



BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

SRS AT 50
RICHARD WISTREICH

SRS AT RSA: KEYNOTE
PAUL HILLS

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

VOLUME XXXV, NUMBER 1

APRIL 2018

LETTER FROM THE EDITORS

This issue of the *Bulletin* continues to recount our successful series of celebrations and commemorations marking the fiftieth anniversary of the SRS. One of the five superb anniversary events that took place during 2017 was the launch of a new facsimile edition of the Anne Boleyn music book held at the Royal College of Music back in September. You will find Richard Wistreich's report on this event as a special feature in this issue along with details and images from the original manuscript. 2017 also saw the institution of new traditions, as we look forwards as well as back. Last April Paul Hills delivered the SRS Keynote Lecture at the Renaissance Society of America conference in Chicago, the first in a reciprocal series of lectures which reconfirms the special relationship between our two societies.

Elsewhere in this issue there are reports on a number of the conferences supported by grants from the SRS – on topics including imitative clusters and 'window' references, the London stage pre- and post-Shakespeare, and the role of social networks in art history – all of which continue to demonstrate both the innovation and disciplinary spread of the Society's members. Look out too for a piece on marriage, health and compatibility in early modern England by one of our postdoctoral fellows, Leah Astbury. Our continuing series of reports from regional branches of the SRS continues this issue with Rachel Willie's article detailing what has been taking place with Renaissance studies in Wales.

This summer – from 3-5 July – the University of Sheffield will be hosting the Eighth biennial SRS conference. The programme is now completed and available to view on the SRS website, and we look forward to a packed schedule of papers, roundtables, and plenaries organized by Cathy Shrank and her team. The conference will see the announcement of the biennial SRS book prize, and will also be the occasion of our Annual Lecture, to be given by Lyndal Roper. This year's AGM will be taking place on the final afternoon of the conference, following the final session. Full details of the AGM agenda are included in the section of Council papers at the end of this Bulletin. You will also find a call for nominations for new Council members together with details of how the Society is looking to expand the size and disciplinary composition of the Council. A form for nominations is included inside the back cover of this Bulletin and can also be found on the SRS website. We certainly encourage members to attend the AGM and look forward to seeing everyone this summer at the conference in Sheffield.

Whilst on the subject of SRS business and forthcoming opportunities to get involved in the Society, we would like to draw attention to the vacancies coming up for the posts of *Bulletin* editors. Our term as joint editors comes to an end at the close of 2018, and we invite expressions of interest in these posts with a view to getting a new editorial team in place over the summer ahead of preparations for the October issue. Do please contact us at the email addresses below, or email the SRS Secretary Dr Jane Stevens Crawshaw, if you are interested in applying for one of the two posts.

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LETTER FROM THE HONORARY CHAIR

As the cold weather finally thaws we should perhaps remind ourselves that the conditions were not quite as bad as they were in sixteenth-century London when the Thames – much wider than today before the Thames embankments were built in the 1860s – often froze over, and there were also severe droughts and blazing summers. Those interested might consult the oddly named ‘Booty Meteorology’ (<https://www.booty.org.uk/booty.weather/climate/wxevents.htm>), which provides a useful list of weather events in England in historical context.

We should also start looking forward to summer events, in particular the Society’s biennial conference in Sheffield, organized by Prof. Cathy Shrank and her team, from 3-5 July. The conference has a number of important new features, which we hope will reach out to the members of the Society more effectively. Richard Wistreich and I are keen to capitalize on our expansion over the past few years to ensure that the Society plays an important role inside and beyond the academy in promoting the study of the Renaissance. We were extremely pleased with the 2017 fiftieth birthday celebrations and are grateful to all the hard work undertaken by those who made them happen in Dublin, York and London. We want to build on this success and have more events that will be of interest to members throughout Britain and Ireland. The Sheffield biennial will be the first conference in which our annual lecture will be open to the public as well as to those attending. We are delighted to have Lyndal Roper, Regius Professor of History at Oxford, to deliver the lecture on 3 July at 5pm (details in the programme and on our website). Professor Roper, who is a fellow of the British Academy, has forged a formidable reputation as a major historian of the Reformation and witchcraft in early modern Europe, particularly Germany. She

has published a wide range of books, most recently a biography of Martin Luther and a study of the witch in the Western imagination. Please do come if you can make it to Sheffield, as there will also be a nice wine reception afterwards, sponsored by Wiley-Blackwell, who publish our journal and who have been our partners for so many years.

The conference will also be the first time we hold our annual general meeting at the event. We will only be able to do this every other year as our conferences are biennial, but we hope this means that more members can come and tell us what they think of what the Society is doing and provide suggestions for the future. It will be nice to see many of you there and I look forward to hearing your views on how we are doing and what we should do. We have always tried to be an open, friendly and responsive society and the dedicated members of the council, who all work for no reward, are always trying to imagine new ways of ensuring that we can continue to make the Society a great success, keep current members happy and include many more who wish to study and understand the great varieties of Renaissance history and culture.

The conference itself is also designed to build on what we have achieved so far and promises to extend our range and thinking about the Renaissance. We have three other plenary speakers. The Renaissance Society of America are sending us Stephen Campbell, a major force in art history and beyond, who has become one of the leading authorities on Renaissance style and its significance. We are hoping to build on our strong relationship with our friends, the RSA, in the near future. Feisal Mohamed from the City University of New York, is a past president of the Milton Society of America and has been instrumental in forcing Renaissance scholars to ask interesting and difficult questions



about the relationship between the present and the past we all study, in particular through the influential book series he edits, ‘Rethinking the Early Modern’, published by Northwestern University Press. Emma Smith is Professor of English at Hertford College, Oxford, and is now one of the leading Shakespeareans writing today. Her books on the First Folio and its significance, as well as others aimed at a more popular audience, such as *Thirty Great Myths About Shakespeare* (with Laurie Maguire) (2012), have done much to establish our understanding of Shakespeare in recent years.

The conference promises to be a major international event with a vast range of papers dealing with established and new subjects, from the great figures of Italian art and the major writers of the English Renaissance, the Bible, the nature of translation, women’s writing, humanism and medicine, to discussions of how we recover speech from the past, the issue of respectability, Restoration culture, as well as doodling, wit, and ecology. There is still time to register and it seems to me that it is an event that should not be missed if you want to see what is happening in the Renaissance world now. I hope to see you all there.

ANDREW HADFIELD

SRS NEWS

Prizes and Fellowships

SRS Postdoctoral Fellowships 2018–19

The Society for Renaissance Studies invites applications for its Postdoctoral Fellowships, which support research in all aspects of Renaissance studies. There will be two Postdoctoral Fellowships awarded in the academic year 2018-19, each worth £9500.

Eligibility

Applicants must be graduates of British or Irish universities, and currently engaged in full-time research, part-time teaching or independent scholarship. They must either have been awarded their PhD no more than five years before 1 October 2018, or have been awarded their PhD provisionally by 31st May 2018, subject to no more than minor corrections (these corrections must be due to be completed and accepted by the awarding University no later than 1 October 2018, and applicants

applying before their PhD has been passed will need to provide evidence of the status of their PhD when applying). In normal circumstances, fellowships should not be held in conjunction with a postdoctoral or academic teaching post which constitutes more than 60% of a full-time post.

Conditions

The period of tenure is twelve months from 1 October. Fellows are required to become members of the SRS and will be invited to attend meetings of the Society's Council. They will be asked to present their findings at the end of the period of award, and to submit a written report for publication in the Society's *Bulletin*. Fellows must name the Society for Renaissance Studies in their affiliation in any publications and conference papers presenting the research.

Application

Applicants should submit a single document by 30th April 2018, giving, in this

order:

- Name and contact details (name, address, email number, telephone number).

- Project description (covering the research questions, existing debate in the areas, and how the applicant proposes to change this by their research). Maximum 1000 words.

- A CV (including a brief account of their research to date, and a statement of their proposed means of financial support during the year of the fellowship). Maximum 1000 words.

- Name and contact details of two referees (these will only be contacted for a reference in the case of applicants who are long-listed; they will be asked to give a reference before 31st May 2018).

- Proof of the status of the PhD, where not yet awarded, should be submitted as a separate document, where relevant.

Applications can be made via the SRS website: <http://www.rensoc.org.uk/funding/fellowships/>

FUNDING & PRIZES

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

- Postdoctoral Fellowships
- Grants for conference organizers
- 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/>

Call for Council Nominations

The Society for Renaissance Studies is the leading interdisciplinary academic organisation for those who are interested in all aspects of the Renaissance. Its activities are overseen by its Council. The Council of the Society for Renaissance

Studies is looking to elect up to seven new members at the AGM in July 2018. Council members should be passionate about supporting the highest quality research in the field of Renaissance Studies, particularly from Early Career Scholars, and maintaining the profile of this field within Higher Education and beyond.

Currently, the disciplinary composition of Council is: eleven English scholars, five Historians, two

Art Historians and two scholars of Music. In the upcoming elections, Council would particularly welcome nominations from the following disciplines:

Modern Languages (especially French and Italian)
Philosophy/Theology
History of Medicine or Science
Art History
Music

Nominations should be received by the Society's Secretary (details below) as soon as possible and no later than Thursday 14 June 2018. Nominations should consist of a completed form (signed by three SRS members – see inside this issue's back page). This may be emailed to jane.Stevens.Crawshaw@brookes.ac.uk or posted to Dr Jane Stevens Crawshaw,

School of History, Philosophy and Religion, Oxford Brookes University, OX3 0BP.

Candidates and nominees should be aware of the Society's Equality Statement: 'The Society for Renaissance Studies supports the principle that academia cannot reach its full potential unless it can benefit from the talents of all. Membership of

the Society is open to everyone with an interest in the Renaissance and all members are assured the right of equitable, fair and respectful treatment. In its organisational structures and its scholarly activities, the Society adopts the principles of equality, diversity and inclusion'. For information, Council currently comprises 11 men and 9 women.

Venetian Research Programme

British and Commonwealth Applicants

The Gladys Kriebel Delmas Foundation – British and Commonwealth Committee – announces its 2018-2019 programme of grants for study based on travel to and research in Venice and the Veneto and other territories of the Venetian Republic.

Grants will be awarded for historical research on Venice and the former Venetian empire, and for the study of contemporary Venetian society and culture. Applicants from all disciplines of the humanities (and social sciences) are eligible for areas of study including, but not limited to: archaeology; architecture; art; bibliography; economics; history; history of science; law; literature; music; political thought/ science; religion; theatre; film and television. Applications for research on the environment and conservation are welcomed. Other relevant research interests will be considered.

Applications should be submitted online at <http://delmas.org/grants/venetian-program-grants/venetian->

[research-program-british-commonwealth/](#).

Eligible applicants must:

- Be citizens or permanent residents of Great Britain or the Commonwealth, or be enrolled for research at a British or Commonwealth university or be permanent or affiliated members of a British or Commonwealth university.

Experienced curatorial or conservation staff at British or Commonwealth galleries and museums are also welcome to apply.

- Have experience of research at graduate level or equivalent. If a doctoral student, they should have fulfilled all doctoral requirements before completion of the thesis.

Grants for the maximum amount – normally £5000 – are rarely awarded. Funding is granted primarily for transportation and accommodation, but additional research expenses may also be considered. Scholars who have already received and accepted a Delmas grant are eligible to apply for a further grant, (normally for one month), to continue the work related to the previous grant, focused on Venetian material in other libraries, archives, museums or galleries.

Applicants must not submit for funding for both grants within the same year. Applicants must notify the Committee immediately upon receipt

of any other grant for research in the same area.

Any person who has accepted three or more Delmas grants for Venetian research (regardless of amount or timing) will be ineligible for consideration for two programme years after the previous grant. Thereafter, the two-year hiatus continues to apply after each grant. All successful applicants must submit a report to the Chairman within three months of completing their funded period of research. Failure to do so will render applicants ineligible for future Delmas funding.

How to Apply

The Foundation is now using a two-step online application form.

Step 1: Register by providing your contact information and creating a login.

Step 2: Fill in the online application. After your application has been submitted, you may log in to monitor the arrival of your Letters of Recommendation. Make sure you have given your referees ample notice of your intention to apply and the nature of your research.

The deadline for applications is 1 May 2018. The awards will be announced by early summer 2018.

