***Society for Renaissance Studies Conference, 13-15 July 2014***

***PROGRAMME***

***Sunday 13th***

* 1. ***Registration in Garden Court***

***11-1. Session 1***

1. **Issues of Staging in Early English Drama (Chair: Greg Walker, University of Edinburgh) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Nadia Thérèse van Pelt, University of Southampton, ‘Managing Spectator Experience and the Performative Space in Early English Drama’**
* **Emma Whipday, UCL, ‘“Then being in the upper room, Merry strikes him in the head”: Staging Domestic Space in *Two Lamentable Tragedies***
* **Jennifer Hough, Liverpool Hope University, ‘“You shall not be my judge”: An Examination of “Court” Performative Space in Sixteenth- and early Seventeenth- Century English Drama**

1. **Varieties of Performance in Sacred and Ritualized Spaces and Art (Chair: George Bernard, University of Southampton) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Emanuela Vai, University of St Andrews, ‘“Pro majori devotione”: Performance Practices and Architectural Layouts in Northern Italian Renaissance Sacred Space’**
* **Rebecca Tomlin, Birkbeck College, ‘Collections and Control in Sixteenth-Century London’**
* **Dr James Hall, Independent Scholar, ‘The Painter at Work: Site and Studio’**
* **Emilie K.M. Murphy, University of York, ‘Musical Appropriation of the “theatre of death” by English Catholics in Elizabethan and Jacobean England’**

1. **Dining Spaces in Early Modern Europe (Chair: Elizabeth Honig, University of California, Berkeley) BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Gabriele Neher, University of Nottingham, ‘From Page to Plate: Living It Up in Renaissance Bresciia’**
* **Victoria Jackson, University of Birmingham, ‘Speaking Plates: Text, Performance, and Banqueting Trenchers in Early Modern England’**
* **Louise Carson, University of Nottingham, ‘Dining with the “other”: Access and Gender in the Early Modern Banqueting House’**
* **Sarah Ann Milne, University of Westminster, ‘Dining with Drapers’: Situating the Feasts of the London Drapers’ Company (1540-1640)’**

1. ‘**The Golden Age Resum’d: Court Masque Foreshadowings of Restoration Royal “Opera”’** **(Chair: Richard Wistreich, Royal Northern College of Music, Manchester) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Sarah Barber, Lancaster University**
* **John Peacock, University of Southampton**
* **Andrew Pinnock, University of Southampton**
* **Bryan White, University of Leeds**

1. **Italian Performative Architecture (Chair: Edward Chaney, Southampton Solent University) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Francesca Mattei, Politecnico di Milano,** ‘**Architecture and Ceremonies at the Gonzaga’s Court: the Residences Network (1484-1540)’**
* **Sandra Dučić-Collette, ‘The anagogical function of Raphael’s Chigi Chapel in Santa Maria del Popolo’**
* **Matthew Knox Averett, Creighton University, ‘Ovid in Travertine and Water: Performative Space and Bernini’s Fountains in Piazza Barberini’**

1. **Religion and Performativity (Chair: Ceri Sullivan, University of Cardiff) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Carmen Gallo, University of Naples, ‘Sacred Words on Poetical Stage in Seventeenth-century Metaphysical Poetry’**
* **Alison Searle, University of Sydney, ‘** **Letters, Journals and (Auto)biography: Literary Performances of Religious Nonconformity in Homes, Prisons and Meeting Places’**
* **David Walker, University of Northumbria, ‘John Bunyan: Prison, the New Jerusalem and Performative Space’**

1. **Travel, Scholarship, and the East (Chair: Matt Dimmock, University of Sussex)**

**BUILDING B2a ARTS LECTURE THEATRE J (02/2077)**

* **Daniel Carey, NUI, Galway, ‘Eastern Travel and Glossographic Text’**
* **Jane Grogan, UCD,** ‘**The Preacher’s Travels and the Doctor’s History’**
* **Anders Ingram, NUI Galway, ‘Richard Knolles (d. 1610), Historical Writing on the Ottoman Turks and the Levant Trade’**
* **Thomas Roebuck, University of East Anglia, ‘Thomas Smith (1638-1710) and the Levant: Eye-witness Testimony and Early-modern Scholarship’**
  1. ***Buffet Lunch in Garden Court***
     1. ***Session 2***

