

MARY M. GALLUCCI

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Education

Ph.D., Italian Studies
 M.A., Comparative Literature
 B.A., Romance Languages
 Study Abroad

University of Connecticut, Storrs
 University of North Carolina, Chapel Hill
 Albertus Magnus College
 Università degli studi di Firenze

Dissertation

The Erotics of Witchcraft and the Politics of Desire in Renaissance Florence

This dissertation analyzes the complex intersections of gender and power in a variety of texts: literary works, chronicles, treatises, Inquisitorial documents, and criminal records. The research examines the impact of State and religious institutions as arbiters of culture and orthodoxy, and argues that literary texts offer critical insights into an understanding of witchcraft, sexuality, and structures of power in sixteenth century Florence (1997).

Advisors:

Franco Masciandaro (Director, Italian), Bette Talvacchia (Art History), Robert Dombroski (Italian)

Research Interests: Renaissance literary and visual cultures; classics, especially Ovid; the Renaissance Mediterranean; the history and invention of race; gender studies.

Manuscripts (In Progress)

Eros and Enchantment: Latin Lovers in Renaissance Art and Literature (book-length manuscript).
 “Con pensosa dolcezza’: Margherita d’Austria, Widow of Alessandro de’ Medici.”
The Life and Assassination of Alessandro de’ Medici (biographical study).

Fellowships and Honors

Fulbright Grant for Graduate Study in Italy, 1991-92
 Project: Research on the representation of gender, sexuality, and witchcraft in medical treatises and inquisitorial documents (Università degli studi, Bologna).
 University of Connecticut Research Foundation Dissertation Grant, 1993
 University of Connecticut Pre-Doctoral Fellowships, 1989-90; 1990-91; 1991-92
 University of Connecticut Graduate Summer Fellowship, 1990 and 1991

Publications

Articles

“Mistaken Identities? Alessandro de’ Medici and the Question of Race,” Journal for Early Modern Cultural Studies 15.3 (Summer 2015): 40-81.

“‘Occult’ Power: The Politics of Witchcraft and Superstition in Renaissance Florence,” *Italica* 80 (2003): 1-20.

“A Symposium on Whiteness,” published roundtable discussion, *The Minnesota Review*, 47 (1996): 115-131.

“What is the ‘Matter’ of Microhistory and New Historicism?” *Mediations*, 18.2 (Fall 1994): 61-68.

“Sexual Politics in Sixteenth Century Italy: Folengo’s Macaronic Misogyny,” *Carte italiane* 12 (1991-92): 52-58.

Reviews

Review. Courtney Quaintance. *Textual Masculinity and the Exchange of Women in Renaissance Venice*. (Toronto, Buffalo, London: University of Toronto Press, 2015). *Renaissance Quarterly*, forthcoming.

Review. Kristin Phillips-Court. *The Perfect Genre: Drama and Painting in Renaissance Italy* (Surrey, UK: Ashgate, 2011). *Annali d’italianistica*. 30 (2012) 503-505.

Review, Thomas V. Cohen and Elizabeth S. Cohen, *Words and Deeds in Renaissance Rome. Trials before the Papal Magistrates* (Toronto: University of Toronto Press, 1993), *Quaderni d’italianistica* XIV.1-2: 274-276.

Review, Cecilia Nubola and Angelo Turchini, eds. *Visite pastorali ed elaborazioni dei dati. Esperienze e metodi* (Bologna: Mulino, 1993), *Sixteenth Century Journal*, XXVI.1: 188-191.

Translations

Co-Translator, *History from Crime: Selections from Quaderni Storici*, ed. Edward Muir and Guido Ruggiero (Johns Hopkins University Press), 1990.

Co-Translator, *Sex and Gender in Historical Perspective: Selections from Quaderni Storici*, ed. Edward Muir and Guido Ruggiero (Baltimore and London: Johns Hopkins University Press), 1990.

Translator, Reviews and playbill of the first Italian production of Eugene O’Neill’s *Long Day’s Journey into Night* for Brenda Murphy, O’Neill: *Long Day’s Journey into Night. Plays in Production* (Cambridge: Cambridge University Press).

Consulting Translator, Appendix of Sonnets on women painters for F. Jacobs, *Defining the Renaissance Virtuosa* (Cambridge: Cambridge University Press), 1998.

