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Improving undergraduate research skills
An innovative grant program coaches faculty in techniques for enriching this key attribute of academic success

By Wendy Edelstein, Public Affairs | 21 January 2004

The faculty members pictured above took part in a pilot project to revise or develop new courses to improve information literacy among the university’s undergraduates. Participants in the 2003-04 Mellon Faculty Institute for Undergraduate Research are (front row, from left) Elizabeth Honig, history of art; Will Seng, engineering; Ingrid Seyer-Ochi, education; (middle row, from left) Barbara Abrams, epidemiology; Anna Livia Brawn, French; Helaine Prentice, landscape architecture; Andrew Furco, education; Oscar Dubon, Jr., materials science and engineering; (back row, from left) John Welsh, engineering; Richard Malkin, plant and microbial biology; Victoria Robinson, ethnic studies; Ruth Tringham, anthropology; and Jeffrey Hadler, Southeast Asian studies.

Last summer, a number of Berkeley professors from a variety of disciplines were asked to research a group of Jewish chicken farmers in Petaluma, a topic well outside their respective academic purviews. Much like students might, they became overwhelmed, turning to databases they regularly use (and even, it can now be told, to Google) for help.

The exercise opened their eyes to just how daunting research can be for people with no prior expertise in (or even familiarity with) a topic. The experience was particularly useful to these academics in their role as participants in a pilot program intended to help faculty create or redesign courses to assist undergraduates in developing information-literacy and research skills.

Launched through a $138,000 pilot grant, the Mellon Faculty Institute for Undergraduate Research enabled 13 Berkeley faculty members to incorporate research activities and assignments into their undergraduate courses, to teach students how to use the university library’s ever-growing print and digital resource collection. The participants, who were drawn from a cross-section of disciplines in the humanities and social sciences, as well as engineering and biology, teach courses ranging in size from capstone classes to large gateway courses.

The need for such a project was reflected in a five-year survey of information-literacy competency conducted by Berkeley’s Teaching Library in the 1990s. The results indicated that graduating Berkeley seniors were perplexed by elementary tasks involving organizing and accessing information. More specifically, the survey found, the median result in information-literacy competency among the surveyed seniors was a failing score.

Linking partners in learning
“The library has evolved from being a repository of material to an educational partner,” says Patricia Iannuzzi, associate university librarian and chair of the Mellon steering committee. Last year the library taught 22,000 students how to use library databases to find information. Those technical skills, Iannuzzi says, need to be complemented by “a more complex set of skills that relate to critical thinking, synthesizing, and evaluation. Addressing those complex skills is an important faculty challenge in teaching the next generation of students.”

The core project partners who came together to support the Mellon Institute include the library; the office of the Vice Provost for Undergraduate Education, Christina Maslach; and the Undergraduate Division of Letters and Science. Other collaborators include the Office of Educational Development, the Graduate Student Instructor Teaching and Resource Center, and Educational Technology Services.

“Instructional innovation has often been the result of individual faculty entrepreneurs,” says Maslach. “The Mellon project allows us to expand that strength by linking faculty with librarians, instructional technologists, assessment experts, graduate student instructors — all of the partners who together can have a greater impact on student learning than each can alone.”

Perhaps an even more remarkable convergence was “the cross-pollination of faculty from the sciences and humanities,” says Steve Tollefson, a coordinator of the Mellon Institute who works in the office of the assistant vice provost for undergraduate education. “The humanities faculty were thrilled to learn that their teaching goals weren’t different from those of their counterparts in the sciences,” Tollefson continued. “They both prefer teaching concepts over facts.”

The skill-building challenge
Last fall, four Mellon faculty fellows taught syllabi that they had revised in the Summer Institute (others will be doing so this semester). “The content might be the same,” says Iannuzzi, “but the faculty completely changed the way they teach: the assignments, the grading structure, the projects.”

That was certainly the case for Ingrid Seyer-Ochi, an assistant professor in the Graduate School of Education, who used the Summer Institute to revamp Education 140, “Literacy: Individual and Societal Development.” The upper-division course, which involves a twice weekly, 90-minute lecture and a 50-minute lab, meets Berkeley’s American Cultures requirement.

“To build skills into a course is a real challenge,” says Seyer-Ochi, “especially with 100 or 200 undergrads.” The 200 students in her class took part in small-group research projects to examine how issues of diversity and equality play out in urban Bay Area schools. The class culminated in a final presentation the student groups made to local public officials. By contrast, the first year Seyer-Ochi taught the course, each of her 115 students wrote research papers on a different topic, a veritable grading nightmare for the professor and her graduate-student instructors.

Because 65 percent of the students in her revamped course were freshmen, Seyer-Ochi says, she couldn’t assume they had written a research paper before. Nonetheless, she felt it was important
to make the research challenging: “My goal was for students to struggle with how difficult these questions were. For instance, they may have data that conflict with other data — then they had to try to work through and reconcile those contradictions.”

Seyer-Ochi says the revised syllabus helped “improve the course overall including its pedagogy — how I teach it.” Critical to bettering the course were “building [students’] conceptual ways of thinking and helping them make connections across ideas, as well as to develop research skills.”

Testing Mellon strategies in a small class
French lecturer Anna Livia Brawn used the Summer Institute to revise the syllabus of French 102, “Reading and Writing Skills in French,” a large-enrollment course she is teaching this spring. But last fall’s French 185, a film class that draws up to 25 upper-division students, gave her the chance to implement new research strategies with a smaller group.

In French 185’s previous incarnations, Brawn chose 15 films, assigned three or four readings a week, and gave monthly quizzes to ascertain whether students were learning, as she put it, “what I think they should know.”

Last semester, while she still required that students view a set group of films, she deliberately did not provide a bibliography or filmography. Brawn asked students to find films that interested them, and then give class presentations showing short clips to demonstrate the films’ general historical, geographical, or cultural significance and how they relate to the theme of colonialism.

Brawn weighted the research part of her course more heavily. “Students knew from the beginning that they would have to take the research very seriously,” she says. Though her students agreed by the end of the semester that the research projects had been “a lot of work,” Brawn reported, they all wanted to explore their topics further.

Renewed funding, next steps
In mid-December, Patricia Iannuzzi and the grant’s principal investigators (Vice Provost Maslach, Dean of the Undergraduate Division of Letters and Sciences Robert Holub, and University Librarian Thomas Leonard) learned that the Mellon grant had been renewed for four years. Those funds will enable the Mellon program partners to continue assisting faculty in connecting both their own research and the concepts of research to undergraduate education.

For the 2004 Summer Institute, the project partners are making funds available to academic departments as well as individual faculty, as an incentive for departments to explore ways of redesigning core gateway courses.

“Our current focus,” says Maslach, “is on large-enrollment courses, because that’s where we can make the greatest difference in the quality of the undergraduate experience over the next years.”
This course has two goals: to explore visual culture and the role of visuality in Renaissance England, and to develop research skills. Your work in this course will involve learning to analyze primary sources, both visual and written, and to read secondary sources critically; formulating an original research topic; and writing a substantial research paper. The professor, the GSI, and the librarians will assist you throughout the semester in this project, but ultimately your goal is to produce a paper that represents your own best questioning, detective work, reading and looking, analysis, and writing.

The English “renaissance” is a curious period when viewed from a traditional art historical perspective. The era that produced some of the greatest drama and poetry in world history—Shakespeare, Sidney, Marlowe, Milton, Donne, Jonson—was noticeably lacking in great or even moderately talented visual artists. This becomes even more striking when we consider that poets and playwrights, pamphleteers and politicians, constantly wrote verbal descriptions of visual phenomena and talked about the powers of vision. Words seem to absorb and supplant imagery in England as, conversely, images seem to absorb and supplant words in the Netherlands at the same period. So finding a means to study English visual culture will necessitate some circuitous routes. It will involve texts, minor arts, self-presentation and performance, and subtle cultural practises. It will consider the roots and the consequences of anti-image sentiment in England, but will also recognized where the visual impulse resurfaced and why. It will look at pageantry, rhetoric, heraldry and emblematics, at extravagant architecture and minuscule portrait jewels. It will consider the relationship that English culture had with the very different visual culture of the European continent, and what English audiences made of images imported from there. Visuality was both highly politicized and socially marked in the English renaissance, so any study of art must attempt to describe the dynamics of politics, society, and the visual. This course attempts to do all these things—but primarily as a framework for your own independent investigations. The nature of the course’s topic means that we will always be thinking in an interdisciplinary manner and your research will reflect that as well.

There are no prerequisites for this course. However, you will have an easier time if you either have some background in European art/history/literature of this period or have previously written a substantial research paper that involved some independent research.

**Course Requirements**

You must attend lectures and section meetings. In no way do these just repeat things that are in the readings. On the contrary: the lectures will be your only source of a basic overview of the English renaissance, while the sections will be devoted to 1) giving you tools to help with your research, and 2) your presentations of the “primary source” assignments (see below).
You must also do the readings. They have been chosen to give you a sense of both primary and secondary sources in the field, and current debates about the field. You will need a familiarity with these things in order to do your own research. You will be asked to “grade” the readings each week as an exercise in critical thinking.

Written work

There is a great deal of written work in this course. All of it is focused on helping you write your final paper. Some writing will be done in class; most will be done at home and handed in at class. Note that there is no midterm for this course, and you will not need to study for the final. Your grade will depend on your consistent engagement with smaller writing assignments throughout the semester, and on the large one at the end. Each assignment will be explained more fully in the weeks before it is due. There will be many useful handouts.

–in-class responses to primary source readings. Not announced in advance. Handed in and read but not graded.

–grade the readings: every few weeks you will “grade” the assigned articles so that over the course of the semester you grade a total of 30 articles: these must include the 12 articles marked with #, and your choice of 18 others from the syllabus. You will be given specific criteria to help you in evaluating these texts. You will only grade secondary sources: primary sources, marked with a double asterisk on the syllabus, are required reading but are not to be graded. Each time Grade the Readings are due you must hand in a sheet of paper with your name, the title of the articles you are grading, and a few sentences/short paragraph per article. Number the articles according to how many you have graded, i.e., if you graded 4 articles the first time and 3 the second time, number your second submission as 5, 6, & 7.

