



# BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

THE ANNUAL LECTURE

ANNA CONTADINI

BRITISH SCHOOL AT ROME

PARTNERSHIP LECTURE

PETER MACK

VOLUME XXX, NUMBER 2

OCTOBER 2013

## LETTER FROM THE EDITORS

Welcome to the new-look *Bulletin*. We began planning a redesign about 18 months ago with the idea that we wanted a more accessible and attractive publication. We also wanted to let you (as members) know more about the work of the Society you joined. And we felt that some of our existing material duplicated features of the Society's journal, *Renaissance Studies*, which is available to Society members at a substantial discount. To that end, we have now ceased to publish exhibition and book reviews and to commission articles. Instead we will be featuring articles based on our Annual Lecture and our British School at Rome Partnership Lecture, both of which appear in this issue. We will be publishing winning essays from the Society's essay prizes, and reports on the various awards funded by the Society, including its biennial book prize, its postdoctoral fellowships and doctoral study fellowships, its museums, libraries and archives bursaries, and its conference grants. In addition to articles about our lectures, this issue features several such reports, as well as news and notices about our awards and events. We want our members to know about the support the Society gives to scholars at every stage of their career. We want you to know about the opportunities that are open to you.

We hope you like the new layout. The beautiful new design is an in-house production by our editor, Ruth Ahnert, with her husband, Sebastian Ahnert, and we would like to thank them both for their hard work on this. We would also like to thank Helen Graham-Matheson, who has been serving as temporary editor during Joanna Craigwood's maternity leave: Helen has been a real asset to the team. Jo planned the changes to the *Bulletin* with Ruth before going on leave, and she returned from leave during the editing of this issue, so the resulting publication reflects the efforts of the whole editorial team. If you have any comments on the new-look *Bulletin* we would be very happy to hear from you. Please feel free to let us know what you think.

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Bulletin Volume XXX no. 2  
Front Cover: Detail of Antonio del  
Pollaiuolo, Portrait of a Young Lady,  
ca. 1460-65. Berlin, Gemäldegalerie,  
1614. (Photo: Copyright of the  
Gemäldegalerie, Staatliche Museen  
zu Berlin)

Printed by Orphans Press:  
<http://orphans.co.uk/>

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ISSN 0264-8671

## LETTER FROM THE HONORARY CHAIR

I am grateful to you for the honour you have done me in electing me Chair of the Society. As Vice-Chair I know what an excellent job Judith has done and how hard it will be to live up to the standards of efficiency and kindness which she has set. I am glad to have the benefit of her advice for another year and of the wisdom of Andrew Hadfield, our newly elected Vice-Chair.

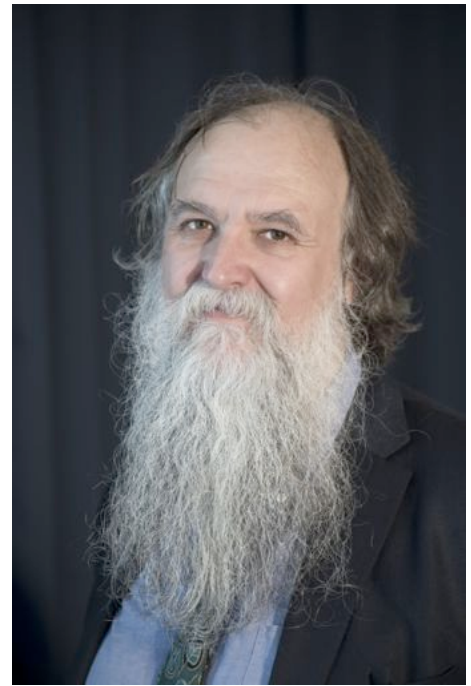
At present, thanks to Judith's stewardship and the excellent work of the officers and the Council, the Society enjoys great success. We publish a journal internationally recognised for the quality of its scholarship and this *Bulletin*; we promote a successful and stimulating biennial conference; we support seminars, lectures and conferences on renaissance studies throughout the UK; we offer postgraduate bursaries, travel bursaries and prizes to encourage research on the Renaissance at all levels. This wide range of activities is made possible by your subscriptions and by the royalties that we receive from Wiley-Blackwell as a result of the success of the journal *Renaissance Studies*.

As I take on the responsibility of the Chair, the Society faces some financial uncertainty, caused by three separate circumstances. Last year we made an unexpected loss, largely through spending more money than we had anticipated in some categories and partly through not fully understanding some of our financial commitments. At May Council we took the difficult decision to reduce spending on bursaries (one of the largest elements of our expenditure in 2012-13) in order to stabilise our finances for next year and to give us time to make strategic decisions about what to cut. One particularly worrying overrun was in the travel expenses for the Society's meetings. In October we shall try to make some more strategic decisions about where our spending should go and where we can look for savings. We shall need to consider ways of

reducing the amount of travel expenses payable by the Society. Some members of the Society took part in an online and postal survey to establish which categories of spending are most important to members of the Society. Preliminary results of this survey suggest that the activities most valued by members are the journal and the biennial conference and that a majority of those asked believe that the Society should increase its subscription to members.

The second circumstance concerns future funding from the journal. Our unexpected short-term financial difficulty is made more worrying by the current debate on Open Access to academic journals. Your council believes that it is very likely that the outcome of this debate (which is still in the balance) is that in a few years' time there will be less subscription income to the journal and therefore less royalty payment to the Society from Wiley-Blackwell. This likelihood makes it all the more important for us to reduce expenditure and to increase income from other sources. At present the royalty from *Renaissance Studies* makes up around 85% of the Society's annual income. Fortunately the careful management of our Treasurers has ensured that we still hold a worthwhile balance of funds which will help us through the process of readjustment.

The third circumstance is a long-standing one which we urgently need to resolve. We need better systems to manage subscription income and to give us reliable electronic communication with all currently paid up members. Past Treasurers, Membership Secretaries, Secretaries and webmasters have given considerable time to trying to resolve these problems but a solution has so far proved elusive. Bringing together the people involved and finding a robust and lasting solution will be the first task of Andrew Hadfield as Vice-Chair of the Society. If (as seems



likely) investment is required to solve this problem, the officers are ready to ask the Society's Council to provide funding from our reserves. I am certain that the Society can overcome all these problems and can continue to support (and sometimes lead) Renaissance studies in a creative and productive way in the future.

Despite these concerns, the Society remains proud of the way that it continues to support scholars at all stages of their careers. It gives me great pleasure to announce that this year's SRS Postdoctoral Fellowship has been awarded to Kate Harvey for her project 'Discourses of Health and Bishops, 1350-1550'. We are happy to be supporting this fascinating work, which you can read more about in SRS News. We have also awarded three Study Fellowships to Giorgio Lizzul, Rachel Scott, and David Yorath. The Society is also pleased to welcome our new Membership Secretary Dr Liam Haydon, and the other Council Members who were voted in at the Annual General Meeting in April 2013.

**PETER MACK**



## SRS NEWS

### Prizes and Fellowships

#### *Renaissance Studies* Article Prize, 2012

We are pleased to announce that the 2012 essay prize winner is: Dr Yael Sela Teichler (University of Pennsylvania) with her article 'My Ladye Nevells Booke: Music, Patronage and Cultural Negotiation in Late Sixteenth-Century England', *Renaissance Studies* 26:1 (February 2012), 88-111.

#### SRS Postdoctoral Fellowship, 2013-14

Congratulations to Kate Harvey who has been awarded this year's SRS Postdoctoral Fellowship for her project 'Discourses of Health and Bishops, 1350-1550'. Through an examination of the interactions between bishops, medical knowledge and the medical professions, her project explores the relationship between religion and medicine during the years between the Black Death and the English Reformation. The project will utilise a wide range of sources, including (but not limited to): biographical works, household accounts, episcopal writings (including tracts, letters and wills), episcopal and papal registers, chronicles and material remains. Key themes to be addressed by this research include the bishop's position as a beneficiary of medical knowledge and treatment, the extent of episcopal medical knowledge and the ways in which this knowledge was deployed, and the role of

medical knowledge in the construction of episcopal reputations. The project will thus shed new light on the links and potential tensions between spiritual and medical understandings of health and well-being as they existed in medieval and early modern England. Previous work on the late medieval and early modern English episcopate has focused on the spiritual, political and administrative functions of the bishop; this study will therefore add a new dimension to our understanding of the pre-Reformation prelate. It will also shed new light on the role of medicine in the lives of medieval and Tudor elites. The findings of this project will ultimately form part of her next book, provisionally entitled 'Medicine and the Bishop in Pre-Reformation England.' A report on this project will appear in the April 2015 issue of the *Bulletin*.

#### SRS Study Fellowships, 2013-14

This year's Study Fellowships have been awarded to Giorgio Lizzul (King's College, London), for his project 'The Utility of Wealth in the Era of the Public Debt: Italy 1350-1500'; Rachel Scott (King's College London), working on 'La Celestina and the Dignity of Man'; and David Yorath (Bristol), for his research on 'Henry VII and the North'. Their reports will appear in the October 2014 issue of the *Bulletin*

## FUNDING & PRIZES

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

- Postdoctoral Fellowships
- Study Fellowships to assist doctoral students undertake research visits
- Grants for conference organisers
- A biennial book prize
- The *Renaissance Studies* Article Prize
- An undergraduate essay prize
- A schools' 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/>

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## SRS Biennial Conference

### University of Southampton, 13-15 July 2014

The Society's 6th Biennial Conference will take place at the University of Southampton, 13-15 July 2014. The conference theme is 'Performative Spaces'. Plenary lectures will be given by Lena Cowen

Orlin (Georgetown), Sharon Strocchia (Emory), Simon Thurley (English Heritage), and Greg Walker (Edinburgh) and there will be workshops on publishing and research funding and tours of historic

buildings around the city. Further details (e.g. full programme, registration forms and information about accommodation) will be posted on the Society's website as they become available. Please note that

the Society is particularly keen to encourage postgraduates to offer papers, and we will be able to offer generous bursaries to cover travel, registration and accommodation expenses. Also note that the SRS has come to an agreement with the Renaissance Society of America: RSA members will not have to join the SRS to participate in this conference.

If you have any queries, please contact the conference organisers, Professor Ros King (r.king@southampton.ac.uk) and Professor Claire Jowitt (c.jowitt@southampton.ac.uk).

## Other SRS-Funded Conferences

### Resurrecting the Book

Library of Birmingham  
15-17 November 2013

To celebrate the re-opening of Europe's largest public library and its outstanding collections, the Library of Birmingham, Newman University, the Typographic Hub at Birmingham City University and The Library of Lost Books have united to host a three-day, interdisciplinary conference on the theme of Resurrecting the Book. The conference will be held at the Library of Birmingham and brings together an outstanding collection of experts in a range of aspects of book-history, including many focusing on the Renaissance. Central to the conference is consideration of the materiality, circulation and use of the book and speakers consider aspects as diverse as ligatures, bindings, library collections, annotations, digitisation, e-texts, and the artist's book. The conference is both interdisciplinary and international bringing together speakers from fifteen different countries and seeks to achieve a richly stimulating exchange of ideas by ranging across time periods, countries and disciplines. The conference will be accompanied by two exhibitions: The Library of Lost

Books and The Codex Between This and That.

