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The *Bulletin of the Society for Renaissance Studies* publishes articles, notes and reviews of general interest to the members of the Society. Members who are interested in writing articles (of approximately 2000 words) and notes should send proposals and typescripts (preferably via e-mail attachment) to the editors at the above addresses. Copy for the next issue should reach the editors by 15 August 2013. Contributions should be prepared in accordance with the MHRA style guide but please contact the editors with any queries concerning the length, format and style of contributions.

Further information about the Society for Renaissance Studies can be found on the Society's website at http://www.rensoc.org.uk.

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Membership of the Society is open to anyone interested in Renaissance studies and to institutions. All members receive issues of the *Bulletin*, which is published twice yearly, in April and October. The Society and its branches organize a full programme of events including an annual lecture, symposia and sixth-form conferences. Individuals and institutions interested in joining the Society should contact Dr Chloë Houston, Department of English and American Literature, Faculty of Arts and Humanities, University of Reading, Whiteknights, PO Box 218, Reading RG6 6AA. Email: c.houston@reading.ac.uk. The annual subscription is £20 for individual members, £35 for institutions, £25 for overseas members, and £15 for students. Copies of back issues of the *Bulletin* are available to members from the editors at £2 each.

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Letter from the Honorary Chair of the Society for Renaissance Studies

As is usual in the Spring issue of the Bulletin, I begin by reminding members of the opportunities provided over the next few months by the various fellowships, prizes, and awards offered by the Society. These include our major Postdoctoral Fellowships, the Study Fellowships, and the new Museums, Archives and Libraries bursaries, as well as the Undergraduate and the Schools' essay prizes. Details of all of these, together with their various deadlines, mostly in late spring and early summer, are to be found on the Society's website.

Still on the subject of prizes, I am delighted to announce the winner of the 2011 *Renaissance Studies* essay prize. The judging panel was unanimous in its choice of Professor Sharon Strocchia (Emory University), whose essay, 'The Nun Apothecaries of Renaissance Florence: Marketing Medicines in the Convent', appeared in Volume 25, Number 5, November 2011. The winner of the 2012 prize will be revealed at the Society's AGM in May.

I am also pleased to announce that the sixth SRS Biennial Conference will take place at the University of Southampton. The organizers are Professor Claire Jowitt and Professor Ros King, and the provisional dates are Sunday 13th to Tuesday 15th July 2014. Please keep an eye on the Society's website for further information as it becomes available.

The development of the website continues, with further advances expected shortly as regards visual presentation. I should also say that, thanks to our Honorary Secretary, Dr Gaby Neher, the SRS has embraced the brave new world of social media in order to expand the ways in which it communicates with members and with the world in general. In short, we now have a presence on both Facebook (http://www.facebook.com/groups/290515781071425/) and Twitter (@SRSRenSoc).

As can be seen from the activities mentioned above, the Society is in good heart and in good financial health, the latter due, in large part, to the income derived from the strong performance of *Renaissance Studies*, currently in the capable hands of Professor Jennifer Richards as Senior Editor. This said, we are taking very seriously the issue of Open Access publication, which is highly likely to have a negative impact on that income. Council is keeping abreast of relevant developments nationally and internationally, and is liaising with sister learned societies and subject associations which find themselves in a similar situation. Financial caution is clearly advisable and

this means careful planning as regards our future activities and priorities. With this in mind, I would encourage members to express their views on SRS priorities by responding to the related questionnaire, which is enclosed with this Bulletin. The questionnaire has been prepared by Professor Peter Mack, Director of the Warburg Institute, who is due to take over as Chair of the Society when my term of office comes to an end in May.

We hope that many members will attend the AGM, by which time greater clarity may be available as regards the impact of Open Access. The AGM will take place at the Warburg Institute on Friday 3 May 2013 at 4.30pm and will be followed at 5.30pm by the annual lecture. This year's invited speaker is Anna Contadini, Professor of the History of Islamic Art, SOAS. Her title is '"*Cose Nuove Fantastiche e Bizzarre*": Art and Trade between the Middle East and Renaissance Italy'. We look forward to seeing you there.

Judith Bryce
Honorary Chair

Feature: SRS Book Prize, 2012

The Renaissance Studies Book Prize was established in 2011, first suggested by Professor Claire Jowitt, as a means of making more visible the exciting and innovative work produced in our area and as a way of honouring the achievements of new and established scholars. Our aim is to reward work in any area of Renaissance Studies – literature, history, art history, philosophy, history of science, book history, and so on – that has made a significant difference to scholarship. Books will be judged by a committee appointed by the council, and the prize will be awarded every two years. In order to be eligible the chair of the committee must receive 3 copies of each book from the publishers. The next prize will be awarded in 2014 and will award the prize for a book published in 2012-3.

In 2012 we awarded our inaugural SRS Book Prize to Dr Sjoerd Levelt. In the following article Dr Levelt describes the research behind his winning book, *Jan van Naaldwijk's Chronicles of Holland: Continuity and Transformation in the Historical Tradition of Holland during the Early Sixteenth Century*. The two books that were highly commended were Peter Mack's *A History of Renaissance Rhetoric, 1380-1620* (Oxford – Warburg Studies: Oxford University Press, 2011) and Ulinka Rublack, *Dressing Up: Cultural Identity in Renaissance Europe* (Oxford: Oxford University Press, 2010). Peter Mack's book was recognised as a magisterial, authoritative history of rhetoric written by one of the key figures in the field. Based on extensive research, the book is much more than an overview of the history of European rhetoric, but a series of astute, balanced and incisive judgements on the significance of each figure and movement. It shows the importance of classical theories of rhetoric and explains how they were adapted by religious movements and how each area of Europe received and transformed Roman and Greek ideas and practices in interestingly different ways. Professor Mack shows how rhetorical practice was often determined by schoolroom use and he also suggests that thinking about logic was determined by rhetoric. It is hard to imagine anyone working in Renaissance Studies who will not need to acquire this book.

Dr Rublack's book was commended because it was a suggestive and exciting piece of research. The argument of *Dressing Up* is that clothing had a significant effect in determining an individual's identity. Not an unfamiliar claim for many of us, but this is a book based on original, archival research that extends and fleshes out what many have only understood in

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rather shadowy ways. While many turn to philosophical and theological ideas to determine the history of the self, it may be that we have ignored the evidence of material culture and need to look at how ordinary objects and practices determined how individuals imagined who they were. The book is handsomely produced and the committee also wanted the publishers to be commended for their production values and the wealth of significant images that make the book such a treasure trove with evidence that can be enjoyed as well as used.

ANDREW HADFIELD
UNIVERSITY OF SUSSEX

Jan van Naaldwijk's Chronicles of Holland: Continuity and Transformation in the Historical Tradition of Holland during the Early Sixteenth Century

The Dutch medieval chronicle has been described by one of its most prominent students, Jan Romein, as 'grey and paralysed like an overcast November day in the flat country where it came into being and where no summit, not even a turn of the road offers unexpected vistas'.[1] Consequently, when I first came across the descriptions of the autograph manuscripts of two early sixteenth-century Dutch prose chronicles of Holland in the catalogue of the British Library, I had little inkling that the study of these particular two works would have bearing on fields of study extending beyond that of medieval chronicle studies.

When I set out to transcribe and study them, I did so from the conviction that any medieval chronicle is worth studying in its own right as a product of a culture and tradition of history writing. Written by the same, otherwise unknown author, Jan van Naaldwijk, these two chronicles at first sight appeared to present material perfectly suited for such a case study of late medieval historiography. I aimed to understand how an early sixteenth-century author set out to write about the history of Holland. To achieve this, I explored a number of questions. Which sources did he use? What reasons did he have for his choice of sources? How did he shape the material at his disposal into a new history?

Over the course of my research, however, I came to feel that in order to

1 J. Romein, *Geschiedenis van de Noord-Nederlandsche geschiedschrijving in de middeleeuwen: bijdrage tot de beschavingsgeschiedenis* (Haarlem, 1932), pp. xix–xx: 'grauw en vleugellam ... als een druiligen Novemberdag in het vlakke land waar zij ontstond en waar geen bergtop, zelfs geen kromming in de weg onverwachte vergezichten biedt'.

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answer these questions, and particularly the additional question why 'my' author had set out to write a history of Holland not once but twice, a more thorough understanding – and a re-evaluation – of the late medieval and early modern historical traditions of Holland was a necessity. The early sixteenth century had by previous scholars been identified as the period in which a decisive change had taken place in the history of historiography about Holland – a change that was at the basis of the humanist and national historical tradition of the Dutch 'Golden Age' of the seventeenth century. It appeared to me that this view projected knowledge of later developments onto the period, while in addition its emphasis on the 'new' was highly misleading, creating as its reverse the suggestion of a Middle Ages which was stable, unchanging, and, above all, *different*. It should be self-evident, however, that throughout the Middle Ages there was change; and, as Helen Cooper reminded us in her inaugural lecture as C.S Lewis chair of Medieval and Renaissance English Studies at Cambridge, this 'change continued, and we notice the changes; but we need to rediscover how to *wonder* at the continuities that underlie them too'.[2] Historiography is the pre-eminent genre for the study of such continuities, due to its rigid demands with regard to both form and content. The wider goal of my study, then, became to examine the continuities and transitions within Holland's historical tradition in the early sixteenth century, a period of intense experimentation in Dutch history writing.

Such a study led me to a consideration and often reconsideration of a range of issues affecting historical and wider textual culture in the late middle ages and the early modern period: the impact of humanism, of the printing press; the continued recording and dissemination of texts in manuscript in the early modern period; the choice of early modern authors to write for the printing press, or not; the issue of anonymity of authors and responses of contemporary readers to such authorship; the creativity of the activities of compilation and translation, and the influence of genre on a compiler's choices; the respective significance of local, provincial, 'national' and universal historical information to late medieval and early modern audiences, etc. Closer attention to each of these and other subjects showed continuities stretching back and forth over the centuries, paired with innovations based on these very continuities. And in some respects, attempting to see these continuities and transformations through the eyes of a con-

2 H. Cooper, *Shakespeare and the Middle Ages: An Inaugural Lecture Delivered at the University of Cambridge, 29 April 2005* (Cambridge, 2006), p. 9.

temporary chronicler made aspects of early sixteenth-century culture look rather different from previous understandings of the period.

But perhaps the strongest challenge to previous scholarship, and certainly to my own preconceptions about the late medieval chronicle tradition, was posed by the materials that informed what became the final chapter of my book. Since 'my' author had not had any noticeable impact on later writers, I had originally planned only a brief epilogue to my study, outlining the fate of the historical tradition that had informed his chronicles. Scholars of Dutch historiography, as in other countries, had long argued or presumed that the medieval chronicle tradition had ceased over the course of the sixteenth century. I was therefore surprised to find a great wealth of evidence for continuations of that tradition in a wide range of contexts throughout the seventeenth and eighteenth centuries. From almanac chronicles to chronicles of noble families now found in provincial archives, from influences of the chronicle tradition on humanist and antiquarian historiography to an early sixteenth-century chronicle which was reprinted, revised and read continuously up to its final edition in 1802: the ties between the early modern and medieval historiographical traditions of Holland had been much stronger than previously recognized, as the medieval chronicle tradition continued to inform the early modern historical awareness. Much of early modern Dutch historical writing can be described as either the second part of a historiographical diptych, continuing on from the very same date many late medieval chronicles left off, or as a recasting of medieval historical debates in a new language; an old story, retold in a humanist vocabulary, part of a continuous tradition of experimentation in history writing from at least the middle of the fourteenth century onwards.

There were also a number of collateral findings to my study, the most striking of which for me as student of both Dutch and British historiography was the prominence an interest in Britain held within the historical consciousness in Holland, particularly with regards to the earliest history of the region. 'In order to understand the beginnings of ... the county of Holland, we must commence from English history', writes Jan Beke, the mid-fourteenth-century author whose chronicle is at the basis of the late medieval chronicle tradition of Holland, referring to Bede's *Ecclesiastical History of the English People*. The conflicting views on early British history presented respectively by Bede and Geoffrey of Monmouth were recognized and utilized by medieval Dutch chroniclers. Initially, their histories of the region had commenced with an account of the conversion of the region by Anglo-Saxon missionaries, based on Bede's history. In the early fifteenth century this narrative was replaced with a narrative about giants,

expelled from Britain by Brutus and his men, settling along the North Sea coast as Holland's first inhabitants (this development, signalling a shift away from ecclesiastical to more exclusively secular concerns, was occasioned by a narrowing focus on the county of Holland, excluding the history of the diocese of Utrecht). This account was subsequently rejected for the 'humanist' account of the Batavians, based on an interpretation of Tacitus. Nevertheless, even in this version a link with British history was maintained, not only through the extensive space allotted to the debunking of the story of the giants, but also by its replacement with new information about the presumed role of the Batavians in the Roman conquest of Britannia. It is not an accident that Richard Verstegan, in the early seventeenth century, was able to write histories of England and of the Netherlands based partly on the same sources and adhering to the same historiographical model. And in this light it is also not surprising that there is ample evidence, if one is willing and able to look beyond the traditional romance material, to suggest that an interest in Arthuriana did not wane in the fifteenth century in the Dutch Low Countries, as scholarly *communis opinio* holds.[3]

The study of medieval chronicles has long been the Cinderella of medieval studies. Literary scholars traditionally showed little interest in historical texts as literature, while historians considered the chronicler 'a slave to his documents'. Both approaches deny the potentially creative nature of the process of selection and reorganization. Those approaches to medieval historiography are more fruitful which do not presuppose categories, but instead trace in detail the process of change over time in the transmission of texts, as it affects their narratives, ideologies and structures. But even when scholars did start to look for more than merely 'historical facts' in medieval chronicles, only those considered to be of particular significance were seriously studied – and a late medieval chronicle's significance was generally measured either by its novelty value or by the extent to which it could be regarded as a forerunner of the (early) modern era: the first chronicle to be printed, the first to be written under the influence of humanism and so on.

Over the last two decades, this situation has to some extent been corrected by the important work of the relentlessly multi-disciplinary and international Medieval Chronicle Society,[4] but scholars, like me, whose work

3 S. Levelt, 'New Evidence for an Interest in Arthurian Literature in the Dutch Low Countries in the Fifteenth and Early Sixteenth Centuries', *Arthurian Literature,* 29 (2012), 101-10.

4 See Erik Kooper's series of yearbooks, *The Medieval Chronicle*, and G. Dunphy, *The Encyclopedia of the Medieval Chronicle*, 2 vols (Leiden, 2010).

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crosses conventional national, chronological and departmental boundaries continue to encounter the problematic results of disciplinary thinking: the very vocabulary I use as a framework for my research is complicated by the fact that the term 'historiography' means something different to scholars in the field of medieval literature than to historians of the Renaissance.

Such problems, however, each also provide opportunities. 'My' two Dutch chronicles in the British Library lay virtually dormant for such a long time, exactly because they were kept in England (and the microfilms were of limited reliability due to fire damage to the manuscripts); countless seventeenth- and eighteenth-century manuscripts and printed editions of medieval chronicles remain unstudied exactly because they have been of little interest to medievalists, for whom they were not medieval enough, or to early modernists, for whom they were too medieval. It is not the lack of evidence but disciplinary entrenchment that led to the oft-repeated misconception that the medieval chronicle tradition ceased in the sixteenth century. In fact, to provide just one example from a different tradition than the one I treat in my book, almanac chronicles, grounded in medieval traditions but at the same time addressing contemporary concerns, were also printed in English throughout the seventeenth and eighteenth centuries; interesting cases of re-appropriations of the chronicle genre in the early modern period can for example be found in the 'chronologies' included in the *Protestant Almanac* and its counterpart the *Calendarium Catholicum*, or in the 'Chronology of the Kings of Ireland ... till Henry the 2d. the First English Monark of this Kingdom' in *Bourk's Almanac*, printed in Dublin.

It is exactly for these reasons that it has been particularly pleasing to me to see my study find such a welcome readership among the members of the Society for Renaissance Studies. As historians, we ignore the times before and after the era of our primary interest at our peril; the recognition of my study with the Society for Renaissance Studies Book Prize is a sign of recognition that early modernists and medievalists can not only learn from each other's findings, but more importantly be fascinated by each other's sources.