The Annual Lecture & the SRS/RSA Lecture

As noted in the Chair's Letter, this year's Biennial SRS Conference will take place in Sheffield on 3-5 July, and is jam-packed with diverse events that speak to the various disciplines which constitute the study of the Renaissance. Amongst the

riches on offer are two key events, the SRS Annual Lecture and the newly established RSA/SRS keynote lecture. The Annual Lecture is long-standing SRS tradition, which has been delivered by a number of eminent scholars in our field(s), and this year is no exception. Lyndal Roper, Regius Professor of History at Oxford, will deliver the lecture on the opening day of the conference at 5pm (see back page for details).

Then at 12.15pm on the final day of

the conference we have our Renaissance Society of America-sponsored plenary, to be given by Stephen Campbell, entitled 'Andrea Mantegna: Painting as Object and as Meta-Object'. This is the second of our reciprocal lectures which develops the special relationship between our two societies. An abbreviated version of the inaugural lecture, delivered by Prof. Paul Hills, can be found on pp. 8-11 of the present issue of the *Bulletin*.

SRS at 50: The Anne Boleyn Music Book

RICHARD WISTREICH



The Anne Boleyn Music Book (Royal College of Music, MS 1070), fols. 34-5. Image: Royal College of Music, London.

IN 1883, THE ROYAL COLLEGE of Music inherited over 5000 volumes of music from the recently dissolved Sacred Harmonic Society, many of them of great antiquarian rarity, and they included a small illuminated manuscript of Renaissance music of French origin. It is roughly the size of an A4 notebook, the music entirely copied on paper and, until only recently, long preserved in a rather unattractive, scuffed and tired Victorian binding. Two major things can be claimed for MS 1070: it is one of the three most important manuscript collections of Renaissance music now on English soil and, perhaps of greater curiosity to many, is a small inscription written on one of the pages in a neat early sixteenth-century English hand that reads 'M[ist]res A Bolleyene Nowe

thus', and strongly suggests that the book once belonged to Henry VIII's ill-fated second queen, Anne Boleyn, mother of Elizabeth I. Forty-two separate compositions are preserved in the book, mostly motets for four voices on sacred texts, but also, in a later hand, three French chansons for solo voice and lute. With the exception of the famous Josquin Desprez, who was at this time a fully 'international' composer, and who is represented with ten works, the other composers are little known these days except to scholars, but in the first decade of the sixteenth-century they were among the most important in Europe and all in some way connected to the French royal court. They include Jean Mouton, Antoine de Févin, Loyset Compère, Antoine Brumel, Pierrequin de Therache, and

Mathieu Gascongne, as well as the composer of the chansons, Claudin de Sermisy, who rose to fame some twenty years later. There is also a single piece by the famous Flemish composer Jacob Obrecht, who is at least known to have travelled through France in 1492.

While MS 1070 does carry some considerable authority for the repertory it contains, what intrigues us most about the manuscript is not necessarily the music or composers represented, but its possible connection with this most notorious queen of Henry VIII. That she is styled 'mistress' indicates that the inscription was certainly made before she became queen in 1533; 'nowe thus' was the motto of her father. Despite considerable interest by musicologists in past decades, the

book remains something of a mystery. At one time, a romantic story was that the book had been prepared for Anne by her household lutenist, Mark Smeaton, who was famously accused of being one of Anne's lovers and was executed along with the hapless queen.

However, thanks to recent research by two of the world's leading experts on music of this period, David Skinner and Thomas Schmidt, we now think that if the book really did belong to Anne, it most likely came into her possession when she was a teenager living in France. As was customary for the children of wealthy noble families, Anne was sent at the age of 12 or 13 to be a maid of honour in the household of Margaret of Austria, daughter of the Holy Roman Emperor, Maximilian I, who was famous for her patronage of musicians and who is known to have possessed important music books. In the following year, 1514, Anne's father arranged her transfer to the French court where she was to attend Henry VIII's sister, Mary, who was to marry Louis XII. Anne was later to serve as lady-in-waiting under Mary's stepdaughter, Queen Claude, with whom she stayed until being called home to England late in 1521. It was in France, then, during seven formative years, that Anne developed her interests in music, illuminated manuscripts, poetry, dance, and – as we all know from *Wolf Hall* – the game of love. There is little doubt that Anne would have been exposed to

the finest music of the age while in France, including the work of composers represented in MS 1070, but it does not necessarily follow that she would have taken a particular interest in performing or even collecting the music of her youth. The only evidence for this is MS 1070 itself, and this is the reason why scholars have long approached this manuscript with some trepidation and scepticism, and why we still cannot be absolutely sure that the book really did belong to her. But the balance of evidence is in its favour.

Thanks to the generous support of The Cayzer Trust Company Limited and the Hon. Mrs Gilmour, in spring 2017, Sonja Scholl, the RCM's book conservator, carefully disassembled the pages of MS 1070 in preparation for it to be appropriately rebound to make it available for study by future generations of scholars. The opportunity was taken to subject the temporarily separated pages to detailed scholarly study, which revealed, among many important details, that at some point the pages had been bound together in the wrong order. Meanwhile, in collaboration with the Digital Image Archive of Medieval Music (DIAMM), every page of the manuscript was photographed in high-resolution. These images will soon be freely available online to scholars throughout the world to study without having to travel to London. The images also form the body of a magnificent new facsimile edition of

the Anne Boleyn Music Book, which also contains a detailed study of the book's history and contents, bringing together everything we now know about the book and the history of its ownership since the early 1600s. The newly-bound manuscript and the facsimile edition were formally launched at the RCM on 24 September 2017, in an event which was co-sponsored by SRS, as part of its fiftieth birthday celebrations. Three short talks, by Iain Fenlon (Cambridge) on the collecting of sixteenth-century music in the Victorian era, and by Thomas Schmidt (Huddersfield) and David Skinner (Cambridge)—the facsimile's editors—were interspersed by performances of some of the exquisite music preserved in the manuscript, by the ensemble Alamire, directed by David Skinner. More than 120 members of the public attended the presentations and were able to inspect the manuscript and book.

Copies of the facsimile edition of *The Anne Boleyn Music Book* are available to purchase from the RCM Library (library@rcm.ac.uk), price £70. A CD recording of the music of MS 1070 performed by Alamire has been released on Obsidian (CD715); for more information, see <http://www.obsidianrecords.co.uk/cd715>.

Prof. Richard Wistreich is the Director of Research at the Royal College of Music and the Honorary Vice Chair of the Society for Renaissance Studies.



Detail from the Anne Boleyn Music Book (Royal College of Music, MS1070), fols. 156-7. Image: Royal College of Music, London.

SRS at RSA: Keynote Lecture

Divine Proportion in Renaissance Venice: Bellini, Carpaccio and Luca Pacioli

PAUL HILLS



Giovanni Bellini (workshop), 'The Circumcision' (c.1500). Image: National Gallery, London.

On 1 April 2017, Professor Paul Hills (Emeritus, Courtauld Institute) delivered the SRS Keynote Lecture at the 63rd Renaissance Society of America Conference, held in Chicago. The lecture inaugurates a renewed relationship between our two societies, and a new practice of exchange at our respective conferences. What follows is an abbreviated version of the lecture delivered by Professor Hills, for which the Society extends its deep thanks.

IN THIS LECTURE I EXPLORED the synergy between the artistic and Euclidian culture of the Venetian Republic, broadly from the arrival of the philosopher and mathematician Giorgio Valla in 1481 through to the publication of Luca Pacioli's *Divina proportione* in 1509. In his earlier *Summa de arithmetica* Pacioli had listed the artists he knew, including

'in Venice the blood brothers Gentile and Giovanni Bellini, and in perspective drawing Hieronimo Malatini', praising their works for being 'proportioned to perfection' and noting their skill with plumb-line and compasses. Bellini's 'return to order' runs parallel to the more orderly design of books, first by a select number of scribes working with Humanist script, and later by printers in Venice, notably Aldus Manutius.

The organ shutters painted around 1489 for the church of Santa Maria dei Miracoli offer images of reading within a geometrically ordered composition. In the Annunciation on the exterior, a work probably painted by the young Carpaccio, the Virgin touches the open book on her desk with one hand while with the other she touches her chest, as if to embody the words in Luke 2:19:

'Mary kept all these words, pondering them in her heart'. At the same time, Mary's reciprocal gestures furnish a mimetic prompt for the Franciscan nuns who performed their devotions in the church. On the reverse of the shutter, reading and pondering are depicted again in the person of St Peter, a figure most likely designed by Bellini himself. With one hand the apostle holds open his book while with the other he holds his golden key horizontal and lets the silver one hang as vertical as a plumb-line, as if weighing the words that he reads.

The Miracoli shutters belong to the period when Giorgio Valla was lecturing on geometry. His encyclopedic work, *De expetendis et fugiendis rebus*, replete with Euclidian theorems, was published by Aldus in 1501. Seven years later, the Venetian political and cultural

elite crammed into the church at San Bartolomeo to hear Pacioli lecture on the 5th Book of Euclid's *Elements*. Aldus Manutius and Pietro Lombardo, architect of the Miracoli, were recorded as being in the audience, and although Bellini is not mentioned by name he may well have been there too. At this moment knowledge of mathematics and geometry informed conceptions of the divine and permeated the intellectual and economic life of the city.

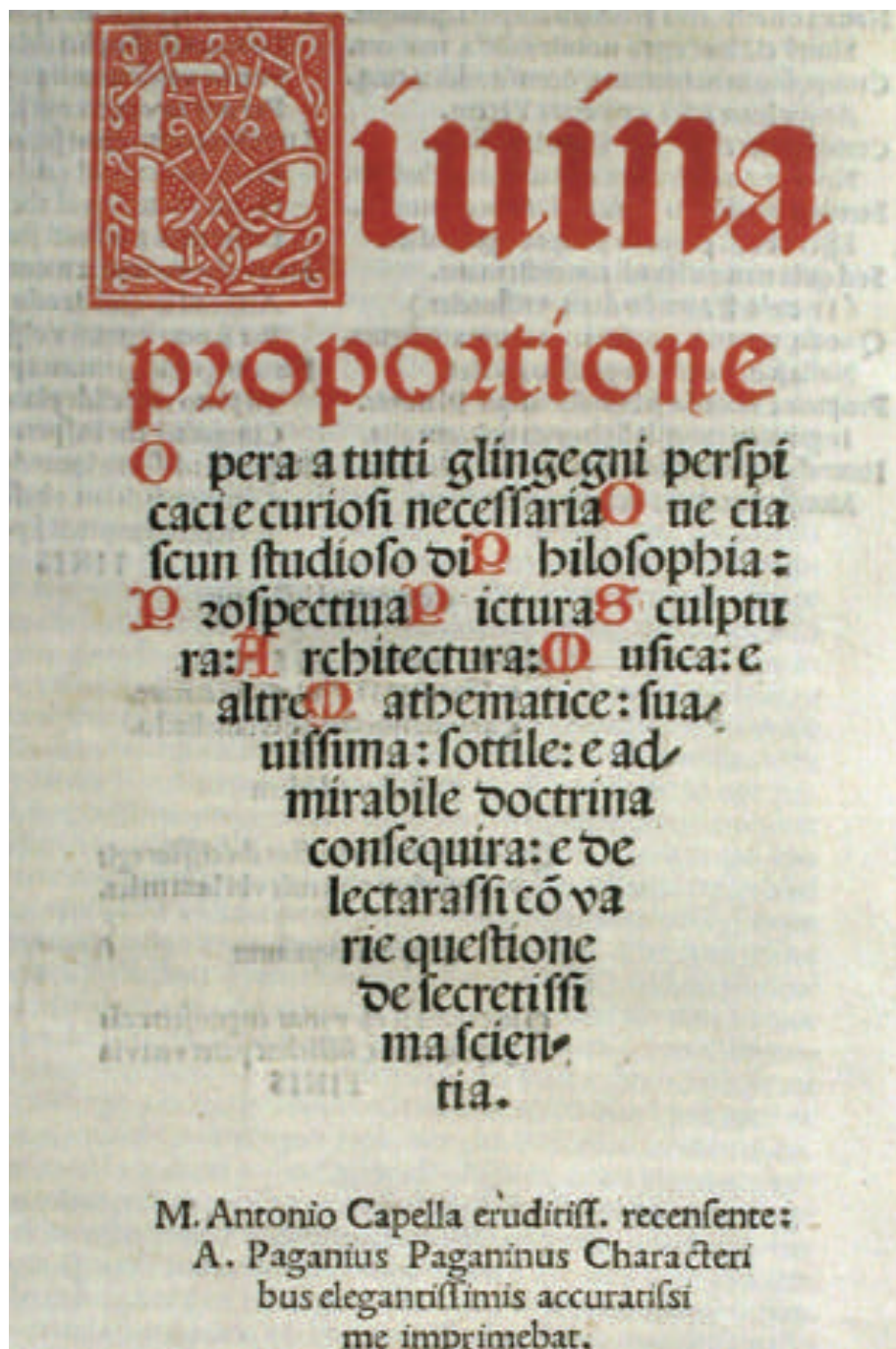
Pacioli's importance for Venetian culture has been increasingly acknowledged. A native of Borgo San Sepolcro, he first stayed in Venice in the 1460s, and returned repeatedly over the next 50 years. He was there in 1494 to oversee publication of his *Summa de arithmetica*, returned briefly in the company of Leonardo in 1500, and stayed for longer in 1508. In the following year, the Venetian press published his edition of Euclid and his celebrated *De divina proportione*.

