

ROOM CHART 03-13-09

| Breakouts (capacities)        | 1. Thurs. 8:45-10:15   | 2. Thurs. 10:30-12:00  | 3. Thurs. 2:00-3:30   | 4. Thurs. 3:45-5:15   | 5. Friday 8:45-10:15   | 6. Friday 10:30-12:00  | 7. Friday 1:00-2:30   | 8. Friday 2:45-4:15  | 9. Sat. 8:45-10:15  | 10. Sat. 10:30-12:00  | 11. Sat. 1:30-3:00  | 12. Sat. 3:15-4:45   |
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| <b>1. Los Angeles Room</b>    | Benvenuto Cellini and Ridolfo Sirigatti:   | All for love:  |   | Caravaggio: Reflections and Refractions I   | Caravaggio: Reflections and Refractions II   | Caravaggio: Reflections and Refractions III  | Caravaggio: Reflections and Refractions IV  | Caravaggio: Reflections and Refractions V                                  | Caravaggio: Reflections and Refractions VI  | Caravaggio: Reflections and Refractions VII                             | Before the Kunst- und Wunderkammer:                           | Beyond the Fold: Thinking the Baroque Today                      |
| <b>2. Beverley Hills Room</b> |  | The On-going Renaissance, Collected, Recollected, Revised                | The Topos of Innocence in the Renaissance   | The City Personified and Persecuted in Northern Europe and Beyond   | The Sacred in Strange Places I: Construction of the Sacred   | The Sacred in Strange Places II: What's Strange About Mary? Marian Cults from Image to Text  | The Sacred in Strange Places III: The Talismanic Sacred   | The Sacred in Strange Places IV: Sacred & Secular in Ecclesiastical Spaces | Bernini's Shadow: Sculptural Practice and Artistic Authority in Seventeenth-Century Italy | Sculptural Monuments in Milan: From Leonardo da Vinci to Carlo Borromeo | Faces and Façades: structures of display in Renaissance Italy | Patronage, Politics, and Identity in Renaissance Confraternities |
| <b>3. Santa Monica Room</b>   | Neoplatonism and the Arts? I: Albrecht Dürer and the North   | Neoplatonism and the Arts? II: Alberti and the Hypnerotomachia           | Neoplatonism and the Arts? III: Controversy   | The Linguistic Practice of Renaissance Italian Writers. Session I: The Carnavalesque and the Sensorial in the Language of Machiavelli | The Linguistic Practice of Renaissance Italian Writers. Session II: The Language of Parody, Rhetoric and Eroticism | The Linguistic Practice of Renaissance Italian Writers. Session III: The Language of Theatre | The Linguistic Practice of Renaissance Italian Writers. Session IV: The Language of Porn, Humour and Food | Spenser in Short   | The Medici: Between Florence and Rome I   | The Medici: Between Florence and Rome II                                | The Renaissance in the Regno                                  | Art for the Mendicants in Italy: Space, Place, and Spirituality  |
| <b>4. Westside Room</b>       | Moving Objects in Renaissance Italy  | Leonardo Da Vinci: His Writings, Readings and Dreams                     | Prints as Communicators and the Diversity of Audience I: Prints and Texts                                   | Prints as Communicators and the Diversity of Audience II: Places and Paintings  | Appropriation of Mythological Imagery in Renaissance Art and Literature I  | Appropriation of Mythological Imagery in Renaissance Art and Literature II                   | Making Publics I  | Making Publics II  | Manners of Self-Fashioning in the Renaissance   | Arcane Emblems: Death, Fear, and Alchemy                                | Northern Renaissance Art                                      | Italian Society and Religion                                     |
| <b>5. Olympic Ballroom I</b>  | New Technologies And Renaissance Studies I: London Theatres And Bibliography: Introducing a New Online | New Technologies And Renaissance Studies II: Media, Method, And Pedagogy | New Technologies And Renaissance Studies III: Textual Networks, Visualisation, And Academic Social Networks | New Technologies And Renaissance Studies IV: Digitizing Renaissance Material Culture  | New Technologies And Renaissance Studies V:  | New Technologies And Renaissance Studies VI:   | Tempered Temperments  | The Culture of Despotism from Humanist Epic to Fascist idol                | Representations of Power in Courts Without Kings I  | Representations of Power in Courts Without Kings II                     | Representations of Power in Courts Without Kings III          | Representations of Power in Courts Without Kings IV              |

