



# BULLETIN

OF THE SOCIETY FOR RENAISSANCE STUDIES

SPECIAL GUEST LECTURE IN ROME  
JANE GROGAN

SRS WEBSITE RELAUNCH  
RACHEL WILLIE

ALSO INCLUDES: SRS FELLOWSHIP REPORTS, CONFERENCE  
REPORTS, BIENNIAL SRS CONFERENCE IN NORWICH 2021, &  
MORE.

VOLUME XXXVII (2020)

## LETTER FROM THE EDITOR

I am delighted to welcome you to the SRS Bulletin -- with many apologies for the length of time which has elapsed since the publication has come through your letterboxes. Thanks are due both to SRS members and Bulletin contributors for your patience as I work to readjust the disrupted printing timetable, which will return to the usual April/October format in 2021.

For now, I am particularly pleased to be able to share news of the ways in which the Society and its members have sought to create a supportive and stimulating network for the wider Renaissance studies community during the ongoing pandemic, including our series of online seminars (see SRS News for more details). The launch earlier this year of the new and improved SRS website is also a welcome and exciting development, and I hope that you will enjoy hearing about the 'behind-the-scenes' process which led to its creation in the article from our incomparable SRS Web Officer, Rachel Willie. I am also happy to share reports from our 2018-19 SRS Postdoctoral Fellows, which I hope will provide encouraging reading, especially in light of the additional two Fellowships which were introduced by the Society this year in recognition of some of the effects of the COVID-19 pandemic: I am delighted to celebrate the success of our four 2020-21 Postdoctoral Fellows in this issue.

At a time when international travel is still, for many of us, a distant memory, I am thrilled to include a shortened version of Jane Grogan's 2019 special lecture at the British School at Rome, which celebrates the fruits of European travel and collaboration both in the early modern period and today. Such restrictions -- among many others -- mean that SRS Norwich 2020 is now SRS Norwich 2021, and the rest of the organising committee and I hope that many of you will have been inspired by our revised call for papers to look to the future and join us at our postponed conference next summer.

Eagle-eyed readers will notice a new heading towards the end of the Bulletin: Obituaries. Although this might seem a melancholy addition, I hope that this new section might provide a space for celebration as well as remembrance, and I am grateful to David Chambers for suggesting that we memorialise the historian Cecil Clough in this issue. Members who would like to discuss submitting a short piece in memory of an SRS colleague for inclusion in a future Bulletin are welcome to contact me via email.

Finally, I would like to take the chance to thank George Oppitz-Trotman, who has now stepped down in order to move on to pastures new, for his time as Co-Editor of the Bulletin, and for his vital work in bringing together the material for what eventually became this issue. His co-editor takes full responsibility (with a little help from Covid-19) for the delays to the current publication, and I would like to thank George for his expertise, his indefatigable good humour and his continued support during difficult times.

It remains to leave you with all very best wishes, especially as many of us return to teaching around the world. I hope that at this time of global crisis and ongoing uncertainty, you might find at least a few moments of respite, distraction, and even good cheer within the following pages.

**SOPHIE BUTLER**  
with thanks to **GEORGE OPPITZ-TROTMAN**

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## LETTER FROM THE HONORARY CHAIR

**D**URING THIS ANXIOUS TIME, IT has been incredibly heartening to see the myriad and often generous interventions that organisations large and small have made to support students and scholars stuck at home. From publishers and libraries who have opened up collections of journals and books that usually reside behind paywalls, museums and galleries curating special on-line exhibitions, to free access to huge banks of recorded theatre and music performances, the response has demonstrated the extraordinary possibilities of the digital at least to mitigate the isolation.

However, there is no doubt that the future of our discipline is and always will only be possible if its lifeblood of fresh ideas and lively interchange is sustained. And if the stream of opportunities for brilliant young scholars to develop careers dries up, our world will soon become a backwater and eventually ossify. So we are also thinking ahead to the implications of the aftermath - when it comes - when it is all but inevitable that pressures to rebuild the larger economy mean that the institutions that sustain the humanities in general and Renaissance studies in particular will, probably take years to recover to their former state, if they ever do.

As soon as the seriousness of the situation became apparent, I and colleagues on the SRS Council started to discuss ways we could respond both to the immediate necessity to protect people and activities that depend on the Society's funds, and also to look ahead to the kinds of interventions we should be preparing for.

The first priority was our biennial conference that was to have taken place in Norwich in July. Together, the Council and the conference organising committee swiftly took the difficult decision to postpone the event to 2021, providing delegates with some certainty at what was a very uncertain time. It is both a fantastic tribute to the team of volunteer SRS members at the University of East Anglia who have been working for several years to organise the conference, that they not only turned the huge ship that is a major international conference so quickly, but that they also have so much enthusiasm and energy to keep it going, at the same time that they, along with our colleagues across education, were scrambling to get coursework and support for students online. It is also enormously heartening that, within a matter of days, over 250 of the original delegates for 2020 had indicated that they are committed in principle to coming to Norwich in 2021. The new call for papers closes on 2 October and we are looking forward to many of you joining us for what we hope will be a joyous reunion.

At a specially convened meeting of the SRS Council in April, we took a number of practical steps to support the immediate needs of the Renaissance studies community (especially early career researchers who are most likely to be particularly hard hit financially by the current situation) however we can:

- All grants already awarded to conferences that have had to be postponed, can be rolled forward until next year.



- We have increased from two to four the number of our one-year Research Fellowships (each worth £15,000) for 2020/21. The application deadline was extended to 31 May 2020. Many congratulations to the successful candidates.

- The SRS has installed Crowdcast software on its new all-singing and dancing website. This is available to any member of the Society to organise short online sessions to share work in progress, hold discussions, and even run mini symposia, hosted by the Society.

- We have postponed the 2022 SRS conference, which will be held in Liverpool, to July 2023. The programme of events and collaborations with cultural organisations in the city which the organisers are already working on already looks very exciting
- We will be keeping the situation under review and will continue to do what we can to hold our precious community together and to ensure that whatever the fallout means for our major institutions, the SRS will be able to play a part in the future health of Renaissance studies.

With all best wishes,

**RICHARD WISTREICH**

## SRS NEWS

### SRS Postdoctoral Fellows 2020-21

We are delighted to introduce our Postdoctoral Fellows for 2020-21:

**- Michael Bennett, 'Caribbean Slavery, Sugar Profits, and the Financial Revolution, 1640-1700'.**

This project will provide the first comprehensive study of the financial impact of Caribbean slavery on early modern England and her empire between 1640 and 1700. This was an important period in the economic history of England and the American colonies: it spans the decades in which English participation in transatlantic commerce increased markedly and the financial revolution occurred. The first aim of the project is to trace where the capital generated by the sale of slave-grown produce from the Caribbean was reinvested in the English Empire, and to quantify the amounts of money involved. The second major aim is to investigate what role (if any) the profits of sugar and slavery played in funding the establishment of credit institutions in England, in order to establish whether the Caribbean plantation system helped to precipitate the financial revolution.

**- Kaye McLelland 'Early Modern Preaching and the Body'.**

This project investigates the representation of disability and the body in late Elizabethan and early Jacobean printed sermons. Preachers' rhetorical and linguistic style on the subject of non-standard bodies, at an historical moment of heightened interest in the interpretation and translation of biblical texts, was often at odds with their pastoral duty towards the disabled people in their communities. Furthermore, the printing of sermons served to codify what would initially have been ephemeral: spoken word choices, translation choices, metaphors, and intertextual stock phrases, in ways that had a long-lasting impact on attitudes to the body and, in particular, to disabled bodies. This research will examine

printed sermons on Jacob's limp (Genesis 32), on 'lame' Mephibosheth (2 Samuel), and the theological and cultural implications of preachers' word choices when discussing the incarnation and the body of Christ. It will include preachers with a variety of theological standpoints. William Perkins, for example, was a cleric who was himself disabled with a maimed hand; he used many metaphors of medicine and the body, in sermons including *A Salve for a sick man* (1611). Thomas Draxe used similar metaphors in sermons including *The Sicken Man's Catechisme* (1609). Lancelot Andrewes, a highly influential preacher and skilled linguist, preached extensively on the nativity. Thomas Adams, a less well-known and under-researched Calvinist priest, preached extensively on Mephibosheth. The project will ask how the language of preaching influenced or reflected cultural and religious attitudes to disability, and to what extent it continues to influence perceptions of the moral and inspirational status of disabled people.

**- Aislinn Muller, 'Object Devotions: Sacred Materials and Political Subversion in England, ca. 1570-1660'.**

My project proposes to determine the scope and nature of political participation amongst religious dissenters in post-Reformation England by examining the material cultures of these groups. Its specific aim is to investigate the circulation and political significance of Catholic sacred objects which were outlawed by post-Reformation regimes. From 1570, the government banned Catholic devotional objects and imposed stiff penalties for collecting them, fearing that these objects signalled allegiance to the pope and therefore a threat to the Protestant establishment. Despite the harsh penalties imposed for the

## FUNDING & PRIZES

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

- Postdoctoral Fellowships
- Grants for conference organizers
- A biennial book prize
- The *Renaissance Studies* Article Prize
- An undergraduate essay prize
- A bursary scheme to promote research by curators, librarians and archivists in museums, libraries and archives in the UK and Ireland
- A public engagement scheme

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/>

possession of Catholic materials, English Catholics continued to circulate them and employ them in devotions. These objects functioned as devotional aids, protective charms, jewellery, and as symbols of religious identity. However, Catholics also began using sacred objects in bolder acts of resistance, as for example

when John Somerville wore an *agnus dei* during his attempt to assassinate the queen in 1583. This project will have two main components. First it will consider the means of production and geographical distribution of sacred objects. Employing case studies of surviving items, I will assess the materials from which sacred objects were crafted, considering the supernatural as well as social significance associated with these materials. I will examine how entities such as the papacy, missionaries, travellers between England and the continent, religious houses, and Catholic laity in England participated in the circulation of sacred objects. The second part will investigate the circulation and use of sacred objects as an act of subversion in post-Reformation political culture. By assessing the political significance of sacred materials, this project will illuminate a dimension of Christian materiality which is crucial to understanding how religion can inform political expression in different contexts.

**- Valerio Zanetti, 'Medical and Pedagogic Conceptions of Female Athleticism in Europe between 1500 and 1700'.**

Recent historical approaches to early modern sport emphasise the need to

complement studies of specific games and activities with a broader understanding of exercise as a medical practice. According to Galenism, the management of corporeal movement played a crucial role in maintaining physical and emotional balance. Ambiguities inherent to the humoral definition of female anatomy, however, have rendered it difficult to reconcile discrepancies between seemingly conservative prescriptions and the development of more liberal practices. While the debate concerning intellectual equality between the sexes has been the object of much scholarly attention, the study of early modern women's physical training remained comparatively neglected. Even the influential feminine ideal of the 'strong woman' has generally been examined as a moral construct disconnected from contemporary notions of female physical strength. To shed new light on the role of exercise in preserving women's wellbeing, I will carry out a systematic survey of health regimens, both in Latin and the vernacular, as well as medical tracts dealing with female anatomy and reproductive health. I will then study prescriptive views of female exercise discussed in conduct

literature, moral publications and pedagogic treatises dealing with women's education. Tracking differences alongside significant areas of overlap between male and female physical training, my research questions traditional binary views and proposes a more comprehensive perspective that reveals the interplay between gender and social, racial and geographic factors. By examining theoretical views of female exercise, this project lays a solid foundation for further research into women's involvement in various athletic activities across early modern Europe.