–visual analyses (2): structured looking in class. These will be on decorative arts, on the theory that nobody in the class (art history or English majors) has very much experience with that.

–primary source papers (2): analyze how to use two types of source material as historical resources about visual culture. The two will be: a printed image, and a published text. You will work in groups toward an in-section presentation but will turn in individual papers of no more than 3 pages each.

–topic proposal for final paper (not graded separately)
–annotated bibliography & outline of paper

–final research paper, 15-20 pages

Please note: on all papers, good writing counts. If your writing improves in the course of the semester, that counts too. Also note: late assignments will be lowered one grade increment (e.g., from B+ to B) per day they are late. Extensions must always be requested in advance of the due
date or else must be accompanied by documentation from your doctor etc. **All assignments must be handed in at class on the day they are due: papers found in the GSI’s box will be counted as late.** Exceptions are noted on the syllabus, e.g., the final paper is due the Monday of reading week, at Professor’s office by 10:00 a.m.

**Books to Purchase**

–Course reader. A xeroxed packet in which most of the required readings (apart from those in the following books) are gathered. Available for purchase at Replica Copy, 2138 Oxford St. Optional readings are available at the b-space site, or through JSTOR or Blackwell, as noted on the syllabus.
–Sir Thomas More, *Utopia*
–Sir Philip Sidney, *Major Works*
–Ben Jonson, *Bartholomew Fair* (in *Five Plays*)
–Stephen Orgel, *The Illusion of Power*

**Grading:**

The final grade for the course will be calculated as follows:

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<td>Visual analysis 2x</td>
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<tr>
<td>Primary source papers 2x</td>
<td>20% (10 x 2)</td>
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<td>Grade-the-reading assignments</td>
<td>15%</td>
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<td>Annotated bibliography (part of final paper project)</td>
<td>10%</td>
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<td>Final research paper</td>
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<td>Final exam</td>
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<td>In-section presentations of primary sources</td>
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Elizabethan Renaissance: Art, Culture, and Visuality
Weekly lectures and assignments

Week I. Did England Have a (Visual) Renaissance?
1. Thursday August 23: Defining Renaissance; Course overview

Week II: Places of Power
2. Tuesday August 28: Palace Life at Hampton Court
3. Thursday August 30: Rhetorics of System: Utopia and the Sense of Place
   Thomas Campbell, Henry VIII and the Art of Majesty Yale 2007, intro and ch.s 8 & 10
   **Sir Thomas More, Utopia
   Stephen Greenblatt, “At the Table of the Great” in Renaissance Self-Fashioning, Chicago 1980, 11-73

section (August 29): explanation of research sequence, assignment & research topics, etc.
Presentation of possible paper topics.

Week III: Material World: The Politics of Visual Objects
4. Tuesday September 4: Politics in Perspective: Visual Art at the Court of Henry VIII
5. Thursday September 6: Iconoclasm: Undressing the Church
   Reading: Greg Walker, Persuasive Fictions, Scolar Press 1996, 72-100
   #Kevin Sharpe, “Image of Royal Supremacy” and “Performing Supremacy” in Selling the Tudor Monarchy Yale 2009, 129-176
   **Thomas Becon, A New Catechisme sette forth Dialoge wise 1560 in Works 1710 (ed. J. Ayre 1843), 59-73
   Margaret Aston, England’s Iconoclasts, Oxford 1988, 392-408, 426-466

hand in: Grade the Readings, lectures 1-4. Due Thursday in class

section (September 5): Visual analysis as a tool in research. Meet at Berkeley Art Gallery.

Week IV: The Art of Self-Presentation
6. Tuesday September 11: Textiles: Dressing the Body // In-class Visual Analysis #1
7. Thursday September 13: Courtly Self-Construction

**Readings:**
**Philip Stubbes, The Anatomie of Abuses (1595), Tempe 2002, 66-84, 90-121**


**section (September 12):** Library section, introduction to EEBO & other primary source databases, with Michaelyn Burnette. Meet in Moffitt 350 C, have student ID with you.

**assignment: begin group project I: printed images as sources**
This assignment will be about how a printed image can be used to “tell” us about its maker, its audience, and/or its subject. Original images will be in Bancroft. Students in each section will work in teams. They will report to their section, explaining how to utilize this type of source. Each student will also hand in a paper on their image.

**Week V. Speaking of the Queen**
8. Tuesday September 18: Fields of Expression: Word/Image
9. Thursday September 20: A Queen’s Image

**Geoffrey Whitney, Choice of Emblems, 1586, emblems 6-11, 18-19, 24-7, 38-41, 52-3, 62-9, 138-9, 180-1, 204-7**
Rosemary Freeman, English Emblem Books, Octagon 1966, 9-36

Mary Beth Rose, “Gender and the Construction of Royal Authority in the Speeches of Elizabeth I” in Gender and Heroism in Early Modern English Literature, Chicago 2002, 26-54

**hand in:** Grade the Readings, lectures 5-8, due Thursday in class

**section (September 19):** Library section at Bancroft on early printed materials, Peter Hanff. Meet in Bancroft Library, bring a pencil (no pens allowed).

**Week VI:** Elizabeth’s Court: Subtle Communication
Tuesday September 25: No class: meetings as groups to prepare section presentations

10. Thursday September 27: Philip Sidney: Word & Image at Court

_Reading:_ **Sir Philip Sidney, Defence of Poesy** in K. Duncan-Jones ed., _Major Works_, 212-224, 234-250

#Forrest G. Robinson, ““Sidney’s Apology” in _The Shape of Things Known_ (Harvard 1972), 97-136

Anna Riehl, “‘Mirrors More than One’: Elizabeth’s Literary Faces” _The Face of Queenship_, Palgrave/Macmillan 2010, 91-121.

**section** (September 26): groups present their sources to the rest of the section. Section to be held in Bancroft library.

**hand in** 2-3 page individual paper on your source, due in lecture on Thursday

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**Week VII: Expressing Courtly Devotion**

11. Tuesday October 2: Cultures of Love: The Miniature

12. Thursday October 4: Cultures of Adoration: Chivalry at Court

_Readings:_ **Nicholas Hilliard, The Arte of Limning** 62-93


**Sir Philip Sidney, “The Lady of May” and “The Four Foster Children of Desire” in _Major Works_, 5-13 & 299-311


**section** (Wednesday October 3): Library section on art history research, with Kathryn Wayne. Meet in Moffitt 350C.

**Hand in:** paper topic proposals, due Thursday in lecture. Sign-ups for appointments to discuss these will be available on Friday on b-space; you must sign up.

**Begin second group assignment: seeing in texts**

_This assignment is about using written texts as sources for understanding vision and representation. The question will be to determine the nature of visuality and assumptions about vision as they are presented in a written document. Students will again work in groups. The texts may include: Discoverie of Witchcraft, Anatomie of Abuses, a marriage manual, an account of a voyage, the Winter's Tale._

**Week VIII: Styles, Structures, & Status**

13. Tuesday October 9: Playing with Style; _second in class visual analysis_
14. Thursday October 11: Houses Speak/Speaking of Houses


**Aemilia Lanyer, “Description of Cooke-ham” and Ben Jonson, “To Penshurst”**

**section times**, October 10: meetings to discuss paper topics with professor and GSI

**hand in**: Grade the Readings, lectures 9-12, due Tuesday in class

**Week IX: A Woman’s Home**
Tuesday October 16: No class: groups meet to prepare section presentations

15. Thursday October 18: Hardwick Hall

**1601 inventory of Hardwick Hall in Of Household Stuff*, London 2001, 42-71
#Alice Friedman, “Architecture, Authority, and the Female Gaze” *Assemblage* 18 (1992), 41-61
Santina Levey, *Elizabethan Treasures: The Hardwick Hall Textiles* (National Trust, 1998), 41-70

**Section**: (October 17) presentation of group findings on texts

**hand in**: 2-3 page papers due in lecture Thursday

**Week X: The Course of Life**
16. Tuesday October 23: Life Cycle I: Birth and Marriage
17. Thursday October 25: Life Cycle II: Death and Memory

Anthony Fletcher, “Manhood, the Male Body, Courtship and the Household in Early Modern England” *History* 84 (1999), 419-436 [Blackwell Online]

**do not grade the following three readings: for discussion in section**


11
#Anne M. Myers, “Construction Sites: The Architecture of Anne Clifford’s Diaries” English Literary History 73/3 (2006), 581-600. JSTOR

section (October 24): critical reading

Week XI: Urban Culture
18: Tuesday October 30: The City of London
19. Thursday November 1: Urban Festivity


**Ben Jonson, Bartholomew Fair (1614), “Induction” and acts I-III
#Peter Stallybrass and Allon White, The Politics and Poetics of Transgression Cornell 1986, 27-79

hand in: Grade the Reading, lectures 13-16, due Tuesday in class

section: (October 31) note-taking

Week XII: Things to Buy
20: Tuesday November 6: Shopping in London
21. Thursday November 8: Collecting Art & Connoisseurship


**Henry Peacham, The Compleat Gentleman (1622/1634), ed. G.S. Gordon, Oxford 1906, chapters 1, 2, 5, 6, 10, 12, 13

section (November 7): on writing an outline
hand in: Grade the Reading, lectures 18-19, due Tuesday in class.

Week XIII: Aesthetics in Early Stuart England
22. Tuesday November 13: The Phenomenon of Van Dyck
23. Thursday November 15: Festivity at Whitehall


#Stephen Orgel, The Illusion of Power, Berkeley/LA 1975, chapters 1 & 2


hand in annotated bibliographies and outlines of papers. Due in GSI mailboxes on MONDAY by noon.

section times (November 14): appointments to discuss bibliographies and outlines with professor and GSI.