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| <b>6. Olympic Ballroom II</b>       | Elizabethan Music  | Philosophy and Theology in the Music Theory of Gioseffo Zarlino                           | Visual And Verbal In Sixteenth-Century Printed Literature                     | Thomas Morley   | Reinventing the Old Master: Fact, Fiction, and Fabrication in the Afterlives of the Early Modern Artist I | Reinventing the Old Master: Fact, Fiction, and Fabrication in the Afterlives of the Early Modern Artist II | Reinventing the Old Master: Fact, Fiction, and Fabrication in the Afterlives of the Early Modern Artist III | Reinventing the Old Master: Fact, Fiction, and Fabrication in the Afterlives of the Early Modern Artist IV | Renaissance Music as Political and Personal Statement   | New Music from Old Ideas: Musical Borrowing and Improvisation in the Renaissance | Renaissance Musical : A Performance Demonstration                   | Music and Liturgy  |
| <b>7. Constellation Ballroom I</b>  | Art and Theater in Early Modern Northern Europe I: Illusion, Drama and Faith | Art and Theater in Early Modern Northern Europe II: The City as Stage                     | Art and Theater in Early Modern Northern Europe III: Painters and Playwrights | Art and Theater in Early Modern Northern Europe IV: Theatricality and Spectatorship | Between Libraries and Art Collections: Bibliophiles and Collectors as Mediators of Culture I              | Between Libraries and Art Collections: Bibliophiles and Collectors as Mediators of Culture II              | Bridging Boundaries Between Media in Renaissance Art: I   | Bridging Boundaries Between Media in Renaissance Art: II   | Cultural Exchange between France and Italy: The case of Caterina de' Medici and Chr stienne de Lorraine   | Dance, Religion, and Politics in the Renaissance                                 | Centro/Periferia?: Provincialism in Italian Renaissance Art I       | Centro/Periferia?: Provincialism in Italian Renaissance Art II |
| <b>8. Constellation Ballroom II</b> | Collections of Emblems in Context I  | Collections of Emblems in Context II  | Figurations of Judith in Early Modern Culture Part I                          | Figurations of Judith in Early Modern Culture Part II                               | Perceptions of the Other in the Grand Ducal Medici Archives (1537-1743)                                   | The Emergence of the Professional Architect I  | The Emergence of the Professional Architect II  | Istanbul, France: The Ottoman Empire and the Negotiation of French Renaissance Politics                    | Forging Renaissance Self/Other: Moors, Turks, and Ladies of the Elite as Cultural and Literary Constructs | Did Color Have a Renaissance?  | Dangerous Icons in Early Modern Spanish Religiosity                 | Renaissance Learning III                                       |
| <b>9. Brentwood Room</b>            | French Literature I  | Material Culture and Dynastic and the Fashioning of Dynastic Identities in Italian Courts | Political and Religious Fuoriusciti in Renaissance Europe                     | Dreaming Tolerance in Granda: Policies and Representations                          | Dissemblance: Representing the Unrepresentable  | Beyond the Neighbourhood. Rewriting Italian Renaissance Community I: The Protean City                      | Beyond the Neighbourhood. Rewriting Italian Renaissance Community II: Reforming the City                    | Beyond The Neighbourhood: Rewriting Italian Renaissance Community III: Rural Tensions, Country Communities | Renaissance Engravings and Engravers avoid conflict with Prints & Texts                                   | Homer in the Renaissance   | Angels: Harmonies, Bodies, and Intelligences in Early Modern Europe | The Work of Recusant Poetry, 1549-1700                         |