Editorial Work

Co-editor, with Ian Wojcik-Andrews, *Cinema and Narrative*, a special issue of *Journal of Narrative Theory* 30.3 (2000)

Positions Held

Adjunct Professor of English, University of Connecticut, 2006-present

Adjunct Professor of Italian, Eastern Connecticut State University, 1999-present

Adjunct Professor of Women’s Studies, University of Connecticut, 1998, 1997, 1995

Adjunct Professor of Art History, University of Connecticut, 2008, 1999, 1996, 1995

Courses Taught—Universtiy of Connecticut, Storrs

Literature

English 3503: **Shakespeare I**. The comedies and major tragedies; select sonnets, *Venus and Adonis*. This course examines the classical and continental influences on Shakespeare’s plays. We

examine the visual culture of the Renaissance by means of the study of portraiture; historical costume; medical and botanical texts; and a wide range of Renaissance paintings, sculptures, and tapestries. Students are encouraged to refer to the online resources (linked on HuskyCT) available digitally from ARTSTOR and from museums such as the Victoria and Albert; the National Gallery of London; the Metropolitan Museum of Art; The National Gallery of Washington, D.C., and numerous other sources. One short paper and one long research paper; a final exam.

English 3505: **Shakespeare II.** *The Rape of Lucrece*, the histories, and later problem plays, studied in conjunction with the history of nation building, cartography, material culture, and the influence of classics on the art of the sixteenth and seventeenth centuries. We make use of many online and digital resources. Intensive work on formal analysis and literary history; one short paper and one long research paper; a final exam.

English 1503: **Introduction to Shakespeare.** A selection of comedies, tragedies, and one or two later plays. This class focuses on Shakespeare's language; performance history; with a general survey of visual sources to provide context. One short paper, one longer research paper; a final exam.

English 2100: **British Literature I.** British Literature part 1 prepares students for more advanced courses in the study of English Literature, as well as in the literatures of Europe and America. In this course we confront the issues of how a nation builds a literary canon; we examine the influence of classical mythology, history, drama, and culture; the traditions of storytelling in both the Eastern and Western worlds; and the importance of religious texts, as well as the visual traditions of the West. Intensive work on writing and formal analysis throughout the semester. Assignments include a short interpretive essay; a long research paper; a final exam.

English 1102: **Classics and Medieval Western Literature.** A survey, from Homer to Dante, Boccaccio, Chaucer, and The Thousand and One Nights, on literature of the Mediterranean and Western Europe, with a focus on epic (Works include: The Iliad, The Odyssey, The Aeneid, The Metamorphoses, St. Augustine, The Song of Roland, Dante, Boccaccio, Petrarca.) Texts: The Norton Anthology of Western Literature, vol. 1 and The Metamorphosis of Ovid, translated Lombardo. Two papers, a final exam.

English: **Women and Literature.** This class examines both literary works by women and the representation of women in literature. Texts include: Measure for Measure (Shakespeare), Frankenstein (Mary Shelley), The Crucible (Arthur Miller), Mrs. Dalloway (Virginia Woolf), Dawn (Octavia Butler). One short and one longer essay; a final exam.

English 1616: **Masterworks of English and American Literature.** Memory and the Self. Remembering and forgetting are two powerful impulses in human life. The methods of interpreting, preserving, and understanding memory must confront the equally powerful urge to forget or repress events that are painful, violent, or shameful. From the classical river of forgetfulness, Lethe, to pharmaceuticals and brain protein manipulation, humans have sought just as assiduously to forget as to remember. This course addresses these powerful questions through literary texts by Shakespeare, Milton, Emerson, Whitman, Hardy, Woolf, Scott Fitzgerald,

Faulkner, and Octavia Butler. These works include drama, poetry, essays, the modern novel, and science fiction. Assignments: two short papers, a term paper, and a final exam.

English 1103: **Renaissance and Modern Western Literature.** A survey of literature from Shakespeare to Chinua Achebe and Lesley Marmon Sillko. We use The Norton Anthology of Western Literature, vol. 2. One short paper, one longer paper, a final exam.

