INTRODUCTION

In the light of recent political events in Europe and the world, satire has taken on a renewed interest. The development of satire during the period c. 1500–1800 also reflects cultural and social changes that are still crucial to contemporary society: the breakthrough of the print medium, the reformation and debates on freedom of the press all belong to the era that is also often described as the 'golden age' of satire. By this international and interdisciplinary symposium at the University of Gothenburg we plan to investigate satire as a broad social phenomenon, with an emphasis on how satire relates to for example censorship and the influence of religious and political institutions. While discussions of satire have often been limited to specific questions of genre and form, this conference instead aims to understand satire as a historical and intermedial approach that spans across genres and borders. In other words, the conference covers satire from a wider, mostly European perspective, with contributions from and on several different countries.

PROGRAMME

2 November

(Room T302, Gamla Hovrätten)

9.00 Registration/Coffee

10.00 Conference Introduction

10.15 Welcome speech

Keynote 1

10.30 Victoria Moul (King's College London): "Latin Verse Satire in Early Modern England"

11.30 Lunch

Panel 1: Staging Satire

13.00 Joris van Gastel (Bibliotheca Herziana, Rome): "Raising the Curtain: Social Satire in Bernini's Caricatures and Comedies"

13.30 Máire MacNeill (Royal Holloway, London): "'More expensive of their Powder, than of their Lead': Fops in the Army on the Late Stuart Stage"

14.00 Jean Luc Robin (University of Alabama): "The Mechanics of Satire in Molière"

14.30 Coffee

Panel 2: Gendering Satire
15.00 Logan Heim (Iowa State University): "'Tarry the Grinding': A Mockery of Masculinity in Troilus and Cressida"

15.30 Mike Nolan (Latrobe University): "Misogunes Muzzled: Early Seventeenth Century English Female Satirical Responses to Misogyny and Scandal"

16.00 Lizzie Marx (University of Cambridge): "Jumping the Broom: A Common-Law Wedding Custom's Bristling Satires"

16.30 Reception, with music by Martin Bagge

PROGRAMME

3 November

(Room T302, Gamla Hovrätten)

Keynote 2

9.00 Francesca Alberti (Université François-Rabelais Tours): "The Body Language of Satire"

10.00 Coffee

Panel 3: Satire and Religion

10.30 Anne L Williams (Virginia Commonwealth University): "Satire, St. Joseph, and Multivalence in Sacred Art"

11.00 Corinna Onelli (CRH-EHESS, Paris): "Petronius against the Society of Jesus. Satire and pedagogy in the 17th Century"

11.30 Aleksandra Porada (University of Social Sciences and Humanities, Wrocław): "The Forgotten Satirical Bestseller: Giovanni Paolo Marana's Pseudo-Oriental letters"

12.00 Lunch

Panel 4: Satire and the Spanish Context

13.00 Ed Jones-Corredera (University of Cambridge): "Satire, Time and Politics in the Spanish Enlightenment: Diego Torres y Villar-roel's Letters from the Other World (1724)

13.30 Reva Wolf (State University of New York): "The Interconnections of Satire and Censorship in Goya's Prints and Drawings"

Keynote 3

14.00 Ola Sigurdson (University of Gothenburg): "Buffalmacco and la beffa: Some Thoughts on Humour in the Florentine Renaissance"

15.00 Coffee

Parallel sessions:

Panel 5: Embodying Satire
(room T302, Gamla Hovrätten)

15.30 Luke Wilson (Ohio State University): "Satire Between the Eaters and the Meat"

16.00 Lorraine de la Verpillière (Cambridge University): "Le médecin guarissant phantasie: The Fortunes of a Satirical Print Design in Seventeenth-Century Europe"

16.30 Matteo Marcheschi (Fondazione Collegio San Carlo, Modena / Université Paris-Ouest Nanterre): "Satire and Satyrs: Diderot and the Question of Form Between Biology and Literature"

Panel 6: Satire and Genre
(room T307, Gamla Hovrätten)

15.30 David Currell (American University of Beirut): "Epic Satire in Early Modern English Literature"

16.00 Isaac Ting-yan Hui (Lingnan University): "'Be a satire to decay': On the Difference between Comedy, Tragedy and Satire"