| <b>10. Westwood Room</b>            | East Asian Identities and Cultures in Early Modern Europe                    | Can Literary Studies Contribute to Our Historical Understanding of the Renaissance?       | Emblematic Visual Culture and the Sciences I                                  | Emblematic Visual Culture and the Sciences II                                       | A contribution to the iconology of Renaissance Tombs I  | A contribution to the iconology of Renaissance Tombs II  | Perspectives on Nicholas of Cusa I  | Perspectives on Nicholas of Cusa II  | Issues of Commerce, Patronage, Attribution, and Religion in Italian Art                                   | Intersections of Sacred and profane in Cinquecento Italian Art                   | Perceptions of Islam in Early Modern England                        | Eating Well in the Renaissance                                 |

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| <b>11. Pacific Room</b>       | Hebrew Sources of the Renaissance I - The Lives of Renaissance Jews: Usury, Ritual Violence and Espionage | Hebrew Sources of the Renaissance II - The Philosophical Search                                    | Hebrew Sources of the Renaissance III- Expulsion and Conversos  | Hebrew Sources of the Renaissance IV - Diffusion of Hebrew language and literary genres | Hebrew Sources of the Renaissance V: Expansion of Hebraic Sources - order of speakers Bonfil, Teplitsky, Hampel | Hebrew Sources VI: Leone Ebreo's Dialoghi                                  | Hebrew Sources VII: Leone Ebreo's Dialoghi: New Perspectives        | Hebrew Sources of the Renaissance VIII - Early Modern Promised lands     | Towards an Iconology of the Textile I: Mobile Images        | Towards an Iconology of the Textile II: Textile Spaces                 | Towards an Iconology of the Textile III: Clothes and Cloths | Towards an Iconology of the Textile IV: Texts and Textures  |
| <b>12 Palisades Room</b>      | Women's Political Partnerships in Renaissance and Early Modern Italy: I: Republican Florence & Venice     | Women's Political Partnerships in Renaissance and Early Modern Italy: II: Ducal Bologna & Florence | Women's Political Partnerships in Renaissance and Early Modern Italy: III: The Northern Courts              | Early Modern Poetry in Manuscript Collections   | Elizabeth Isham After 400 Years   | Emblematics and Science  | Humanist rhetoric and early modern political thought                | Mendicant Spirituality and the Transformation of the Early Modern Church | Giordano Bruno  | Agency, Affecting Presence & Image Efficacy                            | Authors and Editorial Practices in Cinquecento Italy        | Erasmus and the Practice of Reading   |
| <b>13. Sherman Oaks Room</b>  | Medici Women and Notions of Power: Image, Performance, and Design   | Spanish Cathedral Music I: Honor of Robert M. Stevenson  | Spanish Cathedral Music II: Iberian and Lusitanian Music for Court and Theater Honor of Robert M. Stevenson | Spanish Cathedral Music III: Honor of Robert M. Stevenson                               | Classical Topoi in Colonial Texts and Images I  | Classical Topoi in Colonial Texts and Images II                            | Ideas of war and representations of warfare in the Hispanic culture | Grief & Materiality: Maternal Mourning in Early Modern England           | English Society and Culture                                 | Women, Politics, and Political Writing I: France                       | Women, Politics, and Political Writing II: England          | Women, Politics, and Political Writing III: Margaret Cavendish                                      |
