

BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

BEING PROTESTANT

ALEC RYRIE

SRS CONFERENCE

CLAIRE JOWITT

ALSO INCLUDES: CONFERENCE REPORTS, AGM PAPERS,
WELSH BRANCH REPORT AND MORE.

VOLUME XXXII, NUMBER 1

APRIL 2015

LETTER FROM THE EDITORS

This issue of the Bulletin is a bumper one, and for several reasons. The latter part of last year was busy for the SRS: this issue celebrates both the 2014 biennial conference held in Southampton and the 2014 winner of the biennial book prize, Alec Ryrie. We have been fortunate to receive so many high-quality reports from conferences funded by the SRS that, for the first time and with regret, we have had to abbreviate two of the long reports we received. You can still read them in full in the members' area of the SRS website. Finally, the AGM papers are longer than usual because you – our membership – have decisions to make about constitutional changes at the AGM on 1 May. Do come.

Diplomacy has been at the heart of Renaissance studies since the publication of Garrett Mattingly's seminal *Renaissance Diplomacy* (1955). More recently, early modern studies have taken a new diplomatic turn, with John Watkins' special issue of *Journal of Medieval and Early Modern Studies* on the 'New Diplomatic History' (2008), and Timothy Hampton's comparative early modern literary study *Fictions of Embassy* (2009). At the heart of our conference reports in this issue are three on early modern diplomacy. All three underline one of the emerging features of new critical work on Renaissance diplomacy: attention to the influential and long-neglected role of women as diplomatic agents. Women's bodies are the concern of yet another featured conference report.

Organizers of major international conferences know something of diplomacy, or at least the rhetorical suasion and interpersonal tact it requires. Claire Jowitt's report on the SRS Southampton Conference serves to remind us that the enormous success of the event is thanks to the Southampton team's tireless preparations and behind-the-scenes efforts. The diplomatic thread running through this issue is also reflected in the care we had to take to do justice to the wealth of excellent reports and updates we received. In addition to those already mentioned, this issue includes reports from conferences on early modern time and Chaucer across time, reports from a past holder of the Museums, Libraries and Archives Bursary and from the SRS Welsh branch. Its range is testimony to the thriving state of Renaissance studies in the UK and Ireland.

Finally, it would be undiplomatic of us not to remind members of the 2015 Annual Lecture by Professor Ingrid de Smet (Warwick). Details are in the News section of this issue and on the SRS website. Aptly, the lecture is about 'Politics, Letters and Religion: The Networks of Paul Chart de Buzanval (1551-1607), the First French Ambassador to the Netherlands'.

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carrack *Mary Rose* from The Anthony
Roll of Henry VIII's Navy (circa 1546).
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LETTER FROM THE HONORARY CHAIR

Artists and poets have always known the difference that scale makes; the size of the paper, print or canvas affects both the composition and the viewer's apprehension of the image. Rabelais makes his protagonists giants for a reason, just as Swift displaces our understanding of experience by varying the scale of the creatures Gulliver meets on his first two voyages. Conversations with Reinhard Wendler, who has written on the uses of scale models in the visual arts and the sciences, have alerted me to the ubiquity of the question. Rather disturbingly the research councils now prefer to make large grants, because the ratio of administrative expense to grant comes out lower, even though smaller grants have a better record of value for money in terms of outputs and difference made per pound of expenditure. And, in interpreting the latest REF, power rankings, which are based more on volume than on quality, are seen as the key tool for understanding the results.

One observation to be drawn from all this is that different sizes are likely to work better for different activities and that size should be a factor in decision-making rather than being hidden in the assumption that everything will increase or decrease in proportion. Biologists have known this for a long time. For humanities research smaller is often better: more small grants support research in the sector better than a small number of large grants. Largish groups can do excellent work which would be impossible for individuals but the big intellectual breakthroughs are still more likely to be made by individuals, whose most productive interlocutors can be located anywhere across the world. This may also be true of libraries: regular access to a well-chosen small collection, combined with intensive visits to a large library or archive may be more productive

for research than large collections maintained in each major city.

How big should a learned society be? Large enough to represent the range of activities covered by its remit and to cultivate a reasonable spread of experience in each subfield, and yet small enough that members of each subfield and each experience level can have a reasonable chance of knowing each other and making creative interactions. That would suggest to me a maximum size of around 500, somewhat larger than the Society for Renaissance Studies is at present, but also somewhat smaller than we sometimes assume that we would like to be. So there is scope for us to grow but we should be alert to problems of largeness.

How big should a conference be? Small enough that there are not too many parallel sessions and that people can attend all of the session they wish without fear of overcrowding; large enough that there is a good representation of each subfield at all levels; small enough that anyone at the conference has a good chance of meeting and talking with anyone else whose paper or whose previous work has interested them; short enough that people want to stay for the whole conference instead of flying in to deliver their own paper; large enough that people find it worthwhile to make a journey which may be long and expensive; short enough that the cost of lodging is not prohibitive. In other words, to hazard a guess: a conference of three days, starting late morning on the first day and ending mid-afternoon on the third, to reduce everyone's hotel and travel costs; a conference with about 250 attendees and about 200 papers, which implies around six parallel sessions operating in each time slot.

And how big should a journal be? Large enough that each subfield can



be represented reasonably often and large enough that there is room for special issues without unduly extending publication waiting times; small enough that people will always aim to read the journal and will sometimes have time to read articles from outside their normal specialist interests. Even more important, flexible enough to publish research at the appropriate length, including both shorter pieces giving quick access to new discoveries and longer than usual articles where the argument or the sources demand greater than normal length. That suggests a length of 500-600 pages per annum.

No one will be satisfied with all of these answers. The issue is that we should think hard about scale in a way that best supports our research activities rather than always assuming, as our Universities and Research Councils increasingly do, that big is best and that one should expand regardless.

PETER MACK

SRS NEWS

The SRS and RSA Berlin: A Correction

The SRS has long believed that there is a reciprocal agreement between the Renaissance Society of America (RSA) and the SRS to the effect that all RSA members can attend any of our conferences without joining the SRS and that all SRS members can attend RSA conferences held in Europe (currently every five years) without joining the RSA. The SRS has for some years advertised this as one of the benefits of membership and it was advertised in the last issue of the *Bulletin*. When, this October, SRS members wrote to the RSA pointing out that they were not expecting to pay the the RSA subscription, RSA office staff informed them that no such agreement existed and that they would need to pay the RSA subscription.

When officers of the SRS became aware of the problem they contacted their counterparts in the RSA to try to sort it out. By mid-November we were able to show Ann Moyer, executive director of the RSA, that we had believed that there was an agreement, that it had in fact

operated in 2005 and 2010, that we had continued to act as if it existed in 2012 and 2014, and that we had in good faith advertised the existence of this agreement to our members. When we asked the RSA to change their response to our members, their reply was that the RSA council had decided the fees for 2015 at its meeting in New York in March 2014 and could not now change its mind.

The Council of the Society for Renaissance Studies very much regrets the RSA's current position. The Council also very much regrets that the SRS has unintentionally misled its members on this matter. With hindsight it is clear that we ought to have checked back with the RSA before continuing to advertise the arrangement to our members. We all believed so strongly in the continuing existence of the arrangement between the two societies that no one thought to check its documentary basis.

PETER MACK

Prizes and Fellowships

SRS Study Fellowships 2015–16

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.

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 include a short budget detailing projected expenditure for travel, accommodation and subsistence during the proposed research trip from the research. 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.

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

FUNDING & PRIZES

The Society funds a number of initiatives to support scholarship within the field of Renaissance Studies including:

- Postdoctoral Fellowships
- Study Fellowships to assist doctoral students undertaking research visits
- Grants for conference organisers
- A biennial book prize
- The *Renaissance Studies* Article Prize
- An undergraduate essay prize
- A bursary scheme to promote research by curators, librarians and archivists in museums, libraries and archives in the UK and Ireland

Details of how to apply for these schemes will be advertised in this section of the *Bulletin* when the competitions open. For further information, please also see the Society's website: <http://www.rensoc.org.uk/>

invited to give short papers at the Society's biennial National Conference. The deadline for applications is 31st May 2015.

For details about how to apply see the Society's website: <http://www.rensoc.org.uk/funding/fellowships>

SRS Postdoctoral Fellowships 2015–16

The Society for Renaissance Studies invites applications for its Postdoctoral Fellowships, which support research in all aspects of Renaissance Studies. There will be two awards made for the academic year 2015–16.

Applicants must be graduates of British or Irish universities, with a PhD 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 2015. Fellows are invited to attend meetings of the Society's Council 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.

Applicants should submit a CV and a 1,000 word project description, including a brief account of the candidate's research to date and a statement of their means of financial support during that academic year. Two referees will also need to supply references. The deadline is 31st May 2015.

For details about how to apply see the Society's website: <http://www.rensoc.org.uk/funding/fellowships>

SRS Museums, Archives and Libraries Bursary Scheme 2015-16

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. The scheme will provide financial support towards projects of finite duration (time-scale to be agreed case by case).

The scheme encourages diversity of projects and a broad UK and Ireland regional and national spread. There is one application period per year. 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 successfully funded individual projects.

Owing to finite resources, and to encourage diversity, the scheme will not assist more than two applicants from a single institution in any one year.

The application process for 2015 will be advertised when open via the SRS website: <http://www.rensoc.org.uk/funding-and-prizes/bursary-scheme>.

SOCIETY FOR RENAISSANCE STUDIES AGM AND ANNUAL LECTURE

SRS members are warmly invited to attend the Society's AGM and Annual Lecture at The Warburg Institute, Woburn Square, London, on Friday 1st May. The AGM will begin at 4.30pm and the Lecture follow at 5.30pm:

Professor Ingrid de Smet (Warwick University)

'Politics, Letters and Religion: The Networks of Paul Choart de Buzanval (1551–1607), the First French Ambassador to the Netherlands'

A wine reception will be held in The Warburg Institute Common Room following the lecture.

SRS in Southampton

CLAIRE JOWITT, ALICE HUNT AND STEPHEN WATKINS



The Southampton conference included an optional visit to see the early fifteenth-century carrack the *Mary Rose*. Illustration of the *Mary Rose* from *The Anthony Roll of Henry VIII's Navy* (circa 1546). Image by permission of the Pepys Library, Magdalene College, Cambridge.

IT WAS A GREAT PERSONAL honour for Ros King and I, and for the Centre for Medieval and Renaissance Culture at the University of Southampton, to be charged with the custodianship of the sixth SRS biennial conference in 2014. There have been some superb previous SRS biennial conferences – at Bristol, Edinburgh, Dublin, York, and Manchester – that are still talked about by members of the Society as both intellectually stimulating and socially convivial events. So as we sat down in the autumn of 2012 to plan our conference in Southampton we knew we had tough acts to follow. It was Ros's idea to focus on 'Performative Spaces', broadly defined, as we hoped this theme would capture SRS members' imaginations as it could be inflected to take in papers on art history,

music, history, archaeology, theology, literature and languages, and a whole host of important Renaissance concerns and topics, as well as reflecting home-grown expertise and interests in cultures of performance and theatricality.

Once the topic was in place, our next job was to set up a Conference Steering Committee of CMRC colleagues from across the Faculty of Humanities to help organize the event, and to invite top-notch plenary speakers whose work spoke to the conference theme from a variety of disciplinary and interdisciplinary perspectives. Without our hardworking local Steering Committee the task of organising such a large conference really would have been daunting, and the support of our plenary speakers – Lena Cowen Orlin (Georgetown), Wendy

Heller (Princeton), Greg Walker (Edinburgh), and Simon Thurley (English Heritage) – who generously lent us their names for our conference publicity, resulted in a rich crop of offered papers from speakers across the continents and at all stages of their academic careers.

There were trials and tribulations along the way, of course – a particular difficulty was the number of speakers who withdrew at various points or didn't show up for their session, meaning that the programme of papers and sessions had to be constantly reformed. Another anxiety was the need not to end up with a budget overspend, and thus make a financial loss for the Society – a real threat with unpredictable delegate numbers, especially in these straitened times when most of us are only able to afford attend one or, at

best, two conferences a year.

But, in the end, everything turned out perfectly. Even the weather colluded with us; with lovely summer sunshine on all four days our green campus looked its best and, with more than 200 delegates in total attending, the whole event – including the opening visit to the Mary Rose in Portsmouth – was a great success. My highlight (amongst many) was the breath-taking performance of ‘Cut Down Comus’ with words by John Milton and music by both Henry and William Lawes. It was performed by five professional musicians (including Southampton’s Liz Kenny and the Society’s Richard Wistreich) and four young actors. For me it was inspirational and, a rare event, it moved me to tears.

One thing in particular I want to focus on here: the proud legacy of support the SRS shows to (academically) young and emerging Renaissance scholars. One really brilliant thing about the Society is the rich variety of schemes it has developed over the years to nurture and develop new talent, and it has always welcomed and supported postgraduates at its conferences (see <http://www.rensoc.org.uk/funding-and-prizes>). Southampton’s conference was no exception as we hosted an impressive number of PhD and Masters students – nearly eighty in total – many of whom were able to attend through the support of SRS fee-waiver bursaries, and some giving papers for the very first time. As a result, the Conference Steering Committee was keen to organise a panel for postgraduates and early career academics that could offer some practical career advice to help this next generation of Renaissance academics position themselves for an increasingly competitive job market. The session, entitled ‘Pitch Perfect: How, Where, and What to Publish’ was convened by Conference Steering Committee member Alice Hunt, and it set out to discuss how best to publish early modern material – where, what, and when? Alice was joined by Jennifer Richards, Professor of Early Modern Literature and Culture at the University of Newcastle; Anna Whitelock, Reader

in Early Modern History at Royal Holloway; and Catherine Clarke, Managing Director and Literary Agent at Felicity Bryan Associates in Oxford. Together they explored the range of publishing strategies, opportunities, and pitfalls facing early career academics, from submitting articles to journals to identifying a commercial book idea and approaching literary agents.

Jennifer, as Editor of the Society’s acclaimed international journal *Renaissance Studies* (published by Wiley-Blackwell), and a Cambridge University Press and Routledge author, shared her experiences as both an academic and editor. She emphasized how important publishing in internationally excellent journals had been for her career. Not only did publishing in the very best peer-reviewed journals ensure recognition and promotion, Jennifer explained, but the peer-review process was invaluable, contributing significantly to developing her ideas and to improving her articles. With her Editor’s hat on, Jennifer encouraged young academics to persevere with submitting articles to journals – and she reassured us that being knocked back was part of the process, unfortunately, and that what matters is how we respond to rejection. All of us, whatever our career stage, need to take on board the reviewer’s feedback, and then reshape the article accordingly (or even abandon it and work up another piece), and try again. Nothing annoys an editor more, Jennifer said, than being sent an article that has been rejected by another editor, but has not been reworked.

