



FORMULARIO PROPUESTA DE ACTIVIDAD

Tipo de actividad	Coloquio (seminario formativo)
Título de la actividad	<i>Unwritten Arts: Keywords in English Sixteenth-Century Poetry and Poetics (II International Symposium “Speaking Pictures)</i>
Responsables científicos	Zenón Luis Martínez (Universidad de Huelva) Proyecto de Investigación FFI2017-82269-P
Responsables académicos y evaluadores del alumnado	Zenón Luis Martínez (Universidad de Huelva)
Duración de la actividad	12 horas presenciales (30 horas de trabajo de los estudiantes)
Ponentes y profesorado	Véase listado completo en el programa
Fechas	29 y 30 de octubre de 2019
Lugar	Universidad de Huelva (Facultad de Humanidades, Aula de Grados)
Destinatarios	20 (estimado); estudiantes del Programa de Doctorado en Lenguas y Culturas o programas afines. Estudiantes de Másteres Oficiales afines.
Objetivos y competencias	<p>Objetivos:</p> <p>(1) Contribuir a la formación de investigadores con alto nivel de cualificación y competencia en el ámbito de los estudios literarios en lengua inglesa.</p> <p>(2) Promover en los estudiantes capacidades vinculadas a la comprensión, integración, organización y difusión del conocimiento científico en el ámbito de los estudios literarios hispánicos.</p> <p>Competencias:</p> <p>Esta actividad contribuirá al desarrollo de las siguientes competencias del Programa de Doctorado:</p> <p>CB11. Comprensión sistemática de un campo de estudio y dominio de las habilidades y métodos de investigación relacionados con dicho campo.</p> <p>CB14. Capacidad de realizar un análisis crítico y de evaluación y síntesis de ideas nuevas y complejas.</p>
Metodología	Ponencias y discusión académica de las mismas.
Tipo de evaluación (concretar y justificar)	Acreditación de asistencia a la actividad, previo control de asistencia y presentación de memoria de aprovechamiento, que debe obtener la calificación de “Apto”.
Inscripción, secretaría y contacto	La inscripción es gratuita. Plazo de inscripción: 10 de octubre de 2019 Contacto: zenon.luis@dfing.uhu.es

PROGRAMA DE LA ACTIVIDAD:

MARTES, 29 DE OCTUBRE DE 2019	
9,30- 10,00	Opening
PANEL 1. ENDEAVOURS OF ART I: LOGIC (Quality, Cause)	
10,00- 11,30	<p>Michael Hetherington (St. John’s College, University of Oxford) “A Species of Quality called Arte”: Aristotle’s <i>Categories</i> and the Language of Early Modern Poetics’</p> <p>Emma Wilson (Southern Methodist University) The Ramist Cause of a Poetics of Action</p>
Coffee Break	
PANEL 2. ENDEAVOURS OF ART II: TRIALS OF STYLE (Difficulty, Obscurity, Perspicuity, Sense)	
12,00- 13,30	<p>Sarah Knight (University of Leicester) The Worthy Knots of Fulke Greville</p> <p>Zenón Luis-Martínez (University of Huelva) <i>Enargia</i>: Chapman’s Poetics of ‘Sence’</p>
PANEL 3. ENDEAVOURS OF ART III: THE POETICS OF (IN)ELOQUENCE (Speech, Silence, Aposiopesis)	
15,30- 17,00	<p>Sonia Hernández Santano (Universidad de Huelva) Eloquent bodies: The Rhetoric of the Symptoms of Love in Lodge’s <i>Scillaes Metamorphosis</i></p> <p>David J. Amelang (Free University of Berlin) Verse, Interrupted</p>
Coffee Break	
PANEL 5. POETIC PHILOSOPHIES / PHILOSOPHICAL POETICS (Atoms, Atomies, Particles, Blood, Fluids, Circulation)	
17,30- 19,00	<p>Cassie Gorman (Anglia Ruskin University) Atomies of Love: Renaissance Lyric and the Poetics of Small Things</p> <p>Rocío G. Sumillera (University of Granada) Bloody poetics: Towards a physiology of the poem</p>

MIÉRCOLES, 30 DE OCTUBRE 2019	
PANEL 4. TRIALS OF AUTHENTICITY (Honesty, Originality, Imitation, Translation)	
9,30- 11,00	<p>Jonathan P. A. Sell (University of Alcalá) Sidney's <i>Cyropaedia</i>; or, the Praxis of Authenticity in <i>Astrophil and Stella</i></p> <p>Cinta Zunino-Garrido (University of Jaén) Thomas Lodge's <i>Phyllis: Imitatio, Traductio</i>, or 'Originality'?</p>
Coffee Break	
PANEL 6. SECULAR VS RELIGIOUS VOICES: THE POETICS OF GRACE	
11,30- 13,00	<p>Joan Curbet Soler (Autonomous University of Barcelona) Justified by Whose Grace? Religious, Juridical and Ethical Positions in Sixteenth-Century Poetry</p> <p>María Jesús Pérez Jáuregui (University of Córdoba) From Favour to Eternal Life: The Meanings of 'Grace' in the Poetry of Henry Constable and Barnabe Barnes</p>
13,00- 14,00	Conclusions



Programa de Doctorado en lenguas y Culturas

II SYMPOSIUM ON ENGLISH RENAISSANCE POETICS: SPEAKING PICTURES

Unwritten Arts: Keywords in English Sixteenth-Century Poetry and Poetics

29 y 30 de octubre 2019 (Facultad de Humanidades, Universidad de Huelva)

FORMULARIO DE INSCRIPCIÓN:

Apellidos:

Nombre:

DNI:

Dirección postal:

Teléfono de contacto:

Email de contacto (preferiblemente el de la Universidad):

Programa de Doctorado:

Línea de Investigación:

Fecha de primera matrícula en el programa:

Universidad de procedencia:

Este formulario debe remitirse cumplimentado a zenon.luis@dfing.uhu.es y antes del 10 de octubre de 2019.