Week XIV: Paper Writing I
24. Tuesday November 20: Group meetings to workshop introductory paragraphs. Facilitated by GSIs and professor.

Thursday November 22: THANKSGIVING

No section! Go home for Thanksgiving!

Week XV: Paper Writing II
Tuesday November 27: No lecture or section: writing time

hand in research papers. Due in Prof. Honig’s office by 10:00 a.m. on Monday Dec. 3. 15-20 pages.

FINAL EXAM during exam week as scheduled.
Hand in: Grade the Readings lectures 20-23 at the exam.
**Research skills: self evaluation**

**If I asked you to find out about Titian’s painting of The Hunt of Diana (London, National Gallery), list a few ideas about how you’d try to do that. What kinds of sources would you look for first?**

**You find an article exactly relevant to your research topic, but it’s in Italian. If you do not read Italian, how might that article still be useful to you?**

**You find three books on Titian that discuss this painting. They are from the following publishers: 1) Yale University Press; 2) Time/Life Books 3) Reaktion books. Which do you not use?**

**You find information on this painting on three websites. Which one(s) do you use?**
1) website developed by students in a course at Johns Hopkins University
2) website of the National Gallery, London, where the painting hangs today
3) website on Venetian art by Maggie Spellman (no other information given)

***You find that there are relevant articles in three journals. Which one(s) do you read?***
1) The Burlington Magazine
2) Newsweek (exhibition review)
3) Gazette des Beaux-Arts

***One author quotes a 16th-century poet and the quotation seems really relevant to your argument about Titian, but the source is in French. What do you do?***

***One author says that Titian’s painting is based on a painting by an obscure German artist. They do look alike, but nobody else has ever suggested this connection. It would really change the argument of your paper if Titian was imitating a foreign source. What do you do?***

**The catalogue of the National Gallery gives the painting’s provenance back to 1622, when it was owned by the Earl of Arundel. Why does this matter to you?**

**What sorts of 16th-17th-century primary sources written in English might help you to contextualize this Italian painting, and how would you go about finding them?**

*If you couldn’t answer all the questions, you should be able to by the end of this semester!*
Elizabethan Renaissance: Art, Culture and Visuality
Slide list, lecture #7, September 13

“But (if it please your Maiestie) may it not seeme inough for a Courtier to know how to weare a fether, and set his cappe a slaunt, his chaine en echarpe, a straight buskin al inglesse... and by twentie maner of new fashioned garments to disguise his body, and his face with as many countenances....? Or perhaps rather that he could dissemble his conceits as well as his countenances, so as he never speake as he thinkes, or thinke as he speaks, and that in any matter or importance his words and his meaning very seldom meete: for so as I remember it was concluded by us setting foorth the figure Allegoria, which therefore not impertinently we call the Courtier or figure of faire semblant...”

George Puttenham, The Arte of English Poesie (1589), 250-51

Anonymous English, Robert Dudley, Earl of Leicester, c.1575
Anonymous English, Young Lady Aged 21, 1569

Peter Paul Rubens, Decius Mus Recounting his Dream to his Troops, 1616 (oil sketch)

Raphael, Portrait of Baldassare Castiglione, c.1516
Bronzino, Portrait of a Young Man with a Book, 1535-40
Bronzino, Portrait of Ludovico Capponi, c.1556

Michelangelo, Doni Tondo, c.1505; Dying Slave 1513-16
Raphael, Solly Madonna, c.1500
Perugino, Madonna and Child before 1500
Raphael, Virgin and Child with St. John 1507

Hans Holbein, Portrait of Nicolaus Kratzer 1528
Anthony van Dyck, Self Portrait with a Gold Chain, 1632-3

Peter Paul Rubens, The Garden of Love, c.1632-3
Adriaen Brouwer, Man Making Faces 1630s

Hans Holbein, Portrait of Richard Southwall 1536 [detail]
Daniel Quecborne, Sir Robert Drury 1580s [detail]
Rubens, The Duke of Buckingham, 1620s [& detail]
William Larkin, Portrait of the Duke of Buckingham in Robes of the Order of the Garter, 1615

Sir Nathaniel Bacon, Self-Portrait in his Study, c.1620

“Stile is a constant & continuall phrase or tenour of speaking and writing, extending to the whole tale or processe of the poeme or historie, and not properly to any peece or member of a tale...many times naturall to the writer, many times his peculier by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peradventure cannot easily alter into any other.”

George Puttenham, The Arte of English Poesie (1589), 123
**Primary Source Question:** Tilney’s book is called “The Flower of Friendship,” but how much is the ideal marriage really like the ideal friendship? For instance, is “obedience” part of friendship? Of marriage?
Sketch out an answer now, edit as I lecture, and hand in at the end of class. This will not be graded.

*The second fruit of friendship, is healthful and soverieg for the understanding.... certain it is, that whosoever hath his mind fraught, with many thoughts, his wits and understanding do clarify and break up, in the communicating and discoursing with another: he tosseth his thoughts, more easily; he marshall eth them more orderly; He seeth how they look when they are turned into words; finally, he waxeth wiser than himself; and that ore by an hour’s discourse, than by a day’s meditation... In a word, a man were better relate himself to a statue, or picture, than to suffer his thoughts to pass in smother.*

–Sir Francis Bacon, “Of Friendship”

**Hardwick Hall,** Derbyshire (patron Elizabeth Shrewsbury aka Bess of Hardwick, surveyor Robert Smythson), 1590s

“Cut Velvet Bedroom” with heraldic fireplace
Anonymous, *Portrait of Bess of Hardwick* 1590s

Textiles from Hardwick Hall:

- **Needlework Cushion Panel,** possibly by Mary Queen of Scots 1570s
- **Two Panels Decorated with Strapwork, Stag, and ES initials**
- **Needlework Cushion: Elevation of Chatsworth**

- **Penelope with Perseverence and Patience** applique hanging, 1570s
- **Ulysses Taking Leave of Penelope**, late 16th century (tapestry)
- **Lucretia with Chastity and Liberality** applique hanging, 1570s

**August** from the Limbourg Brothers, *Tres Riches Heures* of Jean, Duc de Berry, 1413-16
John Balechouse, *The Return of Ulysses to Penelope*, 1570
Pintoricchio, *The Return of Ulysses to Penelope*, fresco, Siena, c.1500

Lucas Cranach, *Lucretia*, 1532

Jacob Matham after Hendrick Goltzius, *Woman Choses Youth over Wealth*, after 1600 (engr., H.290)

Master of the Countess of Warwick, *The Family of Sir William Brooke, 10th Lord Cobham*, 1567
Hans Eworth, Thomas Howard, Duke of Norfolk & Margaret Audley, Duchess of Norfolk 1562-3
James Stuart, Earl of Moray and Agnes Keith, Countess of Moray, 1561
Mildred, Lady Burghley 1563

Marcus Gheeraerts, Lady Anne Pope and her Children 1596

Jan van Eyck, Arnolfini Marriage Portrait, 1434
Peter Paul Rubens, Self Portrait with his Wife, Isabella Brant 1609-10
Anonymous English, A Gentleman of the Delves Family, probably George Delves, 1577
George Gower, Lady with a Miniature of her Husband 1572

Hans Holbein, The Ambassadors 1533
Anthony van Dyck, Mountjoy Blant, Earl of Newport, and George, Lord Goring 1630s
Lord John Stuart & Lord Bernard Stuart c. 1638

Anonymous, The Cholmondeley Sisters c.1600-1610
Elizabethan Renaissance
Bi-weekly assignment: grade the reading

In a “grade the reading” assignment, you will assign a letter grade to each of the secondary source readings we have done for the lectures covered by that assignment. Over the course of the semester you must grade a total of 30 articles, including the 12 articles marked # on the syllabus and your choice of 18 others. For instance, for your first grade-the-reading assignment (due September 6th) you must grade Friedman, Berger, and Sharpe. You may choose to also grade any or all of the optional readings: Thurley, Campbell, Greenblatt, and Walker. Remember that you probably have more time early in the semester than you will have at the end, but also that you may want to do all the readings around the material on which you plan to write your research paper.
If you do not grade an article during the period when it is assigned, you will not receive credit for grading it later.

In assigning a letter grade you may consider the following, as appropriate:
–What does this article/chapter set out to do? Does it do it? Does it do it well?
–Has the author used primary sources (images, documents, literary texts) intelligently? Is he/she appropriately critical in the use of secondary sources?
–Is there an argument? If so, is the argument persuasive—do you buy it?
–Is the argument coherent?
–Does the article give you interesting new ways to think about the subject of the article? Even better, does it give you interesting new ways to think about things beyond the subject of the article, like your own research?
–Are there questions the writer has failed to ask?

Besides the grade, you should write a few sentences for each text explaining why you gave that grade—kind of like what you’d expect us to do for your paper. For example [completely fictive articles]

B  Smith is trying to show that Queen Elizabeth’s famous wardrobe was actually just items stolen from her ladies-in-waiting. He is way too trusting of malicious court gossip. He looks at (undated) wardrobe records and yes, the ladies had dresses that sound like ones Elizabeth listed too. But maybe there were just a lot of similar dresses at this court, or maybe the ladies were copying the queen’s fashion statements. He cannot prove otherwise. But it is a good idea to look at these records. I like their obsessive detail. This article does demonstrate how important fashion was at the Elizabethan court.