16.30 Bert Schepers (Rubenianum Research Institute for Flemish Art): "Monkey Madness in Seventeenth-Century Antwerp: Genesis and Success of a Unique Pictorial Genre"

17.30 Dinner with guided tour at Gunnebo House (bus from Gamla Hovrätten 17.30)

PROGRAMME

4 November

(Room T302, Gamla Hovrätten)

Keynote 4

9.00 Howard Weinbrot (University of Wisconsin-Madison): "The Politics of Genre. Boileau, Pope, Johnson, Hugue-Nelson Cottreau and Formal Verse Satire 1660–1808"

10.00 Coffee

Panel 7: Satire of the 'Golden Age'

10.30 Anna Uddén (Örebro University): "Satirical Boomerangs and Author Personae: Jonathan Swift and Charlotte Lennox"

11.00 John McTague (University of Bristol): "Tibbald in a Coma: Suspension as Satirical Practice"

11.30 Steven Zwicker (Washington University): "Mocking and Ventriloquizing Religious Dissent in Restoration England: John Dryden Assays the 'marks of Orthodox belief'"

12.00 Lunch

Parallel sessions:

Panel 8: Mediating Satire
(room T302, Gamla Hovrätten)

13.00 Neilabh Sinha (Leiden University): "Cartography in the Service of Information and Satire: A Study of the Interaction of Visual and Textual Media in an Early 17th-Century Netherlandish Newsprint"

13.30 Kate Grandjouan (Independent scholar): "British Graphic Satire: Intermediality and the Political Fable in the 1730s"

14.00 Camilla Murgia (University of Geneva): "Typesetting the Borders: Satire as a Mediator in Revolutionary Europe"

Panel 9: Late 18th and Early 19th-Century Contexts (room T307, Gamla Hovrätten)

13.00 K. A. Wisniewski (University of Maryland): "Science, Satire, and State Affairs: Francis Hopkinson and the Comic Spirit of '76"

13.30 Ann Gunn (University of St. Andrews): "'The Fire of Faction': Paul Sandby, John Wilkes, Charles Churchill, and a Dangerous Satirical Collaboration"

14.00 Abbie N. Sprague (Independent scholar): "Academics Behaving Badly: The Evolution of British Scholarly Satire"

14.30 Christina Smylitopoulos (University of Guelph): "Thomas Tegg, Publishing Pioneer"

15.00 Coffee

15.30 Concluding remarks

16.00 Adieu

ABSTRACTS

David Currell

Epic Satire in Early Modern English Literature

This paper argues that early modern English writers used epic as a "host" genre within which they could write in satiric modes. There existed known and imitated classical precedents for this specific mixing of forms, but during the seventeenth century the mixture achieved a developed and self-conscious realization meriting the label "epic satire," distinct from the sum of its separate parts, and prior to, although preparing the way for, the ascendancy of the mock heroic mode in later English literary culture.

The term "host" implicitly gives satire the status of "parasite." This ecological metaphorics aims to clarify my contention that satire could both be sustained in modal symbiosis with epic, but could also become an element that consumed Renaissance epic projects from within (the eclipse of epic is an overdetermined phase in literary history, but I wish to highlight satire as a determinant).

Within early modern literary theory, satire is the ingredient that permits (and denotes) the textual co-presence of the socially and ethically high and low. The phenomenon of epic satire tracks a migration of ethical and representational interest, and even allegiance, from the socially high to the socially low, until the social and ethical polarities risk becoming reversed and the representational logic of the epic and satiric modes become explicitly oppositional, throwing heroic literature itself into question.

This presentation focuses on the period of greatest tension within the development of epic satire in early modern English literature (1650–1700), illustrated with texts by William Davenant, John Milton, and John Dryden.

