

# Exploring the Renaissance: An International Conference

New Orleans, LA 8–10  
March 2012

*(Room locations indicated in parentheses)*

**THURSDAY, MARCH 8,  
2012**

**REGISTRATION: 1:00 – 5:00  
p.m.** *(Queen Anne Mezzanine)*

**SESSION I: 1:30 – 3:15 p.m.**

**1. Renaissance Art History I: SRAH  
Open Session for Graduate  
Papers** *(Orleans)*

**Sponsor: the Society for Renaissance  
Art History Chair: Liana De Girolami  
Cheney, University of Massachusetts  
Lowell**

Nicole Wankel (University of St. Thomas-St.  
Paul, MN): “*Jupiter, Neptune, and  
Pluto: A New Reading of Caravaggio’s*

Only Ceiling Painting”

**2. Shakespeare I: Cross Dressing,  
Usury, Cuckoldry, and Homo-Social  
Bonds in *The Merchant of  
Venice* (Gallier)**

**Chair: Martha Oberle, Frederick (MD)  
Community College**

Lindsey Bennett (Northeastern State  
University): “Portia’s Agency: Modes of  
Cross Dressing”

Horacio Sierra (Saint Joseph  
College): “Thrift is blessing, if men steal  
it not: Usury and Cuckoldry in *The  
Merchant of Venice*”

Katherine Gillen (University of New  
Hampshire): “Commodifying the  
Human in *The Merchant of Venice*:  
Homo-Social Bonds, Chaste Rings, and  
Anxieties of International Trade”

**3. QEIS I: Queenship and Variations  
on the Religious Context (Bonnet Carre)**

**Sponsor: Queen Elizabeth I  
Society Chair: Brandie Siegfried,  
Brigham Young University, QEIS  
President**

**Welcoming Remarks:** Renee Bricker,  
Mistress of the Revels, North Georgia  
College and University

Sarah Duncan (Spring Hill College): “Heirs  
Apparent: Mary I and Elizabeth I as  
Princesses and Queens”

Tim Moylan (St. Louis College of  
Pharmacy): “When the Political

Intersects the Personal: Elizabeth,  
Montague, and the Recusant Problem”

**4. Sonnets, Sex, and Poetic  
Discoveries** (*Pontalba*)

**Chair: Donald Stump, St. Louis  
University**

Ilona Bell (Williams College): “Wroth and  
Shakespeare—Sugared Sonnets among  
Their Private Friends”

David Sabrio (Texas A&M University-  
Kingsville): “Sex, Sonnets, Sidney,  
Spenser, Shakespeare, and Students”

Abigail Scherer (Nicholls State  
University): “Margaret Cavendish’s  
Poetic Discoveries”

**5. Marvell I: Marvell’s Mowers,  
Nymphs, and Gardens** (*Ursuline*)

**Sponsor: Andrew Marvell  
Society Chair: Joan Faust,  
Southeastern Louisiana University**

Mira Sengupta (City College of New  
York): “Grafting the Texts: An  
Intertextual Reading of Marvell’s  
Mower and Garden Poems”

Kora Vidnovic (Independent  
Scholar): “Marvell’s Intellectualized  
Nymphs: A Reconsideration of Mary  
Fairfax and ‘The Nymph Complaining  
for the Death of Her Fawn’”

**6. The Epic Tradition** (*Beauregard*)

**Chair: Arlen Nydam, Independent  
Scholar**

Phillip Donnelly (Baylor

University): “Homer Writes Back:  
Reconfiguring Justice in *Paradise Lost*,  
Books 1-2”

Steven Cowser (Queen Mary, University of  
London): “Witness . . . that night / In  
Gibeah’ (*PL* I.503-504): Lucan, Belial,  
and the Lessons of History”

Barbara Brumbaugh (Auburn  
University): “Prophecy and History in  
Reformation and Counter-Reformation  
Epic”

