

# Centre for the Study of the Renaissance

## Post Graduate Taught Student Handbook 2016-2017



Including Course information for the Centre's Taught MA:

*'Culture of the European Renaissance'*

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## INTRODUCTION

The Centre for the Study of the Renaissance has had a long and distinguished history, partly because the University of Warwick has, over time, attracted many eminent scholars in the field, including John Hale, Martin Lowry, Michael Mallett, Nicholas Mann and Peter Mack. Well over forty academic staff, associate fellows and postdoctoral research fellows participate in the Centre's activities, which in addition to teaching include national and international research projects and a lively seminar series (STVDIO).

Several features have made the Centre a success in the past: its truly interdisciplinary character (staff and students join us from around Warwick's Faculty of Arts, in particular from English, History, History of Art, Theatre Studies, Classics and Modern Languages), its international connections, and its character as an intellectual community. We hope to build on these in the future, by strengthening our connections with other universities and research centres and engaging even more strongly in collaborative research programmes. We trust that you, as postgraduates within the Centre, will take advantage of the opportunities offered to you.

We also hope that you, as postgraduates, will very much feel like full members, ready to take the initiative in organising conferences or branching out in new directions, or in general by contributing fresh ideas.

Dr Paul Botley (2015-16)  
Director of Graduate Studies

**N.B.** This handbook is a supplement to the [Postgraduate Student Guide](#), the Guidelines on the Supervision of Research Students, and the Guide to Examinations for Higher Degrees by Research and should be read in conjunction with them. See the Graduate School website: <http://www2.warwick.ac.uk/services/academicoffice/gsp>

## I. ORIENTATION

### 1.1 The Centre's Office

The Centre's Office is H448b on the fourth floor of the Humanities Building Extension Block.

### 1.2 Responsible Staff, 2016-17

A full staff list is provided later in the handbook. The colleagues who have special responsibilities in the Graduate Programme are as follows:

Prof. Ingrid De Smet (Director of the Centre)

Office: H437 Tel: 23017

Email: [I.de-Smet@warwick.ac.uk](mailto:I.de-Smet@warwick.ac.uk)

Dr Sarah Wood (Director of Graduate Studies)

Office: H512 Tel: 23271

Email: [sarah.wood@warwick.ac.uk](mailto:sarah.wood@warwick.ac.uk)

Ms Jayne Brown (Centre Administrator)

Office: H448b Tel: 24587

Email: [renaissance@warwick.ac.uk](mailto:renaissance@warwick.ac.uk)

Please note that the above 5-digit telephone numbers are for use when dialling from a university phone on the internal system. If you are dialling from outside, you need to prefix it with (024) 765.

### 1.3 Areas of Responsibility

The Director of the Centre has ultimate oversight for the Centre's planning and management, including issues of financial control, and represents the Centre at meetings of other Heads of Department and at the Faculty of Arts. He or she also spearheads the Centre's research activities and nurtures relationships with other institutions.

The Director of Graduate Studies (hereafter referred to 'DGS') is responsible for the smooth running of the taught MA, and the overall management of procedures relating to both taught and research students. He or she is Secretary for the Exams Board, communicates with the external examiner, and supplies students with feedback on their marks and performance on the course. In addition, the DGS is in charge of student recruitment and admissions, and is ERASMUS co-ordinator for the Centre.

The Centre's administrator will be your first port of call in many instances. She receives essays, is able to direct students to the appropriate staff if they have queries, keeps track of bookings for the Centre's Study/Workroom H4.50 (its calendar can be viewed at [http://www2.warwick.ac.uk/fac/arts/ren/news\\_and\\_events/resources\\_room\\_calendar?view=ourWeek](http://www2.warwick.ac.uk/fac/arts/ren/news_and_events/resources_room_calendar?view=ourWeek)), communicates with secretaries of other departments, and is in constant communication with the director of the Centre and the DGS, in addition to performing many other tasks related to grant management and the administration of the Centre.

## 1.4 Communications

The atmosphere in the Centre is friendly and informal, and it is easy to see individual members of staff. All staff post 'office hours' on the doors of their rooms when they will certainly be available, and you can always set up appointments at other mutually-convenient times by emailing them. If you are unable to reach a member of staff and the matter is urgent, you might contact the secretaries of the appropriate department or the Centre's administrator on 24587. There are student pigeonholes in which messages may be left. These are located in the Graduate Space on the fourth floor of the Humanities Extension Block. You should check your Warwick e-mail account regularly. **Official communications to students will only be delivered to their University email address.**

It is essential that we have up-to-date information on your address, phone number and email so that we can contact you at any time. You will be sent a Student Record form, which should be completed with your personal details, and returned it to the Centre's administrator. Remember to keep your information up-to-date, both locally within the Centre itself and also within the University's Student's Record System.

General graduate information will be posted on the notice board of the Centre which is located near to the Centre Office. Please check the notice board regularly for information about modules, guest seminars, conferences, social activities, etc. Other graduate occasions in the Faculty will be advertised on the notice boards in the Graduate Space.

## 1.5 Facilities

The Centre's students have their own **Workroom**, H450 on the fourth floor of the Humanities Extension Block. This houses the Centre's own collection of books on the Renaissance, and the Centre's DVD library of performances of early drama. Students are reminded that this is not a lending library and books or DVDs should not be removed from this room. There are facilities to view items from the DVD collection in the room. It is also possible to book this room for student meetings, seminars, presentations, group study etc; please see Centre Administrator for availability or check the calendar at:

[http://www2.warwick.ac.uk/fac/arts/ren/news\\_and\\_events/resources\\_room\\_calendar/](http://www2.warwick.ac.uk/fac/arts/ren/news_and_events/resources_room_calendar/)

The **Graduate Space** on the fourth floor of the Humanities Extension Block provides a meeting place for students. Adjacent to this is a computing room (H447) with networked PCs available on a first-come, first-served basis. These facilities are shared with other university graduate and undergraduate students. Students may see the regulations governing the use of University Computing Facilities here: <http://warwick.ac.uk/regulation31>

Students are welcome to use the **Postgraduate Hub** on the ground floor of Senate House (card access). This is a space that brings together postgraduates from across Warwick. At the PG Hub you can:

- Find meeting rooms for group-work and collaborative study. Some of these spaces can be booked and some are available on a first-come first-served basis
- Ask any questions you might have about your postgraduate life at Warwick
- Find support for your dissertation through the Dissertation Station
- Find support for your studies and future career plans through events and drop-ins

The PG Hub exists to make your time at the University more productive and enjoyable. It is currently open 9am to midnight (see website for holiday opening). For more information go to: [http://www2.warwick.ac.uk/services/library/pghub/postgraduate\\_hub/](http://www2.warwick.ac.uk/services/library/pghub/postgraduate_hub/) or follow them on Twitter at @WarwickPgHub

## 1.6 Health and Safety

The Centre maintains a register of staff and students with physical or medical problems which may require an emergency response from tutors or others. Listing is entirely voluntary. Individuals wishing their names to be included should make this known to the administrator in Room H448b. The registers will include information on what to do and whom to contact in cases of emergency. Students may read the University's statement on health and safety here:

[http://warwick.ac.uk/services/healthsafetywellbeing/university\\_health\\_and\\_safety\\_policy\\_statement\\_as\\_approved\\_by\\_council\\_dec\\_2012.pdf](http://warwick.ac.uk/services/healthsafetywellbeing/university_health_and_safety_policy_statement_as_approved_by_council_dec_2012.pdf)

## 1.7 Car Parking and Public Transport

Car-parking spaces are limited, and the University strongly encourages the use of public transport. The University has good bus links with other locations in Coventry and with Kenilworth and Leamington. The University is located around 15 minutes by bus from Coventry railway station, which has a fast connection to London, Euston Station. Regular trains to London, Marylebone Station, run from Leamington Spa.

# II. GENERAL ACADEMIC INFORMATION FOR POSTGRADUATES

## 2.1 Induction Events

Both the University and the Arts Faculty provide separate induction events which you are strongly encouraged to attend. Information on university events can be found at <http://www2.warwick.ac.uk/study/welcome/postgraduates/>.

New postgraduate students also attend various induction events held by the Centre including a lunch which will be hosted by the Director and the DGS and will usually take place just before the beginning of Term 1 (details to be provided separately). At this event, you will meet fellow new students and other students of the Centre, and you will be provided with practical information and details of forthcoming events at the Centre. There is usually another Centre social event at the beginning of term 2 (January), to welcome back staff and PGT students from their term in Venice

## 2.2 Skills and Further Development

Postgraduates should take advantage of opportunities for deepening their knowledge or sharpening their skills in a variety of areas, in the Centre, in the Arts faculty and/or in the University at large. These skills will be reflected in a Skills Development Portfolio. In addition to the Centre's skills sessions, which run alongside the taught MA's core module, the following possibilities should be kept in mind.

### 2.2.1 The Graduate School Masters Skills Programme

Students may also take advantage of the University's **Masters Skills Programme**. This is designed to develop your academic, personal and professional skills whilst at Warwick. It includes a range of workshops, events and online resources to help you adjust to postgraduate study and enhance your research skills. It provides opportunities to meet other students and you can gain recognition for your efforts through the Warwick Skills Portfolio Award. For more information go to: [warwick.ac.uk/maskills](http://warwick.ac.uk/maskills) or email: [skills@warwick.ac.uk](mailto:skills@warwick.ac.uk)



## 2.2.2 Languages

Language skills are particularly important at postgraduate level: they enable you to read primary sources in the original and make you better aware of the historiography and critical literature in countries outside the Anglophone world. Students are therefore strongly encouraged to develop or improve proficiency at least in Latin and one modern foreign language (French, Italian, German, or Spanish). Italian language classes are available during the Venice term and the Centre will cover each student's costs for this particular language course. (Note, however, that failure to attend a course fully will lead to the Centre withdrawing its subsidy.) Students intending to take the Italian palaeography classes (subject to availability) in the second term are required to have studied, or to be studying, Italian. Students whose native language is not English can avail themselves of Warwick's Centre for Applied Linguistics, which runs courses to improve research students' command of written English: see <http://www2.warwick.ac.uk/fac/soc/al>

The Renaissance Centre runs a weekly seminar on '**Latin for Research in the Humanities**', intended for Warwick students and staff who already have a basic knowledge of the language (typically: GCSE Latin, or who have completed the Classics Department's Beginners' course) and wish to brush up on, or maintain, these Latin language skills. It is also intended for researchers who, having had some training in classical Latin, wish to develop proficiency in medieval, early modern, or modern Latin. For further details, please contact **Bryan Brazeau** on [b.brazeau@warwick.ac.uk](mailto:b.brazeau@warwick.ac.uk) and see the course outline on the Centre's website: <http://www2.warwick.ac.uk/fac/arts/ren/postgradstudy/postbeginnerslatin/>

## 2.2.3 Auditing Other Modules (optional)

You may wish to discuss with your supervisor the possibility of auditing an MA module on offer in the Arts Faculty. This would not normally entail any written work. You will need to have the consent of the module's convenor.

## 2.2.4 Renaissance Seminars (STVDIO)

The Centre hosts a Research Seminar (STVDIO series) which usually meets on Tuesday or Wednesday evenings at 5pm. Papers are given by visiting speakers as well as by Warwick staff and students. **All postgraduate students are expected to attend and participate.** For a list of events, see: [http://www2.warwick.ac.uk/fac/arts/ren/news\\_and\\_events/seminars/stvdio](http://www2.warwick.ac.uk/fac/arts/ren/news_and_events/seminars/stvdio)

Students are also encouraged to attend seminars organised across the Faculty of Arts, such as the Medieval Seminar, the History Department's Early Modern Seminar and the Eighteenth-Century Studies group, the History of Medicine group, and the research seminars offered by the departments of Classics, English and Comparative Literary Studies, French Studies, History of Art, and Italian. Combined Arts Faculty events diary can be found at <http://www2.warwick.ac.uk/fac/arts/news/>

## 2.3 Research Projects in the Centre

Several research programmes (some with PhD students or postdoctoral research fellows attached to them) are running in the Centre at present. These provide a unique opportunity for Centre students to develop relationships and interests outside of their specific subfield as well as potentially giving them a sense of what it is like to be engaged in research after the PhD. In the case of international projects, it is also an opportunity to gain insights into what is happening outside of the UK. For more information, and a sense of the programme, see <http://www2.warwick.ac.uk/fac/arts/ren/projects/>



## 2.4 The Centre's Teaching Committee

The Teaching Committee consists of the Director of the Centre, the DGS, tutors of the MA core and optional modules, and supervisors of research students. It meets once a term.

## 2.5 Student–Staff Liaison Committee (SSLC)

The Centre has a Postgraduate Student–Staff Liaison Committee (SSLC), which is convened by the student chair of the Committee. Membership of the Committee is as follows: one or more MA students; two research students; the DGS; and a Library representative. The chair of the SSLC is a student. The student representatives (a chair and a secretary) should be elected as soon as possible in Term 1 and should be present at the first meeting of the SSLC/Teaching Committee, towards the end of Term 1. In Term 1, these meetings are in Venice; in Term 2, they are in room ..

The SSLC/Teaching Committee meets once each term to discuss matters of mutual interest and concern. It acts as a forum in which questions about the course of study, about teaching and learning, and about the running of the Graduate Programme can be raised, problems or complaints aired, and suggestions and remedies considered. It is the responsibility of the chair and/or the Centre's Administrator to contact the other SSLC members to arrange meetings.

## 2.6 Warwick University Library

All students should register as users of the Library as soon as possible. Sophisticated systems are available in the Library for conducting literature information searches, which are invaluable for research students and you will be taken through these on the induction programme. The Library Subject Specialist for the Centre is **Lynn Wright** ([lynn.wright@warwick.ac.uk](mailto:lynn.wright@warwick.ac.uk)) whom you will meet in Term 2; she is also a member of the Postgraduate SSLC.

