



BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

SRS BIENNIAL CONFERENCE

TOM NICHOLS

SRS IN IRELAND

JANE GROGAN

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

VOLUME XXXIV, NUMBER 1

APRIL 2017

LETTER FROM THE EDITORS

There can be many moments of solitude in the life of a Renaissance scholar: time spent on one's own absorbed in archival work, travelling to distant libraries, galleries or records offices, writing up research, or grading essays and exams. In this issue of the *Bulletin*, however, we celebrate all those moments, occasions, and events that allow us to work together, communicate ideas, present our research, and generally enjoy reminding ourselves that we are part of a profession as well as an institution. Our Janus-like April issue looks back to last summer's SRS conference in Glasgow as well as looking ahead to the 2018 Sheffield conference. The issue includes a report from Tom Nichols, inviting us to recall the many splendours of the 2016 event and talking us through the myriad decisions that have to be made when planning and hosting such a rich, multi-faceted event. You will also find in our news section an advertisement for the 2018 conference and an accompanying call for papers.

Alongside these we have three excellent author-centred conference reports; two of these extend our commemorative thread from last year's issues. Continuing our rolling survey of the Society's regional branches, it is a pleasure to present Jane Grogan's article on the diverse activities, events, and research projects that have taken place, and are continuing to take place, in Renaissance studies in Ireland. The reports by James M. Cook and Róisín Watson on their SRS postdoctoral fellowships round off an issue that maps how the Society both knits together and facilitates scholarly activity across many different disciplines of our period.

Ahead of the SRS AGM that takes place on 5 May, you will find the relevant documentation for the meeting included at the back of this issue together with an advertisement for the Annual Lecture, which this year will be given by Professor Jennifer Richards, entitled 'Talking Books in the Age of Print'. Staying with the theme of presentations and conferences, we would like to note that by the time this issue goes to press Professor Peter Mack will have given his paper on 'Erasmus and the *Progymnasmata*' at the RSA conference in Chicago. This marks the beginning of a reciprocal arrangement between SRS and RSA involving support for the exchange of a nominated speaker from each society at the other's major conference.

Finally, following a year in which we marked the anniversaries of many different figures and events from our period, it is deeply gratifying to be looking to the Society itself and to be celebrating its fiftieth anniversary. We look forward to the commemorative events planned for this autumn based around the idea of the 'Renaissance of the Senses'. Details of these can be found in the letter from the Honorary Chair, and for updates on what will be taking place, including further information on exact dates and timings, do please keep an eye on the SRS website.

**WILLIAM ROSSITER
MATTHEW WOODCOCK**

Editors:
William Rossiter
University of East Anglia
W.Rossiter@uea.ac.uk

Matthew Woodcock
University of East Anglia
Matthew.Woodcock@uea.ac.uk

Editorial Board:
The Hon. Chairman of the Society
The Hon. Secretary of the Society
The Hon. Treasurer of the Society
The Editors

Website: <http://www.rensoc.org.uk/>
Twitter: @SRSRenSoc
You can also join our group on
Facebook.

CONTENTS

3
Letter from the Honorary Chair

4-5
SRS News

12-17
Conference Reports
including Richard Hakluyt, Roger
Ascham, and the Countess of
Bedford

18-21
Postdoctoral Fellowship Reports

22-23
Papers for the 2017 AGM

FEATURES

6-8
SRS CONFERENCE 2016
Tom Nichols

9-11
SRS IN IRELAND
Jane Grogan

Bulletin Volume XXXIV no. 1
Front Cover: Image of a phoenix by
Marcus Gheeraerts the Elder, taken
from Jan van der Noot, *Het theatre
oft toon-neel: waer in ter eender de
ongelucken ende elenden die den
werelts gesinden ende boosen
menschen toecomen* (London, 1568).
Image: Wikimedia Commons.
Printed by Orphans Press:
<http://orphans.co.uk/>
© The Society for Renaissance
Studies, 2017. All rights reserved
ISSN 0264-8671

LETTER FROM THE HONORARY CHAIR

Last year many of us, certainly those of us working in English Literature, were occupied with the four-hundredth anniversary of the death of an important writer. All enjoyable enough, I suppose, but really just a practice run for the hugely important anniversary we celebrate this year. As many of you will be aware, and as heralded in my first letter as Chair, the Society for Renaissance Studies was founded in 1967, and so reaches its fiftieth birthday this year. This is a significant landmark and confirms not just our longevity, but our importance in modern academic life. The Society would not continue to exist if it were not supported by its members and did not play a major role in maintaining and developing an interest in Renaissance art, culture and history. Our membership continues to grow; there is considerable traffic on our website; we are supporting some splendid projects and conferences as detailed in this issue of the *Bulletin*; and, once the birthday celebrations are over we still have the Sheffield conference to look forward to from 3-5 July 2018. The call for papers with a handsome picture of Vulcan looking industrious has already been circulated.

It has been a great pleasure to work on developing some significant events which will be free to SRS members as part of our celebrations. We are now aiming to stage four to five events in September as a series entitled the 'Renaissance of the Senses' and I am especially grateful to all those members who have worked so hard to plan them. All will consist of an academic event (lecture, recital, illustrated talk, debate) followed by a reception. The details of some events are not yet fully worked out, but I can report that we are looking forward to some wonderfully exciting experiences in a variety of places. The hope is that

every member will be able to attend one or more should they wish to. All will be advertised nearer the time. The SRS website will be the principal up-to-date conduit through which we will disseminate information on the anniversary events ahead of September.

Events planned so far:

1. We will be sponsoring an event in late September in the Britten Theatre at the Royal College of Music to mark the publication of the facsimile of a book of music which once belonged to Anne Boleyn, and which is now held in the RCM's archives. The book was probably produced in the early decades of the sixteenth century and contains music by some of Europe's most famous composers of the time. The event is still being planned, but we expect it to happen in the early evening, at some point between 23-28 September. The professional vocal ensemble, Alamire, will perform music from the book and there will be short talks by Dr David Skinner (Cambridge), and Prof. Thomas Schmidt (Manchester), who have prepared the Introduction of the new edition, in which they throw new light on the book, its provenance and contents. There will also be an exhibition featuring the original manuscript and on-screen displays of high-resolution digital images of pages from the manuscript. The facsimile edition will be launched at the event and copies will be on sale, together with copies of Alamire's CD of the music.

2. The Dublin SRS 50th anniversary lecture will be given by the Ireland Professor of Poetry, Eiléan Ní Chuilleanáin, on Wednesday 13 September 2017 at the National Library of Ireland, at 7pm, entitled, 'Perfume and Gunpowder'.



3. 'Silent Shakespeare', featuring screenings from silent era, live music, actors and sound effects with a talk for the public from Prof. Judith Buchanan, at the York Theatre Royal (Sept./Oct.).

4. An event will be held in Plas Teg, near Wrexham, a Jacobean country house built c.1610 (Sept.).

I am immensely grateful to Mark Baker, James Cook, Jane Grogan, Kevin Killeen, Regina Poertner, Eoin Price, and Richard Wistreich for their hard work in organizing these exciting events. We have attempted to organise a series of different but connected events in a number of diverse locations throughout Britain and Ireland to provide a showcase for the wealth of research, thinking and intellectual endeavour that the Society organises, encourages and promotes. Look out for more details in spring/summer. If the worst happens and you cannot make any of them, the good news is that we plan to capture images and recordings from all four events and host them on our website. I really hope many of you will be able to take advantage of at least one and so help us celebrate our first fifty years.

ANDREW HADFIELD

SRS NEWS

Prizes and Fellowships

SRS Study Fellowships 2017–18

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. Although the maximum amount awarded for a single Fellowship is £1,500, the Society welcomes applications for projects requiring smaller or larger sums. Priority will be given to candidates at an advanced stage of their research. The Society is developing a number of international links, including with the Istituto Nazionale di Studi sul Rinascimento, which can provide practical support for Fellows wishing to spend time in Florence.

Fellows are required to submit written reports on their projects for publication in the Society's *Bulletin* and are expected to acknowledge the Society in any publications resulting from the research. They may also be invited to give short papers at the Society's biannual National Conference.

The deadline for applications for 2017-18 is 31 May 2017.

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

SRS Postdoctoral Fellowships 2017–18

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 2017-18.

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 2017. 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 31 May 2017.

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

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/>

SRS Museums, Archives and Libraries Bursary Scheme 2017–18

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 provides financial support towards projects of finite duration (the timescale will be agreed upon a case-by-case basis).

The scheme encourages diversity of projects and a broad UK and Ireland regional and national spread.

There is one application period per year. 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.

Due 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 2017 scheme will be advertised via the SRS website: <http://www.rensoc.org.uk/funding-and-prizes/bursary-scheme>.

SRS Biennial Conference

University of Sheffield, 3–5 July 2018

The Society's Eighth Biennial Conference will take place at the University of Sheffield, 3-5 July 2018.

