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The Waning of the Renaissance and the New Foundations of Campanella's Political Thought

Organizers: Jean-Paul De Lucca, *University of Malta*;
Andrea Aldo Robiglio, *Katholieke Universiteit Leuven*

Chair: John Monfasani, *University at Albany, SUNY*

Respondent: Denis J.-J. Robichaud, *University of Notre Dame*

Serena Masolini, *Katholieke Universiteit Leuven*

“Communitas” and “dominium” in Tommaso Campanella

Brian Garcia, *Katholieke Universiteit Leuven*

The Golden Age and the City of the Sun

Jean-Paul De Lucca, *University of Malta*

Campanella's *De politica*: Text, Context, and the Realist Foundations of Utopia

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Intersections of Epic and Lyric in the Hispanic Renaissance I

Sponsor: Society for Renaissance and Baroque Hispanic Poetry

Organizers: Ayesha Ramachandran, *Yale University*;
Felipe Valencia, *Utah State University*

Chair: Elizabeth B. Davis, *Ohio State University*

Mercedes Blanco, *Université Paris-Sorbonne*

Lyric as Temptation in Ercilla and Tasso

Felipe Valencia, *Utah State University*

Góngora's *Polifemo*, or the Epic of Lyric Poetry

Leah Middlebrook, *University of Oregon*

“Sense variously drawn out from one Verse to another”: Milton and Spanish Lyric

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Manuscripts and Merchants I

Sponsor: Italian Literature, RSA Discipline Group

Organizers: Eugenio Refini, *Johns Hopkins University*;
Eleonora Stoppino, *University of Illinois at Urbana-Champaign*

Chair: Brian Jeffrey Maxson, *East Tennessee State University*

Amedeo Feniello, *Istituto Storico Italiano per il Medioevo*

A Merchant Exposed: The Diary of Pepo degli Albizzi (1339–53)

Deborah Pellegrino, *New York University*

Literacy and Numeracy in the *Ricordanze* and Account Books of Florentine Merchants' Wives

Joaneath A. Spicer, *The Walters Art Museum*

Tuscan *Trattati d'abaco* and Mercantile Education in the Making of the Renaissance

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**Against Poetry: Disputes,
Condemnations, Invectives, and Poetic
Discourse (1500–1700)**

Sponsor: Society for Renaissance and Baroque Hispanic Poetry

Organizer: Juan Vitulli, *University of Notre Dame*

Chair: Emiro Martinez-Osorio, *York University*

Gloria Maité Hernández, *West Chester University of Pennsylvania*
Theos Against Poetry

Sofie Kluge, *University of Southern Denmark*
Poetics of History: The *Comedia histórica* and Baroque Literary Theory
and Criticism

Anna More, *Universidade de Brasília*
Estos negros versos: Polemics and the Poetic Exception of Sor Juana Inés de la Cruz

Juan Vitulli, *University of Notre Dame*
Performing a Poetic Anxiety: On Baroque Poetry and Preaching

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**Thomas More's Visions and
Revisions I: *Utopia's* Mixed Messages**

Sponsor: International Association for Thomas More Scholarship

Organizer: Emily A. Ransom, *University of Wisconsin–Green Bay*

Chair: Gregory Dodds, *Walla Walla University*

Brian Cummings, *University of York*
Erasmus in Utopia

David Harris Sacks, *Reed College*
Utopia as a Gift: More and Erasmus on the Horns of a Dilemma

Dan Mills, *University of Georgia*
Historicizing Translations and Printings of Thomas More's *Utopia* in the
Sixteenth and Seventeenth Centuries

Richard Strier, *University of Chicago*
Taking *Utopia* Seriously—and Positively

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Boccaccio and Law

Sponsor: American Boccaccio Association

Organizer and Respondent: Kristina M. Olson, *George Mason University*

Chair: Kevin Brownlee, *University of Pennsylvania*

Justin Steinberg, *University of Chicago*

The Artist and the Police: Calandrino's Invisibility and the All-Seeing Sun of *Decameron* 8.3

