



BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

SHAKESPEARE AT 400
SIMON PALFREY

SRS IN SCOTLAND
CATRIONA MURRAY

ALSO INCLUDES: CONFERENCE REPORTS, AGM PAPERS,
FELLOWSHIPS AND MORE.

VOLUME XXXIII, NUMBER 1

APRIL 2016

LETTER FROM THE EDITORS

'If since the first stone that was layd for the foundation of this great house of the world, there was ever a yeare ordained to be wondred at, it is only this.' So wrote Thomas Dekker in 1603, though there seems something equally as prodigious about 2016 when it comes to the number of anniversaries and commemorations being celebrated in Renaissance studies over the course of this year. Both issues of the 2016 *Bulletin* will be doing their part to observe this year of anniversaries, beginning here with a feature article by Simon Palfrey about a Warwickshire-born playwright and poet whose passing occurred this very month four hundred years ago. Palfrey's creative-critical charter for working and thinking with Shakespeare offers a mode of commemoration that enjoins us to look forwards as well as backwards; rather than adding our voices to the hymn of Bardolatry which this year can be heard across the globe (what Palfrey calls 'a strange kind of awe'), we might be thinking of how we can ask new, interesting and necessary critical questions of Shakespeare.

Anniversaries figure too in one of our lead reports this issue, concerning the quatercentenary of the birth of the writer, theologian, and divine Richard Baxter, and we will return to the commemorative theme in October in several other features and conference reports. Elsewhere in this month's *Bulletin* you will find a report on 'Travel and Conflict in the Medieval and Early Modern World' that reflects upon continuing cross-chronological interests in travel writing and their relation to the emerging field of study that explores links between writing and fighting.

It is in this year also that we look forward to the seventh biennial SRS conference, to be held at the University of Glasgow from 18-20 July. Amongst its rich and varied programme, the conference includes, for the first time, the SRS Annual Lecture (details of which can be found on the back page). The conference also sees the launch of the exciting new SRS monograph series. Looking ahead to other aspects of Society business, towards the back of this *Bulletin* you will find papers for the SRS AGM, which takes place in London on Friday 6 May. All members of the Society are warmly invited to attend. Continuing our cycle of reports from the regional branches of the SRS, we are pleased to include in this issue Catriona Murray's account of the buoyant state of Renaissance studies in Scotland.

Finally, we would like to mark the occasion of several noteworthy changes in personnel on the SRS Council. Peter Mack's term as Honorary Chair comes to a close this year, and Piers Baker-Bates also stands down as Honorary Treasurer. We would like to thank Peter and Piers for their service both to the Society and its members, and to Renaissance studies at large.

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CONTENTS

3
Letter from the Honorary Chair

4-6
SRS News

12-18
Conference Reports
including Richard Baxter, Samuel
Daniel and Travel and Conflict

19-20
Postdoctoral Fellowship Report

21-23
Papers for the 2016 AGM

FEATURES

7-9
SHAKESPEARE AT 400:
A CREATIVE-CRITICAL CHARTER
Simon Palfrey

10-11
SRS IN SCOTLAND
Catriona Murray

Bulletin Volume XXXIII no. 1
Front Cover: Section of James
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LETTER FROM THE HONORARY CHAIR

When the gap between the wealth of the élite and the subsistence of the poor grows ever greater, and when power is overwhelmingly linked to money, it's time for a five-hundredth anniversary rereading of Sir Thomas More's *Utopia*. The absurd reality that most full-time employees have little prospect of buying a dwelling in a city in the southern half of the island without parental assistance makes the abolition of private property advocated by Raphael Hythloday in both halves of the book less unthinkable. By naming his main speaker as 'purveyor of nonsense', More warns us at the outset not to take everything he says literally. At the end of each part the figure representing 'More' in the dialogue expresses reservations as well as fascination.

Every reader will have a catalogue of unacceptable features of the Utopian political system: the surveillance, the slaves, the mercenaries, the foreign policy, the punishments. Some of these unlikeable and immoral features seem to result from More's desire to explain in too much practical detail how the state could be defended without an army and an aristocracy, how sufficient food could be grown, stored and distributed, or how the problem of shirkers could be avoided. More favourable readings emphasize the comparative aspect of this exercise in imagining a state. The punishments are cruel by our standards but not as cruel as the sixteenth-century practice of killing people who steal. Remembering the idle rich of More's day and their hangers-on may be an antidote to working out in too much detail ways of correcting idlers in a communist system. We need the English sections of the first half of the book to further our understanding of the Utopian idea.

Understandably the book was altered to begin with a portrayal of Hythloday. One would not easily tolerate listening to the projection of an ideal state from someone who had poisoned the ship he worked on or destroyed the life of a co-worker. Raphael Hythloday's personality is interestingly at variance with the state he describes. In spite of his learning and the experience and knowledge he has acquired through travel he rejects the normal humanist aspiration of counselling a prince. So the advocate of communal living in the polity prefers himself a private life without the problem of reconciling differing interests or of interacting with people he considers unworthy. Perhaps the problem focused upon by the two parts of *Utopia* concerns the degree of privacy which is desirable and the ways in which this can be reconciled with the participation and welfare of everyone in society, and the placing of limitations on the wealth and privilege of those who accumulate most.

Utopia is both a precursor of science fiction and an antitype to it. In science fiction the narrative to some extent tests and critiques the strange society which is also described. This would have been an interesting task for More to have undertaken. And yet in much science fiction, however unlikeable the new world, the discovery of that world is the best part of the narrative. The action is less interesting. Someone leads a revolt; someone escapes; the place to which she escapes is scarcely better; much is left unresolved. Perhaps More felt that it was enough to display the alternative? Or perhaps he eventually agreed with Montaigne (in 'On Vanity', *Essais* III.9) that imagining the best form of society and laws is



merely a mental exercise since in practice one has to work with people who are already fashioned and bound to particular customs.

Looking back on my three years chairing our society, remembering the excellence of the journal *Renaissance Studies*, looking back at the Southampton conference and looking forward to Glasgow, I'm struck with gratitude for the time and thought which people contribute to the organisation of the Society and to the study of the renaissance. And even more for the joyful and generous way in which people make those contributions. With such a community of workers the study of the renaissance will flourish in the next twenty years. Working with our membership and our council has been much more like the pleasure of seminar discussion with enthusiastic students than like the committee work of which we all now have too much. It reminds me more of the joyfulness of Rabelais' Abbey of Theleme than the rigours of Patagonian Utopia, though I wish that Rabelais could have taken on More's brief of imagining a society that would be just and happy for all and not only for the young élite.

PETER MACK

SRS NEWS

The SRS and the SNLS

The Society for Neo-Latin Studies (SNLS) is the UK's national organization representing scholars at all levels interested in a variety of questions relating to Latin texts of the early modern period (from Petrarch onwards). SNLS aims to foster dialogue among researchers from different disciplines working on Neo-Latin material, to support the next generation of scholars, to encourage the teaching of early modern Latin texts, to liaise with libraries and archives holding Latin texts from the early modern period and to bring the Latin literature of those centuries to the attention of the general public.

It is no longer the case that most early modernists of any discipline have enough classical Latin to read untranslated early-modern Latin texts. For this reason, SNLS offers regular events aimed particularly at graduate students and early-career scholars from all early-modern disciplines, to support them in accessing and using Latin sources in their research. SNLS is therefore very keen to enhance links with other scholars and societies of the Renaissance period and societies representing those and is delighted to

be able to present itself to members of SRS.

SNLS organizes an annual lecture in the autumn and an event for postgraduate students in the spring of each year, with larger conferences every three to four years. It awards an annual prize for the best essay by its graduate student and postdoctoral members and publishes a regular newsletter. The last annual lecture was hosted by Middle Temple Library in London and focused on the books owned by John Donne, of which a large part is now in Middle Temple. As a service to the community SNLS hosts a selection of Neo-Latin texts on its website (which may be useful for teaching).

For more information on SNLS in general, please visit the website at <http://www2.warwick.ac.uk/fac/arts/ren/snls/> or visit our Facebook group, on which early modernists of various backgrounds regularly post queries, (<https://www.facebook.com/groups/551347561606447/>), or contact the President, Prof. Gesine Manuwald, at g.manuwald@ucl.ac.uk. New membership applications as well as informal enquiries are always welcome.

Prizes and Fellowships

SRS Study Fellowships 2016–17

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 who is 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 who are at an advanced stage of their research.

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/>

Fellows are required to submit written reports on their projects for publication in the Society's *Bulletin* and are expected to acknowledge the Society in any publications resulting from the research. They may also be invited to give short papers at the Society's biennial National Conference. The deadline for applications is 31st May 2016.

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

SRS Postdoctoral Fellowships 2016–17

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 2016–17.

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 2016. 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 2016.

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

SRS Museums, Archives and Libraries Bursary Scheme 2016–17

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 the 2016 scheme will be advertised when open via the SRS website: <http://www.rensoc.org.uk/funding-and-prizes/bursary-scheme>.

SRS Biennial Conference

University of Glasgow, 18–20 July 2016

The Society's Seventh Biennial Conference will take place at the University of Glasgow, 18–20 July 2016. The conference themes are: Anachronisms; Conflict and Resolution; Imaging the Nation; Reformations and Recusants; Beasts; Word and Image.

There are over 170 papers now included in the programme, with plenary lectures being given by Professor Willy Maley (University of Glasgow), Professor Neil Rhodes (University of St Andrews), and Professor Evelyn Welch (King's College, London).

Accompanying events will include visits to leading Renaissance sites and collections in and around Glasgow (including Stirling Castle), a concert of Renaissance music and an exhibition of Renaissance prints at the Hunterian Art Gallery.

For a full programme, and to register for the conference, please visit the website: <http://rensoc.org.uk/7thconference>.

All delegates must be members of the Society for Renaissance Studies for the year 2016 at the time of the conference.