### SRS Online Events

The SRS now hosts a series of live and prerecorded online events on its website, free of charge. Event organisers need to be, or become, SRS members, and will be asked to contribute a short report (c. 750 words) for the website. For book launches, the report will take the form of a commentary on the author's book; other reports will offer brief reflections on the online event. We are using the Crowdcast platform, which is encrypted and secure. More details: [rensoc.org.uk/srs-online-events/](https://rensoc.org.uk/srs-online-events/)

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## MINUTES OF THE 2019 ANNUAL GENERAL MEETING

Victoria and Albert Museum, London  
17th May 2019

### Chair

Prof. Andrew Hadfield

### Vice Chair

Prof. Richard Wistreich

### Secretary

Prof. Kevin Killeen

### Treasurer

Dr James Cook

1. Acceptance of Minutes:  
The Minutes of the AGM 5th July 2018 were accepted.
2. Chair's Report:
  - The Chair reported on plans for

the Norwich Conference, 7th-9th July 2020. Arrangements are in well in hand, and there has been regular contact with the organizing committee. The keynotes were reported, as were some of the key events of the conference, including the Annual Lecture, and the events taking place in the city more widely. The deadline for proposals will be 1st September 2019.

- The Chair reported also on success in attracting and keeping membership and thanked the

membership secretary.

- The programme of SRS public engagement during the year was highlighted.
- The Chair announced the winner of the Journal prize for the best essay published in *Renaissance Studies* in the previous year. The winner was: Giacomo Giudici, for his article, 'The writing of Renaissance politics: Sharing, appropriating, and asserting authorship in the letters of Francesco II Sforza, Duke of Milan (1522-1535)', in *Renaissance*

- Studies* 32/2 (April 2018): 252-28.
- Honourable Mentions were also noted for: Danielle Callegari and Shannon McHugh, 'Playing papal politics: senatorial and monastic allies in early modern Bologna', *RS* 32/4 and Matteo Salonia, 'Charles V's universal empire in the Compendio of Antonio Doria', *RS* 32/3.
  - The Chair thanked and noted the excellent work of the two SRS postdoctoral fellows – Dr Amy Lister and Dr Ellie Chan.
  - The recipients of the fellowships for 2019-20 will be announced in June 2019. The fellowship committee – Matthew Woodcock, Victoria Moul and Tim Shephard were thanked for their hard work, noting that the initial longlist consisted of some 50 applicants.
3. Publications:
 

Brief reports were received on the journal, currently flourishing and with exciting ideas in prospect for the coming years. The health of the SRS Monograph Series was noted, and the new editors of the Bulletin were praised for producing excellent issues since taking over. It was noted that the editors of all these publications (Jenny Richards as editor of *RS*, Rachel Willie as books editor, Harald Braun as general editor of the book series, together with Sophie Butler and George Oppitz-Trotman contribute a great deal of unremunerated time and effort. The Associate Editorship of the Journal has been taken over by Kevin Killeen. Jill Burke was thanked for her excellent work on Special Issues over several years.
  4. Matters Arising:
 

There were no matters arising
  5. Major Matters for Discussion (including Norwich conference):
    - The conference plans produced some discussion – it was agreed that things were looking in very good shape.
  6. Report of Vice-Chair (RW):
    - The Vice-Chair offered particular thanks to Ana Debenedetti, who has organized this year's council meetings and the AGM and Annual Lecture itself at the V&A. This has been a tremendous experience and the Society is very grateful to the V&A for hosting us.
    - The Vice-Chair noted that all members of council contribute a serious amount of voluntary work to the Society.
    - He thanked James Cook, who has taken over as Treasurer at short notice, and in the midst of ongoing and complex changes in our banking practices. The outgoing Treasurer, Liam Haydon was thanked for his longstanding service to the Society.
    - The Vice-Chair welcomed those serving on council for first time, noting our practice and aim of sharing the work, and that all our members having a post. He noted that we are always keen for more colleagues to work on council and with the Society more broadly, and that we should redouble our efforts to keep diversity in mind, in any such elections and appointments.
    - The Vice Chair noted how the Society plans to extend its activities, in the area of knowledge exchange, public engagement and the opportunities in this area, particularly for younger scholars involved in the Society. He noted plans for forthcoming events to encourage collaboration between non-academic organisations,
  - including media, television and cultural institutions, and the SRS. He announced plans for our meeting in September 2019, when council would consider the role of the Society and its future directions.
  - Finally, the Vice-Chair thanked the outgoing Chair of the Society, Andrew Hadfield, for the spirit he brought to council, the liveliness of the Society under his premiership and his international work, including the impressive hosting of drinks. Tokens of appreciation were given and the room glowed with warm feeling.
  7. Secretary's Report (KK)
    - Two positions needed to be filled and as there was only one candidate for each, they were elected unopposed.
    - Nominations for Vice Chair – Jane Grogan (UCD) (Proposed AH, seconded, RWil).
    - Nomination for council (Irish Rep) – Jason Harris (Proposed JG, seconded, RW).
  8. Treasurer's Report (JC)
    - The treasurer noted that the finances of the Society remain in very good shape, with the finer details of this available in the accounts. As a result, the Society has increased the number and scope of its charitable activities.
    - The Charity Commission requires that our financial activities are independently scrutinized and audited on an annual basis and the treasurer proposed that we re-appoint our current accountant. This was seconded by Rachel Willie.
  9. Reports, from Officers and Council members with portfolios, to be taken as read
  10. AOB and Date of Next Meeting:
 

Next year's AGM will be held at the conference in Norwich – details to be announced.
-

# SRS Guest Lecture at the British School at Rome

Translation, Travel and Treason: William Barker in Early Modern Italy

JANE GROGAN

THAT TRAVEL TO ITALY WAS A DESIDERATUM FOR MANY educated Tudors is a given, although the circumstances of such travel were not only (or not often) those of scholarly, cultural or social curiosity. The *ars apodemica* had yet to reach England when one William Barker, a Catholic, left St John's College, Cambridge, for Italy in 1549, but he did leave a textual record of his travels: a book of Latin epitaphs copied from the sites he visited. Barker visited Italy for the other main reason for such travel in the period: pragmatic, even political necessity, in the context of turbulent religious change and the persecution of those who did not conform as the state sought. Nor was a Cambridge college immune to those pressures and tensions, it turned out. His Italian travels yielded two translations of recent Italian literature, to add to four now neglected translations from ancient Greek, completed by Barker over the course of his life. After some years in Italy – and the accession of Queen Mary – Barker would return to England, and take up a position as secretary to Thomas Howard, newly restored fourth Duke of Norfolk, a role that would give him the fifteen minutes of (ill) fame for which he is occasionally remembered – in connection with the Ridolfi plot. And yet, his translations are pioneering works in Greek scholarship in England, and indeed in the history of Tudor literary translation, and they reflect Barker's Italian sojourn and what we might call his self-understanding as a European. For those reasons alone he warrants our attention at this moment in time. But he holds that attention for what his career as a translator unexpectedly reveals about collaborative aspects of early modern authorship and their durability, even beyond the literary sphere. The notion of co-authorship, attached even to Shakespeare, has largely been accepted by scholars of



Michael Burghers, engraving: 'Columned interior in which a man (possibly Roger Ascham) wearing a ruff and long cloak reads from a paper to Queen Elizabeth; resting on two columns at the top, busts of Demosthenes and Cicero; arranged around the outside of the scene circular portraits of the heads of Edward VI, Elizabeth I, John Cheke, Johann Sturmius, William Cecil, Thomas Smith, Johann Sleidan, John Aylmer, Jane Grey, and Mary I.' © The Trustees of the British Museum

the early modern period, at least in relation to English drama. The theatre was a site of collaboration even across rival companies, and even within the concept of dramatic authorship, it is agreed. But that sense of collaborative authorship in drama of the period has not yet infiltrated our sense of the literary culture of early modern England more generally. It is still assumed that it was largely the work of individual, independent authors, sometimes overlapping but usually sole agents. (In fact, some scholars contend that the early moderns invented the idea of authorship and the literary career by way of fiercely individual attempts to imitate the careers of ancient authors like Virgil or Ovid.) Yet the continuing importance of patronage as well as literary coteries in the period attest to crucial forms of collaboration in literary production – and they are only the most visible ones. What Barker's career presents us with is something less formal than a coterie and less vertical than a patron-client relationship advertised in a book's dedication: certain less visible kinds of intellectual and social networks that shaped and sustained literary and scholarly effort in the period, networks that helped those efforts to get printed and read.

Rome, of course, featured in Barker's Italian itinerary, where he enjoyed the company of Sir Thomas Hoby (future translator of Castiglione's *Il Cortegiano*) as well as Peter Whythorne (future translator of Machiavelli's *Il Principe*) in late 1549. That winter visit was strongly in my mind when I travelled to Rome in January 2019 for the privilege of giving the Society for Renaissance Studies Lecture at the British School at Rome, a talk I will summarise in what follows. This paper arises from my work on a new edition of Barker's translation of Xenophon's *Cyropaedia* (1552?, 1567), to be published in the MHRA Tudor and Stuart Translations Series. I am very grateful to Stephen Milner, Harriet O'Neill and all the members of the British School for their warm welcome and generous responses.

Let me begin with an overview of Barker's life, enriched by some recent archival findings. We know little of his origins, though he is almost certainly

from Norfolk; he comes to our attention in 1535 when he attends St John's College, Cambridge thanks to a scholarship from Anne Boleyn, probably on the recommendation of her uncle Thomas Howard, third Duke of Norfolk. Anne Boleyn was executed a year later, but Barker stayed on. By 1540, he had been elected a Fellow of St John's, and he remained in this position until 1549, when he left for Italy, where he spent the next three years. He returned late in 1552 or early in 1553, just after the accession of Queen Mary. Soon after he became Howard's secretary, and a highly responsible and trusted member of the household, probably also serving as tutor to the young Philip Howard (later canonised as one of the Forty Martyrs of England and Wales executed under Queen Elizabeth). Along the way he published several translations – a sermon by the Greek Church Father Basil the Great on the virtues of reading 'pagan' classical literature; two Italian dialogues, a selection of Appian's Roman History, a manuscript translation of Isocrates's

'To Nicocles', and a full translation of Xenophon's *Cyropaedia*, his most important achievement. It is the first English translation of a seminal text of the humanist educational curriculum and sixteenth-century politics – an instructive fictionalised biography of the ancient Persian emperor Cyrus the Great that inspired mirrors-for-princes and became classroom reading for generations of young students. (Barker's translation must have helped some of them to get by.) The *Cyropaedia* held great prestige particularly in the educational and political spheres, as well as in Europe among influential Protestant scholars and authors like Philippe Melancthon and Johannes Sleidan. By the late 1560s, however, Barker's employer had been drawn into the Ridolfi plot. Howard was executed, partly on Barker's testimony; Barker was released, and disappears into obscurity. Barker's formation as a scholar, as a translator and perhaps also as a secretary owed everything to the social and intellectual networks he formed in Cambridge. Following his stint as a

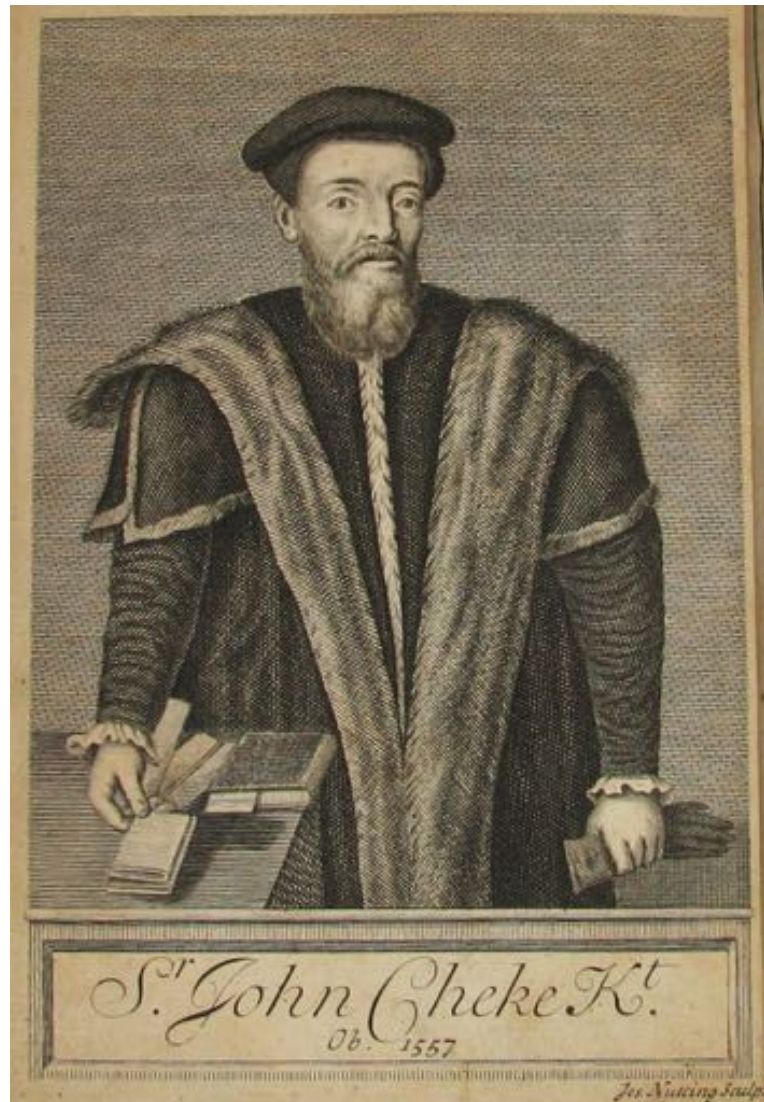


David Loggan, engraving of St John's College, Cambridge, in *Cantabrigia Illustrata* (1690). Image: Wikimedia Commons.