Plenary Speakers are Professor Sir David Cannadine (Princeton University), Dr David Pearson (City of London Libraries), Professor Nicholas Pickwoad (University of the Arts, London), and Professor Johanna Drucker (UCLA). Confirmed Speakers include Dr Jason Scott-Warren (Cambridge University), Professor David Roberts (Birmingham City University), Dr Adam Smyth (Birkbeck College, University of London), Dr Hugh Adlington (University of Birmingham), Sarah Bodman (University of the West of England), and Linda Carreiro (University of Calgary). Full conference details are on the website <http://resurrectingthebook.org/>

### The Blood Project

University of Oxford  
7-9 January 2014

Blood is much more than simply red fluid in human veins. Throughout history it has been defined diversely by theologians, medics, satirists and dramatists, for whom blood was matter, text, waste, cure, soul, God and the means by which relationships were defined, sacramentalised, and destroyed. Blood was also a controversial ingredient in the production of matter, from organic and medical to mechanical and alchemical. Between the fourteenth and seventeenth centuries debates about the nature and function of blood raised questions about the limits of identity, God's will for his creatures, science's encounter with the self and the structure of families and communities, and its impact was felt in artistic constructions on stage, in print and on canvas.

The Blood Project is beginning its life at Oxford with an interdisciplinary, international conference focused on the medieval and Renaissance periods, a range of performance events including a production of the Croxton Play of the Sacrament, study sessions, a book collection and a database.

The two and a half day conference, sponsored by the SRS, will gather

early modern and medieval scholars from English, history, art history and medical history, to ask: 'What is Renaissance blood?' Plenary addresses by Frances Dolan (UC Davis), Patricia Parker (Stanford), Helen Barr (Oxford) and Elisabeth Dutton (Fribourg). Details can be found on the website: <http://www.thebloodproject.net/>

### Record Keeping in the Early Modern World

The British Academy  
9-10 April 2014

Scholars of the early modern world rarely pause to consider how and why the archives upon which they rely came into being, despite the fact that these processes have fundamentally shaped both our knowledge of the past and the technical and specialist skills we must acquire in order to recover and interpret it. This interdisciplinary conference will bring together historians, literary scholars and archivists to explore the phenomenon of record-keeping between the fifteenth and eighteenth centuries and to assess the impulses underpinning it against the backdrop of wider technological, intellectual, political, religious and economic developments. It endeavours to focus fresh attention on the assumptions and constraints behind the creation, control, preservation and use of records in an era of significant change.

The main purpose of this conference is to provide a forum for the exchange of ideas on record-keeping in a broad European and global perspective and to set a series of agendas for further exploration. It has three broad and interlinked objectives. The first is to focus attention on the processes by which and the reasons why records were created, preserved and used. Contributors will explore the incentives behind record-keeping and the contexts in which it occurred, the impulses underpinning the formation of official and institutional archives, the documentation of information in written texts, and the growing

contemporary urge to keep personal records and chronicles of daily life, historical events, and the peregrinations of the soul and self. They will consider issues of secrecy, censorship, destruction and misuse, examine the material forms records took, and analyse how they were organised, managed, controlled and policed. They will also probe the porous boundary between administrative and bureaucratic record-keeping and autobiography, authorship and literary creativity. Parallels and divergences between record-keeping practices and archival culture in different parts of the early modern world will be explored, as well as their transplantation, confrontation and cross-fertilisation in an era of international travel, imperial expansion, mobility and cultural encounter.

A second aim is to illuminate the nexus between record-keeping and the historical transformations that define the early modern period itself: the Renaissance, Reformations and the emergence of new modes of scientific enquiry; state formation, legal change, the emergence of capitalism, and the initiatives for overseas expansion and missionary evangelism; the advent of print and the spread of education. It will endeavour to shed fresh light on how far the intellectual reorientations associated with humanism and the Catholic and Protestant movements for ecclesiastical and spiritual renewal altered scholarly practices

and protocols and catalysed public and private, official and informal impulses to preserve the memory of events and experiences for the sake of posterity. It seeks to extend our understanding of the connections between record-keeping and empirical observation and experimentation; its links with bureaucracy, governance, justice and the exercise of power; and its role in trade, commerce, exploration and colonisation. And it hopes to reassess the relationship between the spread of the ability to read, write, make arithmetic calculations and keep accounts, the introduction of advanced technologies for the reproduction of texts, and all of the foregoing developments.

The third aim of the conference is to stimulate critical methodological and theoretical reflection on the extent to which early modern record-keeping practices have helped to foster modern scholarly preoccupations and to forge influential interpretative paradigms. Closer scrutiny of ways in which and the reasons why physical records were created, preserved, used and destroyed by early modern individuals and communities, regimes and organisations should serve to deepen our awareness of how far the research we carry out and the scholarship we produce is indebted to decisions made in the very era under our investigation. It has the capacity to cast light on trends in approach, perspective and method that have shaped the recent

development of historical disciplines, including revisionism, microhistory, postmodernism, and the rise of global history.

Speakers: Kiri Paramore (Leiden); Marcus Friedrich (Hamburg), Jennifer Bishop (Cambridge), Jelle Haemers (KU Leuven), Frederik Buylaert (Brussels), Andy Wood (Durham), Judith Pollmann (Leiden), Jacob Soll (USC), Jason Scott-Warren (Cambridge), Ann Hughes (Keele), Arnold Hunt (British Library), Adam Smyth (Birkbeck), Heather Wolfe (Folger Shakespeare Library), Arendt Bredecke (Ludwig-Maximilian University, Munich), Lauren Kassell (Cambridge), Paula Findlen (Stanford), Randolph Head (University of California, Riverside), Filippo da Vivo (Birkbeck), John-Paul Ghobrial (Oxford), Tom Hamilton (Oxford), Kate Peters (Cambridge) and Liesbeth Corens (Cambridge). Organisers: Alexandra Walsham, Kate Peters and Liesbeth Corens (University of Cambridge). The Sponsors: The British Academy, and The Society for Renaissance Studies, CRASSH (Cambridge Centre for Research in the Arts, Social Sciences and Humanities), The Royal Historical Society, and Past and Present.

Further details will soon be available on the British Academy's website, through which it will be possible to register to attend the conference. To indicate preliminary interest or for further information, please email [amw23@cam.ac.uk](mailto:amw23@cam.ac.uk)

## Notices

### 2018 SRS Biennial Conference

The Society for Renaissance Studies invites bids from institutions in the UK and Eire to host its 2018 Biennial Conference. For the last ten years, our Biennial Conferences have brought together over 200 scholars in the Renaissance, from across the world, to discuss pressing issues in research in a range of disciplines, including history, literature, the visual arts, and theology. Proposals which are at once imaginative and practical – in terms of institution, venues, strand themes, and activities – are

typical of this event, and warmly encouraged. Applications must be received by the Conference Officer by Friday 13th December 2013. Please see the Society's website for details of past conferences, the 2014 Southampton conference, and the protocol for bidding for 2018.

### SRS *Bulletin* Editorship

The tenure of the current *Bulletin* editors will end in 2014, and the Society seeks expressions of interests from the membership in taking over the editorship of the *Bulletin*. To express an interest, or if you have any questions, please contact the current editors Dr Ruth Ahnert ([r.r.ahnert@qmul.ac.uk](mailto:r.r.ahnert@qmul.ac.uk)) and Dr Joanna Craigwood ([jeie2@cam.ac.uk](mailto:jeie2@cam.ac.uk)).



# ‘Cose nuove fantastiche e bizzarre’: Art and Trade between the Middle East and Renaissance Italy

ANNA CONTADINI

THE EUROPEAN ACQUISITION of Middle Eastern artefacts, whether by pillage or trade, began long before the Renaissance. During the Renaissance the artefacts multiply and become more varied, with the dominant mode of acquisition being trade, facilitated by the growth of extensive and increasingly dependable mercantile networks. By the sixteenth century, if not before, Middle Eastern ornament became an integral part of the artistic vocabulary of Renaissance Italy, thus calling into question, for this period, the validity of traditional art-historical tropes such as ‘influence’ and ‘imitation’.

Textiles exemplify the circulation of ornament between the Middle East and Europe through trade. We encounter Ottoman fabrics in Italy, mainly from Bursa, where Ottoman textile production was concentrated, and which rose to prominence as a weaving centre from the later fourteenth century onwards. It was known for its velvets, *çatma* in particular, which were also competitive in Italy, but the shrinkage of demand in Italy for Ottoman imports of worked silk meant that Italian textiles began to invade the Ottoman market in turn, thus circulating back design features adapted from earlier Ottoman or other Middle Eastern, including Iranian, originals.

This background of intricate mercantile transactions is reflected in the ornamental complexity of the textiles themselves. Designs might well be created with a particular market in mind. Thus while the Ottomans did import fabrics with a distinctly Western appearance, many of the Italian fabrics sold in the Ottoman Empire were based on Ottoman models, although they were not, it should be stressed, copies. The existence of such Italian fabrics was once thought to result from the effort to compete with the popularity of Ottoman fabrics in Italy, but it is



Figure 1: Antonio del Pollaiuolo, *Portrait of a Young Lady*, ca. 1460-65. Berlin, Gemäldegalerie, 1614. (Photo: Copyright of the Gemäldegalerie, Staatliche Museen zu Berlin).

now agreed that they were made chiefly for export. A sixteenth-century velvet in the Bargello Museum, Florence is a wonderful example of an Ottoman-style fabric of Italian, and

probably Venetian, manufacture (figure 2). Its design shows well-known Ottoman motifs, such as the cloud collar, repeated in one row, while the cloud-band is found in the



Figure 2: Velvet, probably Venice, sixteenth century. Florence, Museo Nazionale del Bargello, inv. Franchetti 639. (Photo: Anna Contadini).

adjacent row, together with the knot motif, a combination sufficient for it to have been catalogued by the museum as an Ottoman piece. But closer inspection of the design shows that the overall organisation of motifs does not quite adhere to Ottoman norms, and the combination of colours would be unusual for an Ottoman velvet, whereas the light red/pinkish colour of the spreading tendrils is found in Italian textiles from the end of the fifteenth century onward.

The conclusion, that we are dealing with European emulation, is confirmed by features of technique. The velvet is all silk, whereas Ottoman velvets normally combine silk with other materials such as linen, and while on Ottoman velvets the pile seems always to be cut, or at one level, Italian velvets often combine cut and uncut pile, or have piles of different heights, producing a modulated, three-dimensional effect, according to how the light strikes. Although the motifs are quite close, the techniques are less so, and the two remain out of step, with design elements circulating between objects that continue to be produced in different ways.

The Ottoman market for Italian fabrics was by no means limited to the courtly sphere and to compete, Ottoman weavers in their turn changed their designs to

approximate those of the fashionable Italian fabrics. A sixteenth-century *çatma* velvet in the Victoria and Albert Museum, London presents us with yet another instance of the complex diffusion of a particular ornament (inventory number 100-1878). The pattern consists of an ogival lattice that provides a framework for rows of staggered floral motifs, in this case carnations, or possibly Sweet Sultan (*Centaurea Moschata*). The origins of the ogival lattice layout are ultimately to be found in East Asia, from where it travelled westwards with the Ilkhanids, reaching Mamluk Syria and Egypt, where it is also found in textiles used in bindings, and from there to Renaissance Italy. It is likely, in fact, that the Ottomans' adaptation of it was indebted to Italian rather than Eastern models, as demonstrated by this velvet. Similarly, although the carnation or Sweet Sultan may have been derived from European herbals and books of floriculture, it took on a rather abstract and instantly identifiable fanlike shape in its Ottoman manifestation. Velvets such as this, which lend a recognisably Turkish flavour to a rather Italianate format, would have held considerable international appeal, and when exported to Italy they would readily have featured alongside local fabrics in the furnishing of Renaissance

interiors or in the attire of the wealthy (figure 1).