With the rise of the ‘impact agenda’, many academics are now exploring the variety of ways in which we can package and publish our work for a wider variety of ‘beneficiaries’ (to use REF parlance), and this includes writing for the general reader and publishing with trade presses. Catherine Clarke is a highly successful literary agent who represents a number of academics who write for trade publishers. She offered invaluable advice, urging young academics to think BIG and be **bold** with their ideas. She

emphasized how important the book proposal is in the commercial publishing world; it is the document which is absolutely central to selling the project. Potential authors therefore need to spend a lot of time getting it right. It needs to be long and detailed, with careful attention paid to the writing – to tone, register, and voice: ‘Reject the passive and embrace the active’, Catherine said.

Anna and Alice are two academics who write cross-over academic and commercial books, and who are represented by Catherine. Anna is the author of the critically acclaimed *Mary I: England’s First Queen* (2009) and *Elizabeth’s Bedfellows: An Intimate History of the Queen’s Court* (2013). Both of her books are published by Bloomsbury. Anna also appears regularly in the media, commenting on monarchy, politics, public history, gender, and heritage. Anna was keen to encourage the audience to explore the commercial potential of their research topics. Publishing with a trade press, and writing articles and reviews for newspapers and magazines, pays money – and this matters when jobs are scarce and teaching contracts are poorly paid and vulnerable. ‘No one ever talks about the money’ Anna said, and she advised budding academics to ‘be proactive and outward looking’.

Alice’s first book was published by Cambridge University Press in 2008, and she is now writing a book on the English republic to be published by Faber and Faber. Alice discussed how, for her, the research topic determined how and where best to publish. It was appropriate, for example, that her first book on coronation ceremonies was published by an academic press (and aim high she said), and the book contract undoubtedly contributed to her appointment to a permanent academic post. But her new book on Oliver Cromwell and the republic potentially has wider appeal, and suits a trade publisher. It is all about finding the right forum for that piece of work, she says, whether it be an academic/university press, a journal, a trade publisher, *BBC History Magazine* or *History Today*.

This panel on publishing strategies was very well attended – with about 100 people there it was the most popular session, apart from the plenary papers. The panellists were keen to encourage, rather than discourage, those who stand on the brink of an academic career. In the end, all the panellists agreed that being strategic was the key to success. And, as one tweet succinctly summed up, those who want to succeed in today’s tough and competitive academic climate need to be tactical, resilient and flexible.

Another pleasure of organizing an SRS conference is the opportunity it affords the host institution’s postgraduate community to meet, greet and get to know a wide range of academics, and to listen to their papers and participate in the resulting discussion. As organizers, Ros and I

were immensely proud of the contribution our 12 Postgraduate Ambassadors made to the event as they ably and charmingly helped delegates and speakers get the most out of the event. There are always little hitches in the on-the-day running of any event of size, but our ambassadorial team were tireless in helping minimize any local difficulty, and immensely patient when a few delegates got a little hot under the collar. Stephen Watkins, an AHRC-funded PhD student working on William Davenant, says that he felt being part of the Postgraduate Ambassador team ‘was a great initiation into the world of conferencing’ and ‘a great experience to be involved in the running – even in a small way – of a major international conference’. With such a varied programme of events and venues,

and so many visitors, he says ‘the ambassadorial team really had to be at the top of their game’, and ‘whether it was registering delegates when they arrived on Sunday morning, directing them to the seminar rooms, or setting up for the AV equipment before a panel began, we were busy working away in order to ensure everything ran as smoothly as possible. (We hope it did!)’. Indeed, for him, ‘one of the perks was being able to sit in on some very interesting panels – everything from how performance-as-research helped actors and academics unlock the theatrical spaces of Robert Lindsay’s *Ane Satire of the Thrie Estaitis*, to the commercial contexts of early English opera; from why and how obscure Italian manuscript pages are in fact intricate political spaces, to why pre-pubescent health in seventeenth-century England really matters’.

As the Society looks forward to Glasgow’s 2016 conference, and as Ros and I pass on the organizing baton to Dr Tom Nichols, Reader in the School of Culture and Creative Arts there, we would like to thank everyone who attended, or helped with the organization of what we hope was a memorable event in Southampton where ideas were exchanged, colleagues caught up with, and new friendships made. Something it’s probably useful for Tom to know – as he decides upon his conference theme – is that though we advertised an Open Strand just about every offer of a paper or session we received fitted the theme in one way or another. We felt that this made for a particularly coherent and also usefully interdisciplinary conference. I end on a personal note; after the privilege on serving of the Society’s Council in a variety of roles over fourteen years, I have stepped down. I wanted the ‘Performative Spaces’ Conference to be a last hurrah. I think it was.

Claire Jowitt, Alice Hunt and Stephen Watkins are members of the Organising Team for the Sixth SRS Biennial Conference on ‘Performative Spaces’, which was held on 13-15 July 2014, and was hosted by the Centre for Medieval and Renaissance Culture, University of Southampton.



Delegates were invited to a private viewing of the Exhibition ‘The Early Modern Image: Patronage, Kings and Peoples’, the inspiration for which came from a remarkable discovery in the University of Southampton Library of an album of 163 sketches by Francis Cleyn the elder (1582-1658). The image above – University of Southampton Library, MS 292, p. 36 – shows Folly guiding Cupid to the Garden of Love, and is reproduced by permission of the University of Southampton.

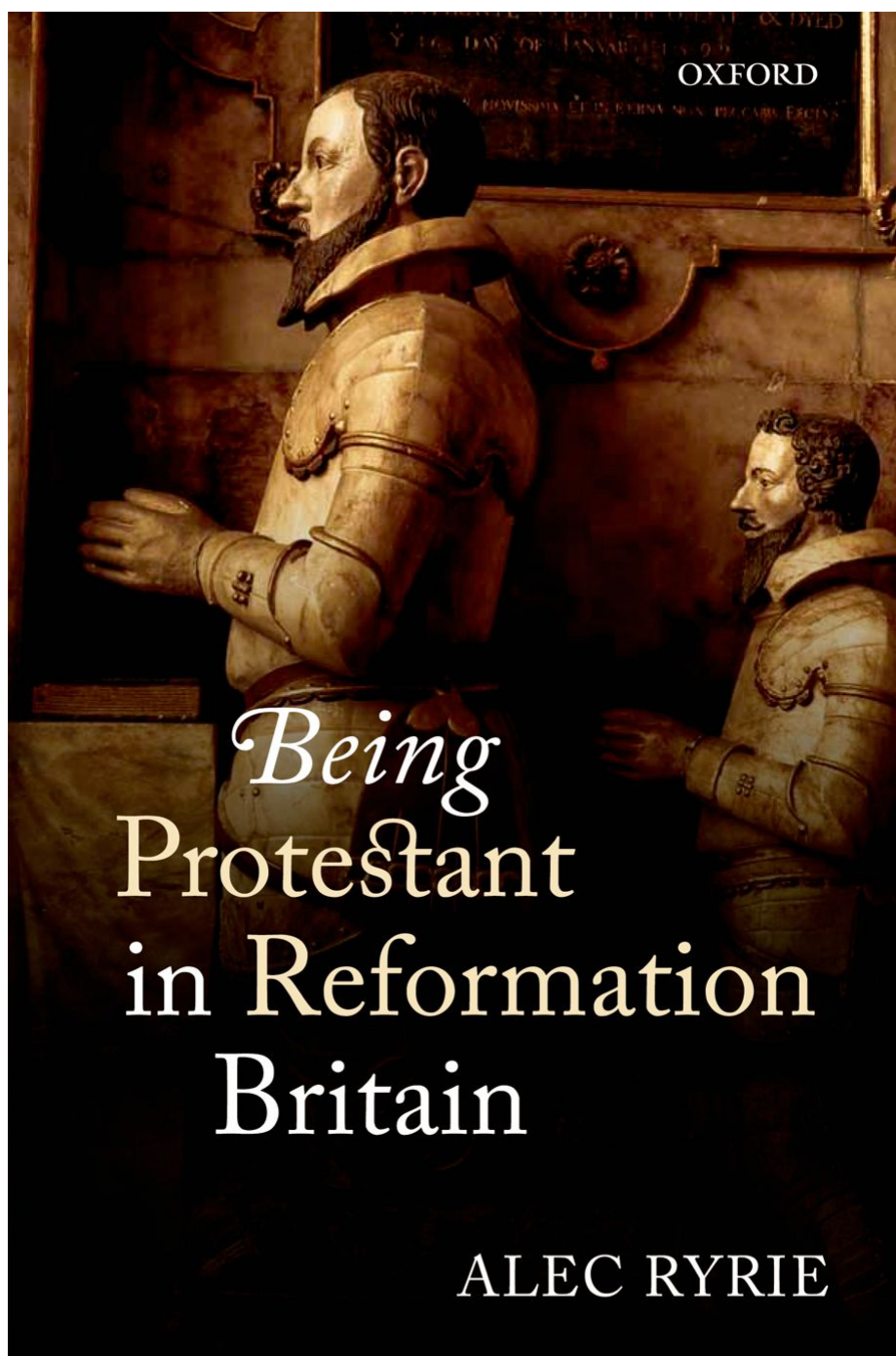
Being Protestant in Reformation Britain

ALEC RYRIE

THE SEED FOR THIS STUDY was sown when I was reading book reviews in Bristol University Library one day in 2003. It struck me that for all the scholarly attention to religious politics, religious culture and religious change in the early modern period, we had paid surprisingly little attention to the everyday matters of the Christian life as it was lived in the Reformation era – in particular, to that most commonplace and fundamental of Christian experiences: prayer. I wondered if there might be scope for a short article on the subject.

But as I began to dig deeper into the subject over the next year or two, the idea ran away with me. The trouble with prayer, or even more so with the wider field of religious practice, is that it gets everywhere and touches everything. I began to realise that this was not a subject, but a lens through which the whole of early modern culture and society could potentially be examined. My envisaged short article thus threatened to balloon into a history of everything.

Two things helped me to halt this potential expansion and bring the matter under some sort of control; although the book I have ended up writing is still necessarily substantial. One was a lovely article by the late Pat Collinson – the sly, delightful presiding spirit of this whole subject – on the everyday lives of the Protestant clergy following the Reformation. It is, he said, ‘hard to reconstruct regular rhythms of activity, or to answer the question once put by a child in my hearing of a certain rhinoceros at the Zoo: “But what does he do *all day*?”’ The article, published in W. J. Shiels and Diana Wood’s collection, *The Ministry: Clerical and Lay* (1989), goes on to point out how little we actually know about various elements of the daily work of ordained ministers in this period. There were plenty of how-to guides for ministers published, but as Pat pointed out,



The winner of the 2014 SRS Book Prize: Alec Ryrie, *Being Protestant in Reformation Britain* (Oxford: Oxford University Press, 2013). Image by permission of OUP.

those books would have you believe that preaching, and preparing to preach, effectively constituted a minister’s job. Yet a conformist minister in the Church of England would have been spending something close to ten hours a week saying (or singing) the services of the

Book of Common Prayer, and we know almost nothing about what this experience *meant* to them. We know far less about what those services meant to the lay people who sat through them.

So the rhinoceros question became one pole of my research. What, in

bluntly practical terms, did religious practice actually consist of in Reformation and post-Reformation Britain? How many times a day did people pray, for how long, where, in what posture, in what company, using which words (if they used words at all)? How, where, when and how often did people read pious books? And which ones? What role did writing – from sermon note-taking, through praying with the pen, through transcribing Bibles and other improving works, to writing diaries and autobiographies – play in peoples’ pious lives? How did they experience the sacraments, sermons or public prayers? In a religious context which was suspicious of ritual and structure, what rituals and structures did they find – from fasting (a ritual of *inactivity*) and ‘watching’, that is, fasting from sleep, to sermon repetition and the making of vows? And how did all of these practices vary across social classes, between England and Scotland, across time, between men and women and (a subject which I think is particularly important) between adults and children?

These sometimes seem rather simplistic questions, and I did find myself becoming strangely obsessed with certain practicalities. Where did people balance their inkpots when taking notes during sermons? Did pious children really scump fruit from their neighbours’ trees? And what did people do with their hands when they were praying? But my defence is, firstly, that the answers to these apparently simple questions are sometimes much less plain than we

might imagine; and secondly, that this stuff matters. Only when we have established the quotidian, physical reality of people’s religious lives will we have a plausible chance of understanding what they meant.

My concern with establishing these everyday religious practices connected to the second pole: the increasingly significant subject of the history of the emotions. What I was doing, I realised, was writing a history of what it felt like to be a pious Protestant in this period. Since religious conviction and behaviour is much more a matter of the emotions than of intellectual processes, I became increasingly convinced that this long-neglected subject is fundamental. We have had for some time now a reasonably clear idea of what early modern Protestants believed or professed to believe. Yet we have struggled to understand how much they believed and why, what made them care about their beliefs as passionately as they sometimes did, or how their religion gave meaning to their lives.

So what I ended up with was a book which is trying to tell the story of the emotional experience of early modern religion through reference to the lived patterns of the everyday. That still risks becoming a history of everything, but it is at least more focused than it once might have been. Prayer is still central to it and is the longest section of the book, but I now hope that, as well as asking what Protestants did when they prayed, I have shed some light on what they felt, and why.

What does all this add up to? Well,

looking at early modern religion from this perspective has taught me one surprising thing: the divisions which (according to most scholars) beset post-Reformation English Christianity largely fade from view if, instead of looking at people’s doctrines, you look at their practices and experiences. You can read radical puritans, conformist Prayer-Book Protestants and head-banging ceremonialists describing their religious experiences, and it is hard to tell which is which. They prayed in many of the same ways, used the same prayer-books, shared the same emotions and wept the same tears. There was a much starker division between the religiously earnest of all stripes on one hand, and the lax or nominal conformists on the other. It is no coincidence that the book of pious advice which had the greatest success with the English Protestant readership was written by a Jesuit priest.

This, I suspect, is the kind of thing which a renewed attention to the lived experience of religion, rather than its polemical constructs, can teach us. The challenge, in my view, is to understand our forebears as having had lives as rounded and complex as our own, and to recover their texture, rather than – as has all too often been the case – to treat texts and credal statements as disembodied realities.

Professor Alec Ryrie is Head of the Department of Theology and Religion at Durham University. Being Protestant in Reformation Britain is published by Oxford University Press.