student, he was elected to a fellowship at St John's in 1539, and we can now say with some confidence that he was not just a supporter of Sir John Cheke's, but probably Cheke's own student. Certainly, Cheke was a key figure for him, both professionally and in terms of his scholarly interests. St John's was the leading college for Greek learning at the time, having initiated Greek studies in England by hosting Erasmus to lecture on Greek in 1511 – but most famously, through the teaching, research and advocacy of Cheke, first Regius professor of Greek (from 1540), who had been teaching at St John's since 1533. Barker's relationship with Cheke gave him entry to a circle of friends and supporters of Cheke and his projects: Greek scholarship, and the new Protestant (evangelical) cause. It included people like the scholar Roger Ascham, William Cecil (future Secretary of State to Elizabeth), and the scholars, translators and government officials Thomas Smith, Thomas Wilson, Thomas Hoby and Walter Haddon. Many of these translated or supported the translation of Greek authors, like Cheke. This was, in fact, quite a niche activity at the time in England: translation from Greek to English represented only 7% of the total number of translations, according to Gordon Braden in the *Oxford History of Literary Translation in English, 1550-1660* (2010). And that 7% is already bolstered by translations from Latin intermediaries. The translations of Cheke and his circle argued again and again for the utility of Greek authors, especially in matters of education and governance. They therefore favoured prose authors with rhetorical or didactic interests like Xenophon, Isocrates and Demosthenes. This circle around Cheke also had close connections with court: Cheke was appointed tutor to the future King Edward VI, and most of Edward's educators, both before and after he became King, were allied to Cheke and St John's.

Cheke made a crucial material contribution to Barker's career as a published translator by procuring Barker a printer for his translation of Xenophon's *Cyropaedia* (incomplete



Joseph Nutting, 'Sir John Cheke' (1705). Image: Wikimedia Commons.

though it was in the first edition). And not just any printer but Reyner Wolfe, a Protestant immigrant from Gelderland with close connections to Thomas Cranmer; Wolfe was one of the most accomplished printers in London at the time, and would soon help co-found the Stationers' Company. Although dedicatory epistles are not usually to be trusted, nor their defensive declarations regarding publication, I think we can believe Barker when he tells us that when he returned from Italy, he found 'six bookes of [the *Cyropaedia*] enprinted [...] not by my desire but only by the curtesie and good will of the Printer, a furtherer of good learninge' [emphasis mine]. (That 'good learning' included Wolfe's having already printed several Greek translations by Cheke.) The second, complete edition of the *Cyropaedia* (1567), also printed by Wolfe, again

mentioned the encouragement of 'diuerse of my learned frendes' as having motivated him to complete the translation. Cheke had died in 1557, having left England as a Marian exile – though important enough that Mary had him kidnapped and returned to London to recant. But Barker's comments indicate that the power and influence of those 'learned friends' around Cheke seems to have continued, as did their appreciation for the *Cyropaedia*: Roger Ascham's seminal educational work, *The Schoolmaster*, for example, borrowed heavily from 'those old noble Persians' it described, and he presented Walter Mildmay with a copy (now held in the Pierpont Morgan library) in 1564. The completion of Barker's translation should also be included as evidence for the continuation of the *Cyropaedia*'s particular appeal for

for Cheke's circle, ten years after his death, and, it seems, of the Chekeian project of Greek translation.

Barker continued to publish translations from Greek, Latin and Italian after Cheke's death, including a translation of St Basil's sermon defending the reading of classical authors (though he used it to attack the Reformation as a 'factious devyce') and a manuscript presentation to Queen Elizabeth of *A Disputacion of the Nobility of Women* (1559), translated from Lodovico Domenichi's Italian original and strategically Englished to compliment Elizabeth's court, as Brenda Hosington argues. Although Wolfe only printed one more of Barker's works, each and every one of Barker's subsequent printed publications can be linked directly back to Wolfe: through the printer's friendship, apprenticeship or marriage networks. In other words, Barker's career shows a Catholic scholar subscribing to, and being supported and published by, a Protestant humanist circle noted for their promotion of Greek scholarship and the Greek Church Fathers for evangelical purposes. Not only that, but as the Ridolfi plot begins to unravel, we find yet more evidence of Barker being quietly supported – even under interrogation at the Tower! – by some of the same figures he must have encountered through Cheke years earlier: Sir Thomas Smith, Thomas Wilson and one William Cecil. All three had been friends and supporters of Cheke's: Smith went out to bat for him in the Greek pronunciation controversy of the 1540s; Wilson prefaced his 1570 translation of three speeches from Demosthenes by invoking the memory of Cheke, 'your brother in lawe, your dear friende, your good admonisher, and teacher in your younger years' to his dedicatee, William Cecil, declaring that his own translation was inspired by Cheke's lectures on Demosthenes in Padua in the 1550s. But the times had now changed, and Smith and Wilson were now charged with interrogating Barker and Howard, and reporting to Cecil. Barker certainly had knowledge of the plot itself, they established: he had accepted secret, ciphered messages from Mary Queen of Scots,

the Pope and Philip of Spain, had secretly escorted Ridolfi into the Howard house on several occasions, and had been deputed to liaise with Ridolfi individually (allegedly only 'because he could speak Italian'), even standing in for Howard in support of the scheme at key meetings. That Barker 'hath bene the most Doer betwixt the Duke and other Forene Practisers' was something Smith and Wilson reported in several letters to Cecil; that he 'never was but a Messenger, no Persuader nor Practiser' was Barker's contention in return. But a matter of weeks later, Smith and Wilson suddenly change their tune to report instead Barker's lack of 'wit' and Howard's dominance in the affair. Barker was ultimately pardoned, as we saw, Howard executed. Although Howard would later complain that he had been traduced by an 'Italiangified Inglichman', Barker's pardon seems extraordinary – unless, that is, we recognize the ongoing support extended to him by the Cheke circle and the surprising political convertibility of their shared investment in the project of Greek scholarship, even in such extreme circumstances. How are we to account for the contribution of Cheke and his friends to Barker's career in translation, and for their continuing support of this committed Catholic scholar, even in the teeth of a plot against the queen? Current models of 'patronage', or 'coteries', or authorship, surely do not capture these enabling effects on Barker's career and his very life, nearly thirty years later. But I borrow from Colin Burrow a term that perhaps does, one he coined specifically to capture the political complexity of Tudor subjects in 'Reading Tudor Writing Politically: The Case of *2Henry IV*' (2008). 'Each person in this period', he proposes, 'subsisted within a complex web of what might be called, for shorthand, 'networks and affinities', 'juridical structures', and 'projects'.' All of these interacted in complex, non-linear ways, he contends. While 'networks and affinities' involve a series of kinship, professional, religious and social ties ranging from guild to parish to friendship ties, 'juridical structures' refers to the local, legal and national

structures to which the Tudor citizen is bound. But the diachronic category of 'projects' refers to 'a collective enterprise', that might or might not have 'its own distinctive material needs' – colonizing Ireland is Burrow's example, but he includes other less material, intergenerational concerns in its remit. The intergenerational Chekeian business of Greek studies in Tudor England is one such 'project', I think, one which drew together a network of early modern persons of quite different affinities and experiences.

Conceptualized in these terms, we can uncover the contradictory or surprising kinds of alliances and support that writers made available to one another even across religious divides, and through more horizontal patronal networks (if we may still call it that).

What Barker's life and works show us, I think, is the significance of social and intellectual networks to literary enterprise and publication in the period in ways that are more collaborative, political and also less sectarian than we might expect. How might we capture these kinds of collaborative agency in the cultural history of the English Renaissance as a whole? Shouldn't we try harder to take account of the social nature of authorship and publication – the networks, affinities and 'projects' that often propelled literary production? If we do, the case of Barker suggests, a more international, socially diverse and politically complex English Renaissance awaits us.

*On 9 January 2019 the SRS Special Guest Lecture was delivered at the British School at Rome by Dr Jane Grogan, Associate Professor in the School of English, Drama and Film at University College Dublin. She is currently Honorary Vice-Chair of the SRS. She has recently completed a critical edition of William Barker's English translation of Xenophon's Cyropaedia for the MHRA Tudor & Stuart Translations series and her recent major publications include the edited essay collection Beyond Greece and Rome: Reading the Ancient Near East in Early Modern Europe (OUP, 2020).*

# SRS WEBSITE

RACHEL WILLIE

At the beginning of March, the Society for Renaissance Studies launched its new website. This was carried out after a thorough review of the old website, where we asked the following questions:

1. What is the website for?
2. How can we best serve the needs of our members through the site?
3. Is content easy to find?
4. Is it easy to maintain and update?

Finding that there were improvements to be made in all these areas, we worked on a full redesign and upgrade. The new interface features improved functionality. We have introduced an online payments system for the processing of membership dues. It is hoped this will make joining the Society and renewing membership easier. Previously, all requests to advertise events and activities had to be inputted manually by the web editor. A new automated system now enables SRS members and subscribers to the website to add their early modern events to our listings. In addition to the previous seminars and conferences categories, we have added to the listings categories to include workshops, book launches,

performances, and exhibitions. In future, we plan to add an additional listings for fellowships and jobs.




The old website was organised around a series of lists that were not very appealing visually and not easy to navigate. Instead, we have arranged content around a series of blocks, which are more attractive to the eye and will enable website visitors to find the material they require with ease. Our new improved articles section features a series of blogposts by members about their current research. If you are interested in writing an article for the website, please get in touch with us via the 'contact us' form on the website and we would be delighted to discuss the possibilities. Two newsfeeds separate out SRS news and other news items about the Renaissance that are of interest. The new webforms provide an easier way to submit applications for funding.

When we launched the website, we could not have predicted how rapidly and tragically the COVID-19 pandemic would develop. The SRS, along with a number of learned societies, research centres, and individuals, took the difficult but right decision to postpone its biennial conference in the interest of public health, safety, and wellbeing. While we are physically distant, we plan to use the website as a way to keep our community together. In light of the number of book launches that have been cancelled, we have been

inviting authors who have had their plans disrupted to present their work in a series of book virtual launches. In the first, which comprises two short inter-connected articles, we see Neil Keeble and Tom Charlton reflect on their experiences of editing for Oxford University Press the first modern scholarly edition of Richard Baxter's *Reliquiæ Baxterianæ* (1696) a five-volume edition of this important work. Our second book launch is more interactive: bringing together Erin McCarthy in Australia with Marie-Louise Coolahan in Ireland, Joshua Eckhardt in America and Daniel Starza Smith in the UK to discuss Erin's new book, *Doubtful Readers: Print, Poetry, and the Reading Public in Early Modern England*, also published by Oxford University Press. Our first concern is for the health and wellbeing of everyone, but we hope our website will prove instrumental in keeping people in touch in the coming months. Please see the 'News' section of the current Bulletin for more information about getting involved with our online seminars.