The circulation of ornament involves transmateriality, with different media drawing upon a common pool of design elements. Some of the designs found on textiles are also encountered in leatherwork, as in the case of sixteenth-century Venetian gilded leather shields. The decorative patterns of some Italian shields are so close to the Ottoman style that if one did not know that Ottoman shields use different materials, have a different shape, and are not normally dressed in leather, it would be difficult at first glance to recognise that they are in fact European examples produced in Venice. The Venetian shields, which were primarily symbols of power, paraded on special occasions and displayed in the home, are quite different in structure to their Ottoman counterparts, but their overall design is indebted to Ottoman and Iranian ornament. For example, in a shield in the Palazzo Ducale, Venice the medallions on the field, with their polylobed contour and the quadrilobed split palmette with a central flower, are very similar in shape and ornament to medallions on sixteenth-century Ottoman silks, and also have a similar colouristic effect (figure 3). But another motif, the cloud-band, is used in a 'stylised' form, its curves squeezed tighter. This lack of pretence at replicating an Ottoman object is confirmed by the insertion of the Lion of St Mark in the central medallion with, below, the initials 'A C' (probably for a member of the Contarini family). The shields thus exhibit a variety of responses to Ottoman fabrics, including the reassembly of selected motifs in novel combinations.

The same connections to ornamental features found on a wide range of media occur in another leather product, book bindings, the study of which again highlights the importance of understanding the techniques used. In fact, Venetian bindings in Mamluk or Ottoman styles are never precise imitations, contrary to the common assumption. The title page and outer cover of Leonardo Bruni's *Commentary*, of





Figure 3: Gilded leather shield with the Lion of St. Mark and the initials 'A C', Venice, 1550-1600. Venice, Armeria del Palazzo Ducale, Musei Civici Veneziani, inv. J 14 (formerly inv. 122/Sala E). (Photo: Anna Contadini).



Figure 4: Doublure, L. Bruni, *Commentarius rerum in Italia suo tempore gestarum*, Bologna?, 1464-65. Venice, Biblioteca Marciana, Lat.X, 117 (=3844). (Copyright of the Biblioteca Marciana, Venice).

1464-65, shows segmented borders with gilded tool work, while the doublures have elaborate filigree (figure 4). Although the overall organisation is derived from Mamluk Egyptian bindings of the fourteenth and fifteenth centuries, the leather cut out constituting the design of the filigree is covered with little pearls, once thought to be made of glass, but actually, as recent analysis shows, of resin – a form of ornamentation not used by Middle Eastern binders.

By the second quarter of the sixteenth century this range of Middle Eastern ornament had become an integral part of the Italian or Italianate stylistic repertoire, and to that extent it would seem neither fruitful nor instructive to continue talking about 'influences', 'exoticism' or 'imitations'. While still setting Italian ornament within a larger Mediterranean as well as European style world, it would be more pertinent to consider it as a

productively hybrid domain, and attend to its internal dynamic.

Emic perceptions are relevant here. As far as design is concerned we can detect a gradual diminution in the signalling, not of Middle Eastern connections, but of non-European otherness in Renaissance vocabulary. I find a surprising lack of commentary on the 'foreign' nature of both Middle Eastern metalwork and the arabesque. In fact, Sabba da Castiglione, in Chapter 109 of his *Ricordi* (written in 1549), puts objects from the Levant on a par with a wide range of objects listed to adorn the home, where tapestries from Flanders, Turkish and Syrian carpets, and leathers from Spain are listed along with the 'cose nuove fantastiche e bizzarre' from the Levant and Germany. In sum, Sabba da Castiglione offers us a discriminating eclecticism that encapsulates the Renaissance eagerness to acquire luxury goods from a wide variety of sources, and hints likewise at the potential they provide for designers to remould and creatively recombine new elements, showing both their inventiveness and their eagerness to innovate in ways that would maximise market opportunities. But perhaps even more intriguing is Fra Sabba's integration of these disparate elements within a cultural vision with an ethical dimension, for he concludes that all these ornaments (and he actually uses the word 'ornamenti') are to be commended and praised because they sharpen the intellect, induce politeness, civility and courtliness: 'e tutti questi ornamenti ancora commendo e laudo, perché arguiscono ingegno, politezza, civiltà e cortegiania ...'.

*Anna Contadini is Professor of the History of Islamic Art at SOAS, University of London. She delivered the 2013 Society for Renaissance Studies Annual Lecture at The Warburg Institute, London, on 3 May, following the Society's Annual General Meeting. This essay gives an abridged version of her talk. The Society's AGM and Annual Lecture are open to all members of the Society and we warmly invite you to attend in future years.*

# Renaissance Rhetoric: The Italian Contribution

PETER MACK

ON 8 April 2013, I had the pleasure and honour of giving the Society for Renaissance Studies – British School at Rome Partnership Lecture in Rome. The lecture is supported by both organisations. The British School provides the venue, a reception and two nights' accommodation and the Society for Renaissance Studies pays the travel expenses (in this case nothing, since we were in Italy anyway).

Whereas most of the previous week had seen Italy colder and wetter than England, as we arrived on the Sunday afternoon, Rome was exploding into spring. The parks and the squares were full of people showing off their new clothes and their still mostly pale bodies. Joanna Kostylo, the Assistant Director responsible for the academic programme, had arranged to be there to show us the flat and our daughter's room before heading off for her evening appointment. It was perfect weather for walking in Rome and we made the most of it.

Beneath and to the right of Lutyens's imposing imperial façade, the Sainsbury Lecture Theatre at the British School shows off the brightness and clarity of contemporary design. When they told me that the stage could be made flat with the floor and the tiered seating lowered to the same level, only my fear of technological disaster prevented me from asking them to change it, purely for the joy of seeing the hydraulic machines do their work. For my lecture, I had chosen to address the provocative subject of why Italy had lost its intellectual lead in such a central humanistic subject as rhetoric by about 1470 – and why most of the innovations associated with Renaissance rhetoric belonged to northern Europe.

My title, 'Renaissance Rhetoric: The Italian Contribution', indicated that I would focus as much on what the Italians did do as what they did not. I began by reviewing the importance of the Italian contribution in the earlier fifteenth century, in particular in

Antonio Loschi's rhetorical analysis of Cicero's speeches in *Inquisitio super xi orationes Ciceronis*, composed around 1395, George Trapezuntius of Crete's importation of Greek materials into a structure based on *Rhetorica ad Herennium* in his *Rhetoricorum libri V*, completed in 1433, Lorenzo Valla's articulation of the relationship between rhetoric and dialectic in the preface to Book II of *Repastinatio dialecticae et philosophiae* (1439-57), and the letter-writing manual section of Niccolo Perotti's *Rudimenta grammatices* (1468), the only one of these works to achieve a really wide circulation, printed 133 times between 1473 and 1535.

What was so different in the late-fifteenth and early-sixteenth centuries in the north? First, northerners wrote many manuals of the whole of rhetoric, whereas hardly any Italians did. This must have been because northern schools and universities found a place for new *summae* of the whole of rhetoric in a way that Italian schools and universities did not. It seems that where Italians were taught a manual of the whole of rhetoric one of the classical Latin textbooks was used. In the north and in the Iberian peninsular it was more usual to study one or two modern textbooks of rhetoric as an introduction to, or even in place of, the classical manuals.

Second, and even more important, the northern writers were more innovative. Almost all the features that I consider to be distinctive of Renaissance rhetoric, in comparison with classical rhetoric, either originated or were much developed in the work of Agricola, Erasmus and Melanchthon. Among these innovative features I would list: the expansion of the traditional three genres of rhetoric; the focus on topical invention; the new investigation of the relationship between narrative and argument; the new focus on Description, Comparison, Examples, Axioms, and Quotations; greater attention to questions of audience and self-

presentation; more focus on the discussion of emotion; a new approach to disposition; an even greater emphasis on style; a closer relationship between rhetoric and dialectic; and the new genres of rhetorical and dialectical commentaries on classical texts. Some of these features begin to become apparent in the Italian fifteenth-century works I have been describing but even these were developed much further by northern European rhetoricians between 1479 and 1529.

Why were these works innovative? Because they were works which were not satisfied with the materials of the traditional course, represented by *Rhetorica ad Herennium*, or with the ways in which they were presented. Agricola, in particular, insisted on rethinking the whole method of planning and writing texts of any kind on the basis of combining selected doctrines of rhetoric and dialectic and of close analysis of passages from Cicero and Virgil, a close analysis which always aimed at drawing general lessons about the nature of writing and persuasion. Erasmus took a new approach to style and invention, based on rhetorical tropes and the topics of invention. It is probably important that both Agricola and Erasmus developed their ideas about rhetoric while teaching outside schools, Agricola to a group of already well-educated northern law students in Pavia and Ferrara and Erasmus to his private pupils in Paris. The untypical teaching situation may have made it easier to think innovatively. Erasmus made the additional and crucial move of crafting his *De copia* (1512) for a specific place in the syllabus of St Paul's School, from where it could easily be applied in other grammar schools or read privately by university students. Melanchthon employed a combination of simplification and focus, selecting the doctrines that would be most useful from both ancient and modern rhetorics and presenting them in a way that could



be taught effectively and efficiently.

There is a connection between these first two points, between the northerners' holism and innovation. Agricola's *De inventione dialectica* (1479) and Erasmus's *De copia* are not manuals of the whole of rhetoric but they do address the question of writing new texts in a holistic way. Melanchthon, Ramus, Soarez and many others wrote manuals of the whole of rhetoric partly on the basis of the innovatory ideas which Agricola, Erasmus and others had introduced.

Thirdly, these northern manuals were highly successful and were reprinted many times. The innovations of men like Agricola, Erasmus and Melanchthon owed their success partly to their personal fame, and partly to the development of printing as a technique for spreading new ideas throughout Europe. But it was also very important that they adapted their works to the existing syllabus and engaged in reforms of the school syllabus to make their rhetoric texts more useful. In the sixteenth century Italy produced no manual which was printed more than once or twice. There were fewer Italian letter-writing manuals than in the fifteenth century while the manuals of Vives and Erasmus enjoyed some success in Italy.

Italians, however, made very important contributions to the debate about imitation and Ciceronianism, as I pointed out. They wrote the most important commentaries on Aristotle's *Rhetoric*. They were more likely than their northern colleagues to lecture on unusual or newly recovered texts, such as Aristotle's *Poetics*, Tacitus's *Dialogue on Orators* or pseudo-Longinus's *On the Sublime*. Italy produced a series of very important works on *Poetics*. I ended the lecture by discussing two more aspects of sixteenth-century rhetoric in which Italy played an important role: the development of the sermon manual and the transmission of rhetorical theory in the vernacular.