Unwritten Arts

Keywords in English Sixteenth-Century Poetry and Poetics



Huelva

29 and 30 October 2019

Facultad de Humanidades

Aula de Grados

II SYMPOSIUM ON ENGLISH RENAISSANCE POETICS: SPEAKING PICTURES

Research Project *Towards a New Aesthetics of Elizabethan Poetry: Critical Reassessments and New Editions of Neglected Texts*, ENARGIA

Ministerio de Ciencia e Innovación, Agencia Estatal de Investigación, FFI2017-82269-P

G. I. Literatura y Cultura Comparadas. PAIDI HUM-766

Programa de Doctorado Interuniversitario en **Lenguas y Culturas**

Centro de Investigación en Patrimonio Histórico, Cultural y Natural



ENARGIA



Facultad de Humanidades



Universidad
de Huelva

Unwritten Arts

Keywords in English Sixteenth-Century Poetry and Poetics

Huelva, 29–30 October 2019

Facultad de Humanidades, Aula de Grados

As Rosalie Colie argued in her posthumous book *The Resources of Kind: Genre-Theory in the Renaissance* (1973), while the study of the *artes poeticae* of sixteenth-century Europe allowed us to recover the ideas about poetry ‘consciously held in the period’, a study of its poetic practice (what she termed ‘the real literature, as opposed to criticism and theory’) would lead us to retrieve ‘the *unwritten* poetics by which writers worked and which they themselves created’ (Colie 1973: 4). Despite the many gaps detected and filled by scholars in the half century since Colie’s formulation, the study of sixteenth-century poetics as the result of a dialogue between precept-determined discourses and poetry as a self-reflexive art continues to offer new possibilities for re-definition and reassessment. Drawing on Colie’s suggestion, this symposium attempts to revise and enlarge a lexicon of essential keywords addressing the compromises, negotiations and discrepancies between the theory and practice of poetry in the English sixteenth century. Papers and discussion will contribute keywords in order to enlighten the conditions of existence of an “unwritten poetics” that complemented and even questioned the received ideas that have shaped our understanding of the official poetics as defined in the period’s major treatises.

Participants

David J. Amelang (Free University of Berlin, Germany)

Joan Curbet Soler (Autonomous University of Barcelona)

Cassie Gorman (Anglia Ruskin University, UK)

Sonia Hernández Santano (University of Huelva)

Michael Hetherington (St. John’s College, University of Oxford, UK)

Sarah Knight (University of Leicester, UK)

Zenón Luis-Martínez (University of Huelva)

María Jesús Pérez Jáuregui (University of Córdoba)

Jonathan P. Sell (University of Alcalá)

Rocío G. Sumillera (University of Granada)

Emma Wilson (Southern Methodist University, USA)

Cinta Zunino Garrido (University of Jaén)

PROGRAMME

TUESDAY 29 OCTOBER 2019	
9,30- 10,00	Opening
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WEDNESDAY 30 OCTOBER 2019

PANEL 4. TRIALS OF AUTHENTICITY

(Honesty, Originality, Imitation, Translation)

9,30-
11,00

Jonathan P. A. Sell (University of Alcalá)

Sidney's *Cyropaedia*; or, the Praxis of Authenticity in *Astrophil and Stella*

Cinta Zunino-Garrido (University of Jaén)

Thomas Lodge's *Phyllis: Imitatio, Traductio*, or 'Originality'?

Coffee Break

PANEL 6. SECULAR VS RELIGIOUS VOICES: THE POETICS OF GRACE

11,30-
13,00

Joan Curbet Soler (Autonomous University of Barcelona)

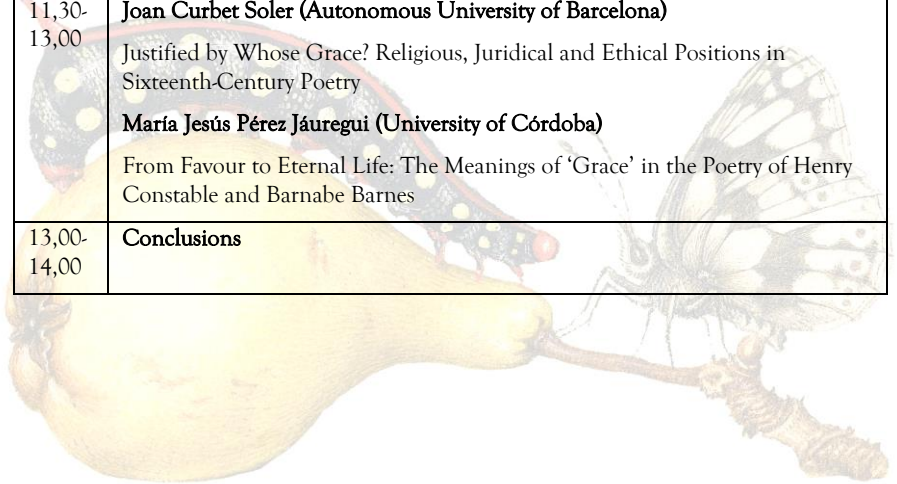
Justified by Whose Grace? Religious, Juridical and Ethical Positions in Sixteenth-Century Poetry

María Jesús Pérez Jáuregui (University of Córdoba)