To find out more about the website, please visit it and enjoy the articles and news stories, or download a copy of the Bulletin. Over the coming months and years, we will be adding new content and hope it will be your first port of call for finding out about SRS activities.

## Publications

		
<b><i>Renaissance Studies</i></b>	<b>SRS Book Series</b>	<b><i>Bulletin</i></b>
<small>Renaissance Studies is the Society's quarterly multi-disciplinary journal, publishing articles and editions of documents covering all aspects of Renaissance history and culture. Latest issue</small>	<small>This series is dedicated to the exploration of the many cultures of knowledge, learning, reading and performing in the Renaissance and Early Modern world (c.1400-c.1700).</small>	<small>The Bulletin is published twice a year and is issued free to members. It contains substantial articles relating to SRS events and reports on Society-funded projects and conferences.</small>

# SRS FELLOWSHIP REPORTS

DR ELEANOR CHAN: SRS POSTDOCTORAL FELLOW 2018-19



'Allegorie op de loft der Muziek, Adriaen Collaert, after Jan van der Straet, copperplate engraving, 23.5 x 28.6 cm, 1587-92. Image: Amsterdam: Rijksmuseum, Object No. BI-1904-77-1.

## 'Reading through Style: Conscious Lines in European Vocal Polyphony and Visual Culture c. 1600'

'Let me be clear': clarity has become a loaded term in recent years, as this phrase has emerged as the mantra of British politics. It is a badge of honesty and truthfulness, opposed to the ornamented, stylized speech that attempts to conceal meaning through its refusal to express things simply, plainly. However, as a result, 'clarity' has become increasingly and elaborately rhetorical. 'Being clear' is not arhetorical, but rather a mode of rhetoric. We inherited our understanding of rhetorical 'clarity' from Ciceronian rhetoric, in which ornament was typically associated with sophistry, and the 'plain', 'clear' style of speech with truthfulness and

sincerity. Humanist revivals of interest in classical rhetoric brought the Ciceronian interpretation of ornament to the Renaissance, but this interpretation was not accepted unthinkingly as a hallmark of sophism. Certainly there is something interesting going on in the music theorist Thomas Morley's description of certain musical tropes as 'like a garment of strange fashion, which being now put on for a day or two, will please because of the novelty; but being worne thread beare, will growe in contempt'. Recent scholarship has demonstrated that early modern ornament was, as Clare Lapraik Guest has it, a 'mode of conceiving and perceiving, rather than simply a 'thing'. As a concept it was played with, alluded to, and used as a tool for engaging with a viewer, a

listener, a reader.

In this way, sixteenth-century ornament was an aid, rather than a barrier, to comprehension. Musical manuscripts like the Newberry-Oscott (1527-9), Gyffard (before 1570), Wode (c.1562-92), Sadler (1565-85), Baldwin (1575-81), Dow (1581-88), and Ellesmere (c.1600) partbooks are a particular case in point. Their ornamentation was arguably part of their notation. Musical notation had yet to reach a fixed state in the early modern period; the shift from mensural to orthochronic notation spanned the whole sixteenth century and extended well into the seventeenth. Moreover the case was vastly complicated by the fact that for the most part musical notation was used as an *aide-memoire* for repertory that

was already ingrained in the singer's muscle memory. Notation was rarely just about recording pitch, and musical manuscripts were frequently littered with graphic marks that contributed to the explicit notation itself. Such marks can be interpreted as the precursors to modern day instructions for expression or performance such as the mordent, *dal segno*, or *portamento*. However, this is merely one way of interpreting these forms. The experience of looking at an early modern musical page, let alone attempting to read from one, was often visually elaborate in the extreme; and it gained from the lack of plainness or clarity. As an SRS fellow, I wanted to explore the style of musical reading that this way of recording music necessitated. What were the limits of musical notation in this period? What is gained from communicating in a visually complex manner? Did it matter if a graphic mark was unfamiliar, or was it simply a signal to creatively interpret? What might it mean to talk about a style as a visual, musical, textual practice?

Style in this sense goes beyond the quaintly old-fashioned guise it has laboured under for much of the past fifty years; it becomes an enabling and navigational tool, inherent in the fabric of the lines that it forms. In art historical and musicological terms style is typically read as a synonym for 'period of'; in this way it becomes a kind of tool for categorizing.

However, looking at its history as a concept reveals that it is far more nuanced. Again, like 'ornament' its origins are rhetorical, and Ciceronian. In the original Ciceronian interpretation, something was in 'good' 'style' when it was rendered in a manner appropriate to the object, theme or idea. Returning to the basic concept of style and the way that it was used throughout history transforms stylistic analysis from a matter of categorization into a tool for increasingly the comprehensibility of a work, text or piece. My project aimed to explore the idea that the style of a piece of vocal polyphony was simultaneously in its enunciation, in the inked printers blocks, and in the cut of the printers blocks themselves, all of which contribute their own voices to the finished (performed) piece of music, and all of which invite research alongside each other.

Examining the visual, musical and textual styles of these sources has revealed that frequently, the semantic and 'asemantic' (ornamental or decorative) elements of these texts can be seen to visually 'quote' each other, erasing the boundary between what is read and what is seen. It is clear that more work needs to be done on the intersection between musical, visual and textual cultures. However, in the meantime this project has demonstrated that there is much to learn about early modern musical

culture by focusing in on the way that its objects and works were ornamented.

The SRS fellowship offered me the truly valuable opportunity to address my research questions from an interdisciplinary angle. I am extremely grateful for the kindness, advice and encouragement of the SRS Council; the studies I produced over this year are all the richer for their assistance. During my fellowship year I produced three articles, focused respectively on the musical, visual, even olfactory styles of the 'redolent' Eglantine Table of c. 1568 (which is one of the sources for Thomas Tallis' 'Lamentation' or 'O Lord in Thee is All I Trust'), on the so-called 'English' cadence and the ramifications of interpreting it in the mode of early modern ornament, and finally an exploration of the leaky threshold between musical notation and the decoration of early modern musical manuscript. The first article is accepted and forthcoming in *Word & Image*; the latter two currently in review. The final research output from this project will be a modern day partbook, produced in collaboration with composer Piers Kennedy and the Linnarth Consort.

*Eleanor Chan completed her PhD at the University of Cambridge in 2016. She held an SRS Postdoctoral Fellowship in 2018/19.*

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## DR AMY LIDSTER: SRS POSTDOCTORAL FELLOW 2018-19

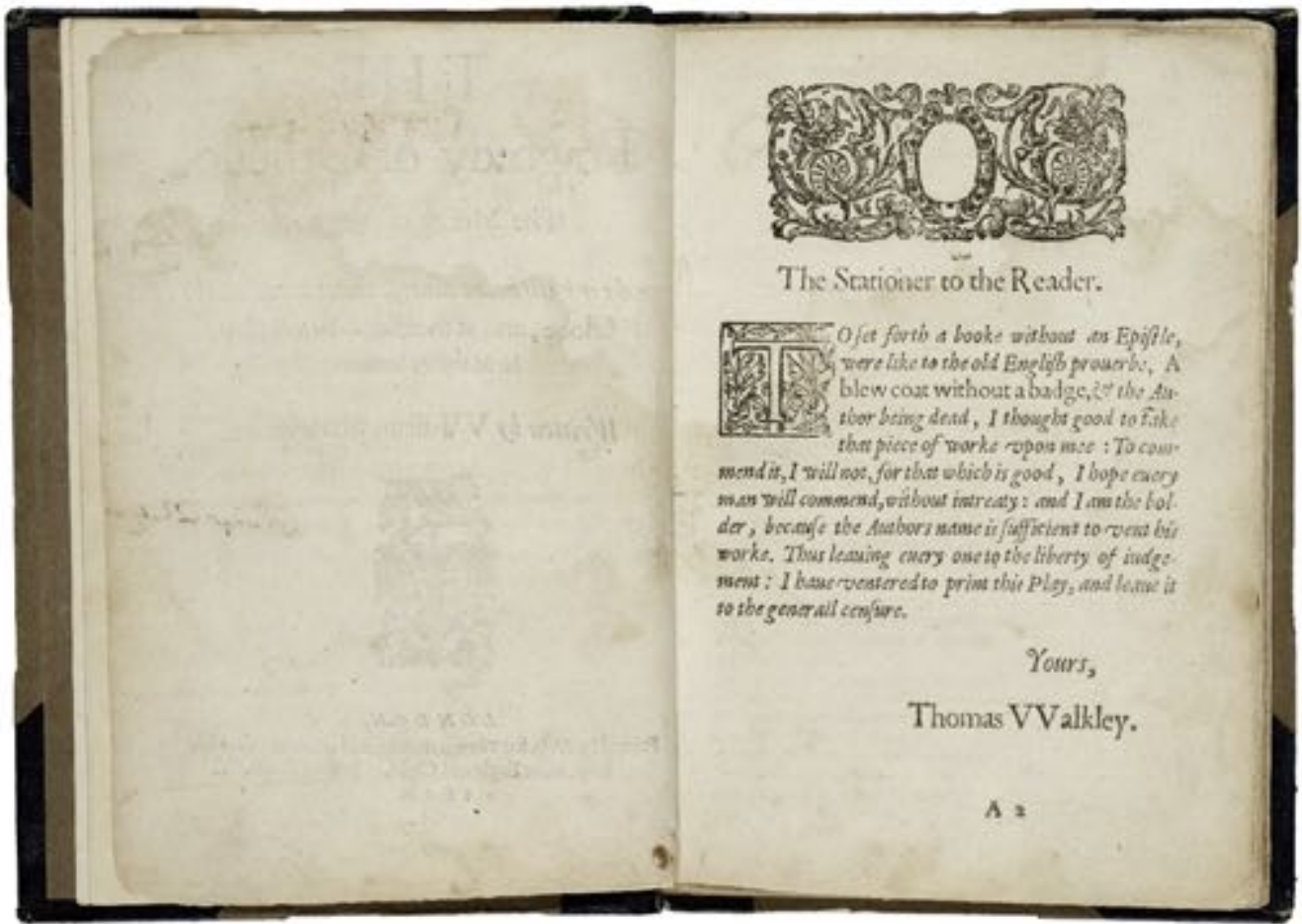
### 'Challenging authorship and authority in early modern playbook paratexts'.

In 1570, John Day published the second edition of Thomas Norton and Thomas Sackville's *Gorboduc*, an Inns of Court play first performed in 1562, and added a new paratextual address to readers which he wrote himself. This address, 'The P[rinter] to the Reader', concentrates on the transmission of the play: Day condemns the first edition published by William Griffith as 'exceedingly

corrupted', vividly comparing it to a defiled woman's body, and claiming that the authors, who allegedly had no knowledge of its publication, were 'very much displeased that she so ranne abroad without leave, whereby she caught her shame' (STC 18685, A2r). Day uses this paratext to assert the superiority and authority of his new edition. He assures readers that Norton and Sackville have authorized this edition by correcting its faults. Yet, strikingly, neither author is named on the title page and Day's text does not actually

differ considerably from Griffith's 1565 edition. Other sources of authority are advertised on the title page: the play has been 'Seen and allowed' and performed before Elizabeth I. And, perhaps most significantly, Day promotes his own authority: he has 'harbored' the play and set it forth, and it is his name that appears (in large type) on the title page. In his address, Day steps in to direct readers' responses and authorize them with the task of passing a verdict on the newly prepared edition.