Please note that the Society is particularly keen to encourage postgraduates to offer papers, and we will be able to offer bursaries to cover registration fees. Further information about bursary applications will be disseminated in due course.

The conference organizers are Dr Luca Guariento and Dr Tom Nichols (email arts-rensoc2016@glasgow.ac.uk)

SRS *Bulletin* Editorship

The tenure of the current interim *Bulletin* editor will end this year, and that of the co-editor will end in 2017, as such the Society seeks expressions of interests from the membership in taking over the editorship of the *Bulletin*. To express an interest, or if you have any questions, please contact the current editors Dr William Rossiter (W.Rossiter@uea.ac.uk) and Dr Matthew Woodcock (Matthew.Woodcock@uea.ac.uk).

AGM, Annual Lecture and Constitutional Change

The 2016 AGM of the SRS will take place at the Warburg Institute, London, on May 6 at 4pm and will be followed by the customary reception at 5.45pm.

Last year Council and the AGM resolved that in future in years in which there is a biennial conference, the AGM of the Society will be held at the conference. The aim of this

proposal was to increase the number of people attending the AGM (since conference attendees must also be members of the Society) and to encourage wider participation in the administration of the Society. Council, who had recommended this change, later realised that this would require a change in the Constitution which currently specifies that the AGM

will be held in May each year. In order to change this stipulation, Council hereby gives notice that the change in wording from 'in May' to 'in May or at the Biennial Meeting of the Society (in years when that occurs)' will be put to the Annual General Meeting on 6 May 2016.

The Annual Lecture will be given at the SRS conference this year.

SRS Monograph Series:

Renaissance and Early Modern Worlds of Knowledge

This series explores Renaissance and Early Modern worlds of knowledge (c.1400-c.1700) in Europe, the Americas, Asia and Africa. The volumes published in this series study the individuals, communities and networks involved in making and communicating knowledge during the first age of globalization. Authors investigate the perceptions, practices and modes of behaviour which shaped Renaissance and Early Modern intellectual endeavour and examine the ways in which they reverberated in the political, cultural, social and economic sphere.

The series is interdisciplinary, comparative and global in its outlook. We welcome submissions from new as well as existing fields of Renaissance Studies, including the history of literature (including neo-Latin, European and non-European languages), science and medicine, religion, architecture, environmental and economic history, the history of the book, art history, intellectual history and the history of music. We are particularly interested in proposals that straddle disciplines and are innovative in terms of approach and methodology.

The series includes monographs, shorter works and edited collections of essays. The Society for Renaissance Studies ([http://](http://www.rensoc.org.uk)



Early modern printing press from *Das Ständebuch* (Frankfurt, 1568). Image: Wikimedia Commons.

www.rensoc.org.uk) provides an expert editorial board, mentoring, extensive editing and support for contributors to the series, ensuring high standards of peer-reviewed scholarship. We welcome proposals from early career researchers as well as more established colleagues.

Topics include:

- Authority and Control
- Transmission, Translation and Exchange
- Literatures, Genres and Media

- Communities, Institutions and Networks
- Education and Higher Learning
- Fashioning Identity
- Art and Performance
- Certainty and Doubt

For further information on how to submit a book proposal to the series, please contact the Series Editor, Harald E. Braun (h.e.braun@liverpool.ac.uk) and the History Editor, Max Novick (max.novick@tandf.co.uk).

SHAKESPEARE AT 400: A CREATIVE–CRITICAL CHARTER

SIMON PALFREY

- i. LET'S NOT ASSUME we all already know any Shakespeare-world. Equally, let's not presuppose Shakespeare's specialness. If his work is different, and deserves its extraordinary prestige, then in what exactly? Let us embrace and face Shakespeare's difficulty.
- ii. Shakespeare is the greatest English writer, but this fact alone can license a strange kind of awe, as though we should all weave a circle around his magic, and understand his productions in terms of their secondary rather than primary making. We should return more often to the source.
- iii. What means can we take, what forms can we risk, if we are to do justice to the possibilities of Shakespeare? Can criticism be too creative, too imaginative, or too engaged with the possibilities of the particular? Must criticism be a belated, second-order, derivative thing? If it repeats or returns to an original, might it be as vital and revelatory as a performance?
- iv. Shakespeare's writing often exceeds its own medium, flying or lurking beyond the capabilities of actors or auditors. It often defies linearity, punctuality, and sensory notice. This is where criticism comes in as an authentic re-creative act, a kind of art, to do what the time-bound actor and audience cannot. Slow it down, split and magnify, enter the gaps, listen where there appears to be silence, be as leaping or telepathic as Shakespeare's own networks. Criticism might realize playlife like nothing else can.
- v. Let's closely compare Shakespeare's compositions, his ways of writing and making lives, with contemporaries and learn from the differences. What could Ben Jonson possibly have meant when he accused Shakespeare of making 'nature afraid'? How can a work of art do this?



Weaving a circle around his magic? James Gillray, *Shakespeare-Sacrificed; or The Offering to Avarice* (1789). Image: Beinecke Rare Book & Manuscript Library, Yale University.

- vi. What might it mean to compose a world half-made up of words and motives that lurk unnoticed or neglected? Might there be ethical or political implications of creating worlds in this way, in the attention that they require from us, and in the repeated return to the source that they invite? If things are not noticed, are they differently alive than things that are clearly seen? What responsibilities does this entail about the act of giving our attention?
- vii. Looked at in this way, close reading is far more than dry formalism. It entails the most basic questions of life: to be, or not to be, might just be in our hands.
- xii. To read Shakespeare closely – to listen closely – means far more than studying his imagery. It requires technically-informed imagination, and unsleeping alertness to the unique event and instruments at work.
- xiii. As a first principle, avoid abstraction and approximation. Take the words literally, which

means realizing the physical actions and investments at work in and through them.

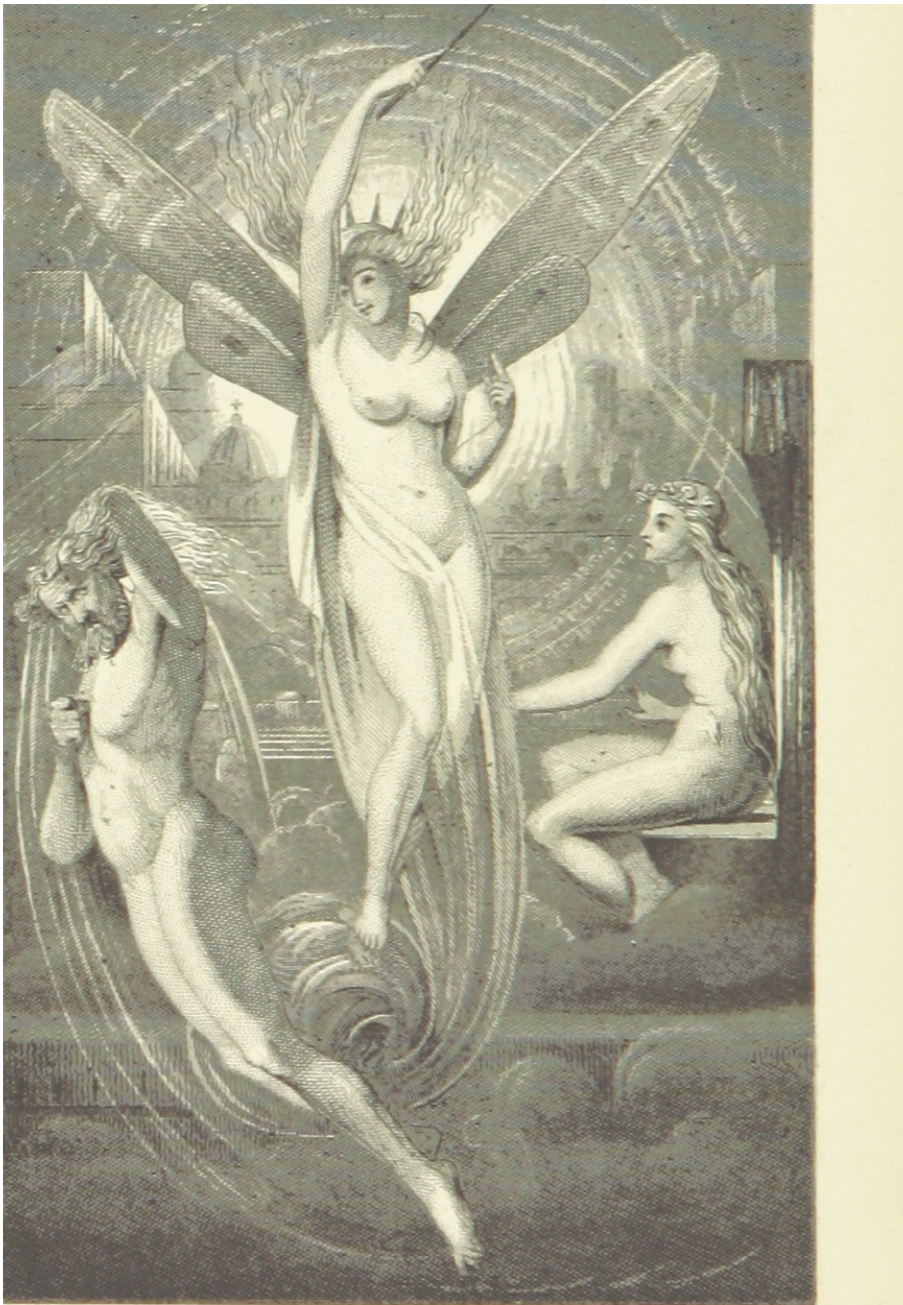
- xiii. How many contexts make a context, or histories a history? How to be true to a play's sources? The very idea of a source is a thrilling and strange thing, which goes to the very heart of creation. A tiny hint can generate multitudes. The only known source for Mercutio: he had 'cold hands'.
- xiv. History is in the details. A rhyme, a cue or a costume is as much an historical event as a rebellion or a statute. If we start imagining this – that cue-spaces are alive, and metaphors, and scenic breaks, and the gaps at the end of each line – then we begin to tap into the principles of Shakespeare's creation. A poem or a play is not simply an object to watch or to study. It is a subject, or many subjects, non-human things lent subjunctive humanness.
- xv. Shakespeare's work demands – indeed creates – the ongoing history of criticism. His forms require it: their difficulty, excess, proliferation; their layers, contingencies, invitations; the silence and intervals that beg imaginative entrance. But this particulate life is routinely subdued to theme. The small thing is sublated by the large, the text by the presupposed context. The critical need for coherence kills possibility. We glimpse or feel things, and then surrender them as a mistake, or inadmissible.
- xvi. How to allow such potential life? Allow these glimpses to belong to a subject, with a mind and body. Interpretive disobedience can become a character, or many characters. Criticism can be a radical act of embodiment.
- xvii. Imagine a story strewn with memories, interpretations, detonations, even revelations of a play. Imagine a fiction that gives new life to things that travel below criticism's radar. Perhaps we are too tied to the putatively healthy division between the subject-critic and the object-work.
- xviii. You have to risk things to discover things – including the risk of going too far, or the risk of



Essay on Criticism.
Lud. Cheron inv. Sam. Gribelin Jun. Sculp.