Women's Studies

Introduction to Women's Studies in the Arts. This lecture-based course introduced students to the fundamental issues of women's studies and to the elementary tools of art historical scholarship. We studied women as producers of art from Renaissance Italy to contemporary times.

Women and Film. I designed this course to problematize issues of representation in 20th century culture. After learning to analyze the aesthetic and visual aspects of film, students studied psychoanalytic theory from Freud to Louise Kaplan to understand gender differences as represented in films by and about women.

Women, Witchcraft, and Representation. Cross-listed with Art History. I designed this course to introduce students to the complex reality of witchcraft persecutions in Early Modern Europe and colonial America. We utilized a variety of media: visual representations; literary works; Inquisitorial documents, transcripts of trials, and historiography about witchcraft.

Women in Early Modern Europe. Designed to present the lives of women from the 16th to the 18th century, this course examined the works of women writers, diarists, and artists in addition to the prescriptive literature by men about women and their roles in society. We also discussed current feminist scholarship on women's history.

Art History

Italian Renaissance Art History. A basic survey of the art of Renaissance Italy, this course introduced students to the study of iconography; the problems of periodization; issues of race and representation; religious themes; the daily life of the artist; and sexuality, eros, and gender ambiguity.

Seminar in Michelangelo. This seminar focused on the painting, sculpture, and poetry of Michelangelo understood in the historical context of Renaissance Italy, particularly in the cultural centers of Florence and Rome. Students wrote several short papers and one term paper.

Baroque Art. This art history course analyzed the formal, stylistic, and historical factors at work in defining the period of Baroque art, from Caravaggio and the Carracci in Rome and Naples, to Rembrandt and Vermeer in Northern Europe. Students took two exams and wrote a short paper and a research work based on viewing a work of Baroque art in an area museum.

Courses Taught: Eastern Connecticut State University

Italian Language and Literature

Italian 110-111. First-year Italian.

Italian 216. Italian Culture and Civilization. A general-education course that studies foundational literary works, from the Roman Empire—Vergil and Ovid—to Dante’s *Divine Comedy*, ending with Humanism and the Renaissance.

Italian 116: Introduction to Italian Culture. A survey of Italian literature and culture, from the classics to the Renaissance.

Italian 480, 482: Intermediate Italian and Italian Conversation. Independent study offerings.

Courses taught, other:

Masterpieces of Italian Literature, Adjunct Visiting Professor, Syracuse University Florence Center, Florence, Italy, 1992.

Italian Language, University of Connecticut, 1989-1992.

Italian Language, University of North Carolina at Chapel Hill, 1985-1987.

Tutoring and Assistant Teaching

Introduction to Art History (Teaching Assistant), University of Connecticut, 1994 and 1995. Assisted in the survey course of Art History for three semesters. Delivered lectures on medieval piety, gender, and religious art; Michelangelo; Africa and Africans in the Renaissance; Raphael and Neo-Platonism; and French Impressionism.

Tutor, English Composition, Center for Academic Programs, University of Connecticut, Summer 1994. Tutored basic writing.

Conference Papers (Selected)

“Renaissance and New Epistemologies: ‘The Skull and Hair of Alessandro de’ Medici: Reading Racial Signs in Historical Perspective,’” Renaissance Society of America, Boston, March-April 2016.

“The Ghosts of Alessandro de’ Medici,” Renaissance Society of America, Annual Meeting, Toronto, March 2011.

“Witches in the Visual Culture of Early Modern Europe,” Conference on Women and Gender, University of Connecticut, April 1998.

“Listening for the Voices of Early Modern European Women,” Workshop presented at the Symposium, Attending to Early Modern Women: Crossing Boundaries, College Park, Maryland, November 1997

“Witchcraft and the Threat to the Male Body,” Sixteenth Century Studies Conference, St. Louis, October 1996

“Witches: Facts, Fictions, Fantasies,” Berkshire Conference on the History of Women, Chapel Hill, June 1996

“Renaissance Demonology and Iconophilia,” special session of the Modern Language Association, respondent, Chicago, December 1995

“Acting Up in Renaissance Italy,” Sixteenth Century Studies Conference, San Francisco, October 1995

“The Renaissance: An Ideology of White Supremacy?” Institute for Culture and Society, Carnegie Mellon University, Pittsburgh, June 1995

