

UPDATES

Panel Title: Literature and Society in Renaissance England I

Date: Thursday, March 23, 2006 **Time:** 8:45–10:15 Dante

DROP CHAIR: Barbara Traister

Panel Title: French Poetry: Rethinking the Sixteenth-Century Canon I: Scève Beyond the *Délie*

Date: Thursday, March 23 **Time:** 10:30–12:00, Rubens

DROP PRESENTER Tom Conley

Panel Title: The Decline of Dialogue

Date: Thursday, March 23, 2006 **Time:** 2:00–3:30, Hilton VI

ADD PRESENTER: Reinier Leushuis, *Florida State University*

Paper Title: From *Dialogue (Amoureux)* to *Essai*: Order, Disorder, and Amorous Speech in Montaigne's "Sur des vers de Virgile" and "De l'art de conférer"

Abstract: "Sur des vers de Virgile" opposes order and regulation necessary for virtuous living to disorder and absence of rules necessary for the exploration and speaking of love and (women's) sexuality. The opposition between order and disorder should be linked to Montaigne's notion of *conférence* in "De l'art de conférer." The author is keenly aware that "speaking" on matters of erotic love and sexuality is commonly considered incompatible with decent and ordered social speech and conversation. My paper explores this discrepancy between "Sur des vers de Virgile" and "De l'art de conférer." I seek to understand this opposition from the perspective of the *dialogo amoroso* discussed in Sperone Speroni's *Apologia dei dialogi*. This enables me to read the "speaking of love" in "Sur des vers de Virgile" dialogically, and to explore how dialogue is reshaped by the genre of the essay.

Panel Title: Marsilio Ficino: Light, Love, and Religion **Date:** Thursday, March 23 **Time:** 3:45–5:15, Da Vinci II

PRESENTER MOVED: Unn Irene Aasdalen, "Wounded by Love", moved to the Panel "Marsilio Ficino: Philosophy and Ethics in Ficino's Circle", Saturday, March 25, 2:00-3:30PM, in Sienna II.

Panel Title: Interpreting Art and Religion **Date:** Thursday, March 23 **Time:** 3:45–5:15, Parc I

DROP PRESENTER: Sally Anne Hickson

Panel Title: Beyond Romance? Tradition and Improvisation in Early Modern English Prose Fiction

Date: Thursday, March 23, 2006 **Time:** 3:45–5:15 **Room:** Suite II

DROP CHAIR Jonathan Crewe

Panel Title: The Cultural and Intellectual World of the Early Modern Inns of Court

Date: Thursday, March 23, 2006 **Time:** 3:45–5:15 Hilton VI

DROP PRESENTERS: Jayne Archer and Sarah Knight

Panel Title: The Cultural and Intellectual World of the Early Modern Inns of Court

Date: Thursday, March 23, 2006 **Time:** 3:45–5:15 Hilton VI

DROP CHAIR: Elizabeth Goldring, *University of Warwick*

Chair: TBA

Panel Title: Renaissance Music **Date:** Friday, March 24, 2006 **Time:** 10:30–12:00 **Room:** Dante
Chair: Anthony Cummings, *Tulane University*
DROP CHAIR Anthony Cummings

Panel Title: “Silent Rhetoric,” “Dumb Eloquence”: The Rhetoric of Silence in Early Modern English Literature **Date:** Friday, March 24 **Time:** 10:30–12:00, Hilton III
DROP PRESENTER Laetitia Coussement-Boillot

Panel Title: Renaissance Antiquarianism and the Professions II **Date:** Friday, March 24 **Time:** 10:30–12:00, Cervantes
CHANGE PRESENTATION ORDER TO: Philip J. Jacks, Volker Heenes,, Kim J. Hartswick,

Panel Title: Literary Culture in the Villas of Early Modern Italy II **Date:** Friday, March 24, **Time:** 10:30–12:00, Sienna II
CHANGE PAPER TITLE: Amanda Lillie, **Title:** Fiesole: *Locus Amoenus* or Penitential Landscape?