1. **The Arts of Writing (Chair: Alice Eardley, University of Southampton) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Robert Stagg, University of Southampton, ‘The Performance of Spaces: What Caesuras Do in Shakespeare’**
* **Vladimir Brljak, University of Warwick, ‘An Unpublished Essay on Poetic Theory by Kenelm Digby’**

1. **Staging Women in Early Modern Florence (Chair: Cinzia M. Sicca, Università di Pisa) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Meghan Callahan, Independent Scholar, ‘Performing Visions in Renaissance Florence’**
* **Pasquale Focarile, Università di Firenze, ‘“A questa Casa diede ella il meglio, che seppe in certo modo forma di Monastero”: the Florentine House of Elisabetta Bonsi, God’s Servant’**

1. **Renaissance Intermediaries: The Continental Source Editions of English Translations of the Classics (Chair:** **Neil Rhodes, University of St Andrews) BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Dr Edward Paleit, University of Exeter, ‘Christopher Marlowe’s Translation of Lucan: Editions, Dates, and Purposes’**
* **Dr Louise Wilson, University of St Andrews, ‘Translating the Consequences of Reading Fiction in early modern England’**
* **Dr Fred Schurink, Northumbria University, ‘Plutarch in English Renaissance Translation: Sources, Interpretations, Applications’**

1. **BSR@SRS1: Connected Europe in the Early Italian Renaissance (Chair: Rebecca Gill, University of Reading) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Oren J Margolis, Somerville College, Oxford and Ludwig Boltzmann Institute for Neo-Latin Studies, Vienna, ‘*Quanto el fosse stato il maiore princepe del mondo*: King René of Anjou’s arrival at Pavia (1453) in the Letters of Bianca Maria Visconti and the Oration of Catone Sacco’**
* **David Rundle, University of Essex, ‘The Cosmopolitan Renaissance: the British Hand in Italian Humanism’**
* **Mike Carr, Royal Holloway, ‘Enemy in Reality, Ally in Fiction: Umur Pasha, Emir of Aydin, and his Image in Italian Chronicles and Early Humanist Writings’**

1. **Performing Bodies in Early Modern Drama (Chair: Alexander Samson) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Stephen Curtis, Independent Scholar, ‘Corporeal Space and the Chameleon: Performing the Wounded Body in Early Modern Tragedy’**
* **Kirsty Heyam University of Leeds, ‘The Performative Body of Edward II’**
* **Helen Davies, Lancaster University,** **‘“Nature cannot be surpassed by art”: The Power of Prosthetics in the Body of the Soldier’**

1. ***Sphaera Civitatis.* The ‘Commonwealth’ as Political Space in Late Renaissance England 1 (Chair: Joanne Paul, New College of the Humanities, London) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Samuel Garrett Zeitlin, University of California, Berkeley ‘The Term “Commonwealth” in the Political Thought of Sir Francis Bacon’**
* **Raffaella Santi, University of Urbino ‘Carlo Bo’, Italy, ‘Edward Forset on “Why the Body Politique is Called a Commonwealth”’**

1. **Writing, Diplomacy, and Meaning (Chair: John F. McDiarmid, New College of Florida) BUILDING B2a ARTS LECTURE THEATRE J (02/2077)**

* **Joanna Craigwood, Sidney Sussex College, Cambridge, ‘Drama and Diplomacy’**
* **Tracey A. Sowerby, Keble College Oxford, ‘Textual Ambassadors? The Roles and Rituals of Texts in Diplomatic Audiences’**
* **Will Rossiter, University of East Anglia, ‘Wyatt, Aretino, and Brucioli: Doctrinal Diplomacy’**

**Playing the Man: Female Cross-dressing in Stuart England (chair: Carole Levin, University of Nebraska) BUILDING B2a ARTS LECTURE THEATRE H (02/2065)**