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Article

The Annotated Copy of *Hypnerotomachia Poliphili* at the Chapin Library, Williams College, Inc. C699

The growing interest in marginalia in the past two decades has highlighted the importance of the physical traces of reading as a vital source for how books were practically utilized by their readers. The study of marginalia has also opened new research directions in the study of the *Hypnerotomachia Poliphili* (1499 hereafter *HP*). Celebrated by Mario Praz as 'the most extraordinary book of the Italian Renaissance' and 'the most desirable among the Aldine editions', scholarship has often framed the *HP* an object of awe rather than a used text.[1] This aura of mystique has had the effect of restricting *HP* scholarship to questions of authorship and artistic influence, rather than contextualizing the incunable as a book that was read and used within the fabric of humanistic scholarship. *HP* scholarship until recently has centered on the identification of the book's author, most commonly held to be the Venetian Dominican Francesco Colonna on the basis of an acrostic formed by the initial capitals of the first 36 chapters.[2] The perceived influence of the *HP* on later art and architecture has also been a predominating theme.[3] Yet until recently, the role of contemporary readers in mediating that influence has been largely overlooked.

Three studies have together initiated an inquiry into *HP*'s readers, as attested by marginalia. Eduardo Fumagalli has examined four hands in a

1 Mario Praz, 'Some Foreign Imitators of the *Hypnerotomachia Poliphili*', *Italica* Vol. 24, No. 1 (Mar. 1947) pp. 20-25.

2 POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT. The case for the Venetian Colonna is a made in Giovanni Pozzi and Maria Teresa Casella, *Francesco Colonna, Biografia e Opere* (Medioevo e Umanesimo, Vols. 1, 2). Among many alternative proposals for authorship, are those of Liane Lefaivre, *Leon Battista Alberti's Hypnerotomachia Poliphili: Re-cognizing the architectural body in the Early Italian Renaissance* (Cambridge and London: The MIT Press, 1997) and Maurizio Calvesi's argument for another Francesco Colonna of Preneste, *La 'Pugna d'Amore in Sogno di Francesco Colonna Romano* (Lithos, 1996).

3 See G.P. Clerici, ' Tiziano e la Hypnerotomachia Poliphili' , *La Bibliofilia*, 20 (1918), 182-203; William S. Heckscher, *The Art Bulletin*, 29:3 (1947), 155-182; Fritz Saxl, ' A Scene from the *Hypnerotomachia Poliphili* in a painting by Garofalo', *Journal of the Warburg Institute*, 1 (1938-1939), 169-171; and Emanuela Kretzulesco-Quaranta, *Les Jardins du Songe* (Rome: Editrice Magnam, 1976).

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copy of the *HP* at the Biblioteca Comunale di Siena (O.III.38) and a note by Sisto Medici referring to the acrostic in Cambridge University Library (3.B.3.134). A. W. Jonson brought to light Ben Jonson's annotations to his copy of the 1545 edition of the *HP* in the British Library.[4] Dorothea Stichel has also studied an anonymous hand in a copy in private ownership at Modena.[5] These studies have shown readers dedicating significant time to intellectual engagement with the *HP*. Yet building a more complete model of the *HP*'s readership will require a broader evidence base. This examination of the marginalia found in a copy in the Chapin Library of Williams College (Inc. C699) is a contribution towards developing this evidence base.

In this copy, a single reader left marginalia throughout the book with the majority of annotations falling between a4^{v}-e8^{r}. The reader left no *ex libris* or other visible indication of his or her date, location or identity, save for writing in Italian. The fact that the reader added hatching and shading to some of the woodcuts does, however, suggest that the marginalia may date from the latter half of the sixteenth century. For example, the reader adds a shadow cast by the *cassone* on d8^{r} consistent with the direction of light coming from the window in the illustration. This shading bears a resemblance to new woodcuts in the 1545 edition of the *HP*. Therefore it may be that the reader manually updated the woodcuts in this 1499 to match the changing artistic fashions found in the 1545. There is, however, no evidence for the later history of the text, except for the bookplate of the Dante scholar George John Warren Vernon (formerly Venables-Vernon), 5th Baron Vernon (1803-1866), who resided at Sudbury Hall, Derbyshire.[6] This copy was presumably a part of Baron Vernon's collections which passed to the Holford Library upon his death and were subsequently sold by Sotheby's.[7]

The fact that the margins of this copy have been washed has reduced the volume of marginalia available for this study. Those that have been included were recovered under an ultraviolet light. Despite the fact that this

4 A.W. Johnson, *Ben Jonson: Poetry and Architecture* (Oxford: Oxford University Press, 1994). pp. 53-75.

5 'Reading the Hypnerotomachia Poliphili in the Cinquecento: Marginal Notes in a Copy at Modena', in *Aldus Manutius and Renaissance Culture: Essays in Memory of Franklin D. Murphy*, ed. David S. Zeidberg (Florence: Leo S. Olschki, 1994), pp. 217-236.

6 H. R. Tedder, 'Warren , George John, fifth Baron Vernon (1803–1866)', rev. Alison Milbank, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 < http://www.oxforddnb.com/view/article/28242 >, Accessed 22 February 2013.

7 George Lindsay Holford, *The Holford Library: the Property of Lt. Col. Sir George Holford (deceased)…which will be sold by auction by Messrs. Sotheby & Co.* (J. Davy & Sons: 1927).

engaged reader remains unknown, and the reduced quantity of visible notes, the marginalia that are recoverable offer insights into the reader's interests and level of erudition.

The reader took an interest in the etymology of words of Greek derivation in *Polifilesco*, dividing compound words down into their components. On seeing the word hemicycla, the reader wrote the explanation 'hemicycla di circulo' in the margin, indicating an understanding of the prefix 'ημι-'. Yet on encountering the phrase 'et quale Hexagone, et tetragone' in the architectural description (b3^{r}), we see a gap in his knowledge of Greek. 'Hexagone' is defined in the margin as 'Hexagon – sei anguli', understanding the prefix 'εξα' – yet 'tetragone' is mistakenly defined as 'tre anguli', apparently confusing '*τετρα-*' with three, presumably by analogy with the Italian 'tre'. Notes on Greek etymology occur sporadically. He or she highlights one of the titles of the protagonist Poliphilo's beloved Polia, rewriting 'Philesia Polia' in the margin on d1^{r}. However, the reader also transcribes the Italian-derived 'Madona Polia' on d6^{v}, and does not transcribe a number of Polia's other titles of Greek origin.[8]

The reader also appears to have observed that the author of the *HP* drew clusters of references from similar sources. After recognising the locus of origin, the reader would then record anomalous terms present in the *HP* and absent from the source. For example, after wandering lost and thirsty in a dark forest reminiscent of the opening of the *Divine Comedy*, Poliphilo gratefully encounters a stream and lists the riparian plants that grow along its shores (a3^{r}–a4$^{v)}$ All of the plants listed, such as *achori* and *lisimachia*, are found in the 25th chapter of the *Naturalis Historia*. The reader underlines the name of the one plant that does not derive from this chapter of Pliny, 'la barba silvana' This herb recorded in the herbals of Simone da Genova and Roccabonella, as well as the *Ortus Sanitatis*.[9] 'La barba silvana' was also underlined by another anonymous annotator of the *HP* copy of the *HP* at the Biblioteca Pubblica di Como (INCUN A.5.13). The reader also sought

8 'Chrysocoma Polia' (e4^{r}) 'Elioida Polia' (i1v), 'Isotrichechrysa Polia' (i2^{r}), 'La Nympha Polia' (p4^{v}), 'Eutrapela Polia' (y7^{r}), 'Uranothia Polia' (y7r).

9 ' Barba silvana dicitur quae est plantago aquatic que solum in aquis,' Simone da Genova *Synonima Medicinae seu Clavis Sanatationis* (Milan: 1473) in Giovanni Pozzi and Lucia A. Ciapponi, *Hypnerotomachia Poliphili* (Antenore, 1964) p. 56. Niccolò Roccabonella di Coneglio (1386-1459), *Liber de simplicibus*, BAV cod. Marc. Lat. VI 59, in Pozzi & Ciapponi, p. 56. *Ortus sanitatis* (Mainz: Jacobus Meydenbach, 1491) f. 27r. Smithsonian Institution Libraries Digital Collections - Renaissance Herbals, « Plantarum Aetatis Novae Tabulae' »

<http://www.sil.si.edu/digitalcollections/herbals/HerbalsEnlarge.cfm?id=14274> Accessed 22/02/2013.

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the author's source in Vitruvius for an architectural description. Gazing in wonder at an immense sculpture of a Gigantomachy, Poliphilo wonders at what manner of machine could have build such a structure, exclaiming 'cum quali Geruli? et Sarraco?...Et sopra quale fultura?' (b2v). The reader transcribes the word 'fultura' in the margin twice. He or she also transcribes 'Geruli' as 'Gyruli', apparently discerning that the word derives from Latin *gyrus* from the Greek γυρος, for 'pulley.' Both 'saraco' and 'fultura' are found in the tenth book of *De Architectura*, but 'Gyrus' is not, necessitating an attempt at its etymology.

Furthermore, the annotator shows an awareness of the emotional effect of musical modes. Immediately after slaking his thirst at the aforementioned stream, Poliphilo hears a song in the Dorian mode. The reader underlines two phrases in the description of the music's effects, 'vehementia festinante' and 'ragionevolmente arbitrava.' (a5v) These two states indicate the calming effect of the Dorian mode in Aristotelian musical theory, moving the listener from excitement to calm rationality.[10] The Williams College reader shared this interest with the reader of the copy at Modena, who adjacent to a mention of girls singing in the Phrygian mode on (e7v), lists the eight modes as found in Boethius' *De institutione musica*.

Although hindered by the limited legibility of the washed marginalia, this study has outlined a reader cognizant of the author's sources, conscious of the Greek etymology of terms in *Polifilesco*, but constrained by a limited understanding of the language. Although the delineation of a broader model of the *HP*'s readership will require the study of additional annotated copies, there are echoes with the interests of other annotators. With the annotator of the Como copy, the Williams annotator noticed that the author of the *HP* drew clusters of references from a single chapter of his source, whether in Pliny or Vitruvius. Recognition of this technique eases and accelerates the process of working through the ostensibly dense tense of the *HP* for a reader. Once an initial reference and its source is found, an entire group of references becomes explicable, allowing the reader to advance through the *HP* by moving from one chapter in a source to another. This mode of reading is both centrifugal and cyclical. Recognising that a group of commonplaces in the *HP* derive from one chapter the reader is propelled outward into Pliny and Vitruvius, but then moves back to the main narrative thread of the novel until the next such cluster requies identification. Like a museum-

10 *The Politics of Aristotle*, ed. and trans. Ernest Barker (Oxford: Oxford University Press, 1958).

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goer walking down the main corridor of a museum, making detours into side exhibits, the reader follows the *HP*'s narrative and can make side trips into the author's sources, read in entire chapters. This movement echoes with the memory palaces described by Francis Yates.[11]

The reader's interest in the emotive effect of musical modes also bears some similarities with the marginala of Pope Alexander VII (Fabio Chigi; 1599-1667) in his copy of the *HP* in the Biblioteca Apostolica Vaticana (Inc. Stam.Chig.II.610). Chigi noted the emotional effects (*effeti*) of objects in the *HP*, such as fountains and statues. In a description of a fountain on g7^{v}, he notes in the margin the 'effetti belli della detta fontana', which combined with other features creates a serene atmosphere. Chigi also remarks, in what he labels a 'Descrittione di alcune statue e loro effetti' (c8^{v}), on how observing a statue induces a state of wonder and contemplation, which in Godwin's translation reads 'From all this I would well judge how fertile the learned architect's mind must have been...that is the clear light that graciously invites us to contemplate it, so as to illuminate our dimmed eyes'.[12] Together, the readings of Chigi, the hand in the Modena copy, and the present annotator of the Williams College copy of *HP* suggest that some early readers read the *HP* as more than a collection of erudition or narrativization of humanistic commonplaces. Some of its features, in these readers' apparent understanding, were not just objects of examination, but had their own transitive influence on affect and the shaping of thought. The question of how prevalent this understanding was among early readers, and to what extent the *HP* builds upon the memory palace tradition, will require the study of additional annotated copies.

James Russell
Western New England University

11 *The Art of Memory* (London: Pimlico, 1992).

12 Joscelyn Godwin, ed. and trans., *Hypnerotomachia Poliphili* (London: Thames & Hudson, 2005), 56-7.

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Conference Reports

The Fourth Annual St Andrews Book Conference: Specialist Markets in the Early Modern Book World University of St Andrews 28–30 June 2012

This was the fourth in a series of annual book history conferences organised by Universal Short Catalogue Project. The conference examined the character and implications of the development of specialist markets in the early modern period. The topics addressed included specialist music book production in Iberia, Augsburg, and Bologna as discussed by Professor Iain Fenlon (King's College, Cambridge), Amelie Roper (Christ's College, Cambridge and University of St Andrews), and Huub van der Linden (European University Institute, Florence) respectively. The emergence of newspaper markets was examined by Professor Andrew Pettegree (University of St Andrews) and Dr Massimo Petta (University of Milan). Typographical and bibliographical specialisms were examined in Professor Neil Harris' (University of Udine) paper on the publication of Petrarch in Renaissance Venice and in Dr Paul Shore's (Brandon University) examination of a seventeenth-century Rusyn Catechism. Dr Natasha Constantinidou (University of Cyprus), Rèmi Mathis (Bibliothèque nationale de France), and Kate De Ryker (Universities of Kent and Porto) discussed non-vernacular book production in France, the Netherlands, and London respectively. The exchange of military books between the Low Countries and Italy was the focus of Nina Lamal's (University of Leuven) contribution. Peculiarities of academic book markets were explored by Dr Richard Kirwan (University of St Andrews) and Dr Bjørn Skaarup (Columbia University). Professor David McKitterick (Trinity College, Cambridge) addressed the book collection of Sir Adam Newton, a royal tutor in early seventeenth century England. Dr Isabella Matauschek (Johannes Kepler University Linz) examined the commodification of exotic knowledge with reference to De Bry's *Historia Indiae Orientalis*. The extension of the European book market into Mexico was the focus of a paper by Professor Pedro Rueda Ramirez (University of Barcelona) and Professor Luís Agustí Ruiz (University of Barcelona). Dr Zsuzsa Barbarics-Hermanik's (University of Graz) paper examined the production of European books for the Ottoman

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market. The development of specialist markets in German speaking lands was explored in a series of papers by Professor Ursula Rautenberg (University of Erlangen-Nuremberg), Professor Roger Pass (Carleton College), and Michael Gordian (The Warburg Institute, London). The conference was funded by the School of History, University of St Andrews, the Society for Renaissance Studies, and The Bibliographical Society. A fifth conference in the series on *International Exchange in the European Book World* will take place on 20–23 June 2013, details of which will be announced in due course on the USTC website (ustc.ac.uk).

Richard Kirwan
University of St Andrews

Disability and the Renaissance: Northern Renaissance Seminar Leeds Trinity University College 8 September 2012

The theme of the Autumn 2012 meeting of the NRS was 'Disability and the Renaissance', and was intended to bring together Renaissance scholarship and disability theory. In this respect, the keynote address from Dr Allison Hobgood (Willamette University, Oregon) presented a 'call to arms' to participants, demonstrating that, far from being anachronistic, 'disabled' was indeed an operational identity category in the Renaissance period, and that an alliance between Renaissance studies and disability studies offers the possibility of important new insights and fruitful dialogue.

Presentist concerns surfaced repeatedly during the day, especially in the first panel on sexuality which highlighted the intersectionality of different identity categories. A panel on art and history brought together discussions of the ways in which physical impairment and non-normative bodies were represented in the period, whether through images of Henry VIII, of the Spanish court, or of blindness. The panel on Milton generated a consensus that Milton studies is ripe for engagement with critical discourses of disability.

The afternoon focused on drama, including discussions of non-Shakespearean representations of Richard III, and the relations between disability, war, and 'ugliness' on stage. The day culminated with a stimulating drama workshop, led by Dr Andy Kesson (University of Kent) where participants were invited to consider the practicalities, ethics, and implications of staging 'difference' and disability.

The rich material garnered at this conference demonstrated that there

is exciting work going on in this area, and much still to be done. Particularly encouraging was the number of postgraduates in attendance, several of whom benefited from bursaries generously funded by the Society for Renaissance Studies. The organizers hope that this event marks the beginning of greater engagement with disability perspectives in Renaissance scholarship in the UK. Fuller details of the conference programme, and plans to develop the topic as a broader project can be found on the conference website at http://tinyurl.com/Disab-Ren.