Day's address was, in fact, the



*Othello* (1622), A1v-A2r. STC 22305 Copy 1. Used by permission of the Folger Shakespeare Library.

first paratext written by a stationer to be affixed to an English playbook – and it draws attention to the different ‘authors’ and types of ‘authority’ that are involved in a play’s publication. Prior to this edition, paratexts had occasionally appeared in other ‘non-professional’ playbooks; they were usually written by the play’s dramatist or translator and explored similar issues. Jasper Heywood’s English translation of Seneca’s *Troas* (1559; STC 22227a) considers the distinctions between authors, translators, and authorizers: Heywood, as translator, describes Seneca as ‘my author’ and Elizabeth I as ‘the authoritie’ to whom he appeals in a dedicatory epistle to favour ‘this my little worke’. Because of the etymological and conceptual overlap between terms such as author and authority, paratexts regularly feature malleable discourses of competing and/or collaborative authorizers, numbering among them authors, patrons, publishers, censors, theatre

companies, other writers, and, of course, readers.

My SRS Postdoctoral Fellowship took these authorizing paratexts and agents as its focus. The main premise of my project is that ideas of authorship (as they relate to the individual(s) who wrote a particular play) are subsumed within discussions of other forms of authorization – the author is one among many agents. In both professional and non-professional playbooks, the majority of paratexts that take the form of dedications, addresses to readers, and commendatory verses reveal varied and lively discourses concerning who owned, edited, improved, destroyed, and ‘authorized’ a text.

They have important implications for understanding early modern perspectives on who controls and shapes printed plays. My project involves a systematic study of all printed playbooks that appeared in England between c.1514 (beginning with Henry Medwall’s *Fulgens and*

*Lucrece*) and 1660. During my SRS Fellowship, I completed a survey and transcription of all the relevant paratexts from these playbooks. To do this, I prepared a main spreadsheet containing details of all printed playbooks, with expanded entries for those that feature dedications, addresses to readers, and/or commendatory verses. These paratextual materials were then transcribed in separate documents according to the agent of composition: the dramatist(s), stationer(s), or other writers (usually those who contributed commendatory verses).

The Fellowship year enabled me to gather and arrange most of my primary data, which I am now using to explore patterns in paratextual inclusion and development and to assess how these materials negotiate ideas of authorship and authorization.

My survey has shown paratexts to be a site where books are authorized in varied, multiple, and often

collaborative ways. To give a few examples, Thomas Creede's address in *Menaechmi* (1595; STC 20002), an English translation by William Warner, examines Plautus as the play's original author and 'W.W.' as the individual who has 'Englished' the text, but privileges Creede's own authority in overruling the translator's wishes by choosing to publish it for readers' 'curteous acceptance'. Marlowe's *Tamburlaine* (1590; STC 17425) contains the first paratextual address written by a stationer in a professional playbook, and in this, publisher Richard Jones claims he has edited and improved Marlowe's play (although Marlowe is never named in the edition). Dedications to aristocratic patrons similarly serve an authorizing function in the commercial marketplace of the book trade. In *The Bondman* (1624; STC 17632), Massinger describes his dedicatee, Philip Herbert, first earl of Montgomery, as having supported the play and allowed it to be 'current' and vendible. In his commendatory verses for Thomas May's *The Heir* (1622; STC 17713), Thomas Carew

describes himself as 'an Usher' for the play, which again suggests an interrelation of different supporting figures in the presentation of playbooks. Some paratexts invite readers to edit and approve of the main texts: Thomas Walkley's address in *Othello* (1622; STC 22305) vouches that the 'Authors name is sufficient to vent his worke' (although this is somewhat belied by the paratext) and claims to leave 'everyone to the liberty of judgement'. And, in his address to 'the Reader and Hearer' in Edward Sharpham's *The Fleer* (1607; STC 22384), Francis Burton assigns the role of correction and approval not to the author who is 'invisible to me' but to those who read the play or listen to it being read, which creates a community of responders.

Playwrighting was, as we know, an intensely collaborative process during the period, and so was the process by which playbooks were 'authorized'. If plays make meaning through the ways in which they are used and read, then their printed paratexts play an important role in

negotiating (and sometimes complicating) this process.

The next stage of my project involves the preparation of an open-access resource that makes all of the transcribed paratexts freely available. They will be arranged chronologically, and users will be able to manipulate the data to view only those paratexts contributed by, for example, stationers, which will hopefully facilitate further research into the important discussions and narratives put forward by these materials. I am also starting to prepare a monograph that will feature a series of case studies that examine the varied and often messy discourses about agency in writing, revision, publication, and textual presentation that appear in these playbook paratexts and will draw on the data gathered during my SRS Fellowship year.

*Amy Lidster is a Postdoctoral Research Fellow at King's College London. She held an SRS Postdoctoral Fellowship in 2018/19.*

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## RUTH EZRA: SRS MUSEUM AND GALLERIES AWARD 2018-19

### Veit Stoss Studies: Trip to Kraków

With the generous support of the Society for Renaissance Studies, I travelled to Kraków in March 2019 in order to further my dissertation research on Veit Stoss (ca. 1447-1533). Stoss's most celebrated work, the high altar for St Mary's Basilica (1477-1489), is currently undergoing a multi-year conservation treatment. Dr Jarosław Adamowicz, the head conservator for the project, took me on a tour of the studio and shared with me the preliminary results of his team's research. I got to climb the scaffolding now erected around the altarpiece, allowing me to see eye-to-eye with Stoss's monumental carvings. It was truly a once-in-a-lifetime experience. Other experts and conservators at work on the project

answered my queries, and I left with a much deeper understanding of Stoss's sculptural practice—though of course, questions remain. During my trip to Poland, I also spent time at the Bishop Erazm Ciołek Palace, a branch of the National Museum in Kraków, home to Stoss's stonecarving, Christ on the Mount of Olives (ca. 1485-90). Dr Wojciech Marcinkowski, a curator at the museum, walked me through the history of the relief's conservation treatments, including the details of the most recent campaign (1990). Together, we discussed the composition of the carving's stone substrate and the historiography surrounding its original location and installation; we have since continued the conversation

electronically. I am grateful to the SRS scheme for facilitating such invaluable contact with Kraków's expert conservators and curators. I look forward to our collaborating in the future.

*Ruth Ezra is a PhD candidate at Harvard University. Her dissertation takes the work of Veit Stoss (ca. 1447-1533) as a starting point to consider both the perception of sculpture in pre-Reformation Germany and some perennial problems in sculptural aesthetics.*

## MATTHEW PAYNE: MUSEUMS AND GALLERIES AWARD 2018-19

With the generous support of a Society of Renaissance Studies Museum and Galleries award, I was able to travel to Florence to work on four bank ledgers in the Archivio di Stato. Three of these ledgers belong to the archives of the firm of Bardi Migiotto and Bernardo & Co, covering 1515-1536 (Venturi Ginori Lisci, 448-450), and one of Bardi Pier Francesco and Cavalcanti Giovanni and Co, 1521-31 (Venturi Ginori Lisci, 472). All of them represent the activities of Florentine banks and subsidiaries established in London in the early sixteenth century, and therefore contain details of accounts maintained by individuals in England,

largely moving funds onto the Continent. Although the ledgers have been used in connection with Torrigiano's period in England, it does not seem that other entries have been noticed. My primary focus is on the early book trade, but I was also keen to examine the ledgers for other individuals of note. It was therefore extremely gratifying to find entries relating especially to Polydore Vergil, and his relations, as well as other prominent courtiers. But the results on which I am now focusing are those for booksellers and book traders, of which there are several. This will significantly add to our understanding of how the market in printed books

developed during the reign of Henry VIII. I am extremely grateful to the SRS, whose award enabled this research to be carried out, and I look forward to publishing the results in due course. It was also helpful to make connections and contacts in the Florentine archive system.

*Matthew Payne is the Keeper of the Muniments at Westminster Abbey.*

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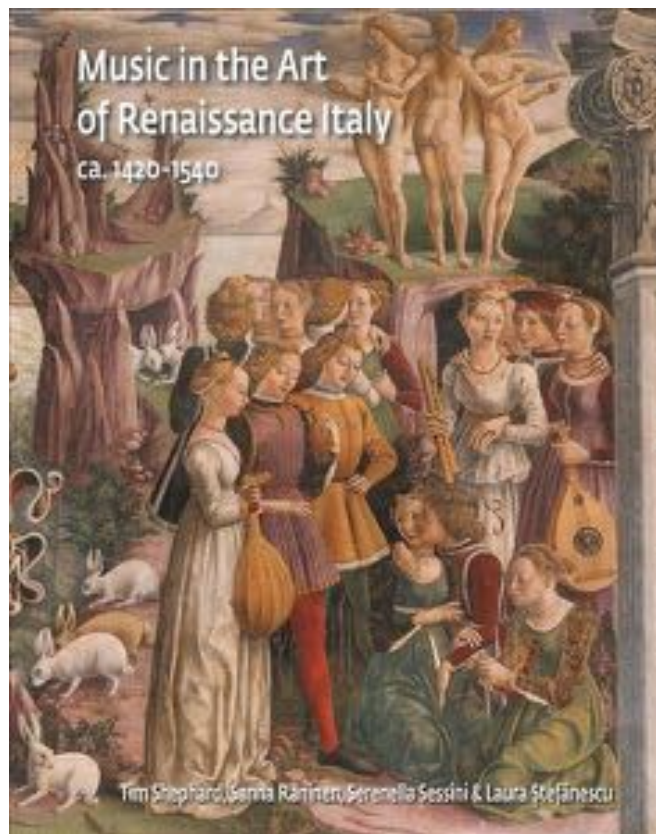
## SERENELLA SESSINI: MUSEUMS AND GALLERIES AWARD 2018-19

The SRS Museum and Gallery Award has assisted with costs relating to the publication of images for the book *Music in the Art of Renaissance Italy c.1420-1540*, which will be published by the Brepols imprint Harvey Miller in 2020. This book, co-authored with Tim Shephard, Sanna Raninen, and Laura Stefanescu, focuses on the visual representations of music – such as music-making, notation or instruments, as well as musical stories and symbols – that were common in Renaissance Italy. It offers the first detailed survey of representations of music in the art of Renaissance Italy, and in the process opens up new vistas within the social and cultural history of Renaissance music and art. This book is the result of a three-year interdisciplinary research project funded by the Leverhulme Trust (UK) at the University of Sheffield, 'Music in the Art of Renaissance Italy c.1420-1540'. The chapter "Divine Harmonies", which I co-authored with Laura Stefanescu, outlines the main features of religious visual representations of music in Italian Renaissance art, and the main directions of inquiry, essential debates and new sources that can help decipher the meaning of angelic concerts.

The SRS Award allowed us to acquire a number of images for the visual corpus of the book, enabling us to move forward with the printing process. Thanks to the generous help of the SRS, and their kind support of interdisciplinary scholarship and music iconography,

we are happy to report that the book is expected to be available for scholars worldwide in 2020.

*Serenella Sessini is an art historian specialising in Italian domestic art.*





## SRS CONFERENCE REPORTS

### On Difficulty in Early Modern Literature

HANNAH CRAWFORTH AND SARAH KNIGHT

'... by now, I hope, I have shown how "difficult" a word like "difficult" really is'. Peter McDonald, 'Difficulty, Democracy, and Modern Poetry' *PN Review* 161 (Spring 2004), 24.

The sixteenth and seventeenth centuries saw the earliest uses of the word 'difficulty' as meaning 'hard to understand'. At a symposium held at King's College, London in October 2018 we brought together literary scholars, historians, biographers, editors and translators to discuss 'difficulty' as an aesthetic, critical and ideological category in early modern literature and thought. We asked why authors might deliberately write works which are difficult to understand; whether difficulty is always élitist; and whether complexity-seeking scholars might create difficulty, forming a puzzle so that they can be the ones to solve it.

We began our discussions with two papers that explored how difficulty might be debated theoretically and conceptually; Elizabeth Scott-Baumann (KCL) and Jeff Dolven offered accounts of what a 'difficult' poetics might look like, with particular emphasis on how difficulty resides in considerations of form and linguistic medium. Scott-Baumann's paper, subtitled 'Difficult Women', also raised the important question of the gendering of literary difficulty, and provided a crucial counterbalance to the focus of our next panel, a case study of the work of John Milton, who has a reputation for particular difficulty (one he was not averse to cultivating in his writing for a 'fit audience though few').