Pacioli's writings are less concerned with perspective as a system for delineating recessional space than with the projection of regular bodies and with questions of proportion and interval. Proportion embraces harmony, tone, colour and balance. 'The painter', Pacioli observes, 'will never use his colour well if he does not attend to the strength (potentia) of this one and that'. In this respect his views accord with the distinctive geometry and the modulation of colour found in the most accomplished Venetian paintings of the 1490s.

Some years ago Margaret Davis drew attention to the geometric depiction of regular bodies in Carpaccio's canvases of the story of St Ursula. Building on her observations, we may note how skilfully Carpaccio depicted attached and cast shadows. Like the shadows cast by a sundial, his pictorial shadows intimate the passage of time within the extended narrative of arrivals and departures that constitute the story of St Ursula – arrivals and departures that were so much part of the pattern of life in the maritime republic. As Stefan Neuner has demonstrated, Carpaccio



Detail from Carpaccio's *The Reception of the English Ambassadors* (1497-98). Image: Wikimedia Commons.



Title-page of 1509 edition of Pacioli's *De divina proportione*. Image courtesy of the History of Science Collections, University of Oklahoma Libraries (c) Board of Regents of the University of Oklahoma.

was alert to the interplay of horizontals, the height of towers and the shadows they cast by towers that guided navigators entering the lagoon. A keen navigational sense informs the optical culture of Carpaccio and his public circa 1500.

On the right of the canvas of *The Reception of the English Ambassadors*, Carpaccio depicted St Ursula's bedchamber with a panel of the Madonna and Child high on wall (see p. 9). Isolating this detail to illustrate the place of devotional images in the bedrooms of Venetian

patricians rather obscures how purposefully Carpaccio contrasted the gold panel with two other types of image, one ancient and one modern. On the right a square object – probably a polished marble or metal mirror – furnishes a dark foil within which Ursula's head and shoulders are inscribed. Positioned within the square, the princess's head and shoulders become the simile of a portrait; and by the same device the painter suggests simile between the resolute virgin Ursula and the Virgin Mary within the frame above. On a

pier across from Ursula, Carpaccio depicted all'antica heads of Caesars framed in roundels in both frontal elevation and in steep foreshortening. Viewed as an ensemble, the roundels, the Madonna and Ursula's head, present an exemplary triad: the antique relief, the medieval icon, and the modern picture. The modern picture – the head of Ursula inscribed within a square – is not dignified by gold, but by proportion. Significantly, the term *quadro* was first coined in Venice in the 1490s to describe an essentially quadrangular painting.

It was Giovanni Bellini who led the way in designing his paintings in strict relation to the rectangular format of the support, thereby anticipating the regular proportions that characterize the pages of Aldine editions. In Bellini's paintings, as in the printed book, the empty space of margins and borders is given a positive value as a place where thought may expand. What today is called the Golden Section, Pacioli called 'divine proportion', and it was this same ratio that in some of Aldus's later publications determined the proportion of text to margin.

Proportional relation of part to whole, combined with rigorous frontality, is exemplified in the *Circumcision* in the National Gallery, the best of a number of versions of the subject executed in Bellini's workshop (see p. 8). Draped with a white damask cloth, the altar here is depicted in frontal elevation from a low vantage, and a cartellino bearing Bellini's name is attached to front of the marble altar below the damask. The hand of the high priest carefully performing the circumcision appears directly above this cartellino, at the fulcrum of the picture, and since the knife he uses is concealed, his operative hand may be read as equivalent to the skilled hand of the artist. In this way the image reflexively affirms the authorship and governing intelligence of Bellini. The pictorial format itself becomes a mediator, a bearer of meaning, and the proportional relations it manifests visibly embody the essentially invisible order of the divine.

Paul Hills is Professor Emeritus at the Courtauld Institute of Art.

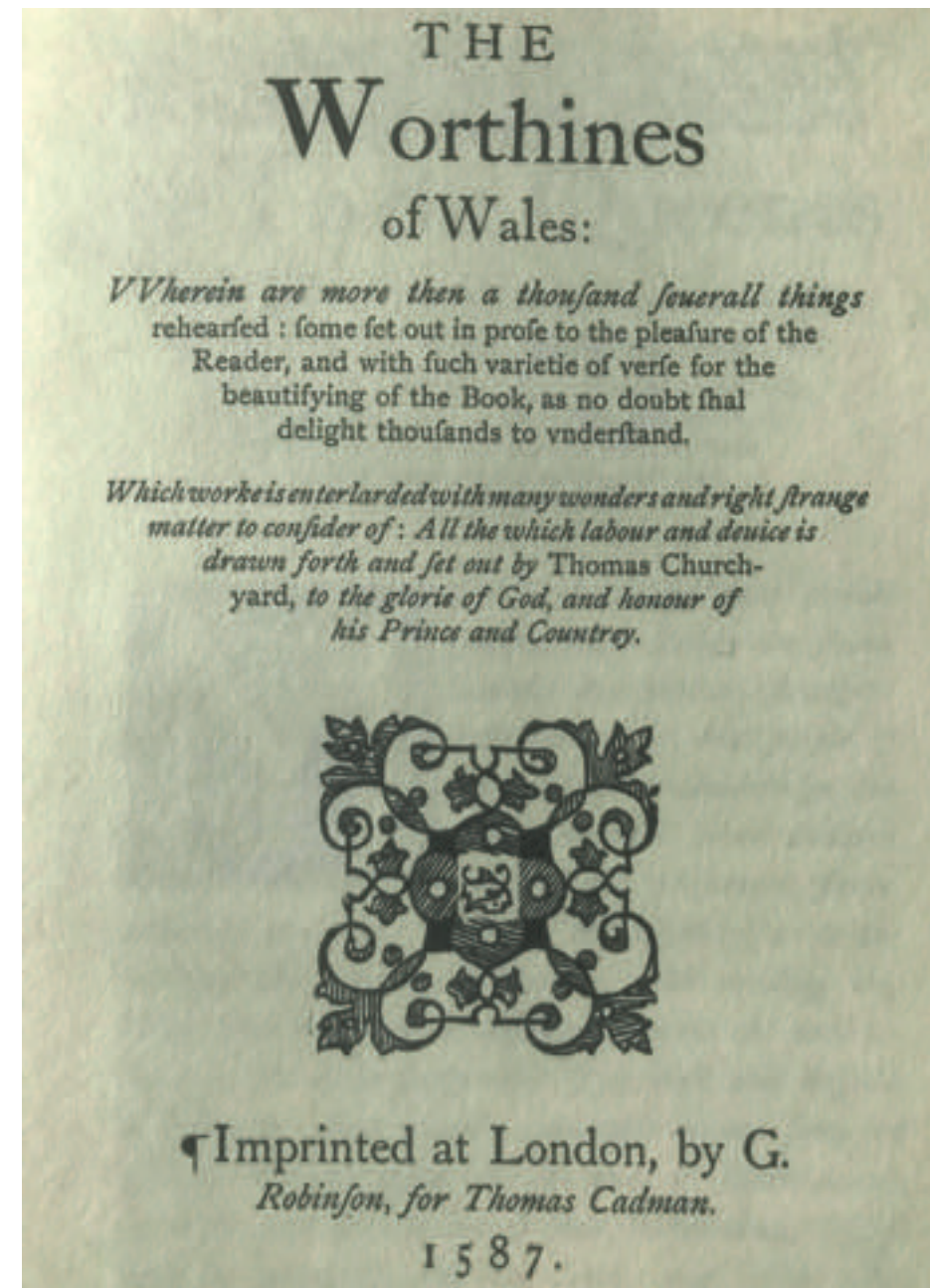
SRS in Wales

RACHEL WILLIE

INAUGURATED IN 2012, the Annual Welsh Lecture is one of the ways in which the Welsh branch of the SRS promotes Renaissance events in Wales. This public lecture not only brings distinguished scholars to Wales, but also celebrates the rich, diverse and innovative scholarship that is taking place at Welsh institutions within the field of Renaissance studies.

Thomas N. Corns delivered the first lecture at Trinity Saint David. Corns is a distinguished Milton scholar who, with Gordon Campbell, is general editor of *The Complete Works of John Milton* (OUP). Trinity Saint David has some fine editions of Milton in its collection; these editions form the basis of an online exhibition (<http://www.uwtsd.ac.uk/rbla/online-exhibitions/john-milton/>) and formed an exciting corollary to Corns' talk, which examined early editions of *Paradise Lost*, which he is co-editing with David Loewenstein. The following year, the lecture moved to Swansea University, where Tarnya Cooper of the National Portrait Gallery, London, delivered a fascinating and rich paper entitled 'Meeting the Elizabethans: portraiture, spiritual identities and the middling sort'. Focussing in particular upon Elizabethan portraiture and images of merchants, retailers, professionals, writers and artists, Cooper showed us what portraiture reveals about social status and spirituality in post-Reformation England and Wales.

Following explorations into visual culture and hosted by institutions in South and Mid Wales, the Annual Welsh Lecture moved to North Wales and changed its focus to explore the spoken word. Hosted by Bangor University, the 2014 lecture coincided with a symposium on the early modern soundscape. This two-day event brought together scholars from three continents working within the fields of musicology, literary studies, history, and modern languages. Its purpose was to question how we understand sounds and the



Thomas Churchyard, *The Worthines of Wales* (London, 1587). Image: Editors' own.

soundscapes inhabited by early modern people. The symposium enabled scholars to engage with the noisiness of early modern Europe and conceptualise the difficult subject of how we understand the sounds of the past. This is a central question to a project led by Prof. Jennifer Richards (Newcastle University) and Prof. Richard Wistreich (Royal College of Music), who delivered the Annual Welsh Lecture on the topic of 'Renaissance Voice'. Starting with an extract from Pierre de la Primaudaye's *The French Academie* (1618), Richards and Wistreich presented the challenges of considering utterance and book use

through the often 'noysome' Renaissance.

If, in Bangor, auditors sought to hear the sounds of the Renaissance, whether in the Tavern or the Cloister, Cardiff had more spiritual concerns. The lecture moved to South Wales the following year, where it was delivered by Alec Ryrie, a professor in the Department of Theology and Religion at Durham University and winner of the SRS Book Prize 2014 for his *Being Protestant in Reformation Britain* (OUP, 2013). Ryrie's rich and absorbing paper addressed 'Faith, Doubt and the Problem of "Atheism" in Early Modern Britain'.

Following Rylie, Andrew Hadfield, Professor of English at Sussex University and current Chair of the SRS, delivered the next Annual Welsh Lecture, which was held at the National Library of Wales. As part of the event, the NLW put on a display of rare books from their collection, highlighting the important and absorbing items housed at the NLW. This lecture also coincided with a one-day symposium on ‘Early Modern Wales: Space, Place and Displacement’, which included excellent keynote papers by Sarah Prescott (UCD) and Philip Schwyzer (Exeter). This symposium considered Renaissance Wales in relation to landscape, memory and identity, threads that were touched upon in Hadfield’s lecture, provocatively entitled ‘William Thomas (d. 1554): a Welsh Traitor in Italy’.