From Favour to Eternal Life: The Meanings of 'Grace' in the Poetry of Henry Constable and Barnabe Barnes

13,00-
14,00

Conclusions



CONTRIBUTORS

David Amelang is Assistant Lecturer in English Literature and Cultural Studies at the Institut für Englische Philologie of the Freie Universität Berlin. His research focuses on the study of early modern drama, and more specifically on the comparison between the dramatic literature and theatrical cultures of Shakespearean England and Golden Age Spain. He holds a joint Ph.D. in Early Modern European Literature and History from the University of Kent and the Freie Universität Berlin supported through an Erasmus Mundus grant of the *Text and Event in Early Modern Europe (TEEME)* Programme. Most recently he was an HONORS Post-Doctoral Fellow at the Dahlem Research School (2017-2018). He is currently preparing a monograph titled *Playgrounds: Urban Theatrical Culture in Shakespeare's England and Golden Age Spain*, which compares the dramatic cultures of early modern England and Spain in terms of infrastructures, physical arrangements, and production techniques, and explores the causes and consequences not just of the visible differences, but also of the remarkable similarities between the two theatre systems.

Joan Curbet Soler is Senior Lecturer in the Department of English at the Autonomous University of Barcelona, from which he got his Ph. D. He has an MA from the University of Leeds. He has translated and edited John Milton's *Paradise Regained and Samson Agonistes* (Cátedra, 2007), and *Areopagitica* (Tecnos, 2012), as well as Lord Byron's *Manfred* and *Cain* (AKAL, 2019). He is author of many articles and book chapters published, among others, by Oxford University Press, Longman, Routledge or Manchester University Press. He has co-edited the volume *Images of Holy Women: Selections from Isabel de Villena's Vita Christi* (Tamesis/Boydell and Brewer, 2015). He is a member of the editorial board of *Medievalia*, where he has co-edited several special issues, among them *Translatio: Translation, Culture and Mobility in medieval Europe* (with Alberto reche, 2015). He is currently Vice-President of the Institute for Medieval Studies at the Autonomous University of Barcelona.

Cassie Gorman is Senior Lecturer of English at Anglia Ruskin University. Prior to this she held lecturing posts at Trinity College, Cambridge and Oriel College, Oxford, after completing her doctorate at the University of Cambridge in 2014. Her research explores ways in which English imaginative literature of the seventeenth century was not only responsive to but a part of scientific progress, with interests in early modern women's writing and the reciprocal influence between corpuscular philosophy and theological thought. She has published papers on Henry More, Lucy Hutchinson and Thomas Traherne, and co-edited a volume of essays on the latter with the theologian Elizabeth Dodd: *Thomas Traherne and Seventeenth Century Thought* (Boydell and Brewer, 2016). She is currently finishing her first monograph, a study of early modern poetry and atomic thought, *The Atom in Seventeenth Century Literature* (forthcoming with Boydell & Brewer Press.) She is also on the executive committee for the international research group *Scientiae: Disciplines of Knowing in the Early Modern World* (<http://scientiae.co.uk/>).

Sonia Hernández-Santano is Senior Lecturer of English at the University of Huelva (Spain), where she teaches English literature. She has edited William Webbe's *A Discourse of English Poetry* (2016) for the MHRA Critical Texts Series. She has also co-edited with Zenón Luis-Martínez the special issue *Poetry, the Arts of Discourse and the Discourse of the Arts: Rethinking Renaissance Poetic Theory and Practice* for *Parergon* (Journal of the Australian and New Zealand Association for Medieval and Early Modern Studies), which includes her chapter entitled "*William Webbe's 'A Discourse of English Poetry': Vindicating Spenser as an Act of Self-Fashioning*".

Michael Hetherington is Supernumerary Teaching Fellow in English at St John's College, Oxford, where he teaches English Literature from the period 1550-1760, including Shakespeare, for the English Final Honours School. His research focuses on non-dramatic literature of the late sixteenth and early seventeenth centuries, with a particular interest in the relationship between literary writing and the philosophical and pedagogical cultures of the period. He is at present working on a monograph entitled *The Coherence of the Text: The Logic of Literary Experience in Early Modern England*, which explores the ways in which sixteenth-century readers and writers such as George Gascoigne, Gabriel Harvey, Edmund Spenser, Abraham Fraunce or Sir Philip Sidney thought about the unity or wholeness of literary works, using concepts that were borrowed from the disciplines of rhetoric and logic as much as from literary theory or poetics. He has published several articles in journals like *The Review of English Studies*, *Parergon*, or *ELR*, focusing on the role played in the early modern period by the very idea of poetics as a distinct and unified discipline of thought.

Sarah Knight is Professor of Renaissance Literature in the School of Arts at the University of Leicester. Her academic background is in Classics and English, and she is particularly interested in sixteenth- and seventeenth-century English and Latin literature, especially drama, poetry and rhetoric. She has published widely on the association between literary composition and educational experience, and on works written at or about early modern institutions of learning (schools, colleges, universities, Inns of Court). Her first book was a translation and co-edition of Leon Battista Alberti's Latin prose satire *Momus* for the I Tatti Renaissance Library (Harvard University Press, 2003). She has edited and translated the accounts of Elizabeth I's visits to Oxford and several other texts for the new multi-authored critical edition of John Nichols's *The Progresses and Public Processions of Queen Elizabeth I* (5 volumes, Oxford University Press (2014)). She has co-edited three essay collections related to her research and teaching interests: *The Oxford Handbook of Neo-Latin* (Oxford University Press, 2015); *The Cultural and Intellectual World of the Early Modern Inns of Court* (Manchester University Press, 2011) and *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* (Oxford University Press, 2007). She is currently editing and translating John Milton's student speeches (the *Prolusiones*) and his letters (*Epistolae Familiares*), and editing Fulke Greville's two tragedies *Alaham* and *Mustapha*. She is co-editor of *The European Contexts of Ramism* (Brepols, 2019).