SRS Book Prize 2014: The Judges’ Comments

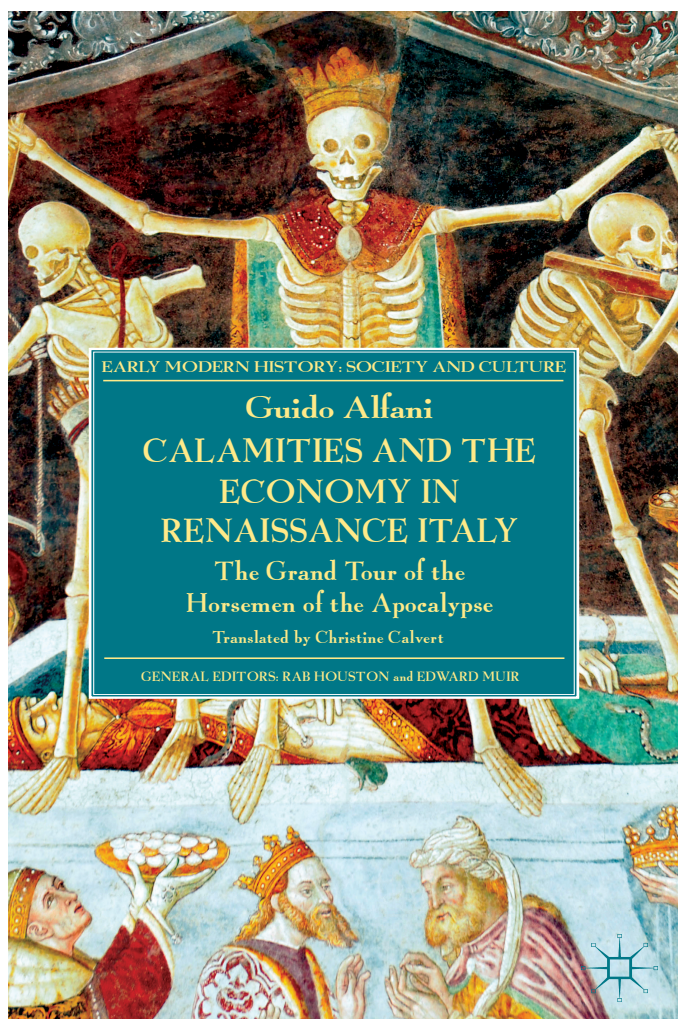
ANDREW HADFIELD

THE JUDGES OF THE 2014 SRS book prize were repeatedly impressed by the extremely high standard of the books entered into the competition and were enormously grateful to all of the many publishers who submitted their books to the committee for consideration. The inevitable outcome of receiving so

many high-quality submissions, of course, was that the decision as to who would be the winner proved an intensely difficult one to make.

As the account you have just read (above) confirms, the prize was awarded to Alec Ryrie for his book, *Being Protestant in Reformation Britain* (OUP, 2013). However, two

other books were highly commended. These books were Guido Alfani’s *Calamities and the Economy in Renaissance Italy: The Grand Tour of the Horsemen of the Apocalypse*, trans. by Christine Calvert (Palgrave MacMillan, 2013), and Sharon Gregory’s *Vasari and the Renaissance Print* (Ashgate, 2012).



Guido Alfani's book was chosen because it offers a comprehensive and stimulating study of the seemingly apocalyptic disasters that ravaged Europe throughout the sixteenth century: death, war, plague, and famine. All the judges agreed that this was a work of admirable ambition; a big ideas book that will inspire its readers to further research, and which has a relevance for anyone working on the darker aspects of the Renaissance. The work has a command of an extremely wide range of sources and disciplines, encompassing population history, military history and medical history, and is never short of insight into the misery that Europeans experienced throughout the continent in the early modern period.

Sharon Gregory's book was singled out by all three judges because of its comprehensive nature and painstaking research, in making available to a wide readership all the prints associated with Giorgio Vasari, and for providing a fascinating

commentary that explains why they were so central to his thinking and artistic practices. The book is the product of many years of serious scholarship and is exactly the sort of work that justifies what academics do in opening up the archive for others to understand and use, and which makes being part of the profession a pleasure. The committee also wishes to congratulate the publishers for producing such high quality images.

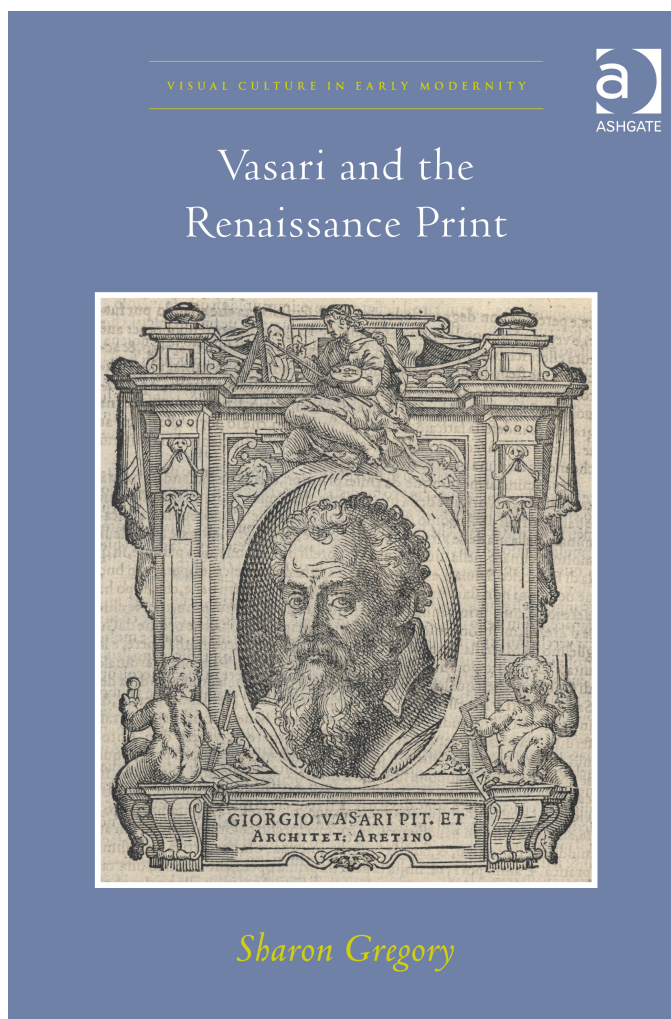
Alec Ryrie's book was, however, the unanimous winner. All the judges commented with admiration on its ability to combine serious ideas and a breadth of vision with meticulous attention to detail. The book asks a simple, central question that is of interest to anyone working in this period: what did it feel like to be a Protestant immediately after the Reformation? From this follow a series of other questions that structure the book: how did you have to change your thinking? What forms of worship did you feel you could adopt? What might you have thought

of your Catholic neighbours and your ancestors? What did it feel like to learn that you could talk directly to God without the intervention of the Church? How did you read? What was the household in which you lived like? *Being Protestant in Reformation England* is a long book but it never feels unduly prolix. Its wealth of insights into early modern British life - and, by analogy, European religion - make it a worthy winner of the 2nd SRS book prize.

Guido Alfani is Associate Professor at Bocconi University, Italy, and Honorary Research Fellow at the University of Glasgow, UK.

Sharon Gregory is Associate Professor in Art History and Erasmus Chair in Renaissance Humanism at St Francis Xavier University, Canada.

Andrew Hadfield is Professor of English at the University of Sussex and is Vice-Chair of the Society for Renaissance Studies.



Sharon Gregory

CONFERENCE REPORTS

Time and Early Modern Thought

SAM ELLIS



Calendric diagram by Bartolomeus Scultetus (1540–1614), from his manuscript work *Introductio brevis* (MS Akc. 1948/598), held at the University of Wrocław, Poland. Image courtesy of the Digital Library of University of Wrocław (oai:www.bibliotekacyfrowa.pl:46433).

THE EARLY MODERN experience of time was neither atomically regular nor Newtonically absolute. Sat against the chest, worn in a pocket or hung about the neck, “the time” did not tick and tock along at a mechanical remove from the heart of its owner. Before 1656, and the efforts of Dutch mathematician Christiaan Huygens, clocks could not reliably measure time in increments beneath the minute. However, by the late sixteenth century, Galileo had devised a surprisingly effective human horology. Staring up at the suspended oil lamps of Pisa Cathedral, the astronomer wished to

derive experimentally the mathematics of pendular motion. But in ascertaining the regularity of their swing, Galileo was at a loss for a sufficiently accurate timepiece. Pressing finger to pulse (and on another occasion, breaking into song) Galileo made recourse to the timekeeping of his own body. Eighty or so years later, Galileo’s pendular mathematics would facilitate Huygens’ invention: the pendulum clock. Before our age of quartz and digital displays, passed between atrium and ventricle, felt in the coronary engine of the body clock, time pulsed at life’s essential core.

In 1972, Ricardo Quinones described how ‘time itself and temporal response are factors in distinguishing Renaissance from medieval’. Yet, in his book *The Renaissance Discovery of Time*, Quinones aimed at more than the chronological succession of epochs: ‘For the men of the Renaissance, time is a great discovery – the antagonist against which they plan and plot and war, and over which they hope to triumph...it is precisely this new sense of time, calling forth energetic, even heroic response, that they use to distinguish themselves and the leaders of their new age from

the preceding age'. At the University of York on 9 and 10 May 2014, such a time-conquering ambition brought together horologists, historians of art and politics (as well as of history), literary critics, philosophers, and early music group the Minster Minstrels. Sensing the familiar press of the seminar schedule, co-organiser Dr Liz Oakley-Brown (Lancaster) remarked that 'time is in the room'. But much like their humanistic Renaissance forebears, the delegates at this conference on Time and Early Modern Thought found the merciless succession of minutes a spur to innovation and debate.

The suggestion that developments in horology precipitated a revolution in time consciousness is familiar to historians of technology like David Landes, who recognise in the proliferation of increasingly portable coil-driven clocks 'the basis for *time discipline*', and the realisation of 'a civilization attentive to the passage of time, [and] hence to productivity and performance' (*Revolution in Time*, 1983). The mutually causal relationship between innovations in clock mechanics, early capitalism and urban life are equally well attested. At the conference, Denise Kelly (Queen's, Belfast) placed the early modern stage alongside horological developments and argued that the public theatre constituted 'a powerful "counter-economy" by which temporality was negotiated, shaped, and critiqued'.

However, the study of time need not be circumscribed by the clock dial. Four hundred years ago, burdened with time, book stalls groaned under heaving piles of wall charts, prognostications, popular pocket almanacs, and bloated volumes of biblical chronology. Evidence of this now forgotten passion was displayed in York Minster's Old Palace Library, home to the second day's proceedings. In totting up the ages of long dead patriarchs, harmonising pagan and astronomical records, time had obsessed the most esteemed of scholars from Luther to Newton. This early modern obsession with technical chronology is finally starting to receive the widespread attention it deserves. Dr Michal

Choptiany (Warsaw) provided ample evidence for his subject's present vibrancy, sharing with a fascinated room the beautiful chronological manuscripts of Upper Lusatian astronomer Bartholomaeus Scultetus (see image on facing page).

Striking the keynote, Dr Michael Edwards (Cambridge) explained how from medieval scholastics to the vitriolically anti-Aristotelian Peter Ramus (1515–72), philosophy's choice temporal adjective remained the same: 'prickly'. A near impenetrably riddling passage from Aristotle's *Physics* is in no small part to blame: 'it is impossible for there to be time unless there is soul, but only that of which time is an attribute, i.e. if *movement* can exist without soul'. This was commonly interpreted to mean that time is dependent upon, or even in some way constructed by the soul. Time, understood as the number of motion, can only be counted by a counter; without the counter, there is no number, and so, there is no time. However, in all too often reducing the counter to the counted, temporal scholarship has done itself a disservice. Even if the technological and socio-economic history of timekeeping is well established, its telling has come at the expense of our historic sense of the individual's lived relationship with time's passage. Accounts of the transition to clock time have erased our visceral understanding of an intimate, embodied, experiential time: it is as if the hearts of Galileo's astronomical heirs stopped beating once their chronographic instruments were sophisticated enough to plot celestial bodies.

Literary criticism is equipped to address this erasure. With little pretension to the dispassionate analysis of past objects, characteristically written in the present tense, literary analysis takes as its object the resurrection of subjects. In Thomas Browne's *Urn Burial* (1658), the methodology of biblical chronology is parodically reimagined: 'How many pulses made up the life of Methuselah, were work for Archimedes: Common Counters summe up the life of Moses his man'. From the heartbeats of Old

Testament actors, Browne draws up the mathematics of time as a sum of human lives. But as I argued at the conference, it is by means of a mesmeric prose style, redolent of the uneven progress of subjective time itself, that the Norwich physician breathes life into the stiff tables of contemporary technical chronology. The possibilities of metre in the poetic capture of time drew particularly keen debate. Rachel White (Lancaster) identified in Philip Sidney's *Defence of Poesy* (circa 1580), as well as the contemporary correspondence of Gabriel Harvey and Edmund Spenser (1579–80), a preoccupation with the caesura or 'breathing space'. As White's argument runs, poetic breath 'imitates life, embodies the reader' and 'transcends' a poem's 'historical moment'. If we would feel within our chests the beating heart of the long dead, we need only read more poetry.

The Northern Renaissance Seminar was devised to encourage dialogue between established scholars and new postgraduates in the north of England. This year, the conference was organised by Dr Liz Oakley-Brown (Lancaster), with Dr Kevin Killeen and Sam Ellis (York). £500 was kindly provided by the SRS for postgraduate travel bursaries. 2015's seminar, 'Scrutinizing Surfaces in Early Modern Thought', will be held in Lancaster on 8–9 May, with keynotes from Dr Helen Smith (York) and Professor Richard Wistreich (Royal College of Music, London).

CONFERENCE FUNDING

The conferences featured in this section all received Society for Renaissance Studies conference grants.

To find out more visit:

www.rensoc.org.uk/funding-and-prizes/conference-grants

Diplomacy and Culture in the Early Modern World

TRACEY SOWERBY AND JOANNA CRAIGWOOD



Party given by the Valide Sultan (Mother of the Sultan) in the Seraglio (female living quarters) in the presence of Mme Girardin, wife of the French Ambassador to the Ottoman Empire. Ottoman, late 17th century. Image: Bibliothèque Nationale de France.

THE RECENT ‘cultural turn’ in diplomatic studies has seen more innovative, interdisciplinary approaches to a subject that was once analysed in heavily bureaucratic and constitutional terms. Scholars are increasingly appreciating the importance of ritual and other forms of symbolic communication in diplomatic practices and the role of diplomatic processes in cultural exchanges. Diplomats were important political brokers whose actions could have profound implications for international relations, but they played an equally important role in the transfer and adaptation of cultural ideas and artefacts through their activities as cultural agents, authors and brokers. The profound impact of diplomacy on culture in this period is evident in the increasing prominence of representations of diplomacy across a range of media, from Hans

Holbein’s famous portrait *The Ambassadors* (1533) to the many stage incarnations of villainous or comedic diplomats.

Last summer, scholars met in Oxford for a conference on diplomacy and culture in the early modern world. The conference sought to further our understanding of early modern diplomatic practices, of the dynamics of diplomatic exchanges both within and without Europe, and how diplomatic ideas and practices interacted with other cultural and political processes. Several papers productively challenged the very boundaries of our definition of ‘diplomacy’ through an examination of political cultures. By probing what could be considered diplomatic activity within complex polities such as the Holy Roman Empire, the Iberian peninsula, and the Ottoman Empire, where rulers had vertical as well as horizontal

relationships with other princes, they problematized our understanding of diplomacy as a state-centred activity. A related strand explored how individuals and polities asserted and even bettered their place in the diplomatic hierarchy. To claim status dukedoms adopted monarchical tropes and cities mimicked aspects of princely writing practices or constructed diplomatic identities through literary texts, while ceremonial disputes between representatives, or the use of ceremony within specific contexts, helped to create distinctions and performed relative status.