**BREAK: 3:15 – 3:30 p.m.** (*Queen  
Anne Parlor*)

**FIRST PLENARY SESSION**  
**THE WILLIAM B.**  
**HUNTER LECTURE**

**3:45 – 5:00 p.m.** (*Queen Anne  
Ballroom*)

**Welcoming Remarks:** Irving  
Kelter President of SCRC University of St.  
Thomas

**Introduction of Speaker:** Susan  
Krantz University of New Orleans

**Speaker:** Sabine Mödersheim University

of Wisconsin, Madison

***“Ut pictura poesis—Emblems and  
the Material Culture”***

**RECEPTION: 5:00 – 6:00**

**p.m.** (*Bienville/Iberville Ballrooms*)

**DINNER (on one’s own): 6:00  
– 7:30 p.m.**

**EXECUTIVE COMMITTEE  
MEETING AND DINNER:**

**6:00** (*Royal Salon A*)

**UNO Jazz Ensemble will  
perform from 7:30 p.m.-9:30  
p.m. at the Hotel Monteleone.  
No charge.**

**FRIDAY, MARCH 9, 2012**

**REGISTRATION: 7:30 a.m. -  
5:00 p.m.** (*Queen Anne Mezzanine*)

**SESSION II: 8:15 – 9:45 a.m.**

**7. Special Session: Reaching New  
Audiences: The Translated Text as  
Cross Cultural, Trans-Historical  
Link** (*Beauregard*)

**Chair: Catherine Loomis, University of  
New Orleans**

Daniel Gullo (Columbus State  
University): “Translating the *Rule of St.  
Benedict* for Female Religious  
Communities in late Medieval  
Catalonia”

Maria Stampino (University of  
Miami): “Translating the Other Voice:  
Issues of Audience”

Susan Hrach (Columbus State  
University): “Teaching the Target Text:  
Marlowe’s *All Ovid’s Elegies* and the  
English Renaissance Audience”

**8. Marvell II: “The Gallery”: A  
Discussion** (*Ursuline*)

**Sponsor: Andrew Marvell  
Society Chair: Sean McDowell, Seattle  
University**

Joan Faust (Southeastern Louisiana  
University): “Andrew Marvell’s ‘Gallery’  
of Reflections”

George Klawitter (St. Edward’s  
University): “Andrew Marvell’s ‘The

Gallery': Cora Comes Home"  
**9. Saints, Spiritual Conduct Books,  
and Religious Criticism** (*Pontalba*)

**Chair: Ken Kurihara, Fordham  
University**

Edward Baenziger (University of St.  
Thomas-Houston): "French Saints and  
Sanctity"

Helaine Razovsky (Northwestern State  
University of Louisiana): "Similitudes  
in English Reformation Spiritual  
Conduct Books"

Lindsay Sherrier (Tulane  
University): "Religious Criticism in  
*Robin Hood and the Bishop*"

**10. The Queen Elizabeth Society  
Keynote Speeches** (*Bonnet Carre*)

**Sponsor: Queen Elizabeth I  
Society Chair: Carole Levin, University  
of Nebraska at Lincoln**

Marguerite Tassi (Martin Distinguished  
Professor in English at the University of  
Nebraska at Kearney): "Avenging  
Daughter, Invading Queen: Cordelia's  
Political Agency in *King Lear*"

Bernadette Andrea (University of Texas at  
San Antonio): "Shakespeare's *Henry  
VIII*, French Turks, and the Elizabethan  
Queen of Sheba"

**11. Renaissance Art History II:  
Reading the Meanings of Renaissance  
Art in the Veneto** (*Orleans*)

**Sponsor: Society for Renaissance Art**

**History Chair: Margaret Flansburg,  
University of Central Oklahoma  
(Emeritus)**

Jill Carrington (Stephen F. Austin State University): “The Paired Altar Tombs of Bartolomeo Sanvito and Bartolomeo Urbino in San Francesco Grande in Padua and the Effigy in Tombs of the Veneto”

Jasmin Cyril (Benedict College): “Carlo Crivelli’s Madonna of the Cucumber: Sacred Image and Morphology”

Francis DeStefano (Independent Scholar): “Titian’s Sacred and Profane Love”