The conference committee encourages panel proposals (90 minutes, including discussion) and proposals for individual papers (20 minutes); particularly welcome are proposals for panels which are interdisciplinary in scope. Panels and papers are invited to engage

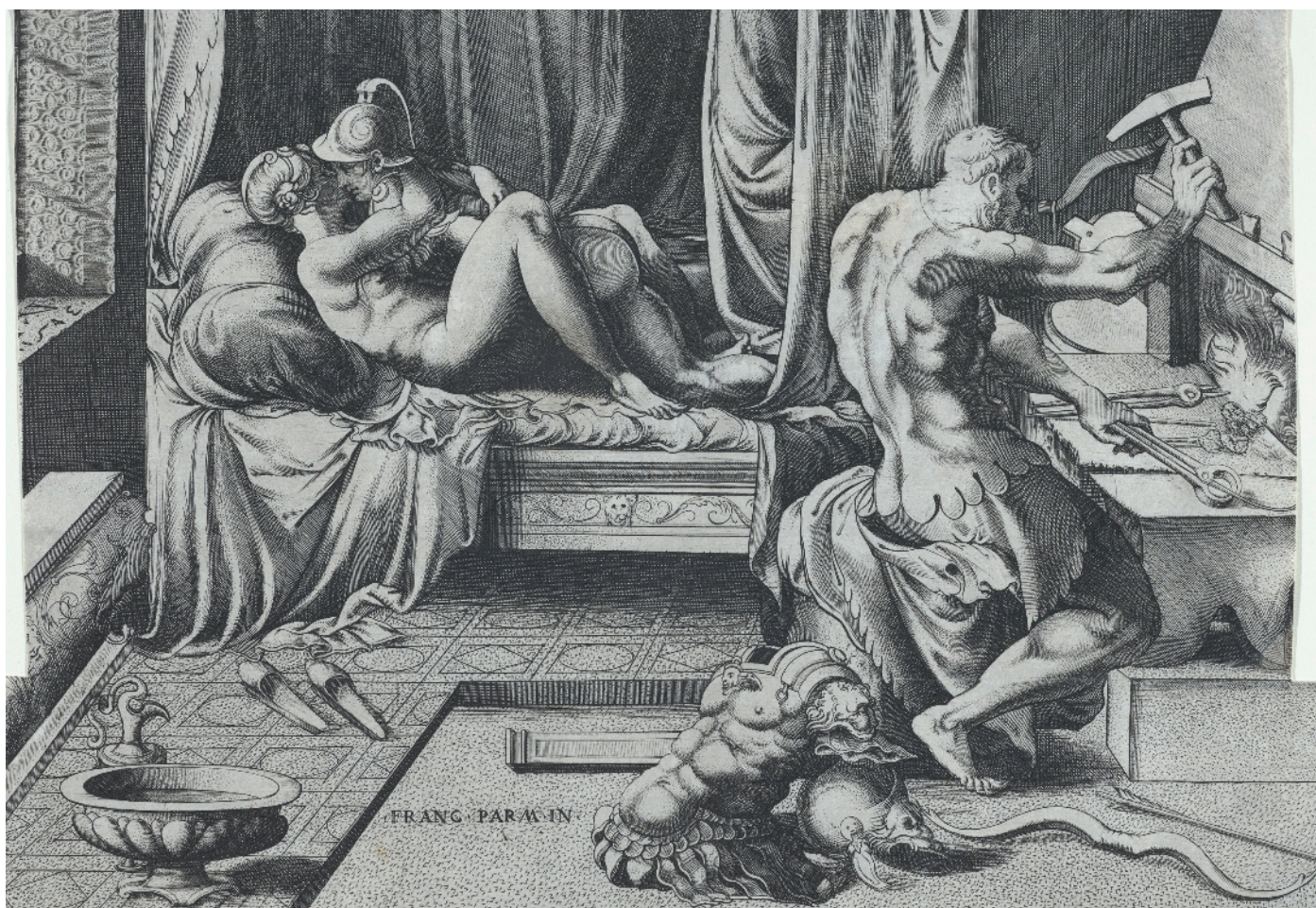
with one of the following themes:

- The natural world
- Frontiers, identity, exchange
- Power, protest, and resistance
- Knowledge, truth, and expertise
- Civil and uncivil discourse
- Ornament and display, performance and perception

The conference will also feature an open strand for papers which engage with themes other than those suggested. The confirmed keynote speakers are Professor Lyndal Roper (Oxford), Professor Emma Smith (Oxford), and Professor Feisal Mohamed (CUNY).

Proposals (max. 400 words) are welcome from both postgraduates and established scholars. They should be sent by 1 September 2017 to srs2018@sheffield.ac.uk. In your submission, please indicate which theme or themes are most relevant to your panel/ paper. The Society is particularly keen to encourage postgraduates to offer papers, and bursaries will be available. Further information about how to apply for a bursary will be included in the October *Bulletin*.

Follow us on Twitter @SRSShef2018 and on Facebook: SRS Sheffield. The conference organizer is Prof. Cathy Shrank.



Enea Vico (1523–1567), after Parmigianino, *Venus and Mars Embracing as Vulcan Works at His Forge* (1543). Image: Metropolitan Museum of Art (Elisha Whittelsey Collection).

SRS in Glasgow: 2016 Biennial Conference

TOM NICHOLS



Detail of 'Glottiana Praefectura Inferior cum Baronia Glascuensi', from Joan Blaeu's *Theatrum orbis terrarum* (Amsterdam, 1654). With permission of Archives and Special Collections, University of Glasgow Library (Sp Coll Mu2-x.15).

IT WAS A GREAT PRIVILEGE to be invited to organize the Society for Renaissance Studies' seventh Biennial Conference at the University of Glasgow. Planning for the event, which was held over three days 18-20 July 2016, inevitably began several years earlier. A small academic committee, including staff from a range of Schools within the University's College of Arts, was formed to help shape the conference in intellectual and practical terms; to decide on plenary speakers; and to help select among the papers and panels subsequently submitted. A particular strength of SRS Biennial conferences is the potential they offer for the development of exciting new cross-disciplinary perspectives. Another is the platform these large-

scale gatherings provide for bringing new or emerging young scholars together with more established academics.

In thinking about the shape or structure of the Glasgow conference, it was important that the academic committee included representatives of a range of disciplines, thus establishing interdisciplinary thinking from the very outset. With Professor Laurence Grove (French), Dr Rob Maslen (English), Dr Victoria Price (Theatre Studies), Dr Steven Reid (History), and Drs Debra Strickland and John Richards (History of Art) on board, the committee was able to set about the task of structuring the conference in a way that would best facilitate the strengths mentioned above.

We decided quite early on that it would be better to avoid a singular conference theme, which might slant the conference in one direction or another. It was important to maintain the sense of comprehensiveness or 'overview' that is a particular value of the SRS Biennials. The main themes of the conference were, we agreed, to be indicated in the titles of the academic sessions. The trick here was, on the one hand, to make these titles sufficiently broad to attract submissions; while, on the other, not to deny the possibility of disciplinary clusters talking to one another. At the same time, of course, we had to make these themes as representative and cutting edge as possible with regard to the current state of research into Renaissance studies.

Flexibility was of the essence in this regard and we acknowledged that our initial list of themes should not be cast in stone, but that new ones might be incorporated once we opened the call for papers. In the end, more than 160 papers were accepted and delivered at Glasgow by delegates from an impressive array of institutions and countries. Our main themes survived, and alongside an Open session, the papers were organized under the following headings: 'Conflict and Resolution'; 'Textual Studies/ Print Culture/ Translation/ Reading'; 'Reformations and Recusants'; 'Visual Art/ Word and Image'; 'Beasts'; 'Theatre/ Shakespeare'; 'Milton/ Davenant'; 'Imaging the Nation'; 'Anachronisms'; 'Music'.

The wide range of themes meant that the research interests of delegates were not compromised, while there was also enough specificity within them to encourage scholarly bite and accuracy. Some

themes were obviously less cross-disciplinary than others, but this did not prove to be problematic, and the conference was ultimately successful in negotiating the potentially contrary demands of scholarly focus and comprehensiveness. A good number of excellently conceived and run panels (typically discreetly-titled and featuring three thematically-related papers) were organized, and these again helped to provide focus and coherence within a given strand. The sessions were found highly stimulating by many delegates, and functioned especially well in bringing together Renaissance scholars at different stages in their careers. For some delegates, perhaps quite early on in their postgraduate studies, this was only the first or second time they had 'performed' at an academic conference and their attendance was often kindly supported by SRS bursaries. But they frequently had the opportunity to speak alongside established or leading scholars in

their fields, and to share an exchange of ideas in both formal and informal discussions after delivering their papers. Closer organization of the sessions was supplied by the delegated academic chairs for each session, whose kind readiness to take on this role must be particularly commended.