Students should be aware of special library facilities, such as the **Wolfson Research Exchange** (a dedicated space for research students) <http://www2.warwick.ac.uk/services/library/using/libspaces/research-exchange>, the **Learning Grid** (available twenty-four-hours a day in a development occupying a space of about 1350 square metres on two floors in University House, with capacity for approximately 300 students) [http://www2.warwick.ac.uk/services/library/using/libspaces/learning\\_grid/](http://www2.warwick.ac.uk/services/library/using/libspaces/learning_grid/) and of the special set of **library resources** dedicated to Renaissance Studies. For these resources, see: <http://www2.warwick.ac.uk/services/library/subjects/arts/renaissance/>

## 2.7 Exchange Opportunities

### 2.7.1 ERASMUS Programme (Venice and Paris)

An ERASMUS programme, linking the Centre with the University of Venice (Ca' Foscari) and the University of Paris (Sorbonne) brings postgraduate students from these two universities to the Centre for the spring term in each academic year. It also permits research students of the Centre to attend the Sorbonne or the University of Venice for 3 months as part of their degree, normally beginning towards the end of Term 2.

## 2.8 Personal Tutors and Pastoral Care

In line with University policy all taught MA students are assigned a personal tutor, drawn from a list of all staff in the Centre who are involved in the Graduate Programme by either teaching or supervision. Research students do not normally have a personal tutor, as their supervisor (or first supervisor) acts in a pastoral as well as an academic capacity. They should, however, feel free to talk to the Director of Graduate Studies, the Director of the Centre (indeed, to any member of

staff that they feel they can trust) about personal and academic matters they do not wish to raise with their supervisor. Under the University's Code of Good Practice, it is expected that a Personal Tutor will:

- Meet all students at least once a term for an individual review of general progress and general well-being
- Set aside some fixed time or times (of at least one hour each week) when students may drop in
- Give students advice about their academic progress and general academic advice about courses and options
- Give students help and advice about non-academic matters as far as it is in their competence to do so, or advise them where further help can be obtained
- Be sensitive to the need of students to discuss personal matters with members of staff of the same sex as the student, and to make appropriate arrangements for this to happen
- Advise students of the procedures to be adopted in the event of an emergency
- Be prepared to act as referee for their students for job and other applications
- Perform all the responsibilities conferred on Personal Tutors in the University Regulations.

More information at

<http://www2.warwick.ac.uk/fac/arts/ren/postgradstudy/currentstudents/pastoralcare/>

Of course, none of this prevents you from approaching any member of staff in the Centre. We are all very pleased to help with all aspects of pastoral and academic care. If you feel you have problems which are affecting your ability to work effectively, you may well wish to discuss them first with your personal tutor or supervisor. However, pastoral care within the Centre is also supported by the University's Senior Tutor, Mr Stephen Lamb, and his team of professional counsellors in University House. The Counselling Service also offers help with study skills problems, and with problems arising from dyslexia. In addition, they will supply you with information concerning the University's guidelines on sexual, racial, and personal harassment. See:

<http://www2.warwick.ac.uk/services/tutors/counselling/student/>

## **2.9 Special Circumstances**

### **2.9.1 Disabilities**

Students suffering from conditions which are likely to affect their academic performance or the ability to meet deadlines should speak in confidence to the DGS as soon as possible.

The University's Disability Services offer advice, guidance and support to students with Specific Learning Differences/Dyslexia or other, hearing and visual impairments, physical disabilities, mobility difficulties, Asperger's, unseen/medical conditions, mental health difficulties and any other impairment or condition that is likely to have an impact on their studies and life at University. The services provided are tailored to the individual and aim at enabling students to manage their support and studies independently.

Students should visit Disability Services to discuss individual support requirements; for advice on the Disabled Student Allowance (DSA); if they think they might be dyslexic or have any other Special Learning needs; if they require mentoring or specialist study skills support for example; for information about accessible campus accommodation, parking, resources and assistive technology; and for information about external agencies that also provide support.

For Disability Services, see <http://www2.warwick.ac.uk/services/tutors/disability> They are located on the ground floor of University House and can be contacted by telephone on 024 761 50641 or email [disability@warwick.ac.uk](mailto:disability@warwick.ac.uk)

The Centre for the Study of the Renaissance will have due regard to such conditions. It is important that up-to-date medical evidence be provided, and that it is as specific as possible as to how it is likely to affect a student's work.

### 2.9.2 Illness and Absences

If, for any reason, you are not able to study for a period of more than two or three weeks, it is essential that you contact your personal tutor, and ask about the advisability of applying for a Suspension of Study. If he or she thinks this is advisable, both you and your personal tutor should notify the DGS in writing about your needs and your reasons for seeking a suspension of study. You should also supply medical evidence where appropriate. He or she will then forward your letter, along with a covering letter indicating the Centre's support of your need for a suspension of study, to the Chair of the Warwick Graduate School. If you do not hear within a reasonable period of time, ask the DGS to contact the Graduate School on your behalf.

## 2.10 Cheating and Plagiarism

This note is intended to draw your attention to what the University defines as cheating in assessed work (including dissertations); the procedures which are adopted in suspected cases; and your rights under those procedures.

### 2.10.1 Definition (University Regulation 11)

In these Regulations 'Cheating' means an attempt to benefit oneself, or another, by deceit or fraud. This shall include deliberately reproducing the work of another person or persons without acknowledgement. A significant amount of unacknowledged copying shall be deemed to constitute *prima facie* evidence of deliberation, and in such cases the burden of establishing otherwise shall rest with the candidate against whom the allegation has been made.

In the context of assessed work you must avoid plagiarism, that is copying out other people's writings word-for-word without quotation marks or acknowledgement, or paraphrasing their ideas or arguments by changing the wording – again, without acknowledging the source.

The safest way to avoid problems associated with plagiarism is to use inverted commas (quotation marks) to identify any word-for-word reproduction of other people's writings (whether in print or on the web) and to be very rigorous about citing the source from which you have quoted. **Always specify your sources, by including footnotes and a bibliography with your written work.** For details of the procedures under Regulation 11, see <http://warwick.ac.uk/regulation11>

### 2.10.2 Appeals

The University has agreed appeals procedures. Further details are available from the Graduate School and on the university's website at: <http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/disciplinary/>

## 2.11 Problems and Complaints

What do you do if you have an anxiety or complaint about any aspect of the Graduate Programme? You could take up specific issues with the DGS or with one of your option tutors. You might first want to discuss the problem with your Student-Staff Liaison Committee representative, or ask him/her to raise it at an SSLC meeting. You could ask your SSLC representative (or someone else who has taken the module with you) to be with you when you discuss matters with a member of staff. You may feel that this approach is not possible or that it will be unproductive. You may prefer instead to approach the Director of the Centre for the Study of the Renaissance.

Should your issue or concern not be resolved through these channels, the University has a clear three-stage Student Complaints Resolution Pathway for all types of informal and formal concerns or complaints. Further information, advice and guidance is available on the following University webpage: [www.warwick.ac.uk/studentfeedbackandcomplaints/](http://www.warwick.ac.uk/studentfeedbackandcomplaints/)  
You may wish to have a look at these pages before you decide how to proceed.

You should not feel anxious about airing problems and grievances in this way. We expect students to be open and frank in discussing their experience of the Graduate Programme, and believe that the only way to plan for improvement is by being alerted to current students' experiences.

## 2.12 Guidance on Extenuating/Mitigating Circumstances

Extenuating or mitigating circumstances are those events which have had a detrimental effect on your study, to the point that it is in your interest to draw your department's attention to them and ask for them to be considered in mitigation of poor performance. Such circumstances include (but are not limited to) illness, both bodily and emotional; the severe illness or death of a close family member; a shocking or traumatic personal experience. In addition, sudden, unexpected changes in family circumstances might affect your ability to make academic progress as a consequence of their demonstrable emotional impact upon you, and may also be considered as mitigation.

The University is aware that in some cultures it is considered shameful or embarrassing to disclose the details of these kinds of circumstances to those outside one's family. This is not the case in the prevailing UK culture and you should be aware that your department and the University are fully supportive of students in difficult circumstances and want to assist if at all possible. If you feel inhibited from talking to a tutor or other member of staff in the first instance, you may also consider talking to a member of your SSLC, the Students' Union, the University Senior Tutor or a member of staff in Student Support for initial, informal advice.

Clearly, though, in order for your circumstances to be considered as mitigating by your department, they must be conveyed formally to someone in your department (a tutor, the DGS, a course/module convenor, for instance). The University expects that you will discuss your circumstances before Exam Boards meet, so that they may be taken into account in good time. You should be aware that, in the event you feel you need to appeal the outcome of an Exam Board, offering extenuating or mitigating circumstances at that point will need to be accompanied by a good reason why you withheld the information earlier. Without wanting to invade your privacy, the University does expect that you bring such circumstances to your department's attention in a timely manner, despite the discomfort you might feel in so doing. Failure to disclose such circumstances at a time when you could have done so may subsequently be problematic. Your department will do all it can to support you in difficult situations.

**Note:** The University's Examination and Degree Conventions (J10 (c)) state that, 'All mitigating evidence, whether directly from a candidate or from a personal tutor or other member of University staff on behalf of a candidate, should be communicated in writing to the Secretary of the Board of Examiners in advance of the Board meeting to ensure clarity of information and that a proper record exists and can be subsequently kept'.

## 2.13 Key Monitoring/Contact Points

### Term 1

Attendance at induction event/lunch at Warwick, typically the week *before* the start of the Venice term. Four monitoring points in Venice: arrival meeting, compulsory attendance of weekly module classes and seminars, and submission of work / or final class, at the end of the ten weeks. To be confirmed by liaising with the Venice co-ordinator, and class attendance records being uploaded to Tabula.

## Term 2

1. Attendance of welcome meeting and induction in week 1, with DGS and CSR Director
2. Attendance of weekly core module seminar, monitored by class register
3. Meeting with DGS to discuss topic for dissertation and supervisor. Weeks 2-3
4. Attending 'consulting Renaissance-based databases etc.' CSR Director week 5
5. Submitting draft Research Proposal to supervisor week 9

## Term 3

1. Submission of critical review Week 1
2. Meeting with dissertation supervisor weeks 2-4
3. Meeting with dissertation supervisor weeks 8-10
4. Submission of MA dissertation (beginning of September)

### III. ACADEMIC STAFF WITH RENAISSANCE INTERESTS

**Dr Jennifer Alexander (History of Art)**

Interests and expertise: Medieval Art and Architecture especially the study of medieval and early modern buildings, their construction and use.

Office: F47, Millburn House; Tel: 23005; Email: [jennifer.alexander@warwick.ac.uk](mailto:jennifer.alexander@warwick.ac.uk)

**Professor Catherine Bates (English and Comparative Literature)** on research leave

Interests and expertise: Literature and culture of the Renaissance period with a special interest in sixteenth-century courtly poetry; psychoanalysis, and epic.

Office: H5.03; Tel: 23345; Email: [c.t.bates@warwick.ac.uk](mailto:c.t.bates@warwick.ac.uk)

**Dr Paul Botley (English and Comparative Literature)**

Interests and expertise: Renaissance letters; Neo-Latin literature; the history of the Bible; education; translation; the Greek diaspora in renaissance Europe; editorial method; the history of scholarship.

Office: H5.13; Tel: 23341; Email: [paul.botley@warwick.ac.uk](mailto:paul.botley@warwick.ac.uk)

**Dr Louise Bourdua (History of Art)**

Interests and expertise: Medieval and Renaissance Art.

Office: F47, Millburn House; Tel: 50653; Email: [l.bourdua@warwick.ac.uk](mailto:l.bourdua@warwick.ac.uk)

**Dr Emma Campbell (Modern Languages, French)**

Interests and expertise: Old French literature; manuscript studies; translation; modern philosophy and critical theory

Office: H4.31; Tel: 23332; Email: [emma.campbell@warwick.ac.uk](mailto:emma.campbell@warwick.ac.uk)

**Professor Emeritus Bernard Capp (History)**

Interests and expertise: Radical movements in seventeenth-century England; popular beliefs and popular culture; the family and gender in early modern England.

Office: H3.18; Tel: 23410; Email: [b.s.capp@warwick.ac.uk](mailto:b.s.capp@warwick.ac.uk)

**Professor Elizabeth Clarke (English and Comparative Literature)**

Interests and expertise: seventeenth-century religious poetry, particularly by nonconformists and women; director, the Perdita Project; project director, John Nichols.

Office: H5.41; Tel: 23327; Email: [e.r.clarke@warwick.ac.uk](mailto:e.r.clarke@warwick.ac.uk)

**Professor Alison Cooley (Classics & Ancient History)**

Interests and expertise: All aspects of the Roman world - social, cultural, economic, and political.

Tel: 24918; Email: [A.Cooley@warwick.ac.uk](mailto:A.Cooley@warwick.ac.uk)

**Dr Jonathan Davies (History, Venice Coordinator)** in Venice during Term 1

Interests and expertise: History of the Italian states c-1300-c.1600; elites; ritual; violence; universities.

Office: H3.20; Tel: 23420 ; Email: [j.d.davies@warwick.ac.uk](mailto:j.d.davies@warwick.ac.uk)

**Professor Ingrid De Smet, (Modern Languages, French and Neo-Latin) Director of the Renaissance Centre**

Interests and expertise: Satire and polemics; the Classical tradition and humanism; Neo-Latin literature and intellectual culture in France, the Low Countries, and Italy (1550-1650); writers of the Reformation and Counter-Reformation.