The next Northern Renaissance Seminar will be held at Northumbria University on 20 April 2013.

Susan Anderson
Leeds Trinity University College.

Fame and Fortune: The *Mirror for Magistrates*, 1559-1946
Magdalen College, Oxford
14–15 September 2012

The conference brought together leading scholars and postgraduate students from around the world to reassess this rich but neglected collection. The provision of a grant by the Society for Renaissance Studies enabled subsidised registration for two postgraduate speakers and four postgraduate delegates.

The first day's papers presented new readings of William Baldwin's *Mirror for Magistrates*, printed in expanding editions from 1559-1578. The conference opened with a lively keynote by Professor Mike Pincombe (Newcastle University), who traced the evolution of 'kleography' in *de casibus* tragedy from Boccaccio to Baldwin. Professor Jennifer Richards (Newcastle University) and Dr Angus Vine (University of Stirling) considered the relationships between speaking, listening and reading in Baldwin's *Mirror*. Lunch was followed by a panel session in which Professor Jessica Winston (Idaho State University), Professor Cathy Shrank (University of Sheffield), and Dr Kavita Mudan Finn (Georgetown University) addressed the development of the *Mirror*'s modes of political and historical thought through the 1560s-70s. Professor Scott Lucas (The Citadel) closed the first day with his keynote paper on William Baldwin's early career as a printer, demonstrating the *Mirror*'s roots in high humanist culture.

Day two moved ahead to consider later appropriations of and additions to the *Mirror* corpus. Dr Gillian Hubbard (Victoria University of Wellington) and Harriet Archer (Christ Church, Oxford) explored the topical allegory

and rhetorical strategies employed in late sixteenth-century additions by John Higgins and Thomas Blenerhasset, while Dr Matthew Woodcock (University of East Anglia) and Professor Meredith Skura (Rice University) analysed re-workings of *Mirror* complaints by Churchyard and Shakespeare in the 1590s. Papers by Dr Bart van Es (St Catherine's College, Oxford) and Professor Andrew Hadfield (University of Sussex) situated editions of the *Mirror* against the work of Spenser, as both influence and imitation; Professor Michelle O'Callaghan (University of Reading) and Dr Anthony Martin (Waseda University) then re-examined the oeuvre of Richard Niccols, the *Mirror*'s final contributor.

The conference concluded with a discussion of Professor Lucas's plans for his new edition of the *Mirror for Magistrates*, due to be published with Cambridge University Press, and how such an edition could best serve scholars and students working in the field.

HARRIET ARCHER
CHRIST COLLEGE, OXFORD

New Directions in Renaissance Italy
University of Edinburgh
2 November 2012

This one-day interdisciplinary conference organised by three PhD students (Natalie Lussey, Irene Mariani, and Jackie Spicer, University of Edinburgh) aimed to provide a forum for postgraduate students and early career researchers to reflect on the broad range of topics and themes that characterise study of the Italian Renaissance. Introduced by the keynote lecture 'Looking in the Mirror: the Toilet of Venus in Renaissance Art' by Dr Genevieve Warwick (University of Edinburgh), the conference comprised of three panels and nine papers which well elucidated the new areas of enquiry among young scholars working on the Renaissance.

In the first panel, 'Cross Cultural Exchange', Maria Pavlova (St Hilda's College, Oxford) provided an insight into the ways the West perceived the East through the representation of Islamic culture in vernacular literature; Timothy Demetris (University College London) revisited Cardinal Olivero Carafa's naval expedition against the Turks in the light of two Quattrocento accounts; and Charlene Vella (University of Warwick) explored the artistic contacts between Malta and the Sicilian workshop of Antonello da Messina.

In the second panel, 'Print and Culture', Bryony Bartlett-Rawlings

(Victoria and Albert Museum) analysed the role of ornament prints for the dissemination of the grotesque; Marianne Gillion (University of Manchester) looked at printed graduals and the impact of the Council of Trent on liturgical music; and Eugenio Refini (University of Warwick) examined the phenomenon of Renaissance translation through the study of vernacular Aristotelianism.

In the third panel, 'Materials and Materiality', Maria Alessandra Chessa (Royal College of Art) considered the importance of paper; Emanuela Vai (University of St Andrews) reconstructed the performance practices and architectural setting in the Palatine Basilica of Santa Barbara; and Hannah Higham (University of Birmingham) examined artistic reproduction through the case of the Master of the Unruly Children.

The generosity of institutions made this conference possible. The support received from the Society of Renaissance Studies helped the speakers to take part in this stimulating forum and present their work in a constructive environment.

Irene Mariani
University of Edinburgh

Reading the Ancient Near East in Early Modern Europe
Humanities Institute of Ireland, University College Dublin and Marsh's Library, Dublin
22–23 November 2012

The conference opened with a welcome speech by Professor Anne Fogarty (University College Dublin) on the subject of orientalism and oriental interests in Irish writing. The first panel focused on the reception of Herodotus in Italy and England respectively, through papers by Professor Dennis Looney (University of Pittsburgh) and Dr Cristina Paravano (Milan State University). The first keynote speaker was Professor Neil Rhodes (University of St Andrews) who spoke on the varied origins of Greek studies in early modern England. Dr Galena Hashhozheva (Ludwig-Maximilians-Universität) discussed Spenser's use of classical sources on Scythian customs; Dr Andrew Nichols (University of Florida) addressed the impact of the classical tradition on Sebastian Münster's representation of India in his *Cosmographia*; Professor Ladan Niayesh (University of Paris Diderot) focused on the changing visual representations of Persepolis in Thomas Herbert's *A Relation of Some Yeares Travaile*, and the evidence they offer for kinds of cultural memory. The second keynote speech, by Professor Edith

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Hall (King's College, London) introduced two early modern plays on the Persian king Cambyses, those of Thomas Preston and Elkanah Settle.

The first day concluded with the launch of the website 'Reading East: Irish Sources and Resources' (www.ucd.ie/readingeast) by Dr Jane Grogan (University College Dublin), Dr Elizabethanne Boran (Edward Worth Library) and Dr Marina Ansaldo (University College Dublin). This is a new and exciting collection of resources cataloguing, describing and presenting early printed books held at Dublin research libraries that attest to European encounters with the East. Do have a look! We welcome additional scholarly essays to appear on the site.

The second day of the conference opened with a paper by Dr Derval Conroy (University College Dublin) on the reception of women rulers of the Ancient Near East in early modern France, followed by Simon May (Jesus College, Oxford) with a discussion of Christopher Marlowe and the Near East, and Dr Jennifer Sarha (King's College, London) with a paper on the Legend of Sardanapalus in the Early Modern Period. The third keynote speech of the conference, offered by Dr Noreen Humble (University of Calgary), provided a keen analysis of the reception of Xenophon's Persia in fifteenth- and sixteenth-century Europe. The final panel included papers by Dr Thomas Roebuck (University of Oxford) on the Near East in late seventeenth-century Oxford, Dr Ayelet Langer (Institute of English Studies, London), on the representation of Near Eastern gods in the poetry of John Milton, and Dr Claire Gallien (University Paul Valéry) on classical sources, Arabic material and experimental science in John Greaves's *Pyramidographia*, followed by a concluding roundtable. The Society for Renaissance Studies generously sponsored five postgraduate bursaries enabling some of our speakers to attend, for which we are very grateful.

MARINA ANSALDO AND JANE GROGAN
UNIVERSITY COLLEGE DUBLIN

Impact in Early Modern Studies
John Rylands Library, Deansgate, Manchester, 26th January 2013

This conference provided an opportunity to consider the practical and theoretical issues around the 'impact agenda'. Generously supported by artsmethods@manchester, the conference brought together academic researchers with representatives from cultural partners around Manchester. The event was specifically targeted at postgraduate and early career

researchers, especially those within the AHRC North-West consortium, and the travel grants provided by the Society for Renaissance Studies enabled students from Lancaster, Liverpool and Cambridge to attend.

The keynote was delivered by Professor Simon Bainbridge (University of Lancaster), who spoke about his role developing Impact Statements for the 2014 REF submission, as well his own project 'Wordsworth Walks'. Professor Bainbridge's illuminating address outlined the needs of HE institutions, as well as detailing three case studies whose methodology of collaboration combined with innovative outreach provided excellent models for young researchers developing their own projects.

We then heard papers from a series of cultural partners from Manchester. Naomi Kashiwagi (Whitworth Art Gallery), Henry McGhie (Manchester Museum), John Hodgson (John Rylands) and Kevin Bolton (Manchester Libraries) discussed their own experiences of impact, both independently and in collaboration with universities. They stressed the challenges of measuring and reporting impact, as well as the value it can add to their collections through knowledge exchange. These speakers were also keen to emphasise the range of 'impactful' events that can be offered by cultural institutions beyond the exhibition, focusing instead on small-group public engagement or dynamic interactions with gallery spaces.

Kate Westwood (University of Manchester) detailed her experience of teaching Shakespeare in schools, underlining the importance of a holistic, academic approach to teaching beyond the traditional classroom methodologies. The day closed with a roundtable including all of the speakers and Dr Kate Ash (University of Manchester, Widening Participation), which looked forward to the future challenges and opportunities presented by the impact agenda. This included reflection on the importance impact holds now (as part of funding bids, promotions and so forth), and in what ways that will grow or change in the future.

LIAM HAYDON
UNIVERSITY OF MANCHESTER

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Book Reviews

Eamon Duffy, ed., *J.A. Froude's The Reign of Mary Tudor* (London: Continuum Books, 2009). viii + 167pp. ISBN-13: 978-1441186850. David Loades, *The Tudor Queens of England* (London: Continuum, 2009). viii + 264pp. 14 illus. (b+w). ISBN 978-1847250193.

In 1849 the clergyman and scholar James Anthony Froude wrote a novel called *The Nemesis of Faith* that shocked Victorian England. Semi-autobiographical in theme if not plot, it told the story of a tormented cleric's religious doubt, sexual temptation, conversion to Roman Catholicism and lonely, cloistered death. Froude's father, himself a west country parson of the highest rectitude, disowned him; he was compelled to resign his university post; he retired into rural seclusion, protesting all the while that the world was mistaken if it regarded his book as a *roman à clef*: 'I wrote a tragedy; I have been supposed to have written a confession of faith.'

A version of this sentiment is applicable to the magisterial work of scholarship that occupied his exile, the 12-volume *History of England from the Fall of Wolsey to the Defeat of the Spanish Armada* (1858-70): supposedly a history, it is as much a confession of faith. In his introduction to the Continuum Histories volume, a pocket-sized excerpt of the material covering Mary I's reign, Eamon Duffy explains the overtly religious and political intentions behind the book's conception. Froude admitted that he undertook the history in response to those scholars both Protestant and Catholic who had denigrated the Reformation as an ignoble episode characterised by tyranny and greed, but as Duffy shows he was not guiltless of 'theological misrepresentation' himself, not least because of his own deeply antagonistic relationship to the Anglican and Catholic churches (p. 127).

The most arresting section of the introduction details the lingering effect on his work of Froude's unhappy involvement with the Tractarian movement, a clerical group that sought to recover Catholic aspects of the Church of England. The movement had been founded at Oxford by his domineering elder brother, Hurrell, and was to inspire the conversion to Roman Catholicism of John Henry Newman. Froude turned his back on his brother's unyielding views, but his loathing of religious single-mindedness was to colour his presentation of Queen Mary and her kinsman Reginald Pole, whose inability to 'accept human things

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as they are' may have reminded him of Hurrell and his fellow-crusader Newman (p. 16).

Religion aside, Froude's greatness rests on his innovative archival practice. Among the first historians to benefit from the great Victorian consolidation and calendaring of public records, he boasted that nine-tenths of his source material was taken from previously unknown manuscripts. While this exposed him to charges of transcriptional carelessness, Duffy is at pains to defend the 'essential soundness' of Froude's use of state papers (p. 6). From mounds of evidence, Froude shaped his narrative with an approach inspired by his mentor Thomas Carlyle. For both men, great events in human history were the result of bold action by titanic individuals, and in Froude's study of the Tudor reformation, the undoubted heroes were Henry VIII and Elizabeth. Mary, inevitably, was the crumpled failure squashed in between these two stars.

This, combined with Froude's visceral dislike of Mary's religious prejudices, has had an unfortunate effect on Marian historiography. His portrayal of the queen as an unstable *devot* rather than a stateswoman has informed interpretation of her reign to the present day. But if the picture is unbalanced, it is nonetheless gorgeously painted. Duffy apologises for the slenderness of the Continuum volume (and it is a fraction even of the portion of the *History* that deals with Mary), and explains that Froude must be read 'in bulk' to be truly appreciated (p. 20). This may be the case, but the flair of the Victorian stylist shines through even in taster form. Here he is on sixteenth-century continental wars: 'Year after year languid armies struggled into collision... For what it were vain to ask, except it was for some poor shadow of imagined honour' (p. 109). It is stirring stuff, and in this reviewer's case wholly succeeds in the series' stated aim to attract a new generation of readers to our greatest narrative historians. The selection, however, is not problem free. Duffy has included too much of the work's uncritical use of John Foxe's *Acts and Monuments*, whose propagandist intentions Froude was only too happy to co-opt. Occasionally, the nationalistic tenor of nineteenth-century historical discourse intrudes (King Philip is a caricature grubby villain; Mary's creditors are described as 'Israelite leeches... fastened on the commonwealth', p. 110). But these are small points, and Duffy's introduction does a tremendous job in situating the text in its historical and cultural context.

David Loades wrote the now-standard history of Mary's reign in 1979, and followed it with a further study in 2006. Both works explored the central conflict that threatened to undermine the position of a ruling queen in a premodern society – simultaneously sovereign and woman, she had to find a way of articulating her power that comprehended both princely

authority and female frailty, and she had to do it without precedent or model. 'No public office above the level of churchwarden was open to a woman,' Loades wrote in *Mary Tudor: The Tragical History of the First Queen of England*, 'except the crown itself.' His new collection of biographical essays on England's queens from Catherine de Valois to Elizabeth I is less focussed than his studies of 'the sovereign lady' (p. 219), largely because so few had direct experience of rule: of the fourteen queens profiled in the book, only three were ruling queens in any real sense of the word: Mary, Elizabeth and Mary Queen of Scots – poor Lady Jane Grey famously lasted all of nine days. The others were queens consort, a role that had a firmly established set of images, practices and behaviours attached to it. Some discharged the duties of queenly first lady without demur, bearing children, endowing colleges, and marrying off such offspring as were surplus to dynastic requirements. Others failed through incapacity or error, but the structuring of the book (the queens are studied, singly and in groups, according to various vocations and statuses: 'the queen as helpmate', 'the queen as lover', pp. 43–71, 71–87) makes it difficult for Loades to draw comparisons, or indeed to make the failures politically revealing.

He is strongest when his subjects are rebels or fighters. His chapter on Margaret of Anjou, wife of Henry VI, reclaims her as a heroic figure rather than the 'termagent' of Yorkist propaganda and Shakespeare's plays. From mousy beginnings – crowned queen at 16, she offered to 'employ herself effectually' in the cause of peace between England and France – she became a powerful political and military leader with the birth of her son and the decline of her husband's wits (p. 27).

But for a book aimed at a general readership Loades is oddly cavalier about his regnal dynasties. No-one would ever claim that Margaret of Anjou or Elizabeth Woodville were Tudor queens – and Catherine de Valois only scrapes in because her second marriage to a Welsh courtier sparked off the family's royal pretensions. It is clear why he chooses to include these fifteenth-century consorts – Margaret's forthright political involvement prefigures the ruling queens of the sixteenth century; Edward IV's marriage to Elizabeth caused some of the same headaches that Henry VIII's domestic marriages would create – but Loades never makes this clear, and an uninformed reader might well conclude that these women are all branches of the Tudor tree. This strange lapse, and some very unfortunate typographical and proofing errors, suggest something of a rushed job.

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Anthony Grafton, Joanna Weinberg, '*I have always loved the Holy Tongue': Isaac Casaubon, the Jews, and a Forgotten Chapter in Renaissance Scholarship*, with Alastair Hamilton (Cambridge/MA, London: The Belknap Press of Harvard University Press, 2011), 392 pp. ISBN-13: 978-0674048409.

