

Translators and Printers in Renaissance Europe: Framing Identity and Agency

Institute of Modern Languages Research
School of Advanced Study
University of London, UK

The European Renaissance witnessed a new significance accorded to the tasks of textual translation, and the printing and dissemination of the resultant works—whether religious tracts, literary or historical works, or popular manuals of instruction. As a consequence, the same period saw a dramatic increase in the importance, even prestige, claimed by translators, both women and men, for their skills.

Translators and printers made these claims in frontispieces, prefaces, letters of dedication, and the like. In their direct appeal to the reader, such framing devices yield rich information about the material culture of sixteenth-century books, and the scope of translators' endeavours.

This international conference explores the self-presentational strategies of sixteenth-century European translators and printers, and the tensions and ambiguities therein. Through analysis of paratextual material, this two-day event aims to illuminate the self-views of sixteenth-century translators, and their own accounts of their role as authoritative agents of cultural exchange, national and transnational acculturation.



Frontispiece, *Lettere di molte valorose donne* [...], adapted and edited by Ortensio Lando, Venice: Gabriele Giolito, 1548



29–30 September 2016

INTERNATIONAL CONFERENCE



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Keynote Speakers (alphabetical order)

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GUYDA ARMSTRONG (University of Manchester):

Materiality, Agency, and the Book-Object in Early Modern Printed Translations

With reference to some of the English translators of the popular Italian author Boccaccio in the later sixteenth and seventeenth centuries, this paper reads materiality as a way into the multiple agencies of the early printed translated book. Medieval and early modern studies have long been attentive to the physical forms through which texts are transmitted, remade, and re-presented in different reading communities and locales. The material and medial dimensions of the intercultural exchange are becoming an increasingly important consideration in the discipline of translation studies. A focus on the translation-object which goes beyond the traditional linguistic considerations of the narrowly defined translated ‘authorial’ text instead poses many challenges to traditional conceptions of the privileged author-function, whereby the ‘original’ author becomes one of many agents involved with the textual event. These more collaborative models of early modern print production thus provide a new space in which the valuable contribution of other key figures such as translators and printers can be recognised.

GUYDA ARMSTRONG is the author of *The English Boccaccio: A History in Books* (University of Toronto Press, 2015). She published widely on Boccaccio, Dante, and early modern translated print cultures. Her research interests include the information design of the translated book, digital humanities, translation studies, and gender.

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DOUGLAS BIOW (University of Texas at Austin):

Vasari’s Professions

Periodically cast as a forerunner of the modern discipline of art history, Giorgio Vasari was a practising painter and architect who wrote extensively about artists, primarily painters, sculptors, and architects, but also goldsmiths, engravers, printmakers, manuscript illuminators, medallists, gem carvers, stained-glass makers, woodcarvers, embroiderers, and what we would probably just loosely call today ‘interior decorators’. More to the point, throughout his monumental *Lives*, Vasari was obsessed with the very notion of professions, using the word ‘professione’ and its variants over and over again to characterise the work of visual artists in both the Torrentiniana edition of 1550 and the Giuntina edition of 1568. At the same time, in the course of evoking through ekphrasis a host of works of visual art from the time of Cimabue to his present, Vasari also created a strikingly new role for himself as someone who could speak chorally for a profession and, up to a point, position himself as a professional author collaborating with, and being guided by, a variety of accomplished writers situated among the cultural elite.

DOUGLAS BIOW is the Director of the Center for European Studies and the France-UT Institute. *On the Importance of Being an Individual: Men, Their Professions, and Their Beards* (University of Pennsylvania Press, 2015) is his most recent monograph.