Office: H4.37; Tel: 23017; Email: [I.de-Smet@warwick.ac.uk](mailto:I.de-Smet@warwick.ac.uk)

**Dr Aysu Dincer Hadjianastasis (History)**

Interests and expertise: History of Venice; Social and economic history of early medieval England; England and Scotland in the fifteenth century

Email: [A.Dincer@warwick.ac.uk](mailto:A.Dincer@warwick.ac.uk)

**Professor Rebecca Earle (Comparative American Studies)**

Interests and expertise: Spanish American history: late colonial and early national Colombia; letters, print and modernity  
Office: H327; Tel: 23466; Email: r.earle@warwick.ac.uk

**Dr John T. Gilmore (English and Comparative Literary Studies)**

Interests and expertise: Neo-Latin verse, especially in the long eighteenth century; the history of translation into Latin verse as a means of introducing European readers to non-European literatures.  
Office: H5.33; Tel: 28171; Email: j.t.gilmore@warwick.ac.uk

**Professor Simon Gilson (Modern Languages, Italian)**

Interests and expertise: Dante; the relationship between literature and science; the status of the arts in the Renaissance.  
Office: H4.08; Tel: 73095; Email: s.gilson@warwick.ac.uk

**Dr Teresa Grant (English and Comparative Literature)**

Interests and expertise: Medieval and Renaissance drama, especially issues surrounding staging; Renaissance literature and culture.  
Office: H5.16, Tel: 23664; Email: T.Grant@warwick.ac.uk

**Dr Clive Gray (Centre for Cultural Policy Studies)**

Interests and expertise: analysing structure and agency in the museums and galleries sector; ontology, epistemology and methodology in cultural policy research.  
Office: G.41; Millburn House. Tel: 24912; Email: C.J.Gray@warwick.ac.uk

**Professor Mark Knights (History)**

Interests and expertise: the political culture of early modern Britain c.1500-c.1800, with particular interests in the integration of political and social history, the nature of public discourse, the role of print, and the interaction of politics, literature and ideas.  
Office: H3.09; Tel: 74690; Email: m.j.knights@warwick.ac.uk

**Professor Beat Kumin (History) on research leave 2016-17**

Interests and expertise: English and Central European religious and social history, c.1450-c.1750; the history of parishes and public houses; spatial approaches to the past.  
Office: H3.13; Tel: 24915; Email: b.kumin@warwick.ac.uk

**Dr Marie-Louise Lillywhite (History of Art)**

Interests and expertise: The influence of the Counter Reformation on 16C Venetian art  
Office: F44, Millburn House; Tel: 23007; Email: M.Lillywhite.1@warwick.ac.uk

**Dr Mathew Lockwood (History)**

Interests and expertise: Early Modern British History  
Email: M.Lockwood.1@warwick.ac.uk

**Dr David Lines (Modern Languages, Italian) on research leave 2105-16**

Interests and expertise: ancient thought (especially Aristotelianism) in Renaissance Italy; Renaissance ethics, politics and science; institutions of culture and learning; libraries and history of the book.  
Office: H4.10; Tel: 23250; Email: D.A.Lines@warwick.ac.uk

**Professor Peter Mack (English and Comparative Literature) on research leave 2016-17**

Interests and expertise: include Medieval and Renaissance European intellectual, cultural and literary history, and especially rhetoric.  
Office: H5.09; Tel: 23663; Email: p.w.d.mack@warwick.ac.uk



**Professor Peter Marshall (History)**

Interests and expertise: Sixteenth-century English religious history, especially the Reformation and its impact.

Office: H3.17; Tel: 23452; Email: p.marshall@warwick.ac.uk

**Dr Julia McClure (History)**

Research interests: Global Middle Ages; the history of Spain; the early trans-Atlantic world; the history of poverty. Centres and Networks: Global History and Culture Centre

Office: H011; Tel: 75537; Email: J.McClure@warwick.ac.uk

**Dr Celeste McNamara (History, Venice Coordinator)** in Venice during Term 1

Interests and expertise: Renaissance history, Catholic Reform, Italian history, cultural and social history

Office: H321; Tel: 75534; Email: C.McNamara@warwick.ac.uk

**Dr Marco Nievergelt (English and Comparative Literature)**

Interests and expertise: tbc

Office: H5.20; Tel: 24994; Email: M.Nievergelt@warwick.ac.uk

**Dr Luigi Pascali (Economics)**

Interests and expertise: Jewish Communities in the Italian Renaissance, Growth and Development

Office: S0.80; Tel: 28268; Email: L.Pascali@warwick.ac.uk

**Dr Lorenzo Pericolo (History of Art)**

Interests and expertise: sixteenth- and seventeenth-century art.

Office: F49, Millburn House, Tel: 28339; Email: l.pericolo@warwick.ac.uk

**Dr Caroline Petit (Classics, Wellcome Trust Senior Research Fellow)**

Interests and expertise: The textual transmission, translation and interpretation of ancient medical texts, especially Galen and the Galenic corpus.

Office: H2.35; Tel: 23107; Email: C.C.L.Petit@warwick.ac.uk

**Dr Paul Prescott (English and Comparative Literature)** on research leave in term 2

Interests and expertise: Shakespeare in performance; theatre history; the theory and practice of arts criticism; schools and undergraduate pedagogy.

Office: H5.14; Tel: 23322; Email: p.prescott@warwick.ac.uk

**Dr Victoria Rimell (Classics & Ancient History)**

Interests and expertise: Latin literature from the first century BCE to the second century CE

Office: H2.37; Tel: 75103; Email: V.Rimell@warwick.ac.uk

**Professor Penny Roberts (History/Director of Post-Doctoral Training Centre)**

Interests and expertise: Sixteenth-century French history.

Office: H3.16; Tel: 23411; Email: p.w.roberts@warwick.ac.uk

**Professor Carol Rutter (English and Comparative Literature)** on research leave in term 3

Interests and expertise: Renaissance theatre and performance; the dialogue between performance and culture; Shakespeare and his contemporaries on his stage and on ours; film and poetry.

Office: H5.30; Tel: 23649; Email: c.rutter@warwick.ac.uk

**Dr Rosa Salzberg (History).** Seconded to the European Institute in Florence until the end of 2016/17

Interests and expertise: Italian Renaissance history; early print culture; migration history.

Office: H3.07; Tel: 23487; Email: R.Salzberg@warwick.ac.uk

**Dr Margaret Shewring (Theatre Studies)**

Interests and expertise: Court and Civic Festivals of the European Renaissance, Theatre of the Renaissance and Restoration periods; and Shakespeare on the Contemporary Stage both in Britain and abroad.

Tel: 07341 972381; Email: m.e.shewring@warwick.ac.uk

**Dr Giorgio Tagliaferro (History of Art)** on research leave for 2016-17

Interests and expertise: 'Renaissance and Early Modern Italian Art, especially Venice'

Office: F44, Millburn House; Tel: 23007; Email: G.Tagliaferro@warwick.ac.uk

**Dr Maude Vanhaelen (Classics and Italian)**

Interests and expertise: Greek and Latin languages and literatures; Reception of Platonism in Quattrocento Florence; Humanistic translations and commentaries; Neoplatonism and Hermetism; *Prisca Theologia*.

Office: H4.15; Tel: 50638; Email: M.Vanhaelen@warwick.ac.uk

**Dr Christiania Whitehead (English and Comparative Literature)** on research leave 2016-19

Interests and expertise: religious literature of the medieval period, including allegorical narratives, the medieval mystics, Middle English translations of Latin scholastic and devotional writing and their 15th-century audiences, the religious lyrics, and Latin and English hagiography.

Office: H5.20; Tel: 24994; Email: c.a.whitehead@warwick.ac.uk

**Dr Sarah Wood (English and Comparative Literature) Director of Graduate Studies, CSR**

Interests and expertise: Research interests include Piers Plowman, late medieval religious literature, allegory, alliterative poetry, authorial revision, and the history of the book

Office: H5.12; Tel: 23271; Email: Sarah.Wood@warwick.ac.uk

**Dr Bobby Xinyue (Classics & Ancient History)**

Interests and expertise: The reception of Ovid's *Fasti* in Renaissance Neo-Latin poetry

Office: H2.27; Tel: 24210; Email: B.Xinyue@warwick.ac.uk

**RESEARCH / TEACHING FELLOWS**

**Dr Bryan Brazeau (Modern Languages, Italian)**

Interests and expertise: Italian renaissance epic (Boiardo, Ariosto, Tasso), Poetics of the sacred, Sixteenth-Century Christian Epic (Latin and Italian), Counter-Reformation culture, Dante reception, Digital Humanities

Office: H4.21; Tel: 28490; Email: B.Brazeau@warwick.ac.uk

**Dr Adrianna Catena (History)**, Leverhulme Early Career Fellow, for the project "The Hatters' Blues: A Microglobal History of New World Dyes in Early Modern Spain" for 2016-2019

Email: tbc

**Dr Alessio Cotugno (Modern Languages, Italian)**

Interests and expertise: Sperone Speroni and his Legacy (1500-1588). Literature, Philosophy and the Vernacular

Office: H4.07; Email: A.Cotugno@warwick.ac.uk

**Dr Serena Dyer (IAS Early Career Fellow/ part-time Teaching Fellow in Early Modern European History)**

Interests and expertise: (tbc)

Email: Serena.Dyer@warwick.ac.uk

**Dr Catherine Hampton (Modern Languages, French, Principal Teaching Fellow)**

Interests and expertise: Sixteenth-century literature; French Renaissance court society and culture.

Office: H4.32; Tel: 23328; Email: c.m.hampton@warwick.ac.uk

**Dr Ann Haughton (History of Art, Visiting lecturer)**

Interests and expertise: 'Divine Deviance' examining how visual representations of mythology produced in the Italian Renaissance, conflated erotic desire and philosophical allegory.  
Office: F44, Millburn House; Tel: 23005; Email: ann.haughton@warwick.ac.uk

**Dr Simon Jackson (English and Comparative Literary Studies),** Leverhulme Early Career Fellow

Research Interests: Poetry and music in the sixteenth and seventeenth centuries  
Office: H5.16; Tel: 23343; Email: simon.j.jackson@warwick.ac.uk

**Dr Guido van Meersbergen (History),** Leverhulme Early Career Fellow, for the project "Cross-Cultural Diplomacy Compared: European Diplomats in South Asia (1600-1750)" for 2016-2019  
Email: G.van-Meersbergen@warwick.ac.uk

**Dr Cecilia Muratori (Modern Languages, Italian)**

Interests and expertise: Man-animal distinction in Renaissance philosophy; history of animal ethics  
Office: H4.21; Tel: 28490; Email: C.Muratori@warwick.ac.uk

**Dr Giada Pizzoni (History)**

Interests and expertise: Early Modern European History  
Email: G.Pizzoni@warwick.ac.uk

**Dr Anna Laura Puliafito (Modern Languages, Italian)**

Interests and expertise: Aristotle's Rhetoric in the Vernacular, Italian Renaissance Philosophy (Neoplatonism, Natural Philosophy), Philosophy and Language, Academies in the XVI Century,  
Office: H4.21; Tel: 28490; Email: A.Puliafito@warwick.ac.uk

**Dr Naomi Pullin (History),** Teaching Fellow in Early Modern British History

Interests and expertise: religious and social history in the early modern Atlantic  
Office: H0.15; Email: Naomi.Wood@warwick.ac.uk

**Dr Gavin Schwartz-Leeper (Faculty of Arts)**

Interests and expertise: Representations of the past in early modern England, with particular focuses on historiography, martyrdom, polemic, and language change.  
Office: 0.45; Tel: 24515; Email: g.e.schwartz-leeper@warwick.ac.uk

**Dr Sara Trevisan (Renaissance Studies),** Leverhulme Early Career Research Fellow

Interests and expertise: Early modern royal and civic festivals Geography and landscape in literature Literature and the sea Literature and the visual arts English poetry and theatre (1500-1700).  
Office: H4.53; Tel: 73089; Email: s.trevisan@warwick.ac.uk

**Dr Iman Sheeha (English and Comparative Literary Studies, Associate Fellow)**

Interests and expertise: Interests and expertise: early modern drama, domesticity, servants, domestic tragedy.  
Email: Iman.Sheeha@warwick.ac.uk

**Dr Felicita Tramontana (Renaissance Studies),** Marie Curie Research Fellow

Interests and expertise: Migration in the early modern world: the Franciscans of the Custody of the Holy Land as a facilitator of the circulation of people in the Mediterranean  
Office: H4.53 Tel: 73089; Email: F.Tramontana@warwick.ac.uk

**Dr Lucy Underwood (History),** Leverhulme Early Career Fellow, for the project "Imagining Englands: Confessionalisation, Catholicism and National Identity after the English Reformation" for 2016-2020)

Office: H0.17; Tel: 50442; Email: L.Underwood@warwick.ac.uk

**Dr Máté Vince (English and Comparative Literary Studies/ Renaissance Studies)**, Research Fellow, Isaac Casaubon Project

Interests and expertise: Renaissance theories of language and understanding; reception of the classics (esp. Cicero, Vergil); rhetoric and dialectic; translation in the Renaissance; theological controversies; William Shakespeare and Philip Sidney.

Office: H4.53; Tel: 73089; Email: [M.Vince@warwick.ac.uk](mailto:M.Vince@warwick.ac.uk)

### **HONORARY PROFESSOR**

**Professor Emeritus Julian Gardner (History of Art)**

Interests and expertise: late medieval and renaissance art; Giotto di Bondone; art and patronage; religious orders.

Email: [julian.gardner@warwick.ac.uk](mailto:julian.gardner@warwick.ac.uk)

## **IV. THE STYLE GUIDE FOR WRITTEN WORK**

Presentation is important. An essay or dissertation that is well written and properly laid out will gain your readers' confidence and convey your message to them as efficiently as possible. Furthermore, by following standard scholarly practice, you show your readers that you are familiar with (and have taken the trouble to follow) the conventions in your field of study. **Written work will be penalised for not following the conventions described or referred to in this guide.** It is therefore to your advantage to learn the conventions as thoroughly as possible.

**Dissertations** should follow, in addition to the points specified in this section, the rules for presentation outlined by the Academic Office in its information on the presentation of theses: <http://www2.warwick.ac.uk/services/academicoffice/gsp/guidingyouthrough/guidelines/submissionexaminations/infoforstudents/presentation/>.

Dissertations for the taught MA must be handed in to the Centre's Office by the required submission date. **Two copies, in a soft binding**, must be provided. MA by Research theses should be taken to the Graduate School Office in Senate House and a fee for **hard binding** paid directly to them.