The most successful early Counter-Reformation preaching manuals were Spanish, Francisco de Borja's *De*

*ratione concionandi*, composed in the 1550s, Lorenzo de Villavencio's *De formandis sacris concionibus* (1564) and Luis de Granada's *Ecclesiasticae rhetoricae libri sex* (1576). The first notable Italian example was the *De rhetorica ecclesiastica* (1574) by the Bishop of Verona Agostino Valier, which was printed ten times up to 1585. This was followed by St Carlo Borromeo's *Pastorum concionatorumque instructiones* (1581), printed eleven times before 1620, and the Franciscan preacher and Bishop of Asti, Francesco Panigarola's vernacular *Modo di comporre una predica* (1584), which was printed six times in Italy up to 1603, with a further five editions of its French translation.

Panigarola assumes that his reader is already studying classical rhetoric. Basing his words on his own experience of preaching he focuses on the practical aspects of invention and disposition. The earlier chapters of his short book are arranged as a step-by-step guide to sermon composition. First one must identify the genus: didascalical, deliberative (for example, urging a fast), demonstrative (praising a saint) or judicial (confuting a heresy). Then you must identify the proposition of your sermon, a single word or (more usually) sentence that sums up what you want to prove. Having identified the proposition you must read through all the books you have to hand in order to assemble a mass of possible material for your sermon. The *silva* of material assembled should then be read through three or four times with the aim of identifying the strongest material and to organizing it under three or four headings.

At this point Panigarola turns to the structure of the sermon in seven sections: *prologhino*, introduction, proposition, proof, conclusion of the first part, beginning of the second part, conclusion of the whole sermon. The main force of the sermon will be in the proposition and proof. The second part of the sermon aims to provide some relief for the tired listener. It may be a story, a fable, a description or something similar. Both the first and second conclusion must

sum up the main point of the sermon but one should avoid too much repetition and one might hold back a strong argument for the final conclusion. This is also where the strongest appeals to the emotions and to God should be made. The *prologhino* must be written last. Panigarola compares it to the prelude to a madrigal. Its aim is to secure the attention and favour of the audience, for example by a comparison or by speaking of the pleasure the preacher finds in speaking in this particular town or church. The *Modo di comporre una predica* is an original and practical exposition of sermon writing, whose principles could easily be extended to other forms of writing.

Italy produced thirty vernacular rhetorical texts printed in one hundred and twenty-nine editions before 1620. There were also thirty-nine printings of Italian translations of classical rhetorical texts, including *Rhetorica ad Herennium* (nine printings), Aristotle's *Rhetoric* (eight printings) and Quintilian (six printings). A particularly notable example is furnished by Orazio Toscanella who made Italian translations of *Rhetorica ad Herennium* (1561), Cicero's *Partitiones oratoriae* (1566), Quintilian (1566) and the *Progymnasmata* of Aphthonius (1578). He also made the only vernacular translation of Rudolph Agricola's *De inventione dialectica* printed in Venice in 1567.

The most successful of the new rhetorical works composed in Italian were the letter-writing manual *Formulario* (1485) by Landino (forty-nine printings), which consisted mainly of model paragraphs, and Sperone Speroni's *Dialogo della rhetorica* (1542) with eleven editions. The *Dialogo della retorica* is an argument about rhetoric which summarises or assumes a good deal of basic rhetorical doctrine. Brocardo, the main speaker of the dialogue, maintains the provocative views that the main purpose of rhetoric is to please (rather than to teach or move), that style is the skill which most distinguishes the orator, and that the most important genre of oratory is the demonstrative. The most substantial and interesting original Italian



language rhetoric of the sixteenth century was Bartolomeo Cavalcanti's *La retorica* (1559) in seven books, which was printed ten times. *La retorica* is very much a summary of classical rhetoric, with a strong basis in Aristotle but adding in doctrines from the Ciceronian tradition, Hermogenes and Renaissance rhetoric.

The substantial references to rhetoric in the works of Bembo and Castiglione and the obvious use of rhetorical principles in, for example, Machiavelli and Tasso give us no reason to doubt the importance of rhetoric in Italian culture in the sixteenth century, but the fact remains that no Italian wrote a successful Latin manual of the whole of rhetoric, while the most interesting Italian language manual contents itself with summarizing and exemplifying classical principles. In some ways Loschi and George Trapezuntius were the same. Perhaps their respect for the works of Cicero and Quintilian prevented Italian rhetoricians from attempting more innovative approaches or perhaps there was no place in Italian schools or universities where new *summae* or original textbooks of rhetoric could be taught. Sixteenth-century Italians did their original work in commentary on Aristotle's *Rhetoric* and *Poetics* and in fringe areas of the subject such as the debate around imitation and the composition of preaching manuals. It is only fair to add that the Italian contribution to Renaissance rhetoric was overwhelmingly more important than the British one.

Writing the Rome lecture made me revisit some of the texts I had discussed in my *History of Renaissance Rhetoric 1380-1620* (2011) and inevitably I discovered an important mistake that I need to correct. For the sake of accessibility I had based my account of Perotti's *Rudimenta grammatices* (*History*, pp. 233-35) on a London 1510 edition, available through EEBO. Revisiting the work, I now had access to Keith Percival's edition of the autograph manuscript (available from the University of Kansas Library at <http://kuscholarworks.ku.edu/dspace/handle/1808/6453>). I realised that the original manuscript of the letter-writing manual section ended with the discussion of the elegant letter. Most likely a later editor or printer added the definition of the letter, a discussion of each of the four parts (*Salutatio*, which seems to include *exordium*; *narratio*; *petitio*; and *conclusio*), following the medieval scheme of the letter, and the eight tables of the words one might use in saluting eight classes of recipient. The adapter, in other words, equipped Perotti's humanist manual with materials that a user of medieval *ars dictaminis* would have expected to find. Someday someone should survey the available editions of Perotti's work to determine when these additions were made and how widespread they are in the printed afterlife of the work.

Delivering the lecture was made more valuable by the acute and knowledgeable comments of the Rome audience. Marianne Pade,

Director of the Danish Academy, told me that I had been looking for innovation in the wrong place, and that I should have studied the commentaries on classical rhetoric manuals composed in sixteenth-century Italy. In principle I am sure she was right, and I commend the task to an industrious doctoral student, but, as far as printing is concerned, far more of the post-1475 commentaries are northern than Italian. She also told me that I might well find more evidence of the later reception of Valla's dialectic in Niccolo Perotti's *Cornucopia*, his commentary on Martial, a suggestion which I intend to pursue.

The evening ended with a reception in the beautiful foyer of the British School, with dinner and drinks kindly provided by the Director, Christopher Smith, in his flat. Altogether my visit was an enjoyable and enlightening experience and I warmly recommend both the lecture and the British School to members of the Society. The next three lectures will be given by Gabriele Neher (2014), Andrew Hadfield (2015) and Caroline Campbell (2016). Council would be happy to receive nominations for lecturers for subsequent years.

*Peter Mack is Chair of the Society for Renaissance Studies and Director and Professor of the History of the Classical Tradition at The Warburg Institute in London. He delivered this year's Society for Renaissance Studies – British School at Rome Partnership Lecture on 8 April 2013 in Rome.*

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## CONFERENCE REPORTS

### Working It Out: A Day of Numbers in Early Modern Writing

Keynes Library, School of Arts, Birkbeck, University of London

18 May 2013

**KATHERINE HUNT AND REBECCA TOMLIN** Birkbeck College, University of London

The aim of the conference organisers, Dr Katherine Hunt and Rebecca Tomlin (Birkbeck College, London) was to bring together scholars with a shared interest in the ways in which

number and numbers were understood, learned, written and used in the early modern period. Fifty speakers and attendees came from a range of fields and numbers in the

period emerged as intriguing, sometimes troublesome, and delightfully ambiguous.

First keynote speaker Dr Stephen Clucas (Birkbeck) discussed numbers

in the work of John Dee and introduced one of the key texts of the day, Robert Recorde's mathematical textbook, *The Grounde of Artes* (1543). Rebecca Tomlin, Professor Richard Macve (London School of Economics) and (in absentia) Professor Basil Yamey (London School of Economics) and Professor Carla Mazzio (SUNY, Buffalo) examined aspects of book-keeping and number in early modern dramatic and literary texts. The second keynote speaker, Dr Natasha Glaisyer (University of York), used tables to discuss numeracy in the period, using Recorde's book as a way to think about the spatial dimension of numbers. Picking up on these themes Dr Laura Wright (University of

Cambridge) discussed the names of numbers in English gaming language; Dr Adam Smyth (Birkbeck) and Dr Katherine Hunt (Birkbeck, London) examined the place and use of numbers in the material text.

Dr Anne Daye (Trinity Laban Conservatoire) and Dr Guillaume Fourcade (Université Pierre et Marie Curie) considered numbers in, respectively, Jacobean masques and John Donne's love poetry; delegates enjoyed Daye's demonstration of numbers in dance. Dr Benjamin Wardhaugh (University of Oxford), Lisa Wilde (Princeton University), and Jasmine Kilburn-Toppin (Victoria and Albert Museum/Royal College of Art) considered mathematical literacy and Robert Recorde. Dr Emma Smith

(University of Oxford), the final keynote speaker, finished the conference with a discussion of the quantitative turn in literary studies, a very welcome finish to the proceedings, which prompted new directions for the discussion.

The conference organisers are grateful for the support of the Society for Renaissance Studies, which enabled the attendance of 16 postgraduates free of charge, and also for the support of the charitable trusts of the ICAEW and the Royal Historical Society. We are making plans to publish the proceedings of the day, and to organise a follow-up conference next year.

## Collecting Nature Kloster Irsee, 24-28 May 2013

**ANDREA M. GÁLDY** Collecting and Display and **SYLVIA HEUDECKER** Schwabenakademie Kloster Irsee

Specialists hailing from the US, Australia and several European countries discussed aspects of collecting *naturalia* and *artificialia* in Europe, the Americas and the Orient from the late medieval period to the twenty-first century. By examining different categories of objects collected, displayed and documented in the early modern *kunst-* and *wunderkammern* of courtly and monastic collectors with an interest in the natural sciences, they traced patterns according to which nature was brought indoors in various guises, such as in the form of life casts, of *handsteine* and of stuffed crocodiles. They also attempted to define the aims of the collector presenting (usually) himself as a connoisseur and dominator of the forces and secrets of the natural world.

Diverse forms of display, from *wunderkammern* to grottoes, at different settings such as libraries and museums, with a focus on documentation and dissemination of depictions, and descriptions in the form of diplomatic gifts and scientific publications, also formed part of the discussion. The keynote speech, entitled 'Archiving Eden' (Professor Dornith Doherty, University of North Texas), complemented two intensive days of academic sessions with an outlook on present-day preoccupation with the preservation of rare seeds and biodiversity as a counterweight to the profusion of rare objects hunted down and placed in Renaissance *wunderkammern*.

Visits included the Südsee Sammlung at Obergünzburg, amassed by Captain Karl Nauer in the early years of the twentieth

century in the Bismarck Archipelago. The ethnographic objects and their skillfully arranged display in a modern, purpose-built museum prompted spirited discussions about the impact of colonisation on the environment, fauna and flora, and the relationship between donor and receiving cultures.