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ANNE E. B. COLDIRON (Florida State University):

Presenting the Translator: Visibility and the Author Function(s) in Early Modern Translators’ Portraits

This paper takes up one aspect of translation’s challenge to older notions of authorship: the representation of translators in printed portraits and related paratexts. Focusing on portraits of translators in a range of early modern printed books (mostly English, but with a few continental contrasts) the paper revisits Lawrence Venuti’s paradigm of the translator’s ‘invisibility’ and its opposite corollary, ‘visibility’. Far from invisible, the translators in early modern book portraits visibly challenge the implicit or explicit author-functions of the book. These portraits invite readers to consider the names and faces (and usually other attributes) of the translators so portrayed, and thus to reconsider the roles, relative status, and value of author and translator (and sometimes, the printer, engraver, or apprentice). Portraits of translators may also work in conjunction with accompanying printed paratexts to change our overall understanding of ‘authorial’ roles in book creation. Translation itself broadly challenges the most usual, normative, authorial concepts, and these translators’ portraits make that challenge to each book’s author very specific and highly visible.

ANNE E. B. COLDIRON has published on such authors as Chaucer, Spenser, Sidney, Shakespeare, Donne, and Milton. Coldiron’s study *Printers Without Borders: Translation and Textuality in the Renaissance* (Cambridge University Press, 2015), examines early English printers’ and translators’ complex, resistant appropriations of foreign texts.



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BELÉN BISTUÉ (CONICET, & Universidad Nacional de Cuyo):

‘Licebit duo verba uno reddere, et unum duobus’: Juan Luis Vives’s Numerical Concerns in the Context of Renaissance Multilingual-Translation Printing

In a 1523 dedicatory letter to Cardinal Wolsey, Juan Luis Vives asserts that, in his translation of Isocrates, he ‘did not care to count the words, which would be a miserable and clumsy diligence’. A later discussion of translation in general sees Vives again disregard word-for-word translation, with the claim that sometimes ‘it is acceptable to render two words into one, and one into two’. Yet the actual text of his translation shows a careful correlation of Isocrates’s Greek and Vives’s Latin versions on facing pages—an arrangement that suggests, if not exact counting, at least meticulous proportioning on the part of both translator and printer. I propose that this perceptible disconnection between Vives’s self-presentation and his translation practice can be understood in the larger context of multilingual-translation printing, an activity that posed increasing challenges for early modern conceptualisations of translation.

BELÉN BISTUÉ is Associate Researcher in Comparative Literature for the Argentine Research Council (CONICET), and Assistant Professor of English at the Universidad Nacional de Cuyo. With a focus on Renaissance translation practices, publications include the book *Collaborative Translation and Multi-Version Texts in Early Modern Europe* (Ashgate, 2013).

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HILARY BROWN (University of Birmingham):

The Limits of Female Agency: Women and Translation in Renaissance Germany

The sixteenth century has long been recognised as the period in which significant numbers of women across Europe first became active as translators, yet many such translators hitherto discussed by scholars are British and French. Of course the sixteenth century was also a great age of translation in Germany. However, the current state of research appears to reveal not a single female translator in Germany in this period: there seem to have been no women who produced or published translations between Elisabeth von Nassau-Saarbrücken (c. 1395–1456) and Eleonore of Austria (1433–80), and the noblewomen who worked on French and Italian *belles-lettres* at the court of Prince Ludwig von Anhalt-Köthen in the early seventeenth century. This paper compares the situation of women in sixteenth-century Germany to that of their counterparts in other European countries, shedding light on the opportunities for active female agency in matters of cultural exchange.

HILARY BROWN is Director of the Birmingham Centre for Translation. She has published widely on the cultural history of translation in Germany. Much of her research has focused on the role of female translators; her monograph *Luise Gottsched the Translator* (Camden House, 2012). She is currently working on female translators of the early modern period.

