Renaissance Culture and Society (RS904) ~ Seminar Readings

Week One ~ Monday January 9th 2017 (14:15-16:15)

The City: The Idea of Rome

Professor Ingrid De Smet

<u>Rationale</u>: 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)

<u>In English:</u>

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).

<u>For those who read French:</u>

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

Or: *Du Bellay . Les Regrets suivis des Antiquités 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 Neufve*'].

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 poëtiques 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)

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/

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, Samothes 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, Marylinn, '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)

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

<u>Historical/cultural background</u>

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 Veeser (1989)

Catherine Galllagher 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 Veeser, *The New Historicism* (1989)

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 Ragghianti 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*, 7ᵗʰ 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

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

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 15th century (George Gemistus 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 15th and 16th 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*, Binghampton, 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 XVIe Colloque International d'Études Humanistes (Tours, 1973)*, Paris, 1976.

J. HANKINS, *Plato in the Italian Renaissance*, 2 vols, Leiden-New York-Copenhague-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 Toscane: 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

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 Califormia Press, 1993): 29-61.

Further Reading

Leatrice Mendelsohn, Paragoni: Benedetto Varchi's Due Lezzioni 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.

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)

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>.

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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.