Panel Title: Poetry as Historical Evidence **Date:** Friday, March 24, **Time:** 10:30–12:00, Suite II
CHANGE: CHAIR AND RESPONDENT: **Chair:** John Najemy, *Cornell University*
Respondent: Deanna M. Shemek, *University of California, Santa Cruz*

Panel Title: Decolonizing the Past: Renaissance Humanism beyond Western Europe
Date: Friday, March 24, **Time:** 10:30–12:00, Da Vinci III
DROP CHAIR John H. Geerken,

Panel Title: Tales of the City I: Outsiders’ Descriptions of Cities in the Early Modern Period
Date: Friday, March 24, 2006 **Time:** 2:00–3:30 **Room:** Rubens
NEW CO-ORGANIZER AND CHAIR/RESPONDENT: **Co-organizers:** Fabrizio Nevola, *Università degli Studi di Siena*, and Flaminia Bardati, *École pratique des hautes études, Sorbonne, Paris*
Chair and Respondent: Allen Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Panel Title: Tales of the City II: Outsiders’ Descriptions of Cities in the Early Modern Period
Date: Friday, March 24, **Time:** 3:45–5:15, Rubens
CHANGE CHAIR: **Chair :** Krista de Jonge, *Katholieke Universiteit, Leuven*
Respondent: Allen J. Grieco, *Villa I Tatti*,

Panel Title: Aspects of Renaissance Learning **Date:** Friday, March 24, **Time:** 3:45–5:15, Michelangelo -- ADD: PRESENTER: Winfried Schleiner, *University of California, Davis*

Paper Title: Three Renaissance Philologists (Henri Estienne, John Selden, Gaspar Schoppe) as Victims of Repressive Authorities

Abstract: I retrace how Henri Estienne, the famous printer, editor, and author was burnt in effigy and died in poverty, how the most famous “orientalist” of the period, John Selden, was jailed several times, and how the German philologist Gaspar Schoppe was attacked in a dark Madrid alley by some

English partits because they felt he had ridiculed King James I, and how he was killed in effigy on an English stage with the king looking on in delight.

Panel Title: Languages of Madness and Possession: Law, Medicine, and Demonology in Early Modern Italy **Date:** Friday, March 24, **Time:** 3:45–5:15, Sienna II
DROP PRESENTER Monica Calabritto

Panel Title: Sassetta, the Sansepolcro Altarpiece, and Franciscan Observant Patronage: New Directions **Date:** Friday, March 24, **Time:** 3:45–5:15, Parc III

CHANGE PANEL DESCRIPTION:

Chair: Carl B. Strehlke, *Philadelphia Museum of Art*

Discussants: James R. Banker, *North Carolina State University*, Roberto Bellucci, *Opificio delle Pietre Dure*, Roberto Cobianchi, *British School at Rome*, Cecilia Frosinini, *Opificio delle Pietre Dure e Laboratori di Restauro*, Christa Gardner von Teuffel, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, Koichi Toyama, *Keio University*, and Carl B. Strehlke, *Philadelphia Museum of Art*

Presenter: Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Paper Title: Programming Reform: Sassetta and Bernardino of Siena

Abstract: Bernardino degli Albizzeschi fostered a special predilection for Sassetta, whom he selected to paint an Assumption for the high altar of his own Franciscan Observant church of the Osservanza in Siena. This paper will investigate the character of Bernardino's patronage and its impact on Sassetta's further work and career, presenting new archival material. The Osservanza Assumption, usually considered a late work, will be seen to actually date to the early 1430s and therefore to precede the Sansepolcro altarpiece. This raises the issue of Bernardino's role in the Sansepolcro commission. Practically, the existence of intermediaries connected with him will be assessed. From a religious point of view, the possibility of Bernardino's involvement with the iconographical program will be studied, also taking into account the intended audience and the accessibility of the high altar. Finally, Sassetta's creativity in giving shape to the wishes of his patrons will be considered within the context of Sieneese painting traditions.

Presenter: Roberto Cobianchi, *British School at Rome*

Paper Title: The Legislation of the Franciscan Observants and Control over Works of Art in their Churches

Abstract: This paper will try to assess to what extent the Franciscan Observants were concerned about the decoration of their houses, and the commission, iconography, and manufacture of works of art (especially high altarpieces) for their churches. The principal source of documentation will be the fifteenth- and early sixteenth-century acts of provincial chapters available for some of the Italian provinces of the Franciscan Order. This body of material, produced during the annual meetings of the *discreti* (friars elected to represent their convents), will be compared to some documented cases of commissions of high altarpieces for Franciscan Observant churches.

Presenter: Koichi Toyama, *Keio University*

Paper Title: Sassetta's Cast Shadow in the Sansepolcro Double-Sided Altarpiece

Abstract: We find Sassetta's only cast shadows on the reverse side of his double-sided Sansepolcro polyptych. The cast shadow that Sassetta depicted behind Saint Francis stigmatized by the Seraph-Christ meticulously follows all the outlines of the saint's body, including even the fingers of his left

hand, but the shadow does not show the saint's head. This paper will examine some of the both religious and cultural reasons for this.