A- Jones’s essay is a thought-provoking look at May-Day rituals at the Jacobean court. Most historians assumed that this sort of thing died out after Queen Elizabeth, but evidently not. Jones shows how May Day was used by James I as an occasion when members of the court could take on unlikely roles and sort of let off steam. I liked the concept of “festive inversion” in court life and it’s something I could think about further in my work. Jones’s article is a bit rambling, otherwise I’d have given it an A.
C+  Honig wants us to believe that Rubens’s portrait of Charles I shows him as St. George with a
dragon, and thus as a warrior king. Come on! A close look at the illustration reveals that the
“dragon” is a dog. That makes this painting about fidelity, not warfare. The author should have
asked herself why Charles would have wanted himself portrayed as a warrior—it makes no sense.
She has not used primary sources well and the argument is unconvincing. I am giving it a passing
grade because it’s well written and it made me laugh, albeit unintentionally.
SAMPLE (Exemplary) Grade the Readings

Grade the Readings #9-15

*Virginity, Divinity and Power: The Portraits of Elizabeth I*, Susan Doran. Grade: B+
This piece argues against the notion that Elizabeth I was responsible for fashioning her image as the Virgin Queen. Doran goes on a bit of a meandering path in order to describe why she believes there is more Protestant than Marian representation of Elizabeth. There are a plethora of sources, and seemingly equal parts primary and secondary. The argument, on the surface, appears well studied. Nonetheless, I get the sense Doran is selectively choosing her battles. For instance, a woodcut in Thomas Bentley’s *The Monument of Matrones* could easily depict Elizabeth as Virgin Mary—even Doran admits this—but she goes on to reject this interpretation based on rather subtle evidence in the accompanying text. Should the text be trusted over the image? Who knows. More disturbingly, she chooses to essentially ignore all paintings done after 1580, paintings which do characteristically depict Elizabeth as Virgin Queen. And finally, she elects to overlook the implications of Elizabeth’s speeches where there are distinct allusions to virginity. Of course this is not imagery, but it surely speaks to Elizabeth’s propensity for self-fashioning on this subject. It is by way of this inconsistent trajectory that Doran leaves me less than convinced. Thus: B+

*The Ephemeral History of Perfume*, Holly Dugan. Grade: A
Through vivid descriptions of scent and flora Holly Dugan draws her reader into an historical account of perfume, roses, the English garden, and later, disease and death. Her arguments are somewhat veiled within her florid history lesson, but she does draw strong correlations between scent and Renaissance self-fashioning. Dugan argues the smell of roses were linked, as in everyday life, to a cultural notion of love and eroticism in theatre. She goes on to describe the capacity of scent to act as a metaphor, and describes the use of olfactory devices to embellish theatrical experience. This all leads her to describe scent being used as another form of self-fashioning, and a unique one in that scent can linger after the source has gone. I must admit, I am enchanted by her argument—it is romantic on so many levels. Nonetheless, I wonder if she is drastically overstating the significance of rose perfume in self-fashioning. Could it not be just as likely that foul odors were simply undesirable? People didn’t bathe that often, perhaps Dugan is simply romanticizing the people’s effort not to, well… stink. But then again, if what she says about pomanders warding off the plague is true, then there surely is some kind of mysticism associated with scent. Her arguments are subtle, and while I can’t decide if I agree entirely, I think they are reasonable. A

*Poetry and Courtliness in Renaissance England*, Daniel Javitch. Grade: A
Javitch is brilliant to interweave poetry, rhetoric, and courtliness as he does. The result carries his argument briskly through the stylistic conventions shared by each, and his case is thus erudite and highly convincing. Javitch’s primary sources support his argument with such ease that I am left wondering where fashioned courtliness might have been insufficient for expression. To put this a different way, if Javitch could have called on
examples which were not in perfect harmony with the formulaic tripartite, he could have broadened his sketch of the phenomenon. His argument is a bit too clean, and even if he introduced aspects of dissent that didn’t support his claim, I believe the effect would have made for a more natural-sounding case. At the very least, it would have given us a greater sense of the scope (even if in the form of flaw), rather than only an account of refined courtliness in its highest form. My petty grievance aside, this was a thrilling and illuminating read: A

*English Emblem Books*, Rosemary Freeman. Grade: C

Sadly, Freeman’s piece shares nothing in common with Javitch’s succinct featherlight joy above. *English Emblem Books* is a ghastly brew of thoughts that would be just as coherent if it were turned upside down and the sentences allowed to spill out in any order. The main theme—a generous suggestion on my part—would have to be a deep and scathing suspicion of the merits of English emblem books. Freeman compares English emblematic perception to that of Italy (Alice Friedman has already shown us why this is probably a mistake), and finds she is dismayed that the Elizabethans have lost their old allegorical system. Freeman describes the new system as convoluted and crude, and thus perfectly suited for the uncivilized English emblem book. Her problem, of course, is comparing the fashioning of English culture with that of the greater continent. She fails to appreciate that visual cohesion is a secondary intent of English emblem books, the primary purpose being signification through cohesion of all elements. Put simply: emblem books needn’t appear correct to convey a complex message. Freeman was a burden to read and I was rewarded with a stale argument: C

*Renaissance Clothing and the Materials of Memory*, Jones and Stallybrass. Grade: A+

Jones and Stallybrass construct a rich and illustrative understanding of the many roles clothing played in Renaissance England. Their reliance on Stubbes as a source was entertaining and most helpful in gaining an insightful contemporary perspective. While their historical rendering was quite comprehensive, my greatest complaint is that I would like to know more about the cultural behavior that surrounded clothing as currency. For instance, what of the craftspeople who made the clothes? If clothing was so very costly, and there were tens of thousands of people apprenticed to major clothing companies, what did this very direct interaction with such a valuable commodity have on their lives? This of course isn’t what the book is about, but it could have been a nice way to broaden the scope of this fascinating commodity. Otherwise, I wouldn’t change a thing. A+

*Gender and Heroism in Early Modern English Literature*, Mary Beth Rose. Grade: A

Mary Beth Rose’s text is embroidered with such graceful prose I am afraid she might convince me of anything. She argues for the intricate and evolving ways in which Elizabeth I fashioned gender (and was sometimes fashioned by it) and how Elizabeth applied this as a persuasive and self-validating device. Rose discusses the merits of various scholarly opinions, and as backdrops of complement or contrast, artfully works them into her argument. She does this in an obvious and considerate manner as to elicit the response: ah yes, of course. Perhaps most persuasive case is her supporting use of Elizabeth’s speeches. I get the sense that her work is carefully studied and right on the
mark, but one question I do have revolves around England’s contemporary criticisms of Elizabeth. Speeches aside, many of the sources are secondary, and indeed Rose’s argument rests on synthesizing many of these scholarly interpretations. I think if she had considered first-hand accounts there might be more evidence suggesting Elizabeth’s actions were slightly more reactionary than Rose would like to believe. To be sure, Elizabeth was a brilliant strategist, but I believe the political environment that modeled her strategy may have been glossed over in Rose’s text. And now I wish I hadn’t made this complaint, because I believe the writing deserves not an A but an A+.
Elizabethan Renaissance  
Paper topics & image list

Note: many other possible topics will be mentioned in lectures or can grow out of the small source analysis papers you will do. This list just represents a bunch of ideas to get you thinking.

1. Hunting Tower, Chatsworth, c.1582; Illustration of Elizabethan hunting manual (Turberville)  
   (topic: symbolism/rituals of the hunt)

2. Freize in High Great Chamber, Hardwick Hall, 1590s  (topic: the forest; the forest vs. the interior; literary and architectural imagery of the forest)

3. John White, The Town of Secoton and Wife of the Chief of Florida 1580s  (topic: English explorers and imagery of the Other; comparing visual and literary imagery)

4. Anthony van Dyck, Portrait of Lords John and Bernard Stuart and Self Portrait with Sir Endymion Porter  1630s; Raphael, Self Portrait with his Fencing Master (male friendship portraits and its portrayal)

5. Anthony van Dyck, Lady Elizabeth Thimbleby & Dorothy, Viscountess Andover  c.1637  
   (topic: female friendship and its imagery; this may be more particular to Van Dyck)

6. Anonymous, Letice Newdigate, age 2  1606 and A. van Dyck, Philadelphia and Elizabeth Wharton 1640  (topic: visually defining childhood)

7. Anthony van Dyck, The Three Oldest Children of Charles I  1630s; Guillam Scrots, Portrait of Edward VI  (topic: royal children)

8. Hans Eworth, Sir John Luttrell  1550  and A. van Dyck, Venetia Stanley as Prudence  1633  
   (topic: discourse of allegorical portraits–masculine, feminine. Allegory & individuality)

9. Marcus Gheeraerts, Anne, Lady Pope, with her Children  1596 and Cornelius Johnson, Arthur, First Baron Capel and his Family c.1641; Holbein, The Family of Thomas More (drawing)  (topic: envisioning the family)

10. Anonymous, The Somerset House Conference  1604 and Anonymous, Mystery and Community of Barbers and Surgeons of London  c.1580  (topic: group portraiture?)

11. Isaac Oliver, Lady in Masquing Costume  c.1610 and Inigo Jones, Costume Design: Daughter of Niger  c.1605; Anonymous, Unknown Woman in a Masque Costume  (topic: costume/performance/identity in Jacobean masques)

12. Robert Peake, Henry Prince of Wales  1610, Robert Smythson, Bolsover Castle, early 17th century  (topic: early Stuart negotiations medievalism/classicism)
13. The Dacre Beasts: Ram and Dolphin c.1520 and Heraldic Overmantle, Hardwick Hall, 1590s and “Prince Arthur’s Book”, c.1520 (topic: the aesthetic of heraldry)

14. Fireplace, Bolsover Castle, c.1615 and Fireplace, Montacute, 16th century (topic: fireplaces as locuses of symbolic decoration)


16. Armour for Sir Christopher Hatton & the Earls of Leicester and Pembroke c.1560-80 and Nicholas Hilliard, George Clifford, Third Earl of Cumberland 1590 (topic: masculinity and the aesthetics of armour)

17. Guillaume Scrots, Henry Howard, 3d Earl of Surrey c.1546. (topic: forms and meanings of the grotesque)

18. Nicholas Hilliard, The Drake Locket and The Heneage Jewel (topic: gift giving at the court of Elizabeth)


20. Lady Anne Clifford – lots to do on her!

21. Banqueting House, Montacute c.1598; Supper Party, Folger Shakespeare Library ms., c.1610; Roof (leads) with corner pavilion, Wollaton Hall (topic: banquets, table talk; could also do architecture for leisure and pleasure)

22. Art, ekphrasis and paintings in Sidney’s Arcadia

23. Sidney, Defence (or Gascoigne, Certayne Notes of Instruction) & Hilliard, Treatise on Limning (Poetry as craft; instructional literature; theory and practice)

24. The Sidney Funeral Engravings 1586. Many Latin inscriptions etc. translated at http://wiki.umd.edu/psidney/index.php?title=Main_Page (The Sidney Funeral Project); could compare to other funerals/memorials; death of Henry Prince of Wales a few decades later, etc.)