The committee also put much thought into the selection of plenary speakers, and was delighted with the stimulating lectures delivered by Professor Neil Rhodes (St Andrews), Professor Evelyn Welch (KCL), and Professor Willy Maley (Glasgow). Focussing on ideas of 'the common' in sixteenth-century literature, on depictions of skin in Renaissance art, and on perceptions of Presbyterianism in seventeenth-century Ireland, these speakers offered richly stimulating and challenging commentaries on Renaissance culture. In each case, whether from a literary, art historical or historical perspective, the speaker



Glasgow University in its former location on the High St (c.1650), from John Slezer, *Theatrum Scotiae* (London, 1693), plate 8. With permission of Archives and Special Collections, University of Glasgow Library (Sp Coll Bi8-a.1).



'Praefectura Renfroana, vulgo dicta Baronía. The Barony of Renfrow', from Joan Blaeu's *Theatrum orbis terrarum* (Amsterdam, 1654). With permission of Archives and Special Collections, University of Glasgow Library (Sp Coll Mu2-x.15)

opened up an original theme which ultimately suggested the artificiality of boundaries between the different disciplines. In this way, their contributions, delivered with the expected skill, lightness of touch and humour, reconfirmed the wider value of a multi-disciplinary conference such as the SRS Biennial.

Vital to the overall success of the Glasgow conference were the supporting events: a Book Fair; two wine receptions (sponsored by Glasgow City Council and Wiley Blackwell publishers); a concert of Renaissance Music in the University Chapel (the Cantainn vocal ensemble); an exhibition of Renaissance prints (Hunterian Art Gallery, with accompanying lecture by Professor Michael Bury); and a visit to Stirling Castle. This range of events provided great context for the rigour of the academic sessions, and also gave a wider sense of the important place of Renaissance studies in and around Glasgow. Cantainn demonstrated the extent of

local interest in the recreation and performance of Renaissance music, while the Hunterian exhibition displayed some leading examples from the fine collection of prints by leading masters such as Andrea Mantegna, Marcantonio Raimondi and Parmigianino. The visit to the sixteenth-century royal palace at Stirling was well-attended, and excellently led by Dr Sally Rush, whose recent work has played a key role in the recent recreation and interpretation of this key monument of Renaissance architecture.

Many people assisted me in the organization of these events, and I owe a special debt to Andrew Bradburn and Dr Peter Black. Dr Luca Guariento masterminded the organization of the wonderful concert and played a fundamental role in the successful administration of the conference. The group of ten or so student helpers from the University who volunteered their time to help orientate delegates and to staff the various desks played a key role in the

overall smooth running of the event. I owe a particular debt to Leah McBride, whose hard work lay behind the provision of conference badges and bags. One decision among the many that had to be made in the course of organization was whether or not to use the grand Victorian space of Hunter Halls, at the very heart of Glasgow's Gilmorehill campus, as the central hub for the conference. In retrospect, our decision to go ahead with this was an excellent one, offering the entire event both coherence and a sense of occasion. I also managed to control the weather more or less for the duration of the event, though it did revert to type on the final morning, raining torrentially for a while, as many of you may recall. Ah well, you can't have everything.

Tom Nichols is Reader in History of Art at the University of Glasgow and organizer of the 2016 SRS Biennial Conference.

SRS in Ireland, 2014–2017

JANE GROGAN



Delegates from the International Spenser Society conference at Kilcolman Castle, County Cork, Ireland. Image: Author's own.

IT HAS BEEN A BUSY FEW YEARS for Renaissance studies in Ireland, what with centenaries, commemorations and a particularly active cohort of scholars and postgraduates. Our community of early modernist scholars is growing, even as those who have left for posts in the UK, US and elsewhere continue to maintain strong links with the Irish scene. 2016 was a particularly rich year, thanks to Shakespeare's quatercentenary, and it was striking how many, varied and dispersed were the individual, local celebrations of the anniversary.

The Society for Renaissance Studies has been at the fore in promoting and supporting research events in Renaissance and early modern studies across the island, particularly in the fields of history, literature and languages. SRS-sponsored events were held in

Belfast, Cork, Galway, Maynooth, Limerick and Dublin, both at universities and in collaboration with local cultural and heritage institutions, among them the Queen's Film Theatre, the Pearse Museum, Marsh's Library, the Abbey Theatre, the Elizabeth Fort (Cork), and the National Library of Ireland.

Over the past three years, Renaissance symposia and conferences in Ireland tackled topics as diverse as 'Time and Space in Early Modern Literature and Culture' (Belfast, January 2014), 'Renaissance Pedagogies' (Dublin, November 2014), 'Early Modern Military Identity' (Cork, August 2015), 'Early Modern Otherness' (Limerick, November 2016), and an ongoing series of workshops, talks and panel sessions on Hakluyt and early modern travel writing held in NUI, Galway and organised by Daniel

Carey, one of the General Editors of the forthcoming Oxford Hakluyt edition.

Shakespeare, predictably, was the major focus in 2016, but author-centred anniversary conferences beyond the Bard also thrived. June 2014 saw an important conference in Marsh's Library on Katherine Phillips, sometime Irish resident, on the 350th anniversary of her death. And Shakespeare had competition from a contemporary usually less favoured in Ireland, when the International Spenser Society held their fifth ISS conference in Dublin Castle and Marsh's Library in June 2015. Over 170 international delegates attended, welcomed by Minister for Education and Skills Jan O'Sullivan, and Spenser's Irish legacy became part of the scholarly conversation in more material ways than perhaps previously.



Prof. Andrew Hadfield speaking at the International Spenser Society conference, Dublin, June 2015.

After three days of conferencing, matters culminated in a cultural tour of Spenser sites in southern Ireland, facilitated by the kind permission of the landowner of Spenser's castle. Spenser's ghost must have had something to say to the spectacle of a hundred or so excited Spenserians visiting the ruins of Kilcolman castle!

Annual conferences in early modern studies include the Forum for Medieval and Renaissance Studies in Ireland annual conference, the 'Borderlines' graduate conference in medieval and Renaissance studies, and the 'Tudor and Stuart Ireland'

conference, now in its seventh year (all of the podcasts of which are accessible on the History Hub at historyhub.ie). One-off lectures are too many to enumerate, but include talks such as Carole Levin's 'Raise up the Dead: Queen Elizabeth's Ghost and the Stuart Monarchs' (May 2015), and a sneak preview of James Shapiro's *1606* (TCD, March 2015). The annual UCD/Abbey Theatre Shakespeare Lectures was supported from the SRS in 2016, and brought together theatre practitioners and academics to reflect on Shakespeare's place in the radical

imagination both before and after 1916, and the ways in which he continues to inform theatre practice and Irish literary culture (as attested by leading Irish actors Owen Roe and Marty Rea).

We have also seen some new and promising structures and mechanisms for promoting and disseminating research in the Renaissance over the last few years, and we are fortunate in the energy and commitment of the leaders and convenors of these new bodies. The University of Limerick recently established a Centre for Early Modern Studies (October 2016), while graduates from Trinity College and UCD set up the thriving 'Shakespeare in Ireland' blog (shakespeareinireland.wordpress.com /). Alongside the FMRSI (fmrsi.wordpress.com), 'Shakespeare in Ireland' has proven a popular central resource for notices and reviews of Renaissance research events, book launches and performances of early modern drama nationally. Meanwhile, Marie-Louise Coolahan's ERC Consolidator award for a major research project on the reception and circulation of early modern women's writing (RECIRC), based in NUI Galway, has increased and enlivened the community of early modern scholars in Ireland.

Commemoration fever swept the island in 2016, and even if the centenary of the 1916 Rising tended not to be remembered by Shakespeareans beyond Ireland, Shakespeare got a surprising number of mentions in the Easter Rising commemorations here. A more nuanced attention to the social, political and cultural complexities of the Rising leaders and those who fought with them was one of the great achievements of the commemorations. Shakespeare – and early modern drama more generally – re-emerged from this re-evaluation, to join W.B. Yeats and the poets and theatre-makers who would extol, mythologise or challenge the Rising. Several of the leaders of the Rising, diverse though their backgrounds were, looked to Shakespeare as a literary and political model, as Andrew Murphy showed (Dublin, April 2015, May

2016); more of their supporters, male and female, were actors and theatre-makers. One of the most striking objects in the Pearse Museum's exhibition of Patrick Pearse's Shakespeare books was a prison-copy of Shakespeare signed by a century of Irish rebels, from leading Young Irelanders such as Charles Gavan Duffy in 1848 to the final signature: that of Eamon de Valera, now President of Ireland, signing from Áras an Uachtaráin in 1961. Although it was certainly not to appropriate Shakespeare's tercentenary that the leaders first sought to stage the Rising on Easter Sunday, 23 April 1916, the Rising the next day had, amongst its lesser-observed effects, the withdrawal of a special supplement on Shakespeare in the Irish Times – as was noted by Patrick Lonergan at a major conference at UCD on 'Globalising the Rising' (February 2016). The Shakespeare 400 commemorations themselves – for which the British Council, in collaboration with Mark

Thornton Burnett (QUB), produced a handsome booklet – were the subject of a fascinating one-day symposium at Maynooth University (November 2016), organised by Stephen O'Neill.