Zenón Luis-Martínez is Senior Lecturer of English at the University of Huelva (Spain), where he teaches medieval and early modern literature. He has edited Abraham Fraunce's *The Shepherds' Logic and Other Dialectical Writings* (2016) for the MHRA Critical Texts Series. He is the author of *In Words and Deeds: The Spectacle of Incest in English Renaissance Tragedy* (Rodopi, 2002). His articles on English Renaissance and Restoration literature have appeared in journals like *ELH*, *Cahiers Élisabéthains*, *Parergon*, or *English Studies*. He has also coedited several collections, among them, with Luis Gómez Canseco, *Between Shakespeare and Cervantes: Trails along the Renaissance* (Newark, NJ: Juan de la Cuesta, 2006), and, with Sonia Hernández-Santano, the special issue *Poetry, the Arts of Discourse and the Discourse of the Arts: Rethinking Renaissance Poetic Theory and Practice* for *Parergon* (Journal of the Australian and New Zealand Association for Medieval and Early Modern Studies). His current research includes a critical edition of Chapman's early poetry and a monograph on printed poetry books in the 1590s. He leads the Research Project "Towards a New Aesthetics of Elizabethan Poetry" (MINECO FFI2017-82269-P). Since May 2018 he is President of SEDERI (Spanish and Portuguese Society for English Renaissance Studies).

María Jesús Pérez Jáuregui got her PhD from the University of Sevilla in 2014, and obtained an Honours Award (*Premio Extraordinario*). Her main research focus is the life and works of the Early Modern poet Henry Constable, with an emphasis on codicology, textual transmission, Petrarchan poetics, and poetry, politics and religion. She has worked as an Assistant Professor at the University of Cordoba since 2017. She has published several book chapters and articles in national and international journals such as *Studies in Philology*, and she is currently working on the draft of her first book, *The Complete Poems of Henry Constable: A Critical Edition*, forthcoming with the Pontifical Institute of Medieval Studies, University of Toronto (exp. 2020). She has participated in conferences at home and abroad and was invited to speak as a plenary speaker at the Catholic Record Society Conference in Cambridge in 2017.

Jonathan P. A. Sell is Senior Lecturer of English at the University of Alcalá. His main field of research is early modern English literature, although he has also written on contemporary literature. He is the author of three monographs: *Rhetoric and Wonder in English Travel Writing, 1560-1613* (Ashgate, 2006), *Allusion, Identity and Community in Recent British Writing* (Universidad de Alcalá, 2010) and *Conocer a Shakespeare* (Ediciones del Laberinto, 2012). He is editor of *Metaphor and Diaspora in Contemporary Writing* (Palgrave Macmillan, 2012) and co-editor of *The Silent Life of Things: Reading and Experiencing Commodified Objecthood* (Cambridge Scholars, 2015). He is also editor and translator of Eleonora Tennant's *Viaje por España* and Florence Farmborough's *La vida y la gente de la España nacional* (both Editorial Renacimiento, 2017). Recent articles on tragic oversight in Marlowe's *Dido, Queen of Carthage*, the shepherd-king in Shakespeare and Quevedo, and Shakespeare's sea of cognition have appeared in *Medieval and Renaissance Drama in England* (2016), *English Literary History*

(2018) and *Studies in English Literature* (2019), respectively. Dr Sell is currently completing a commissioned monograph on Shakespeare and the sublime.

Rocio G. Sumillera is Associate Professor at the English and German Department of the University of Granada. Her research focuses on translation in the early modern period, and early modern rhetoric and poetics. Her most recent publications include the monograph *Invention. The Language of English Renaissance Poetics* (Legenda, General Series, forthcoming), the edition of the translation into Spanish of Theodore de Bèze's *Du droit des magistrats sur leurs sujets* (1574) (*Del derecho de los magistrados sobre sus súbditos. Estudio sobre los conceptos de rebelión y tiranía en la edad moderna*, Trotta, forthcoming), the edition and translation into Spanish, together with José Luis Martínez-Dueñas, of John Knox's *The First Blast of the Trumpet against the Monstruous Regiment of Women* (1558) (*El Primer Toque de la Trompeta Contra el Monstruoso Gobierno de las Mujeres*, Tirant lo Blanch, 2016), and her MHRA critical edition *Richard Carew. The Examination of Mens Wits* (2014), the first translation into English of Huarte de San Juan's *Examen de ingenios para las ciencias* (1575). She has also translated into Spanish John Dryden's *All for Love or, the World Well Lost: Todo por amor, o el mundo bien perdido* (Publicaciones de la Asociación de Directores de Escena de España, 2018; runner-up for the «Premio María Martínez Sierra de Traducción Teatral» 2018).

Emma Annette Wilson is Assistant Professor of English at Southern Methodist University. Her research and teaching focus on the style and structure of discourse, from early modern logic to digital databases, and she has worked extensively with historical marginalia to recreate reading habits and their writing consequences. She is co-editor of *The European Contexts of Ramism* (Brepols, 2019) and *Ramus, Pedagogy, and the Liberal Arts* (Ashgate, 2011), has published on the role of logic in the writings of John Milton, Christopher Marlowe, Andrew Marvell, and Ben Jonson, and is co-principal investigator of the John Stuart Mill Marginalia Online digital project, documenting Mill's marginal annotations on his personal library, including several texts by early modern logicians.

