

Changes to RSA Miami 2007 Program

Front Matter

Book exhibitors ARTStor, Cambridge University Press, and The Edwin Mellen Press have been dropped from the program.

Thursday, 22 March 2007

Marsilio Ficino I: Matter, Soul, and Rapture

Room: Soprano

Time: 8:45-10:15

Panel has been cancelled. Professor Snyder's paper was moved to "Marsilio Ficino on Lucretian Matter and His Images of Light in Later Poets"

The Medici Women: Ceremony, Self-Fashioning, and Image in Early Modern Europe

Room: Alto

Time: 8:45-10:15

Janie Cole has been dropped from the program as a respondent

"Be Not Too Bold": Readership in the 1590 *Faerie Queene*

Room: Metronome

Time: 8:45-10:15

Andrew S. Escobedo (Ohio University) will replace Oliver Arnold (Princeton University) as chair.

Comparative Anatomies

Room: Parlor 1524

Time: 8:45-10:15

Sheila ffolloitt has been dropped as chair from this panel.

Round Table: The Present and Future of the New Art History

Room: Concerto B

Time: 10:30-12:00

Corine Schleif (Arizona State University) has been added to the program as a discussant

Emblems in Early Modern England

Room: Concerto C

Time: 10:30-12:00

Jennifer Lewin has been dropped as chair; Monica Calabritto is now chair.

Early Modern Women and the Rhetorics of Reputation

Room: Parlor - 624

Time: 10:30-12:00

Patricia Phillippy has been dropped from the program as a presenter

Whence We Come and Whither We Go: Poetry and Truth in Renaissance Historiography

Room: Parlor - 1724

Time: 10:30-12:00

Thomas Cerbu has been dropped from the program as a presenter

Habsburg Pageantry I: Italian Case Studies

Room: Symphony II

Time: 2:00-3:30

Tom Dandeleit has been dropped from the program as a chair

Living on the Edge: Moriscos and Renegades in Early Modern Spain and the Mediterranean

Room: Boardroom - 224

Time: 3:45-5:15

María Antonia Garcés was dropped from the program as a chair

Applications of Hermetic and Alchemical Studies III: Re-Reading the Fine Print of the Mantegna Tarot and William Alabaster's English Sonnets

Room: Parlor - 1624

Time: 3:45-5:15

Steven Paul Matthews (University of Minnesota, Duluth) will replace Kate Gartner Frost (University of Texas, Austin) as chair.

Added Presenter: Arlen Nydam (University of Texas, Austin)

Paper Title: William Alabaster's Alchemical and Printing Metaphors: Connecting Earthly Experience and Heavenly Beatitude

Abstract: William Alabaster is perhaps best known for his numerous dramatic conversions between the Roman Catholic Church and the Church of England, and to theatre historians for his Latin tragedy *Roxana* (and its representation on the title page of a contemporary stage). This paper focuses on his virtually forgotten English sonnets written in the period of his first attraction to Roman

Catholicism. The sonnets, while “praised for their controlled, clear expression of interior belief and emotion,” have not been recognized for their concomitant and persistent material emphasis. In particular, Alabaster repeatedly uses metaphors and imagery related simultaneously to alchemical processes and the printing press. Critics have been mysteriously silent on the subject of these metaphors, and one editor even has suggested textual corruption to explain one of them. Yet these metaphors serve as self-descriptors for the poet as a bridge between earthly experience and heavenly beatitude.

Co-presenters Vasily Arslanov and Franz Leander Fillafer have been dropped from the program

Desire, the Heavens, and Assorted Chickens: Occult Philosophy in Early Modern Europe

Room: Parlor - 724

Time: 3:45-5:15

Patrick Boner has been dropped from the program as a presenter

The Cloister as Center of Monastic Life 1300–1600

Room: Parlor - 824

Time: 3:45-5:15

Nancy M. Thompson has been dropped from the program as a chair

Chair: Perri Lee Roberts, *University of Miami*

The Renaissance Reception of Augustine II: English Literary Traditions

Room: Parlor - 1024

Time: 3:45-5:15

Julia Staykova has been dropped from the program as a presenter

Friday, 23 March 2007

Machiavelli and His Ancients

Room: Soprano

Time: 8:45-10:15

Ronald L. Martinez has been dropped from the program as a presenter

Robert Black, *University of Leeds* **has** John M. Najemy, *Cornell University* **replaced as chair.**

Added Presenter: John M. Najemy, *Cornell University*

Paper Title: Machiavelli and the Tribunes of the Plebs

Abstract: Machiavelli's *Discourse on Florentine Affairs After the Death of Lorenzo* (1520), otherwise silent about the Romans and their constitution, contains a little noticed proposal for popular oversight and veto power clearly modeled on the role of the ancient tribunes of the plebs. The significance of the allusion to the Roman tribunes in this outline of constitutional reform emerges from Machiavelli's comments on the tribunes in the *Discourses on Livy*.