From fever to fatigue; the end of the 2016 commemorations brought welcome relief to Irish historians and Shakespeareans alike! But not for long: on the horizon are events on Milton in Ireland, an exhibition of early modern Jewish books at Marsh's Library, a new Digital Humanities character-visualisation tool based on *The Comedy of Errors* and *The Winter's Tale*, and a special issue of *Literature Compass* on the literary cultures of early modern Ireland, to name just a few.

Finally, we are looking forward with eager anticipation to the SRS 50th Anniversary Lecture, to be held on Wednesday 13 September 2017. The lecture, 'Perfume and Gunpowder', will be given by Ireland Chair of Poetry Professor Eiléain Ní Chuilleanáin, at the National Library of Ireland.

Jane Grogan is Associate Professor in the School of English, Drama and Film at University College Dublin. She is the Irish Branch Representative for the SRS.

SRS Regional Branches

The Society for Renaissance Studies is committed to supporting and showcasing the diversity and wealth of research expertise in our period from across the United Kingdom and Ireland. For this reason the Bulletin features a rolling three-year calendar of regional branch reports from Ireland, Wales and Scotland. The regional branch reports feature in the April issue of the *Bulletin* each year.

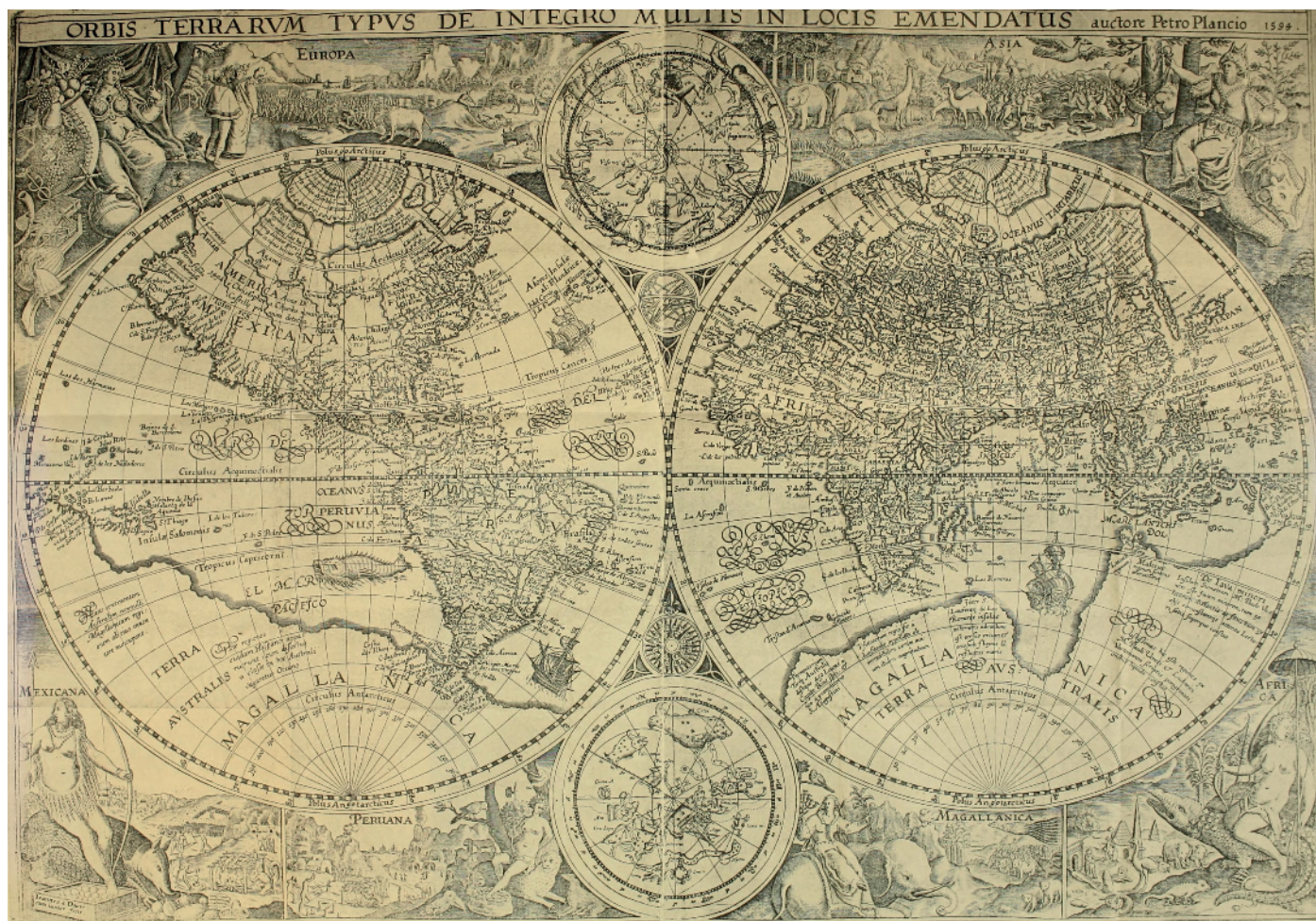


Spenserians in the landscape, Kilcolman, June 2015. Image: Author's own.

CONFERENCE REPORTS

Richard Hakluyt and the Renaissance Discovery of the World

DANIEL CAREY AND CLAIRE JOWITT



From Richard Hakluyt's *The Principal Navigations Voyages Traffiques and Discoveries of the English Nation* (London, 1598). Image: Wikimedia Commons.

AN IMPORTANT quadricentennial took place on 23 November 2016: the 400th anniversary of the death of Richard Hakluyt (1552-1616). To mark the occasion, an international group of scholars gathered in Oxford for a conference entitled 'Richard Hakluyt and the Renaissance Discovery of the World'.

England's pioneering promoter of overseas exploration, commerce and expansion, Hakluyt assembled the largest selection of English travel accounts of the era, covering every area of activity around the globe. His book *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* is an astounding

compilation of English voyages and discoveries up to his time and marks what we might call the beginnings of the great British historical adventure. It first appeared in one large c. 600,000-word volume in 1589, and then in a much-expanded and updated edition in three volumes between 1598 and 1600. The second edition extended to more than 1.76 million words, containing over 600 individual accounts of travel and exploration by various authors.

Hakluyt divided the material into volumes by region, with each then ordered by chronology; its publication was by any reckoning, a truly immense literary and logistical

achievement.

Many of the scholars who spoke at the conference are participants in a major international editorial endeavour to prepare the first-ever critical edition of the text, the Hakluyt Edition Project, led by Daniel Carey (NUI Galway) and Claire Jowitt (University of East Anglia), to be published in 14 volumes by Oxford University Press.

The conference was accompanied by two exhibitions: 'Hakluyt and Geography in Oxford 1550-1650' at his old college, Christ Church; and 'The World in a Book: Hakluyt and Renaissance Discovery' at the Bodleian Library.

CONFERENCE REPORTS

The programme as a whole, organised by Carey, Jowitt, and Anthony Payne (Hakluyt Society), involved a partnership between the Hakluyt Society, Christ Church, the Bodleian, and the Museum of the History of Science, Oxford. The Hakluyt@400 events concluded on 27 November 2016 with the unveiling of a wall-plaque in Hakluyt's honour at his final parish church of Wetheringsett, Suffolk—four hundred years and one day after his burial in Westminster Abbey.

The conference included sessions on themes such as 'Hakluyt, Oxford, and Centres of Power' that featured papers by David Harris Sacks, Anthony Payne, and Sebastian Sobekki. A similarly lively session on Hakluyt's global perspectives in 'the three corners of the world' (a reference to Shakespeare's line from King John) saw Nandini Das discuss 'Hakluyt and India', Felicity Stout focus on 'Hakluyt and Russia' and Bernhard Klein consider 'Hakluyt and West Africa'. Taken together, the three papers revealed the transnational, international, and interconnected networks and dimensions of Hakluyt's work. Other sessions considered 'Encounters, communication and technology', 'Theatres of war, near and far', 'Rival ambitions', 'Telling tales', and 'Influences and legacy', and involved speakers representing an appropriately international group—

given Hakluyt's project—ranging from the UK to Ireland, the US, Australia, Canada, Spain, France, and the Netherlands.

The conference featured a keynote from the renowned historian Joyce E. Chaplin (Harvard) who offered an eco-critical reading of Hakluyt's work, showing how nature was central to *The Principal Navigations* since God had made the world abundant and open for business (especially to the English). The conference ended with a very well-attended public lecture by historian and broadcaster Michael Wood. 'Voyages, Traffiques, Discoveries: Stories from the Age of Exploration', described cross-cultural encounters from Mexico and China and looked at what they tell us about Western ways of seeing the world beyond Europe and other cultures and civilisations—all still, as he put it, 'burning issues in the 21st century'. The range, depth, and diversity of the scholarship on display across all sessions was impressive (and gratifying to the organisers), a testament to the continued importance of studying colonial pasts in order to understand, and contribute to, postcolonial futures.