The book begins with an interesting episode: the bibliographer Salomon Schechter 'happened on a curious note' of one of his predecessors in the field, the bibliographer Isaac ben Jacob, who attributed the notes he found in a copy of David Kimhi's grammar *Mikhlol* to a 'Rabbi Yitzchak Kasuban'. The erudite Schechter had never heard of this rabbi and was puzzled. After consulting Joseph Zendler's catalogue of Hebrew books in the British Museum, he finally cleared up the little mystery, and discovered that the real author was 'no other than the famous Christian author, Isaac Casaubon.' He commented a bit ironically: 'When Philo was regarded as a Father of the Church, Ben Gabirol quoted for many centuries as a Mohammedan philosopher, why should not Casaubon obtain for once the dignity of a rabbi?' (p. 1). That is a beautiful way for the authors to introduce the world of the Huguenot Renaissance scholar Isaak Casaubon (1559-1614), a lover of the Holy Tongue. Humanist scholars at least since Giannozzo Manetti read and commented on not only the Bible and the old translations of it, but were acquainted with the variegated literature from the rabbinic period down to mystical, philosophical, exegetic and 'modern' (Yiddish) works. Yet little is known on this, and thus the remarkable and intriguing work on Isaak Causabon by the prominent scholars of the Renaissance, Anthony Grafton and Joanna Weinberg, presented here is a useful contribution that can motivate the present and next generation of students and scholars to further inquiry.

The book is in the main an intellectual biography and contains several parts. In the first chapter, 'Rabbi' Isaac Causabon is biographically presented as a Hellenist proficient in Greek and of course Latin, and well acquainted with ancient literature and culture history. His still unpublished (and almost undecipherable) manuscripts, his notes, his diary and copybook and letters are the theme of the chapter, but also his interest in special topics as, for example, Jewish studies, exoteric traditions of Hermetic and Jewish origins, prayer, psalms and pious devotion. The second chapter is devoted to the question of how Casaubon read Hebrew texts. The authors deal with his knowledge of Hebrew, his thirst for reading the texts in the original, and also with his path from mystery of the Holy Tongue to philology, an extraordinary development which gained a far broader scholarly audience in the seventeenth and eighteenth centuries in northern Europe. His interest focused naturally on

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biblical exegesis, but also on Maimonides, Jewish thought and Jewish law. A third chapter is devoted to Casaubon's wider horizon in Hebrew studies: he read Jewish texts in Greek, but also Buxtorf's *Juden Schul/Synagoga Iudaica* (the most popular book on Judaism in this period). An important element in this chapter is Casaubon's relationship with the Jewish scholar Azariah de' Rossi and his work *Me'or 'Enayim*. Chapter four focuses on Casaubon and the Cardinal Cesare Baronio (the question of the Old Church, the history of Jesus, chronology, etc.). Finally, in chapter five, entitled 'The Teller and the Tale', the authors address the question of what Casaubon learned from the Jews. This section explores several meetings and confrontations with Jews. The book has three appendices: the first, by Alastair Hamilton and entitled 'The Long Apprenticeship,' focuses on Casaubon and Arabic; the second on the Masoretic text and the third on Casaubon's Hebrew and Judaic Library. The book is supplemented by a glossary of important terms, a bibliography and index of key names and concepts.

The book is well written, providing a penetrating and variegated work of scholarship exploring the encounters, interpretations, writings and notes of an intellectual of the early Modern period, as a mirror of a society in which the love of the Holy Tongue was first cultivated. Since Casaubon was an intellectual who mastered much material, the reader should also be familiar with both Christian and Jewish traditions, classical Greek and Latin as well as medieval and early modern culture.

One note on the concept of Jewish studies is in order here. The authors write: 'The study of Christian Hebraism, however, has for the most part occupied Judaists rather than students of Western humanism. Too few sophisticated efforts have been made, as yet, to compare the form of scholarship applied to Jewish materials with those applied to Greek and Latin texts and topics, or to examine what the new Hebrew scholarship meant to scholars who did not specialize in the field' (p. 29). They earlier (p. 4) refer to Casaubon as a 'Judaist' (probably meaning a Christian scholar in Judaic Studies), though that is to my knowledge not a common term in the literature. However, the occupation with Hebraism (Hebrew studies) is relatively new and in Germany, 'Judaistik' (a term used at least since the creation by Jacob Taubes of the Institut für Judaistik at the Free University of Berlin in 1963) has generally been considered as 'theological' work i.e. a task engaged in by departments of theology (Protestant and Roman Catholic). And not without reason. It is necessary to stress that the study of Judaism in the early modern period was mainly a Protestant study in the European universities to obtain a theological degree or become a doctor theologiae. As archives of the Protestant universities from the sixteenth to the eighteenth century

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show, very similar to the arsenal of Casaubon scholarship, the academic interest of Protestant doctoral candidates covered every aspect of Jewish life beginning with exegetic studies (where Rashi, Saadia, Abravanel, etc. are quoted), and extended to the development of grammar, lexicography and treatises on Judaism. Our university research tends to ignore the large number of Protestant dissertations on Judaism, which, for the most part, lie hidden in university archives (I would put the number at least at some 5,000). Together with the works of Christian Hebraists like Casaubon, they form the academic milieu into which the nineteenth-century 'classical philology' and Protestant academic scholars were acculturated, and from which their standard and classical work originated. Jewish studies as well as Judaistik in Germany are, of course, not a branch of modern theology, but originated from it as a philological and historical field of research between area studies and philology (the relationship between biblical study and classical philology is also examined in research by Anthony Grafton). For the most part, modern theology refuses to deal with Hebraism because of the difficulty in languages (Latin, Hebrew, Aramaic, Greek, etc.) and an ideological fear of dealing with Judaism after the beginning of the Christian era. How we designate Jewish/Hebraic Studies and/or 'Judaic' Studies is already part of the problem.

To conclude, this is indeed an amazing book. The attractive typographical work, with various pictures and readable manuscript folios, coupled with the high quality of paper and the suitable print art form an embellishing frame for rich content providing a study of an intellectual who loved the Holy tongue. The book can be recommended for scholars and a more general readership interested in the Renaissance intellectual world, Jewish and theological studies.

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Jane Grogan, *Exemplary Spenser: Visual and Poetic Pedagogy in The Faerie Queene* (Aldershot: Ashgate, 2009). viii + 226 pp. ISBN-13: 978-0754666981

Andrew Zurcher, *Edmund Spenser's The Faerie Queene: A Reading Guide* (Edinburgh: Edinburgh University Press, 2011). x + 218 pp. ISBN: 0748639578.

In a review of Jane Grogan's book, Wayne Erickson queries Grogan's taking Spenser's *Letter* at its word. Both the books reviewed here take Spenser at his word. They privilege the exploratory, specific, Aristotelean over the

prescriptive, generalising, Platonic: Spenser, following Aristotle, encourages readers to work out their own salvation and eschews the Platonic tendency to drill rule by rote; both books lean on exemplarity; and, for each, taking the *Letter* at face value is the hinge of the argument. Grogan's monograph reads *The Faerie Queene* in detail – Xenophontic rather than Aristotelean – while Zurcher's introductory essay casts a bold eye over the whole. They are both extraordinary; they command superlatives.

Grogan's book deserves the honours it has accumulated. The argument is striking; it attaches itself to older approximations by the agreement of seeing more clearly what has been but dimly perceived, and by bold disagreement. It is gracefully and effortlessly learned. It is a pleasure to read. Almost as important as its contributions to Spenser studies, it asserts a new voice and tone: it is probably the first book on Spenser so thoroughly at home in the uncertain *Dämmerung* of the postmodern manner as to produce an original attitude and style.

The main thrust is the visual-epistemological theme. Spenser teaches through pictures so often because of the felt epistemological power of sight in his day; but there was a great resurgence of scepticism towards the end of the sixteenth century and Spenser scrutinises this too; as always, confronting the reader with choices that need to be made for the narrative to go on (inculcating 'narrative intelligence', p. 19), and presenting an array of qualifications and apparent withdrawals of what has been offered. The last three of the four chapters are devoted to this. It is a serious and welcome contribution to Spenser studies where the visual, specifically Spenser's pictorial imagination, has not been greatly researched. Superbly done and valuable as this is, there are more important things to emphasise.

The essence of the argument is that Spenser makes in *The Faerie Queene* a serious effort to educate his readers, just as the *Letter* says. He does so through narrative and exemplarity in a manner that engages the reader in the choices and interpretations that constitute moral education. Milton's 'see and abstain' is the key idea – where 'see' means not only 'know', but make the (informed) choices the narrative (the poetry 'historical') offers. Grogan frees Spenser from a supposed thrall to Sidney's ethical aesthetics and from the dominant approach to the utile in the pleasures of poetry, which was a version of teaching by rote through collected aphorisms or supposedly perfect exemplars. Grogan substitutes for the rote school favoured by the perfectionist Platonic tradition the imperfections of the Xenophontic Cyropaedic tradition, entailing trail and decision. (The more familiar distinction is between the Plato of the *Republic* and the *Laws*, and the Aristotle of the *Nicomachean Ethics* and *Metaphysics.*)

This is fruitful and important. It is refreshing to see someone take the poet at his word and listen intently. Grogan is far from simplistic, and justifies taking Spenser at his word where so many have not, by a careful description of the tradition in which Spenser was taking part. Disbelieving the stated aim of the poem to educate its readers (all of them) is easy to do because it is not perfectly clear that Spenser himself means what he says in full seriousness. It is the tone of the *Letter* that misleads. Grogan's great move is to explain that tone and manner and the reasons for them. Building on an exemplary and razor sharp criticism of an insightful paper by Wayne Erickson, Grogan explains that the vocabulary of Spenser's letter is hackneyed. The humanist vocabulary that had been applied to learning from poetry and letters more generally, at first (a life-time before Spenser wrote) in all seriousness, then irresponsibly and loosely used, ridiculed, mis-applied, challenged by the authority of Plato and certain religious persuasions, had become hard to take with the old seriousness. The tone of the letter is, in response, not patronising to the ignorant, but playful. Playful in that very specific sense of one who, wishing to use the old vocabulary of love in the twenty-first century, for instance, but finding it hackneyed, yet both current and unavoidable, might playfully exaggerate a declaration to show that he knows it sounds corny, nevertheless, the declaration is meant earnestly. I simplify a highly textured argument.

All this is so deeply retro-postmodern that one might well be suspicious. But Grogan is too intelligent and learned a scholar not to historicise and explain by causes and reasons both the general need for such a tone, the specific reasons why Spenser might have adopted it, and to support her claim that Spenser did adopt it with substantial close reading. And it makes sense. Other things start falling into place; it explains, and well, a great deal of the tone and manner of *The Faerie Queene*, not just the *Letter*.

The Faerie Queene has shared the fate of the *Letter.* If Grogan is right about Spenser's double tone in the *Letter* – and the depth and detail of her argument is persuasive – and if the same reading of tone can be applied throughout *The Faerie Queene*, then this has ramifications beyond what are bruited in her book. The tone that has presented itself to modern criticism as dominant in *The Faerie Queene* is of playfulness or irony, patronising, as if the narrator is talking down to children; of something precious, not wholly in earnest about the manner: the wide-eyed exaggerations (something in the tone of 'And what do you think happened next?'), the moral sentences in crashingly inappropriate places, the odd mixture of the opaque and the over-moralised, the verbal and episodic repetitions, and apparent tendency to undo what has just been done. This has led to powerful and influential readings based on

the assumption that Spenser doesn't really mean us to take him at face value (for example, in Jonathan Goldberg and later papers by Harry Berger Jr.) But what if all this were a sort of double-talk as Grogan suggests? What if we could take Spenser at his word? For the double-talk does not negate what is said, but affirms it, as a double negative is affirmative in modern received English. The tone is self-protectingly playful, but what is said is nevertheless fully, earnestly meant. Such a tone need not in the least be apologetic; it can be a technique to rescue proudly the old tropes, diction, conceits. Grogan's double-take on doubled-talk makes this possible, perhaps probable.

There are points to disagree with: not everyone will be convinced that Book VI represents the failure of the project which is then abandoned. But Grogan gives new and good reasons for repeating this view: the change from a virtue to a verbal ethics undermined the very bases of the ethics originally espoused in *The Faerie Queene* and all the more so in that Courtesy is, for Grogan, barely a virtue, consisting largely of acts of glossing (or glozing) over awkwardnesses of varying degrees: it is intrinsically a form of deceit. The argument is original, and a welcome addition to the question whether *The Faerie Queene* is abandoned, or interrupted mid-sentence. But Grogan gives away the essential weakness of the argument by saying that the encroachments of the new verbal virtues make any following Book 'impossible to imagine' (p. 24). But it is the job of a great poet to conceive what even readers so acute, learned and alert as Grogan cannot. Nevertheless, her chapter is the best contribution to the argument that Spenser abandoned *The Faerie Queene*.

Grogan's is a book with range: broad and deep and widely suggestive. It would not be right to call it magisterial for there are too many elvish moments. Grogan's style is an added bonus. There is a refreshing absence of cleverness; jargon is replaced as she works colloquialisms seamlessly into her prose. The implied images, and the way she pounces from one register to another are smashing; but it is not just decoration, the precisions of the snatch-raids are illuminating. Grogan sows from a full sack; the field is thick with crops, heavy in the ear.

Andrew Zurcher is always enlightening, here more than ever. *The Faerie Queene: A Reading Guide* includes 150 pages of excerpts with marginal glosses and commentary, and 30 pages of essay – one of the best ever written on Spenser.

First, regretfully, one or two oddities that mislead, signs of hurry, ought to be mentioned: On 'Faire *Venus* seemde vnto his bed to bring / Her' (I.i.48), Zurcher has: 'Some poets record that, when Paris awarded the golden apple to Helen of Sparta, Venus herself brought Helen to his bed' (p. 34). Zurcher

knows perfectly well that Paris awarded the apple to Venus who rewarded him with Helen, and if 'some poets' say otherwise it should be explained; but it looks like a 'cut and paste' error during revision. On page six is this:

> Orgoglio, the embodiment of pride (I.vii–viii), eventually defeats Redcrosse and imprisons him. Meanwhile Redcrosse also battles the "sarazin" or pagan knights.

'Meanwhile' is odd: was it while he was in prison that Redcrosse battled the sarazins? On Guyon underground in Mammon's cave we read that Guyon 'reaches solid ground in a coma, barely alive' (why 'solid' ground?). Was Guyon carried out of Mammon's cave or did he walk out under his own steam (the latter; the whole point of the allegory here). In explaining 'Medina', Zurcher glosses 'mean' – this is cruelly ambiguous: is Medina a middle way or nasty? (It is a pun, later redeemed.) *Gerusalemme Liberata* is dated 1574 at page 3, at 167, correctly, 1581. Where were the copy editors?

To the essay by way of a preface: In the opening 'mapping' of the poem Zurcher writes: 'Spenser's account of temperance has frequently touched on the troubled relation between humble pursuit of the mean, on the one hand, and the heroic ambition proper to chivalric knights, on the other' (p. 8). The idea recurs later; not endorsed but remapped. But there is more to say which might help. For, in other words, the whole system is intemperate. In that sense, so is Belphoebe; hardly a mean, yet unmistakeably presented as the vision of a higher temperance, like Florimell she is a disruption, a promise of excess (Gordon Teskey, *Spenser Studies*, 22, p. 111). Medina's castle appears in Canto two, a position that implies that it is not the last word. There is every reason to think that Spenser, who admits its good foundations and noble ancestry (II.ii.12) is pointing out the difficulties in Aristotle's 'mean', and suggesting something better: not undermining what he is talking about, but trying to change the subject; leaving Aristotle's mean behind, though Zurcher keeps hold. Aristotle – however much Spenser respects him – is pagan, and there is a hand-over from pagan to Christian at Guyon's fall into a coma in the eighth Canto, when Arthur defeats Pyrochles and Cymochles, killing both, with Guyon's pagan sword, before defeating and killing all the (probably original) sins and temptations represented by Maleager and his hordes in Canto eleven. Something else is in the offing: an extreme where the soul-squabbles of the median way are settled once and for all, something which Guyon was unable to do in Canto two. Spenser lives in the era of Grace, and while there are pointers that the pagan is not rejected, but folded into the new order (church practice long before Gregory gave specific

instruction), grace brings a wholly new, excessive, element into human experience, reflected in Spenser's temperance exceeding the Aristotelean and justifying the overreaching of the (Christianised) knightly ambition for perfection. The method remains Aristotelean, as in Grogan.