Kate Grandjouan

British Graphic Satire: Intermediality and the Political Fable in the 1730s

This paper considers political satire as a mode of visual representation. It will focus on a group of prints that were published in London between 1737 and 1741. They stand out from contemporary production because they use animals to represent political arguments. Aesopian beastiaries offered graphic satirists a practical way of visualizing the complexities of international politics. Their perceived virtues and vices and their imagined power relationships provided subtle and witty codifications for the shifting alliances and competitive tensions. The prints offer fascinating perspectives on the 'intermediality' of British satire in the mid-eighteenth century. They point to the flexibility of an established mode of political satire that had been adapted from Aesop in the late seventeenth century. Now though, with a lively public sphere stimulating the publication of cross-party political satire, satirical fables could make sense as satirical images and they could be successfully commodified by the print market. The prints circulated as narrow national forms during a period of hostility with France yet they paradoxically illustrate cross-cultural connections. They were published as fine satirical engravings and were designed by French and British artists and their appearance in London can be related to the simultaneous re-publication in Amsterdam of 'Aesopus in Europa', a set of illustrated satirical tracts attributed to the Dutch artist Romeyne de Hooghe (1645–1708). My paper therefore explores mediation and the satirical image, paying attention to ideas of movement across borders, across genres and across time.

Joris van Gastel

Raising the Curtain Social Satire in Bernini's Caricatures and Comedies

Building on Irving Lavin's 1981 study on the caricature drawings of the great baroque multi-talent Gian Lorenzo Bernini (1598–1680), this paper aims to explore the continuities between the artist's activities as a caricaturist and those as a playwright. More specifically, it will be argued that Bernini's activities in the commedia dell'arte make explicit mechanisms of social satire that the artist, with his caricatures, transported from the relatively safe context of the stage to that of the papal court. Taking up and further developing elements of the theatre previously explored by Giovan Battista Andreini (1576/9–1654), such as the theatre-within-the-theatre, the mirror, similitude, and the piercing of the fourth wall, Bernini's plays reflect on and challenge the theatrical society that was seventeenth-century Rome – the very society that formed the stage for his practice as a caricaturist.

Ann Gunn

'The Fire of Faction': Paul Sandby, John Wilkes, Charles Churchill, and a dangerous satirical collaboration

Paul Sandby (1731–1809) is best known as a watercolour landscape artist but he also made prints, and early in his career he produced two series of satirical etchings. The first was directed at fellow-artist William Hogarth. The second series of seven prints, the subject of this paper, continued the attack on Hogarth but was also aimed at the politics and personalities involved in the peace talks at the end of the Seven Years War (1756–63).

The prints were issued in late 1762 during the unpopular negotiations for the Treaty of Paris that ended the war. The Prime Minister, the Earl of Bute, and his ministry came under sustained attack from numerous satirists, both visual and literary. Much of the satire contains virulent anti-Scottish and specifically anti-Bute sentiment. Imagery in Sandby's prints can be traced to a variety of literary sources including works by the satirical poet Charles Churchill; the radical politician and journalist John Wilkes and his paper, The North Briton; and the Scottish philosopher Adam Ferguson's re-working of Dr John Arbuthnot's History of John Bull. Wilkes and Churchill faced charges of seditious libel and I suggest that Sandby may have opted for discretion and left one of the prints unfinished and unpublished.

Logan Heim

"Tarry the Grinding": A Mockery of Masculinity in Troilus and Cressida

Shakespeare's Troilus and Cressida critiques the accepted gender norms of speech in Elizabethan England. I will examine how Ulysses and Pandarus conduct themselves in communicating in public and private spheres, revealing how stereotypically feminine, private, and emotionally charged, Ulysses' communication is and how masculine, public, and reserved, Pandarus' communication is. This pair of characters, often under-scrutinized in Shakespearean scholarship, introduce a new level of satire in this classic work by observing the discrepancies in gendered communication, causing the pairing of gender to realm of speech to be satirized in Troilus and Cressida. Plenty of attention has already been paid to the way Troilus and Cressida challenge accepted gender norms, but not nearly as much attention has been paid to Ulysses' or Pandarus' gendered communication. These two characters occupy different levels of prestige within the play, however, the gender roles that they embody are contrary to their reputations. Pandarus ironically exemplifies masculinity even though he has one of the lowest positions of respect in the play. Conversely, Ulysses' conversations inhabit the realm of femininity even though he is among the most respected characters. This judgement of gendered communication is based upon the works of Erasmus and Vives, "The Education of a Christian Prince" and "The Education of a Christian Woman: A Sixteenth-Century Manual," respectively. I will be paying special attention to the ways that these characters interact with Troilus because it is in these scenes, 1.1 for Pandarus and 5.2 for Ulysses, where these character's position and gendered communication are complicated.