Panel Title: Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266-1568) II: The Court Artist and the Court **Date:** Saturday, March 25, **Time:** 10:30-12:00, Corinthia.

NEW RESPONDENT: Anne Dunlop, *Yale University*

Panel Title: Tyranny in the Italian Renaissance II **Date:** Saturday, March 25, **Time:** 10:30-12:00, Da Vinci III **DROP PANEL**

Panel Title: Interpreting Italian Literature **Date:** Saturday, March 25, **Time:** 2:00-3:30, Suite I
CHANGE CHAIR: **Chair:** Giuseppe Gerbino, *Columbia University*

Panel Title: Marsilio Ficino: Philosophy and Ethics in Ficino's Circle, Saturday, March 25, 2:00-3:30PM, in Sienna II

ADD PRESENTER: Unn Irene Aasdalen, "Wounded by Love"

DROP PRESENTER: Jozef Matula,

Panel Title: Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266-1568) III **Date:** Saturday, March 25, **Time:** 2:00-3:30, Corinthia

NEW RESPONDENT: Leslie Korrick, *York University*

Panel Title: Teaching Virtue in the Renaissance --Saturday, March 25, **Time:** 3:45-5:15, Barcelona I

DROP PRESENTER Hanns-Peter Neumann

Panel Title: Power, Fragility, and Anxiety: Gender and Old Age in Early Modern Art **Date:** Saturday, March 25, **Time:** 3:45-5:15, Parc III

DROP PANEL

Panel Title: Identity/Politics III: A Roundtable Discussion **Date:** Saturday, March 25. **Time:** 3:45-5:15, Hilton IV

DROP DISCUSSANT Jonathan Crewe

Panel Title: Questions of Text **Date:** Saturday, March 25. **Time:** 3:45-5:15

MOVE PANEL from Suite II to Parc III

Panel Title: New Technologies and Renaissance Studies II: Electronic Editing and Pedagogy

Date: Thursday, March 23. **Time:** 10:30-12:00, Raphael

DROP CHAIR: Lisa Hopkins

Panel Title: English Renaissance Drama **Date:** Friday, March 24. **Time:** 8:45-10:15, Da Vinci III

DROP PRESENTER: Lisa Hopkins

Panel Title: Quantifying Practices and Renaissance Literature **Date:** Saturday, March 25, 2006.

Time: 2:00–3:30, Dante

DROP PRESENTER: Carla J. Mazzio

ADD PANEL

Panel Title: Teaching Virtue in the Renaissance

Date: Saturday, March 25, 2006

Time: 3:45-5:15

Room: Barcelona I

Organizer: David A. Lines, *University of Miami*

Chair: Emily O'Brien, *Harvard University*

Presenter: David A. Lines, *University of Miami*

Paper Title: Teaching Virtue Through Emblems: Bologna and Agostino Galesio (d. 1621)

Abstract: This paper will discuss the *Compendium philosophiae moralis* by Agostino Galesio, a professor of philosophy at the University of Bologna. The work is notable, not only for its philosophical discussion, but also for its use of emblems, which are interspersed in the commentary on Aristotle's *Nicomachean Ethics*. An examination of the nature and function of the illustrations in the context of communicating virtue suggests that emblems should be studied, not only for their artistic qualities, but also in view of the moral values that they were meant to impart.

Presenter: Stephen S. Deng, *University of California, Santa Barbara*

Paper Title: Ben Jonson's *The Staple of News* and the Ethics of Mercantilism

Abstract: I argue that *The Staple of News* presents a site of education for ethical consumption by English consumers and producers. The play should be read in relation to emerging mercantilist thought, especially that of Thomas Mun, who appropriates Aristotelian ethics on "liberality," the golden mean between the extremes of "prodigality" and "stinginess," to prescribe economic restraint essential for England's success within an international economy. For Mun, both prodigality, the superfluous expense on foreign luxury items, and hoarding, the profitless accumulation of currency held from circulation, are potentially disastrous for the English economy. The implicit international context of Jonson's play, which emerged from late morality plays instructing the right use of money, suggests similar concerns with international finance. Both Jonson and Mun prescribe a policy of moderation in monetary flows while emphasizing the fact that personal choices about how one uses wealth are inextricably linked to the national balance of trade.