Individuals were crucial to early modern diplomatic processes and a wide range of people – including intellectuals, merchants, travellers, linguists – possessed diplomatic agency. Generals and mercenaries could take on diplomatic functions in the immediate aftermath of battle.

Exiles could prove formative in the circulation of diplomatic intelligence. Merchants were instrumental in diplomatic networks across the whole period covered by the conference. Many of the papers underscored the diversity of actors revealed in recent research. Integrating an appreciation of the multiple roles of these liminal diplomatic figures with the activities of those at the forefront of official negotiations offers one productive route for future research on early modern diplomacy.

The study of women and diplomacy is a case in point. Both Professor Windler's plenary and one of the roundtable discussions stressed recent work on the part played by queens consort and royal mistresses in diplomatic affairs, while a paper on Anglo-Ottoman diplomacy highlighted the importance of the harem to friendly relations (see image on facing page). An ambassador's widow could temporarily fulfil the duties of her dead husband with just as much success as he had enjoyed, while in Venice nuns could be useful diplomatic allies as their contacts and (sometimes sexual) liaisons with the literary and patrician world gave them access to political intelligence. The role of women – and more broadly of gender – in early modern diplomatic relations is a productive and understudied area.

Both material culture and cross-cultural encounters (especially between European and non-European powers) have been important to the cultural turn in diplomatic studies. Papers at the conference addressed both. Early modern diplomacy drew on the language of gifting, from the easily quantifiable commodity of sporting beasts, to the Dutch East India

Company's demonstration of its trading links through the use of regional, as well as European, commodities as presents. Diplomatic encounters were shaped by their material and sensory environment, through fabrics, smells, architecture, missives, and music. Diplomatic messages were embedded in practices of hospitality and entertainment and the agency of 'things'. Analyses of diplomatic encounters between European and non-European polities emphasised the need to go beyond viewing these encounters and exchanges purely in terms of cultural clashes. Instead, we should be attentive to the compatibilities as well as incompatibilities between the relative parties and the normative systems from which they came. Understanding the integration of diplomatic communities into the social fabric of the foreign court over time is equally important, whether the court in question is in seventeenth-century Constantinople or eighteenth-century Vienna.

Cumulatively, the papers at the conference highlighted several fruitful avenues for future research in the field. One (already mentioned) was a greater attention to gender. Another was a greater engagement with current practitioners, not simply to satisfy the impact agenda, but to learn about modern-day practices in order to ask new questions of our early modern material. Some of the challenges faced by diplomacy in the modern world resonate with those faced by early modern rulers, such as the emergence of new polities, the importance of non-state actors, and the need to deal with emerging, transformative media technologies. Perhaps the two strongest themes to

emerge, however, were the need for more interdisciplinary work and the need for more collaborative projects.

The conference arose from one such collaboration: it marked the final meeting of an AHRC-funded research network on early modern cultures of diplomacy and literary writing that drew together literary scholars and historians. At the conference and at preceding workshops network members interrogated the place of literary arts, entertainments and exchanges within diplomacy, the textual, rhetorical, fictive and performative characteristics of diplomatic practice, and the influence of a changing diplomatic world on literary practices. Looking to the future, collaborative projects which provided comparative studies of different rulers' relations with the same court, or that looked at both sides of the bilateral relationship between two polities, would offer new insights into how normative systems were negotiated and established. The linguistic, geographic, disciplinary and archival challenges of working on pre-modern diplomacy mean that shared endeavours are likely to see the field advance most effectively.

Diplomacy and Culture in the Early Modern World was held 31 July – 2 August 2014 at The Oxford Research Centre in the Humanities, Oxford. It was organized by Dr Tracey Sowerby (Keble College, Oxford) and Dr Joanna Craigwood (Sidney Sussex College, Cambridge). The organisers would like to thank the SRS and the Arts Humanities Research Council for their generous support. For more information on the conference and associated research network see: www.textualambassadors.org.

Premodern Queenship and Diplomacy

LIZ OAKLEY-BROWN

JOHN WATKINS' introduction to the 2008 special issue of *The Journal of Medieval and Early Modern Studies: Toward a New Diplomatic History* observes that 'diplomacy

[contributes] to the development of multiple other discourses that structured European life throughout the medieval and early modern periods. Its history is inseparable

from the histories of the visual arts, dramatic and nondramatic literature, education, race, the state, marriage, and manners' (p.1). In the wake of such thinking about new diplomatic

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histories, Canterbury Christ Church University's and Lancaster University's international two-day conference on 'Premodern Queenship and Diplomacy' last September set out to examine the role that medieval and early modern queens played in diplomatic relations throughout Europe.

Traditionally, women's involvement in diplomacy has focused upon the role of queens consort as pawns within marriage alliances and military treaties, or the foreign policy agenda of queens regnant. However, premodern queens are central to developing international relations, promoting certain policies and people, and managing the intricate dynamics of European politics. These women could act not only independently of male influence, but also on behalf of their own personal dynastic interests which could be at odds with their marital allegiance. Following Watkins' views of diplomacy's discursive texture, the organisers were particularly interested in auditing developments in the critical and theoretical conceptualisation of premodern queenship and diplomacy. As might be expected, two public lectures, two keynote talks, two workshops, a roundtable and twenty-three seminar papers foreground various approaches to the topic. Nonetheless, several key methodological frameworks emerged.

A number of individual case studies offered nuanced analyses of women's engagement with 'the state, marriage, and manners'. Concentrating on the popular theme of Henrician diplomatics, the public lecture by Glenn Richardson (St Mary's) "I have performed the office of ambassador as your Highness sent to command": Diplomacy and the Queens of Henry VIII 1509-1539' scrutinized a rich transhistorical repertoire of written and visual materials to consider 'Katherine of Aragon's and Anne Boleyn's direct and indirect diplomatic roles'. In particular, Richardson's talk discussed the means by which 'Katherine was important in formulating foreign policy during Henry VIII's early years as he sought

to make a name for himself in Europe'. By contrast, the keynote talk by Susan Johns (Bangor) 'Nest of Deheubarth: Female Power in Premodern Wales' emphasised the hitherto neglected area in Welsh medieval studies of 'women and sovereign authority in Wales as portrayed in the high middle ages'.

The general paradigms established in Richardson's and Johns' presentations were reflected in papers which studied a range of queens and queenship from the thirteenth to the early eighteenth centuries: Eleanor de Montfort, Princess of Wales; Juana Enriquez de Córdoba; Isabel and Beatriz of Portugal; Empress Mary of Austria; Anna of Denmark; Henrietta Maria of France; Mariana of Austria; Eleonora Maria of Austria; Mary of Modena; and Mariana of Neuburg. Johns' discussion of Nest of Deheubarth as 'wife, concubine and mistress' simultaneously showed how one woman's diplomatic influence could shift according to her subject position: a perspective developed in papers on the role of the queen as wife, daughter, sister and diplomat in Anglo-Scottish relations before 1290; on daughterly diplomacy at the court of Edward I; and on the diplomatic challenges facing widowed Margaret Tudor during her regency of Scotland.

While each of these talks considered the complex matrices of power and authority surrounding medieval and early modern women, specific patriarchal ideologies were emphasised in one paper on Pope Clement VIII's perspective on the political role of queen consorts, while another scrutinized the discourses of race, ethnicity and class surrounding Portuguese Jews and Moors and the Medieval Queens of Portugal. In its consideration of the Portuguese court's diverse demography, this latter paper was also allied with a seam of discussions which used curial, geopolitical and/or transnational spatialities as organising principles in understanding the diplomatic activities of female rulers, queens consort, and exiled queens.

Alongside talks which privileged historical context, the conference

reviewed the diplomatic dynamics suggested by recreational pastimes, the application of contemporary theory and the immersive analytical techniques of practice-based research. The public lecture by Jackie Eales (Canterbury Christ Church) about 'Queenship in the Age of the Enraged Chess Queen' asked if changes to the rules of chess in fifteenth-century Castile (when 'the queen was liberated from moving one square at a time to being free to range across the entire board in one sweep') provide tacit comment on contemporaneous attitudes toward queenship. Underpinned by Paul Monod's and Giorgio Agamben's respective concepts of enchantment and bare life, the keynote paper by Alison Findlay (Lancaster) concentrated on Elizabeth I's visit to Norwich (1578) to explore 'how female rulers were expert at using ceremony to rework and uphold the principles of monarchy in post-Reformation Europe'.

Twenty-first century interests in emotion and embodiment framed a brief survey of Thomas Churchyard's treatment of Margaret of Parma, while early modern passions were tacitly invoked in a paper on tropes for peace in female diplomacy by Anne Daye (Trinity Laban). Her ensuing workshop included the recreation of the dance *The nyne muses*, 'a rare manuscript record of c.1570, with a central theme of the kiss of peace'. Corresponding dramatological concerns were expounded in a public drama workshop run by Steve Orman (Canterbury Christ Church). Featuring an introductory talk by Andy Kesson (Roehampton), and employing four professional actors, Orman's company investigated the ways in which John Lyly, Christopher Marlowe and William Shakespeare theatricalized British and European diplomatics of queenship. In an avowedly presentist manoeuvre, Catherine Haddon (Institute for Government) led a final roundtable discussion in which delegates considered the ideological contact zones between premodern queenship and women's engagement in contemporary political debate, for example archipelagic and

transnational relationships, dynastic alliances and social networks, age and exile. In sum, the two-day conference extended our understanding of diplomacy's discursive qualities. We look forward to continuing the analysis as

contributing editors of an invited special issue of *Women's History Review*.

The SRS-funded conference Premodern Queenship and Diplomacy in Europe: Case Studies

and Concepts was held on 11–13 September 2014 at Canterbury Christ Church University, Kent. It was organized by Liz Oakley-Brown (Lancaster), Louise Wilkinson (Canterbury Christ Church) and Sara Wolfson (Canterbury Christ Church).

Early Stuart Marriage Negotiations

VALENTINA CALDARI AND SARA WOLFSON

EARLY IN 1623, Prince Charles, heir to both the English and Scottish thrones, journeyed from England to Madrid under the pseudonym John Smith and the disguise of a false beard and wig. He went seeking the hand of Infanta Maria Anna, daughter of Philip III of Spain – and failed to win it. The doomed and notorious proposed 'Spanish Match' was succeeded by marriage between Charles and the French Princess Henrietta Maria soon after his accession to the two thrones in 1625. Yet these landmark events are part of a bigger picture. Anglo-Spanish and Anglo-French marriage negotiations characterized early Stuart rule from the signing of the Treaty of London in 1604 until after the treaties of Susa (1629) and Madrid (1630).

Dynastic marriages were of crucial political importance in early modern Europe, as established by Margaret McGowan, among others, in her *Dynastic Marriages 1612/1615* (2013). At the same time, a number of recent studies on Stuart dynastic policy have deepened our understanding of the domestic and international cultural politics of early Stuart dynastic policy. The journey to Madrid and the failure of the Spanish Match have recently received attention from Glyn Redworth (*The Prince and the Infanta*, 2003) and Alexander Samson (*The Spanish Match*, 2006), though relatively little is known about Anglo-Spanish marriage negotiations prior to 1623. The wedding journey of Charles and Henrietta Maria is the subject of a forthcoming edited collection (2016) by Marie-Claude Canova Green

and Sara Wolfson. Other recent scholarship addresses earlier marriage negotiations under Charles's father, James VI and I, such as Kevin Curran's *Marriage, Performance and Politics at the Jacobean Court* (2009), and Sara Smart and Mara Wage's *The Palatinate Wedding of 1613* (2013) on the marriage of Charles's sister, Elizabeth Stuart, to Frederick V, Elector Palatine. This recent upsurge of scholarly interest in early Stuart dynastic marriage is deepening our understanding of the political culture behind the European power struggles of the early seventeenth century.

In April last year, scholars met in Canterbury, Kent, to discuss the cultural, religious, economic, foreign and domestic politics that surrounded Anglo-Spanish and Anglo-French marriage negotiations between 1604 and 1630. By focusing upon Stuart dynastic relations over three decades, the conference aimed to explore how the search for a bride for the sons of King James I, Princes Henry and Charles, started a long process of protracted consultations between the key players of Europe: Spain, Savoy, France, Rome and Brussels. The different panels showed the interconnections between these courts, as well as the relevance of each of their agendas – shared at times, conflicting at others – in the marriage negotiation process. The participants recognized the need to adopt an interdisciplinary and international perspective in order to understand not only the connection between the two parties involved in the marriage negotiations, but also the wider impact of such dynastic

alliances on early modern power relations.

The international scholarship presented at the event uncovered the complexities behind royal unions to show how underlying problems of alliance continued beyond the completion or failure of diplomatic negotiations. The movement towards open war between the Houses of Stuart, Habsburg and Bourbon in the mid-1620s must be understood against a wider continental background of conflict, tension and negotiation, in which marriage negotiations played their part. Various speakers addressed the interplay of dynastic and geopolitical concerns, including questions of Atlantic and Indian trade and politics; the spread of information and news; and the interplay of the military campaigns of the 1620s with the House of Stuart's relations with Denmark and the Palatinate. The conference emphasized the need to look collaboratively at early Stuart dynastic politics and, through such collaborative exchange, demonstrated that the creation of alliances and the outbreak of wars were tied more closely to continental dynastic politics than historians have thus far recognized.

Early Stuart Politics: The Anglo-Spanish and Anglo-French Marriage Negotiations and their Aftermath, c. 1604–1630 was held in Canterbury, Kent, on 10–12 April 2014. It was jointly organized by Dr Sara Wolfson (Canterbury Christ Church University) and Valentina Caldari (University of Kent) and was sponsored (among others) by the SRS.