Ed Jones-Corredera

Satire, Time and Politics in the Spanish Enlightenment: Diego Torres y Villarroel's Letters from the Other World (1724)

Diego Torres y Villarroel (1693–1770) remains an understudied figure who produced some of the most widely-read satirical works of eighteenth-century Spain. His most popular works were humorous almanacs. The elusive parameters of his humour – known to eschew accuracy but nonetheless understood as a source of information by the people – proved enduring throughout the eighteenth century. Spain's heavy censorship had the unusual effect of contributing to the perception of truthfulness of his almanacs. The delays in publications allowed Torres to include events that had already taken place into his almanacs, such as the death of King Louis I.

Torres' Juvenalian satire combined vulgar language, ancient philosophy, and insights from the authors of Spain's Golden Age to question the uses and abuses of reason and the state of the peninsula. One of the most interesting works is his Letters from the Other World. Written during the tumultuous period of transition between Philip V and the brief reign of Louis I, the work imagines an exchange between Hippocrates, Aristotle, Papinianus and Torres on the politics of eighteenth-century Spain and Torres' ability to predict the future. The political dimensions of this work remain underexplored.

Exploring the ways in which humour allowed Torres to question the politics of his age in the Letters can cast a light on the dynamics of satire in eighteenth-century Spain in relation to broader Central and Northern European currents.

Máire MacNeill

"More expensive of their Powder, than of their Lead": Fops in the Army on the Late Stuart Stage

During the 1690s, the London stage saw the emergence of a new type of comic antagonist: the fop soldier. A variant on the classical miles gloriosus, this figure typically prizes the physical glamour of his uniform – which he uses to bolster a reputation for bravery and honour – but shrinks from participating in the danger and discomfort of actual warfare. Unlike the truly heroic soldier, who returns from war "with Bleeding Wounds adorn'd, and Glorious Scars" (Centlivre, The Beau's Duel Prologue: ll. 19–20), the fop soldier prioritises his comfort and physical appearance. As the foppish Captain Squib remarks in Thomas Baker's Tunbridge Walks (1703): "'Tis only for your swarthy ill-looked Rogues to go to War; we spruce Officers stay at home to guard the Ladies, fight Mock-Sieges upon Bunhill, and storm the Outworks of a Venison Pasty" (6).

This paper will focus on the fop soldier onstage during the 1690s and 1700s, reading him as both a general satire on the prospect of a standing army, and as a specific caricature of the vain young officers who promenaded through London throughout these decades. I will begin by establishing the cultural atmosphere at this time which made the standing army so politically poisonous, and the young officers so notorious, before proceeding to analyse and discuss the plays that showcased the fop soldier as an example of how British soldiers should not behave.

John McTague

Tibbald in a Coma: Suspension as Satirical Practice

What if Tibbald never woke up? In the 1728 Dunciad, after his 'vision' of the 'future', the king of the dunces wakes, and the poem closes. In the 1729 Dunciad Variorum, however, he does no such thing; the vision 'flies' through the 'Ivory Gate' in the book's last line, but the vision was, we should recall, a dream within a dream. Tibbald is still asleep. It may not be the most significant of the changes Pope makes to his most expansive satire, but it reflects his interest in holding the work just out of its targets' reach while keeping those targets suspended, rolling in Dulness's vortex with no hope of extraction. Pope refuses, that is, to put the dunces down, and is much more interested in suspension than closure. This paper focusses on satires that are less concerned with putting people down than in keeping them, as it were, up, in a kind of suspended agitation. Such is also the condition of Edmund Curll, 'quivr'ing there' in the frontispiece illustration of Samuel Wesley's Neck or Nothing (see below). Likewise, the figure of John Partridge as he is represented in the pamphlets relating to Swift's Bickerstaff hoax. Holding malefactors aloft before a participating readership, this use of suspension resembles a kind of extra-legal pillorying. As opposed to the relief model of comedy, where laughter emerges from the resolution of suspense, these satires work by relentlessly denying relief, taking and encouraging a discomfiting or even a perverse pleasure in continuation.