Too much in verse? Frontispiece to the sixth edition of Pope's *Essay on Criticism* (London, 1722). Image reproduced by permission of the British Library.

- bad taste – two things Shakespeare has long been known for, but which today are downplayed in favour of a Shakespeare familiar, accessible, and exemplary to all.
- xix. We speak much of innovation and interdisciplinarity, but too often this becomes a euphemistic invitation to project management. We mustn't be cowed by the imperatives of assessment. Assessment demands replication, and at times inimitability is
- needed – or at least personality.
- xx. We have to be alert to how systems write us, or how we write to the systems that employ us. Let's be aware of the forms we write in, and how often the pre-fab forms write us. Compare our models of non-fiction prose today with what was alive around Shakespeare's time. The probative ways of Montaigne, the hesitations and openness to reevaluation; Bacon's ironies, his ellipses, his false leads, his



*"A strange and woo-worn wing
Arose beside the battlement."*

Too metaphorical, too hyperbolic? An illustration from the 1873 edition of Shelley's *Queen Mab*. Image reproduced by permission of the British Library.

quizzical juxtaposition of epithet and quotation, and the doubt as to the status of the quotation: all in the interests of drawing the reader in, and drawing the reader out; the neurotic taxonomies of Burton, or the personalized metaphysics of Browne; the ubiquity of written dialogue, polemics, the permission for bad taste and prejudice, the belief that the written word might change lives just as if it were spoken from pulpit or soapbox. Today we

would forbid ourselves even the relatively straight criticism of Aristotle's *Poetics* or Horace's *Ars Poetica* (too prescriptive), Sidney's *Apology for Poetry* (too philosophical, too polemical), or Shelley's *Defence* (too metaphorical, too hyperbolic); Jonson's *Discoveries* or Dryden's *Art of Dramatic Poesy* (too dialogical); Pope's *Essay on Criticism* (too much in verse).

xxii. Might we at least begin to recover this modal range? Some

of our attempts may fall flat or fizzle out or miss the target. But so what? We should not be defensive in our reading, or over-defended in our writing.

xxiii. Let's collaborate. Plays are the most wonderful model of collaborative working and making, numerous disciplines in co-creative harness. We should renounce mastery, allow that our power is vulnerable and our methods in need of modification.

xxiv. Collaboration might liberate the critical voice into something akin to drama. Witness Kierkegaard on his pioneering use of narrative agents: 'My pseudonymity or polyonymity has had no accidental basis in my *person* ... but an essential basis in the *production* itself, which, for the sake of the lines and of the variety in the psychological distinctions in the individual characters, for poetic reasons required the lack of scruple in respect of good and evil, of broken hearts and high spirits, of despair and arrogance, of suffering and exaltation etc, the limits to which are set only ideally, in terms of psychological consistency, and which no factual person would, or can, dare to permit themselves within the bounds of moral conduct in actuality.'

xxv. Let's learn from Shakespeare's inimitable example: his self-permission, in attempting things others had not; his generosity, in giving choices to all who experience his work, and not privileging intellectual aristocracy; his courage, in reaching toward and beyond the edge of a thought; his willingness to find whatever form is needed for the thought or the feeling; and for the same reason his recurring difficulty, the integrity of each particular, his resistance to paraphrase, to pre-emptive coherences, to approximating probabilities, and his faith that not all attendance is exhausted in the here and now.

Simon Palfrey is Professor of English Literature at Brasenose College, Oxford, and Series Editor of Beyond Criticism (Bloomsbury).

SRS IN SCOTLAND

CATRIONA MURRAY

SINCE TAKING UP POST as Scottish representative in 2014, early career scholars have been at the heart of SRS activities north of the border. With many postgraduates opting to self-fund their degrees or study part-time and life after the PhD often presenting further financial instability, it is important that additional support is provided to meet the demands of an increasingly challenging academic apprenticeship. Postdoctoral scholars in particular face the difficult task of disseminating their research and establishing an emerging reputation through publications and conference papers at precisely the time when access to institutional resources can cut-out. Short-term temporary research and teaching contracts rarely offer research allowances and many of the major funding bodies cease small grant provision once the PhD has been confirmed. In short, it is tough out there. Yet postgraduate and postdoctoral communities are often at the frontline of academia, teaching undergraduates, organising workshops and seminars, participating in conferences and sitting on councils for scholarly societies (such as the SRS).

In my brief tenure as Scottish representative, I have been repeatedly impressed by the commitment, graft and ingenuity of our early career scholars. Dr Fern Insh commented on her experiences post-PhD: 'Life as a postdoc has been and still is tough ... There have been very few jobs which I can apply for as an early-modernist but thankfully I've managed to stay in research by working freelance for the National Trust for Scotland and getting some lecturing hours at my doctoral institution – Aberdeen. The temporary contracts are stressful, as you're never quite sure if you're going to have enough for basic bills. I feel choosing to stick with academia and weathering the storm is paying off though as I have my first full-time contract coming up as a Research



Pieter Codde, *Young Scholar in his Study* (c.1633). Image: Wikimedia Commons.

Fellow at Aberdeen. I'll be designing a history and heritage app for the University.' Opportunity is key, therefore, and if the SRS Scottish fund can, in some small way, support and sustain the research of a diverse range of early career scholars, this can only enrich the field of Renaissance Studies.

Consequently, in 2014, I initiated a

conference travel grant competition, open to postgraduates and postdocs (within three years of completion of their PhD), resident in Scotland. The response to this new funding opportunity was encouraging and two awards of £100 each were made to postdoctoral scholars, Dr. Lucinda Dean (University of Stirling) and Dr. Irene Mariani (University of

Edinburgh). Lucinda delivered her paper, 'Inventing and Reinventing Traditions in the Scottish Coronation Ceremonies of the Fifteenth and Sixteenth Century' at the Renaissance Society of America's Annual Meeting at the Humboldt University of Berlin; while Irene presented her research on 'Sandro Botticelli: A Successful Businessman?' at the Association of Art Historians' Annual Conference at the University of East Anglia. In response to confirmation of her award, Lucinda Dean explained: 'As a postdoctoral researcher, as yet without a full time post, and juggling a number of part-time/low-paid teaching assistantships, it is incredibly difficult to keep your foot in the door, with regards to conferences and getting your name out there, when it is most important. People in the early postdoctoral years are often the forgotten group when it comes to funding for this vital part of maintaining an academic profile, so I really am most grateful to SRS for the funds received.'

With an enhanced budget and a number of high calibre applications, in 2015, SRS was able to award three grants of £150 each to Julia Kotzur, a PhD student at the University of Aberdeen; Lucy Hinnie, a part-time PhD student at the University of Edinburgh; and Dr Fern Insh, a postdoctoral scholar at the University of Aberdeen. Julia will be giving her paper, 'Ben Jonson's "Spices of Idolatry": Galenic Healthcare and the Eucharist in *Bartholomew Fair*' at the Renaissance Society of America's Annual Meeting in Boston; Lucy will be presenting her work on 'A "Tretis" for Tricksters – Figuring the Female in Middle Scots Verse' at the International Congress on Medieval Studies at Western Michigan University, Kalamazoo; and Fern has recently delivered her research on 'Monumental Passings: Exploring and Analysing the Design of Seventeenth-century Scottish Tombs' at Death and Identity in Scotland: From the Medieval to the Modern, at the University of Edinburgh. This new funding opportunity, therefore, has benefitted emerging scholars of history, literary studies and visual culture, enabling them to share their



Detail of Matthew Paris's map of thirteenth-century Scotland from P. Hume Brown, *Early Travellers in Scotland* (Edinburgh, 1891). Image by permission of the British Library.

work with both domestic and international audiences and showcasing the quality and variety of new Renaissance research currently undertaken in Scotland.