**The rules in this guide should be followed in all class essays, whether assessed or not.** The standard authority on all matters of presentation and format is the MHRA Style Guide, a hard copy of which will be given to all new students. It is also available to download at the following website: <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

## V. TAUGHT MA: CULTURE OF THE EUROPEAN RENAISSANCE

This MA is a twelve-month intensive programme of full-time study (twenty-four months part-time). The degree programme ranges widely over the cultural history of Renaissance Europe, offering an introduction to socio-economic realities and to court, civic, and learned culture in Italy, France, and England within the broader European context. Attention is also paid to the political, religious, and social transformations from the fifteenth to the seventeenth century.

We understand that students may need to undertake a small amount of part-time work alongside their MA study, but we strongly advise them not to undertake full-time work at any point during this twelve month period.

### 5.1 Course Structure

All MA students follow the **Renaissance Culture and Society** core module (30 CAT points). This is taught in Term 2 and is composed of weekly two-hour seminars. It is complemented by other weekly sessions, including segments on bibliography, the development of research skills, and palaeography. The second segment of the skills module, open to outside students, is called '**From Manuscript to Print**'. For further details of this module, see section 6 of this Handbook.

All MA students also take **three** 30-CAT modules. Two of these are studied in Venice in Term 1; the third is studied at Warwick alongside the core module in Term 2. This optional module is usually selected from those offered by the departments of English, History, History of Art and the School of Modern Languages. The availability of modules varies from year to year depending on staff study leave. If you are interested in a particular module or area of study, it is advisable to contact the DGS as soon as possible. Each module runs over one term. In place of **one** 30-CAT MA-level module, students may also take **two** 15-CAT undergraduate modules; some departments offer relevant possibilities. After enrolment, students must use the on-line module registration system to register their option choices.

Students who pass the taught elements of the course proceed to the dissertation. A Postgraduate Diploma is an option for those who do not wish to write the dissertation or who do not wish to be assessed at the MA level (see below).

Students following the MA on a **part-time basis** cover the courses over two years. The order in which courses are followed is agreed following discussions with the DGS.

### 5.2 Core Module: Renaissance Culture and Society

All of the Centre's taught MA students must take this module in Term 2. This module aims to provide an interdisciplinary framework for studying the Renaissance across Europe. It introduces students to key debates and methodological issues. The module also assists in acquiring the skills necessary to undertake research and extended writing on the Renaissance. It supports the range of option modules available to students.

Two pieces of work are produced in this module. First, a **5000-word assessed essay** which is based on the material and ideas covered in the seminars. Second, a **3000-word critical review and bibliography** which shows evidence of skills learnt in the skills sessions. This review is a required component of the course, but it is **not assessed**. We encourage you to link both of these pieces of work to your dissertation.

### 5.2.1 Core-Module Essay

This essay (5000 words) may be based on any of the material covered during the core module over the course of the year, or on a topic outside of them that is of special interest to you. It will be advantageous to identify your topic before the end of week 5, Term 2. It is also useful to have thought about your dissertation topic at this stage, in order to avoid substantial overlap with your essay. You will want to consult early on with a suitable tutor (possibly someone who has taught one of the seminars on the core module during the year).

### 5.2.2 Skills Modules

Running alongside the seminars on Renaissance Culture and Society are classes which emphasise the development of research, bibliographical, and palaeographical skills, with the option of specialising in English or Italian palaeography. These sessions, **mandatory for Centre students**, are also open to interested students from departments such as English, History, Classics, French, Italian, and Art History. Although they are not assessed, informal tests and assignments are part of the skills training. A Certificate of Attendance will be awarded to students who attend 80%+ of the palaeography class, and who pass the short test set at the end of the spring term. References pertaining to your MA degree work may refer to your performance on any of these assignments as shown by your file. For further details on the Skills Module, **see section 6.4**.

### 5.2.3 The Critical Review

The 3000-word critical review is a requirement of the core module, but it is **not assessed**. The main stipulation of the review is that it should show evidence of skills learnt in the skills sessions attached to the core module. This refers less to the palaeography and bibliography segments (though it may do this) than it does to the IT-based sessions where it is vital for skills assessment that you demonstrate competence.

The critical review should show that you are conversant with, and can use effectively, many of the databases listed on the Warwick page specifically dedicated to Renaissance resources at <http://www2.warwick.ac.uk/services/library/subjects/arts/renaissance/>

This exercise is not just a formal one for the purposes of assessment. It also has a specific point, which is to help you to construct effectively a comprehensive reading list using these resources for your dissertation. You should also learn to evaluate critically the various works discussed in your essay.

The structure of the critical review can be adapted to your own needs. You may wish to survey and evaluate several books (say, up to 4 or 5) in detail in the course of your review because they are topically intimately related to each other and cannot easily be separated. On this model, you may find you want to spend roughly equal word limits on each. However, you might find that this is too many, and that you really want to concentrate on one book which is central to your topic, and mention others in passing as they are relevant. But in either case, you will have had to have done substantial background reading in order to understand critically the issues in which the book(s) engage(s). For hints on the contours of this assignment, see 'The Book Review or Article Critique', available for download at <http://www.writing.utoronto.ca/advice/specific-types-of-writing/book-review/>.

Another way of understanding how you might do this task might be to go and look at the big review essays in *Historical Journal* and take some hints from their style and method. This review article by Christopher Haigh shows one (good) way of performing the task on several books. See: *The Historical Journal*, Vol. 33, No. 2. (June 1990), pp. 449-59. The article is available via JSTOR or see this stable URL:

<http://links.jstor.org/sici?sici=0018246X%28199006%2933%3A2%3C449%3ATERAPB%3E2.0.CO%3B2-X>.

### ***Stages of the Review***

These are the steps one might take in approaching the task. Once you have identified the topic of your dissertation:

- i. Do an electronic and manual literature search for all relevant material, including: Iiter, MLA, Project Muse, JSTOR, Dissertations and Theses, Index to Theses, Web of Knowledge, Historical Abstracts, Warwick Library Catalogue, COPAC, British Library catalogue, Harvard University catalogue, probably Google (you never know!), Literature Online, Dictionary of National Biography, etc.
- ii. Collect together the material you need to read. Get books out of the library; download articles from JSTOR and other electronic sources; photocopy articles from paper journals. (You will want to skim-read articles first to see if they are really relevant – it is a great waste of paper and time to print and read everything, just because it mentions the topic obliquely.) Take notes in a notebook or computer file along with references in case you need to come back to these materials. As you become a more experienced researcher it is easier to know early on when to reject an article or book as not relevant.
- iii. Read the material, including the footnotes and bibliography. This is important because electronic-resources keyword searches do not always catch crucial articles and books before about 1970, whereas good scholars can be expected to put earlier references in their footnotes and bibliographies. It could be very embarrassing to discover that someone had published a long article on my very topic in *Modern Philology* in 1912, to which I do not respond in my essay. That identifies me as lazy, and only prepared to use the internet to do research (not the kind of reputation one wants to get). Also, it may affect whether you choose to tackle that particular topic, or feel that the previous work done is still current. **(Do not discount publications just because they are old.** Many works published in the nineteenth century, for example, contain important perspectives and valuable documents.)
- iv. Choose a recent book or set of books. I may think that a recent book (Marsha S. Robinson's *Writing the Reformation: Actes and Monuments and the Jacobean History Play*, Aldershot, Hampshire: Ashgate, 2002) overemphasises the importance of and misunderstands the influence of John Foxe's narrative *Acts and Monuments* on the play in which I am interested. As I write a critical review of this book, I therefore also bring in other articles and evidence from points 3 and 4 to show what is really happening with the influence of Foxe on Rowley. This may include articles on how Foxe influences literature in general, so I may need to do another literature search, as in point 2, for 'Foxe' and other combinations of keywords.
- v. **Critically evaluate the arguments.** In other words, judge to which extent the publications you examine make their arguments cogently or not. Point out problems with the use of certain sources rather than others, for example, or methodological problems (e.g., issues or evidence that have not been considered).
- vi. Write the review. The review should have footnotes and a bibliography as per the MHRA style guide. Remember this is primarily a scholarly essay and we need to be able to mark it accordingly. Please remember to cite electronic resources correctly: one of the assessment requirements of this exercise is demonstrating evidence of the skills learnt in the skills sessions so you should say if you get an article from JSTOR or texts from EEBO. Databases usually have guidance as to how to cite their online resources (see, for instance, the DNB's 'Cite' section at the top left of the biography in question).



## ***Assessment Requirements***

The critical review will demonstrate that the author can:

- i. identify a fruitful research topic
- ii. use scholarly resources, including electronic databases, to find all essential material pertaining to a particular research topic
- iii. read, understand and critically evaluate books and articles pertaining to this research topic
- iv. set these evaluations in their wider scholarly context

### **5.3 Outside Modules**

Students on the Renaissance Centre's MA take at least 90 CATS in modules offered by participating departments. In Term 1, two of these modules are taught in Venice. For a list, see: <http://www2.warwick.ac.uk/fac/arts/ren/postgradstudy/maeuropeanrenaissance/options/>.

Although the length of the essays to be submitted is specified by the Centre (5000 words), all other matters involving teaching and assessment (including submission deadlines, topics of the essays, referencing system to be used, procedures for marking, etc.) are determined by the department offering the module. **Be sure to check procedures, deadlines, and expectations in the relevant department(s).**

### **5.4 The Dissertation**

All taught MA students write a dissertation of 15,000 words. The dissertation is the most important piece of work you will produce in the year. Since it is fairly substantial (around 60 double-spaced pages) and requires significant research, it is best to start considering possible topics from the very beginning. You will be expected to have found a supervisor for your dissertation by the end of February. In order to help you to do this the Centre has devised the following detailed code of practice and schedule. Please study this carefully and plan your work accordingly.

#### **5.4.1 What is a Dissertation?**

The dissertation is 15,000 words long – roughly the length of two academic articles or book-chapters – and you will need to identify a topic which can be dealt with inside that length whilst showing originality. It is not a book, nor an essay. You should view it mainly as an opportunity to develop research techniques and methodologies and to present the research in an appropriate format. In addition to the conventions set out in this Handbook (section 4), you will need to follow the Modern Humanities Research Association (MHRA) Style Guide available here:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

#### **5.4.2 Originality**

A dissertation is normally expected to show a measure of originality. This is a concept which even seasoned researchers find easier to recognise than to define. It may be helpful to think of originality as residing either in source-base (when a dissertation is based on the analysis of a set of usually primary sources which have not been analysed from a particular angle before), or in treatment (when you are offering a novel view of problems and topics discussed by scholars), or in writing (the 'voice' will be your own, and total unoriginality [i.e., plagiarism] is obviously to be avoided). Your supervisor will be able to monitor the originality of your work at all levels, but it is something you will want to think about too.

### 5.4.3 Scheduling Research and Writing

Most of your first two terms' work will be spent on your core module and your MA options. However, you should also start thinking about your dissertation from the end of the first term, although the Easter Vacation and the Summer Term are the period in which you will get most of the reading and research – and some of the writing – for your dissertation done. You should also leave good time for composing your final draft, which, even for experienced writers, is always more time-consuming than one expects.

### 5.4.4 The Dissertation Timeline

During the first weeks of Term 2, you will have an interview with the DGS to discuss a possible topic for your dissertation. The Director will assign you to one or more supervisors, with whom you should make arrangements for an interview at once.

First Supervision (by week 3 of Term 2). Your first supervision will take the form of a session in which you talk over possible topics, and approaches to those topics. The supervisor(s) will point you in the direction of the most relevant bodies of literature and sources for you to investigate. You will follow this up, and further research the topic yourself.

The first supervision will be followed by other meetings as deemed appropriate by your supervisor(s), who will also be available by email to answer your queries. These meetings should lead to:

- i. Agreeing a topic (and if possible a working dissertation title) and a beginning selection of relevant primary and secondary works (note that coming up with the bibliography is your responsibility, although supervisors will be happy to provide guidance). Ideally this should happen in Term 2, weeks 3–6.
- ii. Presenting a draft **Research Proposal** (Term 2, week 9). This document, of approximately 2,500 words, should outline your research questions, methodology and sources, as well as a full bibliography of works and research materials to be consulted. Your supervisor(s) will return your draft Proposal to you, with comments and suggestions for revision, further reading and clarification. A **revised Proposal** should ideally be agreed upon and in place by the **beginning of Term 3**. Your proposal should include the following:
  - a. a review of the secondary literature relevant to your topic
  - b. a discussion of the main historiographical and theoretical issues relevant to your research
  - c. an outline of the research project, including some discussion of the sources you will use and the questions you intend to ask of them
  - d. a provisional chapter plan
  - e. a detailed timetable for the research and writing
  - f. a bibliography, arranged as detailed in the Style Guide (see also MHRA style guide)
- iii. Writing of drafts, which you can discuss together with your supervisor by previous arrangement (give your supervisor at least two weeks to turn a draft around).
- iv. Presentation of the dissertation, by the stated deadline. Remember that **2 copies of the dissertation must be bound in a soft binding**, so ensure that you allow time for this final stage. This date of submission is not negotiable, and extensions are not normally given. If there are special circumstances which affect your ability to present your work at this time, this will need to be explained to the DGS, who must then approach the Chair of the Warwick Graduate School on your behalf.

These points of contact and monitoring procedures are designed to ensure that you are progressing well with your studies. They are there to ensure that both you and your supervisor have an accurate and realistic picture of your progress to completion. They provide an early warning if a problem arises.

Students are required to upload a brief summary of each meeting they have with their dissertation supervisor, directly into Tabula, as soon as possible after the meeting. Your supervisor will then 'confirm' the summary within the Tabula system. This requirement will enable you to review and document your own learning while it is still fresh in your mind, and it will ensure that both you, and the Centre administrator, have a full record of your supervisory contacts.

#### **5.4.5 Supervisory Contacts and Availability**

Students are entitled to regular and formal supervisory contact, which may include email, Skype and telephone as well as face-to-face meetings. We expect that full-time MA students working on their dissertation will remain on campus throughout term 3 in order to attend regular face-to-face meetings with their supervisor, and participate in the research culture of the Centre.