* **Jane Whitehead, St Hugh’s College, Oxford ‘“Garments of Shame”: Female Cross-dressing in Early Stuart Society’**
* **Mark Stoyle, University of Southampton, ‘“In a Soldier’s Coat”: Female Cross-dressers during the English Civil War’**
* **Maria Hayward, University of Southampton, ‘Nell Gwyn’s Sky-Blue Satin Suit: Wearing the Breeches at Charles II’s Court’**

***3.30-4 TEA in Garden Court***

***4.-5.15 Plenary 1*: Lena Cowen Orlin, Georgetown University, ‘The Widow’s Chamber’ (Chair: Ros King, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE THEATRE (67/1027)**

***5.15-6.30 Concert in Turner Sims:* Cut Down Comus**

***6.30-7.30 Wiley Blackwell sponsored Wine Reception in Garden Court***

***8.00- Dinner in Ceno***

***Monday 14 July***

* + 1. ***Session 3***

1. **Florentine Palaces and the Performance of Identity (Chair: Meghan Callahan, Independent Scholar) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Klazina Botke, University of Groningen, ‘Different Types of Green: Two Salviati Gardens in Sixteenth-Century Florence’**
* **Cinzia Maria Sicca, Università di Pisa, ‘Ascending the Ladder of Power: Florentine Family History Narrated from the Loggia to the Salone’**

1. ***Sphaera Civitatis.* The ‘Commonwealth’ as Political Space in Late Renaissance England 2 (Chair: Joanne Paul, New College of the Humanities, London) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Luc Borot, University of Montpellier 3 Paul Valéry, France, ‘Are Hobbes and Harrington’s Commonwealths the End of the Renaissance Commonweal?’**
* **Myriam-Isabelle Ducrocq, University of Paris Ouest Nanterre, France, ‘The Construction of the Body Politic in Late Renaissance England: the Cases of James Harrington and Algernon Sidney’**

1. **Encounters, Expansionism, and their Effects (Chair: Edward Chaney, Southampton Solent University) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Sandra ToffoloEuropean University Institute, Florence, ‘Justifications of Venice’s Mainland Expansionism in Fifteenth-century Literary Sources: Between Benevolent Rule and Blunt Affirmation of Violence’**
* **Germán Gamero Igea, University of Valladolid, ‘The Court of Ferdinand the Catholic: A Muddled Entourage at the Beginning of the Renaissance in the Iberian Peninsula’**

1. **BSR@SRS2: Passing through an Ideal Space: Places of Performance in the Italian Renaissance (Chair: Piers Baker-Bates, Open University) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Jill Harrison, The Open University, ‘Giotto, Sacra Rappresentazione, and Other *Trecento* Entertainments’**
* **Rebecca Gill,** **University of Reading, ‘The Road from Original Sin to Purgatory: Performance at the Sacro Monte di Varallo’**
* **Tom True, Independent Scholar, ‘Cardinal Pallotta’s Remodelling of Caldarola’**

1. **Performance and Publication Histories (chair: John F. McDiarmid, New College of Florida) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Peter Mack, Warburg Institute and Warwick University, ‘Quintilian in the Northern Renaissance’**
* **Meadhbh O'Halloran, University of Cork, ‘Medieval Reading, Early Modern Writing: Christopher Marlowe’s Medieval Library’**
* **Louise Rayment University of Southampton, ‘Performance in the Parish of St. Mary-at-Hill, London’**

1. **‘Emotions and Performative Spaces in Early Modern Theatre’ (Chair: Alexander Samson, UCL) BUILDING 6, NUFFIELD LECTURE ROOM B (06/1081)**

* **Kristine Steenbergh, VU University Amsterdam, ‘Space and the Effect of Performed Passion in Early Modern English Theatre’**
* **Elke Huwiler, University of Amsterdam,** ‘**Emotional Affects and Political Thoughts: Swiss Plays of the Sixteenth Century**’
* **Marrigje Paijmans, University of Amsterdam, ‘A Dramatization of Human Nature in Response to the Politics of Spinozism’**