*25. Visualization and images in Shakespeare’s Winter’s Tale (this and other topics can grow out of short-paper topics: illustrated bestiaries would be another one)

26. Tottel’s Miscellany & Trevelyan’s Miscellany: the formation of a national poetry; miscellanies; Tudor poetry at the cusp of Elizabeth's reign; courtier poetry; Petrarchism and continental influences; English prosody and verse-forms; amateur visual art.

27. George Gascoigne’s Tale of Hemetes the Heremyte; Portrait of George Gascoigne – poetry, courtiership, and performance. Gascoigne an interesting figure (incl. The Princely Pleasures of the
But many other angles here; could look at tournaments, masques, entertainments etc.

related to (with same images):
*28. Symbol & impresa in tournament performances & literary figurations. Cf. Sidney, New Arcadia, Book 1, chs. 15-17 (the tournament), & Whitney, A Choice of Emblems; could also be compared with accounts of real tournaments, or visual sources for arms, emblems, etc.; see Mignault's preface to Giovio at [http://www.emblems.arts.gla.ac.uk/Mignault_intro.html](http://www.emblems.arts.gla.ac.uk/Mignault_intro.html) and lots of material at [http://emblem.libraries.psu.edu/home.htm](http://emblem.libraries.psu.edu/home.htm)

*29. Also related to: Dedications to (alongside portraits of) Elizabeth, i.e. as listed in Franklin Williams, Index of Dedications and Commendatory Verses, and e.g. Roy Strong


*32. Jonson, "To Penshurst" and Underwoods 42 (two views on conspicuous consumption and aristocratic luxury; fetishism; the place of poetry in a market; also goes well with plays like Poetaster).


*34. Bartholomew Fair, Twelfth Night (comedy and the festive; should start with reading bits of C. L. Barber's Shakespeare's Festive Comedy)

Other possible topics:
**Collecting habits of the nobility between the Tudor and Stuart courts.
**Henry, Prince of Wales (visual/verbal production around him)
**Amateur artists (male & female) – media, social status, etc.
**Rubens in England – a great visual rhetorician tries to “talk” to the English
**Redefining the feminine in painting from Larkin to Van Dyck
**The body of the courtier: guides to gentlemanly behavior and portraiture
Assignment: analysis of primary sources

For these assignments, you will work in groups of three or four, although you will hand in individual papers. Your goal will be to study two forms of primary sources and consider how they can inform us about attitudes toward and assumptions about vision in Renaissance England. The two types of source will be: a printed image (mostly book illustrations) and an original published text. The printed images are available for you to examine in person. You must do this, and not rely on web reproductions, or you will not be able to write an adequate paper.

For each of the two source types, you will read/examine your work, discuss it with your partner(s), and jointly prepare a short (5-7 minute) presentation in which you tell the rest of the class about your source, how you examined it, what it suggested about English visual culture, the sense of sight, the value of visual evidence, etc. You will also hand in an individual paper of about 3 pages on each source. Each type of source, and even each source within that type, will demand a different sort of analysis. Questions you may want to ask in analyzing your sources could include:

–Is vision trustworthy?
–Can images convey information? What kind of information?
–How transparent are images considered to be? That is, are they conceived of as easy to understand and straightforward in their significance? Or are they ambiguous?
–within a book, is each image unique? Are there elements that are repeated and if so, what is the effect of that repetition?
–Are different styles used within your work? Are they used for specific purposes? Is its style traditional, or innovative; does style call attention to itself?
–what format of images are chosen to convey information, or to convey an argument? Is there a unified pictorial space? If not, why not?
–How do images relate visually to the texts on the page? How does their content relate? Do they repeat the text, embellish it, diverge from it?
–In what circumstances do we use visual evidence? In what circumstances do we not?
–How important is visual display to self-definition? Is visual display personal, or does it conform to a norm? Does it tell the truth? How does an individual control visual self-display?
–Is vision gendered? Do men see differently from women? Is one gender more powerful in visual terms?
–Does your author use metaphors of vision (“killing glances” etc.)? Do those metaphors imply certain assumptions about acts of vision?
–Who in your text “sees,” what do they see, what effect does seeing have on them? Can a person be changed by what he/she sees?
–What is the power of the sense of sight? What are its weaknesses?
**Be sure also to consider, when appropriate, who the audience and/or user of this thing/text was, what expectations they might have brought to it, in what context they would have seen or read it.

The sources you will be working on are:

**Assignment one:** printed images (all in Bancroft Library)

Bancroft G3200 1589. H6, Case C

*Illustrations in the following:*

John Foxe, *The Ecclesiasticall History, Contayning the Actes and Monuments...* London 1576
Bancroft BR1600 F6 1576

Edward Topsell, *The historie of foure-footed beastes; describing the true and lively figure of every beast...* London, 1607
Bancroft QL41 .T66 1607

Bancroft NE 1683.W58 C6 1635

William Lithgow, *The totall discourse, of the rare adventures, and painefull peregrinations of long nineteene yeares travailes...* London, 1640
Bancroft D915 .L58 1640

**Assignment two:** published texts (EEBO; some in Bancroft)

Bancroft PR2214 .B3 .E54 1631

Richard Bernard, *A guide to grand-jury men... in cases of witchcraft* London 1627
STC/ 1943

Richard Hakluyt, *The Principal Navigations, voyages, traffiques and discoveries...* London 1599-1600
STC 12626A

George Hakewill, *The Vanitie of the Eye*, London 1615
STC/ 1175:06

William Shakespeare, *Winter’s Tale* [analyze as a text]
Primary Source Paper 2: Clouded Visions in *The Winter’s Tale*

The plot of William Shakespeare’s comedy *The Winter’s Tale*, first performed in 1611, hinges upon the incorrect conclusion one man draws from what he sees. Leontes, King of Sicily, believes that his wife, Hermione, is cheating on him with his childhood friend, King Polixenes of Bohemia. He is alone in this view; the characters around him see the situation clearly and know from the start that Hermione is faithful. Sight, then, both conceals and reveals the truth – not only to the characters in the play, but to those removed from it as well. Unless deliberately staged to deceive, the play puts the audience in a position of omniscience, whereas to “see” the truth, the reader must construct it, using only debatably reliable dialogue and infrequent stage directions. Leontes and the reader rely on words to formulate a vision, while the play’s courtiers and the audience rely on images and see what is performed. Images ultimately convey the truth of Hermione’s fidelity more effectively than words, which work to mask this truth.

Leontes’ initial suspicion of Hermione’s infidelity relies heavily on vision – specifically, his own. The stage directions preceding Leontes’ suspicion only instruct Hermione to give her hand to Polixenes and then to stand aside with him (1.2.110). While they are standing to the side, Leontes claims to see them “paddling palms and pinching fingers, / As now they are, and making practiced smiles/ As in a looking-glass; and then to sigh, as ’twere/ The mort o’th’ deer” (1.2.117-120). His wife’s flirtations with Polixenes exist for Leontes, fill his vision, and conceal the truth of his wife’s chastity – whether or not the flirtations actually occur.

The audience’s reaction to Leontes depends wholly on whether or not the flirtations transpire. The audience itself has no control and what they see depends entirely on the choices the director and actors make. Before Leontes’ speech, they already know that Polixenes has been at Leontes’ court for “Nine changes of the wat’ry star” (1.2.1), meaning nine months; they also know, from one look at Hermione, that she is very pregnant. Given evidence of some romantic affection for Polixenes, the audience could be led to doubt Hermione’s fidelity. During Leontes’ speech, the audience may see Hermione and Polixenes politely holding hands, an act that would immediately cast aspersions on Leontes’ jealousy, or they may see the actors behaving so to lend Leontes’ claim more credence. Given Hermione’s innocence, however, and the fact that only Leontes suspects Hermione of infidelity, this latter option is improbable; the audience is likely omniscient, through
no act of their own, from a point early in the play. It is possible, though, that some inventive director staged the play to make the Oracle’s revelation of the truth take both Leontes and the audience by surprise. Thus, the viewer’s vision could both lead to and away from the truth. The reader of the play faces an even more muddied picture, one that requires undeniable visual evidence to clear up.

Like any play, *The Winter’s Tale* is intended, first and foremost, to be viewed. The reader, then, is in an interesting position – one Shakespeare could have possibly not envisioned. Nonetheless, the position exists, and the reader experiences the play as a sort of secondary audience, witness to the vision created by words and stage directions. For three acts, the reader has no reason not to believe Leontes. The text divulges nothing of the truth beyond the testimony of Hermione’s defenders until Act Three, Scene Two, when the Oracle’s revelations are read: “Hermione is chaste, Polixenes blameless, Camillo a true subject, Leontes a jealous tyrant, his innocent babe truly begotten, and the King shall live without an heir if that which is lost not be found” (3.2.132-135). The words of the text, however, although from an Oracle, do not cement her innocence, and neither does Mamillius’ death, which the Oracle foretells. Both of these events transpire only through words; there is no visual component to either. An unnamed officer reports the Oracle’s verdict, and an unnamed servant reports Mamillius’ death, which goes unseen. A visual element, though, provides proof of Hermione’s chastity; Leontes realizes his error at nearly the same time that Hermione collapses onstage: “Apollo’s angry, and the heavens themselves/ Do strike at my injustice. (Hermione falls to the ground.)” (3.2.145-146). This visual impact, specifically worked into the language of the play, accents Leontes’ revelation; words alone carry no such force for both Leontes and the reader, who are aligned in their vision of Hermione.