This conference and the commemoration of Hakluyt in 2016 more broadly, provided an opportunity to appreciate fully Hakluyt's influence and legacy. By offering advice on English colonial and imperial projects to the most

powerful figures in the land, including Elizabeth I and James I, and career politicians such as William Cecil, Lord Burleigh, and his son Robert, Hakluyt established himself as one of the chief architects of what was to become a global, oceanic, and mercantile British empire. Likewise, the series of events enabled us to better understand the ways in which the genre of the travel writing collection, which Hakluyt pioneered in England, was crucial to creating a climate that supported English ambitions for exploration, trade, and expansion. Hakluyt's editorial labours were thus foundational in developing for the English nation a central role in a global economy. Readers interested in Hakluyt's legacy, through the work of the Hakluyt Society (established 1846), can find out further information about activities and publications at: <http://www.hakluyt.com/>. Further details about the project to publish a scholarly edition of *The Principal Navigations* can be found at: <http://www.hakluyt.org>.

'Richard Hakluyt and the Renaissance Discovery of the World' took place at the Bodleian Library and Christ Church, Oxford on 24-25 November 2016, organized by Daniel Carey, Claire Jowitt and Anthony Payne. SRS supported the attendance of ten postgraduate and early career scholars through fee-waiver bursaries.



Stained glass window in west window of south transept of Bristol Cathedral depicting Richard Hakluyt (second from the left), by C.E. Kempe c.1905. Image: Wikimedia Commons.

Roger Ascham and His Sixteenth-Century World

LUCY NICHOLAS AND CERI LAW



A man (possibly Roger Ascham) wearing a ruff and long cloak reads from a paper to Queen Elizabeth, from a print made by Michael Burghers (1653-1727). Image: British Museum image service.

ROGER ASCHAM (1516-68) is a figure curiously both well- and little-known. Familiar to early modernists in the fields of English Literature and History and often classified as ‘a great mid-Tudor

humanist’, he is best known for his role as tutor to Elizabeth I. His most famous works, *The Scholemaster* and *Toxophilus*, have been extensively quarried and quoted in studies on prose style and English humanism.

His letters (usually cited in translation) are treated by many as a standard primary resource. However, to excerpt and to categorize is not necessarily to understand, and it is arguable that we have lost sight of Ascham the individual, his interests, concerns, and achievements.

This conference sought to interrogate some of these issues and, by examining this one particular life, throw a broader light on the contexts – intellectual, political, religious – in which Ascham lived and worked. It proved to be a highly successful event. It was always intended to be a relatively small, tightly-focused congress but it was gratifying to see how many people were interested in Ascham, his life and times. The ostensible reason for this conference was the celebration of the quincentenary of Ascham’s birth in 1516, but the more pressing impetus for us was to harness the renewed interest in the early modern Cambridge circle generated by the Thomas Smith conference of 2013 and the Cheke conference of 2014, also held at St John’s, Cambridge.

Roger Ascham is arguably one of the more high-profile members of that mid-Tudor Cambridge circle, but it is far from clear that we actually know him. The questions with which we opened the conference included: Can we claim to understand the more well-known of his works, such as *The Scholemaster*, without at least some knowledge of his entire oeuvre? Are there aspects of his life that have been so privileged we have lost sight of others? Do we have a full picture of his networks and activities? As the conference progressed it also became increasingly clear that regarding Ascham and his corpus there were areas which require significant revision. To begin with, the most modern biography (by Lawrence Ryan) dates to 1963. Ryan’s survey is an extremely useful resource but has inevitably been rendered wanting by more recent advances in literary and historiographical studies. Critical editions of Ascham’s works are also

have also been thin on the ground. The best edition of his correspondence available to scholars is from 1864 and there are a number of lacunae. The majority of his letters are in Latin and the sole comprehensive translation is to be found in a PhD thesis accessible to most scholars on microfilm only. There were many untapped avenues to explore and Ascham's multifaceted life offered plenty of opportunities for truly interdisciplinary scholarship. His correspondence and ambassadorial trip to Germany also allowed us to place his activities within an international framework. His career, which straddled four Tudor monarchs in England, and in Europe coincided with the rise and death of Luther, the Council of Trent and the wholesale division of Christendom, offers genuine scope for considering the broader historical period. The arenas in which he operated including Cambridge University, the court, the continent and the capital, and the fields of activity with which he engaged, such as humanism, religion and politics, provided a variegated admixture of areas to consider.

Papers helpfully oscillated between the broader context and detailed analysis. Although speakers addressed a diverse range of topics, themes quickly began to emerge across the conference. One of the foremost was the role and ambiguity of religion in Ascham's life, work and networks. Across these papers an increasingly complex and challenging picture emerged of a Protestant polemicist who retained personal and professional connections with religious conservatives. At a time when scholars continue to question many long-held assumptions about confessional identities in the sixteenth century, closer examination of this one figure aids us not only in a deeper understanding of Ascham himself, but of the religious, political and social worlds in which he operated. Placing Ascham within broader social contexts proved to be another central theme of the conference. The links between Ascham's sociability and his scholarship came into particular focus across many different papers.

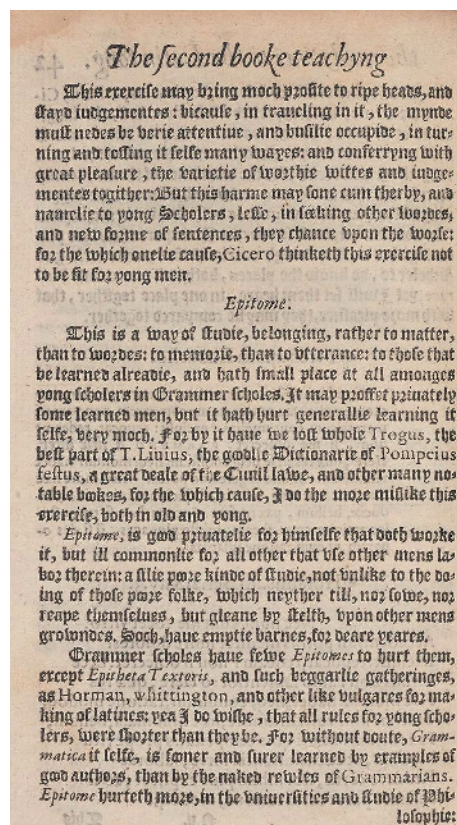
As a seeker of patronage, as an author, as a translator, as a prolific letter writer and even as a coin collector: in all these areas contributors demonstrated that Ascham must be understood as a man negotiating and benefiting from wide and diverse circles of personal and intellectual companions. Importantly, several speakers emphasised the internationalism of these connections. Ascham's own overseas service and experience as a traveller have been consistently undervalued in accounts of his life; exploration of these topics was one major contribution of this conference. Whether directly, as in his extensive correspondence with the German Protestant and educational theorist Johannes Sturm, or indirectly, as in his study of Greek patristics, it is clear that Ascham's influences and relationships were not nationally bounded. Again, this discussion and research has obvious ramifications not only for our understanding of Ascham specifically, but also of mid-Tudor scholarly culture more generally.

It is clear, then, that a full and nuanced picture can only be painted if we bring together aspects of Ascham's life and work too often treated separately. This was demonstrated particularly powerfully in discussions of perhaps the best-known dimension of the man: Ascham as educator and as educational theorist and rhetorician. Papers illustrated how in pursuing these preoccupations Ascham borrowed from his rich classical knowledge, his Protestant faith and from his closest friends, allies and supporters. Even this most familiar facet of Ascham can only be illuminated with closer attention to its often neglected context.

This conference was always intended to begin and continue conversations rather than to end them. The co-organizers and many of the speakers are currently in the early stages of producing an edited volume of essays arising from the conference that will address the central themes emerging from our discussions. It will also aim to confront some of the other lacunae in our current understanding of Ascham that

participants identified in conversations across the conference: in particular, the afterlife of Ascham and the enduring influence of his most famous work, *The Scholemaster*. This volume will, of course, not be the final word on the subject, but it is to be hoped that these essays, just like the conference, will demonstrate that study of Ascham in context is valuable not only in what it teaches us about the man himself, but also for the window it provides into religious, scholarly and political networks in mid-Tudor England and beyond.

'Quincentenary of Roger Ascham (1516-1568)' was held at St John's College, Cambridge on 9-10 September 2016. It was co-organised by Ceri Law (Cambridge) and Lucy Nicholas (KCL), and financial support was received from the SRS and the Royal Historical Society. SRS funds were used to pay the costs of postgraduate and early career speakers, and to subsidise a reduced conference fee for postgraduate and early career delegates.