Cinta Zunino-Garrido is Senior Lecturer in the Department of English Studies at the University of Jaén (Spain). Her research interests include Elizabethan drama and Renaissance rhetoric and poetics. She has published several articles and papers on these subjects and is the author of *'Mimesis' and the Representation of Experience: Dramatic Theory and Practice in pre-Shakespearean Comedy (1560-1590)* (Peter Lang, 2012), which was shortlisted for the 2014 European Association of English Studies Book Prize and awarded the Spanish Association of Anglo-American Studies's Best Literary Monograph for 2013.

ABSTRACTS

DAVID J. AMELANG. *Verse, Interrupted: The figure of Aposiopesis in 16th-Century English Poetry*

Among the many colourful descriptions George Puttenham provided for classical rhetorical figures in his *The Arte of English Poesie* (1589), one of the more eye-catching was his translation of *aposiopesis*, which he vernacularised into 'the figure of silence'. It is, he writes, "when we begin to speak a thing and break off in the middle way, as if it either needed no further to be spoken of, or that we were ashamed or afraid to speak it out". Puttenham was not alone in highlighting the uniquely performative value of this rhetorical figure, as many of the rhetorical and poetic treatises written in 16th-century England also expound on the effectiveness of *aposiopesis* to artificially convey natural ineloquence. That said, despite its relative prominence and endorsement in these theoretical manuals, *aposiopesis* rarely makes a presence in Elizabethan verse, and almost never with the purpose Puttenham and his contemporaries ascribed to it. This paper, conceived within the framework of a project that aims to shed light on under-scrutinised poetic practices and practitioners in Elizabethan England, explores the relationship between precept and practice regarding the figure of *aposiopesis* in 16th-century English poetry. By comparing its codification and use in the Elizabethan era with that of other periods as well as other European countries, I seek better to understand the place of this and other similar figures of poetic ineloquence in a literary culture generally defined by its predilection for rhetorical artificiality and ornament.

JOAN CURBET SOLER. *Justified by Whose Grace? Religious, juridical and ethical positions in sixteenth-century poetry*

The cultural projects related to the recovery of Petrarchism in late sixteenth-century England did not, and could not, correspond to the first developments of that poetic mode in Henrician times. Other forms of cultural identity had been developed in the interim, some of them strongly related to the Protestant *ethos* and forms of life. In these circumstances, there could not be a direct or unproblematic *translatio* of the European poetic inheritance into the English context, and even less into its courtly environments. The major forms of late English sixteenth century poetry, those that claimed a full canonicity and aimed towards a full status as models within the English tradition, had to carry out complex negotiations with their European referents. The term "grace" (in Italian "grazia", in Spanish "gracia", in French "grâce", in Catalan "gràcia") moves across a whole field of connotations: it has resonances in the world of courtly etiquette, where it alludes to specific forms of decorum and elegance; it refers to institutionalized forms of pardon; and, very especially, it carries strong theological connotations. This is one of the terms that connects English poetry most strongly to European traditions, but also one of those that make most evident the difficulties of cultural transmission, and the conceptual wars that were waged around it. The major collections of post-Petrarchan poetry in late Elizabethan poetry (*Astrophil and Stella*, *Delia*, *Idea's Mirror*, *Caelica*...) make a constant but very multi-faceted use of this term, bearing witness to its contested significance. It is especially in the superposition of the discourses of religion and secular love that this term reaches its highest productivity. The Petrarchan and Protestant fields of signification collide, time after time, in a difficult and vexed interaction of meanings. While in the Petrarchan episteme *grace* is not only an exclusive attribute of the lady, but can also be the result of the speaker's personal disposition and effort, in the Protestant world it is an unmerited gift, freely

given by God, and separated from the contemplation of icons or images of physical beauty. Our contribution will explore these tensions and others (juridical, diplomatic, political...) that are associated to the uses of this term in canonical and less canonical poetic collections of the late sixteenth century.

CASSIE GORMAN. *Atomies of Love: Renaissance Lyric and the Poetics of Small Things*

In his 1609 essay 'Cupid, or the Atom', Francis Bacon muses on the mythology of Cupid, or Love, a complex figure who bears two forms from his classical origins. The newest and perhaps most recognisable of these is the cherubic infant, 'youngest of all the gods, son of Venus'. According to other strands of thought, however, Cupid owes his birth to primordial beginnings, as the 'most ancient of all the gods' alongside the original Chaos. Bacon focuses on this ancient history of desire to make the following claim: 'This Love I understand to be the appetite or instinct of primal matter; or to speak more plainly, *the natural motion of the atom*; which is indeed the original and unique force that constitutes and fashions all things out of matter.' Other writers of Elizabethan and Jacobean England may not be as explicit in equating the desire of Cupid with the impulse of the atom, but Bacon's words do cast light on prevalent tropes and patterns in late sixteenth-century poetics. In this paper I will consider the strong relationship between the influence of Cupid and atomic movement in lyrics from the late sixteenth and early seventeenth centuries. Interest in the pre-Socratic concept of atoms - indivisible particles which, from their movements and congregations, form all material things - grew steadily following the rediscovery of Lucretius in the fifteenth century, to the extent that the atom gathered a poetic afterlife of its own in early modern literature. Atoms, like Cupid's arrows, dart and pierce; like Cupid, atoms were considered 'blind' and simultaneously ancient and fresh from birth. The strong association between Cupid and atomic influence and movement, I argue, develops a trope in English Renaissance poetry that is both metaphor and natural philosophical explanation for the nature of things in love: attraction, union, and rejection. I will offer readings from the poetry of Philip Sidney, Fulke Greville and Michael Drayton, amongst others, and comment on how the impulse of desire from Cupid / the atom shapes the form of selected love lyrics.