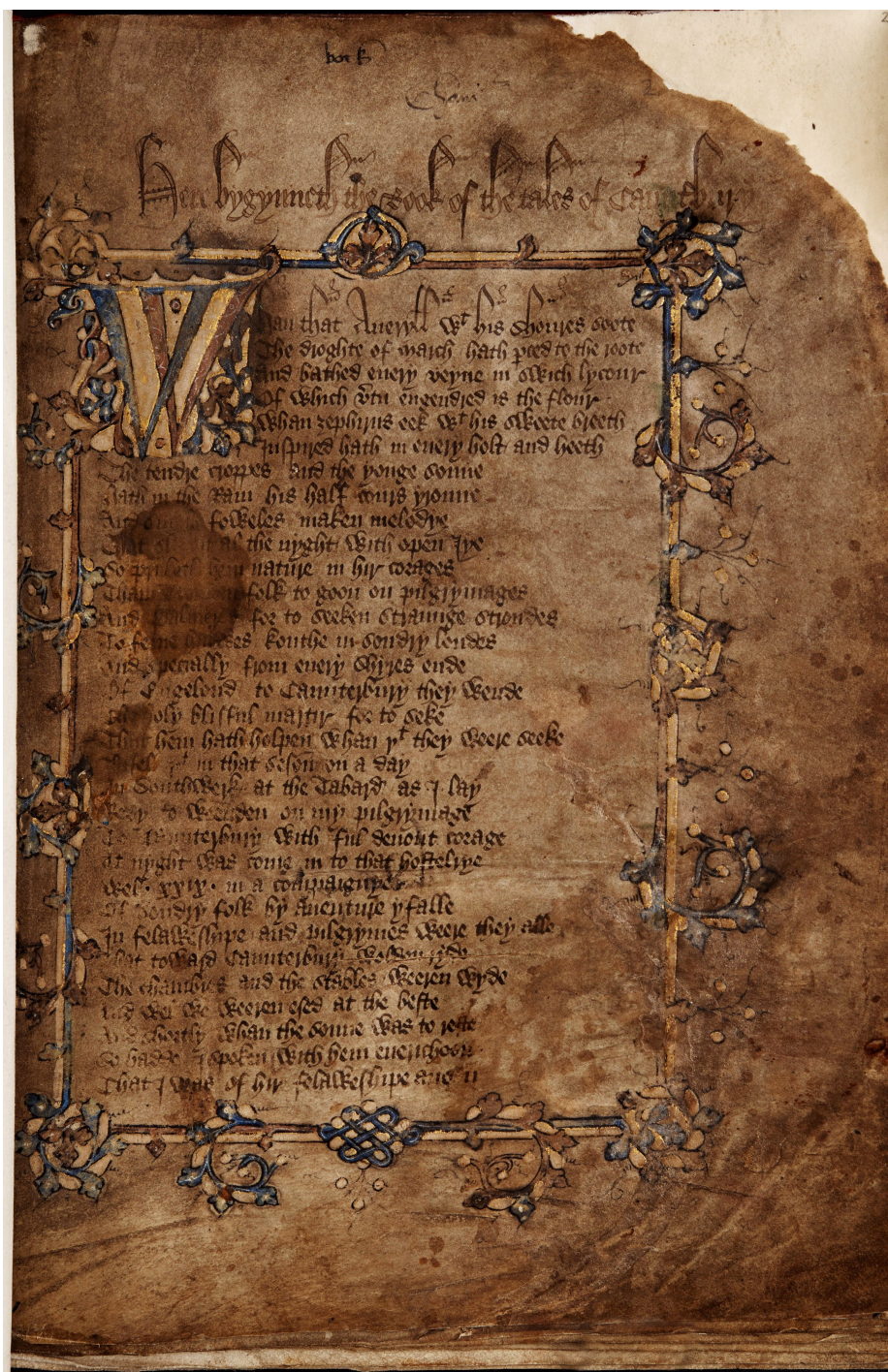
Chaucer Across Time

SUE NIEBRZYDOWSKI

BANGOR University and Llyfrgell Genedlaethol Cymru/National Library of Wales, Aberystwyth, have collaborated on a project to bring one of the jewels of English literature, kept at the National Library, freely available to all. The Hengwrt copy of Geoffrey Chaucer's *Canterbury Tales*, produced in London at the close of the fourteenth century and believed to be the earliest existing version of this work, is now fully digitized, and accessible by global users via the Library's website (www.llgc.org.uk).

The Welsh history of the Hengwrt Chaucer reflects the popularity of English manuscripts in Wales from the late Middle Ages onwards. By the sixteenth century, it had reached Chester on the Welsh Borders, owned by a draper named Fouke Dutton. It later became associated with another Chester family, the Bannesters, whose three youngest children were born in Wales, near Caernarfon. After passing through the hands of another Welsh reader linked to the Bannesters by location, Andrew Brereton, the manuscript found its way into the extensive manuscript collection of the seventeenth-century Welsh antiquary Robert Vaughan of Hengwrt, Meirionnydd. Vaughan's collection remained at Hengwrt until the nineteenth century and was eventually presented to the NLW in the early twentieth century.

The digitization of the manuscript was marked by a conference at the NLW on Chaucerian manuscripts across time. The keynote speakers – Dr Estelle Stubbs (Sheffield), Dr Ceridwen-Lloyd Morgan (Bangor) and Professor Andrew Prescott (King's College, London) – gave talks on the manner in which *The Canterbury Tales* was copied, Chaucer in Wales, and manuscript digitization. Other speakers presented their research into Chaucerian scribes and the reception and dissemination of Chaucer in the early modern period. The conference was accompanied by an exhibition that showcased the original Hengwrt *Canterbury Tales* manuscript alongside other rare



The Hengwrt Chaucer (Peniarth MS 392, f. 2r), which has a history of Welsh Renaissance ownership. Image courtesy of Llyfrgell Genedlaethol Cymru/National Library of Wales.

manuscripts and early modern print editions of Chaucer's works held at the NLW. Famously, at the close of *Troilus and Criseyde*, Chaucer sends his 'littel bok' out into the world. We hope that the journey of the Hengwrt copy of *The Canterbury Tales* from London to Aberystwyth, and now into cyberspace, is one that its author would have greeted enthusiastically.

Syrffio'r silff: hynt a helynt llawysgrifau Chaucer / From Glass Case to Cyberspace: Chaucerian Manuscripts across Time was held at the NLW on 14–16 April 2014. It was organized by Dr Sue Niebrzydowski (Bangor) and Dr Maredudd Ap Huw (NLW) and sponsored by the Welsh branch of the SRS and IMEMS, Bangor and Aberystwyth Universities.

Chaucer and Spenser

RACHEL STENNER, GARETH GRIFFITH AND TAMSIN BADCOE

FROM LINGUISTIC and metrical echoes, or re-inhabitations of modes and genres, to the fashioning of authorial personae, and direct allusion and invocation, the points of contact between the English Archpoets Geoffrey Chaucer and Edmund Spenser are wonderfully rich, complex and various. In his epic *The Faerie Queene* (1590, 1596), Spenser famously evokes his medieval predecessor Chaucer as a guide, whose spirit lives on in him and whose lead he follows:

through infusion sweete
Of thine owne spirit, which doth in me surviue,
I follow here the footing of thy feete.

(IV.ii.34.6-8)

Later, in the unfinished ‘Cantos of Mutabilitie’, generally placed at the epic’s conclusion, Chaucer is acknowledged as a fluid, generative source and aged authority, ‘old Dan Geffrey (in whose gentle spright / The pure well head of Poesie did dwell)’ (VII.vii.9.3-4).

In July last year, scholars met at a conference in Bristol to discuss what the works of Chaucer and Spenser can tell us about the stakes involved in acknowledging literary influence in the act of making poetry. Their papers carefully addressed the many manifestations of the the relationship between ‘Dan Geffrey’ and the ‘new Poete’ Spenser – as he is called in the prefatory epistle to his early pastoral *The Shepheardes Calendar* (1579) – whether in stanza forms and word choices, aesthetic decisions and imitation, literary topographies, narrative shapes, lacunae, or articulations of desire and loss. These provided focal points for wider discussion of the nature of intertextuality and the vocabulary we can use as critics to catch its nuances, subtleties and frequently ludic qualities.

Throughout the event we were consistently surprised and delighted by how the presence of both authors is discernible in unexpected sites. This occasionally resulted in felicitous if unintentional slippages in the pronunciation of Middle and modern

English and in misspoken names and attributions. For these slips served to highlight how Spenser’s reading practices demand that we reflect on our own critical practices and assumptions, and drew attention to the hands of other authors implicated in the influences we traced. Plenary lectures by Judith Anderson (Indiana, Bloomington), Helen Barr (Lady Margaret Hall, Oxford) and Helen Cooper (Magdalen College, Cambridge) prompted discussions concerning a wide range of works and modes, from epic narrative, sonnets, and lyric expression, and pastoral and dream vision, to romance and complaint. Other speakers discussed the handling of Chaucer by later compilers, printers and editors, considering how the reputation of both authors was shaped in later decades and centuries by the appearance and preservation of their works in material form, in both manuscript and print.

Chaucer is customarily read as a poet of the High Middle Ages, whose valorization of the vernacular had a profound influence on the poetry of subsequent centuries. Spenser is often read as a poet of the High Renaissance for whom continuity with the past (literary and historical) was a paramount issue. One aim of the conference, therefore, was to make new enquiries into how an investigation of these poets can help shape revisionist approaches to the periodization of the Middle Ages and the Renaissance, in the light of recent reformulations of historical continuity and difference. The presence of Chaucerian allusion in Spenser’s political dialogue *A View of the Present State of Ireland* (1596), a work which reminds us of Spenser’s role as a colonial administrator as well as a poet, for example, demonstrates the fraught relationship between historical change and the perceived development of culture. Our sense was that Chaucer’s own vital sense of ‘newness’ was not always reflected by the deliberate archaisms of Spenser’s writing. One

of the things that Chaucer offered Spenser, namely the guarantee that it was possible to write vernacular literature in English, was taken up in ways that could never have been anticipated, in service of Elizabethan attempts to impose English cultural, linguistic and political dominance in Ireland.

The Janus-faced figure of Tityrus, Spenser’s name for Chaucer in his pastoral poems, and an inheritance from Virgil’s Eclogues, in which the shepherd-figure is associated with the classical poet himself, came for us to stand as a figure for the often ambivalent quality of intertextuality. The multivalent identity of a Tityrus figure who looks both back and forward points to the importance of mutually mediating texts and reminds us that such role-playing offers authors the opportunity to present different and often competing parts of the same organising self. Spenser’s most sustained references to Chaucer appear in the fourth book of the *Faerie Queene*, which allegorically recounts the ‘Legend of Friendship’. However, the legend is played out as a drama of *discordia concors* presenting a complex model for the relationship between the two poets. In discussions of how later authors drew on the names of both Chaucer and Spenser, we saw something of how reputation and influence could be used to promote, manipulate and even create audiences. More than an exercise in identifying patterns and paradigms then, the conference looked for resonances – to use Professor Anderson’s term – of all kinds.

Dan Geffrey with the New Poete: Reading and Rereading Chaucer and Spenser was held on 11–13 July 2014 at Clifton Hill House, Bristol. It was organised by Rachel Stenner, Gareth Griffith and Tamsin Badcoe from the University of Bristol. For more information see: <http://www.bris.ac.uk/arts/research/events/conferences/cspenser/>

Liminality and Performance Culture SARAH DUSTAGHEER AND CLARE WRIGHT

Human experience of time and space has been the focus of much critical enquiry since philosophers such as Henri Lefebvre, Michel de Certeau and Michel Foucault (to name but a few) suggested that both are subjective, dynamic and socio-culturally constructed. In light of the so-called 'spatial' and 'temporal' turns, scholars of medieval and early modern performance have examined the ways in which writers, actors and other artists have shaped and been shaped by shifting constructions of time and space. The Reformation, the establishment of permanent playhouses in early modern London, and the advances of cartography and travel across Europe are just some

examples of specific historical events and cultural phenomena in which thinking about time and space has been central. In September 2014 the University of Kent held a conference on liminal time and space in medieval and early modern performance that offered scholars the opportunity to think beyond these more specific and well-documented phenomena. Instead it asked delegates to examine the more ambiguous, unidentifiable, transitional times and spaces and to establish the ways that early performers and performances created and responded to such liminality. The most striking point to emerge from the conference was (to adapt Professor Hiscock's phrase)

the urgent need to develop a new 'lexicon' for medieval and early modern performance, one that adequately reflects the ambiguities, anachronisms and slipperiness, the inherent liminality, of early English performance culture.

Sign into the members' area of the SRS website to read a fuller version of this report (www.rensoc.org.uk).

Liminal Time and Space in Medieval and Early Modern Performance was organised by Sarah Dustagheer and Clare Wright (University of Kent) at the University of Kent, on 5–7 September 2014. The SRS provided five postgraduate bursaries.

Dramatizing Penshurst EMMA WHIPDAY ET AL.

It has often been observed (and not always charitably) that Sidneians form a tight-knit group of scholars. The great depth but comparatively narrow scope of their research can make those who work on the Sidney family of writers a sort of coterie amongst early modernists. Never was this phenomenon more apparent, more openly acknowledged, or more beneficial than during the conference 'Dramatizing Penshurst: Site, Script, Sidneys', which was uniquely positioned – at the family's historical seat Penshurst Place – to take the metatextual to new heights and, in the process, to stimulate new insights and new research into questions of wider interest. The purpose of the conference was to explore how site

and writing connect in the work of the Sidney-Herbert family, with special emphasis on how Penshurst Place operates as a repository of memories and tradition and simultaneously as a place of literary innovation (in sonnet sequences, lyrics, female-authored drama and pastoral romance). It asked presenters to consider the ways in which the architecture of the great house, the gardens and the estate function as a symbolic site of community for this literary coterie and how, in turn, their plays, poems, letters and stories recreate the site, dramatizing it in fictive scenes. While individual papers presented an impressive array of potential answers, the conference offered more still, because as guests in the Sidneys'

own ancestral home, we were able to gain deeper insight into how the domestic space of the country house helped to shape literary, dramatic and everyday social performances in the early modern period.

Sign into the members' area of the SRS website to read a fuller version of this report (www.rensoc.org.uk).

Dramatizing Penshurst was held at Penshurst Place, on 8–9 June 2014. This report (and the longer version available online) was co-authored by the five recipients of SRS bursaries for the event: Emma Whipday (UCL), Felicity Maxwell (Glasgow), Kate Arthur (Exeter), Amanda Henrichs (Indiana), Beth Cortese (Lancaster).

Moveable Types STEFANIA GARGIONI

At a time when national identities are increasingly becoming a topic of discussion within the European community, early modernists are well placed to show that European identities and connections have always been fluid. In November last year, a conference in Kent brought together international scholars for an interdisciplinary discussion of the movement of people, ideas and

objects around early modern Europe. As keynote lecturers, Gilles Bertrand (Grenoble) spoke on the grand tour; Andrew Pettegree (St Andrews) on the book trade; Tiffany Stern (Oxford) on puppet theatres; and Ruth Ahnert (QMUL) on using digital humanities to track Tudor political networks. The conference included a visit to the Canterbury Cathedral archives and many participants remarked on the

convivial atmosphere of the event, which fostered conversations across disciplines and between people at different stages of their career.

Moveable Types: People, Ideas and Objects was held at the University of Kent on 27–29 November 2014. It was organised by Kate De Rycker, Stefania Gargioni and Tiago Sousa Garcia (Kent) and funded by the SRS.

Early Modern Women, Religion and the Body

SARA READ



Daniel Hopper, *Memento Mori: Death and the Devil Surprising Two Women*. Image by courtesy of the University Librarian and Director, The John Rylands Library, University of Manchester.