Milton was the first of a pair of single authors to whom we devoted a session, in order to deliberate the particular difficulties his works pose in terms of accessibility to a diverse range of audiences. Peter Auger (Birmingham) addressed the difficulties posed by the sheer scale of *Paradise Lost* (1674), in a paper entitled 'Milton Abridged', while Islam

Issa (Birmingham City) examined cultural difficulties around the poem and its frank depictions of nudity and sex in Arabic-speaking countries. Joe Moshenska (Oxford) discussed the abiding sense that Milton was himself 'Difficult to Like,' asking what this means for the biographer or critic of his work.

Our third panel tackled the difficulties posed by performance, be that theatrical staging or the element of performance inherent in rhetorical display. The staging or re-imagining of classical works in early modernity provide one focus for this, as Daniel Derrin's (Durham) paper on the ethics of Roman comic characters showed. 'The difficulty of *Macbeth*', performative and rhetorical, was the subject of Miles Dawdry's (UC, Berkeley) paper, while Mary Ann Lund (Leicester) mapped the very different performance space of the pulpit, elucidating theological difficulty in John Donne's sermons.



Illustration of a knot garden from Leonard Meager, *The English Gardener* (1670). Image: Wikimedia.

In place of a keynote lecture we chose to spend the final part of our first day exploring how difficulty motivates and complicates archival, editorial and pedagogical work in early modern studies. In a lively and wide-ranging discussion we asked how we might make a case for studying and teaching early modern literature in a political climate not always tolerant of expertise and at a

time when the rise of digital technologies mean that we are perhaps less attuned to the value of the difficult than we might be.

Our second day began with an interdisciplinary panel on forms of knowledge often considered most obscure even in the sixteenth and seventeenth centuries: alchemy and theology. Eoin Bentick demonstrated to us the richness and complexity of the alchemical tradition, with reference to some exquisite, puzzling manuscripts, Nicholas Hardy discussed the processes and challenges of polyglot biblical philology and textual criticism, and Kevin Killeen talked us through one of the most archetypally difficult biblical examples – and lives – of all, that of Job.

Having confronted on day one the idiosyncratic difficulties of Milton's writing, our second panel (Warren Chernaik, Dianne Mitchell, Nigel Smith) considered how Donne's poetry presents particular challenges to translators into other languages (in this case, by Huygens into Dutch), to readers, and to critics thinking through his speaker's personae and modes of expression.

Throughout the symposium, we deepened our sense of precisely how a series of early modern writers presented some shared difficulties but also offered other profoundly individualised complications: following our Donne panel, Jennifer Richards, Edward Paleit and Gilles Bertheau spoke in turn about the challenges presented by Thomas Nashe (especially his editors wanting to think through the oral resonance of his writing), Christopher Marlowe and George Chapman, opening up the conversation about the linguistic and hermeneutic challenges presented by these authors.

Much of the symposium focused on anglophone writing, but the final panel of the symposium on difficulties of language offered a more concertedly multilingual perspective.

Kathryn Murphy and Victoria Moul extended our conversation respectively into the rich terrain of linguistic roots, suffixes, translated variants and into the all-pervasive and still only imperfectly mapped and understood world of early modern Latin writing, which houses forms of difficulty that both dovetail with and diverge contextually and intertextually

from those found in its English counterpart.

*'On Difficulty in Early Modern Literature' took place at King's College, London, on 26th-27th October 2018. It was organized by Hannah Crawford (KCL) and Sarah Knight (Leicester). We are grateful to the Society for Renaissance Studies*

*for providing financial support for the Symposium in the form of student bursaries, which covered travel costs for our graduate student speakers that enabled them to attend and present their research.*

## Bestsellers in the Pre-Industrial Age

### SHANTI GRAHELI

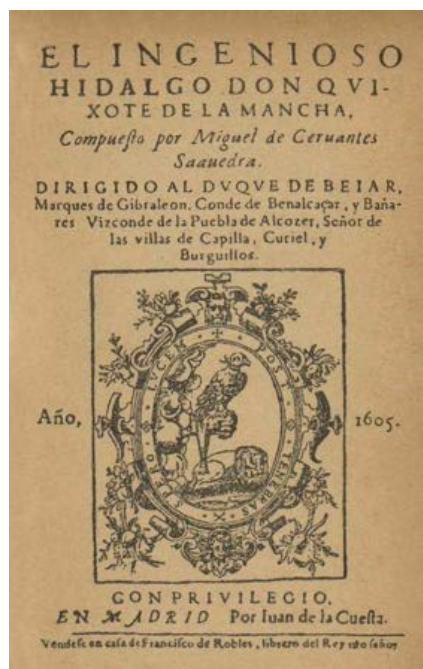
Bestsellers, TV series, spin-offs, fan fiction, are all deeply embedded in our perception of literary consumer culture today; producers choose sequels rather than original stories, reducing their investment risk by relying on an established brand. Renaissance book merchants were well accustomed to exploiting such marketing strategies. Bestsellers were a safety net for the book industry, adopting subtle marketing strategies and creating that same customer-base upon which the book trade had to rely for its own livelihood. In recent years, areas such as popular print and the history of reading have been explored with increasing depth of investigation; the 'European Dimensions of Popular Print Culture' project (EDPOP) led by Professor Jeroen Salman, University of Utrecht, stands out for scope and results. Our conference sought to address the areas of production, dissemination and consumption of bestsellers within a holistic perspective, as questions that are interlinked and bear directly upon one another. The conference explored bestsellers as a different sub-group of the early modern output than popular print, including both cheap print and precious editions within its ranks. As such, bestsellers are intended as socially transversal and inclusive, albeit across different manifestations. The economic dimension stood out in several presentations, from the use of printers' and booksellers' inventories as evidence for the cost and volume of output, especially for lost editions

such as the prognostications examined by Miss Ester Peric (University of Udine); to the scheduling and material bulk of production by means of impression- and sheet-counting (Dr Drew Thomas, UCD); to the joint ventures that naturally developed around potential business opportunities (Dr Jan Hillgaertner, University of Leiden).

While all speakers agreed that the concept of 'bestseller' necessarily must engage with the question of sales and must not be used as a blanket definition for canonical texts, delegates did engage with declinations of the working definition.

Dr Shanti Graheli, University of Glasgow, suggested a functional definition of 'a book or a group of books with remarkable sales in a peer-to-peer comparison'. Dr Graeme Kemp (University of St Andrews) offered a different approach to the definition of 'bestseller' by relating the concept to the bestsellers in the earliest British book auctions, suggesting that individual copies, and in his case used books more specifically may also fit into the category. Professor Sandy Wilkinson (UCD) recommended that the definition of bestseller be applied to texts that were successful in short bursts of production, as rates of one edition every one or two years, or more, are not in themselves significant sale patterns.

Micro- and macro-marketing strategies were explored at length. Dr Krystyna Wierzbicka-Trwoga (University of Warsaw) applied Itamar Even-Zohar's 'polysystem theory' to the investigation of European translations in sixteenth-century Poland. According to Wierzbicka-Trwoga, the prominence of translations from Western-European texts shaped the expectations of early modern Polish readers, with some of these translations being printed for the following five centuries. The question of translation, adaptation, and more generally wider literary fortune was at the forefront of our discussion. Dr Anna Katharina Richter (University of Zurich) compared the dissemination of translations of 'pleasant histories' across Scandinavia, relating the ever-



Miguel de Cervantes, *El ingenioso hidalgo Don Quixote de la Mancha* (1605). Image: Wikimedia.

changing transformations of texts for new groups of readers to different versions, translations and paratextual apparatuses. Dr Andrzej Tadeusz Staniszewski (Jagiellonian University) discussed the cross-genre practice of moralised bestselling narratives for the Polish context, a paradigm that resonated for many of the other regional contexts under examination. Professor Vicente Pérez de León (University of Glasgow) discussed the pseudo-hagiographic tradition surrounding Miguel de Cervantes following the editorial fortune of Don Quixote. A chain of parodic and comic adaptation and inspiration was the result of the text's rise to bestseller status.

Readers' taste, interventions, networks throughout the marketplace of print were key to the rise of texts as bestsellers. Miss Paloma Pérez Galván (University of Warwick) explored the dissemination of the *Epigrammata antiquae urbis* (Rome, 1521), a slow-seller if considered bibliographically, but presented as the object of careful reading, exchange, and even manuscript transmission by scholars of epigraphy. Professor Warren Boutcher (QMUL) outlined the remarkable success of Montaigne's *Essais* as a continuative act of reading and engaging with the text. Material and literary evidence demonstrate that the *Essais* were genuinely and actively read, not simply owned for display purposes – a topic that was raised during the following debate. Such evidence may not be readily available for different genres, such as the catechisms explored by Dr Claudia Rossignoli (University of St Andrews). As a corpus, catechisms include editions produced for children and thus highly perishable; others used across generations within the same family; and censored or forbidden titles. For many such editions, we are left to work with the fragments.

Several speakers underlined the link between the methodological approach in examining bestsellers and the materiality of preserved heritage. Scholarship has highlighted in recent years the transient nature of

print, and of wide-dissemination texts especially. Concern for the materiality of the book run throughout the conference, from the fifteenth-century production of indulgences, not necessarily cheap but thoroughly ephemeral (Dr Falk Eisermann, Staatsbibliothek zu Berlin, cited the example of 50,000 veronicas printed on parchment), to the Scottish production of ballads and chapbooks investigated by Dr Daliah Bond (Notredame University). The corpus of ballads examined by Dr Angela McShane (Wellcome Collections) was representative of twice-ephemeral material, linked to both written and oral culture. The conference was complemented by an exhibition devised by Mr Robert Maclean (University of Glasgow Library, Special Collections) showcasing the range and materiality of pre-industrial bestsellers.

The importance of genre-related categorisation, material analysis and financial transactions in the life cycle of bestselling texts was highlighted in the conclusive remarks by Professor Neil Harris, University of Udine. Harris also recommended mindfulness of the context of the sources used to investigate this corpus, and our understanding of their compilation and transmission. For a modern example, he cited the 'Lists of Best-Selling Titles' in different languages across Wikipedia as requiring solid interpretation and awareness of cultural background. Lists are essential to charting lost books, but simple as they may be, they are more biased than we may expect, posited Harris.

The conference benefited from the active exchange across career stages, disciplines and professions. We were privileged to welcome Professor Jessica L. Wolfe (UNC and *Renaissance Quarterly*) for a talk on academic publishing. While intended principally for junior colleagues, senior colleagues joined this session with enthusiasm and personal insights, contributing to a collegial and intellectually generous environment. As well as benefiting from the support of the Society for Renaissance Studies, the conference



Sixteenth-century ballad: 'Here beginneth a gest of Robyn Hode'. Image: Wikimedia.

was funded by Past & Present and the University of Glasgow, and supported by Brill. We look forward to giving back to the scholarly community at large by publishing a thematic volume, currently in its planning stages.

*The conference was entitled: 'Bestsellers in the Pre-Industrial Age', and was held at the University of Glasgow, 22-24 May 2019. It received a major grant of £1,500 from the Society for Renaissance Studies. The funding was used towards travel and accommodation costs for Dr Daliah P. Bond (Notre Dame), Dr Drew Thomas (UCD), Dr Krystyna Wierzbicka-Trwoga (University of Warsaw), Professor Jessica L. Wolfe (UNC), as well as travel bursaries for ECR scholars, Dr Jan Hillgaertner (University of Leiden), Miss Paloma Pérez Galván (University of Warwick) and Miss Ester Camilla Peric (University of Udine).*

# Shadow Agents of War

**STEPHEN BOWD**

The shadow agents of war are those men, women, children and animals who sustain war by means of their preparatory, auxiliary, infrastructural, or supplementary labour. These shadow agents work in the zone between visibility and invisibility, existing in the shadows of history. The aim of this workshop, which forms part of a larger project, was to recover the history of these obscured people: women and children active in defence of home and hearth, or acting as foragers; heralds, surveyors, bureaucrats, and envoys undertaking key organizational roles; ancillary service workers such as surgeons, armourers, merchants and arms dealers; and traditionally marginalised groups such as bandits, guerrillas, refugees, and animals.