Thomas was a curious figure and well-known to Tudor historians, though little-known more broadly. Hadfield, who has published prolifically and widely on Tudor literature is, perhaps, most well-regarded for his work on Spenser and Shakespeare, and is currently one of the general editors of the works of Thomas Nashe, due to be published in 2021. He has also published widely on travel writing, colonialism, politics and written a prize-winning biography on Edmund Spenser. Drawing on these myriad interests, Hadfield brought to life the character of Thomas.

Little is known of Thomas’ early life; he may have had family connections in Brecknockshire and may have attended Oxford. After entering the service of Sir Anthony Browne, Master of the Horse, he accrued gambling debts and stole a large sum of money from Browne to repay them. Thomas fled to Italy but almost immediately surrendered himself to the custody of Edmund Harvel, the English ambassador in Venice. Harvel, in the belief that Thomas was contrite, pleaded to the Privy Council on his behalf. Thomas remained in Italy for several years, where he wrote, amongst other things, a defence of Henry VIII and the first Anglo-Italian dictionary to aid language learning. As Hadfield pointed out, the title of Thomas’ text,

Principal Rules of the Italian Grammer, with a Dictionarie for the better vnderstandynge of Boccace, Petrarcha, and Dante emphasizes the importance of literature and rhetoric to language learning.

Thomas probably returned to England late in 1548, where he completed *The historie of Italie, a boke excedyng profitable to be rede: because it intreateth of the astate of many and divers common weales, how thei have ben & now be governed*, which was published in 1549. As Hadfield illustrated, this was not only a history of Italy, but demonstrated how history, politics, government and statecraft coincided and the lessons that could be learned from examining the strengths and weaknesses of other administrations. After this, Thomas printed his one overtly religious work, *The Vanitie of this World*, which he dedicated to Anne, the wife of his patron, the earl of Pembroke. He also became an MP and, in 1550, Clerk to the Privy Council. Thomas thus looked to be a man of influence and standing, and was one of the first writers in English to recognise the importance of Machiavelli’s political writing. However, following the death of Edward IV, Thomas’ fall from grace was quick and spectacular: after being implicated as one of the ringleaders of the Wyatt rebellion, he was imprisoned in the Tower of London and executed for treason in 1554. Although Thomas appears to have terminally miscalculated the political situation, what Hadfield showed was the significance of Thomas as a Renaissance Humanist. He was a politician who understood the importance of understanding the European context and how a new regime could learn from what happened in Europe: for Thomas, through marrying knowledge of the recent and ancient past with language learning, the way for a more harmonious future could be paved.

England and Wales, as Hadfield demonstrated, were sites of chaos and of opportunity in the aftermath of the Henrician Reformation and Thomas used his history of Italy to present ways in which uncertainty could be transformed into stability. What emerged from Hadfield’s lecture

was a fascinating picture of an Anglo-Welsh writer who was well-versed in Machiavelli and understood the reign of Edward VI presented the opportunity to transform England and Wales. Edward’s premature death meant this never happened, but Thomas’ printed texts and manuscripts offer intriguing insights into how a humanist education and travelling in Italy underpinned the political thinking of a colourful Tudor would-be statesman.

In addition to sponsoring a public lecture, the SRS Welsh branch funds a number of bursaries, enabling postgraduate students and early career researchers not in receipt of institutional support to attend conferences. In recent years, the Welsh branch has awarded small grants to conferences hosted by Aberystwyth, Bangor, the National Library of Wales and Swansea. The Welsh branch has also worked in partnership with the Wales-wide Institute for Medieval and Early Modern Studies, an institute co-directed between Aberystwyth and Bangor universities, which runs a video-linked research seminar series: institutions across Wales take it in turns to host a seminar, and this seminar is broadcasted live across the nation. In 2015, IMEMS inaugurated its biennial conference, which was on the topic of Travel and Conflict in the Medieval and Early Modern World; this conference had a truly global reach, where scholars from North and South America, Africa, Asia and Europe travelled to Wales to present their research. The conference report appeared in the April 2016 issue of the *Bulletin*. As I step down as the SRS’s Welsh Representative, it is a joy to reflect upon the vibrancy of Renaissance studies in Wales and how it has flourished over the last three years.

Information about the work of the SRS in Wales can be found: <http://www.rensoc.org.uk/local-branches/wales>

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Literary Windows: Imitative Series and Clusters in Literature (Classical to Early Modern)

COLIN BURROW, STEPHEN HARRISON,
MARTIN McLAUGHLIN AND ELISABETTA TARANTINO

IN 1986, in an article on ‘Virgil’s *Georgics* and the Art of Reference’, Richard F. Thomas provided a taxonomy of ‘references’ in literary texts – a term that he used instead of ‘allusion’ because he thought that the latter had ‘implications far too frivolous to suit this process’. Among the categories he identifies, there is a subset called window reference, which ‘consists of the very close adaptation of a model, noticeably interrupted in order to allow reference back to the source of that model: the intermediate model thus serves as a sort of window onto the ultimate source’. The aim of this conference was to highlight the pervasiveness, varieties and significance of this literary device, which was present throughout classical, medieval and early modern literatures. The conference also dealt with ‘imitative clusters’, where an author simultaneously imitates texts that are formally or conceptually interconnected, but without the ‘window’ effect. In short, if an ‘imitative series’ may be represented as a line, an ‘imitative cluster’ corresponds more to a triangle; we are always dealing with a minimum of three texts which form a related series.

The conference keynote address was delivered by Damien Nelis (Geneva), who gave a definition of the more specific type of multi-tier reference in his contribution to Brill’s *Companion to Apollonius Rhodius* (2001 and 2008): ‘The technique whereby an imitative poet refers simultaneously to a source text and to the model, or models, of that source text has become known in recent years as “window reference” (the poet “looks through” text A to text B, which is A’s model) and “two-tier allusion”’. The article contains several fascinating



Image taken from *Milton's Paradise Lost*, illustrated by Gustave Doré, ed. Henry C. Walsh (Philadelphia, c.1890). Image: Wikimedia Commons.

examples of this technique, which show how window reference is a major semantic strategy in both denotative and connotative terms.

The importance and persistence of this device in classical literature was confirmed by several papers on

Greek and Latin authors (by Stephen Harrison, Elia Rudoni, Boris Kayachev, Peter Kelly, Martin Stöckinger, Sergios Paschalis). A number of contributions dealt with late antiquity or medieval literature in Latin (Justin Stover, Jesús Hernández

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Lobato, Ioannis Doukas) and Old Irish (Michael Clarke). Nearly two thirds of the 28 session papers were on the early modern period. Neo-Latin literature is an obvious area of transition and transmission in this case, and was addressed in papers ranging from Petrarch (Michael Paschalis) to Matthew Gwinne (Elizabeth Sandis) via Poliziano (Jaspreet Singh Boparai), Sannazaro (Sheldon Brammall), Girolamo Vida (Philip Hardie), Adam King (David McOmish), and elegies on Sidney's death (Sergei Bogdanov). The English component focused on the 'usual suspects' of literary imitation, with Edmund Spenser looming particularly large: Emily Mayne (UEA) discussed two interconnected imitative clusters based on the reference to a 'huge great stone' in *Faerie Queene* II.11; Lindsay Ann Reid (Galway) looked at Virgilian and Ovidian antecedents of Britomart's blush in III.3; and William Rossiter (UEA) concluded his wide-ranging account of 'The afterlives of Polydorus' with a discussion of *Faerie Queene* I.2.30ff. Erick Ramalho (Shakespeare Studies Centre, Brazil) found intersecting Greek, Biblical and Shakespearean influences in the language of John Milton's writings in English and Latin. Aneta Kliszcz (Cracow Ignatianum) discussed a rich cluster of references in Polish Jesuit drama *Król Admet*, whilst João Figueiredo (Lisbon) considering the metaliterary and political intents of the complex intertextuality on display in Camões's *Os Lusíadas*.

Window reference was originally a technique found in poetry and it continued to thrive in the Virgilian genres (especially epic). However,

two of the papers we have already mentioned (by Sandis and Kliszcz) show its use in seventeenth-century drama, and by the early sixteenth century this technique is beginning to surface in prose works, as discussed in the papers by Marta Celati (Oxford) on the accounts of the Pazzi conspiracy in Poliziano and Machiavelli, Luke O'Sullivan (Durham) on the interaction of Seneca and Plutarch in Montaigne, and Vincent Robert-Nicoud in relation to 'Nasal Utopias' in French literature. In relation to Swift's *Tale of a Tub* William Cook Miller (Rochester) argued for the inclusion of 'discursive' window reference alongside the more usual 'quotational' form of the device. A subject that would repay further study is the role of Renaissance critics in highlighting the presence of multi-tier imitative structures, something that Tim Markey (Worcester Academy) began to address in his paper on Henri Estienne.

The conference was supplemented by an exhibition of holdings from the Codrington Library at All Souls, curated by Colin Burrow. Items on display ranged from Robert Estienne's 1532 Virgil to the 1762 edition of Edward Young's *Conjectures on Original Composition*. Together they formed a trail that was themed around the intertextually-connected meetings between Ennius and Homer's ghost in the former's fragmentary epic and Aeneas and Hector's ghost in *Aeneid* II, encounters alluded to alongside the Bible, to subtle but powerful effect, in Satan's first words in *Paradise Lost*.

This trail illustrates the transformations undergone by the practice of allusion from its heyday in Latin literature and its great Renaissance revival down to controversy in the eighteenth century and its rejection on the eve of the Romantic revolution.

By bringing together classicists, medievalists and early modernists – both senior scholars and early career researchers – the conference highlighted the importance and persistence of the imitative technique of window reference. By focusing on its definition, it made scholars aware of its existence in a new and more precise way. A common comment by academic members of the audience was 'I did not know what window reference was, but now I am finding it in my own work'. We hope that the message will be spread further through a volume based on a selection of conference papers that is currently in preparation. A formal proposal has been sent to a major academic publisher.

'Literary Windows: Imitative Series and Clusters in Literature (Classical to Early Modern)' took place at All Souls College, Oxford, on 25-26 September 2017. It was organised by Colin Burrow, Stephen Harrison, Martin McLaughlin and Elisabetta Tarantino, and received support from All Souls College, The John Fell OUP Research Fund, The Classical Association, the David Rowe Fund, and the Ludwig Boltzmann Institute for Neo-Latin Studies. SRS provided financial assistance enabling postgraduates and early career researchers to attend.



Detail from Titian, *The Legend of Polydorus* (c. 1505-1510). Image: Wikimedia Commons.

The Art of the Network: Visualising Social Relationships, 1400-1600

ALEXANDER J. NOELLE AND ALEXANDER RÖSTEL



Detail from Domenico Ghirlandaio, *The Calling of the Apostles* (1481-82), Sistine Chapel, Vatican City. Image: Wikimedia Commons.

IN RECENT YEARS, the analysis of social networks has generated a fruitful field of scholarly enquiry. Research addressing the dynamics that govern personal relationships within and without communities of various kinds has permeated through historical, anthropological, and sociological studies. These investigations have traced the ways in which societies structured according to gender, family bonds, and neighbourhood ties as well as political, professional, and religious associations regulated social interaction. However, the role of art and architecture in cultivating these interpersonal relationships has not been explored comprehensively. Even art-historical approaches have frequently given preference to textual rather than visual evidence in elucidating these social networks.

This symposium served to reverse this trend and showcased new research examining the visual evidence of personal connections.

Domenico Ghirlandaio's *The Calling of the Apostles* (1481-82) – the image chosen to attract paper submissions and promote the conference – exemplifies the dynamic interpretations that can be derived from the visual analysis of historical relationships. Ghirlandaio was among the Florentine artists sent to the Eternal City in 1481 as part of Lorenzo de' Medici's reconciliation efforts with Pope Sixtus IV. These measures became necessary in the aftermath of the Pazzi Conspiracy and the ensuing years of war that had devastated diplomatic relations between Lorenzo and Sixtus, and, by extension, Florence and Rome. In Ghirlandaio's fresco, the figures

standing in a mountainous valley surrounding the Sea of Galilee also included a row of male onlookers, individuals who have been convincingly identified as members of the most influential Florentine families living in Rome around 1480, many of whom had close ties to both the Medici and the Papal court. The fresco raises several questions: Who exactly were these individuals and why were they placed so prominently? Who selected these specific men and on what basis? What political narratives did their inclusion signify to a late fifteenth-century viewer? And who would these viewers be, besides the Pope himself? Not all of these questions can be answered, of course, but scholars should not be dismayed from addressing the queries prompted by visual evidence. Much in the way that

Jesus, upon seeing the brothers cast their net into the sea, entreated Peter and Andrew to join him and become ‘fishers of men’, the symposium redirected the conversation, focusing on the development of intertwined personal relationships.