| <b>14. Encino Room</b>        | Benedetto Varchi Between Literature, Art, and Music   | Death and Tragedy in English Discourse: 1558-1642  | Genoa I: New Research on the Artistic Culture of Early Modern Genoa   | Genoa II: New Research on the Artistic Culture of Early Modern Genoa                    | Machiavelli's World: War, Religion, Politics  | Lucretius and the Renaissance: Anonymity, Eros, and the Poetics of Revival | Making Connections: The Medici and the Courts of Europe I           | Making Connections: The Medici and the Courts of Europe II               | Melancholy in a European Context I: Melancholy and Religion | Melancholy in a European Context II: Melancholy, Medicine, and the Law | Melancholy in a European Context III: Melancholy and Love   | Melancholy in a European Context IV: Representations of Melancholy by Physicians and their Patients |
| <b>15. Park Room</b>          | Interpreting Henry VIII in Early Modern England   | Sidneys and Material Culture   | Renaissance Images  | Renaissance Portraits   | Marsilio Ficino I: Philosophical Questions  | Marsilio Ficino II: Art Theory and Poetics                                 | Marsilio Ficino III: Models of Transformation                       | Marsilio Ficino IV: Opponents and Demons                                 | Mapping Imaginary Worlds in the Renaissance I               | Mapping Imaginary Worlds in the Renaissance II                         | Missions, Miracles and Martyrs in the Early Modern World    | Libraries in the 17th century: Their Creation and Their Impact                                      |

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| <b>16. Directors I</b>        |   | Imagining Peace: Concord, Conciliation , or Tolerance? I                  | Imagining Peace: Concord, Conciliation , or Tolerance? II             |   | In and Around Charles de Bovelles's Liber de Sapiente: 500 Years Later | New Research in the Biblioteca Ambrosiana's Collections               | Material Texts in Early Modern England                              | Desiring Difference: Gender and Ethnicity in Iberian Literature  | Aspects of Renaissance Science  | Representing Mary I in Early Modern England | British Courts And Varieties Of International Protestantism        | Herman Hugo's Pia Desideria (1624) and the Religious Emblem in the Low Countries |
| <b>17. Bel-Air Room</b>       | The Material Renaissance  | Letters and Letter-Writing in the Renaissance                             | Sidney's Elizabeth, Montgomerie's Rosnard, and the Heart of Middleton |   | Imperial Ideologies: England, Spain, and Portugal                      | Problems with Parenting I: Infanticide, Infertility, and Circumcision | Problems with Parenting II: Problematic Wombs and Parental Teaching | Problems with Parenting III: Abandoned Children, Grieving Fathers, and Dying Mothers                                   | Lady Mary Wroth   | Revising Petrarch I                         | Saints and Martyrs in the New World                                | Visual Culture and Theory in Northern Italy                                      |
| <b>18. Malibu Room</b>        | Anglo-Spanish Literary Relations: Translation and Canon-Building in the 16th and early 17th centuries | Hidden Mysteries: New Perspectives on Sixteenth-Century French Literature | Late Renaissance Skepticism and Political Modernity                   | English Literature I  | English Poets in French and Italian Contexts                           |   | Knowledge Management  | Manuscript Circulation and the Culture of Print  | Reinterpreting Milton in the 21st Century   | Reconstructing Marlowe                      | Revising Petrarch II   | Revising Petrarch III  |
| <b>19. Directors II</b>       | Italian Literature  | Fraught Friendships in Cervantes  | Epistles and Letters in French Renaissance Literature                 | Trading Sex, Trading Faith : Prostitutes and Jews in Early Modern Venice            | Rhetoric and Seventeenth-Century Northern Art                          | English Literature II   | Representations of Islam and Muslims in Renaissance Literature      | Re-writing Political and Religious Discourse in the Habsburg Empire: Women and the Rituals of Dynastic Rule, 1503-1696 | Romance and the Transmission of Literary Culture: Printers, Pedagogues, and Classical Precedent | Concord and Truth: Docens et Utens          | Materialism and the Materials of Form: Chaucer, Spenser, and Nashe | John Donne Re-Examined   |