In addition to providing individual support, the Society has also awarded small grants to projects directed at a variety of audiences, from postgraduates and postdocs to university post holders and interested publics. In 2015 two postgraduates, Helen Smith and Jessica Legacy, organised *Beyond Leeches and Lepers: Medieval and Early Modern Medicine*, with SRS assistance, a public-engagement conference at the University of Edinburgh. Held in the anatomy lecture theatre of the Old Medical School, papers ranged from plague to pregnancy, madness to sexuality. Shortly after, the Society was able to support a symposium convened by Dr Syrithe Pugh on 'Reviving the Dead: Classical Imitation in Renaissance Literature', at the University of Aberdeen. An inaugural event of the recently formed Sir Herbert Grierson Centre for Textual Criticism and Comparative Literary History, the workshop was intended to foster discussion between classicists and early modernists. As well as one-off events, the SRS Scotland fund has also contributed to long-term

projects which grow from strength to strength. Established in 2009, with a grant from the Society, and initially a postgraduate-led initiative, the *Journal of the Northern Renaissance* (www.northernrenaissance.org) is now approaching its seventh issue and has recently launched a new distinct feature, *Polaris*. Dedicated to short polemics, position pieces, interviews and conference reports, this new resource will provide a forum for dialogues and debates, offering authors and readers the opportunity to come together to discuss the Renaissance in the north. It is hoped that, as this 'digital salon' develops, it will increasingly incorporate audio-visual elements. I am currently in discussion with the editors about facilitating this project. In the past year and a half, therefore, the Society has bolstered a variety of cross-disciplinary Renaissance activities, sustaining scholarly networks and exchanges across Scotland, while also reaching researchers further afield. With this year's SRS Biennial Conference taking place in Glasgow, the future is looking bright for Renaissance studies in Scotland.

Dr Catriona Murrery is Lecturer in History of Art at Edinburgh College of Art.

CONFERENCE REPORTS

Richard Baxter Quatercentenary

ALISON SEARLE

RICHARD BAXTER'S published writings already have a strong presence in studies of religion and theology across the English-speaking world, especially in reformed Protestantism and pastoral theology. His key role in multiple doctrinal and practical spiritual debates contributed to the core strands of moderate non-conformity in the later seventeenth and early eighteenth centuries with lasting implications for Protestant ecumenism. 2015 marked the quatercentenary of Baxter's birth and a symposium to commemorate this occasion was held at Dr Williams' Library, London. The team responsible for organising the symposium used the occasion to launch a new project, forthcoming with Oxford University Press in 2018-22, to edit Baxter's known correspondence, an archive consisting of approximately 1300 letters, which has never been published in its entirety. Baxter corresponded with men and women from every literate class in early modern society across Britain, Europe and North America including scientists, archbishops, nonconformists, Catholics, ecumenicists, philosophers, theologians, apprentices, merchants, gentlewomen, students and booksellers.

The Baxter correspondence, at the heart of this symposium, challenges historical and theological scholarship to revisit the claims Baxter makes in his published writings, re-evaluating them against the theology that is given quotidian expression in his letters. These letters to friends, acquaintances and congregations demand that his published history and theology be assessed as it developed across his lifetime, giving a more intimate picture of his intellectual growth and character. Full



Richard Baxter. Portrait attributed to John Riley (1646-91). Copyright: Trustees of Dr Williams' Library, London.

access to his letters also challenges the field to contend with the intersections between early modern religion, philosophy and science, more in evidence in this archive than indeed in any other of his writings. In terms of epistolary studies specifically, Baxter's correspondence reinforces the influential presence of religious men in the transactions of seventeenth-century scholarly networks, situating him more deservedly on a wider plane of political and intellectual activity, and with important intersections with

other correspondences recently published or in progress.

Incorporating Baxter's letters into the open-access catalogue Early Modern Letters Online (an exciting new dimension to Baxter studies explored at the symposium), integrates Baxter into the growing view of communities of knowledge exchange, presently dominated by scientists, philosophers and intelligencers, offering a vital insight into the contributions of leading religious thinkers to early modern intellectual culture.

The symposium's plenary addresses initiated an important reassessment of Baxter and reformed traditions of learning, puritan historiography, and the development of religious nonconformity, with which his own life and writings are inextricably entwined. Howard Hotson (Oxford) situated Baxter's pedagogical practice within the long history and context of a Europe-wide reformation of learning providing an essential corrective to the tendency to consider English puritanism in isolation from its continental context. Baxter's particular and active involvement in the Republic of Letters both through the exchange of correspondence internationally and the dissemination and translation of his multiple works into various European languages was explored by Nigel Smith (Princeton).

The common habit of using Baxter and his highly influential autobiography, *Reliquiae Baxterianae*, as a typical exemplar of moderate Presbyterianism and nonconformity was effectively deconstructed by Ann Hughes (Keele) who argued that it is necessary to rethink the historiography of moderate English orthodoxy during the Interregnum and Restoration from the point of view of contemporaries of Baxter such as Simeon Ashe. Baxter's account, perhaps because he wrote so much and often so engagingly, should not – as William Lamont and Tim Cooper have also pointed out – be taken without significant qualifications.

Appropriately, given that it was also part of Academic Book Week (9-16 November 2015), the symposium profiled two major editorial projects designed to make Baxter's key unpublished manuscripts accessible to a contemporary scholarly readership: the AHRC-funded edition of *Reliquiae Baxterianae* (also published by Oxford) and the nine-volume edition of Baxter's correspondence.

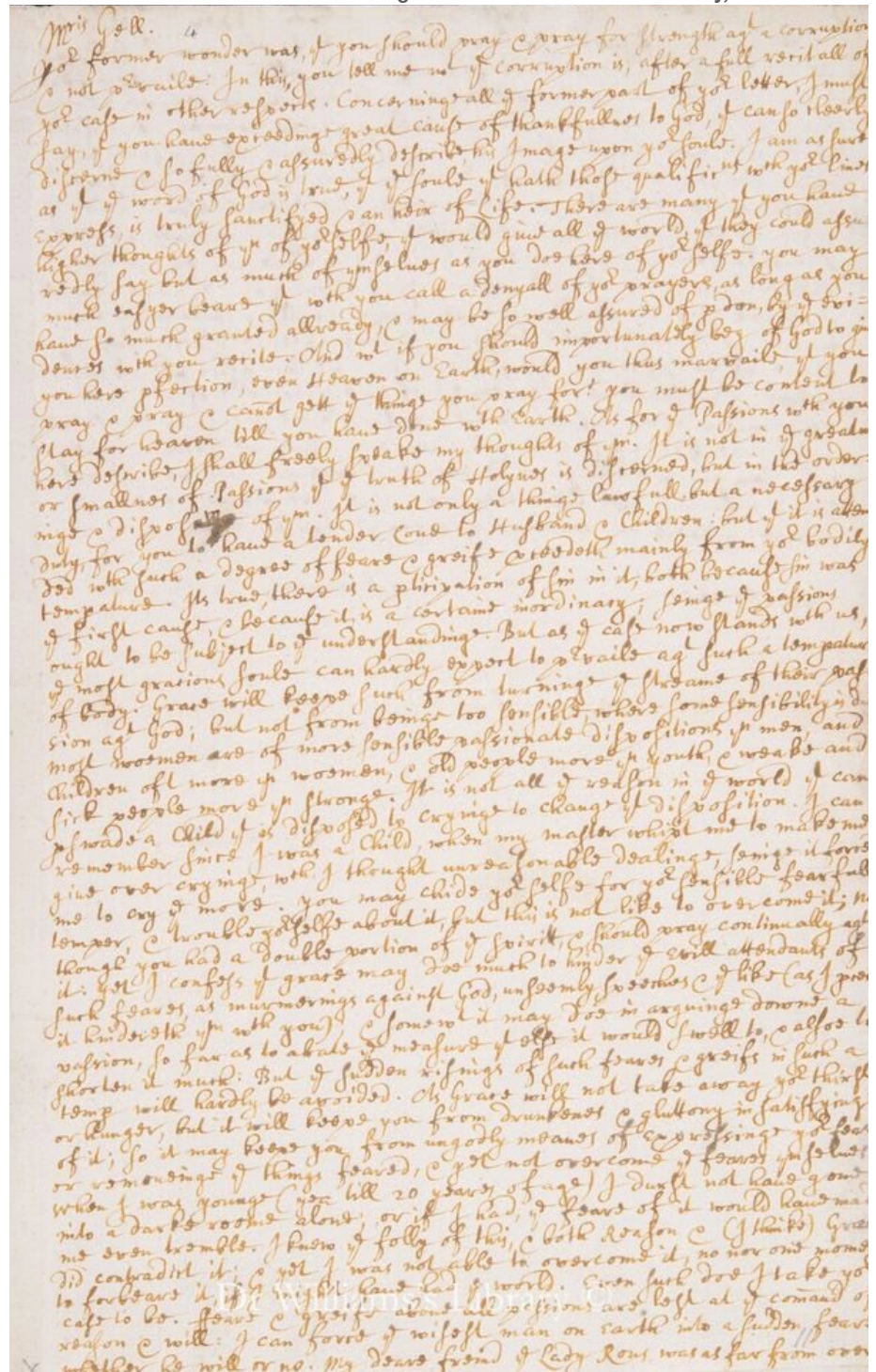
The context offered by Academic Book Week helped to publicise and position Baxter alongside broader concerns such as pedagogy, the nature and format of scholarly editions, the practice of editing, and

the relationship between British writers and continental Europe, during a period of significant cultural change and religious tension.

An online exhibition created by the general editors of Baxter's correspondence, developed in collaboration with Early Modern Letters Online and Dr Williams' Library, was also launched alongside the symposium: <http://emlo.bodleian.ox.ac.uk/exhibition/baxter/>.

