ABSTRACTS

Ruth Ahnert and Sebastian Ahnert
'Reconstructing Correspondence Networks in the State Papers Archive'

This paper will report on the AHRC-funded research project Tudor Networks of Power, which seeks to reconstruct the evidence for Tudor government networks that survives in the state papers archive (now digitized at State Papers Online). By analyzing the metadata from 132,000 letters, we are able both to map the social network implicated in this correspondence, and to measure the relative centrality of each of its members using a range of mathematical tools. These measures enable us to trace large-scale patterns and anomalies, and to identify significant people and bodies of letters within the network requiring closer analysis. This paper will discuss both the process behind this large-scale project, and key findings.

Peter Auger
'Du Bartas and the "Pizza Effect"'

Cultural objects sometimes take on new forms, meanings and status when exported abroad, and these changes can end up being adopted by the home culture too. Italian-Americans transformed the original Sicilian pizza; yoga and other elements of Hindu culture gained a different kind of prominence in India after being studied in the West (this is the context in which Agehananda Bharati coined the term 'Pizza Effect' in 1970); and the reception of Guillaume de Saluste Du Bartas' poetry in Scotland affected his international reputation and how his late works circulated in France and England. Du Bartas, who was already one of early modern Europe's most celebrated poets when he visited Scotland in 1587, became a close friend of James VI. He dedicated the 'Suites' to his 'Seconde Semaine' to the Scottish monarch, presenting him with a manuscript copy a decade before most of the work was printed in France. This friendship changed how Du Bartas was seen elsewhere: it explains why French printers published Du Bartas' late works in the disordered way that they did (and why some remain unprinted), and is essential for understanding his poems' subsequent impact on literary and devotional culture in Jacobean Scotland and England.

Nieves Baranda
'Assessing Reception, Reputation and Circulation through Women Writers' Paratexts in Early Modern Spain'

During the past four years, the BIESES research project has been tagging Spanish women writer's paratexts up to 1800. More than 100 works' paratexts covering a 300-year period have been edited and TEI-tagged. Among many others, tagging aspects like literacy, age, writing circumstances, networks, readers' reactions, intended readers or women writer's opinions on other works is useful to answer questions on reception, reputation and circulation that cannot be assessed by other means, as contemporaries' opinions were rare and seldom written down. This paper will present some case studies to show how systematical paratexts study can be very useful to answer the conference topics.

Claire Bowditch
'Translation and Collaboration: Aphra Behn and the Inns of Court'

Aphra Behn's short address to the readers of her 1678 comedy, *Sir Patient Fancy*, is well known to scholars of early women's professional writing. It includes a spirited attack on the sexual double-standard that had prompted criticism of the play's bawdiness from its first audiences, and the claim that Behn was 'forced to write for Bread'. In this paper, however, I will explore the implications pertaining to manuscript circulation and theatrical reception of the third key claim that Behn makes in her address: that her French source for the play was 'given me translated by a Gentleman'. Drawing on evidence from the surviving manuscript of this translation, by the Middle Temple lawyer and theatre critic James Wright, and Behn's three other sources for *Sir Patient Fancy*, I will examine both the extent and the nature of Behn's borrowings. In addition, I will here evaluate the degree to which Behn's access to manuscript material produced within the Inns contributed to the contemporary reception of her drama, and the charge that 'The Plays she vends she never made. / But that a Greys Inn Lawyer does 'em, / Who unto her was Friend in Bosom'.

Robin Buning
'Collecting Biographies of the Members of Samuel Hartlib's Circle: A Prosopographical Approach to Networking the Republic of Letters'

To facilitate research on the large and sometimes complex social networks that constituted the Republic of Letters, the Oxford-based Cultures of Knowledge project set up a pilot project for the development of an online prosopographical tool. Prosopography consists of collecting relevant quantities of biographical data of all members of a well-defined group according to pre-selected categories. To develop the data model and compile an initial dataset for analysis and visualization, the complementary networks of Samuel Hartlib (*c.*1600-1662) and John Amos Comenius (1592-1670) were selected as representative case studies. My research focused on Hartlib's circle, but in total we captured 7,063 biographical events for 205 people, involving another 1,028 connected people. Furthermore, we built a proof-of-concept database and network visualization tools. In my talk I will first discuss the difficulties posed by research on the origin and structure of Hartlib's circle. Next, I will discuss why the prosopographical method is a potentially useful approach for analyzing it. Finally, I will present as a work in progress the prosopographical data model. Using examples from Hartlib's circle, I will explore how the tools based on it can be used and what possible insights in the formation and structure of Hartlib's network this approach offers.

Marc Caball
'Worlds of Knowledge: Books and their Owners in Early Modern Ireland'

This paper explores aspects of diverse Irish book and manuscript cultures during the seventeenth and eighteenth centuries with a particular focus on book owners. Edmund Sexton (d. 1637) was a highly educated Limerick patrician whose extant catalogue of books provides evidence of his wide range of intellectual interests as well as his deep interest in divinity. In contrast to the urban Protestant milieu of Sexton, the books of Sir John Perceval (d. 1686) reflect the experience of a county Cork Protestant landowner. The book culture of Gaelic Ireland is glimpsed in the extant book lists of individuals such as John Fergus (d. 1761), Muiris Ó Gormáin (d. *c.* 1794) and Tomás Rua Ó Súilleabháin. Moving beyond Ireland, Thomas Fitzmaurice (d. 1818), third earl of Kerry, and his Galway wife Anastasia Daly (d. 1799) settled in Paris where during the late 1780s they indulged their taste for beautiful objects and luxury. Drawing on extant receipts for book purchases and newsletter subscriptions, it is argued that Lord and Lady Kerry resorted to books and newspapers for purposes of cultural enhancement and practical utility. It is proposed that evidence of book ownership provides a unique window on the cultural and material functions and significance of print and script.

Mary Chadwick
'The Bread and Butter Chronicle: Authorship, Reception and Community in
Manuscript Magazines'

This paper consists of a detailed exploration of a series of ten manuscripts, The Bread and Butter Chronicle; or, The Breakfast Courant, written in January 1783 by anonymous members and guests of the Williams-Wynn family of Wynnstay in north Wales. Visually they mimic the English-language newspapers which were widely read in eighteenth-century Wales and, as regards content, resemble miscellany magazines. Pages are filled with gossip about members of the family's networks across Wales and Ireland, accounts of the theatricals written by Shakespeare, Colman and Garrick which were staged at Wynnstay, and a series of satirical disquisitions on Welsh surnames modelled on Swift's Discourse to Prove the Antiquity of the English Tongue. Discussed in the work of historians of the theatre but almost wholly neglected by scholars of Welsh cultural history, these sources offer insights into the reception of ephemeral and now-canonical Anglophone printed texts in Wales and of the role of such publications in the construction and articulation of eighteenth-century national identities amongst this community. The self-reflexive essays written by the anonymous editor, meanwhile, provide us with examples of eighteenth-century understandings of the nature of authorship and authorial reputation in the context of manuscript circulation or scribal publication.