Roger Ascham, *The Scholemaster* (London, 1570), sig. N2^v. Image: Beinecke Rare Book and Manuscript Library, Yale University.

The Cultural Influence of Lucy Harington Russell, Countess of Bedford

DANIEL STARZA SMITH



Lucy Russell, Countess of Bedford, portrait c.1610s in the manner of William Larkin (1580-1619). Held at the National Museum, Stockholm. Image: Wikimedia Commons.

THIS TWO-DAY interdisciplinary conference explored the cultural influence of a remarkable seventeenth-century woman: Lucy Harington Russell (1580-1627), Countess of Bedford. Lady Bedford not only patronized the leading authors and artists of her day, but

also broke new ground in women's artistic expression as a dancer in court masques. To celebrate Lady Bedford's achievements as a dancer, and to mark the quatercentenary of Ben Jonson's *Workes* (1616), Jonson's *Masque of Queens* (1609) was staged in New College Chapel

as part of the event, and a related exhibition was held in the Bodleian Library ('O rare Ben Jonson!', 18 June-4 September 2016).

Lady Bedford was the pre-eminent woman patron of early seventeenth-century England, and a key figure behind the artistic achievements of such literary luminaries as John Donne, Michael Drayton, Samuel Daniel, Aemilia Lanyer, and Jonson himself. She commissioned John Florio to make the first English translation of Montaigne's *Essais*, and herself wrote poetry that was praised by Donne. Grand full-length portraits and exquisite miniatures testify to her patronage of artists including Isaac Oliver.

Lady Bedford also served as Queen Anna's First Lady-in-Waiting, putting her in the centre of court politics after the accession of James VI of Scotland to the English throne. As the study of women's patronage continues to grow in our period and beyond (see, for example, Julie Crawford's recent monograph *Mediatrrix*), it felt particularly urgent to the organizers that Lady Bedford should be among the first to receive her own conference.

Contemporaries struggled to describe Lady Bedford's achievements. Lady Mary Wroth noted that she 'excelled her sexe so much, as her perfections were stiled masculine'. In an age when women's voices were suppressed in court and in culture Lady Bedford exerted considerable influence in both arenas.

To date, however, Lady Bedford has been positioned at the edge of a critical circle that usually centres on the men she patronized. One panel, featuring Margaret Maurer (Colgate), Michelle O'Callaghan (Reading), and Erin McCarthy (Galway) gave Lady Bedford's relationship with Donne renewed vigour by placing her at the centre of that circle, with Donne being viewed as more of a peripheral figure.

CONFERENCE REPORTS

John Pitcher (St John's, Oxford) and Chris Stamatakis (UCL) delineated the way that Bedford's relationship with Daniel grew after she had shrugged off the patronage attentions of Drayton. Other papers explored the scandalous revelations about Bedford in Wroth's *Urania*, Bedford's more sober engagements with Lucan, studies of portraiture and family monuments, sermons, and Bedford's all-important engagement with court masques.

The presence of two eminent American scholars as our keynote speakers – Linda Levy Peck (GWU) and Merry Wiesner-Hanks (Wisconsin–Milwaukee) – firmly established the gravity of this study. Peck set out the court context of Lady Bedford's life, while Wiesner-Hanks summarized the conference's proceedings deftly and sharply, and sketching out a road-map for delegates to follow, if they wished to capitalize on the work we had done so far. (First job: update the awful Wikipedia entry!) As conference co-organizer Nadine Akkerman (Leiden/ Netherlands Institute for Advanced Study) explains: 'The importance of the conference lies in its potential to bring a key figure in the period from the periphery of modern scholarship back to the centre. That scholars of the stature of Professors Peck and Wiesner-Hanks opened and closed the conference confirms how vital the study of female patrons is and will continue to be.'

At the end of the first day delegates filed over to New College to see a performance of *The Masque of Queens*. This early seventeenth-century music and dance spectacle, partially conceived by architect Inigo Jones, depicts 12 virtuous queens conquering the disruptive forces of 12 troublemaking witches. It featured courtiers and royals in the starring roles, including a notable performance by Lady Bedford. Originally it would have involved two dozen actors plus many musicians. The performance was free, but ticketed: astonishingly, all 200 tickets disappeared within 48 hours. After the dramatic performance, three professional dancers emerged from the antechapel into the main nave:

Mary Collins, Anne Deller, and Steven Player. They were accompanied by professional musicians Alison Kinder, Sharon Lindo, and Richard MacKenzie. This was an occasion where performance and practice directly informed and stimulated original scholarly work on early modern drama, dance, and music. We hope that the conference will lead to several traditional publications (a collection of essays, for example). In the meantime, the performance has been video recorded, and has been published online for free as part of King's College London's Shakespeare400 celebrations: <https://shakespeare400.kcl.ac.uk/kings-blog/ben-jonsons-masque-queens/>.

The masque's director, Emma Whipday (UCL) explained that she 'wanted to experiment with treating the masque as a contemporary performance text, inviting the audience to step back in time to King James's court, whilst reimagining the gender dynamics of that time, in keeping with the masque's interest in powerful and transgressive women.' She continued: 'The production was in some sense site-specific, enabling us to play on the dramatic period features (and, of course, the religious resonances) of New College Chapel

in first staging the dangerous irreverence of the witches, and then, in using the architecture of the chapel – specifically its giant, illuminated reredos – to create an alternative vision of Inigo Jones's *House of Fame*.' Conference delegates were thus able to watch a rare performance of a masque in which Lady Bedford danced, and we continued to discuss it throughout the second day of the conference.

One of the most pleasing aspects of the conference was the mixture of early career scholars, both pre- and post-PhD, including Angela Benza (Geneva) and Jakub Boguszak (Southampton), presenting their work alongside senior professors such as Cedric Brown (Reading) and Jane Stevenson (Aberdeen).

'Life of the Muses' day, their morning star!' The Cultural Influence of Lucy Harington Russell, Countess of Bedford took place at Lincoln College, Oxford on 11-12 August 2016, organized by Daniel Starza Smith (KCL) and Nadine Akkerman. The organizers and attendees would like to express their gratitude to SRS for helping to fund this conference in the form of graduate subsidies.



Julie Crawford addressing the conference delegates in Grove Quad, Lincoln College, Oxford. Image: Author's own.

FELLOWSHIP REPORTS

The Strange Disappearance of English Music

JAMES M. COOK



Antiphonary, sixteenth-century, from Yale University, Beinecke MS 794. Image: Beinecke Rare Book and Manuscript Library, Yale University.

THE RECENT FURORE over the Brexit campaign and vote has focussed attention on the UK's relationship with Europe to an extent unprecedented in recent times. It may seem that the country is today divided between those who see it as culturally inseparable from the continental mainland and those who

see it as a discrete political and cultural entity. But this is nothing new. Notions of isolation have long dogged musicological literature on English practice, with perhaps the best-known example being Oscar Schmidt's famous and highly polemic description of the country as 'The Land Without Music'. Due to largely

historiographical reasons relating to the impact of German nationalism at the birth of the discipline of musicology, and the greater quantity and repertorial cohesion of surviving French and Italian music (the lack of which in England may be blamed either on the reformation or the ravages of the bookbinder's knife), England is often painted as a peripheral locale in music history. Yet English musical practice in the fifteenth century was highly prized in Europe and crucial to some of music's most historically and culturally significant developments. The Mass cycle is arguably the most important of these, though the lack of English sources for this influential repertoire is highly problematic.

Given the lack of surviving native sources in the period and the tendency for continental composers of the time to be heavily influenced by English practice, the developing narrative surrounding apparently English technical innovations has often focussed on the recognition of English works in continental manuscripts and their routes of transmission. Until recently, these points of contact have been described primarily as incidental, relating to wars, political/ecumenical councils, and large-scale movements of resources. More recent research, such as Reinhard Strohm's work on the Lucca Choirbook, has begun to focus on longer-term contact at an institutional level between England and Europe. My own research has demonstrated that contact was in reality frequent, multifarious and reciprocal. Far from being limited to specific 'one-off' moments of contact, there existed many institutions supported by large émigré communities. These communities offer valuable contexts not only for the presence of large amounts of English music in continental sources, but also for a number of works that can be understood only in terms of cultural exchange. These works have

stylistic factors that betray them as products not of a single culture but of an intercultural dialogue; attempts to determine single-provenance not only ask the wrong question but distort our understanding of national and international styles.

Whilst this new interpretation of Anglo-continental musical relations seems best to account for the survival of English music on the continent for most of the fifteenth century, scholars have so far failed to account for the sudden lack of any surviving new English Mass cycles in continental sources c.1475–1500. This lack has, to date, gone largely unnoticed. In itself this is not surprising. A change in historiographical viewpoint from one of extreme isolation to one of intensive interaction means that a lack of extant music has changed from being the norm to an exception. A switch in understanding that places cultural co-operation (and even competition) between England and other European nations thus raises as many questions as it answers. It was on these questions that my SRS fellowship primarily focussed.