FOR SEVENTEENTH-CENTURY women, staying healthy meant taking appropriate care of body and soul, the flesh and the spirit. The *Book of Common Prayer*, which contained the order of service for the established church during the seventeenth century, asked the congregation at Holy Communion to offer ‘ourselves, our souls, and bodies’ (1559; ed. Cummings 2011), confirming that our selves are comprised of these two inter-connecting entities – what Donne in *The Extasie* terms ‘the subtle knot’.

Danger was often thought to threaten the soul and body simultaneously. When Lady Elizabeth Masham wrote to her mother in October 1629, she expressed sorrow at her mother’s ill health and wrote

that ‘the Lord knoweth what is best and therfor I desire to refer all to him, beseeching him to continue you in health both of body and sole’ (*Barrington Family Letters, 1628-1632*, ed. Searle 1983). Threats to both entities could originate in a person’s inward corruptions – whether understood as a dysfunction of their bodily makeup, or as the presence of sin, or as external physical threats from life-changing events such as war or disease, down to the everyday temptations to sample worldly pleasures. How one would combat these threats depended on how a believer viewed the relationship between the body and soul, and where they located the threat’s origin. For instance, depending on a person’s religious or

medical beliefs, they might view melancholia (an illness which shares some symptoms with what we now recognise as depression) as a punishment from God, a result of the temptations of Satan, evidence of unpardonable sin, an imbalance of bodily fluids or humours, of spending too much time in private study or, most often, as a mixture of all these things.

Seventeenth-century women, however, were constructed by spiritual and corporeal ideologies as being generally weaker and more dysfunctional than men in both soul and body, and hence more susceptible to attacks upon on the spirit and the flesh.

Taking this construction as its starting point, a conference was

CONFERENCE REPORTS

organized by three lecturers in English at Loughborough University – Rachel Adcock, Sara Read and Anna Ziomek – to coincide with the publication of their anthology *Flesh and Spirit: An Anthology of Seventeenth-century Women's Writing* (Manchester University Press, 2014). The conference provided an opportunity for scholars from a range of academic disciplines to explore the complex interrelationships between psychological, corporeal, spiritual, and emotional aspects of early modern women's lives. As well as questioning the early modern discursive relationships between body, mind, soul and gender, exploring the history of medicine and health helps us examine our own cultural assumptions about what constitutes 'good' healthcare, and to think critically about what we mean when we discuss issues such as medicine, health and well-being in relation to individual experience.

The opening keynote lecture by Dr Katharine Hodgkin (UEL) set the tone for the conference as she explored the notion of hypocrisy, or embodied sinfulness. Hodgkin's particular focus was on the connection between interior and exterior presentations of piety. Whilst appearing beautiful has long been thought a means of masking a corrupt soul, so too were there concerns that it was just as difficult to distinguish between someone who gave the appearance of being virtuous in her dress and carriage but was spiritually corrupted. Thus there was a difficulty in reading the outward appearance of the female body as an indicator of its inward purity.

Professor Mary Fissell (Johns Hopkins) gave a the second keynote address on Day Two on the history of a guide to reproduction called *Aristotle's Masterpiece*, which was published in 1684 but was reissued at a rate of almost one new edition per year for 250 years. The book was still widely available in bookstores in England in the 1930s. Professor Fissell has found evidence that the book was passed down the female lines in families, showing the importance of this anonymously authored small book for women's

sense of their reproductive health. She also found evidence of boys secretly borrowing their mothers' copies of this volume in order to catch a glimpse of the secrets of women.

The organisers were keen that the conference would have a public element and this was achieved via a lecture given by historian and novelist Alison Weir to a packed audience in the English School's Martin Hall theatre. Weir is Britain's top-selling female historian with just under three million book sales to her credit. The lecture explored the Royal birthing chamber at the Tudor court and the pressure placed on queens to produce heirs. Finding a way of addressing a room comprised of both members of the public who might have no previous knowledge of the topic and world-renowned experts in the field was no easy task for Weir. However, the subsequent Q&A session saw as many conference delegates asking questions as did members of the public, confirming Weir's balanced engagement of the audience. The epic book signing session after the lecture was further testament to her success.

Another highlight of the two-day conference was the closing plenary session which was held to mark the 25th anniversary of the publication of the anthology *Her Own Life: Autobiographical Writings by Seventeenth-century Englishwomen* (Routledge, 1989). All four editors – Elspeth Graham (Liverpool John Moores), Hilary Hinds (Lancaster), Elaine Hobby (Loughborough) and Helen Wilcox (Bangor) – gave a short talk on one of the women whose writing they contributed to the collection. The book is used in teaching across the country and has not been out of print in its twenty-five years. It is particularly fitting that this session should round off a conference which coincided with the launch of a new anthology of seventeenth-century women's writing compiled by early-career researchers inspired by studying *Her Own Life* at various stages of their own research.

This conference saw a group of almost sixty established and ascendant scholars from all over the

world meet to explore aspects of women's health and well-being in early modern England. The focus of this report thus far on the major events of the conference should frame rather than overshadow the impact of the other delegates whose papers came from across the disciplines – from art history, to English Literature, to the History of Medicine, to name but a few. Delegates came from as far afield as Australia, Bulgaria, Canada, Sweden, Israel, Italy, and the United States for this event. The important discussions which began at this conference are sure to continue and a number of publications are planned to develop these further. Delegates were at all stages of their careers with postgraduate and early-career researchers being strongly represented. A lively coverage of proceedings on Twitter, by both conference organizers and delegates, ensured that the topics and arguments reached an even broader audience. Tweets can be viewed by following the hashtag #emwrb.

The organizers would like to record their thanks to the Society for Renaissance Studies for funding seven postgraduate fee-waiver bursaries. A competition for these was held and the standard of applications was very high. The winners were: Leah Astbury (Cambridge); Ashleigh Blackwood (Northumbria); Alessandra Doria (Milan); Alice Ferron (UCL); Emily Fine (Brandeis, Massachusetts); Sophie Mann (King's College); Katherine Tyc (Cambridge). All seven winners, from diverse academic disciplines and affiliations, gave papers which in various ways demonstrate the strength and depth of the significant studies being undertaken in the field of women's bodies and religious beliefs.

Early Modern Women, Religion, and the Body was held at Loughborough University on 22-23 July 2014, and was organized by Rachel Adcock, Sara Read and Anna Ziomek (Loughborough University).

Pietro Lorenzetti's *Christ Between Saints Paul and Peter* (c.1320)

KIRSTEN SIMISTER



Pietro Lorenzetti, *Christ between Saints Paul and Peter* (c.1320). Tempera on panel, 32.2 x 70.4 cm. Image by permission of the Ferens Art Gallery, Hull Museums. Photo c/o The National Gallery, London.

THE INTEREST AND QUALITY of the Ferens Art Gallery's holdings from the mid-fifteenth century to the twenty-first owe much to the foresight of its founder T.R. Ferens (1847–1930). His legacy to Hull included the gift of the Ferens Endowment Fund, a sum ring-fenced for purchasing, which has enabled the Gallery's collection to grow significantly since opening to the public in 1927.

Hull's most recent addition is Pietro Lorenzetti's *Christ between Saints Paul and Peter* (c.1320), a nationally significant artwork acquired in 2013 by private treaty sale. Painted in tempera on panel, it is the only fully autograph work by Lorenzetti resident in the UK. The acquisition is truly transformational in that it draws back the threshold of the existing art collection by one hundred and thirty years.

As a newly discovered work, hardly known before it was consigned to Christies in 2012, the establishment of a solid body of research around the purchase remains a priority. My

research bursary from the Society helped me to address this priority by enabling me to travel to Tuscany in August 2014 to study the paintings and frescoes of Pietro Lorenzetti (active c.1306(?)–c.1348(?)) and other artists of the first Sienese school – including Duccio di Buoninsegna, Simone Martini and Ambrogio Lorenzetti.

Key to the understanding of Hull's panel is its fragmentary nature, as it originally formed part of a larger altarpiece. With regard to its precise location damage along the lower edge indicates that this is where it was cut from an adjoining panel at some time in its history. The wood also has a prominent vertical grain, which reinforces this indication. Based on this evidence it is likely that the panel was originally placed towards the top of an altarpiece and, due to its imagery of the risen Christ, situated centrally over a main scene, which was probably an image of the Virgin and Child.

The composition comprises three half-length figures placed against a

gilded background. In its original form there were two dividing wooden columns, or architectural elements, pinned between the figures which probably rested on a base element at the lower edge. The panel displays Pietro's characteristic interest in creating relationships between the figures; whilst each is placed beneath a separate arch they are not isolated spatially, but linked through gesture and facial expression, conveying a subtle narrative. For example, Christ has his right hand raised in blessing in a traditional Pantocrator pose but rather than looking out directly at us, he looks to his right to meet Paul's averted gaze, which is particularly expressive.

An interest in naturalism and spatial innovation can be observed in Pietro's first recorded commission, the Arezzo or Tarlati altarpiece of c. 1320–24 – few of Pietro's commissions are documented, and this one is doubly unusual in that the main tier still exists in situ in the Church of Santa Maria in Arezzo – whilst his talent for conveying

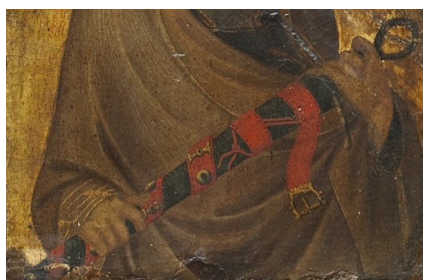
character and feelings is evident in his fresco cycle of Christ's Passion in the Lower Church of San Francesco in Assisi (c.1316–19). Emotion here is not only conveyed through facial expression but through gesture and pose, as in the Ferens panel. These frescoes also record Pietro's eye for significant detail, as he incorporates a hawk into the background of his scene of St Francis, and in two nearby night skies the radiant glow of meteor showers.

Indeed, Sienese artists went a step further in conveying a world that their viewers could relate to directly by adding such period-specific details, both natural and synthetic. This tendency is a definite feature of the Ferens panel – as the textiles historian Lisa Monnas has noted – for while the costumes are generic, Paul's sword and Peter's keys are contemporary objects.

And whilst such interests were not unique to Lorenzetti per se, but a feature of works by other innovative artists of the trecento, such as the Florentine Giotto whose own earlier work and frescoes in Assisi were a substantial influence upon Lorenzetti – notably the sculptural monumentality characteristic of the Sienese artist's figures – still the finely detailed and very particular treatment given to the saints' attributes seems to be distinct to the Ferens panel. For example, each stitch that edges the belt wrapped around Paul's sword is clearly visible. The attention given to the fine gold buckle and the metalwork applied to the belt's flat surfaces reveal the same meticulous delight in recording specific detail. Glyn Davies of the V&A has verified that many surviving belts from this period are made of red fabric and often decorated with similar metal ornamentation.

The treatment of Paul's sword is likewise very particular to this image. In the Ferens panel Paul's sword is held pointing downwards, whereas in traditional iconography it points upwards, being held against his shoulder. The strong diagonal created by the sword here, leading to Christ, adds to the dramatic composition of the scene and might explain the directional change. A partial analogue can be found in

Seattle Art Museum's *Virgin and Child with Saints Paul and Peter*, which appears closely linked to Hull's newly discovered panel and is dated 1310–20. In addition to strong similarities between the subject matter and the figure types, Paul's sword looks to be contained in a striped red scabbard and is also, presumably, a contemporary object. However, it is given a simpler treatment and does not possess the distinctive, almost ceremonial presence of the Ferens panel sword.



Detail of St Paul's sword from the Ferens panel pictured on the previous page.

Both the Hull and the Seattle panels bear close comparison with a painting from Duccio's workshop in Siena's Pinacoteca Nazionale, Panel 28: *Madonna and Child with Saints Augustine, Paul, Peter and Dominic* (c.1300–1310). This is one of two works thought to have prefigured the creation of Duccio's masterpiece the *Maesta*, painted for Siena Cathedral in 1308–11 and on which Pietro also worked, possibly as Duccio's principle collaborator.

That both Seattle's and Hull's panels by Pietro display Duccio's influence supports the view that they should be placed earlier on in his artistic development, though the refined treatment and subtle details of *Christ Between Saints Paul and Peter* show that even at this early stage Pietro had already developed as a highly original artist in his own right.

However, the most credible clue as to the Ferens panel's origins is Philadelphia Museum of Art's *Virgin and Child Enthroned and Donor* (c. 1319), the central panel of a large multi-field altarpiece signed by Pietro. No other parts or fragments from the original polyptych are currently known but X-radiography of the Ferens panel at the National Gallery

in London, where it is currently being conserved, has revealed that it shares the same vertical grain in the wood. It may be that *Christ Between Saints Paul and Peter* was once positioned directly over the *Virgin and Child Enthroned*, a possibility supported by the closely matching widths of the panels; 69.9cms and 70.2cms respectively.

In order to make a firm link between the two, further scientific testing is needed to see if the grain can be matched exactly. If it does match then further questions arise about who commissioned this altarpiece and for where it was commissioned. Philadelphia Museum's Curator of Early Italian Art, Carl Brendon Strehlke, for instance, has suggested that the close resemblance of the tonsured donor of the altarpiece to a kneeling friar depicted in Ugolino di Nerio's crucifix in the Church of San Clemente a Santa Maria dei Servi in Siena indicates a Servite commission (see *Italian Paintings 1250–1450: John G. Johnson Collection and the Philadelphia Museum of Art* (2004)). It is just such questions that the Museums, Archives and Libraries Fellowship allowed me to pose.

I am very grateful for the Society's bursary, which has helped me to begin to gain an appreciation of the art historical context for the Ferens panel as well as its place within Pietro's artistic development. In addition I'd like to record special thanks to the staff of the National Gallery, London, especially the Curator of Italian Paintings before 1500, Dr Caroline Campbell, and the Head of Conservation, Larry Keith, who have given so generously of their time and specialist expertise throughout. This support combined with that of the Society has proved invaluable to planning for the interpretation and display of the panel and will underpin an ambitious Heritage Lottery-funded public engagement programme. The project's delivery will follow a refurbishment of the Ferens Art Gallery catalysed by Hull's award of City of Culture in 2017.

Kirsten Simister is the Curator of Art at the Ferens Art Gallery, Hull Museums.