1. **Space, Place, Travel, and Traffic (Chair: Matthew Dimmock, University of Sussex) BUILDING 6, NUFFIELD LECTURE ROOM C (06/1083)**

* **Nandini Das, University of Liverpool, ‘Placing Arcadia’**
* **Liam Haydon, University of Kent, ‘“Some outlandish Fruits”: Foreign Trade, Domestic Spaces’**
  + 1. ***Coffee in Garden Court***
    2. ***Session 4***

1. **Gender and Performativity (Chair: Alice Eardley, University of Southampton) BUILDING 2 ARTS LECTURE THEATRE B (02/1083)**

* **Clare Egan, University of Southampton, ‘Women and Libel Performance in the Communities of Early Modern Devon’**
* **Jessica Malay, University of Huddersfield, ‘Transforming Space through Performance: The Production of Anne Clifford’s Westmorland’**
* **Katarzyna Kosior, University of Southampton, ‘Constructing a Ceremonial Space: the Wawel Cathedral in Cracow and Barbara Zapolya’s ordo coronandi (1512)**

1. **BSR@SRS 3: Spirituality and Theatricality in Renaissance Art and Architecture I (Chair: David Rundle, University of Essex) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Joanne Allen, American University, ‘Liturgical Performative Spaces in Old St Peter’s during the Renaissance’**
* **Catherine Fletcher, University of Sheffield, ‘The Masks of Alessandro de’ Medici: Performing Politics in Florence and Beyond’**

1. **Jesuits as Counsellors** **(Chair: Erik De Bom, KU Leuven) BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Harald E. Braun, University of Liverpool,** ‘**Botero the Counsellor’**
* **Nicole Reinhardt, Durham University,** ‘**Confession Inside Out: The Case of Hernando de Mendoça (1562-1617)’**
* **Martine Gagnon, UCL, ‘A Spanish Friar in the English Court: James Mabbe's English Translation of Tratado de republica y policia christiana by Fray Juan de Santa María’**

1. **Performing Bodies (Chair: Liz Oakley-Brown, Lancaster University)  BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Jamie McKinstry, Durham University, ‘Limitless Bodies: Exploring the Performative Space of Dissection in John Donne’**
* **Chris Stone, University of Leeds, ‘Publically and Privately Performed Anatomies in the Works of John Milton’**

1. **Music, Space, and Performance in the Visual Culture of Sixteenth-Century Italy (Chair: Andrew Pinnock, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Tim Shephard, University of Sheffield, ‘Musical Spaces in Italy c.1520: Representation and Performance’**
* **Daniela Roberts, Civic Museum, Brunswick, ‘Listening to Paintings: Visual Representation of Music Performance in Italy in the first half of the Sixteenth Century’**
* **Vladimir Ivanoff, Artistic Director, Sarband, ‘Staging the Sounds of the ‘other’: Western Visual Representation of Oriental Music Practice in the Early Sixteenth Century’**

1. **Scenery, Pageantry, Needlework as Performance Spaces (Chair: Tracey Hill, Bath Spa University) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Lucinda Dean, University of Stirling, ‘The Use of Landscape and Architecture as Backdrops/Scenery for Performative Spaces in Fifteenth and Sixteenth-Century Scotland’**
* **Emma Kennedy, University of York, ‘Performing the Prince of Wales; Printed text and lived performance in the printed London entries of Henry and Charles Stuart, 1610 and 1616’**
* **Claire Canavan, University of York, ‘“Drawne to life”: Early Modern Needlework and Acts of Reading in the Material Environment’**

1. **Thomas Middleton Panel (chair: Alice Hunt, University of Southampton) BUILDING 6, NUFFIELD LECTURE ROOM B (06/1081)**

* **Susan Anderson, Leeds Trinity University,** ‘**Spaces of Exchange in Middleton’s London’**
* **Lynsey Blandford, Independent Scholar, ‘Private Warfare and Public Performance in Middleton’s *The Peacemaker*’**
* **Jennifer Panek, University of Ottawa, ‘The Dance of Shame: Pregnant Performances in Middleton’s *More Dissemblers Besides Women* and *The Nice Valour*’**
  + - 1. ***Buffet lunch in Garden Court***