The conference, held in English, was well attended and attracted the attention of the local press and of German-speaking scholarly publications, such as *Museum Aktuell*. The papers will be edited for publication by the organisers. We would like to thank the Society for Renaissance Studies for the conference grant, which helped a number of young postgraduate and doctoral students to meet the cost of travel and accommodation.

## The Lure of the 'Other': Religious Conversion and Reversion in the Early Modern Mediterranean and Beyond

St Mary's University College, 4-5 June 2013

**CLAIRE NORTON** St Mary's University College

Twenty-one speakers from the US and Europe presented papers on a variety of topics related to conversion to and from Islam in the Renaissance

period. The papers considered in a variety of different ways how early modern converts traversed not only religious divisions, but also political,

cultural and geographic boundaries thereby complicating allegiances and identities. Many also explored the role conversion played in the

fabrication of cosmopolitan Mediterranean identities and how it intersected with trading networks, wider patterns of voluntary or involuntary economic migration, and the dissemination of ideas, intellectual traditions, cultural practices and material goods.

Tobias Graf (Heidelberg University), Giorgio Rota (Institut für Iranistik, Österreichische Akademie der Wissenschaften) and Felicitá Tramontana (University of Palermo) began the symposium with papers that explored conversion to Islam among the Genoese and Georgian elites and in the context of Jerusalem. Ayşe Baltacıoğlu-Brammer (Ohio State University), Rosita D'Amora (Università del Salento) and Hadi Hosainy (University of Texas, Austin) explored conversion in the context of slavery and the Inquisition. Joshua White (University of Virginia), Antonis Hadjikyriacou and Daphne Lappa (University of Cyprus and European University Institute) gave very interesting papers on conversion and piracy. The final panel of the day focused on the intellectual

and textual discourses surrounding conversion, with papers by Martin Mulsow (University of Erfurt) and Elisabetta Benigni (University of Turin). The day concluded with a visit round the newly restored Strawberry Hill House.

The second day of the conference began with papers by Kornelia Kaschke-Kisaarslan (Free University of Berlin), Matthew Dimmock (University of Sussex) and Paul Auchterlonie (University of Exeter), who explored conversion in the context of captivity and travel narratives. Yossef Rapoport (Queen Mary, University of London) gave a paper on conversion in thirteenth-century Fayyum while Houssam Eddine Chachia (Laboratoire Régions et Ressources Patrimoniales de Tunisie/Facultad de Letras, Murcia) spoke in Arabic about Moriscos. Domagoj Madunić (Central European University) and Elif Bayraktar Tellan (Istanbul Medeniyet University) discussed conversion during the seventeenth-century Ottoman-Venetian war for Crete and the subsequent Ottoman rule of the

island. Michał Wasiucionek (European University Institute) and Gábor Kármán (University of Leipzig) focused on conversion in the Ottoman Danubian and Transylvanian borderlands. The symposium concluded with papers by Lejla Demiri (University of Tübingen) and Palmira Brummett (Brown University) on typologies and categories of converts.

All the papers were of a very high standard and resulted in some stimulating conversations and debates. An edited volume of selected papers from the symposium is planned and will hopefully be published in late 2014 or early 2015. I would like to thank all the participants for sharing their research and making this event so successful. Most importantly however, I want to express my sincere thanks to St Mary's University College for hosting the symposium, and to both St Mary's and the Society for Renaissance Studies for generously providing funding without which the symposium would not have happened.

## The Fifteenth Annual British Graduate Shakespeare Conference The Shakespeare Institute, 6-8 June 2013

**THEA BUCKLEY, KATE MUELLER, CATHLEEN MCKAGUE, ELEINE NG** The Shakespeare Institute

The annual British Graduate Shakespeare Conference is a student-run, self-funded international conference for graduate students. This year, we welcomed almost a hundred delegates from Europe, Asia, North America, South America, Australia and Africa. This year's conference programme featured a diverse list of distinguished plenary speakers who covered an extensive range of subjects, and gave postgraduate students the platform to present on a multitude of topics regarding Shakespeare and Renaissance studies, ranging from theory to performance practice.

BritGrad 2013 opened with a stimulating paper, 'Human Nature and Evolutionary Literary Studies', presented by Professor Jonathan Dollimore (formerly from University of York). Dr Mairi Macdonald (Shakespeare Birthplace) concluded

the day with a workshop on palaeography. The second day's initial plenary session, 'Staging Places', was jointly presented by Dr Martin Wiggins (The Shakespeare Institute) and Dr Catherine Richardson (University of Kent). The next plenary was a thought-provoking interview with Associate Artist, Jonathan Slinger (Royal Shakespeare Company), on the creative processes involved with his current performance as Hamlet at the RSC. The first plenary session on the last day of the conference was presented by Associate Professor Yong Li Lan (National University of Singapore), Dr Ken Takiguchi (Asian Shakespeare Intercultural Archive), and Assistant Professor Lee Chee Keng (National Institute of Education, Singapore) on intercultural Shakespeare. The closing plenary, 'Influencing Editors, Influencing

Performers', from Dr Christie Carson (Royal Holloway, University of London) made connections between the diverse topics covered throughout BritGrad, and was a fitting presentation to close the entire conference programme.

The funding provided by the Society for Renaissance Studies afforded us the opportunity to offer student travel bursaries for the first time. This form of assistance was helpful in encouraging more students to participate in this conference, thereby broadening the conference's research scope. BritGrad is proud to announce that the Cambridge Scholars Press has expressed interest in publishing our conference proceedings and we will be submitting a proposal to CSP by the end of September this year.



## Sensing the Sacred: Religion and the Senses, 1300-1800

CREMS, University of York, 20-22 June 2013

**EMILIE MURPHY** University of York

This conference was organised by Emilie Murphy, Robin Macdonald and Elizabeth Swann. For three days over 130 historians, literary scholars, musicologists, archaeologists and art historians from all over the world fruitfully explored the multifaceted role of the senses in the experience and expression of religion in the pre-modern world.

The conference began on Thursday with a postgraduate workshop, a sensory walking tour of York's medieval parish churches, and a wine reception sponsored by the Journal of Early Modern History, all held in the historic York Medical Society rooms. Friday began with Professor Chris Woolgar's (University of Southampton) keynote address on the senses and the creation of the

sacred in the late Middle Ages. The remainder of the day saw twenty-seven rich and varied papers delivered within nine panels across three parallel sessions on a wide range of topics and closed with Dr Matthew Milner's (McGill University) keynote address on the vernacular knowledge of the senses in Reformation Europe.

The thirty-six papers on the second day addressed multifarious topics, and sparked lively and rewarding conversations. The day closed with the final keynote address from Dr Nicky Hallett (University of Sheffield), on the complex role of the senses within English convents in exile during the seventeenth and eighteenth centuries.

The conference was a great success and an edited collection of essays arising from the conference is in planning. The organisers would like to acknowledge the generous support of the Centre for Renaissance and Early Modern Studies, the Centre for Eighteenth Century Studies, the Humanities Research Centre, and the History Department (all University of York), as well as the Society for Renaissance Studies, the Royal Historical Society, and the Journal of Early Modern History. Thanks to the generous funding received from the Society for Renaissance Studies and the Royal Historical Society, postgraduate researchers without institutional financial support were able to attend the conference free of charge.

## Translation and the Circulation of Knowledge in Early Modern Science

The Warburg Institute, 28 June 2013

**SIETSKE FRANSEN** The Warburg Institute and **NIALL HODSON** Durham University

This one-day colloquium brought together scholars from different disciplines and institutions across Europe to present current research and discuss the role of translation in early modern science.

The opening lecture, 'To Do or Not to Do: The Translation of Artisanal Knowledge', delivered by Professor Sven Dupré (Max Planck Institute for the History of Science and Freie Universität Berlin) looked at the translation by alchemist Johannes Kunckel of Antonio Neri's *L'arte vetraria* (1679), providing a valuable introduction to the issues of translation of artisanal knowledge and multilingualism. Dr Iolanda Plescia (Sapienza–Università di Roma) spoke about the English translations of Galileo's mathematical treatises by Thomas Salusbury and Niall Hodson (Durham University) considered the range of translations undertaken by Henry Oldenburg, particularly in his capacity as Secretary of the Royal Society. Dr Felicity Henderson (Royal Society)

spoke about the Royal Society while Dr Jan van de Kamp (independent scholar) provided an introduction to translations undertaken by members of the Hartlib circle. Dr Clare Griffin (University College London) spoke about translations of medical texts at the seventeenth-century Russian court, while Dr Ana Carolina Hosne (Ruprecht-Karls-Universität Heidelberg) spoke about the difficulties faced by the Italian Jesuit Matteo Ricci in translating western European mnemonic systems into Chinese. Professor Charles van den Heuvel's (Huygens ING) paper looked at reception and translation in the afterlife of some influential texts by Flemish physician Simon Stevin, while Professor José María Pérez Fernández (Universidad de Granada) considered the forms of translation and adaptation in *Los problemas de Villalobos* (1543) by Francisco López de Villalobos. Margaret O. Meredith (Maastricht University) spoke about the transfer of fieldwork data from the known Western world to Paris

through printed books and informal channels in the eighteenth century and Dr Fabien Simon (Université Paris Diderot-Paris 7) considered the value of Latin as the universal language for science in the seventeenth-century Republic of Letters. The colloquium closed with a roundtable discussion.

The colloquium was supported by Durham University's Institute of Medieval and Early Modern Studies and Department of English, and by the Royal Historical Society. A generous grant from the Society for Renaissance Studies allowed for bursaries to be provided to two speakers and five student delegates. We would like to extend our thanks to The Warburg Institute, which hosted the event, and provided administrative support and the equipment to record the talks. These recordings are now available as podcasts from the Institute's website and the YouTube channel of the School of Advanced Study.

## Reading and Health in Early Modern Europe, 1500-1800 Newcastle University, 5-6 July 2013

**LOUISE WILSON** University of St Andrews

This symposium, co-organised by Professor Jennifer Richards (Newcastle University) and Dr Louise Wilson (University of St Andrews), brought together international scholars to discuss intersections of the history of early modern reading and the history of medicine.

Dr Katharine Craik's (Oxford Brookes University) opening plenary argued that early modern reading, after Longinus, involved self-identification and enthusiasm. Dr Sara Miglietti (University of Warwick) addressed regulating health in early modern editions of Plutarch's *De tuenda sanitate* and Dr Tom Charlton (University of Stirling) explored Richard's Baxter's holy reading and chronic illness. After lunch, William Youngman (Cornell University) traced relationships between writing and healing at St Bartholomew's Hospital, Toria Johnson (University of St

Andrews) spoke on pity and violence in sonnets, and Erin Weinberg (Queen's University, Ontario) explored Shakespeare's use of Galen in *The Comedy of Errors*. The plenary from Dr Josie Billington and Dr Phil Davis (University of Liverpool and The Reader Organisation), linked early modern poetry to their work on neuro-imaging and using Shakespeare to alleviate depression in reading groups.