SONIA HERNÁNDEZ-SANTANO. *Eloquent Bodies: The Rhetoric of the Symptoms of Love in Lodge's Scyllae Metamorphosis*

In Elizabethan texts the human body usually appears as the vehicle of metaphors referring to the cooperation of the elements of a system. Among the most extended ones is the image of the state as a body politic, which seems to inform the discourse of humanists like Roger Ascham (*Scholemaster*, 206) in their contention that children's education guarantees the future health of the state. At a supranational sphere, the European learning tradition is seen as a structure where English poetry aims at taking part as legitimate heir. William Webbe (*Discourse*, 87) corroborates that idea when he argues that omitting Latin poets in his *poetica* would have been like drawing "one's picture without a head". Likewise, at the realm of the written text, the metaphor of the body is used by Ascham to recommend the cohesion between matter and words in the search for perfect eloquence, thus avoiding the "deuorse betwixt the tong and the hart" (265), while Puttenham's emphasis on style obeys to his belief that poetry should delight "as well the mind as the ear" (3.1). This cooperation between the intellect and the body is synthesized in Ovid's *Metamorphosis* in the ambivalence of the 'tongue' (Enterlyne, 16) as the organ of speech and in reference to language when dealing with mutilated bodies. Following

Ovid, Thomas Lodge's account of the myth of Scilla deals with paralysed tongues as allegories of the poets' limitations in their search for eloquent words, which according to Glaucus, no matter how "well reformed" they may be, they always provide a "short discourse" (62). Allusions to frustrated acts of speaking pervade the *epyllion* along with descriptions of body gestures that dismember bodies in the manner of the Petrarchan blazons and are informed by Ovid's symptoms of love. As well as rhetoric eloquence in a written text is meant to give form to ideas, the discourse of the body enacts the speakers' emotions and moves Glaucus' audience more efficiently than words. This paper analyses the terms in which Lodge's account of the lover's complaint and the Ovidian myth provides an allegory of the search for verse that reflects on the actual prowess of rhetoric eloquence.

MICHAEL HETHERINGTON. "A Species of Quality called Arte": Aristotle's *Categories* and the Language of Early Modern Poetics

This paper explores the debt owed by early modern poetics to Aristotelian and post-Aristotelian logic, and to the traditional logical and metaphysical notions of substance and accident in particular. It focuses on a single keyword: *quality*. Of Aristotle's ten categories, quality (*ποιότης*) is perhaps the least philosophically respectable. Even before Aristotle, Plato had pointed out both the strangeness of the term and the difficulty of understanding it except as exemplified in specific cases. Aristotle's *ποιότης* yokes together in a single category - in a way which continues to vex the commentators - habits and dispositions, capacities and incapacities, affective qualities, and forms or shapes; it reaches into all areas of Aristotle's thought, including his ethics and his reflections on the nature of human skill. Early modern theorists of the arts register both the term's importance and its dubiety. Gian Paolo Lomazzo's *Trattato dell'arte della pittura*, translated into English in 1598, observes that painting 'is a species of quality called Arte', but says that it would be absurd to explain 'what maner of thing Qualitie is, and howe many kindes thereof there be... (which appertaineth rather to a Logician or a Philosopher then to a Painter)'. This paper makes quality a test case in assessing the status of such philosophical vocabulary in early modern poetics and criticism, examining its role as both a conceptual stimulus and the target of ridicule and critique at the interstices of theory and practice. I trace the use of the concept through a number of ancient Greek and early modern English texts, showing how its usage reveals both the methodological assumptions and conceptual blindspots of poetic theory, and arguing that a heightened sensitivity to the implications of such terms characterises some of the most innovative literary works in English at the turn of the seventeenth century.

SARAH KNIGHT. The Worthy Knots of Fulke Greville

In 1826, one of William Hazlitt's interlocutors in the essay 'Of Persons one would wish to have seen' imagines meeting Fulke Greville and says that 'his style is apocalyptic, cabalistical, a knot worthy of such an apparition to untie'. Five years later, Robert Southey called Greville 'certainly the most difficult of all our poets', and characterised that difficulty as arising from a densely philosophical poetics; for Southey, Greville was 'one of the profoundest thinkers that ever clothed his thoughts in verse'. An earlier reader, the Elizabethan physician Thomas Moffett would have agreed: Moffett praised Greville in 1594 for his 'antiquis moribus, summa doctrina' (staunchly old-fashioned customs, highest learning). Moffett's praise implies that he considered Greville's works to be just as morally and intellectually challenging - both euphemisms, perhaps, for 'difficult' - as the early nineteenth-century and later readers apparently did.

Concentrating primarily on Greville's drama and poetics, this paper will explore how difficulty works as an aesthetic and didactic category in early modern writing. My discussion will be framed by some of those contemporary and nineteenth-century readings, and informed by my own work editing Greville's plays *Alaham* and *Mustapha*. Greville complicates the elements that many of his contemporaries incorporated more straightforwardly into their fictions, so that allusion, influence, political argument and even syntactical structure often become ambiguous and opaque in his plays. But he expected his reader to be able to untie these knots, and I will suggest that creating difficulty was a central aspect of his didactic purpose.

