

Workshop 4 – Early Modernity
May 30, 2022,
2-6 pm, Building 1586, room 114
Kasernen Langelandsgade 139, Aarhus University

14.00-14.10: Intro and welcome

14.10-14.50: David Hasberg Zirak-Schmidt: History from the Bedroom: John Marston's *The Wonder of Women* as History Play

Early modern dramatists took a striking interest in the Carthaginian noblewoman Sophonisba (c.235-203 BC) who chose to poison herself to avoid the humiliation of becoming a Roman captive. Focusing on John Marston's neglected *The Wonder of Women*, this paper will examine Marston's representation of the character and consider in what ways the play may be considered a historical tragedy.

14.50-15.00: Break

15.00-15.40: Gordon McMullan: Varieties of tragicomedy on the Jacobean stage

We think of revenge tragedy as the quintessential Jacobean genre, yet tragicomedy was arguably the dominant mode on the English stage at this time. Gordon will reflect on the varieties of Jacobean tragicomedy, briefly addressing work by Fletcher, Middleton and Rowley and thinking about continental European influences on English dramaturgy.

15.40-15.50: Break

15.50-16.20:

Karen-Margrethe Simonsen: Tragicomic Emblems of Power. The Christian Cross and Double Vision

Taking my point of departure in Alenka Zupančič's idea about comedy and two scenes with a Cross in Lope de Vega's play *El nuevo mundo descubierto por Cristóbal Colón (The New World Discovered by Christopher Columbus)* 1596-1603, I will argue for the critical function of comedy and the double vision of tragicomedy.

16.20-16.30: Break

16.30-17.20:

Edward Payne: Courtiers in translation: Rubens' "copy" after Raphael's *Portrait of Baldassare Castiglione*

Around 1519, Raphael immortalized his friend Baldassare Castiglione, author of the celebrated *Book of the Courtier* (1528), in a striking portrait. Raphael's painting was later reproduced by Rubens, who introduced subtle yet significant changes. This paper will argue that Rubens' painting is not merely a portrait of one person but, rather, a conflation of four presences: the ideal courtly figure; the writer-courtier Castiglione; and the two court artists Raphael and Rubens. Tracing the tensions between Rubens' "copy," Raphael's portrait, and Castiglione's book, this paper will explore how Rubens' painting complicates the notion of visual translation in early modern Europe.

Anne-Sophie Haahr Refskou: Cultural Diplomacy – A Short Comment and Response to Edward

17.20-17. 35: Summing up + the future

17.35-18.15: Wine

18.45 Dinner at Oli-Bistro (Mejlgade 41, 8000 Aarhus C). Please let us know if you have any allergies and/or prefer vegetarian/vegan food. School of Communication will finance the dinner - partly.