‘The Art of the Network’ aimed to shed light on ways in which social networks have been represented visually. The twelve papers and keynote lecture demonstrated that this approach has great potential to deepen discussion surrounding the commission, production, and reception of art during the Renaissance. The invited scholars brought into dialogue both social connections as well as their visual manifestations. In the opening sentence of *Painting and Experience in Fifteenth-Century Italy* (1972), Michael Baxandall famously argued that ‘a fifteenth-century painting is the deposit of a social relationship’. The range of topics explored by the conference’s contributors made a case for widening the scope of Baxandall’s claim. Saida Bondini demonstrated how late fifteenth-century altarpieces in Bologna can be seen as just such a deposit by illustrating their role in achieving their patrons’ social aspirations. Anna Merlini discussed Achille Bocchi’s book of emblems that operated in a similar fashion, using text and symbols to connect the important individuals in Bocchi’s life. Like the

mercenary soldiers that Sara Frier mobilised in her exploration of early sixteenth-century Swiss print culture, contributors occupied a vast geographic territory. This stretched from Maria Harvey’s diverse religious communities gathering under one roof in early fifteenth-century Salento to the Burgundy of Ann Adams’ Knights of the Order of the Golden Fleece, whose sense of community she traced in the design of their post-mortem commemoration.

The intended viewership of the works of art under discussion oscillated between the very private portrait album of the Arenberg family that Rebekah Helen Lee introduced to the audience and the very public Plinian monuments in Como to which Maria Matarazzo drew attention. Connections between images and identity also provided the backdrop to Anastazja Grudnicka’s observations on Matthias of Habsburg’s visual propaganda as well as the marriage portraits of the Medici family that Marina Porri described as networking tools. By discussing the works of Cesare da Sesto and Federico Barocci, respectively, Ellie Bernick and Luca Baroni painted the image of artists capable of structuring social interactions through stylistic, formal and iconographic choices. Wouter Wagemakers extended this frame to the realm of architecture, revealing the political alliances emblazoned on

the work of Michele Sanmicheli in Verona following the conclusion of the War of the League of Cambrai.

Speakers clearly demonstrated in different ways that works of art and architecture can be considered as much more than just a deposit, but rather, as visual manifestations of social relationships. With this realisation in mind, the importance of analysing the ways in which art and architecture make social relationships visually manifest is made clear. The papers revealed that this is indeed a fruitful avenue of study, with much work remaining to be done in the future. Bringing the day to a conclusion and considering the topic of the conference from a completely different angle, John Padgett’s keynote charted the familial, political, and economic ties between various Florentine individuals. These connections, rendered visible in a range of intersecting interactive three-dimensional maps, revealed the potential in not only studying the visual evidence of interpersonal relationships in the Renaissance, but also thinking about social interactions in visual terms.

‘The Art of the Network: Visualising Social Relationships, 1400-1600’ was held at the Courtauld Institute of Art, London on 28 April 2017. It was organized by Alexander J. Noelle and Alexander Röstel and received financial support from SRS.

Pamphleteering Culture, 1558–1702

REBECCA HASLER AND BEN ROGERS

Despite the increasing scholarly interest in pamphlets, pamphleteering has remained at the margins of discussions of history, literature, politics, religion, and material culture. This conference brought together scholars from many disciplines to address the ways in which the study of pamphleteering can advance our understanding of early modern Europe. Discussion concerned not only the development of a culture of pamphleteering, but also ways in which pamphlets shaped early modern culture more broadly. Throughout the day, speakers

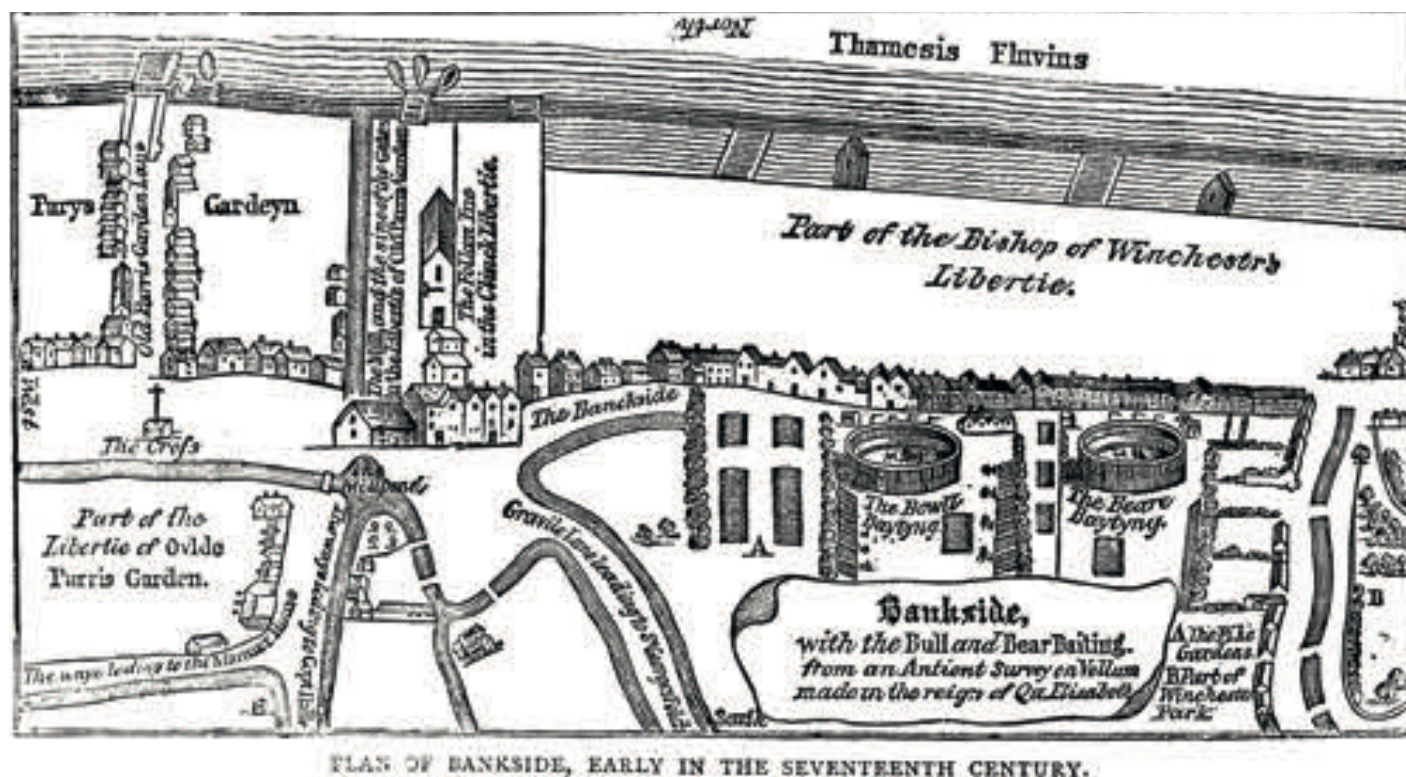
returned to questions surrounding the legitimacy and verifiability of pamphlets as news reports or polemic; the use of satire in pamphleteering; the relationship between pamphlets and other types of text; and the bibliographic concerns of printing and collecting pamphlets. These themes were drawn together in a plenary lecture by Joad Raymond (QMUL), which considered scepticism and news reporting, and placed the concerns of early modern pamphleteering in dialogue with the contemporary subject of ‘fake news’. As a whole,

the conference contributed to a sense of community amongst scholars of pamphleteering, laying the groundwork for future meetings and collaborations.

‘Pamphleteering Culture, 1558–1702’ was held at the University of Edinburgh on 30 September 2017. It was organized by Rebecca Hasler (St Andrews) and Ben Rogers (Edinburgh), and generously funded by the Universities of St Andrews and Edinburgh, SRS, and the Royal Historical Society.

Before Shakespeare

CALLAN DAVIES



An early seventeenth-century map of Bankside, London. Image: the Wellcome Collection.

‘BEFORE SHAKESPEARE’ is an AHRC-funded project that explores the first thirty years of London’s commercial playhouses from their inception in Elizabethan London (c.1565-95). In August 2017, the project invited speakers and delegates to a four-day event hosted by the University of Roehampton and Shakespeare’s Globe in order to explore the widest boundaries of this often overlooked period of early modern drama. The 1570s and 1580s are often characterised as precursors to a golden age of theatre that flourished once Shakespeare and Marlowe had the good sense to take up their pens and relieve us of the drab, dense prosody and plotting through which audiences had hitherto suffered. This teleological approach not only privileges particular plays and playwrights but also of obscures the spaces of early drama (including London’s inns and children’s company venues such as St Paul’s and Blackfriars) and the interrelationship between drama and related cultural forms (prose romance, pageantry, dialogues).

Early and marginalised theatre

spaces have recently received a wave of popular and scholarly interest following the 2015 discovery of the remains of the Curtain playhouse in Shoreditch. The fact that this playhouse is rectangular and remarkably large came as a huge surprise to scholars. Holger Syme expanded upon the significance of the find in his keynote at this conference, in which he compared it to the discovery of the Rose in the 1980s for this generation of theatre historians. The Curtain has long been a maligned playhouse, seen as a poor relation (an ‘easor’, as it is mysteriously described in a contemporary court case) to James Burbage’s neighbouring The Theatre, with its illustrious history and glittering cast of associations. Yet archaeological revelations from Shoreditch force us to reassess not only our understanding of that particular space but of what we know about the development of playhouses, stages, and companies altogether. The conference welcomed the lead archaeologist on the Curtain dig, Heather Knight, to provide an up-to-date summary of findings on the

playhouse, and her historically- and culturally-engaged keynote complemented Syme’s speculative and iconoclastic reconception of company development. (Was it a change in company size that necessitated a corresponding change in playhouses in the 1590s?) Discussions of the relationship between company, space, and the practicalities of playing characterised questions throughout the conference, and extended to print as well as performance, including, for example, a company’s distinct print identity (Amy Lidster) and the underlying connotations of title page descriptions (Elizabeth Tavares).

Relationships between the playhouses and other elements of Elizabethan culture were central to discussion. The vibrant activity around booksellers at St Paul’s, for instance, formed a backdrop to exploring how stories in print found their way into adaptation for the stage. Mark Houlihan and Thomas Dabbs revealed William Painter’s wide-ranging influence on early commercial playing – a man who wrote no plays but whose prose

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stories proved an abundant source for playwrights. Keynotes by Nandini Das and Cathy Shrank linked playhouses with (respectively) the nature of Elizabethan romance and the dialogue form. These often overlooked influences characterised a conference that was wide-ranging and interdisciplinary, the welcome introduction of international influences of European politics and French dramatic innovation (Georgie Lucas and Lucy Rayfield respectively) offering ways to avoid a narrow historical Euroscepticism. Such continental connections are especially pertinent given that the Curtain seems to have affinities with the types of ‘alley’ theatres found in sixteenth- and seventeenth-century Spain (e.g. Corral de Comedias in Almagro). Outward-looking research was complemented by revisionist