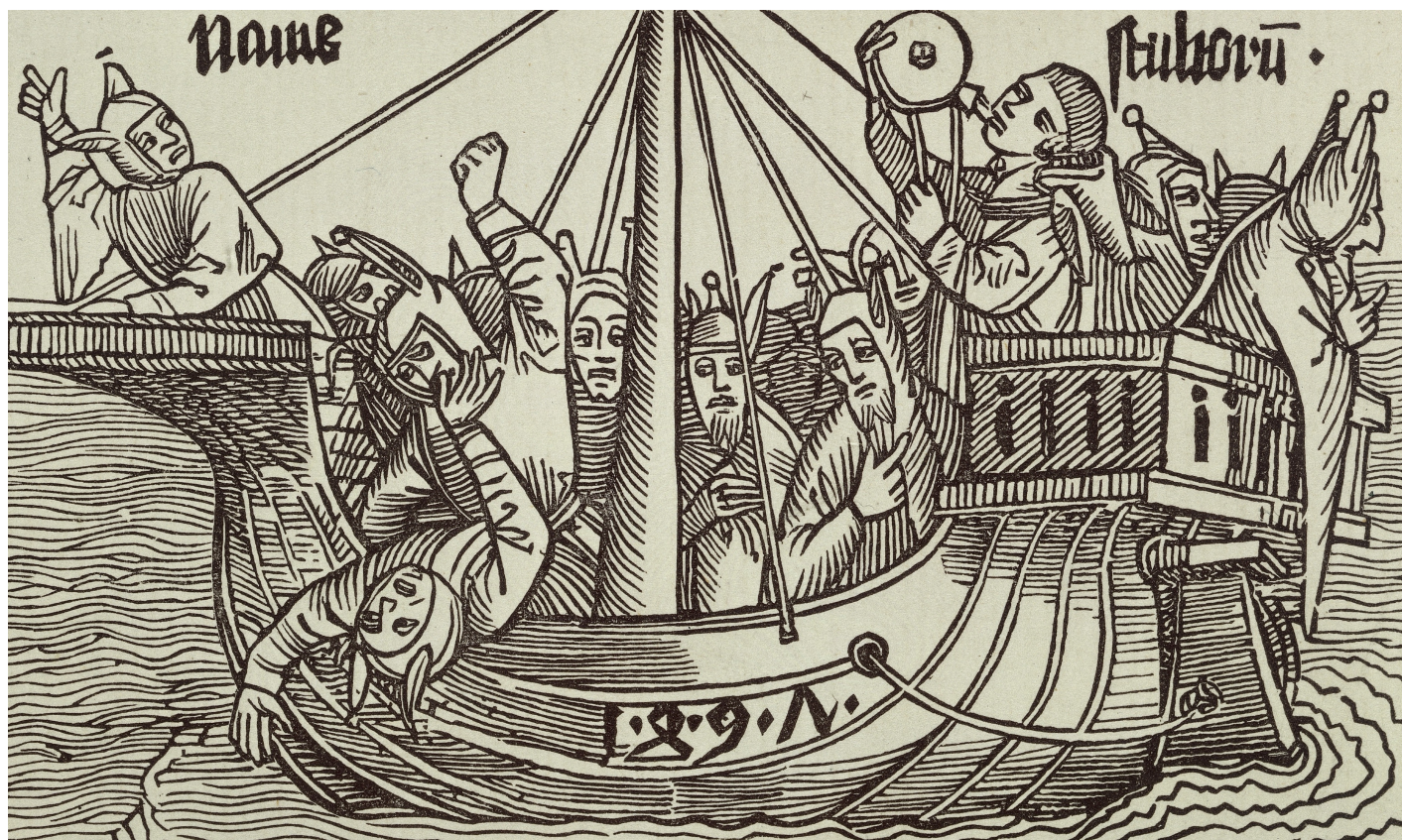
The Baxter Quatercentenary symposium was held on 13 November 2015 at Dr Williams' Library, Gordon Square, London. The organisers, Johanna Harris (Exeter) and Alison Searle (Sydney), thank the Trustees of Dr Williams' Library for hosting the symposium. The SRS provided bursaries for postgraduates and postdoctoral scholars, and the AHRC-funded Academic Book of the Future project supported the event as part of Academic Book Week.

Letter from Baxter to Katherine Gell. Image: Trustees of Dr Williams Library, London.



Travel and Conflict

GABOR GELLÉRI AND RACHEL WILLIE



The Ship of Fools (Narrenschiff or Stultifera Navis), from a reprint of Alexander Barclay's 1509 translation. Image: Wellcome Library, London.

THE MEETING POINTS BETWEEN travel, mobility, and conflict are numerous. Travel was often a conflictual experience in the medieval and early modern world. The representation of travel to new or fantastic worlds could itself constitute a site in which views and ideas were debated and contested. Travel – whether it is real or imagined, or if it has been undertaken for public or private purposes – can be obstructed by conflicts; it remains often restricted and always bitterly debated. The relationships between travel and conflict formed the basis of an interdisciplinary cross-period conference held at Bangor University under the aegis of the Institute for Medieval and Early Modern Studies (IMEMS), a research network based at Bangor and Aberystwyth universities. Plenary speakers Judith Jesch, Sebastian Sobceki and Daniel Carey each neatly articulated distinct threads of the conference, which addressed the epistemological,

cognitive and cultural relationships between travel and conflict. Jesch highlighted that Viking sagas in particular, and travel narratives more generally, operate at the intersection between the remembrance of travel and selective forgetfulness about aspects of the journey. Travel and the narratives of travel could thus be both fictional and physical. Real and imaginary travel each created spaces of conflict. Conflict could arise through disjunctions between actual travel and relating the story of the journey; from acts of war and soldiers journeying to the battlefield; by missionaries embarking upon acts of conversion in foreign lands; through sour trade negotiations and the perils of linguistic communication and miscommunication.

Relationships between war as a form of travel and as a literary experience have proven to be a particularly rich area for critical debate. Pilgrimage, on the other hand, whilst a far less adversarial

form of travel, was no less contested. Engaged in both a spiritual journey and a physical movement, pilgrims were often criticized because their mobility was not simply motivated by an inner quest, but also by a curiosity regarding the corporeal that led to embellished and fabricated travellers' tales. This led not only to conflicting accounts of the 'other' and to the perpetually questionable veracity of travel writing and travelogues, but also to constant debate about the desirability of various forms of travel. The attention to manuscript sources in Sobceki's paper on Margery Kempe drew out the textual distancing and geographical mobility present within travel writing and how Kempe's Baltic voyage exemplified a clash between familial and spiritual lives. While people travelled for religious or mercantile reasons, 'unstructured' travel was criticised by some for being a vain form of curiosity despite the fact that it contributed to knowledge acquisition through

empirical observations and intelligence gathering. It also gave rise to popular texts such as Thomas Coryat's *Crudities* (1611).

In the medieval and early modern period, some forms of travel were perceived to be acts of transgression. Vagrancy laws endeavoured to contain the itinerant beggar who roamed from parish to parish, and the imaginary ship of fools depicted travel as riotous and aimless. Michel Foucault presents a romanticized vision of the ship of fools as containing a cargo of madmen and drifting out to sea:

Something new appears in the imaginary landscape of the Renaissance, soon it will occupy a privileged place there: the Ship of Fools, a strange 'drunken boat' that glides along the calm rivers of the Rhineland and the Flemish canals. The *Narrenschiff* [Sebastian Brandt's 1494 anti-papal satire], of course, is a literary composition, probably borrowed from the old Argonaut cycle, one of the great themes recently received and rejuvenated, acquiring an institutional aspect in the Burgundian estates. Fashion favoured the composition of these Ships, whose crew of imaginary heroes, ethical models, or social types embarked on a great symbolic voyage which would bring them the figure of their destiny or their truth.

The ship is taken over by fools who do not know the course or how to steer the ship; the true pilot failed to notice the mutiny due to being focused upon weather conditions and reading the stars to guide the ship correctly. Conflict occurs as a consequence of a failure to heed the individuals who know how to pilot the ship or govern the state. Foucault may have misread the ship of fools and how it connects to early modern culture and madness, but his reading is interesting in terms of how it positions travel. The pilotless boat aboard a turbulent sea presents physical travel as a form of aimless drifting and conflict; it also draws attention to the fictional quality of travel.

Travel is thus both an intellectual concept and a social practice, and static 'armchair' travellers could experience travel through observing maps and by reading travelogues.

Scholars have long recognized how the genres of utopian fiction and travel writing reshaped medieval discourses on the ideal state for an early modern audience. Weary travellers arrive at geographically unspecified places comprising ideal societies, but such societies occupy a liminal space between fiction and reality: these spaces are ultimately unattainable due to the imprecision and prevarication present in the narrative. Far from being a site of concord, they become spaces of conflict. The lack of geographical

specificity and imprecision in utopian narratives render these spaces unattainable and highlights tensions between documenting imaginary travel and the material world.

Carey's plenary lecture drew attention to how 'utopia' not only means 'no place', but also offers a wider negation of European values. Time and space collapse and allegory, fables, science and religion merge in utopian spaces. Utopian fictions thus provide a space for philosophical enquiry, but a space that is fraught with conflict between the imaginary and the real, and between fable and scientific method. The conference anatomised variations on the well-known tension between narrating travel and the 'truth' of travel writing, and continually drew attention to how dissimulation and disguise were used by the traveller.

Traversing sea and land, as well as divisions of period, this event showed that the medieval and early modern world was highly mobile, and continued to highlight crucial continuities between these periods.

Travel and Conflict in the Medieval and Early Modern World was held on 3-5 September 2015 at Bangor University. It was organised by Gabor Gelléri (Aberystwyth) and Rachel Willie (Bangor) and funded by the Welsh branch of SRS.

Early Modern Military Identity

CIAN O'MAHONY

MUCH HAS BEEN WRITTEN ON the significance of warfare in the early modern period: on the experiential effect on the individual in biographies of key figures; on the analysis of instructional military publications and their popularity through the medium of cheap print; on how particular conflicts are important for their discrete impact on society, technology, political development and concepts of nationhood. This one-day symposium was organised around the principle that a deeper understanding of early

modern military identity is required to fully appreciate the interaction between military experience and literary expression during this key period in the social and political history of the British archipelago (1500–1640). By eliding well-established, often limiting distinctions between time periods, monarchical cut-off points, and delineations between geographical spheres of influence, the symposium provided an interdisciplinary platform to explore and investigate the formation and significance of military identity, in

both public and private spheres, from English, Irish, and Anglo-Irish perspectives.