Matteo Marcheschi

Satire and Satyrs: Diderot and the question of form between biology and literature

The aim of my contribution is to show how, starting from the sixteenth and seventeenth-century French reflection on satire (Villiers and Porée), Diderot assumes an original position, making of satire a form of knowledge placed at the crossroad between biology and fiction. More specifically, I will show how the double etymology of the term satire (satire-satyr and satire-satura lanx) – underlined by Jaucourt in the Encyclopédie – allows Diderot to make of satire the only possible way to describe the restless nature of reality.

The satire-satyr, through the satyrs (chèvre-pieds), becomes, in Le rêve de d'Alembert, the image of the infinite productivity of nature; the satire-satura lanx, in the same text, through the physiological revisiting of Pygmalion's myth – mediated by the culinary imagery – becomes the form of a fiction that changes, through digestive process, in animated matter.

Against this background, Diderot identifies his own, conceptual and historical, satirical genealogy which, winding between Horace, Rabelais and Sterne, can be clarified by the interaction between Horace's epigraph of Diderot's Satyre première and the Satyre première's text. In this context, the defence of the satire-form is realized by the description, neither smug nor moralizing, but ironically comprehensive, of human nature and of its weaknesses. It is through the interaction between biology and an ironic and fictional glance (persiflage) that Horace becomes, inasmuch as he is a satirical author, «un de nos grands médecins»: it is from this mutable human «fibre» – from his non indefinitely educable nature – that the traits of reality appear. A reality that is not amenable to any norm, but that is caught in its constant attempt to redefine, according to the context, a possible contingent order, a truly satirical order.

Lizzie Marx

Jumping the Broom: A Common-Law Wedding Custom's Bristling Satires

A broom lies at the feet of the couple and witnesses. Following an exchange of vows, it isannounced by the master of ceremonies that the couple can jump over the broom. They jump; the wedding is solemnised. This common-law practice, with some variation, has lasted for at least four hundred and fifty years, sweeping across Europe and North America. Since the custom was regarded as retrograde and held little leverage both religiously and legally, it was enthusiastically adopted as the subject of many satires in the early modern period.

After briefly exploring the custom's visual precedents in Pieter Brueghel the Elder's 'Netherlandish Proverbs', this paper will survey how English satires in the eighteenth and early nineteenth centuries used jumping the broom to highlight contemporary issues. As changes were made to English church marriage laws in 1753, 1772 and 1822, a torrent of etchings and broadsides by the likes of Isaac Cruickshank and William Heath voiced the tension between the religious institution's stance on marriage and an infuriated English public.

These entertaining satires of leaping figures performing a curious ritual reveal how the broom was used in a clandestine wedding practiced by royalty; or as a stereotypical Scottish custom adopted by the eloping 'bon ton'. Jumping the broom satires also articulated issues surrounding international relations, as seen in the ill-formed partnership between Belgium and Holland at the Treaty of Paris; and issues surrounding masculinity as seen in representations of the politician Henry Brougham, cross-dressed and offering brooms to adulterous couples.

Camilla Murgia

Typesetting the Borders: Satire as a Mediator in Revolutionary Europe

The events of 1789 represented a turning point not only for the whole European political asset, but also for the understanding of national identities. The second half of the 18th century indeed initiated a complex, though fragile, process of nation perception which the French Revolution inevitably affected. As a result, the mechanisms according to which nations built their own identities were dramatically rearranged in the following years. Satire played, within this context, a crucial role of mediation, allowing – and somehow enhancing – the materialisation of the perception of the other and of the self.

My contribution intends to investigate the modalities according to which this process of mediation occurred, manifested and was conceived. Printed satirical images are particularly representative of these patterns as they broadly circulated at national and international levels. These prints functioned, across Europe, as a visual platform embedding a multitude of views. In my paper, I will discuss these views and the way they represent the understanding of national values. In a first instance, I will focus on the process of representation of the self by European countries such as France and Great Britain, in order to identify the visual mechanisms through which satire functioned as a mediator. Secondly, I will discuss the comprehension of the other that these images allowed. Particular attention will be paid here to the modalities according to which diversity was represented and how satire defined these patterns. My objective here is to understand how these images related to the perception of national identity.