You should bear in mind that the summer vacation is the time when staff do the majority of their own research within the academic year. This may involve absence from Warwick. You will therefore need to discuss with your supervisor(s) at an early stage the schedule which suits you both and how contact will take place.

You are encouraged to make good use of your supervisor's expertise and knowledge during the summer term to ensure that clear direction and guidance is provided at this point of the year, when academic staff are expected to be on campus. A good supervisor-supervisee relationship during this period should ensure that the supervisee has less reliance on supervisory input in later months.

### **5.5 Submission of Assessed Work**

#### **5.5.1 Centre Deadlines**

Please submit **two copies** of each item of assessed and non-assessed work to the Centre's administrator; you should also upload an electronic copy of your work to Tabula (also by the deadline). You should always keep a copy for yourself. All three copies should be prefaced by the MA Essay/Dissertation cover sheet, see:

<http://www2.warwick.ac.uk/fac/arts/ren/postgradstudy/currentstudents/macoversheet>

You should fill in the blanks electronically and then print this cover sheet twice and attach one to your upload Tabula copy (or upload separately). You are not deemed to have submitted the essay until the administrator has access to both the electronic *and* paper versions. The following deadlines will apply for internal work required:

- 1 x 5000-word essay, based on the Core Module seminars (due by **noon on Tuesday 21 March 2017**)
- 1 x 3000-word critical review and bibliography (due by **noon on Tuesday 25 April 2017**)
- 1 x 15,000-word dissertation: due at **noon on Tuesday 5 September 2017**

These deadlines apply to full-time students. Deadlines for part-time students are decided by the DGS.

### 5.5.2 Penalties for Late Submission of Assessed Work

All work submitted (whether or not for assessment) must be handed in by the Centre's deadlines. Once a submission date is published, it has the force of a University Regulation. Lateness of submission will only be excused on valid and documented medical or compassionate grounds. Medical grounds must be supported by a doctor's certificate or note. All written evidence concerning grounds for lateness of submission must be submitted to the Centre's Office (H448b) at the same time as, or soon after, the event or events to which they refer. **The Centre's staff reserve the right not to mark non-assessed work submitted after the deadline.**

If you believe you are going to miss a deadline, you must explain the problem as soon as possible to the core module director or option module tutor. Application for an extension of deadline must be supported by one of them, and submitted to the Director of Graduate Studies (with any supporting evidence) on the form available from the Centre's Office. Under University Regulations, only the Chair of Department/Director of the Centre and the Director of Graduate Studies may grant an extension of submission date.

Where no formal extension is granted, 3 marks per working day (or part of a working day) will be deducted for late submissions. 'Marks' are intended on a percentage scale. A late piece of work that would have scored 65% had it been handed in on time would be awarded 62 if it were one day late, 59 if two days late, etc. *Penalties accrue only on working days (not on week-ends or public holidays).* (AQSC, 13 May 2004, minute 86/03-04; Senate, 30 June 2004, minute 126/03-04).

### 5.5.3 Deadlines for Outside Modules

You will need to submit a 5000-word essay for each of your outside 'option' modules. **The deadlines, procedures for submission, and penalties for lateness are determined by the relevant departments.** Please speak to the tutor(s) of your relevant modules as soon as possible in order to avoid unpleasant surprises.

### 5.5.4 Word-Length of Assessed Work

A published maximum word-length has the force of a University Regulation. All assessed work submitted for a Master's degree must conform to the word-lengths given in this handbook, and published elsewhere. You will be asked to provide a word count of your essays and dissertation (**exclusive of footnotes, bibliography and acknowledgements**), to be noted on the cover sheet you fill in when the work is submitted. Writing over-length places you at a considerable disadvantage, and marks may be deducted if you do so. It is of course, impossible to write to an exact word-length: we think that up to 10% is a reasonable margin for flexibility. If your work is judged to be over-length, the Examination Board for Taught Master's Degrees is allowed to impose penalties. Your work should also remain within the parameters in terms of minimum word-length: do ensure that quality has not been sacrificed to brevity.

Finally, all assessed work should conform to the guidelines in the Graduate Programme's 'Style Guide' as well as to MHRA standards. Bad writing, inadequate proof-reading, and unsatisfactory footnoting (both in terms of content and the conventions of scholarly practice) will lower your marks.

### 5.5.5 What Happens after Submission?

For work produced in connection with the Core Module, the DGS will normally give your essay or dissertation to two appropriate readers at Warwick, one of whom may be the person who has advised you in the preparation of the essay. These internal examiners will evaluate your work according to the criteria outlined below (section 5.6) and agree on a mark. **This mark is only provisional at this stage**, but you are allowed to see your readers' comments and the mark on which they have agreed. Your work will then be sent to the MA's external examiner, who will adjudicate the mark given by your Warwick tutors.

## 5.6 Marking and Examination Conventions

For details of the University's policy on the award of MA degrees and Postgraduate Diplomas, see:

<http://www2.warwick.ac.uk/services/academicoffice/quality/categories/examinations/conventions/pgt/>

The pass mark is 50. Marks of 70 and above indicate work of distinction standard. The maximum mark for resubmitted work is 50.

### **80+ (Distinction):**

Work which, over and above possessing all the qualities of the 70-79 mark range, indicates a fruitful new approach to the material studied, represents an advance in scholarship or is judged by the examiners to be of a standard publishable in a peer-reviewed publication.

### **70-79 (Distinction):**

Methodologically sophisticated, intelligently argued, with some evidence of genuine originality in analysis or approach. Impressive command of the critical/historiographical/theoretical field, and an ability to situate the topic within it, and to modify or challenge received interpretations where appropriate. Excellent deployment of a substantial body of primary material/texts to advance the argument. Well structured, very well written, with proper referencing and extensive bibliography.

### **60-69: (Merit)**

Well organised and effectively argued, analytical in approach, showing a sound grasp of the critical/historiographical/theoretical field. Demonstrates an ability to draw upon a fairly substantial body of primary material, and to relate this in an illuminating way to the issues under discussion. Generally well written, with a clear sequence of arguments, and satisfactory referencing and bibliography.

### **50-59:**

A lower level of attainment than work marked in the range 60-69, but demonstrating some awareness of the general critical/historiographical/theoretical field. Mainly analytical, rather than descriptive or narrative in approach. An overall grasp of the subject matter, with, perhaps, a few areas of confusion or gaps in factual or conceptual understanding of the material. Demonstrates an ability to draw upon a reasonable range of primary material, and relate it accurately to the issues under discussion. Clearly written, with adequate referencing and bibliography.

### **40-49 (Fail):**

This work is inadequate for an MA or PG Diploma award. Significant elements of confusion in the framing and execution of the response to the question. Simple, coherent and solid answers, but mainly descriptive or narrative in approach. Relevant, but not extensive deployment of primary material in relation to the issues under discussion. Occasional tendency to derivativeness either by paraphrase or direct quotation of secondary sources. Some attempt to meet requirements for referencing and bibliography.

### **39- (Fail):**

Work inadequate for an MA or PG Diploma award. Poorly argued, written and presented. Conceptual confusion throughout, and demonstrates no knowledge of the critical/historiographical/theoretical field. Failure to address the issues raised by the question, derivative, very insubstantial or very poor or limited deployment of primary material.

## **5.7 Weighting of MA Components**

In Venice in Term 1, students will take two modules. At Warwick in Term 2, students will take a further two modules, the compulsory core module, detailed in this handbook, and another of their own choice from those available across the faculty. The Critical Review, to be completed in Term 2, is a required component of the MA, but it is not part of the degree's summative assessment. Each of these four modules is equally weighted and together they account for two thirds of the total mark, 120 credits. The dissertation represents one third of the total mark, 60 credits.

## **5.8 Progress on Taught Master's Course**

All your assessed essays will be returned to you with written comments and a provisional mark agreed by two internal examiners. Tutors and markers are available to provide you with verbal feedback on your performance and progress, and you should make individual arrangements with them to receive this.

In Term 3 (towards the end of May), when all your coursework has been double-marked within the Department, it is sent to the External Examiner for adjudication. An Examination Board (consisting at this stage of internal members) is held about a month later, to review all marks and individual student progress. Provided that you have passed the minimum required credit for the taught elements of the MA, including the core module, you will be allowed to proceed to writing your dissertation. (This is a formal designation: 'Proceed to Dissertation'; you will actually already have started work on your dissertation). If you have failed too many elements of the MA to make it possible for you to redeem these failures with a good dissertation (in line with the general university guidelines), you will be informed of this, and asked to withdraw from the course. In such cases, students may be awarded a Postgraduate Diploma (see below).

## **5.9 The Postgraduate Diploma**

The award of Postgraduate Diploma may be made where a student has obtained 90 credits, providing the student has obtained a mark of at least 40 in the failed module(s).

### 5.10 Course Questionnaires

At the end of the Term 1 and when the core module, Culture of the European Renaissance finishes at the beginning of Term 3, you will be asked to complete a module feedback questionnaire for each element of your MA programme, including the core module, Culture of the European Renaissance. Your response to the content and teaching of the various modules you have taken is valuable, especially in planning for the future. Option tutors and the Renaissance Culture and Society module director report to students and to the Centre's Teaching Committee on the results of the questionnaire. The Staff-Student Liaison Committee also considers these reports. You are also encouraged to complete the University's Postgraduate Taught Experience Survey (PTES) which is an online survey that asks you about different aspects of your taught postgraduate programme. It is designed to help universities improve the quality of taught postgraduate degree provision in the future by collecting feedback from current students. You will be emailed a link to this survey, deadline circa June.

### 5.11 Considering a PhD?

Students thinking about continuing on to a PhD should start discussing their plans with the DGS before the end of Term 1 as several funding possibilities have deadlines in early January. Pay special attention to the Warwick **Chancellor's Scholarships** (international students only) and to CADRE and Wolfson Scholarships. Up to date funding information can be found at:

<http://www2.warwick.ac.uk/services/academicoffice/gsp/scholarship/typesoffunding/>

Students not requiring funding can also consider applying later on in the academic year. Of particular importance is that one has a strong and viable research proposal, something that can take some time to put together and which usually involves considerable consultation with academic staff. Further funding details are available on the website.

### 5.12 Careers and Skills

You may have some ideas about your career path but you could find that these start to evolve or change. Many people feel drawn to sectors we know a lot about without really considering the wealth of options available. Research at this stage can help you uncover some interesting possibilities and a potentially rewarding career. Knowing your skills, strengths and personality type will also help direct you towards possible careers and there are a range of self-assessment tools, personality questionnaires and reflective exercises that can develop self-awareness. Read more about what other support is available, from CV writing techniques to mock interviews, on the Warwick Careers and Skills web pages at <http://www2.warwick.ac.uk/services/scs>



## VI. HANDBOOK FOR 'CULTURE OF THE EUROPEAN RENAISSANCE'

### 6.1 Sources of Help

If you are having problems with the module (e.g. finding books): you should first contact the tutor responsible for the relevant seminar or skills session. If there are other matters, you should contact the module convenor, Dr Sarah Wood, [sarah.wood@warwick.ac.uk](mailto:sarah.wood@warwick.ac.uk)

### 6.2 Warwick Induction: Week 0, Term 1.

New postgraduate students also attend various induction events held by the Centre including a lunch which will be hosted by the Director and the DGS and will usually take place at or just before the beginning of Term 1 (details to be provided separately). At this event, you will meet fellow new students and other students of the Centre, and you will be provided with practical information and details of forthcoming events at the Centre. There is usually another Centre social event at the beginning of term 2 (January), to welcome back staff and PGT students from their term in Venice.

### 6.3 Venice Induction: Week 1, Term 1.

Induction at the Palazzo Pesaro Papafava, t.b.c. including Staff-Student Liaison Committee, informal first meeting.

### 6.4 Term 2 – Warwick: Timetable for 'RS904' Seminars ~'Renaissance Culture and Society'.

(CM = Core Module; SS = Skills Sessions)

#### Term 2 – Warwick

**Week 1.** Monday 9 January, 12:30-14:00, Graduate Space (near H4.50). Warwick Induction (Prof. Ingrid De Smet / Dr. Sarah Wood) which includes lunch

Monday 9 January 2017, 2:15-4:15, H450. (CM) 'The City: The Idea of Rome' (Prof. Ingrid De Smet)

Thursday, 12 January, 16:00, Seminar Room, Floor 2, Library. (SS) 'Introduction to Warwick University Library / Bibliographic Searching for Renaissance Sources' (Lynn Wright). The purpose of this session is to introduce students to the resources and services available at the university library, and to explore some of the databases suitable for Renaissance Studies. As a starting point for the class, please see the Library pages for Renaissance Studies:

<http://www2.warwick.ac.uk/services/library/subjects/arts/renaissance/>

**Week 2.** Monday 16 January, 10:00-12:00, H450. (CM) '*Fuimus Troes* ('We were Trojans'): *Theories of Ethnography and Historiography in the Renaissance*' (Dr Sara Trevisan)

**Week 3.** Tuesday 24 January, 10:00-12:00, H450. (CM). 'Thomas More's *Utopia*' (Prof. Mark Knights). **Please note that this class is on Tuesday.**

**Week 4.** Monday 30 January, 10:00-12:00, H450. (CM) ‘Organising Knowledge in the Renaissance’ (Dr David Lines)

Tuesday 31 January, 2:00-3:00, H450. (SS, Prof. Ingrid De Smet) ‘Consulting Renaissance-related databases; building a bibliography; writing a literature review’. This session will review some of the foundations of academic writing in the field of Renaissance and Early Modern studies. You will have already explored the principal databases that will help you build a corpus of primary materials and critical bibliography (skills session week 2), now we will discuss the principles of bibliographical referencing, and strategies for writing a literature review (state of the question). If you can’t wait to get started, see: Paul Oliver, *Succeeding with your literature review: a handbook for students* (n.p.: Open University Press, 2012; Susan Imel, ‘Writing a literature review’ in Tonette S. Rocco, *The Handbook of Scholarly Writing and Publishing* (Hoboken: John Wiley and Sons, 2011), chapter 11.