Participants offered a broad range of approaches to understanding early modern military identity, from the microcosm of the soldier's perspective, established through experiential record (campaign journals and personal accounts of woundings, both suffered and inflicted), through the literary constructions of soldiery in the abstract sense (mythical representations of the Irish primitive

as historical record and the county militia infrastructure in pre-Civil War poetry), to the wider image of warfare and its place in literature and society (autobiographical accounts and the literary apologia of individuals active in Ireland and the continent). The conference concluded that, even in such a brief cross-section of literary expressions, it is evident that the

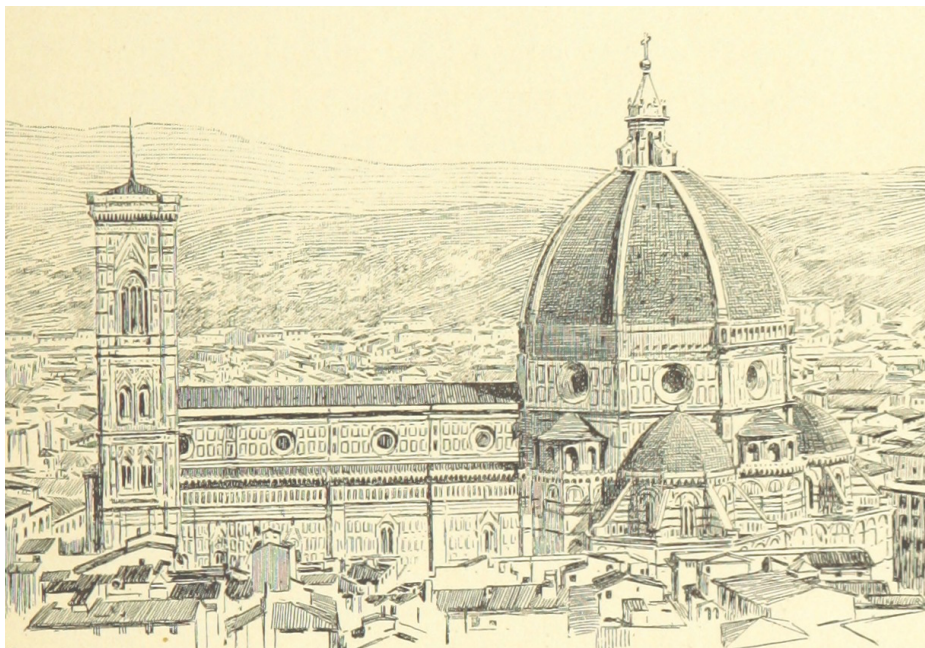
concept of early modern military identity – how it was inherited, understood, and employed contemporaneously and how we interpret it subsequently – is one that demands greater definition and exploration. The symposium also supported a public talk, ‘Edmund Spenser on the Munster Plantation’, given by Andrew Hadfield (Sussex) at

the Elizabeth Fort, Cork.

Early Modern Military Identity, 1500-1640 was held at University College Cork on 28 August 2015. It was organised by Cian O’Mahony (UCC), and received bursaries from SRS to support the attendance of postgraduates and early career participants.

The Art and Language of Power in Renaissance Florence

CAMILLA RUSSELL



Sketch of Florence Cathedral (Santa Maria del Fiore) taken from Paul Barbier, *Italie: Souvenirs et impressions de voyage* (Paris, 1893). Image: British Library.

SCHOLARS ARE ACCUSTOMED to observing continuities between the classical and Renaissance periods, but what of the connections between the Renaissance and the contemporary age? What, if anything, binds us to the Renaissance, and what do scholars of today look for in that distant time? What does twenty-first century scholarship see in the Renaissance? ‘The Art and Language of Power in Renaissance Florence: A Symposium Celebrating the Scholarship of Alison Brown’, held at the Monash University Prato Centre on 9-10 December 2015, provided a stimulating setting, not only to view Renaissance studies on its own terms – its political practice and

theory, artistic production and commissioning, literary themes and theories, humanism and its practitioners – but also to explore the state of the field, and to reflect on how we go about our craft, what questions we now are posing, and what continues to make Renaissance studies a distinct and dynamic field of scholarship.

The several decades of scholarship by one of Britain’s leading Renaissance historians, Alison Brown (Royal Holloway), provided the inspiration for this bi-lingual symposium in English and Italian. It was structured around a series of discussions and presentations in the fields of political history, the history of

political thought, and Renaissance humanism and culture. The intellectual and cultural contexts of twentieth-century Renaissance scholarship were also explored, as well as the specifically multi-disciplinary tradition in which Brown trained in London, along with a view into the field’s nineteenth-century milieu. In the introduction to her 1992 collection, *The Medici in Florence: The Exercise and Language of Power*, Brown outlined the intellectual tradition with which she identified and to which she owed her formation:

My approach to history was formed long ago by Ernst Gombrich, who taught me healthy scepticism about deterministic models of historical explanation that are divorced from the social and intellectual context, and who above all stimulated my interest in the problematic relationship between genres and representations. Although it is now very fashionable for historians to apply theory to history and argue for a close relationship between texts and contexts, this approach to history has for a long time been taught at the Warburg Institute in London where I was a student, following the example of Aby Warburg and his attempt to discover what it was Renaissance people saw in the antique.

Such an approach indeed characterises Brown’s contribution to Renaissance studies, generating a widespread influence across

numerous disciplines and in the work of many scholars over several decades. The humanistic enterprise in the Renaissance is an important aspect of Brown's work and an area that scholars continue to mine, as the symposium's participants demonstrated. We can observe, for example, the arrival of 'History' in the sixteenth century as a philosophical discipline and increasingly the subject of allegorical representation, despite its exclusion from the classical tradition's seven liberal arts. The range and fluidity of Renaissance humanism also was played out in fifteenth-century Florence in complex and erudite visual language, for example, in the possibly Pico-inspired Cabbalistic allegorical decorations in the frieze running across the upper façade of the Medicean villa at Poggio a Caiano.

Artistic production in the Renaissance also provides the opportunity to go behind the scenes of rhetoric as Amy Bloch (SUNY, Albany) demonstrated in her discussion of Lorenzo Ghiberti's use of Lucretius's *De rerum natura*. Even more fragile, but no less rich in rhetorical meaning, was the ephemeral sculpture that acted as multi-purpose conduits for civic pride, authority, and prowess in the public rituals and ceremonies of fifteenth-century Florence. We may

discover, too, as Jonathan K. Nelson (Villa I Tatti/Syracuse University in Florence) illustrated, how the positioning of a female figure in a donor portrait could convey bold claims of her political power and authority, against the grain of artistic and gender conventions. Rhetoric, whether visual or textual, is never empty in Brown's Renaissance though careful decoding is in order: a text that may appear as describing the workings of the Papal Conclave, for example, might double as an instruction manual for diplomatic agents and functionaries, as Simone Testa (European University Institute) showed. At the same time, incidences of silence must not be missed, but should be noted, analysed, and interpreted. In humanist Giannozzo Manetti's *Against the Jews and Gentiles*, despite the title's pretensions, the customary sources and quotations that were not included pointed to the author's efforts to promote lenience towards the Jews. Just as silences should not be overlooked, neither should their contexts be far from sight. In tracing these in Machiavelli's writings, the subterranean but unmistakable influences of Virgil, for example, come into view and shift our reading of the Florentine's cultural heritage and milieu, only to alter again when we look beyond the

writer and political operator to the different contexts of his familial and social background.

In this symposium, the Renaissance emerged resilient against either over-idealised views of it, or its dismissal as a mythical construction. Instead, it appeared as an expanding, always-shifting, complex, contested, and multi-faceted field of scholarship. What remains remarkable is the eclecticism of the field, but not to the point of losing its distinctiveness, safeguarded as it is by a deep and long-standing multi-disciplinarity that reaches back to the period itself, was continued in the twentieth century with trailblazers like Aby Warburg and Ernst Gombrich, and has made its way into the twenty-first century through the works and continuing influence of figures such as Brown. No surprise, then, that this was the sense that emerged from a symposium as eclectic, wide-ranging, but always decidedly 'Renaissance', as the scholarship being celebrated.

The Art and Language of Power in Renaissance Florence was held at Monash University on 9-10 December 2015, and organised by Carolyn James (Monash) and Camilla Russell (Newcastle University, Australia). It was sponsored by Monash University and Villa I Tatti, and received a conference grant from SRS.

Literature and Philosophy

SHANYN ALTMAN, LANA HARPER AND KATRINA MARCHANT

The Centre for Early Modern and Medieval Studies at the University of Sussex was pleased to host an interdisciplinary postgraduate conference that explored relationships between literature and philosophical thought, theories, and issues in the early modern period. Delegates raised and examined questions concerning moral and political philosophy; notions of ontology in the works of canonical European writers; and themes relating to epistemology, the philosophy of mind, and language.

In addition to plenary lectures by Neil Rhodes (St Andrews), Katrin Ettenhuber (Cambridge), and Chris

Tilmouth (Cambridge), the conference also included an early modern music performance by Erebus Ensemble, and concluded with a roundtable, led by John Lee (Bristol), which highlighted the scope and demand for further research in this area.

Literature and Philosophy 1500-1700 was held at East Sussex Record Office, The Keep (Brighton), 14-16 July 2015. Financial support was provided by the SRS (which funded seven fee waivers for postgraduate students), the Research-Led Initiative Fund, and the Doctoral School and Centre for Early Modern and Medieval Studies at the University of Sussex.

All of the conferences featured in this section of the Bulletin received Society for Renaissance Studies conference grants.