The workshop, which consisted of discussion of precirculated papers submitted by well-established and more junior scholars including one PhD candidate, was divided into three sections: the unwilling agents of war; the organisers of war; and the suppliers of war. A series of stimulating and collegial discussions

about refugees, animals, and galley slaves in the first section raised fundamental questions about the relationship between objects and agency, skill and experience, and the limitations of control and command sometimes overlooked in narratives of warfare. The papers discussed in the second section revealed how figures like engineers, spies, and bell-ringers could be drawn unexpectedly, intermittently (and sometimes fatally) into ‘war-related activity’ and participants were reminded of the extent to which war itself was ‘a shadow agent of [the] economy’ (Caferro) in the pre-modern era. The nature of this relationship between war and the economy, and indeed the relationship between the nature of objects and agency, was further illuminated in the third section by papers on the highly complex supply chains on which firearms suppliers relied, and on the meaning of banners and booty which acted as consumables but also as ‘demonstrables’ (Gagné) or markers and assertions of legal rights, agency and identity.

The workshop revealed many

different levels of shadow agency – some agents have been overlooked by the historiography of war, others viewed in isolation from larger networks, while some objects or beings have been denied agency or a war-related role at all. The workshop concluded that it is important that the role of such shadow agents in the production of new military and social epistemologies is addressed if a fuller, and perhaps more fully engaging, picture of the history of society and warfare in the fifteenth and sixteenth centuries is to be written.

*Prof. Stephen Bowd (Edinburgh), Dr Sarah Cockram (Edinburgh), and Dr John Gagné (Sydney) co-organised the workshop, which was held in Old College, University of Edinburgh on 4 June 2019, with generous financial support from the SRS, the University of Edinburgh, and an award made to Dr Gagné and Prof. Bowd under the aegis of the University of Sydney’s Partnership Collaboration Awards (PCA) <https://research.shca.ed.ac.uk/shadow-agents-of-war/>*

# The Early Modern Inns of Court and the Circulation of Text

**ROMOLA NUTTALL AND JULIAN NEUHAUSER**

The Early Modern Inns of Court and the Circulation of Text was an ambitious two-day conference which took place in the light and airy North Terrace of Bush House at King’s College London on the 14th and 15th of June 2019. It included events at Middle and Inner Temple, an exhibition of materials curated especially for the conference, and a professional revival of *The Misfortunes of Arthur* (1587), a play written and performed by lawyers at

Gray’s Inn in 1587/8. The conference was supported generously by research groups within King’s College London (the Centre for Early Modern Studies, the English Department, the Collaborative Seed Fund Partnership, and the Text Histories and Politics Research Cluster) and by the London Shakespeare Centre, the Society for Theatre Research, the Inner Temple and the Society for Renaissance Studies.

The Society for Renaissance Studies funded two crucial aspects of our programme. A grant for post-graduate student bursaries ensured that registration fees remained reasonably low. A Public Engagement Grant ensured the involvement of Kaleido Film Collective in the creation of an archival video of the performance of *The Misfortunes of Arthur*. The conference was attended by 61 people and an additional 34 joined



1688 bird's eye view of Inner and Middle Temple from the Thames. Image: London Metropolitan Archives, City of London (Collage: the London Picture Archive, ref 6689).

for the performance. We heard from early career and established scholars in the same sessions, and the generous nature of questions and responses in the post-panel discussions created a sense that participants were really learning from each other. Speakers demonstrated a variety of approaches from detective-work on individuals connected to the Inns to surveys of annotations in legal yearbooks and notebooks. This methodological diversity made for a lively and thoroughly engaging conference.

The conference's aim was to highlight the importance of the Inns of Court as centres of literary production, places where the transmission of texts had an influence on the culture of early modern England. It resulted in revealing just how diverse those texts were. The opening plenary, by Professor Michelle O'Callaghan (University of Reading), broadened the seemingly closed environment of the Inns by exploring letters that record female presence at the Inns. Professor Arthur Marotti's (Wayne State University) closing plenary shared details of manuscript collections kept by law students that include unique sets of poems, accounts of sobering deaths and records of dancing in revels. The panels generated a similar sense of the diversity of texts read and disseminated by students and lawyers at the Inns. Speakers and delegates were struck by the new ways of thinking about their own research due to the conference's recategorization of the materials as 'Inns of Court literature'.

The conference also encouraged delegates to rethink the relationship between the law and the lawyers. Students and members of the Inns were, of course, dedicated to the learning and practice of the law. However, within literary studies, those at the Inns are more remembered for playgoing and reveling than attending to their studies. The conference noted a shift in this stereotype. While the conference paid close attention to the recreational culture of the Inns, it underlined the fundamental importance of the law to those at the Inns. Connecting the students and residents at the Inns of Court to the practice of the law itself might sound unnecessary, but participants noted the benefits of remembering to do when studying the literature of the Inns.

Still, our received impression of the Inns as, in W. R. Prest's words, "institutions devoid of any legal practice", derives in part from the strong culture of dramatic production which formed part of their pedagogical practice. Dramas produced at the Inns were explored by our speakers in new and productive ways. A whole panel was dedicated to *The Misfortunes of Arthur*, a script-in-hand performance of which was revived by our conference in the Chapel at Gray's Inn.

Producing this performance of *The Misfortunes of Arthur* to an high professional standard and creating a filmed record of it was the most challenging aspect of this conference. Early in the planning stages we secured the invaluable involvement of

expert practitioner, James Wallace, and The Dolphin's Back, the company he founded specifically to stage rarely performed early modern dramas. Wallace cut down the play from over three hours to a more manageable 90 minutes and put together an impeccable cast of eight actors whose command of the play's iambic pentameter, Senecan stichomythia and long speeches were incredibly well received. Audience members commented on the actors' excellent diction, passion and clarity, and the way Wallace's static staging increased focus on the words themselves.

Despite the challenges posed by staging *The Misfortunes of Arthur*, it was an essential component of the conference. The play was originally written for performance at Gray's Inn as part of the seasonal revels in 1587-8 and it was performed before the Queen at Greenwich that season, denoting its importance to contemporary political and dramatic development at the time. The play had never been professionally staged before, and now, thanks to the SRS, an archival video of the performance will be available to future researchers.

The conference also gave participants unique access to material aspects of Inns-related texts. David Williams, a King's College London MA student in History, under guidance from the organisers and Renae Satterley, the Librarian at Middle Temple curated an exhibition of materials from the Inn's Library. The exhibition spoke clearly to the aims of the conference, for example, displaying translations of Homer's

## CONFERENCE REPORTS

*Iliad* and *Virgil's Aeneid* by Innsmen, Sir John Davies (Middle Temple) and Barnabe Googe (Staple Inn), respectively. Those interested in the next phase of our research can keep following on Twitter @EarlyModernInns and on our blog.

We would like to thank all our speakers, delegates, collaborators and sponsors once again for what was a truly exciting and rewarding conference.

*The conference was organised by Dr Romola Nuttall and Julian Neuhauser (both King's College London) and took place on 14th-15th June 2019.*

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# Modes of Authentication in Early Modern Europe

LIESBETH CORENS

This conference offered an international forum for an interdisciplinary exchange about the concept of proof in its different early modern guises. Our panels were organised to maximise conversations across the disciplines. They centred around big pillars which constitute 'modes of authentication'. Firstly, its discursive field, namely authentication's relation to truth, falsehood, and uncertainty and the porous boundaries between these. Secondly, the theoretical foundations of 'truthfulness', and especially whether these transformed in the early modern period. A third session about the carriers of authenticity, namely the media and materiality of proof. After Lorraine Daston's keynote on "The Ethics and Epistemology of Belief in Early Modern Europe" followed the last panel on the actors involved in authentication: the experts, the publics, the audiences. We were interested in the practices, the people, the paths to authentication, not the strict, unquestioned, unchallenged, and unexplored structures.

Despite our best laid plans to demarcate sessions along those lines, it became clear very early on that the triangulation between institution – agent – praxis was key to many papers. Authentication could not be siphoned off in the sphere of human action, or materiality, or theoretical background, for the dynamic interrelation between those is precisely where the story takes place. The relative prominence of one over the others, and the changes between those are at the heart of the transformations in authentication in the early modern period.

In a conference focused on 'proof', 'uncertainty' emerging as a prominent theme came perhaps as a surprise. To what extent was there flexible space of uncertainty? How did one go about drawing the lines around uncertainty? What is the difference between the uncertain and the unknown? Uncertainty could be fertile: some of the most groundbreaking scholarship at the time took into account the limits of their knowledge and anticipated further understanding in the future.

They made space for uncertainty and were capable of incorporating unexpected novelties into their patterns without those novelties undermining the truth of their methods and theories. By contrast, once there was a conflict, of whichever kind (theological, political, financial), there was very little space for uncertainty. Undeniability was key in conflict. When the stakes are high, the lines between knowledge and uncertainty, resonate with truth and error, and are drawn more strongly. Whether that rigidity ensured the exchanges were about winning for one's side rather than about truth, raises interesting questions that are relevant to this day.

*The conference was organised by Richard Callis (Princeton University), Liesbeth Corens (Queen Mary, University of London), and Tom Tölle (University of Hamburg). It took place from 4th-5th July 2019 at Warburg Haus, Hamburg.*

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

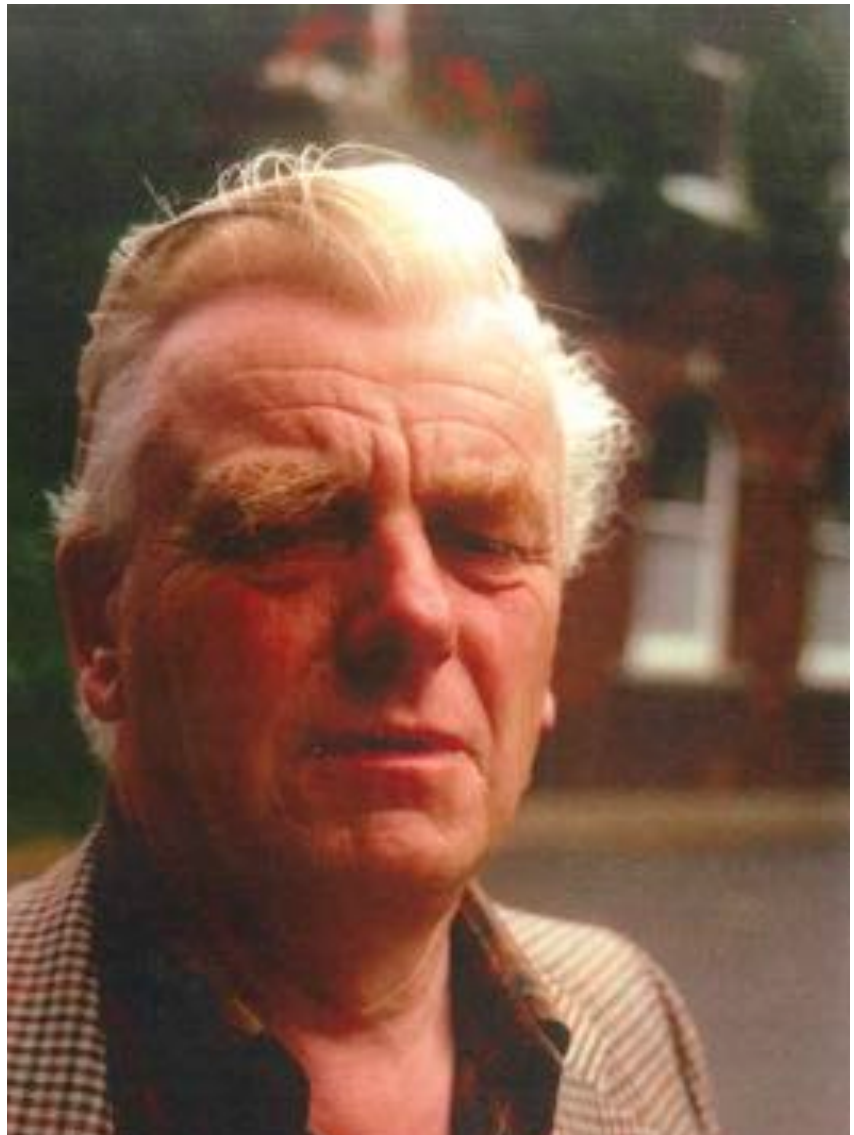
To find out more, visit the SRS website:  
<https://www.rensoc.org.uk/funding-prizes/>