Reading Women's Rhetoric and Language in Early Modern England

Room: Degas

Time: 8:45-10:15

Mary Ellen Lamb had been dropped as respondent for this panel (however, she remains chair)

Sex Workers in Early Modern Italy I

Room: Parlor - 724

Time: 8:45-10:15

Sergius Kodera has been dropped from the program as a presenter

English Drama

Room: Parlor - 1424

Time: 8:45-10:15

Julia Major has been dropped as a presenter

Sex Workers in Early Modern Italy II

Room: Parlor-724

Time: 10:30-12:00

Tullio Pagano has been dropped from the program as a presenter

Appropriating Judaica in Post-Reformation Europe

Room: Parlor - 1424

Time: 10:30-12:00

Thomas S. Freeman (University of Sheffield) has replaced Michael Ulliot (Oxford University) as chair

Dialoghe delle pitture

Room: Concerto A

Time: 2:00-3:30

Patricia L. Reilly, *Swarthmore College* has replaced Luci Fortunato, *Bridgewater State College* as chair

Accessorizing the Renaissance

Room: Metronome

Time: 2:00-3:30

Margaret Michel Simon has been dropped from the program as a presenter. Lara Bovilsky has been dropped as chair; Sheila ffolliott is now chair.

Vicarious Experience in Shakespeare's Non-Dramatic Works

Room: Parlor – 1724

Time: 2:00-3:30

This panel has been cancelled

The Afterlife of the Renaissance in Fascist Italy

Room: Symphony II

Time: 3:45-5:15

Nancy M. Thompson has been dropped from the program as a presenter

New Technologies and Renaissance Studies IV: Drama, Archives, New Media, and Reader Response

Room: Concerto B

Time: 3:45–5:15

Respondent Nadine Peterson's response paper is entitled, "Early Modern Court Culture and Festival Books: The British Library Project in the Graduate Classroom." The abstract is as follows:

One of the most challenging aspects of teaching Renaissance Studies in a remote location such as north Texas is the lack of access to primary documents. In fall 2006, I will teach a graduate seminar in Early Modern Court Culture in which the research component will focus on the British Library's Renaissance Festival Books project, an initiative that makes available digital copies of 256 festival books in searchable form. Some of the questions to be posed include: how much context is required for students with limited training in Early Modern studies to utilize these sources? How much impact does the digital format have on the scholarly interpretation of festival books? And what kind of influence might the practical application (in the form of research) of these online sources have on the students' ideas of future research projects (including MA theses and PhD dissertations)?

The Roman World of Agostino Chigi

Room: Concerto D

Time: 3:45-5:15

Bruce Boucher (Art Institute of Chicago) has replaced Nicola Courtright (Amherst College) as chair

Material Dimensions of the Spiritual Life: Early Modern Hispanic Convent Literature

Room: Metronome

Time: 3:45-5:15

Julia Major has been dropped as a chair

Saturday, 24 March 2007

French Evangelicals and Their Critics in the Early Reformation Age

Room: Symphony I

Time: 8:45-10:15

Jacob Vance has been dropped from the program as a presenter

Room: Soprano

Panel Title: Nature and Art, North and South (ca. 1500) I

Co-Organizer: Ethan Matt Kavaler, *University of Toronto*

Co-organizer & Chair: Kathleen Weil-Garris Brandt, *New York University*

Presenter: Bruce A. Boucher, *Art Institute of Chicago*

Paper Title: Jacob Burckhardt and the Question of Realism in Renaissance Art

Abstract: Generally understood as a movement in nineteenth-century art, realism also had a wider contemporary context, something highlighted by the writings of the Swiss cultural historian Jacob Burckhardt (1819–97). Although he used *naturalism* and *realism* interchangeably to characterize the evolution of art across Europe during the fifteenth and sixteenth centuries, Burckhardt subtly differentiated his use of *realism* to distinguish Italian art from art elsewhere in Europe. In his public lectures, this contrast hardened into a bias for the supremacy of Italian art and idealism as the apogee of artistic expression. Idealism lay behind his unfavorable comparison between the Van Eycks and Masaccio as well as his elevation of Raphael as the embodiment of the “enduring and eternal” in art. In so doing, Burckhardt made an oblique but persistent reference to the contemporary debate over the direction of modern art and architecture, a reference that his readers and auditors would have understood.