To find out more visit:

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

Samuel Daniel: Poet and Historian

YASMIN ARSHAD

SAMUEL DANIEL (1562–1619) was a considerable poet, historian, and man of letters. He is, however, one of the least studied and least understood of the major early modern writers. Daniel was taught at Oxford by John Florio, and he did much to introduce Italian sweetness and ease of writing into the bloodstream of English poetry. He was also an accomplished historian. Daniel's brother, John Danyel (1564-1625), was a musician of the first rank who wrote songs and lute pieces that by general agreement keep company with John Dowland's finest compositions. The Daniel brothers collaborated fruitfully on several occasions, but to date their work together has rarely been examined.

This was the context for the first interdisciplinary conference on Daniel, presented by UCL's Centre for Early Modern Exchanges, the English Faculty at Oxford University, St John's College, Oxford, and the Royal College of Music. The conference explored the full range of Daniel's interests in poetry, history and music, and how these come together in his work. Attention was paid to the influence of continental artists on Daniel's writing, his importance in advancing the study of history, his achievements as a poet and writer, and his links to the world of music and the arts, through his brother John and others, including Alfonso Ferrabosco and Inigo Jones. The Daniel brothers were at the very centre of artistic achievement and thinking in early modern England, and this was reflected in discussions of masques, costumes, portraiture, and architecture, and of the manners, tastes, and patronage of the social elite. Daniel's role in bringing the Italian High Renaissance into English culture, especially through his translations and poetry, was of special interest. An evening of public staged readings of Samuel Daniel's poetry and John Danyel's music was held at the Britten Theatre. The conference sparked new and rich



Samuel Daniel, frontispiece to *The Civile Wares* (London, 1609). Image: Wikimedia Commons.

conversations which will contribute to exciting future research projects on Daniel.

Samuel Daniel, Poet and Historian took place on 10–11 September 2015 at the Royal College of Music. It was co-organised by John Pitcher (Oxford) and Yasmin Arshad (UCL),

and generously supported by the SRS, who provided six graduate bursaries; Globe Education; Oxford English Faculty; St John's College, Oxford; UCL Centre for Early Modern Exchanges; UCL European Institute; UCL English Department; UCL Joint Faculty Institute of Graduate Studies; and the Royal College of Music.

FELLOWSHIP REPORT

Medieval Illuminators in Early Modern Books:
Illuminating Incunabula in England, c.1455-1500

HOLLY JAMES-MADDOCKS

THE RECENT ADVENT in copy-specific cataloguing of incunabula provides an unparalleled opportunity to assess the producers, readers, and owners of the earliest printed books. The mechanisation of the book appeared at the moment when the commercialised production of the manuscript-book had reached its zenith. My doctoral research, focussing on late medieval England, compared the methods used by different networks of scribes and illuminators to streamline production and supply demand. Using style criticism techniques to group manuscripts by border artist, I was able to determine trends in collaborative practice and, often, the location of these networks. The SRS Postdoctoral fellowship enabled me to investigate the logical follow-up question: to what extent did these 'manuscript' illuminators, most of whom were active throughout the incunabular period, diversify their trade with the coming of print? By identifying the same artists in premodern and modern media, my aim was to reconstruct a more precise context for printing and to provide a basis for thinking about continuum, as much as transition, in this critical stage in the history of the book.

The tenure of my SRS Postdoctoral Fellowship, from 2014 to 2015, coincided with the completion of copy-specific catalogues of incunabula at both Cambridge University Library (4,650 incunabula, completed 2014) and Glasgow University Library (1,034 incunabula, completed 2015). Using these resources, it was possible to categorise the illumination by national style and to assess the relative involvement of illuminators from one country to another. It was important to begin by testing the prevailing sense among incunabulists that while



Detail of a historiated initial 'C' (olor) depicting an illuminator mixing colours. © The British Library Board. From MS Royal 6 E vi, f. 329r, James le Palmer, *Omne Bonum* (London, c. 1360–c. 1375).

Italian and German illumination is reasonably common, English illumination within incunabula is very nearly non-existent.

When considered together, the Cambridge and Glasgow University Library collections reveal a total of 356 illuminated incunabula. Strictly defined, "illumination" denotes the application of gold and this category will normally include floral extensions from the initial letter of the text and into the margins surrounding it. The presence of decorative border-work using gold and pigments is the critical element necessary for identifying the same artists in manuscript and print (and my logic behind excluding the more numerous pen-flourished initials in ink). Incunabulists will not be surprised to hear that 51% of CUL-GUL incunabula contain illumination

typical of the Italian style, or that German-style illumination claims second place with 18%. Completely unknown, however, are the 12 incunabula (3.5%) containing English illumination. Suzanne Reynolds supplied a further five shelfmarks from the collections of the Fitzwilliam Museum and Cambridge Colleges. Adding to those found by more serendipitous means, I now know of 22 incunabula with English illumination, and 18 of these include the borderwork necessary for the purposes of attribution.

In many cases the illuminators can be identified from their work in manuscripts of the incunabular period. The profile of each artist, as constructed from his/her work on manuscripts, provides a valuable context for the printed text(s) in question, yielding information about the locale and



Detail of a miniature of a medieval scribe at work with his quill for writing and his knife for scraping. © The British Library Board. From Royal MS 13 B viii, f. 22r, Gerald of Wales, *Topographia Hiberniae*, etc. (?Lincoln, c. 1196–c. 1223).

and status of the producer, as well as the types of texts ordinarily decorated. One vellum copy of Gutenberg's first Bible, for example, was embellished by an artist active in the area of St Paul's Churchyard, London, c.1430–c.1460, suggesting that products of the new invention were more-or-less immediately available in England.

The collaborative associations of the Gutenberg-illuminator indicate that he was almost certainly a guild artisan, and it is perhaps not surprising that the earliest imported printed books were 'finished' by members of the London Stationers' Company. Indeed, the majority of incunabula illuminated in England were, in fact, books printed on the continent and shipped pre-decoration. While extant records indicate that books were mostly imported into London, three illuminators involved in embellishing continental incunabula can be localised to Oxford or East Anglia (? Norwich), suggesting that early consumer interest in imported books stretched beyond the metropolis.

The most interesting illuminator to emerge, however, is one unknown to me from my study of manuscripts. He

is intriguing not only because he decorated four of the 22 incunabula on my list but because one of these four was a book printed by William Caxton in Westminster in 1483–84. The other three were books printed abroad in November 1476, July 1481, and before 1483. When Caxton set up his printing press in Westminster in 1476, he brought with him personal experience of printing in the Rhineland region coupled with the mercantile networks that allowed him to import books printed on the continent. The confluence of dates and location is suggestive and if Caxton did maintain a regular arrangement with at least one illuminator, it would fit collaborative patterns already observed between Caxton and a binder or Caxton and a pen-flourisher. Indeed, in this respect, print would not be revolution but an extension of what had already been realised by many manuscript-craftsmen: regular collaborative arrangements made for smooth business. The same pattern exists between the Oxford press of Theodoricus Rood and a Catte Street illuminator, the only other artist so far to decorate more than one incunable. With only 22 incunabula to analyse,

statements are tentative at this stage, but the available evidence would seem to imply that proximity to a merchant-printer (where the merchant aspect is more critical than hitherto realised) was key to an illuminator's ability to diversify.

While I wait for copy-specific cataloguing of incunabula to extend beyond Cambridge and Glasgow, a chapter analysing my preliminary findings is currently under consideration for a collection of essays to be published by Brill: *Reading Copy-Specific Features in Incunabula*, edited by Takako Kato and Satoko Tokunaga. The SRS fellowship meant that I could travel to various UK libraries for extended periods, and also that I could participate in two conferences during 2015 and oversee the publication of previous work: 'The Illuminators of the Hooked-g Scribe(s) and the Production of Middle English Literature, c.1460–c.1490', *Chaucer Review*, 51 (2016): 151–186. The fellowship afforded me time to think about how to develop my doctoral and SRS data (both concerned with book-trade organisation) into a monograph with appeal beyond my fellow bibliographers. Finding that very little research had been conducted on identifying the border artists involved in producing the 100+ illuminated manuscripts of works by Chaucer, Gower and Lydgate, I proposed that these artists (to a far greater extent than their scribes) could provide a means for contextualising these culturally significant works within the various Latin book trades that created them. Knowing when and where clusters of manuscripts were made allows us to chart a process of commercialisation and to re-assess the textual relationships between copies.

It was during the SRS fellowship that I secured research funding for 'The Illuminators of the Middle English Poetic Tradition' from two sources. Since September 2015, I have been employed as the New Chaucer Society Postdoctoral Fellow at St Louis University, and I will transition to a Leverhulme Trust Early Career Fellow at the University of Birmingham from May 1st 2016 to 2019.

ANNUAL GENERAL MEETING: AGENDA

The Warburg Institute, Woburn Square, London
Friday 6 May 2016, 4.30 pm

1. Acceptance of the Minutes of the AGM held on 1 May 2015
2. Matters Arising from the Minutes
3. Report of the Chair (Professor Peter Mack)
 - i. Change to SRS Constitution (date of AGM)
 - 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 Paul Botley)
 - i. Election of Vice-Chair
 - ii. Elections to Council
 - iii. Appointment of Officers (2016-19):
Treasurer
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 2015
 - ii. Appointment of the Independent Examiner for financial year 2016
7. Reports of the Editors
 - i. *Renaissance Studies* (Professor Jennifer Richards)
 - ii. *Bulletin of the Society for Renaissance Studies* (Drs Will Rossiter and Matthew Woodcock)
8. AOB

The AGM will be followed by a reception in the Warburg Institute Common Room.

All SRS Members are warmly invited to attend the AGM.

Following a resolution at the last AGM, the annual lecture for 2016, by Professor Evelyn Welch, will be given at the Society's Conference in Glasgow on Tuesday 19 July.