Danielle Clarke
'Teresa de Avila, Translation, Reception and Generic Innovation'

This paper examines the impact of English translations of the writings of Teresa de Avila, *The Lyf of the Mother Teresa of Jesus* (Antwerp, 1611), *The Flaming Hart* (Antwerp, 1642) and *The Life of the holy Mother* (1671) along with compilations and later editions, to demonstrate the generic significance and impact of the exemplary, spiritual life as expressed through the first person to the development of early modern life writing, particularly in domestic contexts. The 1611 translation, for example, comes with a range of paratexts which frame and inflect Teresa's mystical account in terms of the *res gestae* tradition, and align the text with an entirely different branch of life writing – that has its ultimate expression in the exemplary accounts of the lives of figures like Katherine Brettergh, and the figures included in Samuel Clarke's *Lives* (1662). I argue that the gradual generic transformation of the traditional saint's life as exemplary vehicle for meditation finds particularly fertile ground in the twinned impulses of literacy and spirituality, notably amongst Protestant women. Teresa de Avila's life writings were widely read in seventeenth-century England, and their impact can be discerned in many of the emergent life narratives that characterize the second half of the seventeenth century. This paper will be delivered in conjunction with Prof John McCafferty's paper as a way of exploring the reception of Teresa de Avila in early modern Europe, particularly via Anglophone networks.

Thomas Colville
'Thomas Burnet's Rotten Egg: Recovering Intellectual Reputation through Digital
Archive Excavation'

Across dozens of texts Thomas Burnet received every intellectual label, from ingenious to insane. How can we better understand his complex intellectual reputation? Digital archives such as EEBO offer historians a range of new tools with which to recover individual reputations. Burnet, the theologian and master of Charterhouse, is a perfect case study with which to test these techniques because he had one of the most hotly contested reputations in early modern Britain. Conceptions about the quality of his mental faculties were a particular source of interest in the print debate that surrounded his highly controversial *Theory of the Earth* (1681) - which provoked both animosity and admiration through its engagement with natural philosophy and scripture. This paper will build upon proximity word search techniques, such as those exemplified by Peter de Bolla (2013), and combine this with an awareness of the potential for metaphor and imagery to be used by contemporaries to discuss qualities of the intellect (see Brad Pasanek). This paper will use innovative, quantitative digital techniques in order to recover the intellectual reputation of a rarely studied individual who exemplifies the fierce contestation of reputation that took place in print debates of the early modern period.

Liesbeth Corens
'English Catholic Counter-Archives: Creating a Community without Borders'

English Catholics were scattered across England and the Continent. Challenging simple dichotomies which put home versus host country and migrant identity versus integration, they preserved a sense of community in dispersal. Key to their fostering of community was charity and collective salvation; prayer, good works, and commemoration fuelled the bonds which connected them. This paper studies the role of documentary memory in that spiritual economy. Through recording, exchanging, and preserving written information, these Catholics maintained coherence. The written material, therefore, not solely reflected, but actively sustained their dispersed community. The resulting archives and collections have to be understood as part of that commemorative culture.

Jerome de Groot
'Fugitives, Fields, Pubs and Trees: Constructing Memory and the Royal Oak'

This talk looks at the way the period 1640-60 is remembered, focusing particularly on models of knowledge and epistemology. It tries to work out a way of thinking about historical legacy. I contend that a central focus of much post-war memory of the period has been the representation of the Royal Oak that Charles allegedly hid within after his flight from Worcester in 1651. I look at various iterations of that oak from the 1660s onwards, and think about models of inheritance, genealogy, circulation, and constellation in relation to historical knowledge.

Michelle DiMeo
'Lady Ranelagh, Natural Philosophy and Ireland: Corresponding with
the Hartlib Circle, 1656-59'

Though she spent the majority of her adult life in London, Lady Katherine Ranelagh returned to Ireland, her country of birth, from roughly September 1656 to February 1659. Already an established authority figure in the Hartlib circle by this point, Lady Ranelagh's time in Ireland allowed her to reconnect with her preexisting Anglo-Irish network and to meet new individuals through their association with other contacts in the circle. While historians have characterized this period as a time when Ranelagh was primarily concerned with financial and political responsibilities related to reclaiming lost Boyle family estates, this paper argues that her two and a half years in Ireland also allowed her to expand and deepen her thriving network of natural philosophers and to explore issues related to mathematics, medicine and philosophy. The paper will also address the possible impact that the change in physical location may have had upon her ability to participate in an international correspondence network centered around London, considering how widely manuscript proposals were circulated for comment among the Hartlib circle as well as how these correspondents still relied on in-person meetings for certain discussions.

Gillian Dow
'"If it's a flop, too bad for the author; we'll claim it's a literal translation": Reviewing Women
Writers in 1750s Britain'

In 1762, Marie-Jeanne Riccoboni, one of the most popular novelists in Britain in the 1750s and 1760s, wrote an amusing pastiche of the translator's craft. In the preface to her 1762 translation of Henry Fielding's *Amelia*, she highlights that she had left out 'whatever was difficult… I assumed it was badly written and moved on'. What remains is an unfaithful translation of Fielding's original, but Riccoboni advises it should be printed regardless: 'If it's a flop, too bad for the author; we'll claim it's a literal translation. If it sells, we'll boast of the infinite care with which we added, cut, corrected, and embellished the original'. In this paper, I will use Riccoboni's light-hearted comments on the translator's craft to make a more serious point about the literary marketplace in Britain in the 1750s. For this is the decade that saw the establishment of the two prominent literary reviews that set the standard for reviewing women writers in the eighteenth, nineteenth and indeed twentieth centuries: the *Monthly* and the *Critical*. I will examine the reception of women writers in Britain in this period. In the 1750s, translation can be a suspect act, and being a foreign woman, and writing fiction, invariably gives reviewers not two, but three sticks to beat a writer with.

Michael Durrant
'"Suit Trouble": Henry Hills' Posthumous Reputation'

Like the monument or tomb, the last will and testament can 'tell the future how the past thought about itself' (Sherlock, 2008), and they have been conceptualised as documents that 'stabilize their subjects' claims on the afterlife' (Chalk, 2011). At the same time, however, monuments owe 'as much of their form and detail to the views of the surviving family and executors of the deceased' (Harding, 2002). Through an analysis of the legal claims and counterclaims that greeted the last will and testament of the highly controversial printer, Henry Hills (*c.* 1625-1688/9), this paper considers the way the reputation of one book-trade professional was posthumously written and rewritten with different agendas in mind. By undermining the illusion of presence that the act of willing seems to create, pointing instead to what is absent, my paper ultimately raises a set of methodological questions about the role of critical biography in the interrelated fields of book history and print culture studies. In doing so, I hope to draw attention to the textual status of the documents we use to reconstruct Hills and, by extension, the lives and reputations of those who operated the press in the early modern period.