**12. Shakespeare II: Politics and the Defense of the Faith** (*Gallier*)

**Chair: Martha Oberle, Frederick (MD) Community College**

Hillary Eklund (Loyola University New Orleans): “The Politics of Surfeit and Loss in *Coriolanus*”

Kerry Delaney Doyle (University of Iowa): “Reformed and Recusant: *Henry VIII*’s Defense of the Faith”

**BREAK: 9:45 – 10:00**

**a.m.** (*Queen Anne Parlor*)

**SESSION III: 10:00 – 11:30**



**13. Marvell III: Marvell in the  
1670s** (*Ursuline*)

**Sponsor: Andrew Marvell**

**Society Chair: Alex Garganigo, Austin  
College**

Nicholas von Maltzahn (University of  
Ottawa): “Marvell’s ‘Maniban’ in a New  
Manuscript”

Brett Hudson (Middle Tennessee State  
University): “Promiscuous Publishing  
and Diseased Polemic: Andrew  
Marvell’s Depiction of Lycanthropy in  
The Rehearsal Transpros’d”

**14. Spenser: Female Sexuality &  
Human Agency in *The Faerie  
Queene*** (*Beauregard*)

**Chair: Thomas Herron, East Carolina  
University**

Kristen Gipson (University of Louisiana at  
Lafayette): “Lost in the Gaze: Paralyzing  
Female Power in Spenser’s *The Faerie  
Queene*”

Brenna Heffner (University of Louisiana at  
Lafayette): “‘That substance is Eterne’:  
Female Sexuality in Book III of  
Spenser’s *The Faerie Queene*”

Jessica Tooker (Indiana University-  
Bloomington): “Oscillations of Human  
Agency and Divine Grace in Book VI,  
Canto X of *The Faerie Queene*”

**15. Shakespeare III: History and  
Tragedy** (*Gallier*)

**Chair: Catherine Cox, Texas A&M**

## **University-Corpus Christi**

Martha Oberle (Frederick [MD] Community College): “A War of Words: Shakespeare’s Tetralogy”

Michael Hays (Independent Scholar): “Another Source of the ‘Other’ in *Othello*: From Textual Crux to Critical Conundrum”

Brad Campbell (Mississippi State University): “The Dramatization of Identity and Desire: A Textual Analysis of Holinshed’s Chronicles and Shakespeare’s *Macbeth*”

### **16. Surrey and Sidney: Textual Criticism and Interpretation** (*Pontalba*)

**Chair: Arlen Nydam, Independent Scholar**

Louis Maraj (Texas Tech University): “Re-historicizing and Rethinking Surrey’s ‘Love that doth raine’”

Paul Stapleton (University of North Carolina-Chapel Hill): “The Pseudonym in Catullus and Sidney”

Donald Stump (St. Louis University): “Sidney’s Great Turn: The 1580 Letters on Education and the Revised *Arcadia*”

### **17. QEIS II: Elizabethan Rhetoric, International Negotiations, and the Arts of Statesmanship** (*Bonnet Carre*)

**Sponsor: Queen Elizabeth I Society Chair: Catherine Howey Stearn, Eastern Kentucky University**

Catherine Medici-Thiemann (University of Nebraska at Lincoln): “‘On Her Word Alone’: Mary Dudley Sidney’s Political Agency in Elizabeth I’s Marriage Negotiations with the Spanish Ambassador”

Erica Gruenewald (University of Delaware): “Before the Black Legend: Gascoigne, Sir Bruse, and Elizabeth in the *Princely Pleasures at Kenilworth Castle*”

Daniel Ellis (St. Bonaventure University): “Sir Nicholas Bacon, the Language of Estate Management, and the Foundations of English Rhetoric”

Margaret Oakes (Furman University): “‘Their Scepters Stretch from East to Western Shore’: Imagining a Global Queenship”

**18. Blood-Drinking Sucklings, Ghosts, and Zombies** (*Orleans*)

**Chair: Dorothy Stegman, Ball State University**

Elena Kazakova (Johns Hopkins University): “Blood-Drinking Sucklings in *Les Tragiques* by Agrippa d’Aubigné”

Ken Kurihara (Fordham University): “Angels or the Dead?: The Stories of ‘The Three Ghosts’ in Early Modern Germany”