ZENÓN LUIS-MARTÍNEZ. *Enargia*: Chapman's Poetics of "Sence"

Drawing on the debates around the distinction between *enargeia* and *energeia* in classical and Renaissance rhetoric and criticism, this paper springs from a reading of Chapman's dedicatory epistle to Matthew Roydon prefacing *Ouids Banquet of Sence* (1595), in which a definition of "*Enargia*, or cleerness of representation", coexists with a dismissive mention of "*Euippes* daughters" (i.e., the Pierides), the nine sisters that were "turn'd" into "Pyes" for daring to compete with the Muses in epic singing. The Pierides' boast that the Muses can surpass them "neither in voice nor in art" ("nec voce nec arte", Ovid, *Metamorphoses*, V) suggests a primarily aural conception of poetry whose "perspicuous delivery of a low inuention" and "charms made of vnlearned characters" Chapman rejects in favour of "high, and harty inuention", whose purported obscurity "shroudeth it selfe in the hart of his subiect, vtterd with fitness of figure". At the risk of attributing to Chapman an intendedly false etymology, I will argue that by making use of the competition between "*Euippes* daughters" and the Muses, Chapman differentiates between an aural, euphonic notion of poetic discourse, or *euépeia* (as theorised, among other, by Dionysius of Halicarnassus in *The Arrangement of Words*), and the *enargia* "requird in absolute Poems", namely a reintegration of the sensual qualities of poetry into a complex, intellectualised poetics of "sence". Puttenham's well-known descriptions of *enargia* – or aural, "goodlie outward shew set vpon the matter with words" – and *energia* – "by certaine intendments of sence ... inwardly working a stirre to the minde" – concur in Chapman's poetic practice as "common seruitous appointed for th'one and th'other purpose". I will look at specific instances of Chapman's "*Schemata*", or "rare fiction[s]" in his early poetry such as the "intelligible quallitie" of Corinna's song in *Ouids Banquet of Sence* (1595, 24.7), the "yeasty thoughts" emerging from Hero's scarf in *Hero and Leander* (1598. IV.117.), or the ekphrastic "Orbiguitie" of *Achilles Shield* (1598), to illustrate their structural and metapoetic subservience to *enargia*. By appealing to the reader's "iudiciall perspectiue", Chapman's conceits enlighten key poetic notions like the insufficiency of the ear, the complementariness of art and nature in the discovery of poetic truths, or the importance of apprehending these truths as a prerequisite for an apt theory and practice of poetic translation. Such reformulation of Chapman's theoretical and practical poetics aligns with critical readings (Snare 1989; Weaver 2014) that tone down the spiritual, hermetic aspects of his poetry and emphasise the quality of its mysteries as "secrets of aesthetic construction".

MARÍA JESÚS PÉREZ JAUREGUI. From Favour to Eternal Life: The Meanings of "Grace" in the Poetry of Henry Constable and Barnabe Barnes.

A comparison between the lives and careers of Henry Constable (1562-1613) and Barnabe Barnes (1571-1609) yields some striking points of convergence. Both must have met in 1591 as members of the Earl of Essex's expedition to France, where they lived for a number of years;

both remained unmarried; and both wrote secular and, later, religious sonnets. Constable's *Diana* was published in 1592; although popular, it is but a sample of a vaster collection that survives in manuscript. *Parthenophil and Parthenophe*, Barnes's attempt at a Petrarchan sequence, was printed a year later. Constable's unpublished *Spiritual Sonnets*—the work of a Catholic convert—were composed sometime between 1592 and 1598. Barnes's *A Divine Centurie of Spirituall Sonnets*, more palatable to Protestant tastes, was printed in 1595 by John Windet. This means that Barnes's process of transformation of secular into religious themes and imagery happened in parallel with Constable's. This paper will engage with the term "grace" and the multiple meanings it bears in both poets' amatory and sacred verse. It opens the secular collections: Barnes asks his mistress to behold her "beauties Graces" on the "true-speaking Glasse" of his poetry, whereas Constable's manuscript sequence begins with the intriguing apostrophe "Grace, full of Grace." For the Petrarchan lover, the addressed ladies both possess grace—beauty, vertue—and may bestow or withhold it. In the religious sonnets, divine grace is a major concern: For Barnes, it is associated with the Puritan doctrine of predestination; the poet has no agency and, despite his anxiety, his repentance suggests that he has already been saved. In Constable's verse, the poet's conversion to the Roman church is viewed as an initiation in grace, but the emphasis is on his own struggle towards salvation, particularly through the sacraments—penance—and with the intercession of the Virgin and saints. By juxtaposing the four sequences, I expect to be able to explore the poetic possibilities of "grace" in the representation of the authors' drive for romantic and spiritual fulfilment.

JONATHAN P. A. SELL. Sidney's *Cyropaedia*; or, the praxis of authenticity in *Astrophil and Stella*

Rarely, it is customarily alleged, has the gap between theory and practice been wider than the distance separating Sidney's *Defence of Poetry* from *Astrophil and Stella*. This paper attempts to close that gap. To do so, it first argues from *Astrophil and Stella*'s contemporary reception and Greville's emphasis on the "characteristical" nature of Sidney's poetry that the sequence is decidedly autobiographical. Yet despite that, and the sonnet form's shortcomings with respect to conventional ethical poetics, the sequence earned Sidney the status of a laureate, even a sublime, poet. To explain this apparent paradox, the paper revives Lionel Trilling's conceptualisation of authenticity to further argue that through *Astrophil* Sidney expresses his own "soul"'s helpless oscillation between various forms of Hegelian social, moral and poetical "honesty" and "dishonesty". As Sidney's aestheticised self, *Astrophil* authenticates Sidney, thereby delivering him from the risk of subjective disintegration. Thus, the paper's final argument is that, on the one hand, *Astrophil* delivers that self-transcendence to which Sidney's immediate posthumous reception bears witness; and, on the other, as an image of his creator, *Astrophil* inaugurates a new and exemplary conception of poetic authenticity which frees poets from the anxieties about honesty to which Sidney felt he was condemned. *Astrophil* is, in other words, Sidney's Cyrus, bestowed upon the world in fulfilment of Sidney's pedagogical poetics in order to make other *Astrophils* in the form of other poets who, "learning aright" from a sequence which is never far from the schoolroom, would found their own self-images on Sidney's. In short, by tapping the potential for "dishonesty" latent in the *Defence*'s account of poetic creation but excluded from its "honest" deontology, *Astrophil and Stella* provides a practical demonstration of what a new poetry may and would be in contraposition to any "divine consideration" of what it "should" be.