Julia Flanders
'Writing, Reception, Intertextuality: Networking Women's Writing'

Digital text collections have acculturated us to modes of reading that shuttle between the individual text and the collection, shifting our attention from authorial narrative to cultural pattern and back. This presentation will explore Women Writers in Review, which overlays one text collection with another: the texts of Women Writers Online re-read by the periodical reviewers of the late 18th and early 19th centuries. Through closely interlinked data about authors, texts, periodicals and the thematics of the reviews themselves, Women Writers in Review enables us to examine not only the reviewing of specific works but also larger patterns in the ways that reviewers read women's writing.

Juliet Fleming
'Where is On?'

When book historians turn to the question of the surface we quickly come to the realization that there is no writing except against a background. Stone, wax, clay, skin, plaster, paper…the background could also be air in which we see smoke particles, or darkness as contrasted with light, or water that briefly holds and marks the passage of colored ink. We might go so far as to say that the relation of writing to its support is even present when it is a question of ink in ink, or water in water, a drop in the ocean, although at this point you can see that the concept of 'support' is too local, too parochial, too un-thought to sustain (there is the notion of support again) everything that we might want to understand about writing and its backgrounds. What supports writing in the narrow sense? Not only the material with which it is written, and the matter on, within, or against which it is imposed, but also the entire set of nested systems that allows a given instance of writing to appear as such: systems that include the social and technical development of collective codes and styles of writing with their use of diverse graphic substances and instruments and their emergent agreement as to what constitutes legibility. Having got so far we can see that the word 'support' is anything but supportive of the attempt to define a surface, and indeed is beginning to buckle under the weight we need it to carry. Taking as its material example the female-associated practice of decoupage, this talk will attempt to sophisticate rather than answer the apparently simple question: when it comes to writing, where is on?

Heather Froehlich
'Writing the Whore in Early Modern Drama'

Kay Stanton (2000) enumerates ways that male and female characters use the word 'whore' in the widely recognized canon of Shakespearean plays. She draws on the Oxford English Dictionary's definition of the noun and verb forms and their related terms to create a list of lemma which fall under the headword of 'whore' to identify ways this term is used to demean women in Shakespeare's plays. Stanton's research is necessarily limited by how much she can keep track of by hand, so it is unsurprising to see her study only focuses on this one word in this one author's plays. However, with the release of two new digital resources it is possible to get a bigger picture of ways the concept of whorishness is available and presented in Early Modern drama. In my paper I will show how the Historical Thesaurus of the Oxford English Dictionary makes it possible to get a wider view of the concept of whorishness and feminine unchastity contemporary to the Early Modern period, using contemporary play-texts taken from the transcriptions of the Early English Books Online Text Creation Project's first 25,000 texts as evidence.

Nina Geerdink
'Bread and Branding: The (Self-)Representation of Female Dutch Authors
Writing for Profit'

This paper examines women's textual and material self-representation as authors of literary works within commercial contexts of patronage. As part of a research project about the possibilities and difficulties of profitable authorship in the Dutch Republic (1550-1750), this paper delves into the fashioning of authorial reputations by women writers that profited from their writings. Women's writing has traditionally been regarded as an elegant pastime with a primarily social purpose. At least until the eighteenth century, moneymaking was not part of the elitist intellectual image of literary authors. Authors did have possibilities to profit though, women as much as men. How did female authors, conventionally representing themselves modestly, cope with these possibilities, both in the representation and practice of their authorship? The central case of this paper is the notable Maria Margaretha van Akerlaecken (1605-after 1662) from Dordrecht, who was seeking patronage within German courtly circles.

Daniela Giosuè
'Bargaining for Books in Early Modern Europe: The Example of Some Seventeenth-Century
British Travellers'

Hodoeporic literature often proves to be a useful means to reconstruct, rediscover or get to know many different aspects of social, cultural and material life as seen, experienced and described by travellers. This paper takes as its focus the works of some famous, lesser known and even almost completely unknown early modern British travellers who visited the Continent during the seventeenth century. Drawing from the examples provided by the texts examined, it looks at how travel reports, travel diaries and travellers' letters offer important and often surprisingly rare glimpses into the early modern continental book market and book circulation at those times. More particularly, it shows where travellers went looking for books to buy, which kinds of books they would buy in order to use them in their professions or enrich their collections and, lastly, what the travellers said about their findings and purchases and about the methods used to send their books home.

Jaime Goodrich
'Reading the Network: Comparative History and the English Benedictines of Pontoise'

During the seventeenth century, English Benedictine nuns living in Pontoise, France generated two ambitious historical texts. In 1672, Benedictine antiquarian Claude Estiennot de la Serrée presented Abbess Anne Neville with a lengthy history of five English Benedictine convents on the Continent (Histoire des monasteres de la Congregation des Dames Benedictines Angloises). Estiennot's Histoire in turn served as a model for Neville's own English history of these same convents, composed sometime between 1686 and 1688. Unique among surviving English Benedictine histories due to their comparative nature, these works demonstrate the value of reading history in terms of networks rather than events. Key motifs such as burials, intertextuality, and patronage create a textual web of interlaced and overlapping networks centered on the Pontoise Benedictines. By analyzing these recurring narrative structures, this paper reveals that networks gave meaning to events themselves and thus created a specific identity for the Pontoise cloister.

Charles Green
'"A Tomb your Muse must to his Fame supply": A Survey of Seventeenth-Century
Commemorative Elegies, Graffiti, and Annotations on John Donne'

'POEMS, By J. D. WITH ELEGIES ON THE AUTHORS DEATH': so reads the title page of every early edition of John Donne's collected poetry (1633–1719). This paper reassesses the making of Donne's seventeenth-century reputation by comparing these distinctly elegiac publications with all known commemorative writing on him from the period. As Ernest Sullivan, A. J. Smith, *Variorum* scholarship and the recent discoveries of Lukas Erne have revealed, Donne was not only the preeminent manuscript poet of the century, but widely copied and adapted by others in manuscript and print. In this paper I argue that Donne's literary afterlife was also significantly inflected by a conception of him as a commemorative elegist and prose writer — one that provoked, along with the 1633 'Elegies', a large, varied body of under-studied elegiac and epitaphic texts: the anonymous coal epitaph that appeared behind his freshly-dug grave, unprinted tributes by Edward Herbert, one 'J. V.', Thomas Beedome, George Daniel, and many anonymous elegiac miscellanies and references. Such texts reveal how Donne was not only unignorable in many elegiac and literary contexts, but how elegiac paratexts in posthumous editions of authors' works could exert a real and lasting influence over their literary reception.