**Week 5.** Monday 6 February, 1:00-3:00, H450. (CM) ‘The Wars of Religion’ (Prof. Penny Roberts). **Please note the later time for this class.**

**Week 6.** Reading Week – No classes.

**Week 7.** Monday 20 February, 10:00-12:00, H450. (CM) ‘Reading Plato in the Italian Renaissance’ (Dr Maude Vanhaelen)

**Week 8.** Monday 27 February, 10:00-12:00, H450. (CM) ‘Neoplatonism in Renaissance Art’ (Dr Lorenzo Pericolo)

Tuesday 28 February, 2.-3pm, H450. (SS) Dissertation Writing Workshop (Prof. Ingrid De Smet)

**Week 9.** Monday 6 March, 10:00-12:00, H450. (CM) ‘English Literature: Domestic Tragedy’ (Dr Iman Sheeha)

**Week 10.** Monday 13 March, 10:00-12:00, H450. (CM) ‘Religion, Ethnicity and Race in Elizabethan Drama: *The Jew of Malta* and *The Merchant of Venice*’ (Dr Máté Vince)

## 6.4.1 Readings for 'RS904' Seminars

### Week One ~ Monday January 9<sup>th</sup> 2017 (14:15-16:15)

The City: The Idea of Rome. Professor Ingrid De Smet

**Rationale:** The “city” is where Renaissance humanism could develop and blossom, so much so that humanism and *urbanitas* became almost synonymous. Yet the Eternal City, Rome, whilst full of promise for the future in recalling the past, also proved a disappointment. Gone were the great monuments of ere, overgrown and turned to ruin, whilst the papal court, returned from Avignon, was perceived at once as the catalyst of progress in arts and letters, and a place of favouritism, corruption and politicking. We shall explore this dual perception of Rome, this tension between ideal and reality, through the poetry of a sixteenth-century French poet, “exiled” in Rome: Joachim Du Bellay’s *Regrets* and *Antiquitez de Rome*.

#### **Topics (choose one of the following):**

- To what extent, and in what ways, is the city of Rome (*either Ancient or contemporary or both*) portrayed in Du Bellay’s poetry a literary construct?
- Find out more about the papal court and the cardinals’ households in sixteenth century Rome. Discuss the image of the court and of the courtier that we find in Du Bellay’s *Regrets*.
- Find out more about the state of Rome’s Ancient monuments and the archaeological discoveries made in the sixteenth century. How do these compare with the image painted by Du Bellay in the *Antiquitez*?

#### **Primary reading:**

#### **Du Bellay’s *Les Regrets* (and *Antiquitez de Rome*: a selection)**

##### In English:

*Du Bellay. The Regrets*, translated by C. H. Sisson.

*Joachim Du Bellay. The Regrets*, trans. David Slavitt (Northwestern University Press, 2003).

Or: *Lyrics of the French Renaissance. Marot, Du Bellay, Ronsard*, English versions by Norman R. Shapiro (New Haven and London: Yale University Press, 2002) (a limited selection, but contains poems from the *Antiquitez* as well as the *Regrets*).

Also of interest: Edmund Spenser (c. 1552-1599), *Ruines of Rome: by Bellay and The Visions of Bellay* (appended to the *Complaints* [1591]): available on-line via the Edmund Spenser Home page: <http://www.english.cam.ac.uk/spenser/main.htm> (click on Online Texts).

##### For those who read French:

*Joachim Du Bellay. Les Regrets. Les Antiquitez de Rome. ...éd. S. de Sacy* (Paris: Gallimard, 1967 repr.).

Or: *Du Bellay. Les Regrets suivis des Antiquitez de Rome et du Songe*, éd. François Roudaut (Paris: Livre de Poche, 2002).

<http://abu.cnam.fr/BIB/auteurs/dubellayj.html> (*Antiquitez* only)

### Suggestions for secondary reading:

You are not expected to consult all of the following! Choose two with reference to your choice of topic.

Richard A. Cooper, 'Poetry in ruins: the literary context of Du Bellay's cycles on Rome', *Renaissance Studies* III (1989), 156-66.

Id., *Roman Antiquities in Renaissance France, 1515-1565* (Farnham, Surrey and Burlington, VT: Ashgate, 2013) [includes a revised version of the 'Poetry in ruins' article as chapter 9].

Gladys Dickinson, *Du Bellay in Rome* (Leiden : E.J. Brill, 1960)  
[informative as an historical study, rather than a literary one].

Thomas M. Greene, *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (New Haven and London: Yale University Press, 1982), ch. 11 "Du Bellay and the Disinterment of Rome".

David Hartley, *Patriotism in the Work of Joachim Du Bellay: A Study of the Relationship Between the Poet and France* (Lewiston and Lampeter: Mellen, c. 1993).

Margaret M. McGowan, *The Vision of Rome in Late Renaissance France* (New Haven and London: Yale University Press, 2000).

Eric MacPhail, *The Voyage to Rome in French Renaissance literature*, Stanford French and Italian studies, v.68 (Saratoga, Calif.: Anma Libri, 1990).

Id., 'The Roman Tomb or the Image of the Tomb in Du Bellay's *Antiquitez*', *Bibliothèque d'Humanisme et Renaissance* 48 (1986), 359-72.

P. A. Ramsey (ed.), *Rome in the Renaissance: The City and the Myth: Papers of the Thirteenth Annual Conference of the Center for Medieval and Early Renaissance Studies*, Medieval and Renaissance Texts and Studies, vol.18 (Binghamton, N.Y.,1982).  
[includes: G. W. Pigman III, 'Du Bellay's Ambivalence Towards Rome in the *Antiquitez*' and K. Lloyd-Jones, 'Du Bellay's Journey from *Roma vetus* to *La Rome Neuviè*'].

Alfred W. Satterthwaite, *Spenser, Ronsard, and Du Bellay: A Renaissance Comparison* (Princeton, N.J.: Princeton University Press, 1960).

David Thomp (ed.), *The Idea of Rome: From Antiquity to the Renaissance* (Albuquerque: University of New Mexico Press, 1971).

John W. O'Malley, *Praise and Blame in Renaissance Rome: Rhetoric, Doctrine, and Reform in the Sacred Orators of the Papal Court, c. 1450-1521*, Duke Monographs in Medieval and Renaissance Studies (Durham, N.C.: Duke University Press, 1979).

George Hugo Tucker, *The Poet's Odyssey: Joachim Du Bellay and the Antiquitez de Rome* (Oxford: Clarendon, 1990). Also available as an e-book via Warwick Library (Oxford Scholarship Online).

Id., 'Writing in exile: Joachim Du Bellay, Rome, and Renaissance France', in Zweder von Martels (ed.), *Travel Fact and Travel Fiction: Studies on Fiction, Literary Tradition, Scholarly Discovery and Observation in Travel Writing*, Brill's Studies in Intellectual History (Leiden: Brill, 1994).

Id., *Les Regrets et autres oeuvres poétiques de Joachim Du Bellay* Foliothèque 84 (Paris: Gallimard, 2000).

Jacob Burckhardt, *The Civilization of the Renaissance in Italy*. Available as an e-book via Warwick Library: read the chapter on "The ruins of Rome"  
(<http://www.worldwideschool.org/library/books/hst/european/TheCivilizationoftheRenaissanceinItaly/chap16.html>)

## Week Two ~ Monday 16<sup>th</sup> January 2017 (10:00-12:00)

Fuimus Troes ('We were Trojans'): Theories of Ethnography and Historiography in the Renaissance. Dr Sara Trevisan

The Fall of Troy was a fundamental reference point in medieval and early modern Europe. The alleged settling of its survivors in Europe provided prestigious Trojan origins, in political and ethnic terms, to dynasties and nations born after the fall of the Roman Empire. Early medieval chronicles narrated that, just like Aeneas had founded Rome, its ruling line, and its people, related Trojan heroes had done so in other parts of Europe—Francus in France, Brutus in Britain, and so on. However, in time, this Trojan past became a training ground for the application of an increasingly sophisticated, evidence-based historiographic method. Around the twelfth century, scholarly scepticism began to grow concerning the Trojan origins of nations and their fabulous founding heroes—unproven and lost in the mists of time. This class explores how late medieval and early modern scholarly inquiry into the Trojan origins of European nations attempted to tell apart fable from fact and myth from history with the help of reliable historical sources, and how this process thus contributed to the development of new modes of ethnographic and historiographic thought.

### Primary reading

After the lecture, we shall focus on the case of Britain. In particular, we will consider passages from historical chronicles (in verse and prose) and historiographic works spanning the twelfth and the seventeenth century.

The texts will be available in a link on the following website 1 week before the class is due:  
[http://www2.warwick.ac.uk/fac/arts/ren/about\\_us/centrestaff/researchfellows/trevisan/](http://www2.warwick.ac.uk/fac/arts/ren/about_us/centrestaff/researchfellows/trevisan/)

Some initial questions to be considered while reading are:

- What is the narrative style like in these passages?
- What is meant by 'fable'?
- What are the authors' ideas on the function of historical sources?
- What changes, if any, in the authors' attitude towards their material do you detect as we move from the twelfth to the seventeenth century?

### Secondary reading (all available in the library or online databases)

As you can see, the works below often do not separate the medieval and early modern periods, because the cultural process we are discussing unfolds in a continuum. Some of these works also deal with the case of France, which shares several common traits with Britain; so it is worth taking a look at those as well. \*\* means that the reading is compulsory.

Asher, Ron E., *National Myths in Renaissance France: Francus, Samothès and the Druids* (Edinburgh: Edinburgh University Press, 1993)

Benson, C. David, *The History of Troy in Middle English Literature: Guido delle Colonne's 'Historia Destructionis Troiae' in Medieval England* (Woodbridge: D. S. Brewer, 1980)

Brown, Elizabeth A. R., 'The Trojan Origins of the French: The Commencement of a Myth's Demise', in *Medieval Europeans: Studies in Ethnic Identity and National Perspectives in Medieval Europe*, ed. by Alfred P. Smyth (New York: Palgrave Macmillan, 2000), pp. 135–78.

Desmond, Marylenn, 'History and Fiction: The Narrativity and Historiography of the Matter of Troy', in *The Cambridge History of French Literature*, ed. by William Burgwinkle, Nicholas Hammond, Emma Wilson (Cambridge: Cambridge UP, 2011), 139-44

*Fantasies of Troy: Classical Tales and the Social Imaginary in Medieval and Early Modern Europe*, ed. by Alan Shepard and Stephen D. Powell (Toronto: Centre for Reformation and Renaissance Studies, 2004)

Federico, Sylvia, *New Troy: Fantasies of Empire in the Late Middle Ages* (Minneapolis: University of Minnesota Press, 2003)

Grafton, Anthony, *Defenders of the Text: The Traditions of Scholarship in an Age of Science, 1450-1800* (Harvard: Harvard UP, 1994), Chapter 3

Huppert, George, 'The Trojan Franks and their Critics', *Studies in the Renaissance* 12 (1965), 227-41  
James, Heather, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge UP, 1997)

Jung, Marc-René, *La légende de Troie en France au Moyen Age* (Basel: Francke Verlag, 1996).

Kendrick, Thomas, *British Antiquity* (New York: Methuen, 1970)

Kidd, Colin, *British Identities before Nationalism: Ethnicity and Nationhood in the Atlantic World, 1600-1800* (Cambridge: Cambridge UP, 2006)

Linder, Amnon, 'Ex mala parentela bona sequi seu oriri non potest; The Trojan Ancestry of the Kings of France and the Opus Davidicum of Johannes Angelus de Legonissa', *Bibliothèque d'Humanisme et Renaissance*, 40 (1978), 497-512

Mueller, Alex, *Translating Troy: Provincial Politics in Alliterative Romance* (Columbus: Ohio State UP, 2013)

Poucet, Jacques, 'L'Origine troyenne des peuples d'Occident au Moyen Age et à la Renaissance: Un Exemple de parenté imaginaire et d'idéologie politique', *Etudes Classiques*, 72 (2004), 75-107 [British Library only]

Presson, R. K., *Shakespeare's 'Troilus and Cressida' and the Legends of Troy* (New York: AMS Press, 1071)

\*\*Reynolds, Susan, 'Medieval *origines gentium* and the Community of the Realm', *History* 68 (1983), 375-90

Scherer, M. R., *The Legends of Troy in Art and Literature* (New York: Phaidon, 1964)

Tanner, Marie, *The Last Descendant of Aeneas. The Hapsburgs and the Mythic Image of the Emperor* (New Haven, CT: Yale University Press, 1993)

Young, A. M., *Troy and Her Legend* (Pittsburgh: University of Pittsburgh Press, 1948)

\*\*Waswo, Richard, 'Our Ancestors, the Trojans: Inventing Cultural Identity in the Middle Ages', *Exemplaria* 7 (1995), 269-90

Woolf, D. R., 'Ancestral and Antiquarian: Little Crosby and Early Modern Historical Culture', in *The Historical Imagination in Early Modern Britain: History, Rhetoric, and Fiction, 1500-1800*, ed. by D. R. Kelley and D. Harris Sacks (Cambridge: Cambridge UP, 2002)

## Week Three ~ Tuesday 24<sup>th</sup> January 2017 (10:00-12:00)

Renaissance Philosophy: Thomas More's *Utopia*. Professor Mark Knights

More's *Utopia* gave its name to a genre of Renaissance and early modern writing and in this class we shall be considering what he sought to achieve, the relationship between text and context, and the mode of Utopian fictional writing.

### **Reading**

#### **Primary source**

More's *Utopia* (any edition will do, though there is an especially good and cheap one by David Wootton). **Please ensure that you have read the text before the seminar and also considered the following questions:**

- What was the relationship between More's work and his own life and times?
- How important is the fictional framework for his ideas?
- What key ideas does the work discuss?
- How, more generally, should we approach the history of ideas?
- What was the legacy of the work?