The parallel learning curves of Leontes and the reader, who simultaneously realize the truth beyond a doubt, illuminate the contrast between word and image when compared to the near-immediate omniscience of the courtiers and the possible omniscience of the audience. Both Leontes and the reader grapple with misleading words: Leontes gets wrapped up in his own words and believes a picture they create, and the reader believes Leontes’ words because he has no reason to do otherwise. The image of the faithful wife, however, inspires trust in Hermione for the courtiers and, possibly, for the audience – if they were to see such an image, it would counteract Leontes’ words. The image conveys the truth, while the words conceal it. Even when words do reveal the
truth, as with the Oracle, Leontes and the reader demand visual proof, provided not in the report
from the Oracle and the announcement of Mamillius’ death, which the audience hears, but in
Hermione’s collapse, which the audience sees. As the play progresses, the reader learns to be wary
of taking words literally; members of the Elizabethan court, on the other hand, had already learned
this lesson.

The duplicitous nature of words is a hallmark of Elizabethan court rhetoric, in which
subterfuge, wit, and effect were valued over reality. In addition to Leontes’ exaggerated
monologue, an example of this courtly rhetoric is given in the first few lines of the play – an
indicator, perhaps, of the role words will play in the pages to follow. In thanking a Sicilian lord for
a wonderful stay, a Bohemian courtier offers a reciprocal visit and professes, “We cannot with such
magnificence – in so rare – I know not what to say – We will give you sleepy drinks, that your
senses, unintelligent of our insufficiency, may, though they cannot praise us, as little accuse us”
(1.1.12-16). This response is exaggerated, both in its gratitude and its self-deprecation; it is
entertaining and its effect is well understood, even though its literal meaning is not to be taken
seriously. In short, it fits all the criteria of Elizabethan court rhetoric. Just as Elizabethan courtiers
would, Shakespeare’s courtiers know how to handle such language. The Sicilian lord responds,
“You pay a great deal too dear for what’s given freely” (1.1.16-17) – he attempts to diffuse the
Bohemian’s excessive gratitude. The Bohemian, in turn, re-affirms his previous statement, which
was likely what the Sicilian wanted: “Believe me, I speak as my understanding instructs me, and as
mine honesty puts it to utterance” (1.1.19-20). Shakespeare crafts this exchange – the denial and
reassertion of gratitude – in the first few lines to showcase the power of words and their subtext
when properly understood at court. The rest of the play then deals with the consequences of
misunderstanding courtly relations.

When speaking of a dagger he had as a child, Leontes says that he kept it “muzzled, / Lest it
should bite its master, and so prove, /as ornament oft does, too dangerous” (1.2.158-160). This
notion of a “dangerous ornament” not only references the early modern English penchant for
decoration, but it proposes that excessive construction – ornamentation – is hazardous. Leontes,
who constructs an unfounded vision of his wife’s infidelity in his mind, ultimately brings about the
death of his only male heir and thinks he brought about his wife’s death as well. His ornamentation

1 Taken from lecture, 12 February 2008.
is in his words; they mask the truth. Those who, on the other hand, construct nothing and only see what is in front of them, know the truth. External, public, shared vision, in the form of image, better represents the truth about Hermione than internal vision, in the form of ornamented, constructed words.
Primary Source Paper 2: Richard Bernard

Richard Bernard’s *Guide to Grand-Jury Men...in Cases of Witchcraft*, published in 1627, addresses, in its entirety, the existence, recognition and condemnation of witches and their deeds. In this work, vision plays a key role in the description and identification of witches, but is also seen as untrustworthy without reinforcement from religious and scientific knowledge. In Bernard’s quest for witches, scholarly knowledge and investigation form a systematic approach to discovering witches that eschews impulsive sensory reactions, often spurred by vision.

Written by a Puritan pastor in between the 1563 Witchcraft Act that made witchcraft a state-administered crime, and the 1735 Act that tempered the hysteria of accusation, Bernard’s guide represents not only a continued desire to find and condemn witches but also an interest in exposing fraud amongst accusers and preventing unnecessary deaths. The first section of the guide addresses the bewitched and how to distinguish between real and counterfeit symptoms of sorcery, while the second outlines how witches may be identified. Drawing heavily from biblical as well as contemporary accounts, Bernard hopes to prove that there are indeed witches, but that identifying them is a difficult job best performed by learned and level-headed men examining evidence based on literature.

Vision is found in this text only when it cannot be supplanted by textual reference. The ailments of the bewitched as well as the visible signs of witchcraft are all described visually. The misinterpretation of visual cues by “simple men, who proceed too often upon relations of eere presumptions” highlights the danger associated with mere visual interpretation of unfamiliar sights (p. 25). The intended audience is learned judges with control over their instinctual responses to unusual phenomenon. Knowledge, here, is essential to the correct and judicial understanding of evidence so that study and investigation may include, but are not limited to what has been witnessed by the eyes.

The devil and witches under his power have the ability to distort and confuse through visual outlets. “Luglers also and such companions, who strue to deceiue the eyes (p.106),” so that visual evidence, while useful, may have been tampered with, and is therefore unreliable on its own. Indeed, the devil himself may take any seen form he so pleases, as well as his followers who
“appeare not in one, but in varietie of shapes and formes, as in the shape of a Man, or Woman, or a Boy, of a browne and white Dogge” (p. 107). Because of the devil’s power over the act of seeing, vision cannot, on its own be used as evidence against a witch.

The criterion for condemning a witch draws mostly from textual references and relies on a spoken admission of guilt. A blue spot given by the devil is the most important visual evidence of witchcraft, and is itself vulnerable to disguise or tampering. “These markes are not onely, nor alwayes in the sucking place, for the marke was not on Mother Samuels chinne of Warboys, but they bee often in other very hidden places, as vnder the eye-browes, within the lips, vnder arme-pits (p. 112). The visual analysis of the witch is left to a physician who must first rule out any natural causes. This reflects a growing interest in studies in the humanities and a more empirical, scientific understanding of the world. In Chapter XVIII of his second book, Bernard highlights the criteria for determining a witch, which are notably mostly verbal. The English mistrust of vision stemming from the Reformation has lead to a greater emphasis on verbal and textual evidence. The dichotomous role of vision in this text as central to the detection of a witch, yet at the same time vulnerable to their powers, parallels Bernard’s application of rational thought to a completely irrational subject. In either case, no clear resolution of thought is offered.

Bernard, in the beginning of his book, establishes that even the devil works under the power of God. He states that “Deuils doe much mischiefe: but euen by these also doth God worke his will, and these doe nothing without the hand of his prouidence” (p.3). Accordingly, the Catholic Church is seen as a playground for the devil’s ideals and followers. The idolatry and superstitions of the pope and saints are seen as close allies to the actions of witches, and indeed a likely location for their exploits. He wonders that with all the similarities, “Is it not likely then, that there the Diuel can haue power ouer the Professors of that Religion” (p.101)? The visual aspects of the Catholic Church that rely more on emotions and guttural reactions than rational thought are here aligned with demonic sources. As a Puritan pastor, Bernard saw visual cues as dangerous and often misleading and therefore seems wary of their evidential credibility.

Richard Bernard outlines the proper methods of finding and condemning witches, placing an emphasis on textual evidence and rational deliberation. Vision is used, but warily, because of its misleading characteristics and vulnerability to misunderstanding. Based on an English, and
especially Puritan mistrust of images, Bernard seeks to temper the witchcraft hysteria linked to the misinterpretation of visual cues by the uneducated and superstitious. Favoring a more rational approach based on textual evidence and drawing from humanistic ideals of study and empirical knowledge, Bernard attempts to systematically understand witchcraft, an inherently irrational subject. The role of vision, like the role of intellect, is dubious because it attempts to dematerialize yet reinforce at the same time. Vision, here is essential to understanding, yet untrustworthy without reinforcement from text.
Some costume terms

bodice: The upper part of a woman’s garment.

bonnet: term loosely used for any small head-covering or cap.

breeches: knee-length pants, sometimes rather puffy, that become fashionable c.1600. Also still called “hose.”

clocks: embroidery around the ankles of stockings.

codpiece: pocket-like pouch at fork of men’s hose; in earlier 16th century, often padded and very prominent.

doublet: padded jacket worn next to shirt. Close-fitting, tight at waist, sometimes with skirts falling below waist (long in time of Henry VIII, nil by early 17th century).

English hood: uncomfortable-looking headdress with a gabled front and lappets hanging down back and sides. Under it, undercap covers the hair. Replaced about 1530 by the French hood, a smaller bonnet on a stiff rounded frame, worn farther back on the head than the English hood.

farthingale: from c.1545-1620, hooped structure made of rushes, wood, wire or whalebone used to expand skirt of gown under which it was worn. They came in different shapes, and shapes went in and out of style.

garter: a tie or buckled band used to keep stocking in place, above or below the knee.

gauntlet (after 1590) high wrist section of glove, often heavily embroidered and trimmed.

gorget: armor collar

gown: for men, a loose upper garment with wide, hanging sleeves; for women, a general term for a dress.

hose: word refers to male legwear in general. There are long, tailored stockings (which Stubbes calls “netherhose”) and then an upper portion known as trunk hose or “upper stocks,” sometimes puffed out and worn over tighter canions. See too breeches.

peascod doublet: doublet padded to a produce a pointed bulge in center front.

points: laces with metal tips (aglets) used to attach hose, breeches, sleevees, etc. to doublet or bodice. They could also be used in a purely decorative manner.

ruff: circular collar of cambric or lawn, starched into shape and radiating from neck. May be fully circular or open with gap under the chin. The tubular folds were known as “sets” and were formed by moulding them by means of “setting sticks.”

shoe-rose: large decorative rosette of ribbon or lace, jewelled and spangled, worn as shoe decoration. Who will revive this excellent fashion??
A few things to consider in analyzing a piece of Renaissance clothing

You should not answer all of these questions in your written analysis. But you should think about each one, maybe jot down an idea, and use them to think further. Your analytic paragraphs will select out and synthesize the elements that seem most important about this particular garment. You should write about 2 pages and no more than 3.