'Contexts and Reception' (Zurcher cannot resist a pun anymore than his author: 'contexts' is taken literally as 'with-' or 'accompanying-' texts, historicising Kristeva's intertextuality, pp. 164-5) is the best essay-length piece we have on *The Faerie Queene*. It begins with Zurcher's taking Spenser at his word in the *Letter*, justifying the move with a telling sketch of a tradition behind it that we have since 'tended to suppress', and analyzes the interlaced elements of the poem, showing how they lace up (pp. 172-4). Spenser's encyclopaedic use of other texts (con-texts), classical, Italian, English and biblical and folk traditions, leads to a discussion of Spenser's use of history and to the 'fashioning' in virtue that all this is designed to serve. Zurcher explores the relation between history and prophecy, where history is particular and contingent, and prophecy speaks the generally true word. This entails a discussion of allegory (since both prophecy and history are allegorised), following Tasso's, that the figure is intentional, which is reinforced by a passage on the impossibilities of Spenser's visuals: if, for example, Redcrosse is 'pricking' or riding in haste, the lady with him on her ass cannot keep up, nor the dwarf (Zurcher forgets the poor lamb). In Baconian manner, Zurcher argues that such impossibilities 'deprecate the literal surface of the poem', a point which, typically in this Spenserian version of Spenser, is made only to be unmade and remade, as the pagan is unmade and remade as part of grace (p. 187). All is concluded in a section on critical and creative engagements, which Zurcher takes as opportunity for another telling illustration of the depths of *The Faerie Queene*, showing how Spenser's Garden of Adonis fulfills and overgoes Isabel MacCaffrey's ambitious Platonic reading in which sexual energy transcends the physical. Zurcher gathers this into his own exposition and makes it suddenly a question of 'longing' (as in Plato's *Symposium*).

Under all Spenser's exposition lies Aristotle and the universal ideal of ethical conduct to be applied in each particular case, where the 'application' is the working term, and each moral agent is moral insofar as they are able to make the application themselves. One moral danger is that one loses sight of the wood (general) for the trees (particulars), a point illustrated with reference to the Wood of Error and the tree catalogue in one of the most glittering passages ever written on *The Faerie Queene*: learned, witty, enlightening, and above all deeply true to the text (pp. 182-186). From Tasso (out of Quintilian out of Demetrius), 'Redcrosse and Una [and the reader]

discover how obscure and terrifying allegory can be. It is Tasso's mystery, a place of night and darkness'; but the very enjoyment of the trees 'proves allegory to be not only grave and mysterious, but delightful' (p. 186).

No bland reporter of a *sensus communis*, Zurcher makes substantive points by rearranging and combining received notions, making the familiar pieces crackle with unfamiliarity; there is a coherent and persuasive argument of brilliance. Zurcher shows how the various techniques and themes and approaches in *The Faerie Queene* entail, require, grow and return from and to each of the others. Some adroit exegesis with the Greek lexicon unpacks larger concerns and exposes new insights and relations between levels and types of meaning (eg, p. 179). There are striking observations: for example, the intertextual 'density' of *The Faerie Queene* is 'occasioned by a kind of emptiness' in Spenser's writing – often 'spare' – that uses 'reference to other texts to complete' itself. If we read without heed to the other texts, we 'leave his meaning at the most superficial and dreamlike level'; his allegory is 'nothing' without them (p. 171).

Dealing with Greenblatt (like Grogan showing how disagreement is more than dismissal, productive of deeper insight), he notes how Guyon's destruction of the Bower is an intemperate action: 'Greenblatt's Spenser emerges as an imperialist Puritan zealot whose temperance recalls not Aristotle (virtue is a mean) but Calvin (meanness is a virtue)' – redeeming the pun in the commentary. The episode is 'the means by which [Spenser] poses a question to the reader' (p. 179). An enlightening discussion of *ακρασία* (not weakness of will, but 'allowing the particular to overmaster the universal', from *ακρατ˜ης* 'unrestraint', pp. 179-80) shows that in the Bower Guyon again departs from Aristotle's doctrine that the particular be governed by the universal, a point which 'concerns exactly that vexed relation of history to prophecy which it exemplifies' (p. 180). This is deftly handled in the tight design of Zurcher's argument. However, both Greenblatt and Zurcher assume that Aristotle's mean still controls the end of Book II and that therefore Guyon transgresses when he departs from Aristotle. But by now another, higher temperance is in play. And Calvin is not the best witness to it. The tone and manner of *The Faerie Queene* could not be further from the strict, proscriptive, controlling Calvin with (for all the honour and respect due to him) his tendency to 'meanness' – is there a Garden of Adonis in Calvin (p. 179)? Is there Britomart's feeling, sensuous generosity? Dante is the better witness: '*spirito maladetto, ti rimani*' (*Inf.* viii.38), for which 'rigour pittilesse' (*FQ.* II.xii.83) Virgil embraces him uttering the words of the Annuciation: '*benedetta colei che 'n te s'incinse!*', specifically naming him: '*Alma sdegnosa,*' (p. 45).

Zurcher makes play with *παιδιή* and in the light of that play, *παιδεύω*

might be invoked; both referring to young children, and both invoking play (*ludens*); the one play only, the other, directed play with intent to change the subject – education. Zurcher's great conclusion, hard-earned not pasted in, is that 'Spenser's allegorical epic is a poem of longing' (the *Symposium* again) and he invokes Gordon Teskey – the materials of poetry 'always long to turn into something other and better than themselves, such as the truth, even as they continually return to themselves' – to add another well-earned insight into *The Faerie Queene*: 'Before its exhaustive capacity for renewal, we grow wise only to discover that we have become, once again, only children' (p. 192). So Zurcher leads the wise. But his sentence is not perfectly true to his essay: I would flatten the last pun and delete the penultimate term, for there is no 'only' about it: it is everything.

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Peter Mack, *A History of Renaissance Rhetoric 1380-1620*, Oxford-Warburg Studies (Oxford: Oxford University Press, 2011). x + 345pp. ISBN-13: 978-0199597284.

This book opens with the words '[t]his is the first comprehensive history of renaissance rhetoric' (p. 1). Though Peter Mack's study is indebted to an extensive body of existing scholarship, its claim to pioneering status is borne out by its geographical and chronological scope. As Mack acknowledges, his survey of rhetoric across Europe over 240 years is dependent on the bibliographical labours of Lawrence Green and James Murphy's *Renaissance Rhetoric Short-Title Catalogue* (Ashgate, 2006), which lists 3,842 titles and their various editions. Much of Mack's narrative is driven by the numbers found in Green and Murphy, though he readily acknowledges that it is not always clear what story the statistics tell. Mack's meticulous method is to survey a large number of rhetoricians and rhetoric texts, offering potted biographies of authors and anatomising the structure of particular works (with chapter outlines for more significant texts) in such a way as to be able to trace similarities and differences in the presentation of rhetoric over time.

This book falls into two major sections. The first and larger part is broadly chronological. After a chapter on the dissemination of classical rhetoric texts throughout the period, Mack explores how many of the emphases of Renaissance rhetoric developed in fifteenth-century Italy. Changing the scene to northern Europe, a chapter each is given to Rudolph Agricola

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and to Erasmus. Agricola is much the less familiar figure to non-specialists, and Mack's earlier work in *Renaissance Argument* has been instrumental in retrieving his reputation. Mack identifies Agricola's *De inventione dialectica* (1479) as pioneering the rhetorical understanding of dialectic (or logic) and the dialectical understanding of rhetoric characteristic of Renaissance textbooks. Mack plausibly argues that the wider dissemination of Erasmus's texts over Agricola's was because Erasmus showed more savvy in writing textbooks which fitted existing slots in the school curriculum. Nevertheless, this study demonstrates the recurrence of Agricola's ideas in influential textbooks by Melanchthon, Sturm, Soarez and Keckermann.

Two broader chapters on northern Europe chart the influence first of Philipp Melanchthon and secondly of Peter Ramus and his collaborator Omer Talon. Mack's treatment of Ramus contributes to the current reassessment exemplified by the recent essay collection *Ramus, Pedagogy and the Liberal Arts* (edited by Reid and Wilson), which sees Ramist rhetoric as a pedagogical simplification of the Ciceronian tradition rather than a fundamental break from it. Developments in southern Europe in the sixteenth century are surveyed more briefly, followed by an analysis of the gargantuan early seventeenth-century textbooks of Keckermann, Vossius and Caussin.

However justified historiographical scepticism of 'the Renaissance' may be, it is true for rhetoric of the period that the new was often a retrieval of the old. Although Cicero was adapting the earlier Greek rhetorical tradition of Aristotle, for Renaissance humanists, Aristotle was the newcomer whose work they struggled to fit within the existing Ciceronian framework. Mack argues that it took until the early seventeenth century to succeed. At the same time, Mack charts how humanists sought to accommodate the rather conservative genre of the rhetoric textbook to the needs of the present by tweaking classical categories to include genres such as histories, love letters and sermons.

The second part of the book contains chapters on specialised kinds of rhetoric texts. These include handbooks of tropes and figures, the astonishingly popular letter-writing manuals which gave many people their principal exposure to the rhetorical tradition, preaching manuals (which, though comparatively few in number, epitomise most acutely the tensions between classical and Christian in Renaissance humanism), and legal dialectics. Coverage of vernacular textbooks is largely confined to a penultimate survey chapter before the conclusion, but Mack justifies his focus on Latin manuals by showing that most vernacular rhetorics are dependent on classical or Renaissance Latin texts. (Mack has discussed English vernacular rhetoric at greater length in his *Elizabethan Rhetoric*.)

One wonders how many readers of Cristoforo Landino's Italian *Formulario di epistole vulgare missive e responsive* (1485) had occasion to use his suggested '[s]hort oration one might give when sent to Bologna by the Pope as legate or governor' (p. 288). On the other hand, Landino's '*Exordium* and handsome apology when one has been negligent in writing to a good friend' seems eminently useful (p. 287). It seems slightly misleading to discuss Erasmus's *Ecclesiastes* (1535) under the heading of Protestant preaching manuals given that Erasmus never identified as Protestant and attacked Luther (though what may be intended is that Erasmus's work was taken up more by Protestants than Catholics), but no other quibbles on content come to mind.

A density of detail and technical terminology makes this book rather heavy-going to read in one sitting, though most rhetorical terms are explained in a glossary. A helpful feature of the index is that the location of the main treatment of a given author or text is indicated by bold type. The most accessible summary of Mack's findings comes in the conclusion, so readers interested in what Mack is arguing overall could start at the end. This book could and probably will be used as a reference work, dipping in to find a quick overview of a particular rhetorician. However, something would be lost in this piecemeal reading, as it is in wading through the detail enumerating texts and anatomising their structure that the stories of wider interest emerge. Mack concludes 'in the spirit of suggestions to young researchers' with twenty bullet points outlining areas where further work is needed (p. 317).

The International Society for the History of Rhetoric, whose members populate many of Mack's footnotes, has as its working languages English, French, German, Italian, Spanish and Latin. Mack's study engages primary and secondary sources in all of these languages, with Portuguese (I believe) thrown in for good measure, providing a valuable service for less linguistically proficient researchers.

According to Mack, Rudolph Agricola identified two methods of teaching. For an audience predisposed to believe what we say, the method of exposition is appropriate. For a more resistant audience, the more rhetorically forceful method of argumentation is required. This book is primarily a work of exposition. As such, it is probably not the first book I would recommend to those who need persuading of the excitement and relevance of Renaissance rhetoric – for these purposes, I might try the essay collection *Renaissance Figures of Speech* (edited by Adamson, Alexander and Ettenhuber), the first half of Quentin Skinner's *Reason and Rhetoric in the Philosophy of Hobbes*, or Mack's own *Elizabethan Rhetoric: Theory and Practice*. However, for those already convinced of the centrality of rhetoric to the

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life and literature of early modern Europe, this will prove an invaluable map of the territory.

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Shankar Raman, *Renaissance Literature and Postcolonial Studies* (Edinburgh: Edinburgh University Press, 2011). 224 pp. ISBN-13: 978-0748636839.

Postcolonial Literary Studies, the series brought out over the past three years by Edinburgh University Press, is a useful rough guide to an academic terrain which, though well enough mapped, is nonetheless intimidating to new students and outsiders, and still has the capacity to throw up some surprises. Previous volumes have included Lisa Lampert-Weissig on medieval literatures, Suvir Kaul on the eighteenth century, and Patrick Brantlinger on the nineteenth; and while the primary aim is to sketch a broadly synoptic view, none of the contributions so far have shied away from making provocative and occasionally challenging interventions. *Renaissance Literature and Postcolonial Studies* is Shankar Raman's contribution to the series, and while it retains the essential conservatism of what is, after all, a relatively short primer, Raman is an excellent guide: both impassioned and precise, he gives an eloquent account of the state of the field without the sense of exhaustion that sometimes attends such retreadings.

Raman's volume closely follows the series' overall structural blueprint, opening with a timeline of relevant world-historical and cultural events followed by three sections: a survey of the state of the field, defining (however loosely) a period, a corpus and something like a critical canon; a section on prominent debates, opening up some of the more fruitful and well-travelled areas in which the field's various trajectories coalesce; and, lastly, a series of case studies which subject specific texts to the full weight of the critical methodologies outlined in the previous sections. It is in the first two sections, 'Exploring the Terrain' and 'Debates' that the author succeeds most fully. 'Exploring the Terrain' is a lucid, elegant and persuasive short introduction: Raman name-checks the usual suspects (Lery, de Bry, Las Casas, Raleigh and Columbus), moves quickly over continents and paradigms, and pulls off the achievement of simultaneously introducing the field in a manner comprehensible to the lay reader, and challenging some of its more simplistic iterations and critical shibboleths. The section on cannibalism as a common Renaissance trope of tropical alterity is particularly

fine, sensitively limning an issue that has been dulled by repetition and too much clumsy handling.

'Debates', too, is an exemplary demonstration of what postcolonial criticism can do when applied sensitively to Renaissance culture. Much of it is dedicated, predictably enough, to *The Tempest*: Raman leads the reader on a sure-footed itinerary of the various debates, and whilst he gives a good sense of the sheer critical noise generated by the play's numerous postcolonial treatments, he remains cool and detached, albeit passionately invested in the potential for fruitful forward movement. One of the major strengths of this volume is its usefulness as a guide to the current literature, and Raman's grasp of it is reassuringly thorough and up-to-date: while he takes care to invoke the long genealogy of colonial/postcolonial readings of *The Tempest*, most of the responses to which he devotes serious time date from the past two decades. A section on Spenser and Ireland pulls off the same trick: although the debate is a long-running one, Raman updates it with a light touch which belies his deep intellectual engagement and keen eye on recent critical developments.

The final section uses Olearius's *Voyages* as the centrepiece of a meditation on what the postcolonial/early modern critical nexus is really *for*, where its commitments lie and where it's headed. This is, as Raman notes, an urgent question in the current dispensation, and his discussion is provocative. In noting that the postcolonial scholarly complex is in danger of ossifying around a set canon – of, in David Scott's approvingly quoted formulation, sliding 'from a revolutionary paradigm toward a normal one' – one feels that the author is making a desperately important point, and one that bears labouring (p. 88). However, when he later writes '[i]t seems to me increasingly unclear what yet another colonial reading of, say, *The Tempest* will yield, *unless* conjoined with different styles of reading able to draw into the picture different kinds of sources', it is hard to miss a certain frustration (p. 95). The field Raman surveys so eloquently in these first two sections is, despite the excellent work still being done within it, somewhat static; Stephen Greenblatt casts a long and persistent shadow, as the sheer volume of references to his work in this volume indicate. The problem may, perhaps, be a matter of format. In the series editors' preface, David Johnson and Ania Loomba express the hope that, as well as a primer, each volume of the series might also be 'an original critical intervention in its own right' (p. vii). Given the relatively small space Raman has in which to give a synopsis of a hugely productive field that has already become, in its way, an academic industry, it is hard to see what genuinely original interventions are possible beyond a generalised expression of niggling frustration. Indeed, since the

(yet another) reading of *The Tempest* advanced here is so stimulating, it feels almost unnecessary to grouse about it.