“Witches and Sodomites as Comic Figures of Transgression in Renaissance Italy,” Renaissance Society of America, New York, April 1995

“Ideologies of Gender in Humanistic Educational Treatises,” Modern Language Association 110th Convention, San Diego, December 1994

“Inquiring into Sexual Customs: Figures of Transgression in Sixteenth Century Italy,” Sixteenth Century Studies Conference, Toronto, October 1994

“‘Occult’ Power: The Contexts of Hierarchy and Orthodoxy in the Italian Renaissance,” Contextualizing the Renaissance, Center for Medieval and Early Renaissance Studies, Binghamton, New York, October 1994

“‘Di vari e nuovi giuochi tutta piena’: Antonfrancesco Grazzini and Comic Innovation in Renaissance Florence,” NEMLA Conference, Pittsburgh, April 1994

“Two Rings for the Bride: Gender Dissimulation and Comic Equivocation in Aretino’s Marescalco,” Sixteenth Century Studies Conference, St. Louis, December 1993

“The Pope’s Stool: Bodily Manifestations of Newly Elected Popes,” Figures of the Body, Graduate Student Conference at the Pennsylvania State University, April 1993

Public or Invited Lectures

“Making Mona Lisa Smile,” UConn Alumni Association Lecture and comment with Ralph Bernstein, UConn School of Engineering, June 1, 2012

“Art and Fashion in F. Scott Fitzgerald’s The Great Gatsby,” slide lecture for American Literature, University of Connecticut, September 1998

“Caravaggio and Italian Baroque Art,” slide lecture, seminar, and tour at the Wadsworth Atheneum for the University of Connecticut Alumni Summer University, July 1998

“Witches and Representation in Early Modern Culture,” University of Hartford, 1998

“Africa and Africans in the Art of the Italian Renaissance,” slide lecture for Black History Month, Enfield Correctional Institution, February 1996

Lectures and Conference Sessions Organized

“Acting Up in Early Modern Europe,” panel at the Sixteenth Century Studies Conference, San Francisco, October 1995

“Male Homosexuality in Early Modern Venice,” lecture delivered at the University of Connecticut by Professor Nicholas S. Davidson of Oxford, October 1995

“Holocaust Denial: Academic Origins and Academic Freedom,” lecture delivered at the University of Connecticut by Professor Howard Adelman of Smith College, October 1995

Service, Academic

Executive Committee, American Association of University Professors, University of Connecticut chapter, 2014-2015, re-elected 2015-2016

Task Force on Adjunct Faculty, English Department, University of Connecticut, Storrs

Subcommittee on Academic Freedom, American Association of University Professors, UConn-chapter, 2015

University Senate, University of Connecticut, 1995-1996, Graduate Student representative

Graduate Student Senate, University of Connecticut, 1993-1996

Service, Community

School Governance Council, Windham High School, 2015-2017

School Governance Council, Windham Middle School, 2012-2015
Magnet School Committee, Windham Public Schools, 2006
Workshop Trainer, Alternatives to Violence Program (Connecticut Correctional Institution
Enfield), 1994-1998
Literacy Volunteer, Alternative Incarceration Center, 1993-1994

Languages

Italian, Fluent
French, Fluent reading, good speaking ability
Latin, Reading knowledge, including Paleography
Spanish and German: reading ability

Memberships

American Association of University Professor; Group for Early Modern Cultural Studies; Modern
Language Association

References

Professor Cathy Schlund-Vials, Associate Professor of English and Asian-American Studies,
Director, Asian and Asian American Studies Institute, 215 Glenbrook Road, Unit 4025, University
of Connecticut, Storrs, CT 06269-4025; 860-486-9412; cathy.schlund-vials@uconn.edu

Professor F. Elizabeth Hart, Associate Professor, Department of English, University of
Connecticut, 215 Glenbrook Road U-4025, Storrs, CT 06269-4025; 860-486-2330;
Elizabeth.hart@uconn.edu

Professor Ian Frederick Moulton, Faculty Head, Interdisciplinary Humanities and Communications,
School of Letters and Sciences, Arizona State University, 7271 E. Sonoran Arroyo Mall, Mesa,
A.Z. 85212; 480-727-1172; ian.moulton@asu.edu