***1.30-3.00 Session 5***

1. **Thomas Churchyard: Identity and Performance in Early Modern Texts (Chair: Andrew McRae, University of Exeter) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Kerri Allen, Dalton State University, ‘On Birds and Men: And Now Presenting Thomas Churchyard’**
* **Liz Oakley-Brown, Lancaster University ‘“if I a poore plaine writer”: Performing Thomas Churchyard’**
* **Matthew Woodcock, University of East Anglia, ‘Thomas Churchyard Presents: Voice and Character in Entertainments for Elizabeth I in Bristol and Norwich’**

1. **Italian Architectural and Estate Performances (Chair: Piers Baker-Bates, Open University) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Sandra Cardarelli, Independent Scholar, ‘A Display of Wisdom and Magnificence in the *Contado* of Siena: Reconsidering the Significance of the Frescoes of Palazzo Corboli at Asciano’**
* **Wouter Wagemakers, University of Amsterdam, ‘Patrons as Point of View: Architecture and Patronage Networks in sixteenth-century Verona’**
* **Giovanna Guidicini, University of Plymouth, ‘Double Act: Performing Gentility and Good Husbandry at Villa Angelelli-Zambeccari’**

1. **‘(Re)constructed Spaces for Early Modern Drama’ (Chair: Greg Walker, University of Edinburgh) BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Sarah Dustagheer, University of Kent,** **‘To see, and to bee seene […] and possesse the Stage, against the Play’: Actor/Audience Interaction in the Repertories of the Children of the Queen’s Revels and the King’s Men at the Blackfriars’**
* **Eleanor Rycroft, University of Bristol, ‘Performance-as-Research in the Great Hall of Hampton Court and the Palace Ruins at Linlithgow’**
* **Oliver Jones, University of York,** **“‘Explain this dark enigma”: The Queen’s Men and Performance-as-Research in Stratford upon-Avon’**

1. **The Spanish Scholastics on Sovereignty (Chair: Harald E. Braun, University of Liverpool) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Annabel S. Brett, University of Cambridge, ‘War and Political Agency in the Second Scholastic’**
* **Erik De Bom, KU Leuven, ‘Francisco de Vitoria and Domingo de Soto on the Nature and Scope of Public Power’**
* **Megan K. Williams, University of Groningen, ‘Ambassadors of Christendom: Diplomatic Mobility and the Construction of Sovereignty in the Sixteenth-Century Thought and Reception of Francisco de Vitoria’**

1. **Performing Conversion in Early Modern Texts (Chair: Helen Smith, University of York) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Elisabeth Engell Jessen, University of Copenhagen, ‘On the Friday after the Conversion of St. Paul’: Jacob Boehme’s ‘Aurora’ as a Conversion Text’**
* **Abigail Shinn, University of Leeds, ‘“Certain Meteors of the Lesser World”: Sleep, Beds and Dreaming in Protestant Conversion Narratives’**
* **Lieke Stelling, Leiden University, ‘Conversion in Late Seventeenth- and Early Eighteenth-century Drama’**

1. **Cultures of the English Civil War (Chair: Mark Stoyle, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Dawn Goldstone, Aberystwyth University, ‘A Reading of the Rationale for Arise Evans’s Pauper King’**
* **Signy Thora Gutnick Allen, Queen Mary, ‘Enemy or Traitor? Debates on the Extra-Legal Nature of Treason in Civil War and Interregnum English Pamphlet Literature’**
* **Amy Calladine, University of Nottingham, ‘Staging Surrender? The Theatre of Siege in Civil-War England’**

***3-3.30 TEA in Garden Court***

* + 1. ***Session 6***

1. **The *Poly-Olbion* Project (Chair: Andrew Hadfield, University of Sussex) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Andrew McRae, University of Exeter, ‘Introduction to The *Poly-Olbion* Project’**
* **Daniel Cattell, University of Exeter, ‘Drayton’s *Poly-Olbion*’**
* **Sjoerd Levelt, University of Exeter, ‘Selden’s Contributions to *Poly-Olbion*’**