The final section, 'Case Studies', does not sit quite so well with the rest of the book. There are some excellent readings of, amongst others, Camoes' *Os Lusiades*, the publications of the brothers De Bry, Brome's *Antipodes* and Donne's *Loves Progress*. One may assume that, in the context of the series, this is the section of the book where the critical tools outlined and partially explored in the preceding chapters can be put to real, pyrotechnic use. It is also an opportunity for the author to lay out his own stall, and, certainly, much of this material is recycled from Raman's previous writings. This is no bad thing, but the sheer volume and weight of material here sits a little uncomfortably in the small space allotted to it, with the result that, on occasion, Raman's considerable sophistication and complexity can come across as mere density, the sense of focus becomes somewhat lost, and one cannot quite imagine the section as a whole being entirely comprehensible to the undergraduate audience at which one assumes the book is aimed.

PETER MITCHELL
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Helen Smith and Louise Wilson, eds, *Renaissance Paratexts* (Cambridge: Cambridge University Press, 2011). 288 pp. ISBN-13: 978-0521117395.

This collection of essays is the product of a conference that took place at the University of York in July 2006. Its title is an allusion to the work of Gérard Genette, whose 1987 book *Seuils* (translated into English in 1997 under the title *Paratexts: Thresholds of Interpretation*) brought the term 'paratexts' into common usage amongst book historians and bibliographers. The term is used to cover the paraphernalia that prepare readers for the experience of reading a text, such as prefaces and prologues, which Genette termed 'peritexts', and reviews and interviews, which he termed 'epitexts'. These terms have, since their coinage, undergone a subtle mutation such that 'paratext' is normally used by anglophone critics to mean what Genette meant by 'peritext'. The collection is alert to this issue and is intended, as the editors explain, both as 'a response to, and an extension of, Genette's wide-ranging taxonomy' (p. 2).

The most explicit way in which the volume does this is to shift the chronological focus away from the nineteenth century and back to the sixteenth and seventeenth centuries. We exchange the busy whirr of machine presses for the organised chaos which surrounded the renaissance handpress,

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and we swap the ostensibly unified interests of modern authors, printers and publishers for the manifest disharmonies of the early modern book trade. This latter shift prevents paratexts from being viewed, in Genette's terms, as the domain of 'the author and his allies' and instead necessitates an approach which is sensitive to 'the dispersed and fragmentary nature of authorial control' and which is capable of comprehending the 'multiple, and sometimes competing authorities' which jostle within early printed books (p. 8). Another of the volume's objectives is to move away from Genette's emphasis on paratexts as liminal spaces in which readers become acclimatised to what they read and instead to demonstrate the importance of paratexts 'all the way through the reader's experience of the text' (p. 6). This aim accurately reflects the realities of early modern books and also signals a movement away from the colourful metaphors which made Genette's work so ripe for (re-)interpretation. For Genette, paratexts were thresholds, vestibules, canal locks, and, somewhat surprisingly, airlocks (which, contrary to what he says, exist more for the 'respiratory comfort' of those on the far side of them, than of those passing through them). The present volume avoids such tangles and is more conceptually robust.

The essays are arranged into three sections, one looking at the organisational features of books, one looking at addresses to readers, and one looking at books and their users. In the first essay, Helen Smith explores the creative imprints through which authors and stationers disguised their identities and encourages us to appreciate the 'narrative' elements of these texts rather than to view then as the 'feigned' relations of truthful imprints. This is followed by an intelligent and clearly argued piece by Matthew Day, in which he shows how running titles were used, often with authorial input, to highlight aspects of the text which were not apparent from their main title and reveals the particularly tendentious ends to which they were put within religious controversies. Next, Juliet Fleming provides an interesting essay in which she argues that printers' flowers were applied in uniform ways across entire publications, and groups thereof, in ways which 'articulate the composition and identity of the entire printed volume as something more than the sum of its parts' (p. 56). This piece, more than most, raises questions about manuscripts: how much of her argument might be applied, for instance, to the Flemish illustrators who produced floral borders, page after page, before movable type had been invented? The first section then closes with an essay by William Sherman about endings, in which he skilfully refashions Genette's view of paratexts as being preparatory in function: not only, as Sherman explains, was the 'front matter' generally printed last, but it was often to be found 'at the *back* of the book' (p. 66). The approach in

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these essays, as in some of the later ones, is to establish the general function of their chosen paratext and then focus on the more unusual and creative ends to which it was sometimes put.

The second section begins with one of the most thought-provoking essays in the collection. This comes from Sonia Massai, who writes about the editorial promises of revised or 'perfected' content which accompany some dramatic texts. Her suggestion that some of these corrections are attributable neither to compositors nor authors, but to a category of 'annotating reader', is interesting and, whilst some speculation about how these annotated copies reached printers might enrich the argument, this piece has important implications for how we view the relationship between textual production and consumption in early modern England. It would be interesting to see her methods applied to other types of text. Next, Neil Rhodes studies the prefaces that accompany translations into English and positions the 'social anxieties' of translation, such as the inherent imperfection of translation and the inferiority of the language into which texts were being translated, alongside the ambiguous social situations of some of England's foremost translators, notably John Florio. The theme of translation is carried over into Louise Wilson's essay, which looks at the use of prefatory addresses in the Iberian translations of Anthony Munday, which are found to contain a mixture of humanistic attempts at justifying romance, aimed at a wide audience, and more subtle allusions which were added for the benefit of patrons and other categories of readers. Danielle Clarke closes the section with an essay in which she argues that paratextual details 'play a crucial role in facilitating the reader's identification of and response to female speech' (p. 133), which is an interesting hypothesis, although this piece does little to convince us that early modern readers responded in the same way as the author and lacks the attentiveness to underlying questions of agency which distinguish many of the other pieces in the collection.

The final section contains some of the best contributions. Jason Scott-Warren gives a subtle and witty discussion of readers' annotations in the works of Spenser, suggesting that the 'combination of spontaneity and predictability' that characterises many annotations in extant copies of the *Faerie Queene* was '*invited* by the text' (p. 160). Wendy Wall uses the increasingly 'digested' nature of the information in successive printings of a culinary classic, *The English Housewife*, to suggest that the 'indexical' aspects of print culture facilitated a new 'domestic reading ethic' (p. 181). In the final essay, Hester Lees-Jeffries follows a series of textual parallels through the *Hypnerotomachia Poliphili* (and its French translation), Sidney's *Arcadia* and Mary Wroth's *Urania* and ends up, amidst a stimulating discussion of intertexts,

contexts and paratexts, in the seventeenth-century gardens at Wilton House, in Wiltshire.

The collection raises some theoretical points. Foremost amongst these is the question of how we define a paratext. The near absence of any discussion of the main 'text' (to which 'paratexts' presumably correspond) makes it difficult to know where to draw the line, and it is unclear, for instance, whether paratexts should be defined in terms of their formal characteristics, their relations to texts, or the intentions of their creators, whether 'authorial' or otherwise. The distinction between texts and paratexts starts to look like a distinction between the physical elements of a book and a transcendental text that exists separately from its physical instantiations. By way of a test-case I would suggest the question of whether typographical decisions regarding the main text can be counted as paratextual.

This collection is an excellent contribution to a lively and fast-moving field and is likely to leave many readers more gimlet-eyed than when they started. The concept of the paratext will need more work if it is to become a really useful critical tool, rather than a convenient word for something which lacked a signifier, and it is significant that none of the contributors has attempted to historicise the term. But it might be early days yet: *Renaissance Paratexts* is the most important contribution to this topic since Genette, and it will be interesting to see if scholars from other periods follow suit, either by exploring the idea in relation to pre-print manuscripts or by shifting their attention forward to the digital age.

DUNSTAN ROBERTS
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Laura Tosi and Shaul Bassi, ed, *Visions of Venice in Shakespeare* (Farnham; Burlington VT: Ashgate, 2011). 259 pp. ISBN-13: 978-1409405474

In this volume, Laura Tosi and Shaul Bassi have brought together a wealth of scholarship that engages with Venice as both a real and imagined setting for Shakespeare's plays. This is of course not the first collection to explore the Italian city-state in this light, but it is a refreshing addition to a strain of scholarship that includes the seminal works of David McPherson and Michele Marrapodi. The innovation of this volume lies in its attempt to 'bring together different critical outlooks informed by different cultural and academic traditions' (p. 2), and the insights it prompts are both inventive and engaging.

Part one is structured around the sources for Shakespeare's Venetian plays,

inviting a reconsideration of the immediate historical and literary context in which they were produced. The section opens with a nuanced analysis of early modern geopolitics offered by Virginia Mason Vaughan, which serves to highlight Venice's literal and symbolic location as a gateway to the East, and establishes the anxiety of cross-cultural encounters that might occur on the margins of the Western world. This chapter is followed by contributions from Daria Perocco and Karina Feliciano Attar, both of whom offer readings of the Italian novella tradition as a source for Shakespeare's plays. They suggest that the playwright's use of and variations on the narratives and stock characters found in such sources represent a challenge to cultural expectations, which range from perceptions of place, to those of race and gender. Newcomers to the study of Italian literary genres may find the clarity of Perocco's argument diminished at times by the assumption that readers will be familiar with the background of this material, but, overall, her chapter yields a compelling insight into the ways in which representations of Venice could be drawn on to undercut cultural stereotypes and break down 'the binary between East and West' (p. 29).

Part two addresses 'Political Culture and Religious Policy in Venice and England'. Andrew Hadfield begins the discussion, focusing on Shakespeare's use of William Thomas's *History of England* and Lewes Lewkenor's *Commonwealth and Government of Venice* in creating the image of an exemplary republican city-state for comparison with the monarch of England. Julia Reinhard Lupton goes on, in the third essay from this section, to identify the playwright's use not only of civic but also religious exemplars, positioning Job as an archetypal figure of transmutability on which Shylock and Othello could be modelled. These essays highlight the concept of 'otherness', and provide sophisticated analyses of the ways in which political or religious identity could be explored through both internal and external comparison with Shakespeare's Venice. They are joined by a contribution from Gilberto Sacerdoti, who is conspicuous in this section, as in the book as a whole, as the only scholar to shift the focus away from the Venice of *Othello* and *the Merchant* and towards a mention of the city in *Love's Labour's Lost*. His essay on self-sovereignty and religion begins not with Venice but instead with English knowledge of the French Wars of Religion, suggesting a parallel between the real Queen Elizabeth I and the fictional Princess of France, who are both concerned with committing detested crime for outward glory. Such a reading of the play is undeniably thought provoking, and a connection with Venice is eventually reached, but the route taken is a 'long and circuitous' (p. 83) journey from London via Navarre, and the absence of any sustained discussion of Venice before the final two pages

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of the essay suggests that such a journey might be rather too long for this collection.

Part three assembles four studies focused on the crossing of boundaries in Shakespeare's plays, which range from the social and cultural boundaries cultivated in Venetian society to more figurative boundaries. Graham Holderness brings out a 'commonality [that] lies in difference' (p. 138), discussing strangers to Venice who blur the lines between religious faiths and create a 'one-ness' between People of the Book. This concept of blurring is picked up by Laura Tosi in a welcome comparison of Shakespeare and his contemporary, Ben Jonson, and the way in which the 'Venice' of their plays creates social limits but cannot control those characters of mixed status that would overstep such limits. The final two essays in this section shift our focus from the literal to the symbolic, and Kent Cartwright offers an extended and fruitful reading of the boundaries between symbolic life and death for Portia in *The Merchant*. Alessandro Serpieri's discussion of discrimination and projection as psychological processes at play in early modern Venice draws a close to part three, and despite a noticeable economy with its word count, provides a significant insight into that which language renders inexpressible in *Othello*.

Part four moves forward to the afterlife of Shakespeare's Venice in the visual and performing arts. Stuart Sillers opens the section by tracing the history of the city in pictorial representations through various periods of English history, evaluating the 'extremes of accuracy' (p. 212) employed by artists of the time and the judgements imposed on these visual constructs. His description of the appropriation of Venice into English culture is indicative of a general concern in these closing essays with the use of Shakespeare's plays in the evolution of national identities, and both Madalina Nicolaescu and Shaul Bassi concern themselves with manifestations of the Venetian plays in Europe and the Middle East respectively. Early on in the volume, the editors describe Venice as a myth dependent on 'being perpetually reinvented, endlessly reproduced, casually recycled, [and] remoulded into new artistic masterpieces' (p. 1), and it is this final section where such is description is most fully realised and explored.

There are inevitably some small issues with this book, which largely relate to editorial decisions and descriptions. The first problem concerns an inconsistency in the translation of quoted sources not in English, since the decision to provide such translations is not uniform throughout the volume. Whilst all of the contributors transcribe a measure of their quotes into English, there are times when linguistic knowledge is assumed and those who do not read Italian may find themselves frustrated. A second,

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more minor, complaint relates to scholarly context and a description of this volume in the Foreword as 'the first in-depth study for many years' (p. xviii). The editors and contributors are evidently aware of the scholarship that surround this subject, but, whilst this is not of course a suggestion of very extensive overlap, it seemed odd to see the volume described in these terms when *Shakespeare and Venice* by Graham Holderness was published only a year earlier as part of the very same *Anglo-Italian Renaissance Studies Series* of which *Visions of Venice* is a part.

These are small concerns, however, in a book that provides such fascinating new perspectives and frequently unexpected insights into this traditional topic. *Visions of Venice in Shakespeare* sets out to illuminate the Venice of Shakespeare's plays using innovative and complementary tools and will be of interest to students engaged with a variety of disciplines within early modern studies.

Clare Whitehead
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Fellowship Reports

During the 2011–12 academic year I was awarded a SRS Postdoctoral fellowship to study a unique document in Irish Renaissance history, a primer of the Irish language written for Queen Elizabeth I. Although historically the trend has been to see Ireland as the possessor of an elongated middle ages, the concept of 'Renaissance Ireland' has been gaining ground in recent years. My project was conceived as an examination of this Elizabethan primer as the product of medieval Irish vernacular linguistic analysis, while simultaneously anchoring it within the context of Renaissance second-language teaching.

The primer is a very short overview of the Irish language (only twelve folios), consisting of a preface (in English), 'originall of the nation' (discussion of the Irish language and people, in Latin), alphabet (with letter names in Irish), divisions of vowels and consonants, list of 'diphthongs', lexicon (twelve items) and phrase list (six items). It was written by an Anglo-Irish nobleman named Christopher Nugent, future baron of Delvin (Co. Westmeath, Ireland), when he was a student at the University of Cambridge (*c.*1563), and is now housed in the Benjamin Iveagh Library (Farmleigh House, Dublin). Surprisingly, the contents of the primer have never been analysed in detail, despite its existence being well known and frequently mentioned in passing.

My research findings suggest that Nugent was indeed familiar with aspects of vernacular Irish grammatical analysis (implied by some of the terminology he used), but that certain features of his work displayed an imperfect understanding of the nuances of the language. These may have been the result of a cursory schooling in formal grammar, a period of disuse (Nugent may have become 'linguistically rusty' while he was a ward of the Lord Deputy and educated in England), or a symptom of the haste with which the manuscript was evidently produced (as suggested by a codicological examination I was able to perform at the Benjamin Iveagh Library).

The manuscript itself is a thoroughly Renaissance product. Features alien to medieval Irish manuscript culture include: use of a preface, employment of print-like decorated initials, single column text blocks, tables and parenthesis. In form and content the primer bears remarkable similarities to the first book printed in the Irish language in Ireland, Seaán Ó Cearnaigh's combined Protestant catechism and guide to the Irish language, *Aibidil Gaoidheilge & Caiticiosma* (1571). Ó Cearnaigh was a Cambridge contemporary

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of Nugent and it is possible that they shared work and influences, or that one drew upon the other. The contents of both Nugent's and Ó Cearnaigh's works are heavily indebted to centuries of medieval Irish grammatical analysis, in which methods of classical grammatical study were applied to the Irish language. The surviving medieval grammatical treatises that analyse the Irish language, such as *Auraicept na nÉces* ('The Primer of the Poets') and the *Irish Grammatical Tracts*, were aimed at developing a normative grammar for use in poetic composition by members of the Irish bardic class. A number of features were borrowed (and occasionally misinterpreted) from that grammatical tradition, which may be observed through comparison with the later *Rudimenta grammaticae Hibernicae* of the poet Giolla Brighde Ó hEódhasa, who claimed to have been educated alongside Christopher Nugent's brother, William.