Sean Benson (University of Dubuque): “Zombies and the Shakespearean Undead”

**LUNCH: 11:30 – 1:00 p.m. (on one's own)**

**SESSION IV: 1:00 – 2:30 p.m.**

**19. Shakespeare and Marlowe:  
Constructions of Masculinity and  
Moral Spectacles** (*Beauregard*)

**Chair: Greg Bentley, Mississippi State  
University**

Judith Coleman (University of Iowa): “Powerless Tamburlaine: Costumes, Oracles, and the Antinomian Question”

Jim Casey (High Point University): “Dying Like a Man: Masculinity and Violence in *Macbeth*”

Caitlin McHugh (University of Minnesota): “‘Perswasion must be joynd to Force’: Spectacular Morality and The Witches in William Davenant’s *Macbeth*”

**20. Dante, Machiavelli, and the  
Fossilization of  
Understanding** (*Pontalba*)

**Chair: Patricia Garcia, University of  
Texas at Austin**

Alexander Lee (University of Luxemborg and University of Warwick): “Coluccio Salutati, Dante Alighieri and the Praise

of Monarchy”

Sean Erwin (Barry University): “The Metabolism of the State: Machiavelli’s Treatment of the Theme of Auxiliaries at *Discorsi* II.20”

Alexander McNair (University of Wisconsin-Parkside): “Doré, Longfellow, iDante: A Nineteenth-Century Vision for Touch-Screen Technology”

**21. Music, Dance, and Emblems of Desire** (*Orleans*)

**Chair: Jill Carrington, Stephen F. Austin State University**

Timothy McKinney (Baylor University): “Zarlino on Variety and Counterpoint”

Melissa Hudler (Lamar University and Anglia Ruskin University): “Feats and Feet of Rhetoric in Ben Jonson’s ‘Pleasure Reconciled to Virtue’”

Dorothy Stegman (Ball State University): “Perfection and the Coincidence of Opposites in Scève’s *Délie*”

**22. Milton: Absence, Marriage, & Conversation** (*Cathedral Room*)

**Chair: Timothy Raylor, Carleton College**

Christine Hoffmann (Georgia Institute of Technology): “Nothing to See Here, Folks: Milton’s Art of Disappearance”

Sharon Hampel (University of Denver for Judaic Studies): “Milton’s Marital

Monism”

Elizabeth Skerpan-Wheeler (Texas State University-San Marcos): “Dangling Conversations: Adam and Eve Before the Fall”

**23. QEIS III: Elizabethan Shadows: Torture, Masterful Deceit, and Emotional Manipulation** (*Bonnet Carre*)

**Sponsor: Queen Elizabeth I Society Chair: Charles Beem, University of North Carolina at Pembroke**

Renee Bricker (North Georgia College and University): “Tortured Bodies, Racked Souls”

Miranda Wilson (University of Delaware): “The Poisoned Conscience: Catherine de Médici, Royal Suitors, and Political Upstarts”

Sarah Kelley (California State University, Fullerton): “Wielding a Woman’s Power: Queen Elizabeth I’s Masterful Manipulation of Admiration”

**24. Shakespeare IV: *King Lear* and *Hamlet*** (*Gallier*)

**Chair: Michael Hays, Independent Scholar**

Nicholas Sheffield (Texas A&M University-Corpus Christi): “Those Wicked Creatures’: Gender and Family in William Shakespeare’s *King Lear*”

Benjamin Howard (Texas A&M University-Corpus Christi): “Ex Nihilo, nihil fit:

Nihilism in Shakespeare's *King Lear*"

Ryan Farrar (University of Louisiana at Lafayette): "A Foul and Pestilent Congregation': *Hamlet* as an Ambiguous Dystopia"

**25. Marvell IV: Marvell's Influences: University Logic, Catholic Lyric** (*Ursuline*)

**Sponsor: Andrew Marvell**

**Society Chair: Nigel Smith, Princeton University**

Emma Annette Wilson (University of Western Ontario): "Dialectic Between the Resolved Matter and Created Form: The Ramifications Of Marvell's Education in Logic for his Dialogue Poems"