| <b>20. Governors I</b>        | Medieval traditions in late Renaissance Italy: history, mysticism, and natural science                | Renaissance Philosophy: Variations on Desire                              | Renaissance Philosophy: Body, Matter and Time                         | Second Thoughts on Secular Learning: 'Evangelical' Trends in Erasmus' Later Thought | Humanism, Heidegger and Strauss  | Petrarch Reconsidered   | George Buchanan   |  | Renaissance Scholasticism   | Valla Repastinated                          | Renaissance Humanism and the Classical Historians                  | Framing Narrative(s): Marguerite de Navarre's Heptameron                         |

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| <b>21. Governors II</b>                   | Redefining Female Authorship    | Renaissance Women and <u>CD Player</u>                     | The Noisy Renaissance <u>CD Player</u>                | Renaissance Aristotelianism and Platonism                                    | Music and Poetry in the Sixteenth Century                                  | Renaissance Music  | Renaissance Music Theory  | Sixteenth-century Secular Songs and Instrumental Music                             | John Donne I   | John Donne II   | John Donne III                                    | Renaissance Translation and the Imprint of Culture  |
| <b>22. Senators I</b>                     | Reading Spenser's Faerie Queene | Thomas More and His Circle I: Philosophical Questions      | Thomas More and His Circle II: In the Tower of London | Animal and Human Interfaces in Early Modern Culture                          | Characterizing Nonconformity in Early Modern Britain                       | Misanthropy: Shakespeare and the Limits of the Social                          | Women, Gender, and Language on the English Stage                                | Aliens on the Italian Stage and Page: Cross-cultural Encounters                    | Rabelais' Soldiers   | Ambassadors, Factors, Mercenaries                             | Renaissance Literatures and the Legal Scene I     | Renaissance Literatures and the Legal Scene II  |
| <b>23. Senators II</b>                    | Art and Artifice in Cervantes   | Ethics and the Passions in Early Modern English Literature | Whodunit? Questions of Attribution                    | Form and Reform: Writing New Politics in Seventeenth-Century England         | The Senses, Perception, and Somatization in Early Modern Spain             |  | Three Words: Slavery, Honor, Lesbian  | Latin Erotic Poetry in the Renaissance: Mussato, Marullo, Pontano and Their Models | Resisting Imperial Expansion in the Eastern Mediterranean    | Female Identity and Agency in Renaissance Epic                | Writing and Spirituality in Marguerite de Navarre | Theo-Political Worlds: Spain and England  |
| <b>24. Preview Room</b>                   |                                 |  |   |  |  |  |   |  |  |   |   |   |
| <b>24a. Directors Board Room</b>          |                                 |  |   |  |  |  |   |  |  |   |   |   |
| <b>25. Intercontinental Grand Salon</b>   | Charity Constructing Community  | The Problem of Generations, or, Relative Improvement       | Renaissance Learning II                               |  | Authority and Authorship in Early Modern England                           | Defying Death and Authority in Early Modern English Drama                      | Angelo Poliziano and Greek Studies  | Actualizing the Sacred in Renaissance Italy: Bodies and Communities                | French Literature II   | The Poetics of the Body and the Senses in Early Modern Spain  | Shakespearean Air Conditioning                    | From 'Corpus Christi' to 'The Mighty Line': Re-Evaluating the boundaries between Medieval and Renaissance Drama |