1. **‘Space in Early Theatre: Inside, Outside, and Within’ (Chair: Ceri Sullivan, Cardiff University) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Philip Butterworth, University of Leeds, ‘Medieval Spatial Conventions in English Outdoor Theatre’**
* **Peter Happé, University of Southampton, ‘Concepts of Space in some English and French Cycle Plays’**
* **Bob Godfrey, University of Northampton, ‘“Make room! Make room!”: The Development of Created Space for the Actor in Early Modern Drama’**

1. **Performative Paintings (Chair: Gaby Neher, University of Nottingham)**

**BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Elizabeth Alice Honig, University of California, Berkeley, ‘“A Lodging for Lazarus”: Representing Placement & Position in Late Elizabethan England’**
* **Sue Hedge, University of East Anglia, ‘Playing from the “gallery”: the Amberley Panels as Metatheatre’**
* **Raluca Perta Duna, University of Bucharest, ‘Discovering an Unknown Sixteenth-Century Self-Portrait: “Of whom is this painting?”’**

1. **‘Voices and Books in Renaissance England’ (Chair: Neil Rhodes, St Andrews) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Jennifer Richards, Newcastle University, ‘The Sound of the Tudor Classroom: Schemes and Tropes’**
* **Richard Wistreich, Royal Northern College of Music, Manchester, ‘Reading for Singing for Sociability’**
* **Gavin Alexander, Cambridge University, ‘Voices in Books: Poet, Composer, and Singer in the Lute Song’**

1. **‘Rumour and Reputation: The Power of Gossip in Early Modern England’ (Chair: Maria Hayward, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Helen Graham-Matheson, UCL, ‘“He has a bad wife”: the Importance of Women’s Reputations to the Functioning of Edwardian Politics’**
* **Clare Whitehead, QMUL, ‘“With a Kingdom’s happiness / Doth she private Lares bless”: Representing Anna of Denmark in early Jacobean England’**

1. **BSR@SRS 4: Spirituality and Theatricality in Renaissance Art and Architecture II (Chair: Oren Margolis, Somerville College, Oxford and Ludwig Boltzmann Institute for Neo-Latin Studies, Vienna) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Piers Baker-Bates, The Open University, ‘Performing the Passion: the Religious Art of Sebastiano del Piombo as Sacred Drama’**
* **Peter Fane-Saunders**, **Durham University, ‘Renaissance Readings of the Ingenuity and Opulence of Ancient Theatres’**

1. **Performance, Story-telling, and Place (Chair: Alice Hunt, University of Southampton) BUILDING 6, NUFFIELD LECTURE ROOM B (06/1081)**

* **Sheila Sweetinburgh, University of Huddersfield, ‘Performing Narratives of Religious Conflict in Henrician England’,**
* **Claire Bartram, Canterbury Christ Church University, ‘“Feats, illusions and Transes”: the Staging of Demonic Possession in Elizabethan Society’**
* **Catherine Richardson, University of Kent, ‘“When the candels or lamps be light’’: Narrative, Sociability, and Performative Space in the Early Modern Parlour’**

1. **Prodigious Fish, Vagabonds, and Lunatics: Performing Unusual Spaces in Early Modern Drama (Chair: Daniel Carey, NUI Galway) BUILDING 6, NUFFIELD LECTURE ROOM C (06/1083)**

* **Maria Shmygol, University of Liverpool, ‘“Such a fish as never was heard of”: A Whale for a Stage in William Percy’s *The Aphrodysial; or, Sea Feast* (1602)’**
* **David McInnis, University of Melbourne, ‘Reads Pages and Leaves: Reading, Watching and Travelling in Early Modern Drama’**
* **Rachel Willie, Bangor University, ‘“this reading of books is a pernicious thing”: Journeys of the Mind in *The Emperor of the Moon* (1687)’**