Sean McDowell (Seattle University): "Catholicism at the Turning Point: Richard Crashaw and Andrew Marvell"

Greg Miller (Millsapps College): "God's Tended British Gardens: 'The Coronet' and 'Upon Appleton House'"

**BREAK: 2:30 – 2:45 p.m.** (*Queen Ann Parlor*)

**SESSION V: 2:45 – 4:00 p.m.**

**26. Special Session: Witchcraft and Magic in Early Modern Culture** (*Pontalba*)

**Chair: Catherine Loomis, University of New Orleans**

Debra Barrett-Graves (California State University, East Bay): “Witchcraft and Magic in Jacobean Drama”

Carole Levin (University of Nebraska at Lincoln): “The Witches of *Macbeth*: Dreams and Reality”

**27. The Andrew Marvell Society Plenary Address** (*Bonnet Carre*)

**Sponsor: Andrew Marvell Society Chair: Nigel Smith, Princeton University**

Lynn Enterline (Vanderbilt University): “The Impersonator”

**28. The Picaresque Narrative Tradition** (*Gallier*)

**Chair: Sean Morris, East Carolina University**

Catherine Cox (Texas A&M University-Corpus Christi): “Plague-time Anger and the Run-away Maker: Nashe’s *The Unfortunate Traveller*”

Daniel Gonzalez (University of New Orleans): “Nashe & the Novel: The Fortunate Fate of *The Unfortunate Traveller*”

**29. Renaissance Art History III: Special Session on Symbolism of Animals in Art** (*Orleans*)



**Sponsor: Society for Renaissance Art  
History Chair and Organizer: Liana De  
Girolami Cheney, University of  
Massachusetts Lowell**

Maureen Pelta (Moore College of Art and  
Design): “Of Sacred Stags and Harrying  
Hounds”

Tina Bizzaro (Rosemont College): “Canines  
and Felines: Holy Dogs”

Yael Even (University of Missouri-St.  
Louis): “The ‘Flea Hunt’ Reconsidered”

**30. Shakespeare V: Shakespearean  
Adaptations** (*Ursuline*)

**Chair: Brad Campbell, Mississippi  
State University**

Amy Drake (Ohio State University): “From  
Acclaim to Arcane: Ducis’s Adaptation  
of Shakespeare’s *Macbeth*”

John Mercer (Northeastern State  
University): “The Oregon Shakespeare  
Festival’s 2011 *Julius Caesar*: A  
Timeless Parable of the Violent Legacy  
of Assassination”

**BREAK: 4:00 – 4:15 p.m.  
(Queen Anne Parlor)**

**SECOND PLENARY SESSION:  
4:15 – 5:30 p.m.** (*Queen Anne Ballroom*)

# THE LOUIS MARTZ LECTURE

**Sponsored by The Queen  
Elizabeth I Society**

**Introduction of speaker:** Brandie  
Siegfried Brigham Young University QEIS  
President

**Speaker:** Claire Jowitt Nottingham Trent  
University

**“Elizabeth I, Piracy, and Models of  
Female Rule”**

**DINNER: 5:30 – 7:30 p.m. (on  
one’s own)**

**Special Session: 8:00 – 10:00  
p.m. (*Bienville/Iberville Room*)**

**“Dancing with Queen  
Elizabeth” Yvonne Kendall  
(University of Houston-  
Downtown)**

# **The Queen's Revels and Queen's Attic Auction**

**Sponsored by the Queen  
Elizabeth I Society**

Mistress of the Revels: Renee Bricker

Debra Barrett-Graves and Charles Beem,  
auctioneers, offering items of value and  
mirth from Queen Elizabeth I's attic.