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ANGELO CATTANEO (Universidade Nova de Lisboa):

***Translating and Printing African, Amerindian, and Asian Languages
Unknown to Europeans in the Sixteenth Century***

Between 1550 and 1650, following the route of Iberian expansion, European missionaries in collaboration with local agents in Africa, America, and Asia produced hundreds of linguistic works of indigenous languages that were not known in Europe at that time—a remarkable yet overlooked achievement of early modernity. These works (grammars, *artes das línguas*, dictionaries) translated for the first time into Latin, Portuguese, and Spanish African, Amerindian, and Asian Languages such as Kimbundu and Sena (Bantu); Tamil (Dravidian); Konkani, Marathi, and Bengali (Indo-Aryan); Chinese and Japanese; Kipea-Kiriri (Macro-Jê); Tupinamba and the *Lingua Geral Amazônica* (Tupi-Guarani). With the aim of understanding the self-views and the scope of the translators’ endeavours, this paper analyses a selection of the *artes das línguas* and dictionaries, their reception by European scholars, and missionary documents that detail linguistic practices of translation and learning by European agents of languages unknown in Europe.

ANGELO CATTANEO is a Research Fellow FCT in the Faculty of Social Sciences and Humanities at the Universidade Nova de Lisboa. His publications include *Fra Mauro’s Mappa mundi and Fifteenth-Century Venice* (Brepols, 2011), and the forthcoming collection *The Space of Languages. The Portuguese Language in the Early Modern World (15th–17th centuries)*.



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SUSAN GAYLARD (University of Washington, Seattle):

Jacopo da Strada and the ‘Science’ of Masculine History

Jacopo da Strada was an Italian artist, antiquarian, and publisher who moved around Europe, working for the Fugger bankers, and later for Emperor Maximilian II. This paper argues that Strada’s remarkable career was made possible by his expansive claims for himself; by his archeological prowess, and by the shift in emphasis and agenda of his coin-portrait books between 1553 and 1559. Examination of Strada’s *Thresor des Antiquitez* (Lyon, 1553) and subsequent adaptations of this text—especially Diethelm Keller’s German version (Zurich, 1558), and Strada’s own Latin presentation edition (Zurich, 1559)—can show that Strada’s success depended in part on his ability to offer a self-aggrandising version of history that elided the uncertainty and indeterminacy characterising his earlier work. Strada’s re-edited imperial history contributed to a broader movement toward male-dominated linear narratives that minimised the biographies of famous women as part of a new ‘scientific’ discourse of historiography.

SUSAN GAYLARD is Associate Professor of Italian Studies and Adjunct Associate Professor of Art History at the University of Washington, Seattle. Her research focuses on intersections between textual and material culture—from printed portraits to the fashion industry. *Beautiful Monsters: Gendering History in Renaissance Biographies* is her current book project.

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GEMMA PELLISSA PRADES (Harvard University):

Francesc Alegre’s Self-Presentation as a Translator of Ovid’s Metamorphoses

Francesc Alegre’s translation of Ovid’s *Metamorphoses* into Catalan was printed in 1494 in Barcelona, with a print run of 1,000 copies. This work contains rich paratextual materials, consisting of a dedication to Joanna, daughter of Ferdinand the Catholic; two prologues, and an epilogue. In the epilogue, Alegre defends the need for his translation by separating himself from the role of previous translators of this work into vernacular languages, such as Giovanni Bonsignori (Italian) and Francesc Galceran de Pinós (Catalan). This paper compares Alegre’s self-presentation as a translator (influenced by Leonardo Bruni), with the translative methodology he employs in practice throughout the text. Alegre combines an innovative approach to translation without dismissing the value of the previous translations of Ovid’s work—even if he does not acknowledge these.

GEMMA PELLISSA PRADES is a Postdoctoral Fellow in the Department of the Classics at Harvard University, holding a national fellowship from the Catalan government since 2014. She is leading an interdisciplinary project that will provide the first philological edition of the Catalan translation of Ovid’s *Metamorphoses* by Francesc Alegre.

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JOSÉ MARÍA PÉREZ FERNÁNDEZ (University of Granada):

‘Translationis archetypus’:

Valla’s Preface to his Thucydides and the Transition from Manuscript to Print

Vat. Lat. 1801 is the earliest manuscript copy of Lorenzo Valla’s translation of Thucydides. It bears Valla’s own stamp of approval in very clear and explicit terms: ‘Hoc meo chirographo subscripsi, ut esset hic codex meo *translationis archetypus*’. His emphasis on establishing a personally sanctioned archetypal copy betrays humanist anxieties about the stability of texts before the age of print. The dedicatory preface for Pope Nicholas V describes the fruit of Valla’s labours in terms that resonate through the history of translation. The original manuscript and its preface, alongside the different editions and translations printed over the course of the sixteenth century, all illustrate translators’ and publishers’ concerns during the transition from manuscript to print—particularly in connection with to the fixation of a text, and the editorial strategies brought to its translation and eventual circulation within international book markets.