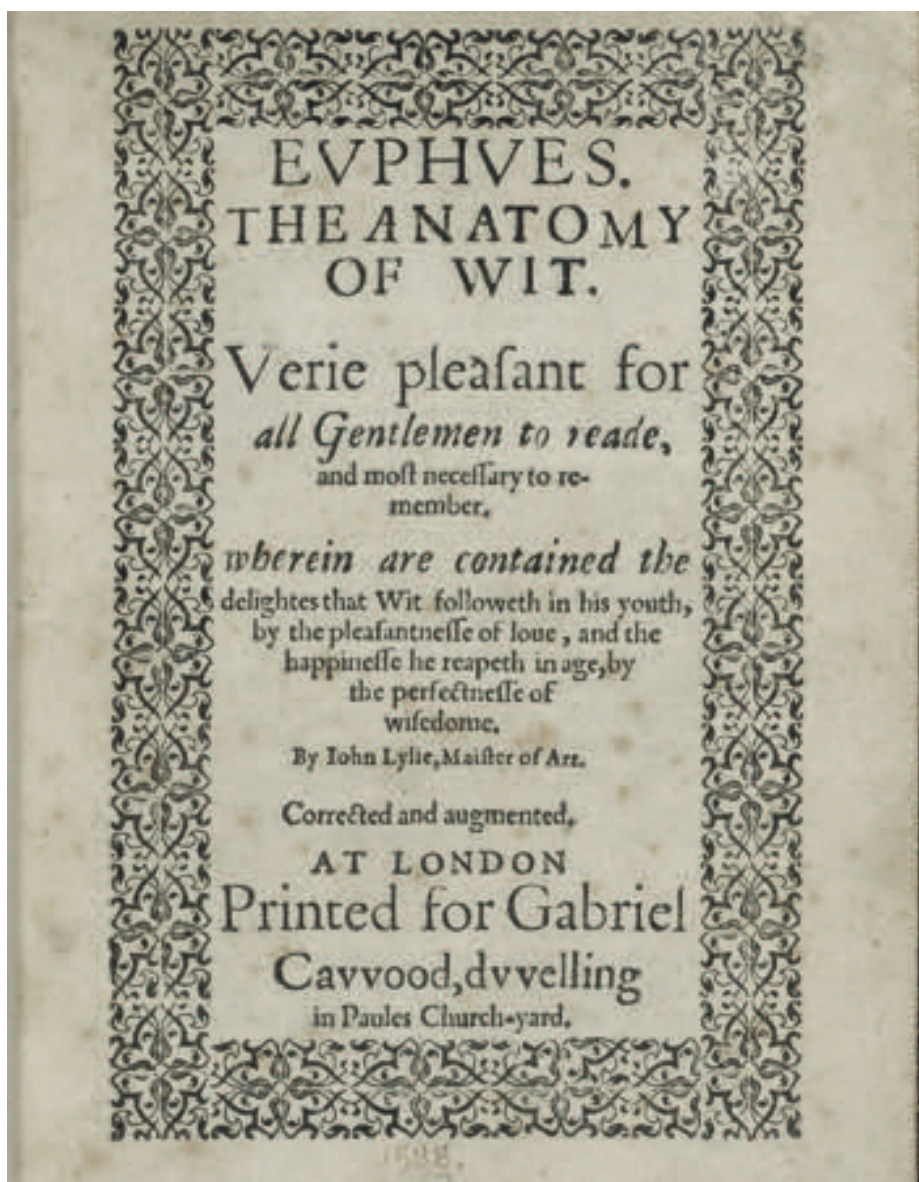
approaches to, for example, the geography of the city of London itself: Tracey Hill provided a salient reminder of the City’s wider jurisdiction (beyond the physical walls) and of the role of city inns, and Eoin Price argued for the commercial success of children’s company venues in the heart of the city. Discussion also broached a reappraisal of verse forms in early drama, including Robert Stagg’s investigation of the elasticity and longevity of the ‘fourteener’.

Among the conference’s most encouraging and important aspects was the centrality of performance, featuring workshops from Dolphin’s Back, Edward’s Boys, Emma Frankland, and the RSC. Edward’s Boys and the RSC offered rehearsal-workshops of pre-1595 plays (*Summer’s Last Will and Testament*,

Sapho and Phao and *Dido, Queen of Carthage*), while Frankland’s company explored trans identity among the lovers in John Lyly’s *Galatea* and *The Dolphin’s Back* dramatized Elizabethan correspondence, anti-theatrical documents, and the report of a German spectator at a bearbaiting. The combination of performances and academic papers was taken up in Emma Whipday’s keynote about her own staged reading of *Tom Tyler and his Wife*, and in a delegate-wide discussion of Practice as Research. The fourth day concentrated some of the conference’s chief themes by revolving around a public-facing seminar and a staged reading of *Sapho and Phao* directed by James Wallace as part of Shakespeare’s Globe’s Read Not Dead series.

The discipline and practice of theatre history is at present particularly self-aware, asking questions about its approaches, rationale, and theoretical underpinnings. The conference felt of the moment not only in rekindling interest in 1580s culture and drama but in constantly moving between fine details of research and larger methodological and theoretical issues (including questions such as the boundaries or quiddity of the discipline) – these were brought into the room at the outset through William Ingram’s keynote. A closing roundtable brought this full circle in asking participants (and by association all delegates) what it means to identify oneself as a theatre historian and whether it matters.

‘Before Shakespeare’ was held at the University of Roehampton and Shakespeare’s Globe on 24-27 August 2017, convened by the *Before Shakespeare* team: Andy Kesson, Lucy Munro, and Callan Davies. It was supported by the AHRC, the University of Roehampton, KCL, and Shakespeare’s Globe. It also received a Small Conference Grant from SRS to subsidise three early career researchers to register and travel to the conference. Reports of all conference panels, responses to the event by delegates, and a Twitter Storify are available at www.beforeshakespeare.com.



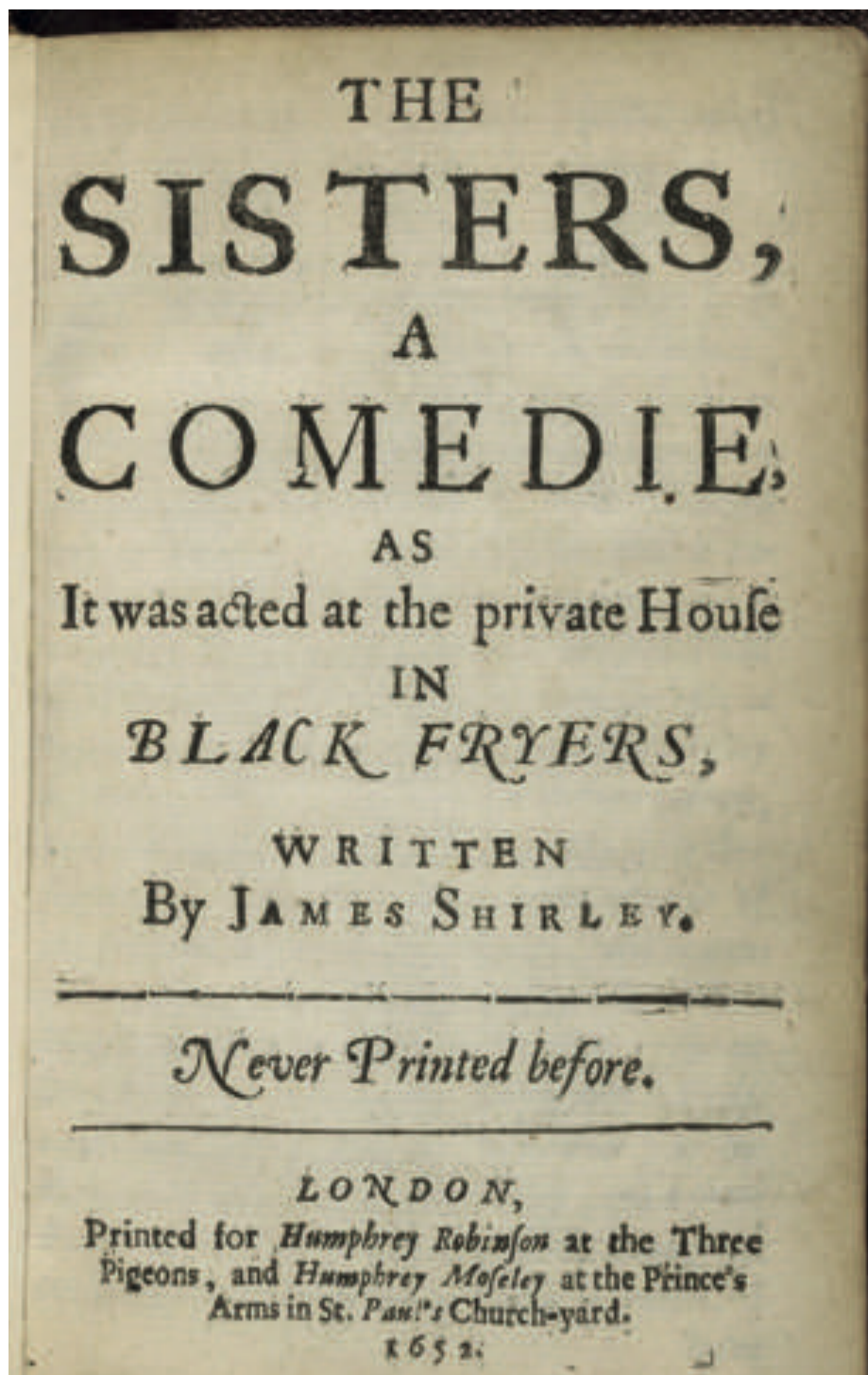
The title-page of John Lyly’s *Euphues* (London, c. 1578). Image: Wikimedia Commons.

The First Playhouse in Drury Lane

REBECCA BAILEY AND EVA GRIFFITH

BRINGING TOGETHER speakers from theatre history, early modern drama, history, archaeology, musicians, and a fine group of actors this symposium held at the London Metropolitan Archives (LMA) celebrated the first playhouse in Drury Lane: the Cockpit-Phoenix. The symposium coincided with a theatre exhibition at the archives marking the four hundredth anniversary of a famous riot at the Drury Lane theatre. The history of the 'West End' is variously told but rarely begins with consideration of the Cockpit, an indoor theatre built for Queen Anna's men by their actor and company manager, Christopher Beeston, in 1616. Thus, a central question posed by Eva Griffith was can the building of the Cockpit be considered to be the beginning of the West End theatre tradition? Despite obvious initial troubles, with Beeston renaming the playhouse 'the Phoenix' after the 1617 Shrove Tuesday riot, this venue successfully presented drama from old repertoires, such as Thomas Heywood's, while welcoming new playwrights too, from James Shirley to John Ford. A selection of rare documents relating to the Cockpit-Phoenix's history was available to view including the arrest of John Shepperd the builder (the first record of a theatre in Drury Lane), Beeston family recusancy records and Middlesex Deeds and Board of Works entries relating to the playhouse's location.

Questions of repertoire and competition with the King's Men at Blackfriars represented a continuous thread for debate during the day. As they did back in 1635, when John Green escaped from his sister's wedding party with a group of 'batchelors' – half went to Drury Lane to see Shirley's *Lady of Pleasure*, the other half disappeared to Blackfriars. Shirley is the dramatist most associated with the Cockpit-Phoenix and was fundamental to its success from 1625 until 1636. Rebecca Bailey considered why Shirley's plays were so appealing to Drury Lane audiences – one answer being found



James Shirley, *The Sisters, A Comedie* (London, 1652). Image: Folger Shakespeare Library.

in an hilarious staging (for the first time in over 350 years) of a comic scene from *The Young Admiral* (1633).

Eoin Price explained why Francis Beaumont's *Knight of the Burning Pestle* apparently failed when performed by the Children of the Queen's Revels in 1607 at Blackfriars yet was successfully recuperated by

Queen Henrietta Maria's Men when performed at the Cockpit-Phoenix in the 1630s. Lucy Munro took this opportunity to revisit Henrietta Maria's patronage, suggesting that her financial backing of her companies was greater than previously assumed. In contrast, Christopher Matsuiak drew out the story of Elizabeth Beeston, the first

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Englishwoman to own and manage a purpose-built playhouse, together with her husband, the ship money captain and royalist cavalry commander, Sir Lewis Kirke. As Stephen Watkins teased out, William Davenant neatly side-stepped the supposed closure of the theatres with three productions during the 1650s that introduced perspective scenery and recitative music to the Cockpit-Phoenix playhouse; thus began a new tradition in commercial theatre.

After being serenaded over lunch by singers, harpsichord, lute and

theorbo, the afternoon session opened with a scripted lecture, 'The Cockpit in Performance', written by Eva Griffith and directed by Jason Morell. Reminding the audience of the incredible drama staged at this playhouse, this effortlessly interwove key scenes from the Cockpit-Phoenix's greatest hits: ranging from Ford's *Tis Pity She's a Whore* and Webster's *The White Devil* to Heywood's *Fair Maid of the West*, Davenant's *Siege of Rhodes* and even included Shirley's first comedy, *The School of Complement*. This

signalled a transition in the day's proceedings from the repertoire and theatre history of the Cockpit-Phoenix at Drury Lane to a wider consideration of the authentic reconstruction of early modern theatres. Elspeth Graham shared her experience of the ambitious Shakespeare North project which plans to build a playhouse in Prescott, Lancashire (now Liverpool City Region), on the site of a former purpose-built Elizabethan playhouse, which was also originally the site of a cockpit. It was very exciting to hear how the new theatre will stimulate social, economic and cultural regeneration to the region.