**New Orleans Museum of Art  
(NOMA); transportation  
provided (leaving the hotel at  
5:45 p.m. and returning at  
8:30 p.m.). No charge.**

**SATURDAY, MARCH 10,  
2012**

**REGISTRATION: 7:30 – 12:00  
p.m.** (*Queen Anne Mezzanine*)

**Continental Breakfast: 7:30 –  
10:45 a.m.** (*Queen Anne Ballroom*)

**BUSINESS MEETING: 8:00 – 8:30**

**a.m.** (*Queen Anne Ballroom*)

South Central Renaissance Conference

**BUSINESS MEETINGS: 8:30 – 9:00**

**a.m.**

Queen Elizabeth I Society (*Bonnet Carre*)

Society for Renaissance Art History (*Orleans*)

Andrew Marvell Society (*Ursuline*)

**SESSION VI: 9:00 – 10:30 a.m.**

**31. Renaissance Art History IV: Art,  
Manner, and Motto** (*Orleans*)

**Sponsor: Society for Renaissance Art  
History Chair: Matthew Knox Averett,  
Creighton University**

A. Scott Pearson (Vanderbilt  
University): “Anatomy and the  
Discipline of Art during the  
Renaissance”

Caroline Hillard (Wright State  
University): “Vasari and the Etruscan  
Manner”

Carlton Hughes (University of South  
Carolina): “Michelangelo's Motto”

**32. QEIS IV: Elizabeth's  
Afterlife** (*Ursuline*)

**Sponsor: Queen Elizabeth I  
Society Chair: Catherine Howey**

**Stearn, Eastern Kentucky University**

Susan Kendrick (Emporia State University): “. . . that strange outlandish word Change’: The Death and Resurrection of Elizabeth I”

Grant Moss (Utah Valley University): “Bardolatry and Elizabeth’s Body: Roland Emmerich’s *Anonymous*”

Susan Dunn-Hensley (Wheaton College): “Reigning in a New Generation: Elizabeth I in Adolescent Literature”

**33. Conceptualizing the Stage** (*Gallier*)

**Chair: Elizabeth Skerpan-Wheeler, Texas State University-San Marcos**

Scott Oldenburg (Tulane University): “A View of the Early English Stage by Way of Japan”

Daniel Mangiavellano (Tulane University): “I dare not, for I cannot: I cannot, for I dare not’: Coleridge, Hamlet, and Dramatizing Habit”

Sandra Cox (Shawnee State University): “The Black Arts Movement Colonizes Early Modern Drama: Shakespearean Antecedents in LeRoi Jones’ *The Slave* and *Dutchman*”

**34. Renaissance Visionaries** (*Beauregard*)

**Chair: Thomas Herron, East Carolina University**

Spencer K. Wall (University of Utah): “More’s Artificial Island”

Jesse Russell (Louisiana State

University): “Edmund Spenser’s Uses of Virgil’s Imperial Vision”

Natalie Nations (Mississippi State

University): “The Politics of Desire: Phineas Fletcher’s ‘Venus and Anchises: Brittain’s Ida’”

Leonard Marsh (La Salle

University): “Significant Counsel: Reading Rabelais’s Silent Sibyl”

**35. Marvell V: Marvell and the Dutch Wars** (*Bonnet Carre*)

**Sponsor: Andrew Marvell**

**Society Chair: Greg Miller, Millsapps College**

Martin Dzelzainis (University of

Leicester): “Marvell and the Dutch in 1665”

Alex Garganigo (Austin College): “Marvell vs. Butler in *The Last Instructions to a Painter*”

Timothy Raylor (Carleton College): “Waller, Tasso, and Marvell’s ‘Last Instructions to a Painter’”

**36. Shakespeare VI: Sequential Art, Art Theory, and a Continuum of Events** (*Pontalba*)

**Chair: Horacio Sierra, Saint Joseph College**

Russell McConnell (Louisiana State

University): “‘I stand here for law’: Reading *The Merchant of Venice* in Sequential Art”

Rebekah Smick (University of

Toronto): “Which pierces so’: Enargeia and Compassion in Shakespeare’s *Tempest* and Sixteenth-Century Art Theory”

Francis Bright (University of Redlands, California): “A Continuum of Events: Corrozet’s Topographies”

**BREAK: 10:30 – 10:45**

**a.m.** (*Queen Anne Parlor*)

**SESSION VII: 10:45 – 12:15**

**37. Devotion, Closure, and Meditation in Donne and Herbert** (*Bonnet Carre*)

**Chair: Joan Faust, Southeastern Louisiana University**

Caitlin Holmes (Clemson University): “That which makes all sounds music’: Donne’s *Devotions* and the Godly Community”