ROCÍO G. SUMILLERA. *Bloody poetics: Towards a Physiology of the Poem*

Sixteenth century French poetic theory customarily employed references to blood in discussions on processes of poetry writing, as for instance both Du Bellay and Peletier did in, respectively, their *Déffence et Illustration de la Langue Francoyse* (1549) and *Art Poétique* (1555). If for Peletier invention ‘flows through the poem, like blood through the body of an animal’, Du Bellay, in describing his ‘*théorie de l’innutrition*’ and hence commenting on translation and imitation, affirmed that the Romans enriched Latin ‘by imitating the best Greek authors, transforming themselves into them, consuming them, and after having digested them well, by converting them into blood and nourishment’. In recent years considerable research has been published on the intersection between history of science and works of European and particularly English literature in early modernity (Schoenfeldt 1999, Spiller 2004—to name but a few of an increasingly long list of works), and more specifically on the symbolism of blood and the heart in early modern drama (Slights 2008, Balizet 2014, Gómez Lara 2016), and in other literary forms not meant for the stage (Schoenfeldt 2009, Lander and Decamp 2018). Lesser attention has been paid, however, to how references to blood function in texts *on* poetry (namely, works of/on rhetoric, logic and poetics, and prefaces and dedicatory epistles to translations). This paper will explore references to blood in these textual contexts, and will more generally place blood within a larger understanding of the poem as a living body.

EMMA A. WILSON. *The Ramist Cause of a Poetics of Action*

When Petrus Ramus reoriented discursive logic in the sixteenth century, he did so by putting logical “cause” front and centre. In a call to action (literally), the first technical logical operation which his textbooks and those of his followers set forth is “cause”, insisting upon the necessity of knowing who or what is making things happen: what is the root of the root and the bud of the bud of a branch called Ramus? This decision represents a clear break from logic texts in the period declaring their allegiance to Aristotle: these perennially begin by taking their readers through the descriptive operations of logic (predicaments, definitions, places, etc), only later considering active functions such as cause which can make these things come to life. In other words, Aristotelianism can be characterized as a logic of stasis, in comparison with a Ramist logic of dynamism. The focus on cause represents not only a reordering of a standard set of principles but rather a change in worldview: a Ramist world is one predicated upon (pun intended) a person’s ability to take action, to *cause* change, as opposed to describing a static universe and accepting his or her fate. This paper examines the ramifications of this reorientation in cause for writers in sixteenth-century England, tracing the evolution of the teaching of the principles of logical cause in discourse manuals from 1500 to 1600 from Aristotelian texts through early innovations by Agricola and his editor Phrissius, to the widely-adopted reforms of Melancthon and Ramus and their English interpreters including Blundeville and Fraunce. Training in logic was, of course, the keystone of the *trivium*, and all writers working in the period learnt their craft through a range of these textbooks. In a literary context, cause plays a key role in showing agency and motive both by the speaker(s) in a poem and also by authors, and this paper will tap into the precepts of cause as set down by Ramus, his admirers, and his detractors, to apply these pragmatically as a means of analyzing these features in a selection of shorter lyric poems by Edmund Spenser, Christopher Marlowe, and Isabella Whitney. Can we see a causal reorientation in poetry in this time period? Does the theoretical prioritizing of dynamic action have tangible consequences in creative output? These are some of

the questions which this paper seeks to answer as a means of exploring the effect of Ramus' cause.

CINTA ZUNINO-GARRIDO. Thomas Lodge's *Phillis*: *Imitatio*, *Traductio*, or 'Originality'?

The composition of sonnet cycles in the manner of Petrarch or Dante became a popular practice among Elizabethan poets. Just as Sidney, Spenser, Daniel, Barnes, or Fletcher produced their collection of sonnets, so did Thomas Lodge with the publication in 1593 of his *Phillis*, *honoured with pastorall sonnets, elegies, and amorous delights*. *Phillis* is a compendium of forty sonnets, one elegy, two eclogues, one ode, and a final complaint that puts the end to the collection. Although Lodge only acknowledges his literary debt to French and Italian poets in his romances *The Life and Death of William Longbeard* (1593) and *Margarite of America* (1596), it is undeniable that *Phillis* also echoes the topics and metres of continental sonneteers, however, nowhere does Lodge admits his reliance on this tradition. Some of the sonnets in this collection appear to be either versions or almost literal translations of the poems of Petrarch, Ariosto, Bembo, Ronsard, Desportes, Paschale, Sannazaro, or Navagero. Taking into consideration the Renaissance concepts of *imitatio* and *traductio*, as explained, for example, by Acham, Sherry, Wilson, or Puttenham, this paper attempts to show light on the quality of Lodge's apparent translations or versions in an attempt to understand the nature of his poetical endeavours in *Phillis*.