Wes Hamrick
'Thomas Gray, Alexander Pope and "British" Literary History'

Inspired by the late Alexander Pope's unfinished 'History of the Rise and Progess of English Poetry', Thomas Gray ventured in the 1750s to construct one of his own. Whereas Pope looked back to Petrarch, Chaucer and what he called the 'School of Provence', Gray's work took a distinctly 'British' turn, giving special attention to the Welsh-language literary tradition. His researches on Welsh poetry resulted in a number of essays and formed the basis of his famous poem 'The Bard: A Pindaric Ode' (1757). Though Gray's engagement with Welsh can be regarded, in some respects, as a form of literary appropriation, the reception of his work indicates a more complicated process of cultural interchange. Not only did Gray's work draw from that of Welsh-language writers, such as Lewis Morris, but poems such as 'The Bard' garnered a largely positive response from contemporary Welsh writers, inspiring Evan Evans, for example, to compose his own version of 'The Bard'. This paper discusses how Gray's various forays into British literary history enabled important cross-cultural encounters across linguistic boundaries, which in turn had a major impact on later conceptions of British literary history.

Jennifer Hillman
'Mademoiselle de Vienville and her "glorious enterprise": Writing the Life of Mère Mectilde du Saint-Sacrement (osb)'

On 26 August 1701, Simon Gourdan of the abbey of Saint-Victor in Paris wrote to congratulate Mademoiselle de Vienville on the life she had written of her great-aunt, Catherine de Bar, Mère Mectilde du Saint-Sacrement (1614-1698). Vienville was a Benedictine nun at the Perpetual Adoration of the Blessed Sacrament: the convent founded by her great-aunt. Gourdan was 'charmed' by the 'edifying' text and celebrated Catherine's labours as a 'glorious enterprise.' Scholars such as Jacques Le Brun have already begun to mine the *vitae* penned by the female religious elsewhere in France in this period, but the lives of Catherine de Bar are yet to be critically evaluated. Vienville's composition on her great-aunt was just one of the 'lives' written about her by the Parisian Benedictines in the late seventeenth and early eighteenth centuries, which are extant in manuscript. This paper will offer a close, comparative study of this corpus of documents in order to excavate the process of drafting, copying and circulating vitae. In particular, the paper will consider how memoirs were adapted by female authors and aim to recover the way in which they were used to inform male-authored, published lives of the Benedictine foundress.

Elaine Hobby

'The Performance and Publication of Aphra Behn's The Rover in the Early Modern World'

Aphra Behn's best-known play *The Rover: Or, the Banished Cavaliers* (1677) presents puzzles to the modern reader that are surprising, given the attention it has received since Frederick Link's Regents edition in 1967. We do not know the date of first performance, have no records of audience response at that early time, and no one seems to have wondered about the curious fact that it was published by a seller of law-books. This paper will explore the evidence for the play's early reception, reputation and circulation, including a consideration of its relationship with Behn's key source, Thomas Killigrew's *Thomaso*; its publication by John Amery; the cultural markers it uses to ease its positive reception by 1677 theatre-goers; and the role of gender in all these matters. Reference will also be made to the play's place in Behn's wider *oeuvre*, especially *The Second Part of the Rover*, and to the usefulness of having undertaken a line-by-line collation of more than half the known extant copies.

Magdaléna Jánošíková

'"Bees swarmed against me": Eliezer Eilburg, a Sixteenth-Century Jew: Mending Reputation in the Context of the Polish-Jewish Golden Age'

Sixteenth-century Poland is often referred to as the golden era of the Ashkenazi Jewry. One of its features was an active reconciliation with medieval philosophical, mystical, and even medical texts of the Mediterranean Jews, arriving from the flourishing Italian Jewish settlements and their Hebrew printing houses. The reception of these materials has been portrayed as an exchange of philosophical discussions between prominent rabbis mainly. Its physical aspect has been often disregarded, on account of the scarcity of evidence. Yet there exist three Hebrew anthologies of mystical, philosophical, and medical texts compiled by a single owner – a central European Jew, Eliezer Eilburg (fl. mid-sixteenth century). He copied out most of these texts in Italy and brought them back north of the Alps. Moreover, he composed extended prefaces to these collections, where he aimed to portray himself as a respected scholar. The archival evidence, however, shows that Eilburg was a bankrupt moneylender and a middleman, who most likely fled from his creditors on several occasions. The aim of the paper is thus to explore how Eilburg used his reference to Italian towns, Jews, and the texts he copied there in (re-)establishing his reputation of a respected Jew.

Leah Knight

'The Art of Evidence and the Evidence of Art: Textual Reception in Anne Clifford's Great Picture'

When a painting portrays several dozen books with authors and titles legibly inscribed upon them, it offers incontrovertible evidence of some kind of reception of those books: but what kind of evidence is it? What can and can't we learn from a single and—in this case—utterly singular illustration of early modern textual reception? To address this question, in this paper I will draw on my recent cataloguing of the painted library of Anne Clifford (forthcoming in a volume of Private Libraries in Renaissance England) in order to explore the place and evidentiary power and limitations of the books arranged with such care in the triptych known as The Great Picture and housed at Abbot Hall Art Gallery in Kendal, Cumbria. The data embedded in this massive and much-studied portrait forms a remarkably rich picture of the text life of this Renaissance woman and the social networks in which she involved both her person and this remarkable record of a lifetime of reading.

Jessie Labadie
'The Afterlife of María de Zayas y Sotomayor's Novellas in France'

When María de Zayas' two-part work *Las novelas amorosas* (1637) and *Los desengaños amorosos* (1647) crosses the Pyrenees into France soon after its initial publications in Spain, it is quickly pulled apart and translated by three different French writers. Their varying techniques and attitudes towards their source author have much to tell us about early modern conceptions of translation, authorship, and Frenchness. In particular, by examining paratextual features of each work such as title pages, prefaces, royal *privilèges*, and naming of the author, we can gain a clearer understanding of Zayas's afterlife in France.

Nina Lamal
'From the Battlefield: The Circulation of Soldiers' Letters during the Dutch Revolt'

The Low Countries were one of the most important theatres of war during the sixteenth century. Thousands of soldiers from all over Europe fought in the conflict between Habsburg Spain and the Dutch rebels. Despite their presence and importance in the fighting, military men have not yet been discussed as an important group in the transmission of information from the battlefield. This paper will focus on the circulation of the letters written by low, middle and high-ranking Italian soldiers in the Habsburg army. Many Italian soldiers continuously wrote letters in which they reported on the troop movements, peace negotiations and skirmishes. This paper will focus on the soldier networks to transmit information and circulate letters to and from the battlefield and to and from the Low Countries and Italy. Letter writing was an activity of sociocultural exchange and was strongly influenced by client-patron relations. Although many of their letters were meant to be private, they reached a broader audience. Their battle reports were copied and printed in several European cities and their narrative accounts shaped the perception of war. This paper will demonstrate the importance of soldiers as a specific social group of writers on the Dutch Revolt.