#### **Secondary sources**

##### Historical/cultural background

Amy Boesky, *Founding Fictions: Utopias in Early Modern England* (Athens: University of Georgia Press, 1996)

Burns and Goldie (eds), *The Cambridge History of Political Thought, 1450-1700* (1991)

P. A. Fideler and T.F. Mayer, *Political Thought and the Tudor Commonwealth: Deep Structure, Discourse and Disguise* (1992)

A. Fox, *Politics and Literature in the Reigns of Henry VII and Henry VIII* (1989)

S. Greenblatt, *Renaissance Self-fashioning: From More to Shakespeare* (1980)

J. Guy, *Tudor England* (OUP 1988)

A. Hadfield, *Literature, Politics and National Identity: Reformation to Renaissance* (1994)

P. C. Herman, *Rethinking the Henrician Era: Essays on Early Tudor Texts and Contexts* (1994)

D. MacCulloch, *The Reign of Henry VIII: Politics, Policy and Piety*.

J. McConica, *English Humanists and Reformation Politics under Henry VIII and Edward VI* (1965)

J. Pocock (ed), *The Varieties of English Political Thought 1500-1800* (1993)

Q. Skinner, *The Foundations of Modern Political Thought* vols 1 (Renaissance) and 2 (Age of Reformation) (1978)

G. Walker, *Persuasive Fictions: Faction, Faith and Popular Culture in the Reign of Henry VIII* (1995)

On More/Utopia(s)

- Brendan Bradshaw, 'More on Utopia', *Historical Journal*, 24 (1981), 1-27
- R. W. Chambers, *Thomas More* (1935)
- J. C. Davis, *Utopia and the Ideal Society: A Study of English Utopian Writing, 1516-1700* (1981), chapter 2.
- G. R. Elton, 'The Real Thomas More' in *Reformation Principles and Practice* ed. by P. Brooks (1980)
- D. Fenlon, 'England and Europe: Utopia and Its Aftermath' *Transactions of the Royal Historical Society* (1975)
- A. Fox, *Thomas More: History and Providence* (1982)
- Carlo Ginzburg, *No Island is an Island: Four Glances at English Literature in a World Perspective*, trans. by John Tedeschi, Italian Academy Lectures (New York: Columbia University Press, 2000), ch. 1
- J. Guy, *The Public Career of Sir Thomas More* (1980)
- J. Hexter, Introduction to Yale edition of *Utopia* (vol 4 of the Complete Works)
- Hexter (ed) , *More's 'Utopia'. The Biography of an Idea* (1952)
- Hexter, *The Vision of Politics on the Eve of the Reformation* (1973)
- A. Kenny, *Thomas More*
- J. Levine, 'Thomas More and the English Renaissance: History and Fiction in Utopia' in *The Historical Imagination in Early Modern Britain*, ed D. Kelley and D. Harris Sacks (1997)
- G. Logan, 'The Meaning of More's 'Utopia'' (1983)
- A. L. Morton, *The English Utopia* (1969)
- F. Manuel, *Utopian Thought in the Western World*
- F. Manuel (ed) *Utopias and Utopian Thought*
- R. Marius, *Thomas More* (1984)
- E. Reynolds, *The Field is Won: The Life and Death of Saint Thomas More* (1968)
- Q. Skinner, Section in *Foundations of Modern Political Thought* (1978)
- Q. Skinner, 'Sir Thomas More's Utopia and the Language of Renaissance Humanism' in
- A. Pagden (ed) *The Languages of Political Theory in Early Modern Europe* (1987)
- R. Sylvester (ed), *Essential Articles for the Study of Thomas More* (1977)
- Thomas White, 'Pride and the Public Good: Thomas More's Use of Plato in Utopia', *Journal of the History of Philosophy*, 20 (1982), 329-54
- David Wootton, 'Friendship Portrayed: A New Account of Utopia', *History Workshop Journal*, 45 (1998), 29-47



If you are interested in Utopianism more generally see  
<http://www.trin.cam.ac.uk/rws1001/utopia/default.htm>, where you will also find a very extensive bibliography on More.

On Methodology:

Annabel Brett, 'What is Intellectual History Now?' in David Cannadine (ed) *What is History Now?* (2002)

Terence Ball et al, *Political Innovation and Conceptual Change* (1989)

E.Fox-Genovese, 'Literary Criticism and the Politics of the New Historicism', chapter 14 of *The New Historicism* ed H. Aram Veenser (1989)

Catherine Gallagher and Stephen Greenblatt, *Practicing New Historicism* (2000)

J.Goldberg, 'The politics of Renaissance literature: a review essay', *English Literary History* vol. 49 (1982), 514-42

Iain Hampsher-Monk (ed), *The History of Concepts: Comparative Perspectives* (1999)

Louis Montrose, 'Renaissance literary studies and the subject of history', *English Literary Renaissance* vol. 16 (1986) and other articles in that special issue on 'studies in renaissance historicism'.

John Pocock, *Political Thought and History: Essays on Theory and Method* (2009)

Melvin Richter, *The History of Political and Social Concepts: A critical introduction* (1995).

Quentin Skinner, *Visions of Politics* (2002, 4 vols)

Aram Veenser, *The New Historicism* (1989)

## Week Four ~ Monday 30<sup>th</sup> January 2017 (10:00-12:00)

Organising Knowledge in Renaissance Europe: Notes from the Collections of Ulisse Aldrovandi.

Dr David Lines

Known as the most important and influential naturalist in sixteenth-century Bologna, Ulisse Aldrovandi (1522–1605) not only built up a museum of natural history, but also put together a remarkable library, to which he gave careful attention over the years. This session will consider both aspects of Aldrovandi's collection, giving particular attention to his collection of books and how he organized them over time. It will also place Aldrovandi's efforts within the more general sixteenth-century efforts to master knowledge. As you read a selection of the following secondary sources, consider how important the interrelation of objects and books may have been, and what drove Aldrovandi to approach knowledge as he did: was he an empiricist, or someone dedicated to book learning? Especially recommended readings are designated by an asterisk.

### Readings

--General

Steffan Siegel, *Tabula: Figuren der Ordnung um 1600* (Berlin: Akademie Verlag, 2009)

\*Ann Blair, *Too Much to Know: Managing Scholarly Information before the Modern Age* (New Haven: Yale University Press, 2010)

*Biblioteche filosofiche private. Strumenti e prospettive di ricerca*, ed. by Renzo Raghianti and Alessandro Savorelli (Pisa: Edizioni della Normale, 2014)

*Les labyrinthes de l'esprit. Collections et bibliothèques à la Renaissance / Renaissance Libraries and Collections*, ed. by Rosanna Gorris Camos and Alexandre Vanautgaerden (Geneva: Droz, 2015; *Travaux d'Humanisme et Renaissance*, no. 551), including the essays by Harald Hendrix and by Raugei, De Smet, etc.

--On Aldrovandi

\*Paula Findlen, *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy* (Berkeley: University of California Press, 2014), ch. 1

\*Caroline Duroselle-Melish and David A. Lines, 'The Library of Ulisse Aldrovandi († 1605): Acquiring and Organizing Books in Sixteenth-Century Bologna', *The Library: The Transactions of the Bibliographical Society*, 7<sup>th</sup> Series, 16.2 (June 2015), 133–161

David Lines, 'A Library for Teaching and Study: Ulisse Aldrovandi's Aristotelian Texts', in *Les labyrinthes de l'esprit* (as above), pp. 303–379

## Week Five ~ Monday 6<sup>th</sup> February 2017 (13:00-15:00)

The Wars of Religion. Professor Penny Roberts

### Questions

Consider the following questions in the light of selected items from the recommended reading below:

- i. How have historians explained/accounted for/understood the role of confessional violence during the wars?
- ii. What sorts of sources have they used to do so and how reliable are they?

### Recommended Reading

Natalie Z. Davis, 'The Rites of Violence', in her *Society and Culture in Early Modern France* (1975), chap. 6; also in *Past and Present*, 59 (1973)

and J. Garrisson-Estèbe, 'Debate: The Rites of Violence: Religious Riot in Sixteenth-Century France', *Past and Present*, 67 (1975), 127-35

Graeme Murdock, Penny Roberts and Andrew Spicer (eds), *Ritual and Violence: Natalie Zemon Davis and Early Modern France* (2012)

David Nicholls, 'The Theatre of Martyrdom in the French Reformation', *Past and Present*, 121 (1988), 49-73

Mark Greengrass, 'The Psychology of Religious Violence', *French History*, 5 (1991), 467-74

Philip Benedict, Lawrence M. Bryant, and Kristen B. Neuschel, 'Graphic History: What Readers Knew and Were Taught in the Quarante Tableaux of Perrissin and Tortorel', *French Historical Studies*, 28 (2005), 175-229

Susan Broomhall, 'Reasons and Identities to Remember: Composing Personal Accounts of Religious Violence in Sixteenth-Century France', *French History*, 27 (2013), 1-20

'Hidden Transcripts: Secret Histories and Personal Testimonies of Religious Violence in the French Wars of Religion', in Mark Levene and Penny Roberts (eds), *The Massacre in History* (1999)

Allan A. Tulchin, 'The Michelade in Nimes, 1567', *French Historical Studies*, 29 (2006), 1-35

Judith Pollmann, 'Countering the Reformation in France and the Netherlands: Clerical Leadership and Catholic Violence', *Past and Present*, 190 (2006), 83-120

## Week Seven ~ Monday 20<sup>th</sup> February 2017 (10:00-12:00)

Reading Plato in the Italian Renaissance. Dr Maude Vanhaelen

### Research questions:

By comparing Hoffman's definition of a "Neoplatonic commentary" with Hankins' typology of reading Plato in the fifteenth-century, explore the different ways of interpreting Plato, and the purpose these readings sought to achieve.

In what way do Renaissance readings of Plato differ from ancient and medieval interpretations, and why (knowledge of Greek ; *ad verbum* (literal) and *ad litteram* (literary) translations ; translation vs. commentary)?

What is the role of the Renaissance interpreter (simple translator as pure receptacle of the divine words vs. divinely inspired exegete which has to unveil the various manifestations of Truth) ?

Explore the history of the "comparison of Aristotle with Plato", in Antiquity (harmonisation between both philosophers, defence of Plato against Aristotle) and in the 15<sup>th</sup> century (George Gemistos Pletho vs. Scholarios; Bessarion vs. George of Trebizond; Ficino vs. Pico). How does Raphael's School of Athens capture this visually?

-What role did the vernacular translations of Plato play in the 15<sup>th</sup> and 16<sup>th</sup> centuries?

Aristotle continued to be the main philosopher to be taught in Universities throughout the Renaissance. However, there were several attempts to introduce Plato in the curriculum. What are these?

### Primary Sources:

Leonardo Bruni's *De recta interpretatione* (in J. Hankins in *The Humanism of Leonardo Bruni: Selected Texts*, Binghamton, New York, 1987, pp. 217-229).

George Gemistos Pletho's *On the Differences of Aristotle from Plato* (in C.M. WOODHOUSE, op.cit., pp. 191-214).

Ficino's Preface to Plotinus (in H. D. Saffrey, Florence, 1492: The Reappearance of Plotinus, *Renaissance Quarterly* 49 (1996), pp. 488-508, available on JSTOR or in the free library <http://www.thefreelibrary.com/Florence,+1492:+the+reappearance+of+Plotinus-a018881387>).

Raphael, *The School of Athens* (fresco).

### Secondary Sources: Items marked with \* are compulsory readings for the session

\*A. Grafton et al. (eds.), *The Classical Tradition*, Cambridge, Mass.: Harvard University Press, 2010 (entries 'Aristotle and Aristotelianism', 'Plato and Platonism')

A. *Reading Plato in Antiquity*

H. Tarrant and D. Baltzly (eds.), *Reading Plato in Antiquity*, London, 2006.

Ph. Hoffmann, 'What was Commentary in Late Antiquity? The Example of the Neoplatonic Commentators', in: *A Companion to Ancient Philosophy*, ed. by M.-L. Gill and P. Pellegrin, Oxford, 2006, 597-622.

B. *Platonic Trends within Medieval Philosophy*

S. Gersh, *Reading Plato, Tracing Plato. From Ancient Commentary to Medieval Reception*, Aldershot, 2005.

J. Hankins, Plato in the Middle Ages, in *Dictionary of the Middle Ages*, ed. J. Strayer, vol. IX, New York 1987, pp. 694-704, reprinted in J. Hankins, *Humanism and Platonism in the Italian Renaissance*, Rome: Edizioni di Storia e letteratura, 2004, II, pp. 7-26 (electronic version available: <http://www.scribd.com/doc/7878958/Hankins-Plato-in-the-Middle-Ages>)

J. Hankins, Antiplatonism in the Renaissance and the Middle Ages, in his *Humanism and Platonism in the Italian Renaissance*, Rome: Edizioni di Storia e letteratura, 2004, II, pp. 27-44.

C. *The Revival of Plato in the Renaissance*

R. KLIBANSKY, *The Continuity of the Platonic Tradition during the Middle Ages and the Renaissance*, London, 1939.

J.-Cl. MARGOLIN et M. DE GANDILLAC (éds.), *Platon et Aristote à la Renaissance. Actes du XVIIe Colloque International d'Études Humanistes (Tours, 1973)*, Paris, 1976.

J. HANKINS, *Plato in the Italian Renaissance*, 2 vols, Leiden-New York-Copenhagen-Cologne, 1990.

N. G. WILSON, *From Byzantium to Italy*, London, 1992.

D. *The "Comparatio" of Aristotle with Plato: Harmonisation and Conflict*

L. Bianchi, Continuity and Change in the Aristotelian Tradition, in J. Hankins (ed.). *The Cambridge Companion to Renaissance Philosophy*, Cambridge: CUP, 2007, pp. 49-71.