| <b>26. Intercontinental Grand Salon 2</b> | Medals and Coins: I             | Medals and Coins: II                                       | Medals and Coins: III                                 | Medals and Coins: IV   | Translating the Renaissance I: Translating (by and for) Early Modern Women | Translating the Renaissance II: English (Mis)translations of Continental Texts | Mathematics in Early Modern Culture I   | Mathematics in Early Modern Culture II   | Typology in Dutch, Flemish and German Visual Art 1400-1700 I | Typology in Dutch, Flemish and German Visual Art 1400-1700 II | Poetry and Musical Performance                    | Interpretations of Definition in the Spanish Context: Philosopher, Artist and Writer                            |
| <b>27. Intercontinental Grand Salon 3</b> | Shakespeare's Secrets           | The Reformation and Renaissance Culture                    | Accessorizing the Renaissance Body                    | Renaissance Cosmogonies: World-Building in Literature and Natural Philosophy | Friendship in the Renaissance I  | Friendship in the Renaissance II   | Translating the Renaissance III: Charting histories of early modern translation | A Venetian Sculptor in American: Tullio Lombardo in 2009                           | Rethinking the Early Modern Pastoral I                       | Rethinking the Early Modern Pastoral II                       | Rethinking the Early Modern Pastoral III          | Shakespeare and Legal Theology  |

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| <b>28.<br/>Intercontinental<br/>Grand Salon 4</b> | Texts and<br>Monuments          | The Female<br>Renaissance<br>: Women of<br>Influence in<br>Early<br>Modern<br>England | The<br>Aesthetics<br>and Ethics<br>of<br>Representin<br>g Violence:<br>the Quarante<br>Tableaux of<br>Perrissin and<br>Tortorel | The Making of<br>Kingship: the<br>Discourse on<br>Kingship and<br>Staging of<br>Kingcraft in<br>Early Modern<br>Literature and<br>History | Neo-Latin<br>Translations<br>of<br>Vernacular<br>Texts I                         | Neo-Latin<br>Translations<br>of Vernacular<br>Texts II | The poetics of<br>humor and<br>irony in Early<br>Modern<br>French<br>literature         | Teaching<br>Classical<br>Rhetoric<br>Texts                                      | The Study of<br>Renaissance<br>Inventories I:<br>The Influence<br>of Taste          | The Study of<br>Renaissance<br>Inventories II:<br>The Politics<br>of Possession<br>and Display | The Study of<br>Renaissance<br>Inventories<br>III: The<br>Presence of<br>Categorical<br>Rubrics | The Study of<br>Renaissance<br>Inventories<br>IV: The<br>Practicalities<br>of Inventories |
| <b>29.<br/>Intercontinental<br/>Grand Chateau</b> | Science<br>and<br>Literature I  | Science and<br>Literature II  |   | Women and<br>Medicine   | Spaces of<br>Discontent:<br>Reading<br>Dissent in<br>Spanish<br>Women's<br>Texts | Montaigne's<br>Essais and the<br>dialogue              | Varieties of<br>Editorial<br>Experience   | Seventeenth-<br>Century<br>Englishwome<br>n's Writing<br>and<br>Genealogy       | The Poetics<br>of<br>Architectural<br>Imagery                                       | Theatrical<br>Politics:<br>Topicality in<br>the Late<br>Jacobean and<br>Caroline<br>Drama      | On Beauty in<br>Early Modern<br>English<br>Literature   | Sidneys and<br>the Psalms   |
| <b>30.<br/>Intercontinental<br/>Chateau VIII</b>  | Renaissance<br>Learning<br>I    | Renaissance<br>Measurement  | Women,<br>Gender and<br>the<br>Construction<br>of Space I   | Women,<br>Gender and the<br>Construction of<br>Space II   | Print,<br>Performance<br>And The<br>Earl Of<br>Essex                             | Alchemy and<br>Renaissance<br>Societies                | Sexual<br>Performances<br>in<br>Renaissance<br>Medical,<br>Moral, and<br>Literary Texts | Art And Art<br>Theory:<br>Northern Italy<br>And Northern<br>European<br>Artists | The Taste for<br>Italy in<br>Sixteenth-Cen<br>tury Spanish<br>Artistic<br>Patronage | The<br>Languages Of<br>Fashion In<br>Early Modern<br>Italy                                     | Writing<br>About Food<br>in<br>Renaissance<br>Italy   | Religion and<br>Politics in<br>Jean Bodin's<br>Colloquium<br>Heptaplomeras                |