Katherine Larson
'Texts in and of the Air: The Matter of Song'

Air, in the form of breath, constitutes song's vital acoustic matter and the source of its affective power. This paper dissects the physiological matter of song by attending to the gendered mechanisms of the musical breath and the rhetorical effects of that 'airy nothing' when it emanated from the mouth of a singing woman. I begin by exploring how early moderns conceptualized the acoustic medium of the breath. I chart its movement through the vocal mechanism of the body and explore the traces of that process preserved in physiological treatises, singing handbooks, and surviving manuscript and print scores. While such sources provide rich insight into singing as a physical and acoustic phenomenon in sixteenth- and seventeenth-century England, they testify equally powerfully to song's airy elusiveness, musicality, and corporeality, particularly at moments where language and notation strain to represent the physical experience of singing. The 'wild' or 'drastic' dimensions of song manifested in the musical breath unleashed from the page, I argue, need to be taken up in literary discussions of textual reception and circulation and hold particular significance for considering the culturally fraught phenomenon of women's song performance.

Karen Lloyd
'A Disembodied Devotion: The Peruvian Madonna of Copacabana in
Early Modern Italy'

From the mid-1650s, representations of a miraculous statue of the Madonna from the Viceroyalty of Peru, the Virgin of Copacabana, began to appear on the Italian peninsula. Brought initially to Rome by a criollo Augustinian friar, the devotion was subsequently promoted by the Spanish crown in support of the doctrine of the Immaculate Conception. In the process, the Virgin of Copacabana was – in the words of one Italian commentator – transfigured. The richly gilded, stocky statue made by indigenous artist Francisco Tito Yupanqui was replaced with an icon: an archaized, other-worldly vision of the Madonna and Child. This essay traces how and why the Copacabana was disseminated and transformed in Italy, reading the surviving images in the context of concern about indigenous American agency, idolatry, and aesthetics, and ultimately as records of a desire to appropriate and control a powerful sign of the newly global Catholic world.

Jessica Maratsos
'By Hand and by Press: Vittoria Colonna in Circulation'

The response to the printing press in literary communities across early modern Europe was not one of universal adulation. Rather, while many authors welcomed the opportunity for increased fame (and its concomitant financial benefits), others continued to prefer what has been termed 'scribal publication.' This was true of the one of the most famous female poets of the sixteenth century: Vittoria Colonna. Colonna's objections to print publication are well documented, despite their apparent futility; from 1538 until her death in 1547 thirteen editions of her *Rime* were printed. The earliest of these is prefaced by a letter in which the publisher, Phillippo Pirogallo notes: 'I took courage to set them [the sonnets] in print, even though it contradicts the wishes of a great Lady; believing it to be a lesser error to displease only one Woman (however rare and great), than the many men desirous of it.' The conflicting desires of readers and authors, sharpened by the gendered power dynamic underlying Pirogallo's actions, informed Colonna's own production of carefully curated individual manuscripts. This paper will examine the composition of these works in contrast to select print editions in order to illuminate the different mechanisms by which Colonna's complex literary reputation was formed.

Naomi McAreavey
'The Reputation and Networks of the Duchess of Ormonde'

The first Duchess of Ormonde is mentioned in the writings of contemporaries including Ann Fanshawe, Dorothy Osborne, and Katherine Philips, but she is little known to scholars of early modern women's writing. Yet she is author of the largest body of extant correspondence of any woman from seventeenth-century Ireland, and was arguably the most powerful and well-connected Irish woman of her time. Within Irish historiography Lady Ormonde is best known for successfully petitioning Cromwell for restitution of the confiscated Ormonde estates. The interregnum therefore provides the focus of my paper, which uncovers the wide-ranging epistolary connections that ensured the success of her claim. I sketch the network of patrons and clients the (then) Marchioness maintained during the 1650s, highlighting her important relationship with the Boyle family, including Lord Broghill and especially Lady Ranelagh. I emphasize Lady Ormonde's particular indebtedness to Lady Ranelagh and other women in England during the Interregnum, but I also show that as she moves from client to patron with her husband's elevation in 1660 she turns her attention to the promotion of Irish men. My paper thus illuminates her position as an important patron in Restoration Ireland.

John McCafferty
'Brigid of Kildare: Stabilizing a Wandering Early Medieval Saint'

Inclusion of 17 March in the Roman Martyrology (1632) was the culmination of a revival and recalibration of the cults of the three patrons of Ireland – Patrick, Brigid and Colmcille. Cogitosus' seventh-century Latin life of Kildare's Abbess was translated by the Meath Franciscan Robert Rochford probably for the use of the Irish Poor Clares at Nieuport appearing as part of *Life of the Glorious Bishop S. Patricke, … with the Lives of the Holy Virgin S. Brigid and of the Glorious Abbot S. Columbe* (St. Omer, 1625) and then as a supplement to an English edition of Alfonso de Villegas *Lives of the Saints* (Rouen, 1636). Rochford nudges Brigid away from her peripatetic origins towards the kind of exemplary female enclosure and spirituality found in lives of Teresa of Avila (canonized 1622) and Francesca Romana (canonized 1606). The paper will explore the manner in which a vernacular print culture centered on the Low Countries facilitated a decontextualizing internationalization of St. Brigid. This Teresian – and intermittently Marian – Brigid was then reimported to Ireland for Catholic veneration. With Danielle Clarke's paper this contribution explores the extent of Teresa of Avila's influence over both Catholic and Protestant life narratives of the seventeenth century.

Jason McElligott
'Un-Enlightened Readers: Stealing Books in Eighteenth-Century Dublin'

This talk will use a unique set of historical records to outline the types of sixteenth- and seventeenth-century books which were stolen by library readers in eighteenth-century Dublin. Were books stolen for the purposes of personal study and research, or were they purloined to be sold to second-hand dealers? How often did stolen books return to their rightful owners, and what can we tell of where they were during their time at large? Is it possible to suggest anything about the characteristics, or identities, of book thieves in this period?

Emilie Murphy
'"that we might have means to learn French": Language Competence and Acquisition in English Convents in Exile'

On 7 April 1623, Ursula Hewicke, an English nun in the Benedictine convent in Brussels, wrote a letter to the Archbishop of Mechelen, Jacobus Boonen. Hewicke described the ongoing dispute within the cloister between their Abbess and Confessor, and complained that 'many inconveniences would have bin avoided' if it had not been for 'wanting language to write or speak of to Superiors'. She therefore petitioned that the nuns 'might have means to learn French'. Hewicke's letter draws attention to a significant unanswered question: How did the hundreds of English women living within convents across Flanders and France negotiate language barriers? Current scholarship either assumes that English Catholic nuns did not need language skills, or that if they did they were already linguistically competent. I offer a corrective to such views through a case study of French letters written by English Benedictine nuns in Brussels. I argue that many of the nuns learnt orally, and I outline some of the unique qualities of the women's French. I place English nuns firmly in their rightful multilingual European context as their texts traversed national and linguistic boundaries, and challenge notions that convents in exile were somehow straightfowardly 'English' in their language and culture.