*note:* Do not treat the whole picture as a painted composition; focus your attention on clothing. This is to be an analysis of textile objects. Since you can only see this object in a painting, your analysis will require some thought and imagination.

**Material and Facture**
What materials is the garment made of? Where did those materials come from? How did they get “fashioned” and put together? Did a single craftsman do this, or several?

What kind of workmanship went into this piece? What qualities (of workmanship, of material) make it special, valuable? Does the workmanship add significant value to the piece, or is most of the value truly material?

**Tactile Qualities**
How does this item feel? Does it touch the skin? Does it stay close to the body? Can it be touched by someone other than the wearer? If so, how does it mediate between the wearer and others, in tactile terms?
- Is it smooth, is it sharp, is it soft, is it prickly?
- Does it keep the wearer warm?
- Is it comfortable?

Does the garment enable its wearer to move freely, or is it constrictive of movement?

**Visual Qualities**
How visible is this item? Is visibility an important part of this item’s function? That is, does its claim to be visible surpass its claim to functionality?

How does its form fit to or deviate from its function? Would a garment serving this purpose need to have this shape, this color? If not, what function do shape and color serve?

How does this item play off of other items of clothing to which it is juxtaposed? Think in terms of shape, texture, color, patterning. How essential is it to the effect of the entire ensemble?

What forms of decoration have been applied to this garment? Why? How do they effect the garment; do they make it seem more self-enclosed? more solid? less solid? Do they define its shape, or mask its shape?

Does the garment catch the light, or is its surface essentially matte?

Are its outlines smooth and soft, or angular and sharp? What effect does this have—also in relation to the rest of the costume?

**Statements**
What is this piece of clothing signifying about its wearer? Does it situate him/her socially? In terms of gender? Does it connote power, or submissiveness? Both?
With what part of the body is this garment associated? What does it “do” to that part of the body, in visual terms; what does this “say” about that part of the body? What does it suggest about the social importance and function of that part of the body?

How does this garment function to relate this part of the body to the wearer as a whole? To relate him to other people?
Visual Analysis: Catherine Carey (Howard), Countess of Nottingham by Robert Peake

As the Wardrobe Mistress of Queen Elizabeth I, it is unsurprising that Countess Catherine would sometimes wear a costume of such finery—especially one being likely one of the Queen’s own costumes, either handed down as a gift or borrowed for the portrait. A testament as to just how expensive this outfit was, are the raw materials used to make it. The bodice and sleeve are likely brocade, heavily embroidered with silk thread in floral and vegetable motifs. The sleeve appears to be heavily padded as well, giving more surface area to show off the very expensive embroidery work, likely created over a long period of time by a master craftsperson. While there does not appear to be anything under the severely triangular bodice, it is edged on all sides with gold, pearls, and jewels (to go with the loose jewelry she wears). Her ruff, which appears to be triple-layered, is stiffly starched lace punctuated with little winged gold and sapphire pins. Under the ruff is a transparent, gauzy cape, embroidered in gold and ruffled at the edges. Moreover, hanging from the top corners of her bodice and the sapphire and gold cross-bow jewel at the center of it are gold, silver, and pearl patterned strands of beaded chain.

Every single piece of the Countess’ costume is more than likely detachable and inter-changeable in some way. All fabrics tie together by way of laces and grommets (the points of the laces, in this case, seem to have not been used for further decoration as they so often are). Despite appearances, the sleeves and bodice are not sewn together in one garment, although they do seem to be a set while the skirt (patterned with beaded scroll-work vines, leaves, and some sort of spire) matches only in color. Year’s salaries were paid for these types of garments with good reason—this particular costume, though not likely made all at once, probably took over a year’s worth of time to fashion from its raw materials altogether; bodice, sleeves, ruff, skirt, cape, hood, jewels, farthingale and all. While the raw materials are achingly expensive in their own right, the workmanship only adds to the value: displaying for all to see just how powerful the ruling class is, as well as contrasting how subdued the rest of the fashion world is in comparison.

Judging by the sheer volume of upper-class clothing in this period, it would seem impossible for one not to touch another’s clothing from time to time. However, the volume is also another way of displaying aristocratic alienation—a person wearing a costume of this sort, lead-whitened skin and blue veins (possibly even drawn in for emphasis) of the face and neck framed by meters of opulent, expensive clothing, emphasizes the otherness from the common person. All of the embroidery, beadwork, and bedazzled jewelry is likely terribly itchy if not laid over something softer though, and obviously dreadfully heavy and shackling flexibility to its whims. One wonders how anyone ever got anything done when uniformed in their master’s old clothing. It is perfect for regents and courtiers who
stand around and talk all day, not so much for anyone else trying to keep up with this new fashion thing.

Visibility is extremely important for any costume, let alone that which is designed to display like a fat, technicolor peacock, one’s assets (or their employer’s assets, as it were). The piecemeal, mix-and-match nature of these costumes suggests that variability in all things (shape, texture, volume, workmanship) is extremely important to the detriment of practicality. What is “fashionable” is ever changing and nothing says this more than the variable shapes and vibrant patterns displayed in garments such as these. However, for all the density and volume of the Countess’ clothes, there is a certain transparency and ethereal lightness to its glittering form. Spenser’s The Faerie Queene does not seem too far off. It is a staggering juxtaposition to have something that looks so light and curvilinear be so very solid—a veritable barrier to the witness. Likewise, decoration of this outfit is both opulent, jewel-encrusted power of the aristocracy and pastoral patterning. It is a riot of texture and color on a demure white background. Everything, as is usually the case with fashion, is severe. Triangles may buckle in the way that squares do not, but they certainly pull a person into their shape effectively—they are soft, but have a sharp point.

Clothing firmly announces much about the wearer for all to see. Countess Catherine’s clothing says a lot about her. It elevates her as a close companion and courtier of the Queen at the same time as it expertly exclaims her servitude to her. It is, in fact, both power and submission—only the most important people can wear something of this kind, but no one is above the Queen.
Elizabethan Renaissance
Thinking about Domestic Decoration and other “Applied Arts”

The object-types I was thinking of as I formulated these questions were: a spoon, a fireplace, a bed, an Elizabethan Hall screen, a salt-cellar, a writing-desk. There are many other types of household furnishing to which these issues would apply. Not all questions apply to all types of object.

Size and physical relationship
How large is this object relative to a human being? Is it possible for this object type to have a range of sizes; if so, how does the scale of this particular object relate to its physical context and/or to the beholder? How does the beholder relate to it in a bodily sense—does he hold it, walk past/through it, sit on it, etc?

Is the object assertive and aggressive, or unassuming and modest, in its occupation of space?

Is a person’s bodily relationship to the object comfortable? Does it help him/her perform some routine function? In performing that function, how does the person physically relate to the object? What does the object feel like? Does it produce some particular bodily effect on him/her?

How does the object determine the beholder’s experience of the surrounding space? Does it contain a space within itself?

Decoration
To what extent does the decoration of this object actually determine its shape, scale, etc— that is, is decoration applied to an object that’s pretty structurally simple, or is decorative need (to create large surfaces, or specific shapes) allowed to determine the object’s general form?

Is the decoration figurative, or abstract/geometric? How does the area of decoration relate the object visually to the area around it? How does this relate to the object’s spatial assertiveness or modesty?

Does the decoration seem to relate directly to the object’s function? Does it comment in some way on that function? Is this relationship iconographic (meaningful content of forms) or formal and stylistic?

Does the decoration announce or create a particular relationship between the object and its user/owner?

“Lifestyle” vs. style
Does this object have a personal meaning in the life of its owner/user? Is it distinguished from other similar objects by that relationship? Was that relationship intended (in the making of the object) or is it created at least in part by acts of usage? If the latter, what sorts of activities are involved in creating that personal meaning?

Does the object, in form and/or decoration, belong to a specific stylistic category? Does it intermingle styles? Is style used here for an expressive purpose, an imaginative one? How does the user/beholder participate in the creation of meaning, sense, or pleasure based on style?
Crafting a topic for your research paper

In your paper for this class, you will investigate some aspect of visual culture or visuality in England between ca. 1510 and 1640. You will put forward a question or set of questions to which you can propose answers, ideally by using both written and visual source material, and both primary and secondary texts. Not everybody’s topic will use all of those source types, but everybody will use most of them; everybody will definitely use some kind of primary sources as well as secondary sources. Your goal is to think through issues in an interdisciplinary way. Your argument will be an original take on a problem, not a rehearsal of other peoples’ arguments.

In formulating a topic, you need to think about these issues:

**Is this a topic that can bring together written and visual sources or can use written texts to investigate the nature of visuality in renaissance England?**

**Is the topic big enough to write a 15-20 page paper about? Or is it too big for that length of paper?**

**Is there enough source material on this topic?**

**Has this topic been written about too much already? Has somebody already answered your questions so perfectly that you won’t have more to say about them?**

**Are you really curious about the topic? You should be interested in reading the primary source texts and/or looking at the images, because you’ll be spending a lot of time on this!**

Remember, we (Micha, Elizabeth, Professor Honig) are here to help you! You are handing in a proposal now so that we can sit down with you and figure out if the topic you’re thinking about is going to pan out as a research paper. You will also have plenty of further guidance about gathering material, organizing your notes, and writing the paper.
WRITING A RESEARCH PAPER
Elizabeth Honig

Every professor has different ideas of what constitutes a "good" paper, "good" style, and "good" writing. Hence the sad fact is that you always end up having to figure out what your professor wants from you. (Similarly, even professors still have to figure out what x editor wants from them.) These guidelines are to let you know what I think should be in a "good" research paper. I expect a fairly sophisticated level of thinking and writing in a class like this; and some of my guidelines may conflict with those you have received in other courses, especially lower-level ones. On the other hand, many will sound like I’m stating the obvious.