The second day began with a plenary from Dr Helen Smith (University of York) who spoke on the symmetries of early modern medical and religious texts and practices. Dr Rachel Adcock, Dr Sara Read and Dr Anna Warzycha (Loughborough University) presented research relating to their forthcoming collection of seventeenth-century women's writing. Dr Sylvie Kleiman-Lafon (Université Paris 8) examined

the paradox of reading as both a disease and cure in medical treatises, Dr Kate Loveman (University of Leicester) spoke on Samuel Pepys's eyesight, and Giuliano Mori (IULM, Milan) analysed Robert's Burton's use of Democritus Junior. In the final panel, Lizzie Swann (University of York) connected the early modern palate and literary taste, and Clarissa Chenovick (Fordham University) spoke on reading and penitential healing in *The Faerie Queene*. Professor Richard Wistreich (Royal Northern College of Music) closed the symposium with a plenary on physiognomy and the voice.

We received generous funding from The Society for Renaissance Studies, The Leverhulme Trust, and Newcastle University's Institute for Social Renewal.

## Reading Early Modern Studies Conference University of Reading 9-11 July 2013

**RACHEL FOXLEY** University of Reading

The forty-one panels ranged widely over early modern literature, history and culture. One strand of the conference was devoted to material histories of early modern women's writing. In association with this strand, the all-female Rose Theatre Company, Lancaster, gave a striking performance of Lady Jane Lumley's *Iphigenia at Aulis*, a translation of Euripides' tragedy, which is the earliest surviving English dramatic text by a woman. Issues of performance were discussed in a panel following the play.

The Early Modern Literature in History series at Palgrave Macmillan celebrated the publication of its sixtieth title by sponsoring two panels that featured the work of recent authors. Professor Benjamin Kaplan (University College London) delivered a plenary lecture that explored practices of intermarriage and

relationships between Christian denominations in an area with complex borders between jurisdictions, using a microhistory of an unfortunate eighteenth-century couple from the Dutch village of Vaals.

Other panels elaborated the theme of the relationships between denominations, with a panel on 'godly accommodation' in the 1640s and 1650s offering a persuasive revision of traditional narratives of religious division during the English civil wars and interregnum. The impact of religious division on political thought was discussed in a session that explored Irish, British and French political texts. Further sessions explored historical memory in local contexts, stressing the need to move beyond national, state-sponsored memorialisation, and pursuing the memory and

commemoration of reformation and civil war.

Professor Virginia Cox (New York University) gave a plenary which explored the transformations of Petrarchan lyric poetry by Italian women and men in the latter half of the sixteenth century, overturning a historiographical consensus that the vitality of the form declined after the Council of Trent, and demonstrating the innovation, quality and abundance of women's poetry from this period. The reception of early modern women's writing was the topic of a number of panels. Sessions also explored the nature of books, their status as material objects, and the marks left by successive readers, both men and women.

## Locating Boccaccio in 2013

Manchester Town Hall and the John Rylands Library, 10-12 July

**STEPHEN MILNER** University of Manchester

Over sixty Boccaccio scholars from around the world gathered in Manchester to mark the UK leg of the international celebrations of the 700th anniversary of Boccaccio's birth. The conference manifesto set out an ambitious call for engagement with a number of issues, including Boccaccio's status in relation to the other two of the *tre corone* of Italian literature, his relative neglect as a humanist, the importance of his material *fortuna* in manuscript and print and the significance of his extensive narrative voicing of female characters.

Three keynote lectures were delivered by Professor Anne Hedeman (University of Kansas) on 'The Role of the Visual in Translating Boccaccio: Paris, 1400-1420', Professor Marco Cursi (University of Rome) on 'Boccaccio tra Dante e

Petrarca: manoscritti, *marginalia*, disegni', and Professor Brian Richardson (University of Leeds) on 'Locating the *Corbaccio* in early Modern Europe'. Thirty-five other papers were given in themed sessions which ran in the marvellous surroundings of Manchester Town Hall. These covered areas such as: Boccaccio, translation and gender; Boccaccio as mediator of the classics; Boccaccio in Florence; Boccaccio's poetics; Boccaccio and authorship; sources and the early reception of the vernacular Boccaccio; Boccaccio and Petrarch's poetry and prose; the reception of the *Decameron* and Boccaccio's textual cultures. A focus upon the material aspect of Boccaccio's scribal production and his print reception was reflected in an afternoon session held in the Historic Reading Room of

the John Rylands Library under the heading 'Texts and Technologies'. During this session conservators and researchers showcased the application of scientific methods to the interrogation of scripts, pigments and parchment, in addition to the presentation of a rare newly discovered fifteenth-century manuscript copy of the *Des casibus virorum illustrium* found in the Rylands last year. The conference accompanied the opening of a five-month exhibition at the Rylands of their Boccaccio holdings together with a series of artists' books specially commissioned for the anniversary. The exhibition was opened by a lecture by Dr Sarah Bodman (University of West of England) on 'The Artist and the Book' and runs until 20 December 2013.

## Psalm Culture and the Politics of Translation

Queen Mary, University of London, 15-17 July 2013

**RUTH AHNERT** Queen Mary, University of London

The Psalms have been at the centre of English religious life, language, and identity since the arrival of Christianity in Britain with the mission of Augustine in 597 AD. The aim of this conference, organised by Dr Ruth Ahnert (Queen Mary, University of London), Tamara Atkin (QMUL) and Dr Francis Leneghan (Oxford University), was to bring together scholars working on Psalm culture in the English-speaking world from the Anglo Saxon period through to the end of the English Civil War, and from a range of disciplinary perspectives.

In order to encourage conversations across disciplinary boundaries and traditional periodisation, each of the three days of the conference were planned to begin and end with all the delegates meeting together. The days began with plenary sessions that covered variety of different scholarly perspectives: our first plenary session featured Professor Michael Kuczynski

(Tulane University) speaking on 'The Psalms and Medieval English Ecclesiology', Dr Annie Sutherland (Oxford University) on "'In eching for the beste": The Fourteenth-Century English Prose Psalter and the art of Psalm translation', and Professor Lynn Staley (Colgate University) on 'Richard Maidstone and Psalms of Lordship'. On day two we opened with plenary papers by Professor David Lawton (Washington University in St Louis) about 'The Psalms as Public Interiorities: Eleanor Hull's History of Revoicing' and Dr Roger Bowers (University of Cambridge) on 'The Psalms in musical composition in England, c. 1540-1610'. And the final day commenced with a panel featuring Dr Elizabeth Solopova (Oxford University) speaking about 'The Wycliffite Psalms' and Dr Clare Costley King'oo (University of Connecticut) on 'Hybrid Theology

and Domestic Devotion in William Hunnis's *Seven Sobs* (1583)'.

At the end of each day the delegates were once again brought together to listen to our double-feature keynote lectures. Day one concluded with Professor Elaine Treharne (Stanford University) speaking about the materiality and 'hapticity' of Anglo-Saxon Psalters, in her paper 'The Plenitext of the Early English Psalter', and Professor Hannibal Hamlin (Ohio State University) considering the philosophical question of who is voicing the Psalms when we translate, read or sing them: 'My Tongue Shall Speak: Doing the Psalms in Different Voices'. Our second day featured a keynote paper by Professor Daniel Anlezark (University of Sydney) on 'Praying the Psalms in the Old English Benedictine Office', and another by Professor Eric Stanley (Oxford



University) entitled 'A Poet and a King', outlining the parallels between King Alfred and King David. Our final two papers of the conference were by Professor Vincent Gillespie (Oxford University), who spoke on visually evocative rhetoric in his paper 'The Songs of the Threshold: Enargeia and the Psalter', and Professor James Simpson (Harvard University), who examined Psalm paraphrases penned in prison: 'Paranoia and the Psalms in Sixteenth-Century English Court Culture'.

Between the plenary and keynote sessions, the three days featured almost forty further papers from leading and emerging scholars arranged into parallel panels and covering subjects from the Paris Psalter to the Sidney Psalter, responses to the Psalms in Anglo-Saxon England, Anglo-Scottish Psalters in the Civil War period, visual culture and literary form. In addition to these panels we also had two

special sessions, the first of which was led by Dr Beth Quitsland (Ohio University) and Professor Nicholas Temperley (University of Illinois) at the chapel of Sutton's Hospital in Charterhouse on 'Adaptation and Popularity: Building The Whole Book of Psalms 1547-1577', during which Professor Temperley led the delegates in congregational singing. The experience of singing together in a former Carthusian monastery was very powerful, and we were immensely grateful to the Reverend Hugh Williams for permission to use this space. On the final day of the conference we also held a roundtable discussion led by the acclaimed composer Cheryl Frances-Hoad about her setting of Psalm 1, which she composed for the University of Cambridge's 800th anniversary.

Despite the long chronological range of the conference, there were strong correspondences in the work of the speakers, and some key themes emerged, including: voicing,

materiality, the poetics of translation, individual and collective experience, politics and kingship, and the literary influence of the Psalms. It was especially edifying to see those speaking later in the conference responding to previous papers, engaging in productive debate and providing helpful guidance during question time. We are confident that this collaborative ethos will lead to an important publication about the evolution of Psalm culture across the medieval and early modern periods. We are therefore very thankful to all the people who made this conference possible, and especially to the School of English and Drama, and the Faculty of Humanities and Social Sciences at Queen Mary, University of London, the Society for Renaissance Studies and St Peter's College, Oxford for their financial support.

## Early Modern Paratexts

Clifton Hill House, University of Bristol, 26 July 2013

**RACHEL STENNER** University of Bristol

Early Modern Paratexts 2013 was a one-day conference with the aim of sharing and surveying current research in the lively and diverse area of early modern paratexts. Nineteen papers collectively explored paratexts as, for example, sites of agency and naming, shaping markers of the book, material traces of the production process, and features that alternately support or disrupt reading. A recurring question was the permeable boundary between the text 'proper' and the paratext; texts containing a large proportion of illustration, such as those discussed by Camilla Temple (University of Bristol) and Dr Katherine Hunt (University of East Anglia) were productive sites for this discussion. Many papers directly engaged the work of Gérard Genette, in *Paratexts: Thresholds of Interpretation*, whilst being sensitive to the limitations as well as the opportunities of paratextual theory.

The first of seven panels focussed on paratextual sites that are infrequently addressed. Dr Colm MacCrossan (Bodleian Libraries) suggested that through the subtleties of its headers, the white spaces of a page can perform the flatteries of patronage. Dr Tamara Atkin (Queen Mary, University of London) and Dr Emma Smith (University of Oxford) then presented their detailed analysis of the corpus of English dramatic character lists up to 1640. Later in the day, Dr Rebecca Bullard's (University of Reading) discussion of the hermeneutic potential of signatures – early forms of page numbering – also opened up a rarely addressed interpretive field.

The preface proved an especially rich source of paratextual influence, with Ben Crabstick's (independent scholar) paper on Humphrey Moseley evincing the first of the day's several stimulating considerations of the role of the printer. In a parallel session, Dr

Peter Auger (Oxford) advanced the theory that printed marginalia can act as punctuation.

The final paper was Dr Helen Smith's (University of York) fascinating plenary address, which was a wide-ranging and theoretically-informed discussion of the negotiations provoked within and by the paratext.

Throughout the day, lively additional conversation occurred via Twitter; this has been summarised on the Storify website ([www.storify.com/EMParatexts2013/early-modern-paratexts-2013-highlights-tweets](http://www.storify.com/EMParatexts2013/early-modern-paratexts-2013-highlights-tweets)). Podcasts of the papers are also available online.