Yvonne Noble
'The Occlusion of Anne Finch'

The recent *History of British Women Writers* describes Anne Finch as a coterie writer, while in fact her achievement was acknowledged in the highest literary circles, as Rowe, Steele, and Pope, for example, soliticed pieces by her for publication. The (obviously still prevailing) 'coterie' assignment must come from the particular nature of the most anthologized poems, from the textual authority of the three manuscript volumes kept by herself and her husband, and from the occlusion of her presence in print, owing to her strong preference for anonymity. In fact, at least fifty separate publications in her lifetime printed poems unarguably by Finch. Finch's reticence, her strong desire not to be known as a 'scribbling maid-of-honour,' must have arisen from – or at least been strongly reinforced by – the distress of her fellow attendant on Mary of Modena, Anne Killigrew (whose recent editor, I believe, seems also unaware of the proximity of Finch's pen). Equally strong, however, was her commitment to poetic practice, including generic innovation, till her death. My paper will indicate the spread of publications in which she appears. It will show, through a brutal parody, the justice of her fears of print circulation. It will discuss the psychological inferences about her we can make from occasions when she agreed to print. It will point out evidence from print of Finch's determined struggle for sovereignty over her own text.

Michele Osherow
'Keeping the Girls in Stitches: Working the Susanna Narrative in
Seventeenth-Century Embroidery'

The story of Susanna and the elders is, according to Rozsika Parker, among the narratives often featured in seventeenth-century embroidered scenes (*Subversive Stitch* 97). Susanna represented the archetypal good wife who maintains her chastity though it nearly costs her her life. But virtue alone does not save Susanna; it is Daniel as young sage who outwits the conniving elders. That a youngster intervenes on Susanna's behalf has resulted in centuries of debate regarding Susanna's agency: Is she a heroine whose righteousness is 'recognized by heaven'; or is she 'a weak figure unable to … protest her own innocence in the public sphere' (A.J. Levine, 'Hemmed' 322). This essay examines the dissemination of Susanna's tale in seventeenth-century needlework as a revisionist enterprise that restores and secures female potency within the narrative. The more and less subtle liberties in these renderings highlight Susanna within a female community of active, articulate, and confrontational women. The stitched narratives offer themselves up as antidotes to the dangers of the male gaze and lusty accusations that threaten Susanna in her apocryphal tale. I will attend specifically to representations of Susanna, her handmaidens, and to other biblical and mythological figures that surround Susanna in these embroidered narratives.

Lindsay Ann Reid
'The Fair Maid of Dunsmore'

If the tales about the Warwickian 'Fair Maid of Dunsmore' that circulated in the early modern era were based on real-life historical events, the details are now lost to us. Nonetheless, Isabel of Dunsmore's supposed sexual liaison with her social superior Lord Wigmore inspired the composition of not one but two lyrically and ethically distinct seventeenth-century English ballads. Each of these literarily allusive and lyrically incongruent pieces about Isabel's unwanted pregnancy and dramatic suicide was also set to a different tune, and, as a pair, they thus provide an apt case study with which to examine the hermeneutic interplay of new lyrics and known melodies as ballads historically circulated. This paper seeks to imagine how aural cues supplied by the pre-existing tunes to which the variant versions of Isabel's tragedy were intended to be sung (i.e. 'Diana' vs. 'Queen Dido') may well have served as an allusive form of commentary for seventeenth-century audiences, palimpsestically directing their interpretations of Isabel's and Wigmore's respective agency and motivations through the musical evocation of varying mythological precedents.

Eleanor Rycroft
'Engaging the Twenty-First-Century Audience with Early Modern Plays'

How do you engage modern audiences with early modern plays? Does engagement mean different things for an academic than it does for a theatre practitioner? Does practice-based research not explicitly concerned with questions of reception have to be concerned with engaging its audience? And why is performance so often seen as a failsafe way of achieving impact and public engagement given theatre's widely acknowledged elitism? This paper will consider these questions through the lens of the AHRC-funded research projects with which I have been involved, Staging the Henrician Court and Staging and Representing the Scottish Renaissance Court (filmed performances of which can be found at stagingthehenriciancourt.brookes.ac.uk and stagingthescottishcourt.brunel.ac.uk). I will also discuss the response to the announcement of Emma Rice's departure from Shakespeare's Globe on social and digital media as a way of thinking through what early modern plays might mean for twenty-first-century audiences.

Alexander Samson
'The Translation, Dedication and Circulation of Spanish Books in
Early Modern England'

Spain and its culture are very much missing terms from discussion of the English Renaissance over the last century and while the disavowal of influence has been posited as an important way of seeing this absence, there are alternative more positive Hispanophile visions of this set of cultural exchanges. This paper will explore a series of sites of reading, approaches through translation, dedication and circulation to the important culture of the Hispanic world, and what kind of alternative stories are implicit in these places from which it is interpreted, appropriated and adapted.

Rachel Schnepper
'Networks of Belief and Production: Digital Humanities and the Revolutionary
English Book Trade'

With the breakdown of the political order and the outbreak of revolution in England in 1640, the mechanisms of print publication censorship ceased to exist. What had once been a vigilant system of control gave way to an explosion of printed matter. With content no longer being so tightly controlled, what made stationers – the printers, publishers, and booksellers – decide what to produce and sell? Were their motives entirely capitalistic? Or were they guided more by political and religious ideology? Were they based on relationships? Or was it a combination of all three? Digital tools and methods, thanks to 'big humanities data,' can help us begin to answer these questions on a scale previously unknown. In my paper, I will trace my process of scraping the publication data of these stationers active in the print debates over religion from 1640-48 from the English Short Title Catalogue. From this data, I will create a series of social network visualizations of the shifting partnerships among the printers, publishers, and booksellers of the revolutionary religious book trade. Analysis of these visualizations will help us begin to uncover networks of belief and trade and their impact in the English Revolution.

Natasha Simonova
'"Upon the Shelves of the Learned": The Reception History of Unpopular Books'

In 1804, Anna Laetitia Barbauld described Sir Philip Sidney's *Arcadia* as 'a book that all have heard of, that some few possess, but that nobody reads.' Indeed, the common critical narrative has Sidney's romance falling sharply out of fashion in the eighteenth century from its height in the mid-seventeenth, before being rediscovered within a limited academic context in the twentieth. In *The Progress of Romance*, Clara Reeve determines to leave Sidney's 'works to their repose, upon the shelves of the learned and the curious in old writings.' This paper, however, will ask whether there is a value in charting the circulation and reception of an apparently 'unpopular' and 'outdated' work, as well as exploring possible methodologies for doing so. Focusing on how Sidney's *Arcadia* was published, refashioned, and read in the eighteenth century, rather than on how it wasn't, allows us to do more than simply disprove the absence of evidence: it can shed light on questions about the reception of Renaissance literature (beyond Shakespeare) in this period, the generic relationship between the romance and the novel, and the way that individual readers' experiences help to transform and transmit particular texts forward through time.