Content
Your paper should present an original argument about and interpretation of some aspect of English renaissance art, visual culture, or visuality. It will not rely solely on secondary sources but will go directly to factual data and to original sources, both visual and written, treating them in a responsibly historicized manner. You should acknowledge previous interpretations of the topic and clearly define what is different about your own ideas. Your argument should be presented in such a way that it will convince readers that your thesis is a correct or at least a plausible one. Your writing should be coherent, persuasive, and at its best moments eloquent.

General structure
Your paper should have an introduction, a main body (possibly divided into several sections) and a conclusion.

--The introduction should set up the issues you are going to discuss, and pique the reader's interest. It should not rehearse the entire argument of your paper.

--The body of the paper presents a coherent and logical argument. Each paragraph (at least 3 sentences long) should develop a single idea, and should be joined logically to the paragraphs preceding and following it. Smooth transitions between paragraphs are very important: don't let the reader feel that he/she is being bumped abruptly from one issue to another. If you have trouble making a smooth transition between two paragraphs, this is probably a sign that the organization of your argument needs work.

If you divide the body of the paper into sections, there should not be too many of them (i.e., a bunch of 2-page sections will produce a very bumpy paper). Each section should have a specific general focus (conveyed by its title), and you should end each section with a mini-conclusion in which you develop the implications of its main point.

I myself find making some sort of preliminary outline almost essential to writing an essay in which the argument proceeds smoothly. I realize that not everybody needs to do this, but it really is helpful.

--The conclusion should not 1. introduce any new material or 2. merely repeat conclusions made in the body of the paper. In writing the conclusion you should think, what does all this mean? What are the implications of all these things I've argued so far? Your conclusion should take us somewhere beyond where we were before, on a conceptual level.
Writing Style
Presumably you know pretty well how to write by now. I just offer here a few hints on problems I often come across in papers of even more advanced students.

--When writing, it helps to imagine an "audience" -- this is also a good way to overcome writer's block. Don't just think of me as your audience. Your ideal mental audience might consist of me, and a smart friend of yours in this class, and another friend not in this class, and a professor you respect, but who doesn't know much about this particular subject. I suggest this combination because if you think of your audience as being smart but as not knowing too much about your topic, you will remember to explain your material clearly and completely.

--Do not be afraid to use the first person, but use it sparingly in order to strengthen its effect. i.e., in the introduction you may want to say "I will argue..." to alert the reader as to where your own ideas are entering into the picture; at a few other points in the text, you may want to interject "I think" for the same purpose. But not too often.

--Note that taking time simply to describe a work of art is never too simple or obvious, especially if you do it well and use description to bring out problematic things about the work. Remember that objects are primary sources, and that description is an interpretive act upon those objects.

--Take the time to do a spell check. But DO NOT use the grammar check on your word processing program: I swear these are designed to produce bad and dull writing. And be wary of the thesaurus function: many of the words these give you are not true equivalents. Feel sure that you know what a word means before you use it, or look it up in a dictionary.

--As you read through what you've written, some frequent problems to look out for:
- repetitive word usage – nearly everybody does this in their first draft
- repetitive sentence structure
- beginning two consecutive paragraphs in the same way
- shifting sentence construction
- shifting pronoun (i.e., using 'you' and 'one' in a single sentence)
- forced transitions (avoid using rhetorical questions to make transitions!)
- awkward sentences (when in doubt, simplify)
- unnecessary words, phrases, or even whole repetitive sentences. Less is more.
- colloquialisms; use of too many contractions
- excessive use of the passive voice
- “however” and “therefore” – good words that can lead to bad run-on sentences
- “actually” and “literally” – nearly always extraneous and sound sloppy
- “he/she” or “s/he” – sounds awful. Rewrite the sentence to avoid, or make plural
- preliminary dependent clauses (dangling modifiers): they must modify the subject of the main sentence. For example, NOT "Arriving for the first time in Paris, the busy congestion of the big city overwhelmed Van Gogh" but "Arriving for the first time in Paris, Van Gogh was overwhelmed by the busy congestion..."
- overuse of commas. Remember, commas aren’t just pauses. They can change meaning.
–semi-colons–they belong between independent clauses or separating complex items in a series. Colons come after a complete sentence, and before an explanation or definition which may be one word or a whole sentence.

–dashes. Don’t use dashes in place of other punctuation–like running some groups of words together–because you didn’t want to take time to find the right punctuation–it just doesn’t work well.

**Quoting Sources**

This is where I may differ from other professors. I am against quotation from secondary sources. Quotations should be used very, very sparingly, and avoided whenever possible. Excessive quoting messes up your writing style, and makes your argument come out sounding like a pastiche of other people’s ideas. Some guidelines:

**DO** NOT, ever, use a quotation in the description of a work of art. You can see the work’s visual qualities yourself.

**DO** NOT use a quotation when it merely substitutes for your own words. If there is an idea in a source, and you agree with it, incorporate it into your argument but be sure to put a footnote saying who had the idea first.

**SOMETIMES** quote when an author has put something so beautifully, so succinctly and perfectly, that you could not possibly say it better. This should be rare: few scholars write that fantastically, alas.

**DO** put an exact quotation from a secondary source if you want to comment on the author’s ideas, either to agree with them or, especially, to disagree.

**DO** quote from primary sources (i.e. letters, documents, poems, treatises, etc.) But always provide your own commentary on these sources: a quotation never "speaks for itself" and you need to interpret it for your reader.

**DO** pay close attention to how any quotation integrates with your own text. If it’s part of a larger sentence, be sure that the grammar agrees. Make the sentence flow: don’t just say "Schama states, ‘women policed the boundaries of the home...'" but something more along the lines of "It was women who, as Schama says, ‘policed the boundaries of the home...’" -- i.e., integrate the quotation into a phraseology that is your own. "X states" is almost always a bad and awkward usage.

If you think a bit of your paper isn't quite right, try reading a paragraph or two aloud and see how it sounds.
Notes and Bibliography

You may use endnotes or footnotes -- I don't care which -- but you should not use internal citations within the text for your secondary sources. Primary sources that you are analyzing extensively can be cited within the text. But since you will not be directly quoting from many secondary sources (see above) you will instead need full notes to explain where ideas come from. This is also necessary because sometimes you will want to make a comment on a source within the note, or refer to several sources on several points, which is not possible when using internal citations in the text. A few examples (taken from real papers):

1. The dependence of Aertsen’s work upon the beholder to give it "external unity" is discussed by Alois Riegl, Das holländische Gruppenporträt (Vienna, 1931), p.106ff.

2. Corinne Saunders, The Forest of Medieval Romance (Cambridge, 1993), p.44. Saunders also verifies the widespread appeal of Arthurian legends by noting that they form part of the iconography of Modena Cathedral.

3. On the question of Cornelis Floris as architect of the city hall, see Bevers, op.cit., pp.12-13; on the stage, see Steenbergen, op.cit., p.125.

4. This is Robels’ interpretation of the painting: Frans Snyders, p.192. For an opposing view stressing Snyders’ naturalism, see Griendl, Peintres flamandes, pp.35-37.

   This is a more sophisticated form of notation than many of you have perhaps used before, but you should be starting to use it. Feel free to make even longer and more complicated notes if you want: they are a good place to dump arguments and points that you want to make but don’t quite belong in the text. Other professors will disagree with this, but I like good juicy notes.

   Ibid. and op.cit. are underlined and have periods after them because they are foreign (Latin) abbreviations. And if you are using more than one source by a single author, you can't use op.cit. but have to use a short title (see example 4 above).

   Note too that if you find yourself with a whole string of ibid.’s, you are probably relying excessively on one source. A good way of getting around this is the global note:

5. The following account of political events in Germany during the 1920s relies primarily on Hans Wassermann, Under a Darkening Sky (Princeton, 1987).

That’s OK for background material, but in the body of your argument you should never be following just one source, i.e., presenting someone else’s argument -- unless you are going to disagree with it.

Use standard note and bibliography format (i.e., author’s last name first in bibliography and second in notes etc.). I’m not fussy about exact format, but you should be consistent. If you are in doubt, follow the format used in Art Bulletin, which is pretty standard; Chicago Manual of Style or MLA are also fine. The bibliography should be arranged alphabetically. If you are using a number of primary sources, you may want to list them separately before the secondary sources.
**Text Format**
I am picky about overall text format, so read this. Typographical conventions were developed with a reason: to provide a shared notion of what a page should look like, so that your reader does not get distracted from your text. The argument should always be the reader’s focus, not what interesting ideas you have had about layout. Important conventions are:

1. Number your pages. ALWAYS, ALWAYS do this.
2. Double space your text and leave normal, one-inch margins on all sides. Long quotations should be indented and single spaced. Do not try to make your paper "shorter" by doing 1 ½ spacing and no margins: I won't be fooled, I will be annoyed.
3. **DO** indent at beginning of each paragraph and
4. **DO NOT** double-double space between paragraphs. If you don't indent and instead use extra spacing to separate paragraphs, the paragraphs appear to be excessively discrete units, when the idea is that they should flow into one another. (And art historians know that the visual affects the way we comprehend things!)
5. 12-point type, not 10: be kind to the old eyes of your professor.

**General Note**
There may be times when you want to deviate from almost any of the above guidelines--when you want to use a colloquial expression, or a 2-sentence paragraph, or a rhetorical question, or a whole bunch of quotations, or a string of sentences with the same structure... This is alright as long as you are doing it for a **real purpose** -- i.e., it is done for a specific and conscious rhetorical effect, in a way that conveys something to the reader, or deliberately gives the reader a jolt. And you have to have been using the "rules of the game" correctly otherwise in order to break them effectively. That’s what good writing is all about.