# In Memory of Professor Cecil Clough (1930-2017)

DAVID CHAMBERS

Cecil Clough, a member of the SRS from its foundation and frequent contributor to *Renaissance Studies*, was a prodigiously versatile and productive historian. He died in May 2017 in his 88th year but has been little commemorated except in Vicenza, the Italian city to which he was most closely attached and where he was an honoured member of its Accademia Olimpico. The early 16th century nobleman Luigi da Porto drew him there, author of the story of Shakespeare's *Romeo and Juliet*, poet and friend of Pietro Bembo, but also author of certain *Lettere Storiche*. This text used to be a prescribed source for a course in the Oxford School of Modern History (candidates needed to teach themselves Italian) for which Cecil opted, inspired by the legendary but aged Cecilia Ady. He later chose for his doctoral thesis the daunting task of compiling an annotated, analytical, critical edition of the *Lettere* with detailed biographical exploration of the author and his works, an ambitious reconstruction of the text and innumerable notes and appendices. Supervised by Miss Ady's enthusiastic pupil John Hale, when it was eventually approved in 1960 it ran into several volumes and provoked a revision of the rules for the Oxford history thesis: regardless of quality, a fixed maximum of words would in future be enforced! The author's rigorous standards of inclusiveness and completeness were not renounced, however; for years he battled with publishers to get the whole of the voluminous work into print (meanwhile banning its accessibility in the Bodleian): only recently, thanks to support in Vicenza, did a massive Italian edition appear, but still not nearly the whole as he had envisaged.

Clough wrote of course about much else; his scope ranged widely, mainly concerning Italian Renaissance politics and political ideas, literature and art in different regions, but particularly the Veneto. He wrote much about Machiavelli, much about the Montefeltro Duchy of Urbino: articles both long, almost book length, and short, in a great variety of



journals; he also wrote about minor English characters of the period, and contributed entries in both Italian and British Dictionaries of National Biography. Eager to pay homage to other scholars, he edited single-handedly in the 1970s a collection of studies in honour of his hero Paul Oscar Kristeller, and jointly in the 1980s a volume dedicated to his former supervisor. He contributed essays by himself in these and many other festschrifts. His own bibliography runs to at least 400 titles, including numerous review articles. A fanatical bibliophile and book collector, he was in addition erudite concerning incunables and historiography (in retirement he built a library in a field adjacent to his beloved family home in Herefordshire, but hardly large enough for purpose).

Clough taught and/or lectured in universities in America but the University of Liverpool was the main location of his teaching career, where he inspired – or challenged, for he always liked to be provocative and had a way of sounding crushingly omniscient – generations of undergraduates and graduate students. Perhaps his very quirkiness brought him a vast number of friends and influential contacts in Italy (strangely, he never drank wine and insisted on early bedtime) who facilitated his years of research; even clergy gave way before his dogged perseverance. He was justly proud in 1978 of becoming a Commendatore of the Italian Republic.

Even if Cecil exasperated many, many will also remember him with affection.

# SOCIETY FOR RENAISSANCE STUDIES

9<sup>TH</sup> BIENNIAL CONFERENCE

29 June – 1 July 2021

University of East Anglia, Norwich



NORWICH

**We are delighted to announce that the Society for Renaissance Studies' postponed Ninth Biennial Conference will take place between Tuesday 29 June and Thursday 1 July 2021.**

At this stage, none of us can claim to know exactly what next year will bring. Uncertainties surround everything from the immediate impact of social distancing to longer-term questions about careers, research funding, and much more. Nevertheless, at present, **our firm hope is that this conference will still take place in Norwich.** If, however, COVID-19 seems to make that impossible, we are naturally investigating every means of transforming the event into a **fully online conference** -- one that will still ensure you can encounter both the riches of our fields' latest research and Norwich's unique early-modern history and culture.

The conference's confirmed keynote speakers remain Professor Suzannah Lipscomb (Roehampton), Professor Jan de Jong (Groningen), Dr John-Paul A. Ghobrial (Oxford), and Professor Jessica Wolfe (UNC Chapel Hill).

#### **NEW PAPER OR PANEL PROPOSALS FOR SRS 2021**

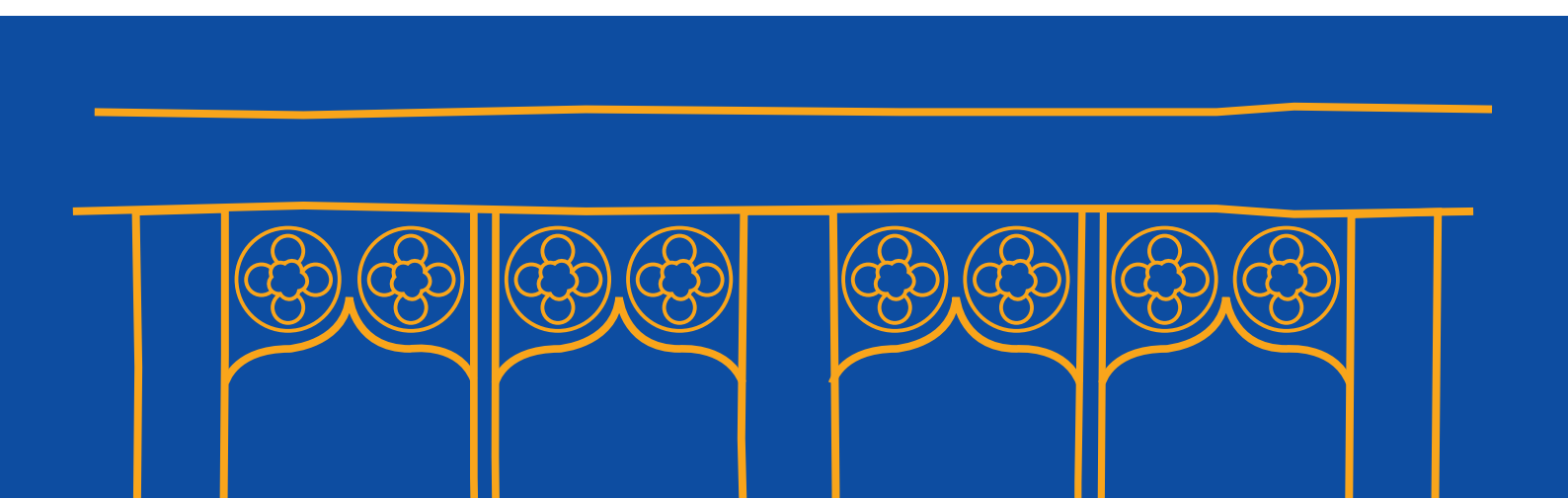
We are delighted now to reopen the conference's call for papers for 2021. Panels and papers are invited from any field of Renaissance and early-modern studies, and are encouraged to engage with any of the following themes:

- **Archives and the History of the Book**
- **Cities, States, Regions**
- **Music, Play, Festivity**
- **Scholars, Patrons, Collectors, and Natural Philosophers**
- **Religion, Devotion, Confession**
- **Border crossings, Communications, the New World**

We welcome submissions that are interdisciplinary or multidisciplinary in scope, and papers/ panels should feel free to combine elements of the above themes together. The conference will also feature an open strand for papers which engage with themes other than those listed above. We also encourage panel submissions organised by scholarly societies or submissions which emerge from research projects broadly relating to Renaissance and early-modern studies. We also look forward to receiving some proposals for sessions which explore how the fields of Renaissance and early-modern studies have responded to the challenges of COVID-19 (e.g. through new digital humanities initiatives).







Proposals for panels (90 minutes, including discussion) and individual papers (20 minutes) should be sent to [srs.2021@uea.ac.uk](mailto:srs.2021@uea.ac.uk) by **Fri 2nd October 2020**. For each paper proposal: please provide the paper title and an abstract of 150 words. For each panel proposal: please provide the panel title, details of the panel chair and any respondent, and individual paper titles, abstracts of 150 words, and full contact details for each presenter. In your submission, please indicate which conference theme or themes are most relevant to your panel/paper (or whether your submission is part of the open strand). The conference committee aims to communicate decisions about panels and speakers during November.

***When you submit your proposal, please indicate whether you (and your panellists, if relevant) could present at (a) an in-person conference in Norwich and/or (b) in a fully online conference.***

The Society is eager to encourage postgraduates working in any field of Renaissance or early-modern studies to give papers or organize panels. A reduced conference fee will be offered. We also envisage offering reduced rates for postdoctoral scholars who are either unemployed or on hourly-paid or fixed-term contracts which do not support their personal research (e.g. teaching-only contracts or research associates on funded projects).

#### **EXISTING CONFERENCE DELEGATES**

All panels and papers that were accepted for 2020 remain accepted in 2021. Thank you to everyone for your 'in principle' acknowledgments of whether or not you will be able to attend the rescheduled 2021 conference. We now ask for a confirmation by **2nd October 2020 of whether you could give your paper (a) in person in Norwich and/or (b) in a fully online conference by email to [srs.2021@uea.ac.uk](mailto:srs.2021@uea.ac.uk)**. For those who wish to change topics of their papers/panels, please submit new details by the same deadline following the submission guidelines above. We guarantee your submission will remain accepted.

#### **SRS PUBLIC LECTURE**

2021 sees the inauguration of the SRS Public Lecture, which will be presented by Professor Suzannah Lipscomb and is planned to take place on the evening of 28 June 2021 in St Andrew's Hall in Norwich city centre. This public event will open the conference, with registration and papers commencing on 29 June. All delegates are warmly invited to attend this free public lecture. SRS 2021 delegates will be able to book tickets when the conference registration page goes live.

#### **CONFERENCE MENTORING**

The committee will be facilitating a conference mentor/ buddy system, pairing up postgraduates and early career scholars with more experienced or senior colleagues. Each pair will make contact over the course of the conference to discuss career strategies and share experiences. The SRS is committed to postgraduate and early-career development, and the committee hopes this system will strengthen the Society as a whole. If you are interested in taking part in the buddy system, either as a postgraduate/early-career scholar or as a mentor, please indicate this when you submit your proposal. If you are an existing delegate and have already indicated you would like to take part in this scheme we would be grateful if you would still reconfirm this.

We recognise the uncertainties voiced here are unusual in a call-for-papers -- but the times are not usual. We are simply trying to be honest about the difficulty of this process, and we are also eager that decisions about how to host the conference reflect the needs and circumstances of our delegates. We will aim to make all final decisions about the exact format of the conference with plenty of advance notice.

**It remains our hope that we will welcome you to early-modern England's second city next summer.**

# SOCIETY FOR RENAISSANCE STUDIES 9TH BIENNIAL CONFERENCE 2021

We are delighted to announce that the postponed 9th Biennial Conference will now take place between 29 June and 1 July 2021.

The SRS Annual Lecture 2021 will be delivered at the conference by  
Dr John-Paul A. Ghobrial (Oxford)

We look forward to welcoming you to the Norwich conference next year.

**SRS Norwich 2021**

Further details inside.

## THE SOCIETY FOR RENAISSANCE STUDIES

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Membership of the Society is open to anyone interested in Renaissance studies. All members receive issues of the *Bulletin*, which is published twice yearly, in April and October. Membership is also a precondition of attending the biennial conference and applying for the various prizes and funding schemes. Details of how to join the Society can be found on our website: <http://www.rensoc.org.uk/join-get-involved/> The annual subscription is £20 for individual members and £15 for students. Copies of back issues of the *Bulletin* are available to members from the Editors at £2 each.