ANNUAL GENERAL MEETING: AGENDA

The Warburg Institute, Woburn Square, London
Friday 1 May 2015, 4.30 pm

1. Acceptance of the Minutes of the AGM held on 2 May 2014
2. Matters Arising from the Minutes
3. Report of the Chair (Professor Peter Mack)
 - i. Adoption of the new SRS Constitution
 - ii. The *Renaissance Studies* Essay (Article) Prize
 - iii. Future Programmes and Events: SRS Conference 2016
4. Report of the Vice-Chair (Professor Andrew Hadfield)
5. Report of the Hon. Secretary (Dr Jane Stevens Crawshaw)
 - i. Appointment of two Trustees (2015–17)
 - ii. Elections to Council (six vacancies)
 - iii. Appointment of Officers (2015–18):
 - Conferences Officer
 - Fellowship Officer
 - Publicity Officer
 - Webmaster
6. Reports of the Treasurer (Dr Piers Baker-Bates) and Independent Examiner (Mr David Terry)
 - i. Approval of the financial statement and report for financial year 2014
 - ii. Appointment of the Independent Examiner for financial year 2015
7. Reports of the Editors
 - i. *Renaissance Studies* (Professor Jennifer Richards)
 - ii. *Bulletin of the Society* (Drs Joanna Craigwood and Will Rossiter)
8. AOB

All SRS Members are warmly invited to attend the AGM.

The Society's Annual Lecture will follow the AGM. Please see the News Section for further details.

Any inquiries concerning the AGM or vacant Council positions should be addressed to the Hon. Secretary:

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MINUTES OF THE 2014 ANNUAL GENERAL MEETING

The Warburg Institute, Woburn Square, London
Friday 2 May 2014, 4.30pm

Principal officers present

Professor Peter Mack (Chair);
Professor Andrew Hadfield (Vice Chair);
Dr Gabriele Neher (Hon. Secretary);
Dr Piers Baker-Bates (Hon. Treasurer).

Business

1. Notification of AOB – none received.
2. The Minutes of the AGM 3rd May 2013 were accepted (Proposed:

Piers Baker-Bates; Seconded: Dan Carey), subject to the following amendment: 10 b. Dr Piers Baker-Bates was elected as Honorary Treasurer for the Society for Renaissance Studies, to serve 2013–2016.

3. Matters arising from the Minutes: none.
4. Report of the Chair (Professor Peter Mack)
 - a. The Chair opened his address by outlining the Society's financial

position (which he described as healthy) and emphasized the wide range of activities undertaken and supported by the Society: the publication of *Renaissance Studies*; support for numerous conferences; the biennial SRS Conference; one or more post-doctoral bursaries; travel and studentship awards; the publication of the *Bulletin*; and the website.
b. The chair then spoke of the

- circumstances that enable the Society to be so effective in supporting the study of the Renaissance, that is the income the Society gains from publication of its very successful journal, and the contribution made in kind by members of Council, for which he extended his thanks.
- b. The chair spoke of the forthcoming biennial SRS Conference at Southampton (July 13–15) with its exciting academic and social programme.
 - c. Special mention was made of the relaunch of the Society's website, thanks to the webmaster Dr Miles Pattenden, with a new range of content and interactive features. The website is expected to help raise the visibility of the Society and the Chair asked members to help shape the content of the webpage by contributing.
 - d. He then turned to outline the financial position of the SRS in response to the changing climate for publishing following the Finch Report and in the light of debates about Open Access publishing. With currently 80% of the Society's income derived from publication of Renaissance Studies, the Society is seeking a diversification of its income strands, but is not facing an imminent financial crisis. Council continues to monitor the Society's activities closely – and responsibly – in order to maintain its core of activities. Members were surveyed in order to provide steer for Council with regards to areas of priority, and the response highlighted continued funding of the postdoctoral bursaries, conference funding and the publication of Renaissance Studies as priorities for members. The auditor's report has drawn attention to the size and cost of supporting meetings of Council; this will be looked at before the AGM in 2015 and reported back to members.
 - e. The Chair thanked out-going Officers and Council Members.
5. Report of the Vice-Chair (Professor Andrew Hadfield)
 - a. The Vice-Chair spoke of the valuable service that SRS continues to provide for the community of Renaissance scholars, especially at a difficult time for HEIs and FEIs, and spoke of a thriving community of committed scholars willing to contribute to the Society. He acknowledged challenges ahead but emphasised that there are also opportunities.
 - b. The Vice-Chair reiterated the Chair's plea for members to make increased use of the opportunity to shape the contents of the website by contributing material, thoughts, ideas and suggestions.
 6. Hon. Secretary's Report (Dr Gabriele Neher)
 - a. The Hon. Secretary informed the membership that in 2015, the Society would be electing its next Fellowships Officer, and that nominations would be sought.
 7. Hon. Treasurer's Report (Dr Piers Baker-Bates)
 - a. The Hon. Treasurer presented the financial statement and report for the financial year 2013.
 - b. AGM members approved the financial statement and report for the financial year 2013. (Proposed: Jane Stevens-Crawshaw; Seconded: Richard Wistreich).
 - c. David Terry was appointed Independent Examiner for the financial year 2014.
 8. Editor's Report: *Renaissance Studies* (Professor Jennifer Richards)
 - a. Professor Richards thanked the Editorial team for their hard work in creating a very successful year for the journal, and also the continuing members of the Editorial Board.
 - b. She reported that there has been a change in the editorial team, with Dr Andrew King resigning as Book Reviews Editor due to ill health; this position has now been taken up by Dr Rachel Willie. Professor Richards thanked both for their work.
 - c. Dr Jill Burke reported on the forthcoming and planned Special Issues.
 9. Editors' Report: *Bulletin* (Dr Joanna Craigwood, Dr William Rossiter)
 - a. Dr Craigwood thanked Dr Ruth Ahnert, her previous co-editor, for her work, especially on the recent redesign of the *Bulletin*. She introduced Dr Will Rossiter, her new co-editor.
 - b. The editors informed the membership that in future issues of the *Bulletin* will become open access 2 years after publication.
 - c. Deadlines for contributions are 15 August 2014 for inclusion of materials in the October Issue and 15 February 2015 for inclusion in the April issue.
 10. Election of Officers and Council Members (tenure until May 2017 except where otherwise stated)
 - a. Dr Jane Stevens-Crawshaw was elected as Honorary Secretary.
 - b. Dr Catriona Murray was elected for a first term as Scottish Representative.
 - c. Dr Jane Grogan was elected for a first term as Irish Representative.
 - d. Dr Kevin Killeen was elected for a first term as Conference Co-ordinator.
 - e. The following Ordinary Members of Council were elected: Dr Gabriele Neher; Professor Claire Jowitt.
 11. The SRS Annual Essay (Article) Prize for 2013 was awarded to Dr Kate Chedgzoy for her article 'Make me a poet, and I'll quickly be a man: masculinity, pedagogy and poetry in the English Renaissance', *Renaissance Studies*, Volume 27, Number 5, November 2013, pp. 592–611.
 12. SRS Conferences
 - a. The dates for the Southampton 2014 Conference are 13–15 July 2014 and Professor Jowitt, on behalf of the organizing committee, outlined an exciting programme ranging from

musical performances to outings (including a visit to the Mary Rose). The programme lists 176 papers, including 4 plenary sessions. under the broad heading of Performative Spaces.

- b. Council have awarded the 2016 Conference to Glasgow.
- c. Following a call for expressions of interest in the October 2013

Bulletin, Council are pleased to announce that the 2018 Conference will be hosted by Sheffield University.

- d. In 2015, Council will start soliciting expressions of interest to host the 2020 Conference as advance planning becomes ever more important in order to secure suitable space.

13. AOB. There was no further business.

14. Date of the next meeting. The next Annual Meeting will take place on Friday 1st May 2014 at the Warburg Institute, Woburn Square, London, at 4.30 pm. It will be followed by the Annual Lecture.

ANNUAL GENERAL MEETING: SUPPLEMENTARY PAPERS

Constitution of the Society for Renaissance Studies
To take effect from the AGM, 1 May 2015

Article I: Name

There shall be constituted a Society for Renaissance Studies, referred to hereafter as 'the Society'.

Article II: Purpose

The purpose of the Society is to advance public education in and study of the Renaissance.

Article III: Membership

Membership of the Society is open to anyone interested in the study of the Renaissance. Membership can be applied for using the mechanisms set in place by Council and will be activated upon receipt of the appropriate annual dues.

Article IV: Organization

Section 1

There shall be six trustees of the Society: the Chair, Vice Chair, Treasurer, Secretary and two Trustees from the Council, who shall be elected at the Annual General Meeting [AGM]. These elected Trustees will be nominated and elected by the AGM and will serve terms of two years. The role of Trustee is compatible with that of any office or portfolio.

Section 2

The Chair of the Council shall ex officio be Chair of the Society.

Section 3

The governing body of the Society shall be a Council.

Section 4

The Council shall consist of the following officers: the Chair, the Vice Chair, the Treasurer, the Secretary, the Irish Representative, the Scottish Representative, the Welsh Representative, the Editor(s) of *Renaissance Studies*, the Associate Editor of *Renaissance Studies* and the Editor(s) of the *Bulletin*. The Council shall also comprise the ex-Chair, the ex-Treasurer, and the ex-Secretary for one year following their term of office. The Council shall also contain up to twelve elected members. These members of Council will be asked to take on portfolios as advised by the officers and agreed by Council. As far as possible, all Council members should hold a portfolio. The Council shall have the right to co-opt three members.

Section 5

The Vice Chair shall be elected to serve for three years after which (s)he shall become Chair, in which capacity (s)he shall serve for three years and shall not be eligible for re-election.

Section 6

The Vice Chair shall be elected by the AGM of the Society. A call for nominations will be advertised to the membership, usually in the autumn and at least two months in advance of the vacancy. After the agreement

of the candidate has been obtained, each nomination, signed by six members, should reach the Secretary by no fewer than twenty-one days before the AGM. At the meeting, ballot sheets will be distributed, votes counted, and results announced before members disperse.

Section 7

If vacancies for the Chair and the Vice Chair should occur simultaneously, the election of the Chair shall follow the same procedure as the election of the Vice Chair.

Section 8

The Editor or Editors of *Renaissance Studies* and the Editor or Editors of the *Bulletin* shall be appointed by the Council or by a sub-committee designated by the Council.

Section 9

The other officers and members of the Council shall be elected by the Annual General Meeting. Notice about vacancies arising shall go out with the AGM announcements. Nominations, signed by three members, should reach the Secretary by no less than twenty-one days before the AGM. The rest of the procedure shall be the same as for the Vice Chair. In the election of the Council, regard shall be had to the representation of the various disciplines.

Section 10

Apart from the Chair, the Vice Chair,

the Editor or Editors of *Renaissance Studies*, and the Editor or Editors of the *Bulletin*, officers will be elected for a period of three years with the possibility of re-election for a further three years after which they shall not be eligible for re-election to the same office. Non-officeholding members of the Council will be appointed to named portfolios for a period of three years with the possibility of re-appointment for one further term of three years, after which they shall not be eligible for re-appointment to the same portfolio.

Section 11

If an officer should resign, the Council shall appoint a replacement who will serve until the next AGM, at which the vacancy will be filled as stated above.

Section 12

An officer may be deselected from an office, portfolio or from Council if a motion is approved by Council and the AGM.

Section 13

The Council shall meet at least twice per annum.

Section 14

Ten persons shall constitute a quorum for a meeting of the Council.

Section 15

The AGM shall be held every summer.

Section 16

Twenty persons shall constitute a quorum for the AGM.

Section 17

Apart from electing the Vice Chair and the members of the Council, the AGM shall determine the annual subscription of the Society; a reduced rate will be payable by registered students. The AGM shall receive and approve the Society's accounts. The AGM shall approve the appointment of an auditor for the forthcoming financial year. The AGM shall also transact any other required business. Any member wishing to have a matter placed on the Agenda should inform the Secretary in writing not later than twenty-one days before the AGM.

Article V: Duties of the Council

Section 1

The duties of all the officers shall be specified in job descriptions, which shall be approved by Council.

Section 2

The Council shall be responsible for the general policies of the Society. It shall report on its activities at the AGM.

Section 3

The Council shall control payments and will order an annual audit of the Treasurer's accounts.

Section 4

The Council shall not have power to incur a debt in excess of the current resources of the Society.

Section 5

The Council shall designate the signers of cheques.

Article VI: Publications

Section 1

The Society shall produce publications including a journal entitled *Renaissance Studies* and a newsletter entitled the *Bulletin*. The Society shall also have a website.

Section 2

The Editors of the Society's publications will make full, regular reports to Council and to the AGM. An annual meeting should be held between the Society and the publisher of *Renaissance Studies*.

Section 3

Renaissance Studies shall have an Editorial Board. Members of the *Renaissance Studies* Editorial Board are invited to Society for Renaissance Studies summer meetings.

Section 4

Renaissance Studies shall have a Board of Advisors of members willing to read papers and encourage the submission of suitable papers to the journal. Members of the Board of Advisors will be appointed by the Editor in conjunction with the publishers to serve for three years and shall be eligible for re-appointment. In the appointment of the Board of Advisors, regard shall be had to the representation of the various disciplines.

Article VII: Amendments

Section 1

Alteration to this Constitution must receive the assent of two-thirds of the members present and voting at the Annual General Meeting.

Section 2

A resolution for the alteration of the Constitution must be received by the Secretary of the Society at least twenty-one days before the Annual General Meeting.

Section 3

At least fourteen days' notice of the alteration proposed must be given by the Secretary to the membership.

Section 4

No alteration to Article II (Purpose), Article VIII (Dissolution of the Society) or this Article shall take effect until the approval in writing of the Charity Commission or other authority having charitable jurisdictions shall have been obtained; and no alteration shall be made which would have the effect of causing the Society to cease to be a charity in law.

Article VIII: Dissolution of the Society

Section 1

The Society may be dissolved by a resolution passed by a two-thirds majority of those present and voting at a Special General Meeting convened for the purpose, for which twenty-one days' notice shall have been given to the members. Twenty persons shall constitute a quorum for a Special General Meeting.

Section 2

Such a resolution may give instructions for the disposal of any assets held by or in the name of the Society, provided that if any property remains after the satisfaction of all debts and liabilities such property shall not be paid to or distributed among the members of the Society but shall be given or transferred to such other charitable institution or institutions having objects similar to some or all of the objects of the Society as the Society may determine, and if effect cannot be given to this provision then to some other charitable purpose.

SRS Job Descriptions for Council Members and Officers

Positions are held for 3 years unless otherwise stated.

Elected Officers and Ex-Officers

Chairperson (3 + 1 years)

The Chair will be expected to take a leading role in all the Society's activities, and to do everything possible to promote the Society and Renaissance studies. This is a three-year position in post, followed by one year's service on Council immediately after the conclusion of the Chair's term of office to offer advice to the incoming Chair and continuity with regard to SRS policy. The Chair of the Society shall call meetings of the Council and of the Society as a whole or shall authorize the Secretary to do so.

Vice-Chairperson (3 years)

The Vice-Chair is expected to take a full part in all the Society's activities, to deputize for the Chair when necessary, and to take on individual duties as agreed. In the absence of the Chair, the Vice Chair shall preside at meetings of the Council. (S)he will liaise with and offer support to the organiser of the SRS Biennial Conference and report to Council on issues that relate to the Biennial Conference.