If the early part of the fifteenth century is characterised by a veritable flood of English music to the continent, then the final 25 years is more like a drought. Not a single English Mass cycle post-1475 has been identified in continental sources; despite many of the longer-term routes of cultural exchange that seemed so key for the transmission of English music to the continent remaining fully active past this date. Perhaps such a lack is merely the result of accidents of source survival but the trends seem too overwhelming for this to be the case. There is also a more gradual disappearance of English music than we may have believed. A brief chronological tour of some of the major continental sources supports this. What we discover is a gradual descent from c.1450 towards 1475 rather than a cliff-edge.

Rather more convincing is the possibility that English music did indeed reach the continent and still decorates the shelves of the great European archives – it is just yet to have been recognised as English.

Certainly, Reinhard Strohm has described a ‘rise of European music’ during the fifteenth century, during which a recognisable ‘European’ style began to appear. We have so few examples of Mass cycles even in English sources from this period that it is perhaps hard to draw far-reaching conclusions as to what English style in this period looks like. This said, some features of apparently continental Mass cycles in MS Tr91, for example (such as the cadential ‘English figure’ and simultaneous rests), are redolent of English style from earlier in the century. Nonetheless, even if there are otherwise unknown English Mass cycles yet to be found there is clearly an overall decline in the amount of English music on the continent that must be explained. It must stem from one of two sources: a lack of interest or a lack of availability. Certainly, the famous quote by composer and musical theorist Johannes Tinctoris, so often used to support the continental love for English works, in which he praises England as the ‘well-spring of the new art of composition’, makes it clear that, by the 1470s he thought that English music had lost much of its lustre: ‘for the French invent songs in the newest manner for the new times, while the English always use one and the same [manner of] composition, which is a sign of the poorest talent’. It seems equally clear that, towards the later parts of the century, it was Franco-Burgundian composers and singers who were deemed to be the greatest; perhaps English music simply was not fashionable anymore.

Political events may well have impacted upon the ease of transmission too. Many of the English holdings in France gained during the Hundred Years’ War returned to French hands and a lull in international Ecumenical councils reduced the need for singers to travel abroad. Burgundy, and especially its anglophile Duke, Charles the Bold, was clearly a vital point of entry for English music onto the continent. After the Duke’s death at Nance in 1477 it waned in power, both politically and in terms of its patronage. The impoverishment of the English throne and its more minor

magnates (temporal and spiritual) during and after the Wars of the Roses might have had a knock-on effect on the size and quality of the choral foundations that could be afforded. Certainly, most English works apparently valued in Europe before this date were those that were more virtuosic and institutions like Eton College show concrete examples of the drastically reduced forces many institutions had to bear from such political turmoil.

It remains to be seen how opportunities for cultural and artistic endeavours across national boundaries will be affected by the UK leaving the European Union. What is clear is that interaction between English musical practice and the European mainland did, at one point in history at least, have a profound and long-term impact on the direction which music history took. Whilst the factors that caused this explosion of interest in English music seem relatively well understood, those that led to its declining importance are undoubtedly less fully investigated. Whilst I have traced some of the possibilities, and perhaps even uncovered some potentially English Mass cycles, there is still significant work to be done. In particular, new research on the state of musical life in England during the Wars of the Roses is necessary. The SRS Postdoctoral Fellowship gave me the time to complete the publication of various parts of my PhD (now available online in its entirety in the Digital Archive of Medieval Music) in the form of two essays published in *Music & Letters* and *Early Music*, and as the basis for a forthcoming monograph. My new work on the complex of issues surrounding England’s apparent isolation between 1475–1500 is currently being written up for journal publication and offers a new interdisciplinary focus on institutions within urban contexts in England during this period. During the Fellowship, I was hired on a part-time contract as a lecturer at Bangor University and am now a lecturer at the University of Sheffield.

James M. Cook is University Teacher in Music in the Department of Music at the University of Sheffield.

Art and Charity in Reformation Germany

RÓISÍN WATSON

IN RECENT DECADES historians have challenged traditional delineations between Lutheranism as the religion of the Word and Catholicism as the religion of the senses. Early evangelical reformers in Germany may have frequently used the appearance of Catholic churches to highlight the corruption of the old faith, but elaborate Lutheran altarpieces, the efforts of Martin Luther himself to develop his own visual ‘brand’, and the continued determination by local communities to inscribe individuals and families into the material fabric of the parish church attest to the uses that the new religion found for its visual environment. Despite initial hesitancy, Lutherans continued to engage with and cultivate non-verbal expressions of faith.

The theological dimensions of the image question in early modern Germany have attracted critical attention, yet it was not only theological criticisms that Reformers used to attack their Catholic

opponents. The social cost of art, and its diversion of funds away from the poor, formed a crucial part of their opposition to ecclesiastical decoration. This particular criticism formed a springboard for my research during the tenure of my SRS postdoctoral fellowship, building upon my doctoral research into Lutheran visual culture in the Duchy of Württemberg. The social cost of art may have been a short-lived theme in Luther’s own writings, but this is not to assume that it was not a concern that rooted itself in the daily administration of Lutheran parish churches. As an SRS fellow I wanted to explore the ways in which local churches balanced the need to provide for the poor with their desire to decorate their churches. What impact did this balancing act have on the visual and material culture of Lutheran churches in Reformation Germany?

I also began to explore the ways in which this antagonistic relationship faded and the space of the church

became a place that memorialised and encouraged charitable acts.

A study of the connections between art and early modern poor relief provides a new dimension to our understanding of ecclesiastical space, considering its appearance as a product of the balancing of financial and devotional priorities. It also challenges the narrative of pre-Reformation secularisation of charitable provision, whereby there was an institutional transition from forms of charity that were localised and administered through ecclesiastical structures to a modernised, efficient and civically administered system of poor relief. The space of the church was frequently where charitable donations were made, where alms were distributed and where donations were memorialised. Therefore to understand early modern charity in its entirety it is necessary to understand the spaces in which charitable actions were carried out, memorialised and encouraged.



The Neubronner altarpiece in the Stadtkirche Blaubeuren, Baden-Württemberg. Image: Andreas Praefcke/Wikimedia Commons.

Andreas Karlstadt highlighted the connection between art and poverty in his work *On the Removal of Images and that there should be no Beggars among Christians*, published in Wittenberg in 1522. Swiss reformer Huldrych Zwingli—a significant figure for the development of evangelical thought in southern Germany—echoed Karlstadt when he wrote in *The Shepherd* (1524) that Christians should ‘clothe the living images of God, the poor Christians, not the wooden and stone idols’. Even the more moderate Martin Luther wrote in his sermon on usury that ‘it would be better if we gave less to the churches and altars [...] and more to the needy’. The issue was compounded further by the re-organisation of church property in the sixteenth century. As the wealth of the church was integrated into the administrative structures of governments, funds previously used for the production of ecclesiastical art and the material upkeep of the church were subsumed within civic funds responsible for charitable relief.

In certain ways the responsibility for poor relief curtailed the production of Lutheran ecclesiastical art in the Duchy of Württemberg. As church funds became centralised within secular, political structures, their civic functions, such as payments for poor relief and educational scholarships, were prioritised over support for the decoration of the church. Only in those instances when access to true

religion was threatened by the presence of dilapidated churches or when the appearance of Lutheran churches caused Catholic ridicule might money from the poor fund be used to improve the appearance of the church. The presence of well-appointed Lutheran churches was the clearest polemical demonstration of the vitality of Lutheranism, achieved through God’s grace. Images of dilapidated Catholic churches contrasted with those of well-built Lutheran ones that were printed in contemporary pamphlets. Beyond these contexts, Württemberg pastors met opposition when wishing to use church funds to decorate their parish churches.

But the relationship between ecclesiastical art and poor relief was not simply antagonistic. The visual and material culture of the church could support and encourage donations to the poor. Financial donations to the poor might be memorialised physically within the space of the church in the form of plaques or epitaphs, acting both as a memorial to past donors and an exhortation to potential future donors. In the town of Aldingen, a list of donors was constructed around the image of Christ on the cross. The donation of physical objects might also create revenue for the church’s poor fund. In the church in Blaubeuren stands a late medieval altarpiece erected as an epitaph to Martin Neubronner and his wife,

Barbara Glockengiesser in 1605. Neubronner’s request to construct his epitaph in the church was accepted once he had made a donation of 1000 gulden to the poor fund. The Neubronner donation was to be announced from the pulpit and communicated by written documents throughout the town. Their bequest was to be handed out annually next to the epitaph on the day of St Martin. The epitaph was to remain within the church permanently and a certain proportion of the interest from their bequest was to be spent on its upkeep each year. This was a common practice, whereby physical objects donated to the church created revenue for the poor fund.

The research carried out during the course of my SRS Postdoctoral Fellowship will contribute to my forthcoming monograph on Lutheran visual culture in the Duchy of Württemberg. The fellowship also helped me to take a preparatory step in extending this study beyond southwest Germany and exploring the relationship between art and charity in other confessional contexts. From September I will be a postdoctoral fellow at the Leibniz-Institut für Europäische Geschichte where I will continue this research, building upon the work undertaken as an SRS Fellow.