Helen Smith
'Miscellany Madames'

The idea of the miscellany has been central to, but also peculiarly absent from, scholarship on early modern women's writing. It is a commonplace to note that women's poems in manuscript (authored, copied or attributed) are collected alongside recipes, inventories, and sermon notes. Yet few scholars of women's writing have asked what it means to read these texts together, or to consider the miscellany as a whole. Neither will I.

In this paper, I ask instead what material lessons we can glean from women's manuscript writings, with a particular focus on the 'miscellanies' of Ann Bowyer and Lady Anne Southwell. How do the physical parts of the volume relate its contents? And how do modern ideas of the book or miscellany influence our approaches to these material gatherings? How might we consider reading, writing, and thinking as resolutely occasional activities? Having started from an attempt to read the miscellany whole this paper ends by asking what it means to resist the rage to order instilled by a literary critical training, and how significance of a sort might be assembled but also disassembled through the folding, shuffling and pinning of papers, and through physical coincidence as well as literary chance.

Rosalind Smith
'"Daughter of Debate": Untangling the Poetic Reputation of Mary Stuart,
Queen of Scots'

As a relatively prolific poet and a figure under whose signature multiple, probably male-authored, texts were circulated, Mary Stuart has a unique status: she exists simultaneously as a historical woman writer and as several imaginary, prosopopoeic counterparts. Untangling the complex publication and attribution histories associated with Mary Stuart's poetry, this talk explores the political and social work her autograph texts performed as well as the ways in which the prosopopoeic texts circulated under her signature shaped her political and religious objectives. It argues for a more complex, and equivocal, narrative of early modern women's deployment of discourses of gender and religion than is orthodox; a narrative of uncertainty, failure and constraint as well as empowerment.

Joel Swann
'Early Annotators of *The Temple* (1633)'

This paper will investigate annotations of early editions of *The Temple* (1633) by George Herbert. The lyrics of *The Temple* were widely and actively read in many forms before 1700, as shown in close re-workings, musical settings, and copying in commonplace books. Readers of these poems demonstrated enthusiastic engagement with the book in many other ways: one underlined individually the majority of lines of verse in the volume; another ruled their own margins around every page in bright red ink; another copied choice verses on to the flyleaf. Other copies with less decisive interventions still show signs of heavy use, and there are few copies without some kind of mark drawing attention to key passages. These printed texts offer an angle on Herbert's reputation that has not previously been explored. The paper will attempt to offer some generalizations about annotations in copies of *The Temple* printed before 1700, before undertaking an analysis of 'Providence' inflected by readerly interventions, showing how our interpretations of lyric poetry can benefit from the emphases and priorities of an earlier set of readers.

Jenna Townend
'"Or something like it, for I han't the Book by me": Misquotation, Misattribution, and the
Reception of George Herbert's *The Temple* (1633)'

The devotional poems of George Herbert's *The Temple* (1633) were read, quoted, and imitated by more than 180 individuals in the seventeenth century. However, not all of these imitations were entirely accurate in how they quoted or cited Herbert's poems. This paper examines instances of misquotation and misattribution in the reception and circulation of *The Temple*, and argues that such instances are fundamental to understanding how Herbert's reputation and authority were fashioned across a range of cultural, political, and religious groups. Specifically, the paper analyses three examples of misquotation and misattribution by Herbert's imitators. First, it considers why individuals engage in deliberate misquotation, using the example of Susanna Soame's letters. Second, the paper examines misquotations of Herbert's poem, 'The Church-porch', in a variety of texts which turn his words to defences of church music, biographies, and dramatic plays. Third, the paper analyses the significance of moments where imitators misattribute lines of devotional poetry to Herbert within their texts. Ultimately, by examining what we might call 'instances of inexactness' in the circulation and reception of *The Temple* as a canonical text, this paper provides new insights into how literary reputation spreads and grows during the seventeenth century.

Violetta Trofimova
'Across Boundaries: Comtesse de la Suze and her Elegies in Early Modern France,
England and Russia'

This paper seeks to explore the reception of Henrietta de la Suze's elegies throughout Europe in 1650-1800. The development of her reputation of a leading writer of elegies will be analyzed starting with seventeenth-century France. Henrietta de la Suze was a renowned salonnière whose writings were created in the midst of French cultural life of her time. She was held in high esteem in England because of the opinion expressed by a famous English poetess, Katherine Philips. Her popularity in England was reinforced by the presence of one of her elegies in George Etherige's comedy *The Man of Mode* (1676). In eighteenth-century Russia Henrietta de la Suze became a model for Russian women poets. The leading Russian literary figures, such as Vasily Trediakovsky, Alexander Sumarokov and Nikolay Novikov, promoted her as an exemplary author of elegies. Princess Urusova, a prolific poetess at the court of Catherine the Great, spoke about Russian 'de la Suzes' and wanted to follow their example. The role of the individual writers as well as literary journals in fashioning Henrietta de la Suze's reputation in eighteenth-century Russia will be analyzed.

Ingeborg van Vugt
'Mapping the Prohibited Book: Using Multi-layered Networks to Disclose the
Early Modern Book World'

This contribution explores the use of multi-layered networks to analyse secrecy and openness in epistolary networks in the dissemination of books that are contested for religious disputes. In particular, it questions how scholars were able to overcome obstacles in the exchange of illegal literature between Catholic Tuscany and the Calvinist Dutch Republic. Scholars between these two contrasting societies had to maintain a balance between, on the one hand, the will to disseminate knowledge and, on the other, social control and the need to avoid the objections of powerful political and religious institutions (e.g. *Index librorum prohibitorum*). I propose that these tensions may be revealed, using multiple layers of data collected from archival sources as well as retrieved from external 'book' datasets such as the Short Title Catalogue. To this end, I will discuss the epistolary network of the 'open minded' Florentine librarian Antonio Magliabechi (1633-1714). The representation of his letters over time and space, in which both persons and books constitute the nodes, provides very interesting angles to understand how (and if) he was able to break with the oppressive environment that encircled the Republic of Letters.