## Healing and Curing, Medieval to Modern University of Glasgow 27-28 August 2012

**MARIE-LOUISE LEONARD** University of Glasgow

Following on from the symposium 'Aspects of Healing and Curing, Medieval and Modern: Research in Progress' on 8 February 2012, Dr Sarah Erskine (University of Glasgow) and Marie-Louise Leonard (University of Glasgow) hosted the conference 'Healing and Curing, Medieval to Modern' in August 2012.

Dr Erskine's opening paper set out the purpose of the conference – to discuss the ways people in past times have sought to heal and cure – and introduced a range of working definitions about health and medical intervention. Dr Kathleen Walker-Meikle (University of York) explained how animals could damage or be used to restore health, Sara Öberg Strådal (University of Glasgow) discussed the use of images and Dr Daniel McCann (Queens University Belfast) presented on the emotional effects of text.

Presentations by Leonard and Dr Neil Murphy (University of

Winchester) analysed issues around plague in the Renaissance and early modern periods. A plenary presentation by Professor Samuel K. Cohn (University of Glasgow) examined the cultural consequences of disease from the plague of Athens to Aids.

The second day's plenary paper by Professor Peregrine Horden (Royal Holloway, University of London, and University of Oxford) explored the *longue durée* of health in both western and eastern contexts. The fifth panel, sponsored by the Society for Renaissance Studies, brought together scholars of sixteenth-century Italy to explore the relationship between corporal and spiritual healing and their interaction through various media, with presentations by Alessandra Celati (University of Pisa), Katerina Georgoulia (University of York) and Maria Kavvadia (European University Institute). Rachael Allen, an

independent artist, produced a series of drawings inspired by the theme that were displayed throughout the conference.

This conference would not have been possible without the financial support of The Wellcome Trust, the University of Glasgow's College of Arts Collaborative Research Training Initiative and The Society for Renaissance Studies. The Society provided travel and accommodation costs for a panel of junior scholars and bursaries for postgraduate attendees and the organisers are grateful to the funding bodies for their generosity. We would also like to thank Christelle Le Rigueur for her assistance and all speakers and delegates for a stimulating, interesting and entertaining event.

Details can be found here: <http://www.gla.ac.uk/schools/humanities/events/conferences/healing/#d.en.222971>.

## STUDY FELLOWSHIP REPORTS

### Jacopo Gnisi



Ethiopia has always been receptive to foreign influences – especially in art. Some will know that Ethiopian artists were influenced by Sabeian, Egyptian, Classical and possibly even Nubian

art during the pre-Aksumite and Aksumite periods, and by Coptic and Byzantine art during the Middle Ages. The ancient ties between Ethiopia and Jerusalem (see Acts 8:27), strengthened by the conversion to Christianity of the Ethiopian King Ezana at the beginning of the fourth century, also contributed to the shaping of Ethiopian art. What is less known is that by the beginning of the fifteenth century Western artists, Italian and Portuguese in particular, had arrived in Ethiopia. Some had gone there of their own accord to seek their fortune. Others had travelled there as part of diplomatic missions, bearing precious gifts and icons, some of which are still preserved in Ethiopian churches and guarded jealously by the local clergy. My research focuses on the importance and significance of these artists and artworks in the evolution

of fifteenth- and sixteenth-century Christian Ethiopian art and, more specifically, on the influence of Western art on Ethiopian Passion iconography during this period.

In 2012 I was awarded a Study Fellowship to facilitate my research on Ethiopian art and to undertake a three-week research trip in Ethiopia. I left on 24 May 2013, with three main objectives: to study the art collection of the Institute of Ethiopian Studies (IES) in Addis Ababa; to document and research the wall paintings, crosses, manuscripts and icons preserved in several ancient Ethiopian monasteries and churches scattered across Northern Ethiopia; and to create a small database of images of Ethiopian artworks to use for my PhD thesis as well as for future research.

Reaching the IES was easy, as the institute is located near the centre of

Addis Ababa, but reaching the monasteries was not. They are generally situated far from the main road, and so can only be reached with a four-wheel-drive vehicle, and many are located at the top of mountains, for reasons of safety, and to be nearer to God. A climb or a hike was sometimes required in order to reach them. In one case, I had to pull myself up a sheer cliff with a rope for twenty metres, in order to reach the sixth-century monastery of Debre Damo, and I had to do a bit of rock climbing to reach Abuna Yemata Guh. Fortunately, not all the religious sites are as hard to reach as these two and everything went well. Indeed, I was able to visit many of the country's most important monasteries, such as Debre Libanos and Debre Hayq Estifanos, and to document their collections by taking photographs, as well as sketches of those objects which were of particular interest to my research but could not be photographed. By the end of my research trip I had taken over 4000 photographs and numerous sketches.

I am most grateful to the Society for awarding me a Study Fellowship. It was only thanks to the Society's support that I was able to go to Ethiopia. The results of the research trip have allowed me to begin work on several papers, one of which will be presented at the 9th International Conference of the History of Ethiopian Art and Architecture in September 2013, and to gather further material for my doctoral dissertation.

*Jacopo Gnisci is a doctoral candidate at the School of Oriental and African Studies in London. His current research focuses on the iconography of Christian art in Ethiopia. He is also the editor of the journal of the Anglo-Ethiopian Society.*

## Victoria Van Hying

In September 2012 I undertook a two-week research trip at the English Augustinian Convent of Nazareth in Bruges and the Bruges Diocesan



Archives funded by the Society for Renaissance Studies. This research supports my doctoral thesis and planned post-doctoral work concerning convent literary production by English nuns in exile 1550–1800. It has also inspired a blog about my archival adventures: <http://snakeweight.wordpress.com/>.

The Convent of Nazareth was established in 1629 and continues to this day. The nuns left during the French Revolution, but managed to secure their buildings, sacred silver and library against the French. Most other English convent archives from this period were fragmented or destroyed. The central hypothesis underpinning my research was predicated on a chapter of the Nazareth 'Constitutions' (c. 1630) – a document written by the nuns to regulate their daily lives. The 'Constitutions' state that all books borrowed from the library should be inscribed by the borrower and the convent librarian. I proposed that such assiduous record keeping, if it were carried out, would shed light on what the nuns read and wrote during the exile period.

Luckily, the nuns were as good as their word. In a library of approximately 800 pre-1800 titles I discovered several hundred books bearing individual nuns', confessors' and lay peoples' inscriptions and marginalia. Several volumes are inscribed with the names of convent rooms, such as the Infirmary, where titles such as *Bona Mors or the Art of Dying Happily* (London, 1788) and a French edition of Thomas à Kempis,

*L'Imitation de Jesus Christ* (Liege, 1753) were read to comfort the sick and dying. Other volumes reveal the nuns' political sympathies, as in the *Jacobite Sermon Preach'd before the King and Queen [...] March 25. 1686 By Jo. Betham Doctor of Sorbon.* (London, 1686), inscribed in a contemporary hand: 'to our closter of Nazareth.' The sermon has been altered for delivery to a more general audience, probably the Nazareth nuns; all references to 'your Majesties' and 'this court' are crossed out.

Inscriptions also reveal aspects of the Revolution. Because the English nuns were the last to be forced from their convents they offered refuge to monks and nuns from France and the Low Countries, whose communities were dissolved. These brought their possessions, hoping someday to find a new home elsewhere. Few managed this feat and Nazareth accrued their possessions. Books such as the *Minne-Zugten van de Heyligen Vader Augustinus* (Loven, 1727) inscribed 'deesen boeck behoort den de Theresianen van Brugghe', along with paintings and objects from the Teresians of Bruges, the Carthusians of Newport and others, reveal this hidden, shared, fractured history.

This trip to Nazareth has transformed my thesis and laid the groundwork for future projects working on editions of the Chronicles of St Monica's and Nazareth. I now have a much deeper sense of the nuns' reading activities, literary lives and theological framework across the exile period. I am grateful to the Society, the University of Sheffield, especially my supervisors, and the nuns of Nazareth for their generosity.

*Victoria Van Hying is a third-year doctoral candidate in English Literature at the University of Sheffield and holds an AHRC Collaborative Doctoral Award between the University and the British Library. She has contributed edited materials and articles to a number of publications, details of which can be found here: <http://sheffield.academia.edu/VictoriaVanHying>*



## MUSEUM, LIBRARY AND ARCHIVE BURSARY REPORTS

In 2012, the Society made two awards under the auspices of its new Museum, Librariansbrary and Archive Bursary Scheme, to assist research on Renaissance subjects by archivists, librarians and curators working in the British Isles and Ireland. The awards were made to Peter Black and Xanthe Brooke, for two very different research projects, one concerning the sixteenth-century Parmese poet, Enea Iripino (1503-40), and the other William Roscoe, the Liverpool collector and author on Renaissance subjects (1753-1831). We congratulate Peter and Xanthe on their awards, and we look forward to the continuing development of their research on these fascinating subjects. Their reports of how they used their Bursaries follow below.

### Peter Black

My research is part of an investigation of the identity of the sitter in the National Gallery's *Portrait of a Collector* by Parmigianino (NG 6441, c. 1524). The painting is unsigned, and there is no information about its early provenance. It is one of three solemn portraits from the early 1520s by the artist, packed with *impresa*-like symbols, which have been described as 'hieroglyphic' in meaning. A chance discovery revealed that the sitter's name could be Aeneas, or Enea. Further research confirms that this name does link all five symbolic objects that surround the man, as he sits in his windowless *studiolo*. It also accounts for his depressed expression. The references are to Books I to IV of the *Aeneid*, the story of Aeneas's love affair with Dido. Since few people were given this name in the early sixteenth century, it was a short step to proposing that this portrait represents the love poet, Enea Iripino (Parma, c. 1470 - c. 1530), who prepared his *Canzoniere* in Parma for publication in 1520



Parmigianino, *Portrait of a Collector*, about 1523, oil on wood, 89.5 x 63.8 cm, bought 1977 (NG6441).

(Parma, Biblioteca Palatina). Iripino's poetry reveals a sophisticated interest in and knowledge of portrait painting; five sonnets treating portraits by Leonardo and another, about the old-fashioned portraiture of Araldi, are Iripino's own meditations on the *paragone*. Poems dedicated to beautiful women reveal connections with noble families of Parma, the

Correggios and Sanvitali, for whom Parmigianino carried out important commissions.

In Parma I looked in the Archivio di Stato for information about Iripino – I found none – and for inventories that might establish the early provenance of the National Gallery's Portrait. I also spent time in the Biblioteca Palatina, familiarizing myself with

Irpino's poetry. His *Canzoniere* is a valuable source for his life and interests. It reveals Irpino to be the kind of well-connected, learned and classically-minded poet who might have commissioned a keepsake portrait for a friend from the young Parmigianino.

There is no contemporary document or text connected with the painting. The earliest certain record is the Palazzo dei Giardino inventory of 1680, but the work may correspond to the description of a portrait in a Farnese inventory of 1579, and conceivably it passed into Farnese ownership even earlier. It may indeed share its provenance with the closely related portrait by Parmigianino, *Gian-Galeazzo Sanvitale* (Naples, Museo di Capodimonte). Conceivably the painting now in the National Gallery belonged to the Sanvitale family after Irpino's death, and passed with the Sanvitale portrait into the Farnese collections. In the Archivio in Parma, I studied inventories of the Sanvitale family with the idea that the portrait might have been recorded at the moment of the Gran Giudizio of 1612, when the Sanvitales, along with other Parmese nobles, were caught in a plot against the Farnese, and executed. Their lands and possessions, including valuable paintings, were absorbed into the Farnese collections, but I found no reference that could relate to the National Gallery's *Portrait of a Collector*.