Róisín Watson is currently Teaching Fellow in Early Modern History at King’s College London.

ANNUAL GENERAL MEETING: AGENDA

The Warburg Institute, Woburn Square, London
Friday 5 May 2017 at 4.00 pm

1. Acceptance of the Minutes of the AGM held on 6 May 2016
2. Matters Arising from the Minutes
3. Report of the Chair (Professor Andrew Hadfield)
 - i. SRS 50th Anniversary events
 - ii. The *Renaissance Studies* Essay (Article) Prize.
 - iii. Future Programmes and Events: SRS Conference 2018
4. Report of the Vice-Chair (Professor Richard Wistreich)
5. Report of the Hon. Secretary (Dr Jane Stevens Crawshaw)
 - i. Appointments of Two Trustees (2017-19)
 - ii. Elections to Council
 - iii. Appointment of Officers (2017-20):

Fellowships Officer – Ceri Sullivan (retrospective)
Museums and Galleries Representative
Irish Representative – Jane Grogan
Scottish Representative
Welsh Representative – Eoin Price (retrospective)

6. Reports of the Treasurer (Dr Liam Haydon) and Independent Examiner (Mr David Terry)
 - i. Approval of the financial statement and report for financial year 2016
 - ii. Appointment of the Independent Examiner for financial year 2017
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

Following the AGM (at 4.30 pm), the Society's Annual Lecture will be given at the Warburg Institute by Professor Jennifer Richards (Newcastle) and the title will be 'Talking Books in the Age of Print'.

The lecture will be followed by a reception.

All SRS Members are warmly invited to attend the AGM.

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

Dr Jane Stevens Crawshaw
School of History, Philosophy and Culture
Oxford Brookes University
Headington Campus
Oxford
OX3 0BP
UK

e-mail: jane.stevens-crawshaw@brookes.ac.uk

MINUTES OF THE 2016 ANNUAL GENERAL MEETING

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

Chair

Professor Peter Mack

Business

Notification of AOB – none received.

1. The Minutes of the AGM 1st May 2015 were accepted (proposed: Piers Baker-Bates; seconded: Richard Wistreich).
2. Matters arising from the Minutes: none.
3. Report of the Chair (Professor Peter Mack)
PM reported that the Society is in good health. Membership stands at just over 370 members. The Society's journal *Renaissance Studies* is well regarded and

financially secure. Preparations for the Society's Glasgow conference are nearly complete and it will be a strong event. The future of the UK's overseas schools, including the British School at Rome, has been secured for some years. The British School at Rome was grateful for the support of the SRS during funding negotiations. The SRS Small Research Grants scheme is to be established from 2017, a scheme intended to help fill a gap created by the withdrawal of the research councils from funding research in this way. Plans are in hand to appoint a selection committee for the scheme. The new Director of the RSA had initiated negotiations with the SRS over a collaboration at the Societies' conferences. A new agreement for an exchange

of lecturers at the conferences has now been accepted by the RSA and the SRS. An invitation will soon be issued to the first SRS lecturer to speak under this agreement at the RSA conference.

- a. Change to SRS Constitution (date of AGM).
PM outlined the plan to move the AGM to the conference in order to increase attendance. This change had necessitated a minor change to the constitution, which specified that the AGM must be held in May. The proposed change was publicised in advance of the AGM in accordance with the constitution and approved (proposed: Jane Grogan; seconded: Richard Wistreich).

- b. The *Renaissance Studies* Essay (Article) Prize.
The Essay Prize committee is to meet the following week to make its decision, which will be published on the SRS website.
- c. Future Programmes and Events: SRS Conference 2016.
Preparations for the Glasgow conference are at an advanced stage. Members noted that Glasgow University's facilities are expensive to hire, and that other university conference facilities are becoming equally expensive. Kevin Killeen proposed that in future the SRS approach senior academic staff at the proposed conference venue at an earlier stage in the process. Jane Grogan suggested that for future conferences, heritage venues might be considered instead of universities. Harald Braun encouraged members to propose panels for the SRS conference in Sheffield.
4. Report of the Vice-Chair (Professor Andrew Hadfield)
AH discussed ideas for the fiftieth anniversary of the SRS. He suggested an event in London and another elsewhere. James Cook proposed that there be live music with a renaissance theme. Ceri Sullivan proposed book launches for the SRS monograph series. HB proposed a colloquium on fifty years of UK renaissance scholarship. Richard Wistreich suggested an assessment of the current state of renaissance studies, or ideas as to what it will look like in fifty years time. Rachel Willie proposed a festival of the renaissance, perhaps at the Victoria and Albert museum. Jenny Richards suggested we make more of public interest in the renaissance. Regina Poertner proposed a festival of the senses, with particular provision for disabled people. JG proposed a series of lectures in heritage institutions, to be podcast. Caroline Campbell suggested a membership drive. AH invited further suggestions from council members.
5. Acting Honorary Secretary's Report (Dr Paul Botley)
Paul Botley is to step down as Acting Secretary in the autumn when Jane Stevens Crawshaw returns to the role.
 - a. Election of Vice-Chair
Richard Wistreich had been proposed by members in advance of the AGM in accordance with the constitution. At the AGM his election was proposed by PM, and seconded by PBB. No other candidate stood for the post. RW was elected unanimously.
 - b. Elections to Council.
There were no elections to Council.
 - c. Appointment of Officers (2016-19):
Membership secretary: Liam Haydon resigned. James Cook was appointed as acting Membership Secretary with a view to his formal election at the next AGM.
Treasurer: Liam Haydon was proposed by AH, and seconded by JR. No other candidate stood for the post. LH was elected unanimously.
Webmaster: Rachel Willie is to remain as Webmaster.
6. Report of the Treasurer (Dr Piers Baker-Bates) and Independent Examiner (Mr David Terry)
The report was circulated to the members. PBB reported a healthy financial position. He is to remain as a trustee for one more year until the next AGM, but he is standing down as Treasurer from July. LH is to take over as Treasurer during the summer.
- a. Approval of the financial statement and report for financial year 2015.
- b. Appointment of the Independent Examiner for financial year 2016
The motions, proposed by HB and seconded by Will Rossiter, were approved. The accounts were signed by the Trustees.
7. Reports of the Editors
 - a. *Renaissance Studies*
JR reported that Wiley is to fund a reception at the Glasgow Conference. Those who review articles for *Renaissance Studies* will be rewarded with 'Publons', a public record of their contributions. Reviewers for Special Issues may be rewarded. A new contract to be agreed by September 2016. Wiley will review the value of the journal, and may increase the value of honoraria. Jill Burke reported that the latest issue of the journal is in hand. The issue on 'gossip' has been published. Next year will see a volume on animals. Future volumes will treat the material cultures of mining, rhetoric in the Netherlands and street-singing.
 - b. *Bulletin of the Society*
The tenure of Will Rossiter is due to end in 2017. Matthew Woodcock and WR have offered to stay on until 2019, and Council had agreed to the appointment of MW and WR.
8. AOB
PM thanked Paul Botley for his work as Acting Secretary. AH thanked Piers Baker-Bates for his work as Treasurer. PBB was presented with a gift in recognition of his work for the Society.

The AGM was followed by a reception in the Warburg Institute.

SOCIETY FOR RENAISSANCE STUDIES ANNUAL LECTURE

SRS members are warmly invited to attend the Society's Annual Lecture, which will follow the AGM.

The lecture will be delivered at the Warburg Institute
on Tuesday 5 May 2017 at 4.30pm:

Professor Jennifer Richards (University of Newcastle)

‘Talking Books in the Age of Print’.

The lecture will be followed by a drinks reception.

THE SOCIETY FOR RENAISSANCE STUDIES

Founded 1967

COUNCIL (April 2017)

Prof. Andrew Hadfield (Hon. Chair)
Prof. Richard Wistreich (Hon. Vice Chair)
Dr Liam Haydon (Hon. Treasurer)
Dr Jane Stevens-Crawshaw (Hon. Secretary)
Dr James M. Cook (Membership Secretary)
Dr Ceri Sullivan (Fellowship Officer)
Dr Catriona Murray (Scottish Representative)
Dr Eoin Price (Welsh Representative)
Dr Jane Grogan (Irish Representative)
Dr Rachel Willie (Webmaster/Book Reviews Editor, *RS*)
Dr Kevin Killeen (Conference Co-ordinator)
Dr Claire Norton (Publicity Officer)
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 Leah Astbury (SRS Postdoctoral Fellow)
Dr Mark Baker (SRS Postdoctoral Fellow)
Dr Tom Nichols (SRS Conference Representative)
Elected Council:
Dr Piers Baker-Bates
Dr Harald Braun
Prof. Peter Mack
Dr Regina Poertner

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.