Michael Sherberg, *Washington University in St. Louis*

A Legal Theory of Exile in Boccaccio

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Poetry and Music in the Early Modern Hispanic World

Sponsor: Society for Renaissance and Baroque Hispanic Poetry

Organizers: Elizabeth B. Davis, *Ohio State University*;

Lorena Uribe Bracho, *The Graduate Center, CUNY*

Chair: Lorena Uribe Bracho, *The Graduate Center, CUNY*

Ignacio López Alemany, *University of North Carolina at Greensboro*

Courting the Sonnet: Music and Poetry at the Valencian Palace of the Duke of Calabria

Andrew A. Cashner, *University of Southern California*

Christ as Singer and Song: Poetry, Music, and the Divine Word in Seventeenth-Century *Villancicos*

Joseph Roussiès, *Université Sorbonne Nouvelle - Paris 3*

The Iberian Madrigal: Harmony and Disharmony between Poetic Form and Musical Genre (1552–1624)

Mary B. Quinn, *University of New Mexico*

“With Resounding Words”: Soundscapes of Celebration in the Hapsburg Empire

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Thomas More's Visions and Revisions II: Heretical or Holy Humanism

Sponsor: International Association for Thomas More Scholarship

Organizer: Emily A. Ransom, *University of Wisconsin–Green Bay*

Chair: Ada Palmer, *University of Chicago*

Kasey Evans, *Northwestern University*

Thomas More's Anti-Humanism in *The Four Last Things*

Evan Gurney, *University of North Carolina at Asheville*

“Idle and Workless”: Thomas More and the Vagrants

Kathleen R. Curtin, *Concordia University Chicago*

The Church as “Imagined Community” in More's *Dialogue of Comfort against Tribulation*

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**Learned and Literary Women in Italy
and France: Academies, Epistolarity**

Organizer: Renaissance Society of America

Chair: Anne R. Larsen, *Hope College*

Shulamit Furstenberg-Levi, *International Studies Institute of Florence*
From the Male-Centered *Accademia Pontaniana* in Naples to the D'Avalos:
Colonna's 'Cenacolo' on Ischia

Patrizia Bettella, *University of Alberta*
Women and Literary Academies in Sixteenth- and Seventeenth-Century Italy

Caterina Mongiat Farina, *DePaul University*

Paola De Santo, *University of Georgia*
The Hybrid Identities of Isabella Andreini's *Lettere*

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Perspectives on Boccaccio

Organizer: Renaissance Society of America

Chair: Alessandro Giammei, *Princeton University*

Paul Clarke, *John Rylands Research Institute, University of Manchester*
The Material Boccaccio and His *De montibus*

Jon Solomon, *University of Illinois at Urbana-Champaign*
Olympian Gods of Fire, Air, and Water in Boccaccio's *Genealogia
deorum gentilium*

Daniela D'Eugenio, *The Graduate Center, CUNY*
Allegories and Proverbs as Evidence of Genre Transformation in Vincenzo
Brusantini's *Cento novelle* (1554)

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**Visual/Textual Encounters with the
Tomb: Ekphrasis and Death in Early
Modern Hispanic Poetry**

Sponsor: Society for Renaissance and Baroque Hispanic Poetry

Organizers: Elizabeth B. Davis, *Ohio State University*;
Leticia Mercado, *Boston College*

Chair: Elizabeth B. Davis, *Ohio State University*

Paul Carranza, *Dartmouth College*
Art and Text in the Pastoral Tomb

Mary E. Barnard, *Pennsylvania State University*
Quevedo's Speaking Tombs

Leticia Mercado, *Boston College*
"Esta Máquina y Pompa": Villamediana's Tomb and Vaenius's *Theatro Moral de la
Vida Humana* (1607)