Raymond-Jean Frontain (University of Central Arkansas): “When First and Last Concur: Closure in John Donne’s ‘The Annunciation and Passion’”

Patrick Perkins (Nicholls State University): “Graveyard Meditations: On George Herbert’s ‘Church Monuments’”

**38. QEIS V: Succession, Coronation, and the Question of Female Rule** (*Ursuline*)

**Sponsor: Queen Elizabeth I  
Society Chair: Margaret Oakes,  
Furman University**

Katlyn Lewicke (Smith College): “The  
Forgotten Heiress: Elizabeth Tudor’s  
Exclusion from the Mid-Tudor  
Succession Crisis”

Kyle Vitale (University of  
Delaware): “Material Text as Tudor  
Actor: Modeling Reverence in  
Mulcaster’s *Passage*”

Elizabeth Downs (University of  
Delaware): “John Aylmer’s Harbor for  
the Monarchy”

Charles Beem (University of North Carolina  
at Pembroke): “William Fleetwood and  
the *Itinerarium ad Windsor*”

**39. Renaissance Art History V:  
Renaissance Adaptations** (*Orleans*)

**Sponsor: Society for Renaissance Art  
History Chair: Tina Bizzaro, Rosemont  
College**

Deborah Cibelli (Nicholls State  
University): “Regarding Women at the  
Casa Vasari”

Ellen Longworth (Merrimack  
College): “Style and Context: The  
Sculptures in the Choir of the Milanese  
Church of Santo Sepolcro”

Liana De Girolami Cheney (University of  
Massachusetts Lowell): “Francesco  
Colonna and Edward Burne-Jones:  
Love Among the Ruins”

**40. Shakespeare VII: Shakespeare’s**



**Women** (*Gallier*)

**Chair: Nathan Martin, Charleston Southern University**

Greg Bentley (Mississippi State University): “Reading Titus Writing Lavinia: Hermeneutics and the Homosocial Order in Shakespeare’s *Titus Andronicus*”

Brian Brooks (Northeastern State University): “Feminist Ambivalence in *The Taming of the Shrew*”

Raychel Reiff (University of Wisconsin-Superior): “‘With as Little a Web as This’: Iago’s Web of Evil”

**41. Female Agency in Early Modern Drama** (*Pontalba*)

**Chair: Flo Keyes, Castleton State College**

Laura Flaspohler (Central Methodist University): “Monstrous Isabella in Marlowe’s *Edward II*”

Beverly Van Note (St. Edward’s University): “Tongues, Tombs, and Echoes of Agency in Cary’s *Tragedy of Mariam*”

**LUNCHEON**

**12:30 – 2:30 p.m.** (*Queen Anne Ballroom*)

**Presiding:** Irving Kelter SCRC President

# THE KEYNOTE LECTURE

**Introduction of speaker:** Oliver  
Hennessey Xavier University of Louisiana

**Speaker:** Sharon O'Dair University of  
Alabama

**“Exploring the Renaissance: Nice  
Work if You Can Get It”**

**BREAK: 2:30 – 2:45 p.m.** (*Queen  
Anne Parlor*)

**SESSION VIII: 2:45 – 4:30  
p.m.**

**42. Marvell VI: Marvell and Genre:  
Ode, Epitaph, and Masque** (*Ursuline*)

**Sponsor: Andrew Marvell  
Society Chair: George Klawitter, St.  
Edward's University**

Ryan Netzley (Southern Illinois University-  
Carbondale): “‘She, having killed, no  
more does search’: Praise, Force, and  
Events in ‘An Horatian Ode’”

Kevin Laam (Oakland University): “Time,  
Place, and Politics in Marvell’s Verse  
Epitaphs”

Amy Sattler (Washington University-St.