JOSÉ MARÍA PÉREZ FERNÁNDEZ’s current research interests encompass Anglo-Hispanic exchanges in the Renaissance; relations between translation, diplomacy, and the book trade; their role in the construction of the early modern idea of Europe. He co-edited the collection *Translation and the Book Trade in Early Modern Europe* (Cambridge University Press, 2014).



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ANDREA RIZZI (University of Melbourne):

Writing Like Monkeys: Collaborative Translation in Early Modern Italy

The use of the monkey metaphor in Renaissance Italy to remark authors' or translators' adherence to a style or source (be it positive or negative)—or to indicate the ongoing transformation of a narrative across multiple translations—points to a strong self-consciousness on the part of Renaissance translators. This paper reveals that the metaphorical image of the monkey was also used to signal the collaborative nature of translation in Renaissance Italy. The examples discussed undermine common perceptions of translation in this period as, for the most part, a solitary activity premised upon the development, testing, and textual display of the intellectual skills of a single man or woman. The act of translation in Renaissance Europe most often involved multiple translators and a serial production of texts.

ANDREA RIZZI is an Australian Research Council Future Fellow (2014–18) at the University of Melbourne. He has published on vernacular translators in early Renaissance Italy; courtly culture in Ferrara and Mantua; Italian diplomats and translators at the court of Elizabeth I.



ROCÍO G. SUMILLERA (Universidad de Granada):

Translator's Marginalia: The Cases of Robert Peterson and Richard Carew

Galateo ... Or rather, A treatise of the ma[n]ners and behaviours (1576) and *The examination of men's wits* (1594) would appear to have little in common: *Galateo* is a translation from the Italian of a work by Giovanni della Casa, while the *Examination* is a translation of a Spanish treatise by physician Juan Huarte de San Juan. The former is a manual of polite conversation and social conduct addressed to court circles and dedicated to Robert Dudley, whereas the latter is a treatise on natural philosophy intended for a general readership. Yet the two works have translators who address their readers by means of prefatory material, marginal notes, and paragraphs in italics in the body of the text. Robert Peterson and Richard Carew thus make observations on language and translation, as well as remarks on the content of their source texts. In this way they assert their visibility as translators.

ROCÍO G. SUMILLERA is Assistant Professor of English Language and Literature at the University of Granada. Her research interests revolve around history of translation and early modern rhetoric and poetics. She is co-editor of the volume *Language as a Scientific Tool: Shaping Scientific Language Across Time and National Traditions* (Routledge, 2016).



JAMIE TRACE (Princeton University):

***Teaching an Italian to 'Speak English':
Translating Giovanni Botero in Early Modern England***

Giovanni Botero was one of the most significant authors of the late sixteenth and early seventeenth centuries. In England translators took great liberties with his work. As asserted in his letter of dedication, translator Robert Johnson took the *Relazioni Universali* and 'taught [it] to speake English'. In fact Johnson changed Botero's original to speak for a specifically English mercantile empire—where Botero looked for a spiritual Catholic empire. This can be seen on the title pages: Botero's title page shows a Christian figure; Johnson's a homebound ship. This paper examines the various English translations of Botero that were printed during the period 1601–30, and the ways in which the translators and printers present these works to their readers. All take liberties with the original to make it more obviously 'English'.

JAMIE TRACE is currently Procter Fellow at Princeton University (2015–16). At the University of Cambridge, under the supervision of Dr Richard Serjeantson, his doctoral project has the title 'Giovanni Botero and English Political Thought'.



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Queries: arizzi@unimelb.edu.au