month; ACLS/SSRC/NEH International and Area Studies Fellowships for research; ACLS/New York Public Library Fellowships; The East European Studies Program; Contemplative Practice Fellowships; Henry Luce Foundation/ ACLS Dissertation Fellowships in American Art; American Research in the Humanities in the People's Republic of China. Information: www.acls.org. Application forms online at www.acls.org/fel-comp.htm.

Prizes

The Modern Language Association of America competition for the 17th Howard R. Marraro Prize. Submissions of works published in 2000 or 2001 on any phase of Italian Literature or comparative literature involving Italian by current MLA members; \$1000 prize & a certificate. Deadline: May1, 2002. Contact the Office of Special Projects, Modern Language Association, 26 Broadway, 3rd floor, NY, NY 10004-1789; Tel.: 646-576-5141; or awards@mmla.org.

The Modern Language Association of America competition for the first Aldo and Jeanne Scaglione Prize for Italian Studies for a scholarly book published in 2000 on any phase of Italian literature or culture or comparative literature involving Italian by current MLA members; \$2,000 prize & a certificate. Deadline: May 1, 2001; Same address, phone & email as above.

The Society for the Study of Early Modern Women gives awards for work relating to women and gender in the early modern period (ca. 1450-1750): Book Award; Edition Award; Collaborative Projects Award for multi-authored works; Arts & Media Award; Graduate Student Conference Paper Award. Deadline for nominations: June 30. Inquiries: email: couchman@yorku.ca; or Jane Couchman, Chair, EMW Awards Committee, Dept. of French, Glendon College, York Univ., 2275 Bayview Ave., Toronto, ONT, Canada M4N 3M6.

The South-Central Renaissance Conference Scholarly Essay Competition. Essay length 2500-7500 words, \$1,000 prize. Deadline: Oct. 1, 2001. Contact: georgek@admin.stedwards.edu

Announcements

A new doctoral program in Renaissance and Baroque Art: "Renaissance and Baroque Specialization (1350 - 1750)" was added in 1998 to the Ph.D. program at The Graduate Center, CUNY, NYC, NY. Contact Janet Cox-Rearick, email: janetcox@aol.com; or www.gc.cuny.edu.

Centro Studi Italiani offers Italian language and culture courses in Urbania, Italy; one-to-one lessons in language & conversation at all levels. Contact Carlo Amedeo Pasotto at Centro Studi Italiani, Via Boscarini 1, 61049 Urbania (Pesaro e Urbino), Italia.

Rutgers Art Review: Journal of Graduate Research in Art History. Call for papers to current graduate students, & those who completed their Ph.D within the past year. Contact Stacy Burger and Wendy

Streule, Rutgers Art Review, Dept. of Art History, Voorhees Hall, Rutgers, The State Univ. of New Jersey, New Brunswick, N.J. 08901-1248; email: rar@rci.rutgers.edu; or <http://arthistory.rutgers.edu/rar/rar.htm>.

The Warburg Institute, School of Advanced Study, University of London, invites applications for the post of Director, responsible for academic, administrative & financial affairs. Deadline: Sept. 17, 2001. Contact Secretary & Registrar, The Warburg Institute, Woburn Square, London WC1H OAB; Tel. +44 (0) 20 7862 8949; Fax: +44 (0) 20 7862 8955; email: warburg@sas.ac.uk

Journal of Anglo-Italian Studies, published by the Univ. of Malta's Institute of Anglo-Italian Studies for current research in the history of cultural relations between England & Italy (1300 to present). Information: <http://home.um.edu.mt/angloitalian/jai.html>; Patricia Ellul-Micallef, Senior Communications Officer, Univ. of Malta, MSDA MSD 06, Malta; email: pelll@um.edu.mt.

FASTI, a European research group working on the history of universities now has its own website: www.flwi.rug.ac.be/fasti.

Call for Papers: Toronto, Canada 2003

The annual meeting of the Renaissance Society of America

March 28 through March 30, 2003

The program committee invites abstracts for individual papers as well as proposals for panels. The chair of the panel should be someone other than one of the speakers. Submit your proposals on the RSA website, www.r-s-a.org. The conference submission process is now completely web-based.

Submission guidelines are on our website: www.r-s-a.org

**Deadline for Submissions:
15 May 2002**

Renaissance Society of America
Casa Italian Zerilli-Marimò
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