Mike Nolan

Misogunes Muzzled: early Seventeenth Century English female satirical responses to misogyny and scandal

When Joseph Swetnam published The Arraignment of Lewde, idle, froward, and unconstant women in 1615 as his contribution to la querellle des femmes, a number of satirical pamphlets attacking Swetnam written by (and some purporting to be written by) women, appeared in print shortly after. In contradistinction to some commonly perceived prejudices of the time, associating men with reason and women with emotion, the logical, coherent and well-argued tracts of writers such as Rachel Speght were in stark contrast to the rambling and sensational, unsubstantiated claims made by Swetnam in his text. What characterizes the satirical ripostes are demonstrations of erudition, sharpened by an incisive wit that is well-directed and destructively humorous. There is an irony in the way in which Swetnam, who also wrote a very popular book on the art of fencing, is so adroitly out-manoeuvred by the dexterous metaphorical sword play of the women who were defending the sex against which he had railed.

The main focus here will be on Rachel Speght whose satire, A Mouzell for Melastomas, was one of a number of pamphlets that responded to the claims made in The Arraignment of Lewde, froward, and unconstant women. Common to the anti-Swetnam tracts is the authors' stated intention to prevent scandal and to speak on behalf of all women. Scandal as offence or stumbling block will be explored in the paper as well as the satirical forms used by Speght to attack what she saw as the monstrous writings of her opponent.

Corinna Onelli

Petronius against the Society of Jesus. Satire and pedagogy in the 17th Century

As it is well known, the interpretation of Petronius' Satyricon as a satire has an important tradition. Petronius' masterpiece has in fact served as a model for a number of narrative compositions that, under the veil of fiction, hinted at the contemporary society with a polemical purpose.

What is less known is that the Satyricon has also inspired, in the 17th Century, the reaction of those who wished to contrast pedantry and, more specifically, the Jesuits' educational system. In particular, it is the speech against the rhetoric schools pronounced at the beginning of the Satyricon that enjoyed a certain success. Indeed, in the age of Baroque, this famous passage, targeting the teachers who accustom students to unrealistic verbose oratory, was reworked and turned into a critic against the bombast of rhetoric and empty formalism.

The paper will deal with several examples of anti-pedantic re-use of Petronius, but will focus specifically on two works: the treatise entitled Satyricon by Caspar Schoppe (1576–1649), written in 1602 and still partially unpublished; and the schoolbook Selectiores dicendi formulae by Bartolomeo Beverini (1629–1686), which was published anonymously in 1666, then reprinted in 1689 and 1755. Interestingly, both works take the tirade against rhetoric schools as their starting point not just to ridicule the Society of Jesus, but also, in their pars construens, to suggest a valuable alternative.

Aleksandra Porada

The forgotten satirical bestseller: Giovanni Paolo Marana's pseudo-Oriental letters

Creating a fine device to satirize European life, Christianity, and religions as such, was not the aim of the Genoese adventurer Giovanni Paolo Marana (1642–1693), who came to France in 1682 as a kind of political exile. Having no solid income, he decided to convince Louis XIV to employ him as royal historiographer. In order to show his skill in writing about historic events and to demonstrate his endless admiration for the Sun King, Marana published in 1684 a small book entitled "L'Espion du Grand Seigneur", claiming that he only translated and published letters of a Paris-based Ottoman spy informing Istanbul about French politics. These purported reports allowed Marana to place lots of flattery about Louis XIV's family and policies – but he did not obtain the desired position. Yet the book sold so well that Marana published several enlarged versions, and after his death still more "Letter Writ by a Turkish Spy" appeared. During the whole 18th c., the book was reprinted many times, in several European languages and countless copies. Its protagonist, the fictitious Muslim spy kept pondering on Islamic and Christian dogmas and institutions, European societies, and French politics in such seemingly naïve way that disarmed many royal and ecclesiastic censors – and revealed absurdity of elements of culture taken for granted by the contemporary reading public in the West. It inspired Montesquieu's "Lettres persanes" and many later pseudo-Oriental "letters", and smuggled forbidden philosophical ideas, disguised as unserious, entertaining or bitterly ironic, musings of an unimpressive Muslim dawdler, into countless private libraries.