Louis): “The Masque in ‘Upon Appleton House, To My Lord Fairfax”

Gabriella Gruder-Poni (Independent Scholar): “The Nymph’s Fawn and the Hewel: Transformations in Two Forests”

**43. QEIS VI: Performing Queenship: Procession, Theatre, and Dramatic Narrative** (*Bonnet Carre*)

**Sponsor: Queen Elizabeth I Society Chair: Renee Bricker, North Georgia College and University**

Catherine Campbell (Cotney College): “Queen Elizabeth as Seen in France”

Brandie Siegfried (Brigham Young University): “Memory and Mechanical Magic: Elizabeth I in Margaret Cavendish’s *Blazing World*”

**44. Shakespeare VIII: Patriarchy and Cultural Attitudes** (*Gallier*)

**Chair: Sean Benson, University of Dubuque**

Constantina Michalos (University of St. Thomas): “Desdemona and Brabantio—Honor Thy Father”

Maureen Fox (California State University, Fullerton): “‘Italophobia’: The Fear of Italy’s Influence as Portrayed in Ben Jonson’s *Volpone*”

Nathan Martin (Charleston Southern University): “Shakespeare, the Death of a Queen, and Late Elizabethan Cultural

Attitudes from the Diary of John  
Manningham, 1602-1603”

**45. Renaissance Art History VI:  
Renaissance Art Commissions: Moral  
and Religious** (*Orleans*)

**Sponsor: Society for Renaissance Art  
History Chair: Ellen Longworth,  
Merrimack College**

Douglas Dow (Kansas State  
University): “Penitential Prototypes:  
The Frescoes of the Martyrdoms of the  
Apostles at the Oratory of the  
Florentine Flagellant Confraternity of  
Santissima Annunziata”

Matthew Knox Averett (Creighton  
University): “Architecture and the  
Politics of Utility in Barberini Rome”

Mitchell McCoy (Baylor  
University): “Dialogues in Art and  
Literature in Renaissance Spain:  
Velasco’s Painting of *La santa cena* and  
Fray Luisa’s *De los nombres de Cristo*”

**46. Gendered Performance on  
Stage** (*Pontalba*)

**Chair: Beverly Van Note, St. Edwards  
University**

Jennifer Page (University of Louisiana at  
Lafayette): “Gender Performativity in  
the Revenge Plays of Kyd and  
Shakespeare”

Sharon Emmerichs (University of  
Missouri): “Shakespeare and the  
Transgendered Landscape”

Flo Keyes (Castleton State College): “Would Renaissance Women Agree Middleton’s Bianca Was Not Raped?”

**47. Shakespeare IX: Dreams, Madness, the Blues, and Directing the Play** (*Beauregard*)

**Chair: Debra Barrett-Graves,**  
**California State University, East Bay**

Joshua Thompson (University of Texas-Brownsville): “I fear we shall outsleep the coming morn’: The Horror of Waking in *A Midsummer Night’s Dream*”

Sonja Mayrhofer (University of Iowa): “What Relish Is in This?’: Interrogating Madness in *Twelfth Night*”

Michael Berntsen (University of Louisiana at Lafayette): “The Blues Aesthetic in Shakespeare’s *Othello*”

James Ortego (Troy University-Dothan): “Ovid, Chaucer, or Shakespeare: Which Author is ‘Hang’d in Thisby’s Garter””

**Saturday Activities from 3:00  
p.m.-5:00 p.m.**

Conference participants have a choice of two tours on Saturday afternoon from 3:00 p.m. to 5:00 p.m.: a literary walking

tour of the French Quarter, or a tour of Mardi Gras World, a Carnival museum where many Mardi Gras floats are built and stored. There is a \$20 charge for each tour, and participants must pre-register for these activities. The walking tour begins at the Hotel Monteleone; transportation will be provided to and from Mardi Gras World.

Museums within walking distance of the hotel include the following: The National World War II Museum; the UNO-Ogden Museum of Southern Art; and the Historic New Orleans Collection. The New Orleans Museum of Art can be reached by streetcar.

Family attractions within walking distance of the hotel include the following: The Louisiana Children's Museum; the Audubon Aquarium; and the Audubon Insectarium. The Audubon Zoo can be reached by streetcar.

Registration packets will contain a detailed map showing these and other attractions.