In contrast to the aforementioned learned poetico-grammatical discourses on the highest register of written Irish, Nugent's primer was ostensibly intended as an introduction to Irish as a spoken second language and is the oldest surviving documented attempt to do so. As such, it may be located within the context of a century of intense theorisation and experimentation in second language teaching in Europe. Cambridge during Nugent's student days was home to considerable debate on methods of language teaching and memorisation, and features of the primer indicate that it was influenced by the teachings of Petrus Ramus, which were popular in that university. In addition, an inventory of books possessed by a contemporary at Nugent's Cambridge college (John Welles, Clare Hall), suggests that Nugent could have had access to a variety of language teaching tools, such as reference books and textbooks by Ambrosius Calepinus and Nicolas Cleynaerts. In the primer's preface, Nugent claims to have provided Elizabeth with a means of learning Irish 'by the letter', rather than by the 'signyfacation of the wordes'. It seems most likely that 'by the letter' means 'through grammatical analysis', whereas someone learning by the 'signyfacation of the wordes' learns stores of vocabulary and their etymologies/metaphysical meanings. This places Nugent's methods in direct contrast to those of his first-cousin, William Bathe S.J. (a later favourite of Elizabeth), author of a highly influential Latin primer, *Janua Linguarum*.

In the primer Gaelic-Irish, Anglo-Irish and English cultures coalesce within a wider Renaissance framework and many of the primer's features may have had multiple influences. For example, Nugent's comparison of the pronunciation of Irish and Greek speaks both to aspects of medieval Irish comparative philology and to contemporary controversy within Cambridge regarding the pronunciation of New Testament Greek. Similarly,

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the 'originall of the nation' may be located within ethnographic discourse of the Elizabethan period, but may also be read in light of Nugent's position as an Old English aristocrat resident in England.

During the course of my fellowship I was fortunate to be afforded the opportunity to test out my ideas on a variety of audiences and obtain feedback from scholars in a diversity of fields, which opened up new avenues of exploration. The audiences at the *Centre for Medieval and Renaissance Studies* (Trinity College Dublin), the *Department of Anglo-Saxon, Norse and Celtic Research Seminar* (University of Cambridge), the *Cambridge Group for Irish Studies* (Magdalene College, University of Cambridge) and of course the *5th Biennial Conference of the Society for Renaissance Studies* (University of Manchester) all proved receptive and helpful. The fruits of this research are currently being developed into two articles, which I intend to submit for peer-review during 2013.

Finally, I have to stress that I consider myself enormously fortunate to have been awarded this fellowship. I was on the verge of quitting academia when I received the award, and thanks to the financial support of the Society for Renaissance Studies (and my then department—the Department of Anglo-Saxon, Norse and Celtic (ASNC), University of Cambridge) I was able to develop my research and obtain further academic employment, including my current position. In September 2012 I began a fellowship on the European Institutes for Advanced Study (EURIAS) international researcher mobility programme at the Helsinki Collegium for Advanced Studies. Sitting on the committee of the Society was an added privilege; I enjoyed the good-natured collegiality of my fellow committee members and would like to pay particular thanks to Alexander Samson (Fellowship Officer) and Sarah Alyn Stacey, for their support.

DENIS CASEY
UNIVERSITY OF HELSINKI

I am extremely grateful to the Society for Renaissance Studies for granting me the SRS Post-doctoral Fellowship for 2011–12. The Fellowship has provided me with much needed time to work in the Florentine archives – notably the Archive of the Hospital of the Innocenti and the State Archive –on my project, *Shaping Contemporary Affordable Fashion: Florentine Mercers in the Fifteenth Century*. This work has resulted in an article currently under peer-review for *Textile History*.

My research concerns the use of clothing accessories by working-class people in Florence in the early modern age, and the accessories' evolution

from cheap copies of otherwise expensive items into devices apt to create a new identity for the ordinary wearer. In the fifteenth century one of the new phenomena in the market, alongside the tremendous increase of goods in circulation, was the abundance of goods available at reasonable prices, due to the diversification of production processes and an increase in technical competence. In the last decades of the fourteenth century and at least until the first half of the fifteenth century, the lowering or stabilization of prices of basic necessities, especially wheat, was accompanied by the general increase in wage levels for many categories of urban workers. The resulting increase in purchasing power translated into an increase in the number of consumers able to invest part of their earnings in consumable goods, such as clothing and clothing accessories. Recent scholarship has established that the Italian Renaissance profoundly changed material conditions and people's choices of consumption. Yet the extent to which such changes were experienced in all sectors of society remains unclear.

The consumption of clothing and accessories by individuals from the lower social orders within early modern Europe remains an under-studied subject. There is a great need for sustained research that explores the life-long experiences of common people on a day-to-day basis. However, understanding the attire of ordinary Florentines involves entering a rich world of meaning involving the body, gender, age and social status, much of which has yet to be explored. Thanks to the Fellowship my research can conclusively document that even members of the lower classes were able to share in the development of material wealth, which has more usually been attributed to members of the higher social orders.

My research is an extension of themes I dealt with in my doctoral thesis, which focused on working people's consumption in Prato and Florence in the fourteenth and fifteenth centuries, with a particular eye on the second-hand trade. One related area of my thesis that I am now exploring is the development of clothing and fashion during the period. Contrary to prior opinions, the evidence I have uncovered indicates that a concern for fashion extended even to the working classes of society. My current project provides an in-depth analysis of the ways in which individual objects were recycled, altered and manipulated by people for different purposes, and how in the end this translated into the re-appropriation of current styles and ultimately in the creation of new ones.

The aim of my work was not to achieve a comprehensive narrative of lower classes' shopping experiences, but rather to build interpretative themes around carefully selected case studies. The memoirs and account books belonging to the mercers Lapino Lapini (1415-1425), Francesco

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d'Aringo (1439-1442), Tommaso di Piero di Francesco (1447-1451) and Agnolo di Antonio Lapini (1439-1456), held in the Archive of the Hospital of the Innocenti, have provided a point of departure. When analyzing the data, I moved both backwards to investigate the objects' provenance and supply and forwards to seek evidence of use, manipulation and adaptation by the mercers' customers. This technique has yielded unexpected results. In fact, I was able to show – as the evidence suggests – that shopping was not a socially segmented activity. Even for the less well-off it was a time-consuming and complex experience, involving a specialised knowledge for appropriate consumption. If the books of the *merciai* show an astounding array of small pieces of clothing and accessories sold in their shops, the *merciai* themselves seem to have been instrumental for the spread of novelties and new trends, and for access to low-cost fashion by consumers of modest means. The mercers' clients were, on the other hand, regularly responsible for acquiring what was needed for them to make or embellish a garment – accessories made often of poor materials and copies of otherwise expensive objects. These accessories followed contemporary trends but also triggered new ideas, such as redesigning objects' primary functions or finding substitutes for luxury products. Two concrete examples of this are provided by the *fibbiette d'ottone* (brass buckles) and the *dozzinali penne d'oca nostrane* (cheap local duck feathers). The first were traditionally used by shoemakers to equip belts and shoes with special closures, but were also applied by women as a decorative element on their bags or hats. The latter, sold in the hundreds, were worn in imitation of more expensive imported feathers. *Merciai* and common people alike thus appear as creators of styles; rather than merely emulating elite ideals and standards, they re-contextualised the meanings of objects to develop their own style. In light of these findings, we no longer need to make assumptions about lower class dress based on moralising literature.

Elisabeth Currie's research on the sixteenth century has similarly shown how Florentine tailors did more than just sew clothes for their customers; along with selling the fabrics and haberdashery items required for dressmaking, they also devised new designs themselves. Examining the mercers' careers and activities thus provides the context to understand both the history and the objects. I am thus able to reconstruct their perceived quality as well as their social and symbolic value. This is also comparable to the work of Ulinka Rublack. She used an astonishing range of sources, which she has combined together to reveal how clothes were employed and how the signals emanating from them were interpreted in the society of early modern Europe. While Rublack is primarily concerned with the con-

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sumption habits of the middle classes in Germany in the sixteenth and seventeenth centuries, my attention is drawn to the same phenomenon as displayed by the lower classes in fifteenth-century Florence.

My project, pioneering in its focus on specific demands and spending patterns of forgotten consumers of modest means, required that I examine sources from a variety of approaches, in addition to taking into account social and economic history, history of fashion and material culture studies. I achieved this by combining first-hand study of the mercers' books with cross-references made with supplementary archival sources such as tax records, the Guild's Statutes, the customs tariffs and Sumptuary Legislation. This enabled the social conditions and wealth of the main subjects (the clients) and the four traders to be estimated at various points in their lives. The wider implication is that some of the developments in modern retailing can only be fully understood by taking into account economic as well as cultural changes in demand patterns, as shown by the work of Bruno Blondé and Evelyn Welch.

In 2012 I was able to present the results of my research at various international conferences in Sheffield, Manchester, and Prague, and in two seminars held in London and Rome: at the *IHR Late Medieval and Early Modern seminar series* and at the *École Française de Rome*, at the *Circolo Medievistico Romano*.

At the end of 2012 I also joined a digital project run by Dr Nicholas Eckstein of the University of Sydney concerning *The Anatomy and Physiology of Renaissance Florence: The Dynamics of Social Change in the Fifteenth Century*. I started working in the capacity of assistant researcher. My main duties consist of collecting, cataloguing and entering into a database vast amounts of data on people's assets, profession, age, familial relations and living arrangements taken from the three fifteenth-century Florentine fiscal surveys known as the *Catasti*. In working on Dr Eckstein's project I gathered considerable expertise in important tools – namely those related to information extraction, web technologies, and interface design – while also developing a clear understanding of how the impact of structured data on historical enquiry can expand the possibilities of research in the field.

Alessia Meneghin
Independent Scholar

I am extremely grateful to the Society for the award of a Rubinstein Postdoctoral Fellowship for 2011-12, which allowed me to lay the foundations for a new major project on the Dominican preacher Leonardo Mattei da

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Udine (1399-1469) and to conduct an extensive period of research in Italy.

Mendicant preaching reached its zenith in fifteenth-century Italy, both in terms of popularity and influence within the public sphere. Yet significant aspects of its culture, mechanics, reception and thought remain unknown outside of the Observant Franciscan, Tuscan-centric scholarship which has dominated for the last forty years. This focus, whilst inarguably important, risks establishing in its narrowness a false picture of typical preaching, and obscuring other relationships with audience and authority. It has certainly led to scholarly neglect of sermon evidence other than that left by the celebrated, itinerant, or observant – and usually all three in one – preacher. An in-depth study of the preacher Leonardo Mattei, a Dominican Conventual (who I previously examined in one moment of his career as part of my doctoral thesis) thus begins to expand in an original direction both the limited corpus of edited sermons and the understanding of the form and place of fifteenth-century preaching.

Celebrated and highly sought-after in his own time, yet now virtually forgotten, Mattei preached in Florence, Venice, Udine, and in the presence of the pope at the ecumenical Council of Florence in 1438-9. His numerous works survive in manuscript and early printed editions (the latter being widely disseminated throughout Italy, France and Germany during the late fifteenth and sixteenth centuries), but none have ever been submitted to in-depth investigation. Significantly, Mattei's activity was intrinsically linked to Friuli, where he was held in great esteem. The most feudal area of late-medieval Italy, culturally- and linguistically-distinct from its neighbours, fifteenth-century Friuli remains vastly understudied, referenced primarily in relation to external interests, such as Venetian expansion into the region. An investigation into Mattei's dealings with Friulian communal authorities, the works that he composed there, and above all his roles in pastoral care as preacher and mediator, offers new insights into the rapid development of a distinct social and cultural Friulian identity in lieu of Venice's political domination.

I undertook a three-month research trip to Italy, primarily in order to examine and obtain copies of manuscripts of Mattei's works, but also to identify other sources (such as council minutes and convent sacristy records) that bore relation to his activity. During this time I visited the archives of Florence, Mantua, Venice, Padua, and Udine. At the Biblioteca Nazionale in Florence, I came across a possible autograph copy of Mattei's feast-day sermons from Udine, delivered in 1446. Entitled Mattei's *Sanctuarium*, this copy was notable in containing several key differences from other man-

uscript and printed versions (such as a copy held at the civic library in Padua which I also examined). Most prominent is the excision of political overtones, such as support for the Venetian government in Udine, which is present in other copies of one of the sermons in the cycle, for the feast-day of St Mark.

I also spent time in Florence's state archive searching for records of Mattei's Lenten preaching in the city in 1435 at the church of Santa Maria Novella. In Mantua, I was able to inspect a manuscript copy of Mattei's *Sermones de legibus* at the Biblioteca Teresiana. This work is a Lenten cycle of model sermons, with a thoroughly unique structure. Although the sermon topics are not unusual for Lent (themes such as the cardinal sins, luxury, and usury), the framework for these sermons is. Each subject in every sermon is addressed according to the responses found in different types of laws, starting with natural law, and moving through to divine law, ecclesiastical law, and finally secular law. The sermons thus offer advice on moral conduct supported by practical laws, and further act as rough educators in law (albeit largely Roman and canon law, more than local laws). The Mantua manuscript in fact proved to be only the first part of the cycle, with the final two parts being kept (unreferenced as such) at the Biblioteca Arcivescovile in Udine. Also held within the Biblioteca Arcivescovile was a copy of Mattei's *Logica*, one of several philosophical treatises that the friar composed. These treatises serve to flesh out both Mattei's sources and his thought processes, and thus help in analysis of the reasoning behind the construction and content of his sermons. The same is true of a subject index of the works of Thomas Aquinas which Mattei constructed and which no doubt assisted the preacher in finding suitable quotations to support the arguments made in his sermons. This index was found at the Biblioteca Universitaria in Padua, along with a set of lectures, *De anima*, which Mattei delivered whilst teaching at Bologna, and which comprise his earliest known work. Also held here were the friar's speeches at the Council of Florence in 1439, *Responsio… contra 12 conclusiones concilii Basiliensis*, in which he lent his support to the supremacy of the papal office. These orations, as another form of speech act, form an excellent comparative counterpoint to his sermons.

Finally, in the state archive in Venice, I came across fifteenth-century sacristy records from the convent of San Domenico in Castello. These recorded purchases of manuscripts of Mattei's sermons in the 1470s for considerable sums, in addition to incurred expenses for the decoration of display stands upon which the books were to be placed. These purchases provide evidence for the continuing popularity of Mattei's sermons after his death. In this case, at least, only amongst his fellow Dominicans, though the

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distribution of printed editions of his sermons suggests a wider posthumous audience who consumed the sermons as written, rather than oral, works. For instance, the regent Anne of France was a great admirer of 'Master Lienard', on whose works she relied upon more than any other authority in her famous *Lessons for My Daughter*.

Based upon the material gathered over the course of these research trips, I delivered a paper in July 2012 entitled 'The Sermon as Law: *The Sermones de legibus* of Leonardo Mattei da Udine' at the International Medieval Sermon Studies Society symposium in Brescia, a conference that was convened around the theme of 'Preaching and Legal Frameworks'. This paper, which described the make-up of the *de legibus* cycle and its possible inspirations and motivations, is due to be included in a more extensive version as an article in the forthcoming proceedings of the symposium. I gave another paper at the Society for Renaissance Studies conference in Manchester, entitled, '"No Struggle is More Terrible than Extravagance on the Body": A Preacher's Castigation – and Justification – of Luxury.' This dealt with issues of preacher intent versus audience expectations, by exploring the seemingly contradictory attitudes to luxurious clothing and ornamentation found within one of Mattei's undelivered model sermons, which displays a highly scathing and critical attitude toward luxury; and one of the preacher's feast-day sermons delivered from Udine, which by contrast adopts a softer touch, even celebrating the wearing of luxuries, so long as they were worn with the correct mentality and by the right social order.

The results of the research trips have allowed me to begin work on a critical edition of Mattei's feast-day sermons from Udine. Only a tiny handful of Quattrocento sermon cycles have received modern critical editions, despite repeated calls over the last decade for an urgent expansion. This edition will thus meet a considerable need, in addition to making available sermons from a new context (in terms of person and place, but also type – the majority of modern editions are of Lenten cycles). At the same time, I am collating information on the authorities and *exempla* (stories) employed within Mattei's sermons into a database. This database is intended to complement existing cataloguing projects such as SERMO (for Middle English sermons). The eventual intention is to release it as an open, community updatable resource and to expand it beyond the sermons of Mattei. A collaborative effort would provide an application that could graphically illustrate variations over time, place, religious order, and sermon type (as one example, my doctoral research uncovered an overwhelming reliance on classical authorities in sermons with political overtones), and would be of great benefit to researchers of the use and spread of medieval texts and of

sermon construction. In addition to these two projects, the findings of this past year of research will go into the writing of a monograph on the life and works of Mattei, and what they reveal of the Friulian public sphere within which he featured so heavily.