As the symposium drew to a close, Peter McCurdy, a specialist craftsman in the repair and conservation of historic timber framed buildings spoke about the challenges of building the Globe and the Sam Wanamaker playhouse. Archaeologist Paul McGarrity considered the tantalising possibilities of finding the site of the Cockpit-Phoenix, currently believed to be under the carpark of a block of flats behind Drury Lane. Historian Julia Merritt returned us to the key question that opened the symposium (regarding the beginning of 'West End Theatre') since following the Restoration, theatre did not to Bankside or Blackfriars but to the Cockpit-Phoenix's home, Drury Lane.

'The First Playhouse in Drury Lane: A Symposium on the Cockpit-Phoenix' was held at the London Metropolitan Archives: City of London on Saturday 9 September 2017. It was organized by Rebecca Bailey and Eva Griffith with the support of Tom Furber (LMA), Alina Burwitz and Lynne Wainwright (Liverpool John Moores). The professional actors were directed by Jason Morell and comprised Joseph Furey, Nigel Hastings, Tunji Kasim, Cassie Layton, Dale Mathurin, and Charlotte Moore. The symposium received generous financial support from LMA, Liverpool John Moores University, and the British Shakespeare Association. A substantial SRS grant supported the event by providing six travel bursaries for early career participants.



Henrietta Maria of France, Queen consort of King Charles I of England. Engraving by Robert Wallton (1660). Image: Wellcome Collection.

Hakluyt Society Symposium 2017: Trading Companies and Travel Literature

ASKE LAURSEN BROCK, GUIDO VAN MEERSBERGEN AND EDMOND SMITH



'A Chart of the World on Mercator's Projection' (c.1599), Edward Wright projection based on Emery Molyneux's globe used in volume three of Richard Hakluyt's *Principal Navigations* (1600). Image: Wikimedia Commons.

THE EXPLORATION OF TRAVEL literature across its myriad forms has greatly stimulated the ways global history is understood and written. However, in spite of the wide array of recent studies in this field, there has been only limited engagement with the place of travel literature within histories of one of the key protagonists of overseas trade, cross-cultural exchange, and empire: the early modern trading company. Trading companies have long been seen by historians as institutions central to the rise and development of European empires in the early modern era. In addition, they have also attracted considerable interest in their own right; research that has shifted scholarly discussion towards questions of corporate organisation and culture independent of later imperial transitions. This new

approach has examined these institutions within more complex environments, often taking an entangled, overlapping or networked approach. Recently, the works of scholars such as Phil Stern, Emily Erikson and Miles Ogborn have greatly nuanced the understanding of how corporations functioned – often as nexus within complex information networks. Its many virtues notwithstanding, this body of work remains tied to concepts of corporations as essentially closed organisations, carefully regulating the internal movement of information.

Scholarship on travel literature, on the other hand, has tended to focus not on internal information management but on the public circulation of texts; and not on corporate writing cultures but on the idiosyncratic perspectives of

individual authors. Drawing on methods and perspectives from postcolonial, cultural and literary studies, studies of travel writing have produced sophisticated accounts of the ways in which the (usually male European) travelling subject perceived, translated, and represented foreign realities. This corpus of work has done much to advance our understanding of the particular gendered and ethnocentric filters applied by travellers when representing Otherness; showing a sensitivity to discourses and mentalities that has largely been absent in existing analyses of trading companies. While a handful of studies by scholars such as Richmond Barbour and Adrien Delmas have dealt with the importance of writing in constituting global trading enterprises, much is

left to be gained from a more sustained interdisciplinary engagement between (published) travel writing) and (unpublished) corporate writing.

The 2017 Hakluyt Society Symposium, brought together historians and literary scholars working on the multiple intersections between trading companies and travel literature. Drawing on diaries, printed books, maps, paintings, gravestones, and photographs, the symposium explored the ways in which commerce, empire and exploration between the sixteenth and nineteenth centuries depended on – and were pivotal to – the global transfer of ideas, images, and information. It bridged the disciplinary gap between cultural and literary analyses of travel writing on the one hand, and economic, social, and institutional accounts of chartered trading companies on the other. Scholars from Europe, Asia and North America presented on a wide array of topics from secretive companies hoarding information, to travel narratives used as advertisements for colonial or imperial projects, to overseas encounters between company personnel and foreign potentates and the importance of reading company records against the grain to uncover non-European

voices and agency.

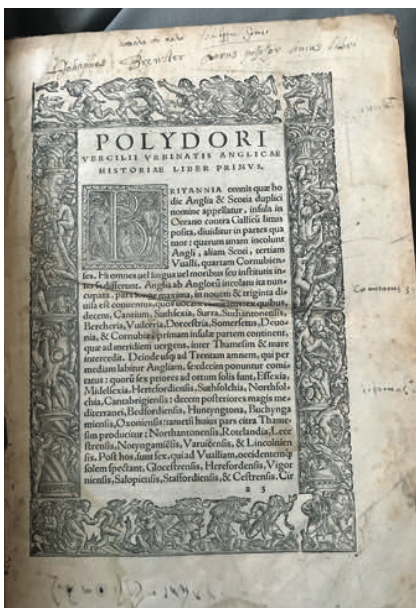
The symposium covered an extensive geographical and chronological span which laid bare the multifaceted and long-standing relationship between trading companies and the global production of information about the world at large. From the North Atlantic to Asia and Africa, companies relied on information and narratives regarding the countries in which they did their business. Individual papers addressed questions such as: How did companies and non-corporate groups gather, collect, protect, promote and utilise travel literature? In what ways do the manuscript and printed material created by companies serve as lenses through which to understand the early modern ‘globalising’ world, and how do they obscure, distort, or limit this understanding? How did ideas originating in manuscript form within company administrations come to circulate in print and what were its consequences for the circulation of ideas and images about the world within Europe and beyond? How did travel literature emerging outside the companies shape and affect company policies? What were the roles of non-European voices and agency in (the production of) company sources and travel

literature? And how did the materiality of information affect its message and uses? Taken as a whole, the 2017 symposium has augmented our understanding of the ways in which early modern overseas expansion and globalization were shaped by paper that travels. The symposium has highlighted both how fertile and necessary interdisciplinary approaches are to studying both travel literature and trading companies. By offering new research and suggesting new questions, the symposium has opened up multiple avenues for future investigation of the multiple intersections between early modern trade, travel, empire-building, information management, and globalisation.

The ‘Hakluyt Society Symposium 2017: Trading Companies and Travel Literature’ was held at Chatham Historical Dockyard, September 11-12, 2017, and organised by Aske Laursen Brock, Guido van Meersbergen and Edmond Smith. It was supported by the Hakluyt Society and the Political Economies of International Commerce centre of the University of Kent. Bursaries and fee-waivers for early career researchers were supported by assistance from SRS.

Neo-Latin Literary Perspectives on Britain & Ireland, 1520–1670

GESINE MANUWALD



Polydore Vergil, *Anglica Historia* (Basel, 1534). Image: Norfolk Heritage Centre/Editors' own.

This conference explored aspects of the large quantity of Neo-Latin literature produced in a wide range of genres between 1520 and 1670, written either in or about Britain and Ireland. Its aim was to focus attention on the role of Neo-Latin literature in shaping and reflecting responses to major political and historical events, an aspect of the subject that has not yet attracted much scholarly interest in relation to British material.

The programme featured sixteen presentations (including two keynotes), delivered by an international line-up of postgraduate students, postdoctoral researchers and more senior scholars. The writers and topics were archipelagic in viewing the British Isles as much from

the ‘margins’ as from the centre or abroad; the keynotes, for example, addressed the humanistic rhetoric of a Scottish embassy to England, and the literary politics of an Irish epic. Case studies on famous figures, such as George Buchanan, John Milton and Abraham Cowley, and less well-known writers like John Leland, Walter Haddon, Payne Fisher, and Archibald Pitcairne, demonstrated that authors writing in Latin throughout this period took up the linguistic shape and generic forms of classical Latin while developing and adapting it to the needs of their milieux and topical concerns. Such developments can be observed at the level of language, when, for instance, Latin vocabulary is created to talk

CONFERENCE REPORTS

about contemporary warfare carried out with bullets and rifles rather than with spears, bows and arrows, or at the level of form, when descriptions of wounds in epic battles are transferred to the plight of martyrs. Such a Christianisation of concepts demonstrates how early modern cultural context influenced text content.

This is even more obvious in the various reactions to the rapidly

changing political and religious situation in Britain in the sixteenth and early seventeenth centuries, such as the union of the crowns or the civil wars. What became particularly obvious in all the talks was the need to regard early modern literature in Latin as part of British history and culture and to look at it alongside contemporary literature in the vernacular.

'Neo-Latin Literary Perspectives on Britain and Ireland, 1520–1670' was held at Churchill College, Cambridge from 15–16 September 2017, organized jointly by the Society for Neo-Latin Studies and the Cambridge Society for Neo-Latin Studies. The conference was generously sponsored by a number of local and national bodies. SRS funding supported postgraduate/ early career participation.

The Material Culture of Religious Change and Continuity: 1400-1600

SARAH BASTOW

Attracting a range of scholars from around the world, this conference crossed chronological and disciplinary boundaries and saw the participation of established scholars alongside early career researchers involved in the collective investigation of the role of material culture in the study of religion. During the two days of the conference a number of particular themes emerged. One of the keynote speakers, Nicolas Bell (Trinity College, Cambridge) spoke on the 'Destruction and Defacement of Books Before and After the Reformation', highlighting some of the wonderful texts held by Trinity College Library. The impact of changes in religious direction between 1400 and 1600 was clearly visible through the alterations and amendments made to the texts over the medieval and early modern eras. The theme of the book as object, as well as a textual source, was returned to in contributions on monastic books, prayer books, bibles, books of hours, and Transylvanian manuscripts. The keynote by Merry Wiesner-Hanks (Wisconsin-Milwaukee), entitled 'Making Gender Visible in the Era of the Reformation', led on to further discussions regarding the place of gender studies in the twenty-first century, with the audience supporting the premise that gender was now integral to academic work on the Reformation. This theme linked effectively with a panel on the role and influence of the Virgin Mary in England, France, and Iceland.

The third keynote speaker, Glyn Davies (V&A) highlighted difficulties

faced by curators in choosing objects for display and raised important questions about contextualization in terms of the stories accompanying an exhibition. The importance of viewing and analyzing the context of objects was a recurrent theme in many subsequent papers. Whilst objects often remained in situ the impact of religious reform could fundamentally change how objects were viewed and used. The study of altar pieces, art works, and church furniture all featured as key case studies presented to illustrate just how important examination of the object itself can be. Another theme raised was the role of material culture in the early modern life cycle, particularly in regards to the final stage. Several speakers touched on dying and

death, with post-mortem identities and the physical objects designed to memorialize the dead amongst the topics explored. Overall, the conference attracted historians, art historians, curators, musicologists and literary specialists, and the cross disciplinary discussion allowed for lively and interesting debates.

'The Material Culture of Religious Change and Continuity: 1400-1600' was held at the University of Huddersfield from 11-12 April 2017, organized by Sarah Bastow (Huddersfield), Katherine Lewis (Huddersfield), and Audrey Thorstad (Bangor). SRS support enabled postgraduate and unwaged scholars' attendance.



John Speed, *The Theatre of the Empire of Great Britaine* (1611-12). Image: Norfolk Heritage Centre/ Editors' own.

FELLOWSHIP REPORT

Early Modern Marriage, Health and Compatibility

LEAH ASTBURY

IN 1667, LYDIA DUGARD WROTE to her future husband explaining ‘if I have not had perfect health of late’ it was ‘to simpathise [sic] with you for I heard you were ile [ill]. Now you are

well I shall be better’. In early modern England, the health of spouses and courting couples was linked. Men, women, their families and healers, understood the emotions as one of

the six external factors that influenced health. Social and emotional forces could permeate the body, and conflict and distress often manifested as disease, especially for women.