G. E. KARAMANOLIS, *Plato and Aristotle in agreement? Platonists on Aristotle from Antiochus to Porphyry*, Oxford, 2006.

C. M. WOODHOUSE, *George Gemistos Plethon. The Last of the Hellenes*, Oxford, 1986.

J. MONFASANI, Marsilio Ficino and the Plato-Aristotle Controversy, in M. J. B. ALLEN et V. REES (eds.), *Marsilio Ficino : His Theology, His Philosophy, His Legacy*, Leiden-Boston-Köln, 2002, pp. 179-201.

Ch. B. SCHMITT, *Aristotle and the Renaissance*, Cambridge, Mass.-London, 1983.

E. *Translating Plato in the vernacular*

M. Vanhaelen, 'What is the best method to study philosophy: Sebastiano Erizzo (1525-1585) and the 'revival' of Plato in 16th-century Venice', *Italian Studies* 71/3, in press.

M. Vanhaelen, 'Platonism in Sixteenth-Century Padua: Two Unpublished Letters from Sebastiano Erizzo to Camilla Erculiani', *Bruniana & Campanelliana* 22/1 (2016), pp. 137-147.

M. Vanhaelen 'Cose di Platone fatte Toscana: Language and Ideology in two vernacular translations of Plato printed by Francesco Priscianese', *Modern Language Review* 107, pp. 1102-1120

You can access these three publication via the following link:

<http://www2.warwick.ac.uk/fac/arts/modernlanguages/people/academic/vanhaelen>

## **Week Eight ~ Monday 27<sup>th</sup> February 2017 (10:00-12:00)**

Neoplatonism and Renaissance Art. Dr Lorenzo Pericolo

### **Seminar Questions**

- 1) What are the textual sources that allow us to link Michelangelo's creative process and work to late quattrocento Neoplatonism in Florence?
- 2) According to Erwin Panofsky, how does Michelangelo's notion of the body's prison translate into some of the sculptural motifs in the project for Julius II's Tomb and the Medici Tomb?
- 3) According to Irving Lavin, Michelangelo, in carving his famous David, compared himself to David slaying Goliath. How does this parallel convey a Neoplatonic take on art making?

### **Reading**

#### **Compulsory Reading**

Erwin Panofsky, "The Neoplatonic Movement and Michelangelo," in *Idem, Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper and Row, 1972): 171 ff.

Irving Lavin, "David's Sling and Michelangelo's Bow: A Sign of Freedom," in *Idem, Past-Present: Essays on Historicism from Donatello to Picasso* (Berkeley: University of California Press, 1993): 29-61.

#### **Further Reading**

Leatrice Mendelsohn, *Paragoni: Benedetto Varchi's Due Lezioni and Cinquecento Art Theory* (Ann Arbor: UMI, 1981).

Leonard Barkan, "Vat. Lat. 3211," in *Idem, Michelangelo: A Life on Paper* (Princeton: Princeton University Press, 2011): 235-86.

## Week Nine ~ Monday 6<sup>th</sup> March 2017 (10:00-12:00)

English Literature: Domestic Tragedy. Dr Iman Sheeha

### Questions

Please come to class having read *The Tragedy of Master Arden of Faversham* (1592) and prepared to discuss the following questions:

- i. What sets *Arden of Faversham* apart from plays usually classified as tragedies, e.g. *King Lear*, *Hamlet* or *Macbeth*?
- ii. How is the murderous wife portrayed in the play? Can you identify any common early modern stereotypical representations of women at work in Alice's portrayal?
- iii. How do you read the portrayal of Master Arden against early modern discourses of masculinity and good household government?
- iv. Can the play be said to unproblematically condemn the rebellious wife? You might want to think about the significance of the roles played by previous owners of Master Arden's lands, Greene and Reede, as well as the Epilogue in relation to this question.
- v. How does the contemporary discourse about marriage shape the play? Does the play, in turn, shape or challenge that discourse? How is the alternative to the institution of marriage, free sexuality, offered by Alice Arden portrayed in the play?

Please bring your own questions to class: we will try to answer them if time allows.

### Reading

Please read *The Tragedy of Arden of Faversham* in *A Woman Killed with Kindness and Other Domestic Plays*, edited by Martin Wiggins (Oxford: Oxford University Press, 2008). This edition has a good introduction to the genre of domestic tragedy and to *Arden of Faversham*. You might find the bibliography useful too. If you are not very familiar with early modern texts, you will find reading the play a bit challenging, but it does get easier. If you have time, you might want to look at another domestic tragedy (included in the same edition), Thomas Heywood's *A Woman Killed with Kindness* (1603). This will give you a broader understanding of the concerns of the genre and serve as a point of comparison and contrast with *Arden of Faversham*.

### Bibliography

**Primary Texts** (you can access these via EEBO: Early English Books Online; accessible via the Warwick University Library catalogue)

Robert Cleaver and John Dod, *A Godly forme of houshold gouernment* (London: Felix Kingston, 1598) (the sections on the duties of wives and husbands)

Thomas Gataker, *A good wife Gods gift* (London: John Haviland, 1623)

William Gouge, *Of domesticall duties* (1622) (the sections on the duties of wives and husbands)

### Secondary Texts

Alexandra Shepard, *Meanings of Manhood in Early Modern England* (Oxford: Oxford University Press, 2003)

Catherine Belsey, *The Subject of Tragedy: Identity and Difference in Renaissance Drama* (London: Methuen, 1985)

Catherine Richardson, *Domestic Life and Domestic Tragedy in Early Modern England: The Material Life of the Household* (Manchester: Manchester University Press, 2006)

David Attwell, "Property, Status, and the Subject in a Middle-Class Tragedy: *Arden of Faversham*." *English Literary Renaissance*. 21 (1991): 328-48.

Francis E. Dolan, "Home-rebels and House-Traitors: Murderous Wives in Early Modern England." *Yale Journal of Law and the Humanities*. 4:1 (1992): 1-31.

Garrett A. Sullivan, "Arden Lay Murdered in That Plot of Ground: Surveying, Land, and *Arden of Faversham*." *ELH*. 61: 2 (1994): 231-252.

Ian McAdam, "Protestant Manliness in *Arden of Faversham*." *Texas Studies in Literature and Language*. 45: 1 (2003): 42-72.

Lena Cowen Orlin, "Man's House as his Castle in *Arden of Faversham*." *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism, and Reviews*. Ed. J. Leeds Barroll (New York: AMS Press, 1985)

Lynda E. Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member." *Shakespeare Quarterly*. 42:2 (1991): 179-213.

Neill, Michael. "'This Gentle Gentleman': Social Change and the Language of Status in *Arden of Faversham*." *Medieval and Renaissance Drama in England*. 10. Ed. John Pitcher and Susan Cerasano. London: Associated University Press, 1998.

Viviana Comensoli, *Household Business: Domestic Plays of Early Modern England* (Toronto: University of Toronto Press, 1996)



## Week Ten ~ Monday 13<sup>th</sup> March 2017 (10:00-12:00)

Religion, Ethnicity and Race in Elizabethan Drama: *The Jew of Malta* and *The Merchant of Venice*

Dr Máté Vince

The aim of this seminar is to give a glimpse of the work of Christopher Marlowe and William Shakespeare, two of the most important Elizabethan playwrights. More importantly, using these two controversial plays, and their depiction of a Jew as a central character, as a springboard, we will be looking at the social, political, ideological and aesthetic implications of the representation of 'strangers' in Elizabethan England. Please read Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice* in one of the editions below: these editions will provide you with ample glosses and background material for our discussion. While reading the plays, it might be a good idea to mark passages that you think relevant in discussing the following issues:

- i. Is *The Jew of Malta* or *The Merchant of Venice* anti-Semitic? Or, quite contrarily, do they expose and challenge anti-Semitic discourse?
- ii. What are the challenges for the present day scholarly or theatrical interpretations of such plays?
- iii. What are the theoretical implications of using modern categories, like 'anti-Semitism', for interpreting early modern works?
- iv. In what ways do the two plays conceptualise religion, ethnicity and race?

### Compulsory Reading

(All the items on the reading list below are accessible either in the Renaissance Centre's collection, in the main Library, or through the Library's online resources.)

Christopher Marlowe, *The Jew of Malta* in one of the following editions:

- N. W. Bawcutt (ed.), *The Revels Plays* (Manchester UP)
- H. S. Bennett (ed.), *The Works and Life of Christopher Marlowe* (Gordian Press)

William Shakespeare, *The Merchant of Venice* in one of the following editions:

- John Drakakis (ed.), *The Arden Shakespeare, Third Series*
- Jay L. Halio (ed.), *The Oxford Shakespeare* (Oxford UP)

### Optional reading

Adelman, Janet, *Blood Relations: Christian and Jew in The Merchant of Venice* (U of Chicago P, 2008). Especially Chapter 1: 'Introduction: Strangers within Christianity', pp. 1–37.

Bawcutt, N. W., 'Machiavelli and Marlowe's "The Jew of Malta"', *Renaissance Drama, New Series* 3 (1970), pp. 3–49.

Beskin, Anna, 'From Jew to Nun: Abigail in Marlowe's *The Jew of Malta*', *The Explicator* 65.3 (2007), 133–136.

Cohen, Walter, 'The Merchant of Venice and the Possibilities of Historical Criticism', *English Literary History* 49.4 (Winter 1982), 765–789.

- Edelman, Charles (ed.), *The Merchant of Venice. Shakespeare in Production* (Cambridge University Press, 2002).
- Greenblatt, Stephen, *Will in the World. How Shakespeare Became Shakespeare* (Jonathan Cape, 2004), Especially 'Laughter at the Scaffold', pp. 256–87.
- Hirsch, Brett D., "Counterfeit Professions: Jewish Daughters and the Drama of Failed Conversion in Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice*", *Early Modern Literary Studies Special Issue* 19 (2009) 4.1–37. <URL: <http://purl.oclc.org/emls/si-19/hirscoun.html>>.
- Honan, Park, 'The Jew of Malta', in Honan, *Christopher Marlowe: Poet and Spy* (Oxford UP, 2005), 250–265.
- Mahon, John W. and Ellen Macleod Mahon (eds), *The Merchant of Venice. New Critical Essays* (Routledge, 2002).
- Marzoni, Andrew, "The Villany You Teach me, I Will Execute": Vengeance and Imitation in Shakespeare, Marlowe, and the Jewish Revenge Film', in Gabrielle Malcolm, Kelli Marshall, *Locating Shakespeare in the Twenty-First Century*, Cambridge Scholars Publishing, 2012.
- Maus, Katharine Eisaman, 'Introduction to *The Merchant of Venice*' in *The Norton Shakespeare*, ed. by Stephen Greenblatt, Walter Cohen, Jean E. Howard, Katharine Eisaman Maus (W. W. Norton, 1997), pp. 1081–89.
- Preedy, Chloe, "Bringing the House Down: Religion and the Household in Marlowe's *Jew of Malta*", *Renaissance Studies*, 26.2 (April 2012), pp. 163–179.
- Riggs, David, *The World of Christopher Marlowe* (Faber and Faber, 2004). Especially 'Double Agents', pp. 261–272.
- Shapiro, James, *Shakespeare and the Jews* (Columbia UP, 1996).
- Simmons, 'Elizabethan Stage Practice and Marlowe's "The Jew of Malta"',** *Renaissance Drama* 4 (1971), p. 93–104.
- Smith, Emma, 'Was Shylock Jewish?', *Shakespeare Quarterly*, 64.2 (Summer 2013), pp. 188–219.

## 6.5 Research Resources in Renaissance Studies

### 6.5.1 Books, Catalogues, Inventories

Pollard and Redgrave, *A Short-Title Catalogue of Books Printed in England...*, 2<sup>nd</sup> edition (1976), Classmark Z2002.P6

British Library Short-Title Catalogues for sixteenth-century books from France, Germany, Italy, Spain, Classmark Z2342.B7

H. M. Adams, *Catalogue of Sixteenth-Century Books printed on the Continent of Europe in Cambridge Libraries*, 2 vols, Classmark Z1014.AZ (external store)

E. Leedham-Green, *Books in Cambridge Inventories*, 2 vols (1986), Classmark Z997.A1

*Private Libraries in Renaissance England*, Classmark Z997.A1

Green and Murphy, *Renaissance Rhetoric Short-Title Catalogue* (2006), Classmark ZPN184.2.G7

### 6.5.2 Useful Websites

COPAC (union catalogue of British research libraries): <http://www.copac.ac.uk>

Library of Congress catalogue: <http://catalog.loc.gov>

The British Library: <http://www.bl.uk/>

The Public Record Office: <http://www.nationalarchives.gov.uk/>

The Warburg Institute: <http://warburg.sas.ac.uk/>

The Bodleian Library: <http://www.bodley.ox.ac.uk/>

Cambridge University Library: <http://www.lib.cam.ac.uk/>

The Shakespeare Birthplace Trust: <http://www.shakespeare.org.uk/>

Historical Abstracts: <http://www.abc-clio.com/>

Index to Theses: <http://www.theses.com>

ISI Web of Knowledge: <http://wok.mimas.ac.uk/>

ITER (Bibliography of the Middle Ages and Renaissance): [www.itergateway.org](http://www.itergateway.org)

International Medieval Bibliography: <http://www.brepolis.net/>

EEBO - Early English Books Online, an online corpus of texts in English or published in Britain from 1475 to 1700: <http://www.lib.umi.com/eebo>

English Short Title Catalogue, which contains details of all books in English or published in Britain from 1475 to 1800. This is accessible either on the CD-ROM network or (more up to date) online via the BL: <http://estc.bl.uk/>

Glasgow University Emblem Website <http://www.emblems.arts.gla.ac.uk>

Early Manuscripts at Oxford University: <http://image.ox.ac.uk>



Centre for the Study of the Renaissance  
Office H448b, 4<sup>th</sup> Floor Annex  
Humanities Building  
University of Warwick  
Tel: 024 7652 4587  
Fax: 024 7657 4582  
Email: [renaissance@warwick.ac.uk](mailto:renaissance@warwick.ac.uk)  
Web: [www2.warwick.ac.uk/fac/arts/ren/](http://www2.warwick.ac.uk/fac/arts/ren/)