Stefan Visnjevac
Independent Scholar

News and Announcements

Society for Renaissance Studies Postdoctoral Fellowships

The Society for Renaissance Studies invites applications for its Postdoctoral Fellowships, which support research in all aspects of Renaissance Studies. There are three awards open to all suitable candidates working in the field, one of which, founded in memory of Ruth and Nicolai Rubinstein, supports research in Italian history and culture.

Applicants for Fellowships must be graduates of British or Irish universities, with PhDs awarded in the last five years, and currently engaged in full-time research, part-time teaching or independent scholarship. The Fellowships are worth £6000 and should not be held in conjunction with a full-time postdoctoral or academic teaching post. The Society is developing a number of international links, including with the Istituto Nazionale di Studi sul Rinascimento, which can provide practical support for Fellows wishing to spend time in Florence.

The period of tenure is twelve months from 1 October 2012. Fellows are invited to attend the Society's council meetings and make a presentation at the end of the period of award. They are also required to submit a written report for publication in the Society's *Bulletin* and give the Society for Renaissance Studies in their affiliation in publications and conference papers presenting the research.

Applications should take the form of a CV accompanied by a 1,000 word description of the project to be undertaken, a brief account of the candidate's research to date, statement of means of financial support during that academic year and reference letters from two referees. The application and references should be submitted online at the following address: http://www.rensoc.org.uk/funding/fellowships/postdoctoral

The next closing date for applications for SRS Postdoctoral Fellowships is 31 May 2013

Society for Renaissance Studies Study Fellowships

Each year the Society invites applications for Study Fellowships, to support travel or, in exceptional circumstances, other research expenses for projects undertaken in connection with doctoral theses in the field of Renaissance Studies.

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The Fellowships are open to anyone registered for a postgraduate research degree in Britain or Ireland. Applications should take the form of a 1,000 word document with the candidate's institution, department, supervisor, year of study and principal sources of funding, contact details of one referee, and a description of the project for which funding is required, describing the relationship of the project to the finished thesis, and the specific amount of funding required. This should be supplemented by a short budget detailing projected expenditure for travel, accommodation and subsistence during the proposed research trip. Although the maximum amount awarded for a single Fellowship is £1,500, the Society welcomes applications for projects requiring smaller or larger sums. Priority will be given to candidates at an advanced stage of their research. The Society is developing a number of international links, including with the Istituto Nazionale di Studi sul Rinascimento, which can provide practical support for Fellows wishing to spend time in Florence.

Fellows are required to submit written reports on their projects for publication in the Society's *Bulletin* and are expected to acknowledge the Society in any publications resulting from the research. They may also be invited to give short papers at the Society's biannual National Conference. The application should be submitted online at the following address: http://www.rensoc.org.uk/funding/fellowships/study/apply

The next closing date for applications for SRS Study Fellowships is 31 May 2013

SRS Museums, Archives and Libraries Bursary

The SRS Museums, Archives and Libraries Bursary Scheme is intended to provide financial assistance for museum, library and archive professionals to undertake original research towards a publication, exhibition or display on, or closely related, to a museum, library or archive collection.

- This Bursary scheme will provide financial support towards projects of finite duration (time-scale to be agreed on a case by case basis).
- The scheme encourages diversity of projects and a broad UK and Ireland regional and national spread.
- There is one application period per year.

The application form and supporting material must reach the Museums and Galleries Officer, SRS, at the address stated by 5pm on the closing date in order for the proposal to be considered. No extensions will be

granted. Application results will be available from around six weeks after the deadline. Details of the accepted projects will be posted on the SRS website. Please note that members of the selection panel will not enter into discussion about failed submissions.

The number of applications to be supported will vary according to the duration and cost of the successful individual projects. Owing to finite resources, and to encourage diversity, the SRS Museums, Archives and Libraries Bursary Scheme will not assist more than two applicants from a single institution in any one year.

Completed applications must include:

- a completed application form.
- a curriculum vitae from the candidate.
- a discursive outline of project plans, with expected timetable and outcomes.
- a budget proposal.
- declaration of any other grants related to this project received or applied for.

Please send completed applications to the address below, or submit your materials online at this address: http://www.rensoc.org.uk/funding/fellowships/museums/apply

Dr Caroline Campbell
Society for Renaissance Studies Museums and Galleries Officer
c/o Curatorial Department
The National Gallery
Trafalgar Square
London WC2N 5DN

The next closing date for Museums, Archives and Libraries Bursary is 31 May 2013

Undergraduate Essay Prize

The Society for Renaissance Studies is pleased to announce that it will be awarding a prize for the best undergraduate student essay on a Renaissance topic submitted for the academic year 2012–2013. The essay will be for outstanding academic merit. Entries will be judged by members of the Council of the Society who will consult with other eminent scholars in the relevant field where necessary. The prize will be £200.

Conditions of Entry

- The essay should be between 2,000 and 5,000 words in length.
- It may be on any aspect of the Renaissance, providing it has been submitted in the current academic year as an element of the student's usual assessment in their home institution (this must be an institution of higher education in the United Kingdom or Ireland).

Criteria for assessment:

- The essay should show an intelligent awareness of the question's implications, thorough knowledge of the topic, and sophisticated use of secondary sources and theoretical issues where appropriate. The argument should clearly focus on the question and points should be supported by relevant quotations. An imaginative and original response, a sure grasp of the subject, and a challenging of received critical opinion are encouraged.
- It may be submitted in any major European language.
- The essay should be submitted in the original and unrevised state in which it was first submitted for marking by the home institution.
- The name of the candidate and the institution to which they are affiliated must not appear on the essay.
- The essay must be accompanied by a completed coversheet (available on the Society's website: http://www.rensoc.org.uk/node/377).

The name of the winner will be formally announced by the Society for Renaissance Studies at its October meeting. Candidates will be informed of the outcome by email. No correspondence can be entered into regarding individual entries. The judges' decision is final.

Submission:
Entries should be submitted electronically to Dr Sarah Alyn Stacey, French Department/Centre for Medieval and Renaissance Studies, Trinity College, Dublin 2, Ireland; salynsta@tcd.ie. The original marker and the candidate will receive an email confirming receipt of the entry.

The deadline for entries is 5 p.m. on Friday 7 June 2013.

Annual School (Year 12) Essay Prize

The Society for Renaissance Studies is pleased to announce its Year 12 Essay Prize for 2012. We envisage that this will be of interest to intellectu-

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ally ambitious and enthusiastic students from a wide range of disciplines, including English, History, Art and the History of Art, Modern Languages, the sciences and more. The deadline has been designed to allow students to work on their essays after they return from AS modules and over the summer. We hope that taking part may dovetail with independent research projects undertaken for courses such as AQA's Extended Project or CIE's Global Perspectives and IRR, and will offer competitors an area of extra-curricular expertise to discuss on their UCAS Personal Statements and at University interviews.

We hope you will advertise this competition to your Year 12 students and encourage them to take part. They do not need to be studying Renaissance topics, nor do we expect you to have to teach them, although we are happy for you to help and guide them. This year's questions will be available on the society website (http://www.rensoc.org.uk/schools/prizes) from March 2013 onwards.

The winner will be awarded the SRS Essay Prize of £200 and the winning essay will be published on the Society's website and will be considered for publication in the Society's Bulletin. Two runners-up will each receive a prize of £50 and may have their essays published on the Society's website. The judges may also choose to write letters of commendation for other excellent essays.

We very much hope that you will encourage your students to take up the challenge.

If you have any queries or comments, please contact the Schools' Liaison Officer, Harriet Knight, via the Secretary, using the contact form on our website: http://www.rensoc.org.uk/contact

Forthcoming SRS-Funded Conferences

Working it Out: A Day of Numbers in Early Modern Writing
Keynes Library, Birkbeck College, University of London
18 May 2013

Early modern books are full of numbers, representing both practicality and mystery. This multidisciplinary conference explores numbers in British early modern literature and textual culture. How were numbers and numerical techniques used in drama, dance, and poetry? What were the practical issues arising from printing numerical texts, and how were numbers represented on the page? How were the index and the cross-reference created and used? To what extent would an early modern audience recognize mathematical

references in literary texts and performance? Who would buy an arithmetic book and how might they use it?

Speakers include:

- Stephen Clucas (Birkbeck College, London)
- Natasha Glaisyer (University of York)
- Richard Macve and Basil Yamey (London School of Economics)
- Carla Mazzio (Buffalo, SU New York)
- Emma Smith (Hertford College, Oxford)
- Adam Smyth (Birkbeck College, London)

To register, please go to https://www2.bbk.ac.uk/english/workingitout. We are able to offer some contributions towards the travel costs of post-graduate attendees, please contact us at numbersday@gmail.com to be considered for this. General questions can be directed to the conference organisers, Rebecca Tomlin and Katherine Hunt, at numbersday@gmail.com.

The conference organisers are grateful for the generous support provided by the Society for Renaissance Studies, the Royal Historical Society, the London Renaissance Seminar, and ICAEW's Charitable Trusts.

Collecting & Display in collaboration with Schwabenakademie
Kloster Irsee, Südseemuseum, Obergünzburg & Kloster St. Ottilien and Abtei Ottobeuren
24–28 May 2013

This four-day international conference investigates modes of collecting and display of naturalia and artificialia at princely courts, monastic foundations, scholarly institutions and in the *kunst- und wunderkammern* of early modern Europe. Two days of academic papers (25-26 May) focus on European collections from the sixteenth to the early nineteenth centuries; they are preceded by a talk on collecting nature in early modern Japan, while the conference concludes with a keynote speech on Sunday evening: *Archiving Eden*. Excursions on Monday and Tuesday (27 and 28 May) will take the delegates to the Südseemuseum in Obergünzburg, the Missionsmuseum in St. Ottilien and the Klostermuseum in Ottobeuren.

For more information see: http://www.schwabenakademie.de/cms/programm/details/artikel//collecting-nature-1. In case of queries or to enrol for the conference, please contact Andrea Gáldy at collecting_display@hotmail.com or Sylvia Heudecker at sylvia.heudecker@schwabenakademie.de.

Sensing the Sacred: Religion and the Senses, 1300-1800
Humanities Research Centre, University of York
21–22 June 2013

Religion has always been characterised as much by embodied experience as by abstract theological dispute. From the sound of psalm singing, to the visual emblem of the crucifix, to the smell of incense and to the ascetic practices associated with monasticism; sensation is integral to a range of devotional behaviours. At the same time, the history of Christianity both before and after the Reformation is characterised by an intense suspicion of the pleasures of the bodily senses. Sensory scholarship offers fertile ground for the reconsideration of religious culture across both disciplinary and chronological boundaries. The wide timeframe of our conference reflects our intention to encourage dialogue which traverses and challenges the outdated stratifications of conventional periodization and encourages discussion throughout what might be termed the Long Global Renaissance. At the conference, speakers from several disciplines, including Art History, Philosophy, Musicology, History and English will address a range of topics relating to representations of embodied, experiential faith between 1300 and 1800. Key issues include: how iconography engages the non-visual senses; representations of the relative moral and spiritual values of the senses (i.e. sensory hierarchies); the role of the senses in defining collective religious identities; sensation and pious affect.

Keynote speakers and their topics:

- Professor Chris Woolgar (Head of Special Collections, Department of History, University of Southampton): 'Creating the Sacred: the senses, perception and material culture in the later Middle Ages.'
- Dr Nicky Hallett (Senior Lecturer in the School of English, University of Sheffield): (Title tbc) The role of the senses in religious communities 1600-1800.
- Dr Matt Milner (McGill University, Montreal): (Title tbc) Central to the discussion will be the role religious instruction and education - particularly in confessional, moral and devotional guides, alongside actual religious behaviour – played in shaping contemporary knowledge of the senses.

Dr Milner is also running an afternoon postgraduate workshop on Thursday 20 June which will focus on the interface between pre- and post-Cartesian theoretical discussions in scholarship on the senses.

There will be 60 papers given from established academics, junior

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scholars and postgraduate students around the world. Please see our website for further information such as delegate registration and confirmed speakers: www.york.ac.uk/crems/events/sensingthesacred. General questions can also be directed to the conference organizers – Emilie Murphy, Robin Macdonald and Elizabeth Swann at: sensingthesacred@york.ac.uk.

Generously supported by:

Centre for Renaissance and Early Modern Studies (www.york.ac.uk/crems)
Society for Renaissance Studies
Humanities Research Centre (www.york.ac.uk/hrc),
University of York History department (www.york.ac.uk/history)
Royal Historical Society (www.royalhistoricalsociety.org)
Centre for Eighteenth Century Studies (www.york.ac.uk/eighteenth-century-studies)
Journal of Early Modern History (www.brill.com/journal-early-modern-history)

Psalm Culture and the Politics of Translation
Charterhouse Square Campus, Queen Mary, University of London
15–17 July 2013

The Psalms have been at the centre of English religious life, language and identity since the seventh century. This conference aims to bring together scholars working in different periods and disciplines to open up new avenues of discussion and debate. Psalm Culture and the Politics of Translation will feature keynote addresses from Daniel Anlezark (Sydney), Brian Cummings (York), Vincent Gillespie (Oxford), Hannibal Hamlin (Ohio State), James Simpson (Harvard) and Eric Stanley (Oxford), as well as over fifty further papers from leading and emerging scholars within this field. Planned session cover a range of different subjects from the Paris Psalter to the Sidney Psalter, responses to the Psalms in Anglo-Saxon England to Anglo-Scottish Psalters in the Civil War period, visual culture and literary form. The structure of the conference – each day of which will open with a plenary panel and close with a double-feature keynote address – will challenge participants to reappraise and redefine a field that has, until now, remained fragmented.

In addition to keynote, plenary and panel sessions on the Psalms from Anglo-Saxon England until the English Civil War, the conference will feature a presentation led by Beth Quitsland (Ohio) and Nicholas Temperley

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(Illinois) that will encourage audience members to engage with the experiencing of the Psalms as they might have been sung in early Elizabethan England and a roundtable discussion led by the acclaimed composer Cheryl Frances-Hoad that will form the starting point for a commission for a new setting of one or more Psalms. Scholars of all levels working on any aspect of religious culture in the medieval and early modern periods are invited to attend and take part in this event.

This conference is generously supported by the School of English and Drama, and the Faculty of Humanities and Social Sciences at Queen Mary, University of London, and by the Society for Renaissance Studies.

Details of how to register will be posted shortly on the conference website (http://psalmculture.com/), and further questions can be directed to the conference organizers, Dr Ruth Ahnert (QMUL), Dr Tamara Atkin (QMUL), and Dr Francis Leneghan (Oxford) at the conference email address (psalmculture@gmail.com).

Theatrum Mundi: Latin Drama in Renaissance Europe
Magdalen College, Oxford
12–14 September 2013

Organized by the Society for Neo-Latin Studies in tandem with the Centre for Early Modern Studies, Oxford, the conference will bring together scholars to discuss early modern Latin drama, a form pivotal to the development of educational practice and literary composition across Europe. Culturally conspicuous, often ideologically engaged, original Latin plays were the pedagogical lifeblood of Renaissance schools, colleges, academies and universities. Scholars of Renaissance drama tend to focus on vernacular plays while overlooking the fact that many dramatists honed their talents at, for instance, institutional theatres constructed at the Elizabethan universities or nurtured at the French Jesuit colleges by the *ancien régime*. Our conference aims both to remedy such oversight and to stimulate new thought about this pan-European dramatic phenomenon.

Confirmed speakers include Thomas Earle (Oxford), Alison Shell (UCL), and Stefan Tilg (Ludwig Boltzmann Institute, Innsbruck). Proposals are sought for twenty-minute papers on any aspect of early modern Latin drama, which might discuss but are not limited to the following topics:

- Student life
- Religious conformity and dissent
- Philosophical engagement
- Relationships between Latin and vernacular plays

- Pedagogy and rhetorical training
- Patronage and support

Please send any questions about the conference to Sarah Knight, University of Leicester (sk218@le.ac.uk). Postgraduate and post-doctoral bursaries may be available, and some accommodation has been pre-booked at Worcester College, Oxford.

For details of other conferences and events, not funded by the SRS, please see our regularly updated events announcements on the society website: http://www.rensoc.org.uk.

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