Treasurer (3+ 1)

The Treasurer will ensure that proper accounts and records are kept, and help set financial and investment policies. (S)he will submit a budget for approval by Council at the beginning of the Society's new financial year. The Treasurer is responsible for paying expenses incurred by Council Members and disbursing grant monies awarded. The Treasurer will report on the Society's financial health to the Council on a regular basis. The Treasurer shall be responsible for relations with the Charity Commission. The Treasurer will submit the Society's financial records for each year to the Independent Auditor on an annual basis for approval in time for the Society's AGM.

Secretary (3+1)

The Secretary will arrange the mailing for the AGM, take minutes at Council and compile and circulate agendas for Council Meetings. The Secretary shall arrange for the keeping of all Council Meeting and AGM minutes. All decisions of the Council shall be recorded and the record distributed to members of the Council within one month of the meeting. The Secretary shall also book rooms for Council Meetings and, in consultation with the Chair, deal with correspondence as it arises.

SRS Regional Representatives: Ireland; Scotland; Wales

The role of each of the SRS Regional Representatives is to support the Society's overall aim of promoting the study of the Renaissance by publicising the work of the SRS in that country (funding of speakers, conference subvention etc). The Regional Representatives should assist in the development of projects within Ireland/Scotland/Wales consistent with the aims of the SRS and to bring projects for potential funding before the Council and attend meetings of the Council to report on SRS-related activities in Ireland/Scotland/Wales.

Editorial Members

Editor, *Renaissance Studies*

The Editor of the Journal is appointed by the Council – or by a committee of Council established for that purpose – in consultation with the Publisher. The appointment is initially for five years, but can be renewed though normally for no more than one further five-year term.

The Editor is expected to report to the Council at its regular meetings, either in person or through one of his/her colleagues on the Editorial Board. (S)he is also expected to report regularly to the Publisher and to ensure that an annual meeting takes place between the Society and the Publisher.

The Editorial Board includes: the Editor, the Associate Editor, the Editorial Assistant, the Book Reviews

Editor and the Exhibition Reviews Editors. Members of Council, including the Chair and Vice Chair, will also represent the Society.

It is normal practice for at least one other member of the Editorial Board to be represented on the Council. Members of the Editorial Board are appointed by the Editor. The Publishers have the right to discuss the reasons for these appointments with the Editor and the Society. As with the Editor, members of the Editorial Board serve for five years, and their appointments can be renewed, normally for no more than another five-year term – unless they are appointed to a different position on the Editorial Board. Members of the Editorial Board are invited to Council meetings but are not *de facto* members of Council.

Associate Editor, *Renaissance Studies*

The Associate Editor will be involved fully in the running of the Journal and will take on individual duties as agreed with the Editor.

Editor(s), *Bulletin of the Society for Renaissance Studies*

The Editors are responsible for organizing publication of the *Bulletin* in April and October of each year. They will commission and edit content directly relating to Society-run or -funded events, initiatives and news, including short articles, book reviews, conference reports and notices of ongoing or forthcoming events. It is their responsibility to contact potential contributors, arrange for submission of copy, edit the contributions and ensure that all material published in the *Bulletin* is formatted and typeset. They will liaise directly with the publisher and coordinate the distribution of the *Bulletin* to members, in consultation with the Membership Secretary.

Portfolios

Membership Secretary

The Membership Secretary will recruit new members, as well as maintain and widen the profile of the SRS to

encourage new members; make known the advantages of joining the society and be involved in producing any promotional material for the society; act as a segregated check, with the Treasurer, on the receiving bank for subscriptions arriving via bankers' orders. (S)he will receive new bankers' orders and cheques, record the receipt on the database and acknowledge receipt to the new member, and send payments to the Treasurer for checking and banking. (S)he will consult regularly with the treasurer (with regard to subscriptions and account statements) to send out overdue subscription notices. (S)he will maintain the list of members' interests.

Conference Officer

The Conference Officer shall publicise the Society's role in supporting conferences (through journals, conferences, seminars, Society website) and receive all applications for support for conference organisation. (S)he will make decisions on conference funding with the discretion granted by Council. (S)he will circulate all applications which require Council's decision to all Council members in advance of meetings. (S)he will present applications for consideration to the Council at Council meetings, inform applicants of the Council's decision, make arrangements with

the Treasurer for payment and advise successful applicants on the terms and conditions of the award (including publicizing SRS support on all conference materials and providing a brief report).

Fellowship Officer

The Fellowship Officer administers the Postdoctoral and Travel Fellowships awarded annually by the Society to postdoctoral and postgraduate who have studied within the last five years or are studying at universities in the UK and Ireland, undertaking research on any broadly-defined Renaissance topic, i.e. from 13th–18th centuries. The annual Postdoctoral Fellowship(s) are worth £6000/annum. If the recipient is in Italian Renaissance Studies, the award is known as the Rubinstein Fellowship. Those eligible should not hold the award at the same time as being in full-time employment at a university or elsewhere. The Travel Fellowships are awarded to cover the costs of research visits and research-related expenses, including for example digital reproductions of material that is difficult to access. The Fellowships Officer advertises these Fellowships on the Society's website, updating copy annually and ensuring the submission system is in good working order, sends out mailings to advertise them, puts an advert on jobs.ac.uk, convenes the Fellowships committee, chairs the meeting and

determines how decisions are made, announces the results, communicates the outcome to successful and unsuccessful applicants, invites the Fellows to attend Council meetings, encourages them to present their research at the bi-annual Society conference and submit reports on their research for the Bulletin, as well as submitting a short description of the research for which the award has been made for our website.

SRS Webmaster

Duties of the SRS Webmaster shall consist of managing and updating the SRS website in an effective and timely manner. The Webmaster is responsible for the development and maintenance of the Society's website and for keeping the information posted on it as up-to-date as possible. The duties of the Webmaster include website design and maintenance, such as the addition of new announcements to the Events pages and new URLs to the various Links pages. Rather than being the sole author of the site's content, (s)he should serve as the mediator between the Society, the website and its intended audience. (S)he should monitor related websites to keep abreast of developments in site design and should ensure that the website is accessible to as many visitors as possible.

WELSH BRANCH REPORT

Rediscovering the Sounds of the Renaissance

RACHEL WILLIE

THE WELSH BRANCH of the SRS promotes activities relating to early modern studies in Wales in a variety of ways, but the main event of the year is the Annual Welsh Lecture which was inaugurated in 2012. This public lecture brings distinguished scholars to Wales, but also celebrates the rich, diverse and innovative scholarship that is taking place within Renaissance studies in Welsh institutions. My colleague at

Bangor University, Thomas Corns, delivered the first lecture at Trinity Saint David. A highly-regarded Miltonist and general editor, with Gordon Campbell, of the Oxford University Press *Complete Works of John Milton*, Tom took his audience through the history of the material text, and the various earlier editions, of *Paradise Lost*, which he is co-editing with David Loewenstein. The lecture coincided with an exhibition

from the archives of Trinity Saint David on early printed editions of works by Milton. From Trinity Saint David, in 2013, the lecture moved to Swansea University, where Tarnya Cooper (National Portrait Gallery, London) delivered a stimulating and wide-ranging paper entitled 'Meeting the Elizabethans: portraiture, spiritual identities and the middling sort'. She examined Elizabethan portraiture and focused upon images of merchants,

retailers, professionals, writers and artists to examine what portraiture can reveal about social status and spirituality in post-Reformation England and Wales.

Following these forays into visual culture – whether in book history or Renaissance portraiture – in South and Mid-Wales, this year the Annual Welsh Lecture moved to North Wales and changed its focus to explore the aural and the oral landscape. Hosted by Bangor University, the lecture coincided with a symposium on the early modern soundscape and both complemented and enhanced the discussions that took place. This two-day event brought together scholars from three continents who are working within the fields of musicology, literary studies, history and modern languages. Its purpose was to interrogate ways of understanding sounds as textual, oral and aural forms, and to understand the soundscapes inhabited by early modern people. An array of papers explored topics as diverse as the transmission of language and music, music making in European convents, ballads and popular culture, the sounds of urban space, pageantry and theatrical sounds, poetry and lyric, reconstructing early modern performance, contrafacta music in both sacred and secular text settings (as well as the blurring of the distinctions between the two) and orality in language learning.

The symposium made for stimulating interdisciplinary discussion and was a landmark event in helping scholars to unearth the noisiness of early modern Europe as well as conceptualise the difficult subject of how we reengage with past utterances. This is a central question to research being undertaken by Professor Jennifer Richards (Newcastle University) and Professor Richard Wistreich (Royal College of Music), who delivered last year's Annual Welsh Lecture on the topic of 'Renaissance Voice'. The two are also co-investigators on a research network funded by the UK Arts & Humanities Research Council, 'Voices and Books 1500–1700', which examines how reading aloud connects to other modes of orality.

Since seminal books by scholars such as Bruce Smith and Adam Fox, it has been assumed by many that reading aloud was the most common mode of reading in the early modern period, but the significance of this assumption has been largely overlooked. Professors Richards and Wistreich's larger project seeks to delve into what it means to utter the words that are on the page, whether in speech or song. Central to this project is an exploration of how books were voiced and heard, how this relates to reading as a communal and civic act, and what this may tell us about the history of the book and the history of reading.

Uncovering past utterances is not for the faint-hearted. Recent groundbreaking and prize-winning books such as Christopher Marsh's *Music and Society in Early Modern England* (2010) have done much to unlock the role music played within early modern culture, but recreating the sounds of the past is not easy. David Crystal's enquiries into original pronunciation have led to some experimentation by acting companies – most notably at Shakespeare's Globe in London – and endeavours to recreate sixteenth- and seventeenth-century dialects. These have met with mixed reviews, at times injecting energy into the performance of the early modern play text but at other times making the words feel more alien than they may appear when delivered in contemporary regional dialects or in received pronunciation.

Crystal's investigations have relied upon a forensic focus on language and speech patterns, and early modern writers were no less concerned with the mechanics of reading and of projecting sound. Beginning with an extract from Pierre de la Primaudaye's *The French Academie* (1618), Professors Richards and Wistreich drew on such concerns as they presented the challenges of unearthing the Renaissance voice. Primaudaye observes that the only sense that has access to vocal utterances is the sense of hearing: sound cannot be seen, tasted, touched or smelled. But even the act of hearing is fleeting and the sounds of words become

consigned to memory as soon as they are uttered. Lacking recourse to modern technology, the spoken word cannot be recorded. Words might be transcribed onto the page, but these words have a different texture and could be inflected differently to words that have been delivered orally. Consequently, the spoken (or sung) word has a more ephemeral quality than written words: no two utterances can directly replicate one another. Yet, Primaudaye's observations tell us something very striking about the ways in which early modern speakers and auditors received sound. By articulating the words on the page in speech or song, reading becomes an embodied act. Whereas silent reading requires the eyes to consume the words and cognitive engagement to understand the words, verbal reading brings the voice, diaphragm, lungs, mouth and breathing into the act of reading.

Professors Richards and Wistreich then took us through an enchanting array of early modern views on sound projection. While some physicians claimed that wailing children were exercising their 'inward pipes', other physicians warned people to be cautious of the ways in which the foods they tasted connected to their ability to project noise. In the *Haven of helthe* (1584), we learned how food affected a person's ability to speak or sing. To sing well, it was advised that an individual made balls comprising honey and crushed mustard seeds; they were to swallow one or two balls each morning as a means of breaking their fast and to clear their chest. Clammy eels, on the other hand, should be avoided as they are 'noysome to the voyce'.

One thread of early modern medical thought drew heavily from Galen. This led to the view that sensory experiences had a material effect upon the body: the texts that people read, the music to which they listened, and the environment in which they inhabited, directly affected a person, and so the emotions of both the auditor and the speaker or singer could be affected through the communal act of reading aloud. Emotions in this period were considered to be both psychological

and physical, and so sensory experience, the body and the mind, are inextricably linked. The verbal voice becomes a means of articulating not just the text and music on the page, but the 'inner voice' of the mind; it materializes the inner workings of the soul which would otherwise remain hidden. Consequently, the hearer needs to be both attentive and sensitive to what is being spoken. In 1598, Francis Meres observed that 'it is requisite that an auditor do not onely imbrace the elegancies of speech for pleasure sake, but that he also collect the force and profit of sentences' (*Palladis Tamia* sig. kk8r). If auditors are to gain from what they are hearing, they need to digest the matter that is articulated as well as the mode of delivery. Yet reading aloud is also perceived as having a transformative effect upon the reader.

Reader and auditor thus profit from hearing the words and music presented on the page. Unlike silent reading, reading with lungs, diaphragm, tongue and lips allows the text to become part of the body: reader and what is being read become conjoined. Professors Richards and Wistreich presented us with some initial conclusions from this fascinating and complex project. It looks set to tell us much about how early modern individuals understood the cognitive and physical processes of reading aloud and how the act of uttering words relates to the body and the wider world as well as the relationship between words and music. Although in its infancy, the Annual Welsh Lecture has gone from strength to strength and has firmly established itself as an important event on the Renaissance Studies calendar in Wales.

Dr Rachel Willie is Lecturer in Early Modern English Literature at Bangor University and the SRS Welsh Representative. The Annual Welsh Lecture for 2015 will be delivered at Cardiff University on 26 March at 5.15pm by Professor Alec Ryrie (Durham University) on the topic of 'Faith, Doubt and the Problem of "Atheism" in Early Modern Britain'. Professor Andrew Hadfield (Sussex University) will deliver the 2016 Lecture at the National Library of Wales, Aberystwyth.

*For information on the work of the SRS in Wales see:
<http://www.rensoc.org.uk/local-branches/wales>*

*For details of the 'Voices and Books 1500–1700' research network see:
<http://research.ncl.ac.uk/voicesandbooks/>*

THE SOCIETY FOR RENAISSANCE STUDIES

Founded 1967

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Prof. Andrew Hadfield (Hon. Vice Chair)
Dr Piers Baker-Bates (Hon. Treasurer/ OU Rep.)
Dr Jane Stevens-Crawshaw (Hon. Secretary)
Dr Liam Haydon (Membership Secretary)
Dr Alexander Samson (Fellowship Officer)
Dr Catriona Murray (Scottish Representative)
Dr Rachel Willie (Welsh Representative)
Dr Jane Grogan (Irish Representative)
Dr Kevin Killeen (Conference Co-ordinator)
Dr Miles Pattenden (Webmaster)
Prof. Jennifer Richards (Editor, *Renaissance Studies*)
Dr Jill Burke (Associate Editor, *Renaissance Studies*)
Dr Rachel Willie (Book Reviews Editor, *RS*)
Dr Debra Strickland (Exhibition Reviews Editor, *RS*)
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Dr Regina Poertner
Prof. Richard Wistreich

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. Membership is also a precondition of attending the biennial conference and applying for the various prizes and funding schemes. Details of how to join the Society can be found on our website: http://www.rensoc.org.uk/join_us. 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.