***5.15- 6.15 Plenary 2*: Simon Thurley, English Heritage, ‘Godly Ceremonies: Architecture and Liturgy in English Royal Palaces’ (Chair: Chris Woolgar, Director of CMRC) BUILDING 67 NIGHTINGALE LECTURE THEATRE (67/1027)**

***6.15-7.30 Special Collections Gallery, Hartley Library: Private view of ‘The Esarly Modern Image’ and wine reception sponsored by the University of Southampton Library and CMRC***

***Announcement of the winner SRS Book Prize 2014.***

***7.30 Dinner (own arrangements)***

***Tuesday 15th July***

* + 1. ***Session 7***

1. **London Ceremony (Chair: Tracey Hill, Bath Spa University) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Chloe Porter, University of Sussex, ‘Streets Paved with Men: Spectators and Spectacle in *The Magnificent Entertainment*’**
* **Barbara Wooding, Independent Scholar, ‘“On her head a model of Steeples and Turrets”: Staging the City in Renaissance London’**
* **Victoria Anker, University of Edinburgh, ‘1640s London: the City as a Politicised Space of Ceremonial Performativity’**

1. **SRS Postdoctoral Fellows Panel: Early Modern Health (Chair: Alice Eardley, University of Southampton) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Jennifer Evans, University of Hertfordshire, ‘Pernicious (Pre)Pubscent Problems: Youth, Sexual health, Fertility and Masculinity in Seventeenth- Century England’**
* **Sara Read, Loughborough University ‘The Antidote of that Mislikes You So’: Female Body Size and Health in Early Modern England’**
* **Eleonora Carinci, Independent Scholar, ‘“Speciala alle tre stelle in Padua”: Camilla Erculiani’s *Letters on Natural Philosophy* and Scientific Debate’**

1. **Staging the Supernatural (Chair: Alice Hunt, University of Southampton)**

**BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Carole Levin, University of Nebraska, ‘The Magic and Power of Turquoise in Shakespeare and English Renaissance Culture’**
* **Rachel White, Lancaster University, ‘“it shewed rather what was performed, than intended”: Staging the Mock-state of Purpoole in the *Gesta Grayorum*’**
* **Debbie Lea, INTO Manchester, ‘The Supernatural on the Stage’**

1. **Thomas Nashe Panel (Chair: Jennifer Richards, Newcastle University) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Andrew Hadfield, University of Sussex, ‘The Date and Meaning of *Summer’s Last Will and Testament*’**
* **Neil Rhodes, St Andrews University, ‘Thomas Nashe on the Arts and Humanities’**
* **Matthew Dimmock, University of Sussex, ‘Lingulam Terrae: Orienting Nashe’s *Lenten Stuff***’

1. **Varieties of Early Music (Chair: Jeanice Brooks, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE ROOM C (67/E1001)**

* **Emily Peppers, University of Edinburgh, ‘Visualising Harmony: The Viol in French Sixteenth-century Art and Culture’**
* **Luca Guariento, University of Glasgow, ‘From the Divine Monochord to the Weather-glass: Changing Perspectives in Robert Fludd’s Musical Philosophy’**
* **Andrew Pinnock, University of Southampton, ‘Varieties of English Opera, 1650-1700’**

***10.30-11 Coffee in Garden Court***

***11-12.15 Plenary 3*: Wendy Heller, Princeton University,** **‘Sylvan Song: The *Locus Amoenus* in Seicento Opera’ (Chair: Peter Mack, SRC Chair and Director of the Warburg Institute) BUILDING 67, NIGHTINGALE LECTURE THEATRE (67/1027)**

* + 1. ***Buffet lunch in Garden Court***
    2. ***Session 8***

1. **Literature and Politics in the 1630s and 1640s (Chair: Ceri Sullivan, University of Cardiff) BUILDING 2, ARTS LECTURE THEATRE B (02/1083)**

* **Cian O' Mahony, University College Cork, ‘Writing and Performing Militarism in the works of Ralph Knevet’**
* **Colin Lahive, University College Cork, ‘“Those blest / And Halcion dayes”: History and Contemporary Politics in Thomas May’s *The Victorious Reigne of King Edward the Third*’**