In the Biblioteca Palatina in Parma, I read and partially transcribed Irpino's manuscript *Canzoniere* (MS Parmenese 700). I realised that a number of the poems are *strambotti*, hendecasyllables with the rhyme scheme ABAB, a type of song accompanied by the lute, and this represents another possible link with Parmigianino, whose skills as a lutenist are mentioned in Giorgio Vasari's *Life of Giovan'Antonio Lappoli*. Back in the Archivio di Stato, I looked at inventories in the Fondo Sanvitale to see if the National Gallery painting could be traced among the possessions of the Sanvitale family. A list of legal documents gives no indication of any

Irpino connection with the Sanvitale family, in the form, for example, of an inheritance.

I also looked at documents notarised by Galeazzo Piazza, because he was the notary who drew up the contract for Parmigianino's contract to paint the *Transfiguration* in 1522, when he was still a minor, but those for the years 1521-24 reveal nothing. This notary was also used from time to time by the Sanvitale and Baiardi families, to whom Parmigianino was close. Parmigianino grew up in close contact with the Baiardi clan. The brother and sister Elena and Francesco (whose father was a soldier, diplomat and poet) were among his most important patrons, and I looked through the miscellany of legal papers connected with the Baiardi family, including a bundle of miscellaneous letters. Beyond the fact that Parmigianino and his uncles were using the same notary as the Baiardis in the early 1520s, I found nothing.

However, this study trip was very useful in two ways. It confirmed the paucity of documentary evidence for Parmigianino's early paintings. It allowed me to be more confident that there is no document – at least in Parma – which identifies the *Portrait of a Collector* in the National Gallery. It also furnished the means to complete a transcription of the unique document about the poet, Enea Irpino, whose life, poetry and interests fit the speculative identification I have made of the sitter in the London painting.

*Peter Black is Curator at the Hunterian Museum and Art Gallery, University of Glasgow, and he was awarded a bursary to research the Canzoniere of the poet Enea Irpino (died c. 1530).*

## Xanthe Brooke

In 2016 the Walker Art Gallery, Liverpool hopes to organise an exhibition or special display entitled 'Roscoe: Renaissance Man' to celebrate the life of William Roscoe (1753-1831). Liverpool-based Roscoe was a pioneering collector of early Italian and Northern Renaissance art, and author of the first English biographies of Lorenzo de' Medici and his son Pope Leo X. My research into his interests had so far concentrated on selected paintings from his collection of Italian art now held by the Walker, resulting in a chapter in the volume *Roscoe and Italy* edited by Stella Fletcher (2012). I aimed to use the Society's Bursary to fund travel to libraries and archives outside Liverpool in order to deepen my knowledge of Roscoe and his activities, contacts and other literary, historical, political and scientific interests, to help assess the influences of one on the other. In particular, I wanted to focus upon recent publications, especially essays and articles published in foreign journals or exhibition catalogues covering Trecento or Renaissance artists whose paintings were in Roscoe's collection; books relating to Roscoe's other interests; and correspondence written by contemporaries, such as the artist Henry Fuseli and the author Mary Wollenstonecraft.

I focused my research primarily on material in London libraries pertinent to artists whose work Roscoe had collected. The cases cited below are just some select examples of paintings owned by Roscoe which I have been able to research more thoroughly thanks to the Society's Bursary; several of these pictures have been attributed to the studios of Renaissance artists whose work, although not widely known, sheds light on the organisation of artistic workshops in fifteenth- and sixteenth-century Florence, Venice and Antwerp. An exhibition catalogue devoted to Bartolomeo di Giovanni (the associate of Domenico Ghirlandaio and Botticelli), who

specialised in predella panels, helped identify a potential patron (Pandolfo Cattani) for the altarpiece formerly in the church of Sant' Andrea a Camoggiano in the Mugello, and its predella panels, which Roscoe owned. The 2007 *catalogue raisonné* of the work of Cosimo Rosselli helped confirm the attribution and date of the Walker's St Lawrence as a panel from a side compartment of a now dispersed polyptych datable to 1471-73. Research in London libraries holding books and articles not accessible in Liverpool has contributed to the better understanding of paintings by Francesco Bissolo and Vincenzo Catena at the Walker, and also suggests attributions – to Marcellus Coffermans, Cornelius Englebrechtsz and Johannes Patinir – for three Northern European paintings in the collection.

Roscoe's interest in the Medici meant that several of his Italian paintings, and the only manuscript cutting he possessed, were purchased for their connections with that family. Roscoe certainly acquired *St Bernardino Preaching* (by Francesco di Giorgio or the studio of Vecchietta) in the belief that the male figures in the right foreground were portraits of the Medici family. A couple of much smaller panel paintings (WAG 2797, WAG 2890) were part of a production line of 160 paintings, dating from the 1450s to the mid-1490s, derived in the main from cartoon-generated figures in works by Fra Filippo Lippi and Francesco Pesellino, and some of these paintings were reduced copies or versions of originals in Medici family properties. The most recent appraisal and contextualisation of Roscoe's 1796 biography of Lorenzo de' Medici, by Rosemary Sweet in *Cities and the Grand Tour: The British and the Grand Tour* (2012), describes the importance of his international bestseller in popularizing the Medici family's artistic patronage and enthusing a whole generation of British travellers with admiration for the achievement of Lorenzo de' Medici in Florence.

The rest of my Society-supported reading focused on how Roscoe's

other artistic, political and scientific interests and contacts in Liverpool, London, Italy and America might have influenced him. One of his crucial contacts was the Swiss-born artist Henry Fuseli (1741-1825), who shared Roscoe's anti-slavery views and interest in natural history as well as Renaissance art, and whom he first met in 1779 through his links with the Liverpool-born but London-based radical and publisher Joseph Johnson (1739-1809). It seems that the radical dissenting circle of Unitarians and liberal Catholics around Johnson, who also welcomed radical women writers such as Mary Wollstonecraft (whose portrait Roscoe was the first to commission in 1791), was as important in informing Roscoe's interests as the network of Whig politicians and connoisseurs, such as the Earl of Bristol, William Young Ottley and Samuel Rogers, with whom he also corresponded. The published letters between Roscoe and Fuseli show that among the complex discussions revolving around Roscoe's patronage of the artist and his promotion of Fuseli's works within his Liverpool circle are several letters filled with Fuseli's comments on Roscoe's biography of Leo X and the artists discussed in that book. In other letters Roscoe requested advice from Fuseli on the attribution of paintings in his collection, such as Aspertini's *Virgin and Child between Saints Helena and Francis* (National Museum of Wales, Cardiff), which Roscoe believed to be the joint production of Domenico Ghirlandaio and his student Michelangelo. In return Roscoe sometimes offered advice on how Fuseli should display his paintings to best advantage, and on the marketability of potential artistic subjects and themes. Roscoe was presumably also the recipient of Fuseli's views on the history of art before Michelangelo (a topic on which Fuseli was writing at his death) during the several trips Fuseli made to Roscoe in Liverpool, and the many visits Roscoe and his sons made to London up to the 1820s. Future research correlating the timing of Roscoe's visits to London with art sales and auctions might help narrow

down when or from whom Roscoe acquired some of his paintings and drawings.

Roscoe's commission of Fuseli to provide an illustration to preface his own 1798 translation of the sixteenth-century soldier poet Luigi Tansillo's poem *La Balia* ('The Wet Nurse') exemplifies the interrelatedness of Roscoe's interests. The project seems to have been prompted by an illness of Roscoe's wife attributed to lengthy breast-feeding. A close comparison of Tansillo's poem (as published in an eighteenth-century edition owned by Roscoe) and Roscoe's version revealed the extent to which Roscoe used his apparent translation as a vehicle for campaigning against the medical and moral dangers of eighteenth-century wet-nursing and for promoting maternal nursing. It also revealed his continuing grief over the loss of his six-month-old first daughter to smallpox in 1783. A reading of the literature on wet-nursing in Britain and continental Europe showed how Roscoe's 'breast is best' campaign was underpinned both by his love of Italian Renaissance poetry and by his botanical interests: the Swedish botanist Linnaeus also supported maternal nursing. Another related reason prompting Roscoe to buy a Netherlandish variant of the *Rest on the Flight* – after Bernardino de Conti's painting derived from Leonardo da Vinci's *Madonna Litta* composition – is suggested by James Gillray's 1796 satire on the fashion for breast-feeding, *The Fashionable Mamma or The Convenience of Modern Dress*, which includes a Renaissance Madonna and Child painting in the background.

The longer-term cultural impact of Roscoe's extended circle of friends in Liverpool has also been assessed in recent articles by Ian Sutton and Mark Evans. In particular they discuss the influence of the circle on the Select Committee on Arts and Manufactures (1835-36). Through the direction of its Chair, the Liverpool Liberal MP William Ewart, whose father and namesake helped found the gallery at the Liverpool Royal Institution, which bought its Renaissance paintings from Roscoe's



## BURSARY REPORTS

bankruptcy sale in 1816, the Committee criticised the Royal Academy and the aristocratic elitism of the newly established National Gallery. It argued for a democratisation of the civilizing taste for art by publishing engravings of paintings, amongst other things, an agenda inspired by Roscoe's core cultural, political and social values.

Finally the Society's Bursary also gave me the opportunity to attend the two-day conference 'Discovering the Italian Trecento in the Nineteenth Century' in March 2013. One of the papers, given by the Turner scholar Professor Sam Smiles, directly related to two fresco fragments in Roscoe's collection, the *Salome* and the *Infant St John the Baptist presented to Zacharias*, then attributed to Giotto, and salvaged by Thomas Patch from the ruins of the Manetti Chapel in Santa Maria del Carmine, Florence, in 1771. Professor Smiles presented new information

about the exhibition history of the Manetti Chapel fragments at the Society of Antiquaries in London, and at the British Institutions, which he later kindly expanded on in a series of emails. The conference also proved extremely useful in supplying a context for my Roscoe research, and provided many new contacts either working in parallel fields or researching later collectors of Italian Trecento art in England, America and France. From them I learned of other research projects, for example a project placing online archival documents and correspondence by collectors whose interests overlapped with Roscoe's, such as the diplomat and amateur botanist the Honourable W. T. H. Fox-Strangways. Reading Roscoe's biography of Lorenzo de' Medici inspired Fox-Strangways' collection of Italian Renaissance works, which he later gave to Christ Church College, Oxford, and to the

Ashmolean Museum. I hope that such online databases may prove useful in my future research on Roscoe and I plan to pursue further research on Roscoe-related correspondence and collections at Holkham Hall, Norfolk.

*Xanthe Brooke is Curator of European Fine Art at the Walker Art Gallery, Liverpool, and was awarded a bursary towards her research into the Liverpool-based collector and author William Roscoe (1753-1831).*

## THE SOCIETY FOR RENAISSANCE STUDIES

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