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

Dr Paul Botley
Department of English and
Comparative Literary Studies,
Humanities Building,
University Road,
University of Warwick,
Coventry CV4 7AL.

e-mail:
Paul.Botley@warwick.ac.uk

MINUTES OF THE 2015 ANNUAL GENERAL MEETING

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

Principal officers present

Professor Peter Mack (Chair);
Professor Andrew Hadfield (Vice
Chair); Dr Paul Botley (Acting Hon.
Secretary).

Business

Notification of AOB – none received.

1. The Minutes of the AGM 2nd May 2014 were accepted subject to the following amendments:
10(e) Kevin Killeen did not stand as Conference Secretary and was, therefore, not elected.
10(f) Claire Jowitt did not stand as an ordinary member of Council and was, therefore, not elected.
(Proposed: Jennifer Richards; seconded: Andrew Hadfield)
2. Matters arising from the Minutes: none.
3. Report of the Chair (Professor Peter Mack)
PM reported on the highly successful year for the Society. He emphasised the great success of the Southampton Conference

and expressed his sincere thanks to Claire Jowitt and Ros King for their hard work in organising such a vibrant and engaging meeting. The journal, *Renaissance Studies*, is a publication of which the Society is justifiably proud and it continues to make a substantial contribution to our understanding of the Renaissance. PM thanked Jennifer Richards, Jill Burke and the editorial team.

The Society's membership is growing, the website is dynamic and we are in a secure financial position. PM thanked Liam Haydon, Miles Pattenden and Piers Baker-Bates for their hard work on behalf of the Society. PM summed up by emphasising the healthy state of the Society across a number of fronts.

a. Constitution:

PM explained the background to the proposed revision to the Constitution, the details of which were provided in the *Bulletin*. As a Society we have looked to invest some of our money in order to generate income. This requires all of the Trustees to be involved in the documentation, which was unworkable with the old document because this stated that all members of Council were *de facto* Trustees. The new document reduces the number of Trustees to six (Chair, Vice Chair, Treasurer and Secretary plus two elected from Council).

The old document was very detailed with regard to the portfolios held by Council members and the revised version omits this information and moved it into a separate series of job descriptions, which will be available on the website.

The new document also removes the stipulation that there must be three meetings per year and the AGM in May. We have proposed that

the minimum number of meetings is two. This is, in part, a response to a minuted observation last year from the external auditor that a notable sum of money was being spent on our meetings. We have also slightly reduced the size of Council in response to this observation. The new Constitution was ACCEPTED in full (Proposed: Harald Braun; seconded: Piers Baker-Bates)

b. RSA:

PM summarised that the SRS had believed that a reciprocal relationship existed with the RSA whereby the quinquennial European meeting of the RSA could be attended by SRS members without the need for a separate RSA membership to be purchased. In return, RSA members could attend each biennial SRS conference without becoming members of the SRS. In response to the decision of the RSA that this would not be in place for their Berlin 2015 event, the SRS Council voted in January to suspend this agreement for future biennial conferences. PM emphasised that the SRS Council deeply regret the situation.

c. Essay Prize:

PM reported that the SRS Essay Prize for 2014 was awarded to Debra Blumenthal for her article entitled 'Domestic Medicine: Slaves, Servants, and Female Medical Expertise in Late Medieval Valencia', 24:4 (2014), 515-32. The panel praised the piece as beautifully written and possessing an impressive foundation of archival work.

d. Biennial Conference:

PM reported that we are looking forward to the SRS Biennial Conference on 18-20 July 2016 in Glasgow and plans are looking promising for an engaging event.

4. Report of the Vice-Chair (Professor Andrew Hadfield)
 AH extended his thanks to PM as Chair and reiterated that the Society is in very good health. The Society's organisation is a particular strength at present and AH highlighted the impact of a number of serving Officers who give of their time generously in order to keep the Society working so well. He singled out Liam Haydon as Membership Secretary, Jane Stevens Crawshaw as Secretary, Piers Baker-Bates as Treasurer, Jennifer Richards and the editorial team for the Journal, Joanna Craigwood and William Rossiter as editors of the *Bulletin*, Miles Pattenden as Webmaster, Harald Braun for publications, the Irish, Scottish and Welsh Representatives (Jane Grogan, Catriona Murray and Rachel Willie) and Kevin Killeen as Conference Secretary. All of the endeavours of these Council members assist the Society in ensuring its position as a leading academic organisation.

5. Honorary Secretary's Report (Dr Jane Stevens Crawshaw)
 JSC reported that much of the work on the organisation for the Society this year had focussed upon the successful revision of the Constitution which will enable the Council to work more effectively in the years to come. She highlighted that the coming year will see the election of a new Vice-Chair for the Society and this vacancy will be advertised in the October Bulletin.

The following elections were then made:

- a. As Trustees to serve 2015-17: Regina Poertner and Kevin Killeen (proposed: Rachel Willie; seconded: Harald Braun)
- b. To Council to serve 2015-18: Harald Braun, Kevin Killeen, Claire Norton, Ceri Sullivan and Richard Wistreich (proposed: Jennifer Richards; seconded: Piers Baker-Bates).

- c. To the following portfolios:
Conferences Officer – Kevin Killeen
Fellowships Officer – Richard Wistreich
Publicity Officer – Claire Norton
Webmaster – José A. Pérez Díez and Rachel Willie

JSC reported that she will be on maternity leave for the year academic year 2015-16. Paul Botley has been co-opted onto Council for this period and was elected to the role of Acting Honorary Secretary.

All of these elections were proposed by Miles Pattenden and seconded by Piers Baker-Bates

6. Hon. Treasurer's Report (Dr Piers Baker-Bates)
a. The financial statement and report for the financial year 2014 was accepted by the

AGM (Proposed: Harald Braun; seconded: Jennifer Richards)

- b. David Terry was appointed as the Independent Examiner for the financial year for 2015 (Proposed: Kevin Killeen; seconded: Rachel Willie)

7. *Renaissance Studies* (Professor Jennifer Richards)

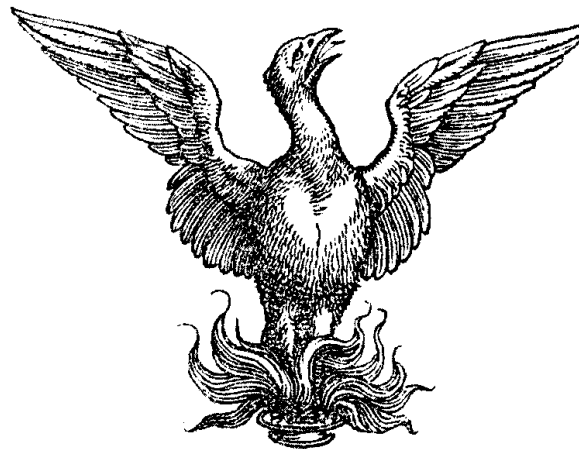
JR reported on the very healthy state of the Journal. Submissions continue to be of an extremely high quality. Last year, the Journal had an impressive 40,000 downloads. The Special Issues continue to go from strength to strength. Both of the SIs from last year have performed extremely well – *Translation and Print Culture in Early Modern Europe* edited by Brenda M. Hosington has been a real success and Sharon Strocchia's *Women in Healthcare* included three of the top ten articles of the year in terms of

downloads. Forthcoming is *Culture of Psalms* edited by Ruth Ahnert. JR praised the entire editorial team. JB has been a wonderful SI editor. Rachel Willie stepped in as Book Reviews Editor and has worked brilliantly. JR emphasised that the picture of Open Access looks to be stable at present.

The *Bulletin* of the Society editors were not in attendance but their work was highly praised by the meeting.

8. AOB:
PM thanked the outgoing Officers: Alexander Samson (Fellowships) and Miles Pattenden (Webmaster) for their valuable service to the Society.

The meeting closed at 5.10pm



SOCIETY FOR RENAISSANCE STUDIES ANNUAL LECTURE

SRS members are warmly invited to attend the Society's Annual Lecture which will take place this year during the biennial conference in Glasgow.

The lecture will be delivered in Hunter Halls, University of Glasgow on Tuesday 19 July at 5.30pm:

Professor Evelyn Welch (King's College, London)

'Renaissance Skin'

A wine reception sponsored by Wiley Blackwell publishing will follow the lecture.

THE SOCIETY FOR RENAISSANCE STUDIES

Founded 1967

COUNCIL (April 2016)

Prof. Peter Mack (Hon. Chair)
Prof. Andrew Hadfield (Hon. Vice Chair)
Dr Piers Baker-Bates (Hon. Treasurer/ OU Rep.)
Dr Jane Stevens-Crawshaw (Hon. Secretary)
Dr Paul Botley (Acting Hon. Secretary, 2015–2016)
Dr Liam Haydon (Membership Secretary)
Prof. Richard Wistreich (Fellowship Officer)
Dr Catriona Murray (Scottish Representative)
Dr Rachel Willie (Welsh Representative/Webmaster/
Book Reviews Editor, *RS*)
Dr Jane Grogan (Irish Representative)
Dr Kevin Killeen (Conference Co-ordinator)
Dr José A. Pérez Díez (Webmaster)
Prof. Jennifer Richards (Editor, *Renaissance Studies*)
Dr Jill Burke (Associate Editor, *Renaissance Studies*)

Dr Debra Strickland (Exhibition Reviews Editor, *RS*)
Dr Scott Nethersole (Exhibition Reviews Editor, *RS*)
Dr William Rossiter (Editor, *Bulletin*)
Dr Matthew Woodcock (Editor, *Bulletin*)
Dr Caroline Campbell (Museums & Galleries Officer)
Dr Róisín Watson (SRS Postdoctoral Fellow)
Dr James Cook (SRS Postdoctoral Fellow)
Dr Tom Nichols (SRS Conference Representative)
Elected Council:
Dr Harald Braun
Dr Helen Graham-Matheson
Dr Gabriele Neher
Dr Regina Poertner
Dr Ceri Sullivan

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.