Co-presenters: Michael Ann Holly, *Sterling and Francine Clark Art Institute* and Keith Moxey, *Barnard College*

Paper Title: Iconology and the Question of Realism in Renaissance Art

Abstract: The North/South distinction, so deeply naturalized in art historical approaches to Renaissance art, has come under increasing critical scrutiny. Scholars have drawn attention to the way in which the history of art cut its teeth in the late nineteenth and early twentieth centuries by maintaining the Italian Renaissance as its artistic ideal, a paradigm against which Northern art of the period was often measured. Historiographers have recently been investigating the philosophical and nationalist stakes involved in this exaltation of Italy by the “founders,” from Burckhardt to Panofsky. If the Hegelian agenda underlying this interpretation of Italian Renaissance art is part of the very fiber of our disciplinary being, how do we understand the art of this period once this influential philosophy of history has been called into question? What value do we find in the art of the Renaissance when ideas of the rise of the “individual” and the “revival” of antiquity have lost their luster? Does iconology still offer interpretive possibilities to critical historians today? Are we still in the thrall of metanarratives whose persuasiveness has worn thin?

This is the current line-up of this panel. A discussion and speakers' panel will follow.

Room: Parlor – 624

Time: 8:45-10:15

Panel Title: Reconfiguring the Classical in Renaissance English Poetry

Chair: TBA

Jennifer Lewin has been dropped as chair

Panel Title: Renaissance Philosophy III

Presenter: Hans-Peter Neumann, *Martin-Luther Universität Halle-Wittenberg*

Paper Title: Early Modern Hermeticism and Pythagoreanism in the Context of the German Enlightenment

Hans-Peter Neumann has been dropped from the program as a presenter

Rethinking Domesticity

Room: Degas

Time: 10:30-12:00

Elizabeth Spiller has been dropped from the program as a presenter

Perspectives on English Literature IV

Room: Boardroom - 224

3/24/07 10:30-12:00

Brian Lockey's paper, entitled "The Catastrophic Translation of the Portuguese Empire: George Peele and Anthony Munday Abroad," line 7, "George Peale's *The Battle of Alcazar* (1594)" should read "George Peele's *The Battle of Alcazar* (1594)."

Material Culture and the Ritual Construction of Courtly Space II: Courtly Space and Plebeian Space in Paris, Versailles, and Berlin

Time: 10:30–12:00

Room: Parlor 824

Presenter Nadine D. Pederson's paper title and abstract are given incorrectly in the program book. Her paper is entitled "The Master of the Revels in Paris: The Court in Common Space," and its abstract is as follows:

Much has been written about the revels office at the English court. In fact, most of the English documents have been available in published editions for more than one hundred years, while the French account books and letters patent remain in manuscript form. As a result, scholars tend to ignore the office, assuming there is not enough evidence to establish a consistent record. Although

few registers are easily identified under the heading “accounts of the master of the revels” in archival inventories, I have located many documents pertaining to the office in legal registers and account books from the royal households. I discuss the issues that arose between the municipality and the court when the masters arranged entertainments in the common spaces of Paris, aimed at an audience from varying social strata.

Time: 10:30–12:00

Room: Symphony I

Panel Title: Nature and Art, North and South (ca. 1500) II

Co-organizer: Ethan Matt Kavaler, *University of Toronto*

Chair: TBA

Co-organizer & Respondent: Kathleen Weil-Garris Brandt, *New York University*

Presenter: Paula Nuttall, *Victoria and Albert Museum*

Paper Title: Approaches to the Nude North and South of the Alps

Abstract: The representation of the nude in the Renaissance is usually discussed in the context of the revival of interest in the antique, which is held to have been responsible for its evolution in Quattrocento Italy and its eventual spread north of the Alps, after 1500, via such artists as Dürer and Gossart. This paper explores the existence of an alternative to the classical tradition in the nudes of fifteenth-century Northern Europe. It will discuss approaches to the naturalistic representation of the naked body, and the rise of the erotic nude as a subject in its own right. It will also consider the possible role played by Northern works, such as the famous nudes painted by Van Eyck and Van der Weyden, in the development of the genre in Italy.

This is the current line-up for this panel. A discussion and panel of all speakers from Nature and Art, North and South I & II will follow.

Early Modern Search Engines: The Organization of Vernacular Texts in Seventeenth-Century England

Room: Alto

Time: 2:00-3:30

William H. Sherman (University of York) has replaced Nancy Rosenfeld (University of Haifa) as chair

Women in Spanish Literature

Room: Parlor 924

Time: 2:00-3:00

Rosilie Hernandez-Pecoraro has been dropped from the program as presenter.

Poetry, Paper Trails, and Patronage

Room: Concerto D

Time: 3:45-5:15

Janie Cole has been dropped from the program as a presenter

Marsilio Ficino IV: Literary Legacies

Room: Soprano

Time: 3:45-5:15

Panel title has been changed to: "Marsilio Ficino on Lucretian Matter and His Images of Light in Later Poets"

Piety in the Margins

Room: Parlor - 1524

Time: 3:45-5:15

Paul A. Scott has been dropped from the program as a presenter