Esther Villegas de la Torre
'Gender, Print, and Fame in Seventeenth-Century Authorship'

By the mid-seventeenth century, women's authority in the literary field (Bourdieu 1993) – or the Republic of Letters, as contemporaries called it – had reached professional status. All across Europe women could be seen engaging as authors in a wide range of literary genres and discourses, now increasingly including commercially driven ones such as pamphlet news, prose fiction, and the theatre. The use of female gendered perspectives was employed across borders. And yet, there continues to be a widespread reluctance to consider women's literary successes as anything more than anomalous, precisely on gender grounds. As a result, the question of literary success in this century remains mostly studied separately, according to the author's gender. This paper, therefore, will locate women and their publishers' statements on gender and fame within the larger context of seventeenth-century literary production. More specifically, the paper will examine the role of gender in commercially driven print authorship transnationally, chiefly through the cases of Aphra Behn and Sor Juana Inés de la Cruz. In brief, it will underline women's rightful place in general studies on the commercialization of the literary product in the seventeenth century.

Ann-Maria Walsh
'The Boyle Sisters: Collaborating, Facilitating, and the Familial
Correspondence Network'

This paper will present two different perspectives on how the Boyle women engaged with the familial correspondence network to their advantage. On the 10th of May 1659, Elizabeth Boyle wrote from France to her sister-in-law, Lady Katherine Ranelagh, requesting help in the matter of her jointure lands. Upon receipt of that letter, Katherine made enquiries before forwarding Elizabeth's letter along with a covering note, urging her eldest brother, Richard Boyle, second earl of Cork to furnish some monies in order to bring the business to a conclusion. Elizabeth had been widowed seventeen years previously when her husband, Lewis Boyle, was killed at the battle of Liscarroll, after which Elizabeth carried on her duties as lady-in-waiting to Queen Henrietta Maria. Coinciding with the anticipated return of the monarchy to England, the timing of Elizabeth's letter was potentially significant both for the writer and for each of the different readers. Using the two letters as an example, I will show how Elizabeth and Katherine exerted control over the Boyle correspondence network, using the reception and circulation of their letters to negotiate around a moment of crisis whilst also ensuring that their individual reputations and that of the family were protected and kept intact.

Micheline White
'The (In)visible Queen: The Circulation of Unattributed Prayers by Katherine Parr'

Katherine Parr (1512-1548) has long been known as both an innovative female author and as a well received literary figure whose reputation served to justify the publication of writing by subsequent female authors. Parr certainly broke new ground as the author of *Prayers or Meditations* (1545) and *The Lamentation of a Sinner* (1547) and as the patron of Erasmus's *Paraphrases* (1548). Parr's books were reprinted many times, and, as Thomas Bentley's *Monument of Matrons* demonstrates, her reputation was used to authorize the works of other women. In this paper, I will examine another aspect of Parr's literary afterlife by tracing the circulation of her prayers in volumes that did not explicitly attribute the prayers to her. As we shall see, Parr's unattributed prayers circulated widely throughout the sixteenth and seventeenth centuries in volumes such as *Psalms or Prayers* (1544), *The Book of Common Prayer* (1559), manuscript prayerbooks, Elizabeth Tyrwhit's *Morning and Evening Prayers* (1574; 1582), and the popular *A Godly Garden* (1569-1621). The difficult question, here, concerns the relationship between circulation, reputation, and impact: while some Elizabethan and Jacobean literary 'insiders' would have recognized Parr as the author of these pieces, many other readers would not. How, then, do these (in)visible prayers influence our understanding of Parr's literary afterlife and textual influence?

Ramona Wray
'Cary and the Crypt: Memory, Materiality and Maternity in the Tanfield/Cary Archive'

Spanning the Stuart period, this paper juxtaposes three generations of Tanfield/Cary women and three different forms of material and textual production. Central are the writings of Elizabeth Cary, Lady Falkland, in her time a well-known historian, translator, poet and dramatist. Today, of course, Cary is best known as the author of the first original drama by a woman – *The Tragedy of Mariam* – a play that has attracted a substantial body of critical work and generated a new appreciation of the Cary oeuvre. But still to be fully established is the extent to which Cary's textual legacy is moulded by the memorializing endeavours of her close female relatives – her mother, Elizabeth (Symondes) Tanfield, and her daughter, Lucy Cary. The later of these memorializing endeavours is well-known and well-used. Written in 1645 and completed in 1649, the *Life* – and its selective (and posthumous) recollection of the roles Cary played as mother and Catholic convert – is widely enlisted as the main source of information on Cary's life. But there is a further text – another seventeenth-century biographical object and 'source', one which barely receives mention in the critical record. Conceived and commissioned by Cary's widowed mother, Elizabeth Tanfield, the Tanfield monument in Burford Church (St John the Baptist), Oxfordshire, has an interpretative potential equal to that of the *Life*. This paper investigates the significance of the intersections running between the Tanfield monument, the *Life* of Cary, and Cary's extant oeuvre. Teasing out the connections linking these disparate materialisations, the paper illuminates the different ways in which early modern women sculpted their own lives and their families' reputations.

Gillian Wright
'Aphra Behn's "Voyage to the Island of Love": Sources and Influences'

Aphra Behn's 'Voyage to the Island of Love', though one of her longest poems, has to date received very little critical attention. This is the more surprising given that Behn herself is known to have regarded the poem highly and saw it as her culminating poetic achievement at the time of its first publication in 1684. In this paper, I read 'Voyage' in relation to its key literary sources and influences: primarily Paul de Tallemant's 'Le Voyage de L'Isle d'Amour', of which it is a loose translation, but also Spenser's *The Faerie Queene*, Lucretius's *De Rerum Natura*, and Tasso's *Aminta*, on which Behn selectively drew in the conclusion to the poem. Behn's use of Spenser, for example, is of great interest in illuminating both her self-location within English literary history and also her complex portrayal of gendered identities and relationships. I also briefly survey the evidence for the reception of 'Voyage' by Behn's earliest readers.

Xuege Wu
'"My heart to Salome is tied too fast to leave her love for friendship": *The Tragedy of Mariam* and the Reception of Classical Friendship'

According to the *Life*, Elizabeth Cary 'had read very exceeding much' and educated herself in numerous philosophical texts. It is likely that she started to reflect on the topic of friendship when she first translated Seneca's *Epistles*, and gradually formed her own understanding of the concept as she continued to gain knowledge and inspiration from both classical and contemporary works including Plutarch, Montaigne and Bacon. This paper looks at Cary's portrayal of friendship in her closet drama *Mariam* by studying relationships between three sets of characters: Baba's sons' gratitude towards Constabarus; the mutual admiration between Constabarus and Silleus despite their enmity; and Sohemus's chivalric loyalty to his queen. Through analysis of these three parallels, the paper investigates how the Renaissance transmission of classical friendship ideals is represented in a woman-authored play in which male-male friendship is highlighted, female-male friendship redeemed and purified whereas female-female friendship is conspicuously absent. By examining Cary's treatment of friendship, a rather 'masculine' topic, the paper explores to what extent Cary was influenced by writings on male friendship and how she managed to innovate in her own play.