1. **Pirates, Docks, and Executions: Early Modern Watery Worlds (Chair: Claire Jowitt, University of Southampton) BUILDING 2, ARTS LECTURE THEATRE C (02/1085)**

* **Jemima Matthews, Nottingham University, ‘Performing the River Thames on Stage and Page’**
* **Sue Jones, Birkbeck, ‘Pirate Executions’**
* **Samantha Frénée, Orléans University, ‘The Female Pirate’s Recourse to Justice: Petitioning the Monarch’**

1. **Performance and in Art and Poetry (Chair: Gaby Neher, University of Nottingham) BUILDING 2, ARTS LECTURE THEATRE D (02/1089)**

* **Joanne Anderson, University of Sussex, ‘Woven Bonds: Kinship Imagery in the Early Renaissance’**
* **Catherine Hunt, University of Bristol, ‘Holes and Cavities in Early Modern Art: the Viewer’s Response’**
* **Joel Swann, HSMC, Hong Kong, ‘Suck ev’ry letter’: George Herbert and the Written Word’**

1. **Site-Specific Performance and Spaces (Chair: John McGavin, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE ROOM A (67/1003)**

* **Nancy Alexandra M. Johnson, University of Edinburgh, ‘Mary Stuart’s State Apartments at Holyrood as Performative Space’**
* **Stuart Morrison, University of Kent, ‘An Audience’s “good hands” and the Politics of Site-Specific Performance’**
* **Shanyn Leigh Altman, University of Sussex, ‘There in the womb we are fitted for works of darkness’: Performances of Evil in Donne’s Dark Spaces**

1. **Seventeenth-Century Romance (Chair: Nandini Das, University of Liverpool) BUILDING 67, NIGHTINGALE LECTURE ROOM B (67/1007)**

* **Catrin Griffiths, Birkbeck College, ‘Interregnum Romances’**
* **Alice Eardley, University of Southampton, ‘I tore some old papers; among others, a romance’: Recovering the Lost History of Mid-Seventeenth-Century English Romance**
* **V.L. Forsyth, Tulane University, New Orleans, ‘Pastoral Drama and Seventeenth-Century Seascapes; Or, the Most “strange surprising” Source for *Robinson Crusoe*’**

1. **Renaiassance versus Risorgimento in Italy: A Comparison of Political Thought and Historic Debate (Chair: Chris Woolgar, University of Southampton and Director CMRC) BUILDING 6, NUFFIELD LECTURE ROOM B (06/1081)**

* **Maria Elena Severini, Istituto Nazionale di Studi sul Rinascimento, Firenze,** **‘The “magnanimi consigli”: The First Nineteenth-Century editions of Francesco Guicciardini’s *Ricordi***
* **Christian Satto, Scuola Normale Superiore di Pisa, ‘Toscanina and Italy: the Political Value of Giuseppe Canestrini’s Edition of Guicciardini’**

1. **‘Pitch Perfect: How, Where, and What to Publish’ BUILDING 6, NUFFIELD LECTURE ROOM C (06/1083)**

* **Catherine Clarke is an agent and managing director at Felicity Bryan Associates in Oxford, and former Publishing Director at Oxford University Press (Trade Books Department)**
* **Jennifer Richards (University of Newcastle) is the Editor of *Renaissance Studies* and a CUP and Routledge author who has also published essays in some of the major history and literature journals in the US.**
* **Anna Whitelock (RHUL) is the author of *Mary I: England's First Queen* and *Elizabeth's Bedfellows: An Intimate History of the Queen's Court*, both published by Bloomsbury**
* **Alice Hunt (University of Southampton) is a CUP author and is now writing *England's Republic, 1649-1660* for Faber and Faber**

***2.30-3 TEA in Garden Court***

***3-4.15 Plenary 4*: Greg Walker, University of Edinburgh, ‘*A Satire of the Three Estates*: Renaissance Scotland's Best Kept Secret’ (Chair: George Bernard, University of Southampton) BUILDING 67, NIGHTINGALE LECTURE THEATRE (67/1027)**