While I was a Society for Renaissance Studies Postdoctoral Fellow in 2016-17, I conducted a pilot of a larger study titled ‘Marriage, Health and Compatibility in Early Modern England’. This project asks to what extent good health defined successful marriage in early modern England and how did the social norms and expectations of marriage change over the course of a union? In doing so this research considers the life-cycle of marriage focusing on six key topics: (1) courtship (2) the wedding day and early years (3) fertility and procreation (4) management of the household (5) sickness and conflicts, and (6) widowhood and old age.

Many histories of marriage have focused on legal sources, leading to an emphasis on conflict and divorce. Early modern English families produced a wealth of correspondence and forms of life-writing (diaries, autobiographies and meditations), more than their European counterparts, and these sources are ideally positioned to reveal the everyday, long-term experience of marriage.

Supported by the SRS Fellowship I visited ten different archives and record offices across the UK to consult a variety of personal documents including diaries, journals, almanacs, account books, recipe books and correspondence. These make up the broad and wide-ranging source base of the project that seeks to understand how marital harmony impacted on the household as a whole.

Historians of medicine have long understood the household as a central site of medical care. In these accounts the family has often served as an unproblematic source of health



‘The Third Pleasure: The young couple walk daily abroad...’: A. Marsh, *The Ten Pleasures of Marriage* (London, 1682). Image: RB102841, Huntington Library, San Marino, California.

and healing, without giving full consideration to the ways in which bodily health and social and emotional wellbeing were linked. The distress brought about by marital conflict could cause illness. In 1619, for example, Sarah Haddon of Dunstable sought the help of physician and astrologer Richard Napier because her 'mynd was much troubled', she felt ill and could not sleep. The cause was a scandal in which her husband had been embroiled and she noted that she had been unable to 'brooke him', in the sense of persuade or influence. Similarly, in 1596 Mr Conney asked Simon Forman, also an astrologer-physician and Napier's mentor, if he and his wife 'would ever end their conflicts' and whether they 'shall come together and Live in quiet or no.' The research undertaken during my Fellowship demanded that I consider how the overwhelming pressure to remain married and cohabiting meant spouses might remain under the same roof in unhappy and dysfunctional marriages for many years. Anne Dormer, who wrote more than 50,000 words to her sister Elizabeth Trumbull between 1685 and 1691 while the latter was abroad, noted that her husband talked of 'nothing but parting which would not now be so formidable a thing did not my vowe of living with

him till death us do part make me resolve to endure anything rather than leave him if he will lett me live with him.' Very few marriages ended in separation and this makes correspondence and other family documents important sources for revealing the everyday, not always idyllic, experience of marriage.

The compatibility of spouses, both emotionally and physically, was seen as fundamental to procreative outcomes in early modern England. Nicholas Culpeper noted in his *Directory for Midwives* (1675) that 'Want of Love between man and wife' could be a cause of infertility, and asked 'if their hearts be not united in love, how should their seed unite to cause conception?' However, this disjunction could go beyond mutual affection to biology. *The Practice of Physick* (1678) explained that there was sometimes a 'certain disposition or unsutableness between the Mans and the Womans seed.' Indeed, when Ann Timbock asked Forman what the cause of her ongoing childlessness was in 1599, he commented that 'her husband & nature doth not Agree with her.' This year I have worked on drafting a piece on early modern understandings of humoral compatibility and fertility.

The SRS Fellowship has supported me while I revised two pieces for publication: the first a chapter in a

collection edited by Sandra Cavallo and Tessa Storey, titled *Conserving Healty in Early Modern Culture: Bodies and Environments in Italy and England* (Manchester University Press, 2017); the second, an article titled 'Being Well, Looking Ill: Childbirth and the Return to Health in Seventeenth-century England', in *Social History of Medicine*. I presented at the 'Alternative Families: Childcare and Parental Figures in History' at the University of Sheffield in February; the 'Oxford Feminist Thinking Seminar' in May; the 'Stories from the Birthing Room' workshop in May and the Annual Conference of the International Society for Cultural History on motherhood and the emotions in Umeå, Sweden in June. I also continued to make revisions to my first monograph, which draws on my doctoral research on pregnancy, childbirth and after-birth care, and is provisionally titled *Breeding Women and Lusty Infants in Early Modern England*.

Finally, the support of the Society for Renaissance Studies allowed me to secure a year-long fellowship at the Huntington Library in 2017-18 to complete the manuscript of my monograph, and a three-year Wellcome Trust Medical Humanities Fellowship, which I will take up in October 2018.

ANNUAL GENERAL MEETING: AGENDA

Agenda for the Annual General Meeting: Thursday 5 July at 5.15pm

HRI Conference Room, The University of Sheffield

1. Acceptance of the Minutes of the AGM held on 5 May 2017
2. Matters Arising from the Minutes
3. Report of the Chair (Professor Andrew Hadfield)
 - a. The SRS Biennial Book Prize
 - b. The Renaissance Studies Essay (Article) Prize.
 - c. Future Programmes and Events: SRS Conference 2020
4. Report of the Vice-Chair (Professor Richard Wistreich)
5. Report of the Hon. Secretary (Dr Jane Stevens Crawshaw)
 - a. Appointment of one Trustee (2018-20)
 - b. Elections to Council
 - c. Appointment of Officers (2018-21):
Honorary Secretary
6. Reports of the Treasurer (Dr Liam Haydon) and Independent Examiner (Mr David Terry)
 - a. Approval of the financial statement and report for financial year 2017
 - b. Appointment of the Independent Examiner for financial year 2018
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

Any enquiries concerning the AGM should be addressed to Dr Jane Stevens Crawshaw (jane.Stevens.Crawshaw@brookes.ac.uk)

MINUTES OF THE 2017 ANNUAL GENERAL MEETING

The Warburg Institute, Woburn Square, London
Friday 5 May 2017, 4pm

Chair

Professor Andrew Hadfield

Secretary

Dr Jane Stevens Crawshaw

Business

Notification of AOB – none received.

1. The minutes of the AGM 6 May 2016: These were accepted.

2. Matters arising: none.

3. Report of the Chair (Professor Andrew Hadfield)

AH reported that the Society is in very good health. The publications are flourishing – including the *Journal (Renaissance Studies)*, the *Bulletin* for our membership and the recently established Monograph Series with Taylor and Francis, which currently has over twenty volumes under contract. He expressed his warmest thanks to all Council members who work so tirelessly to edit these publications on behalf of the Society.

a. SRS 50th Anniversary Events: AH reported that we are looking forward to a series of events to celebrate the 50th anniversary of the Society, on the theme of the Renaissance and the Senses. On Wednesday 13 September, Prof. Eiléan Ní Chuilleanáin (currently Ireland Professor of Poetry) will speak at the National Library of Ireland, Kildare St, Dublin. The lecture will address the poetry of John Donne and the sense of touch and is entitled, 'Perfume and Gunpowder'. The lecture will be followed by a reception and some early music and all are welcome. An event will be held on 4 October in York at which Judith Buchanan will talk about silent Shakespeare, working with Chicago Shakespeare Theatre. An event will be held in Wales and details will be made available soon on the SRS website. Finally, a London drinks reception will be held at the Royal College of Music featuring music from the Anne Boleyn songbook.

b. *Renaissance Studies* Essay (Article) Prize: AH reported that the SRS Essay Prize for 2016 was awarded to Emilie Murphy for her article entitled 'Musical self-fashioning and the "theatre of death" in late Elizabethan and Jacobean England'. The standard of the articles was extremely high but the panel praised this piece as having been distinguished by the quality and nature of its analysis - an example of meticulous and serious scholarship on a fascinating topic.

c. Biennial Conference: AH reported that the conference last year in Glasgow had been very successful and we now look forward to the next SRS Biennial Conference on 3-5 July 2018 in Sheffield. Plans are looking extremely promising for an engaging event. The keynote speakers have been confirmed as Prof. Lyndal Roper (Oxford), Prof. Emma Smith (Oxford) and Prof. Feisal Mohamed (CUNY).

4. Report of the Vice-Chair (Professor Richard Wistreich)
RW extended his thanks to AH as Chair and reiterated that the Society is in very good health. The Society's organisation is a particular strength at present and RW highlighted the impact of serving Officers who give of their time generously in order to keep the Society working so well. It is estimated that Council members give approximately 1,000 hours of time annually on behalf of the Society. 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)

The following elections were made:

a. As Trustees to serve 2017-19: Harald Braun and Kevin Killeen (proposed: Jill Burke; seconded: Jane Grogan).

b. To Council to serve 2017-20: Regina Poertner (proposed: Kevin

Killeen; seconded: Jennifer Richards).

c. To Council (2017-20) and to the following portfolios:

Fellowships Officer: Ceri Sullivan

Membership Secretary: James Cook

Museums and Galleries

Representative: Ana Debenedetti

Irish Representative: Jane Grogan

Scottish Representative: Syrithe Pugh

Welsh Representative: Eoin Price

These elections were all proposed by Rachel Willie; seconded by William Rossiter.

6. Reports of the Treasurer (Dr Liam Haydon) and Independent Examiner (Mr David Terry)

a. The financial statement and report for the financial year 2016 was accepted by the AGM (Proposed: Peter Mack; seconded: Rachel Willie)

b. David Terry was appointed as the Independent Examiner for the financial year for 2017 (Proposed: Kevin Killeen; seconded: Jennifer Richards)

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 and the Special Issues go from strength to strength. The *Journal* has a wonderful editorial team

8. The *Bulletin* of the Society (Drs William Rossiter and Matthew Woodcock)

The *Bulletin* Editors reported on the success of the issues produced this year

9. AOB

AH thanked the outgoing Officers: Catriona Murray, Gabriele Neher and Caroline Campbell (Museums and Galleries) for their valuable service to the Society.

The meeting closed at 4.30pm

SOCIETY FOR RENAISSANCE STUDIES



Form of nomination for election to the Council of the Society for Renaissance Studies

Part 1: to be completed by three members of the Society who propose the nominee:

We wish to nominate
who is a member of the Society for Renaissance Studies, for election to the Council of the Society.

Their area of expertise is:

Signed:..... Signed:..... Signed:.....

Dated:..... Dated:..... Dated:.....

Name and address	Name and address	Name and address
.....
.....
.....

Part 2: to be completed by the Nominee:

I am a member of the Society for Renaissance Studies, and accept nomination for election to the Council of the Society.

I acknowledge that under the Society's Rules members of any of the Society's Committees are not entitled to receive any payment out of the Society's property other than certain reasonable and necessary out-of-pocket expenses which may be met from the Society's income, nor can any member of any of the Society's Committees be employed for remuneration by the Society nor benefit directly or indirectly in terms of any remuneration from the Society.

Signed:..... Dated:.....

Name and address
.....
.....
.....

Please complete both parts of this form, and return it, by 14 June 2018 to:
Dr Jane Stevens Crawshaw, Honorary Secretary, School of History, Philosophy and Culture, Oxford Brookes University, OXFORD, OX3 0BP.

The Society's Equality Statement

The Society for Renaissance Studies supports the principle that academia cannot reach its full potential unless it can benefit from the talents of all. Membership of the Society is open to everyone with an interest in the Renaissance and all members are assured the right of equitable, fair and respectful treatment. In its organisational structures and its scholarly activities, the Society adopts the principles of equality, diversity and inclusion.

SOCIETY FOR RENAISSANCE STUDIES ANNUAL LECTURE

SRS members and non-members are warmly invited to attend the Society's Annual Lecture, which will take place on the opening day of this year's SRS conference.

The lecture will be delivered at St George's Auditorium, University of Sheffield, on Monday 3 May 2018 at 5pm,

by

Professor Lyndal Roper
(Regius Professor of History, Oxford University)

The lecture will be followed by a drinks reception, sponsored by Wiley Blackwell, at the Winter Gardens, Sheffield City Centre.

THE SOCIETY FOR RENAISSANCE STUDIES

Founded 1967

COUNCIL (April 2018)

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 Syrithé Pugh (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)
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 Ana Debenedetti (Museums & Galleries Officer)
Dr Simon Egan (SRS Postdoctoral Fellow)
Dr Jon Reimer (SRS Postdoctoral Fellow)
Prof. Cathy Shrank (SRS Conference Representative)
Elected Council:
Dr Harald Braun
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.