Jean Luc Robin

The Mechanics of Satire in Molière

Even the most mediocre of his contemporaries understood that Molière put satire at the center of his comedy. How Molière made satire so effective was yet mainly obscured by his audiences debating who was really targeted: ridiculous individuals, specific groups, polite society as a whole? Except in Les Femmes savantes (The Learned Ladies), Molière actually never indulged himself with ad hominem satire, contrarily to his friend Boileau, author of bestselling verse Satires. It is remarkable that Boileau, who claimed his admiration for Molière as a poet and a versifier in one of his early Satires, who came to enjoy the enviable status of "Legislator of Parnassus," and who retired as a satirist by directing his last Satire at equivocation, never noticed Molière's equivocal use of satire. Had he pay attention, Boileau would have observed that Molière deliberately kept his satires' targets uncertain and moving, and their agenda indeterminate. In other words, that he was not exactly using satire as a moralist, but as a dramatist, paradigmatically shifting satire from the monologic to the dialogic, from the content-based discourse of a singular voice ambitioning the universal to a sort of mood, posture or attitude mostly indifferent to non-dramaturgical reality. As Larry Norman aptly notes, Molière turned "an often purely discursive and prescriptive literary form, satire, into an essentially dramatic and theatrical machine" (60). How, in Molière's theater, satire generates satire, "reversal of satire," and meta-satire quasi mechanically, and how satire becomes more effective when it ceases to be ideologically driven are two of the aspects of a paradigm shift to be addressed in this presentation.

Bert Schepers

Monkey Madness in Seventeenth-Century Antwerp: Genesis and Success of a Unique Pictorial Genre

Satirical scenes of monkeys in human attire were much in vogue in seventeenth-century Flemish painting. Well-dressed monkeys are shown, feasting in kitchens, taverns and guardrooms, or as quacks, soldiers, painters, schoolmasters and speculators in tulip bulbs. This unique pictorial genre flourished in Antwerp in particular. Prominent and highly influential artists such as Frans Francken the Younger (1581–1642) and Jan Brueghel the Elder (1568–1625) can be considered as the founding fathers of the genre. Subsequently Sebastiaen Vrancx (1573–1647) and Jan Brueghel the Younger (1601–78) also began painting monkey scenes. The foremost exponent of the genre was however David Teniers the Younger (1610–90), who together with his younger brother Abraham (1629–70), assured the continuing popularity of monkey satire. Works by Nicolaes van Veerendael (1626–91), Jan van Kessel (1626–79), Andries Snellinck (1587–1653), Paul de Vos (1595–1678) and a number of unidentified artists have also surfaced. For a long period of time research into this kind of pictures remained terra incognita. Specialist literature remains scarce and is on the whole rather limited in its approach. My doctoral dissertation, defended summa cum laude at the Univeristy of Leuven (14 October 2016) seeks to remedy this lacuna in art history. These monkey satires, extant in large numbers, have now for the first time been studied as a whole. Research into the visual and literary culture of the day alongside the performing arts and zoology contribute to a wider and multidisciplinary discussion of our subject. In my paper particular attention will be paid to artistic networks, visual literacy and the creative use of proverbial wisdom and wit, within the framework of early modern satire.

Neilabh Sinha

"Cartography in the Service of Information and Satire: a study of the interaction of visual and textual media in an early 17th century Netherlandish newsprint"

The history of cartography was long approached by scholars as a narrative of increasingly accurate geographical representation: from medieval schematic images such as T-O maps to the precise satellite imaging of today. In focusing on the accuracy and information based aspects of cartography, however, what has sometimes been overlooked is the fact that maps are essentially images; and images can be employed to communicate multiple meanings at the same time. In this paper I will argue that, in the early modern period, maps could convey information as well satirise an existing state of political affairs. The opportunity for uncovering this aspect of cartography was provided by a unique map, produced in the Spanish Low Countries in 1625, purchased by the Special Collection of the Leiden University Library. While the text surrounding the map implies that it is a map showing the defeat of the Dutch by the Spanish in Salvador de Bahia, in Brazil, it has been proven that it is really a depiction of Sluis, in Flanders.

How does one explain this bewildering juxtaposition? The newsprint of 1625 reuses a map from a previous print that depicted the defeat of the Dutch by the Spanish in 1621 in Sluis, I suggest, in order to fulfil the twofold function of conveying information as well as poking fun at the northern neighbours. In order to understand the satirical aspect of this map, it is thus essential to escape the purely "empirical" assumptions about maps. By analysing the formal construction of this text, I propose that satire was sometimes achieved through the interaction of media (here visual and textual description), their location within a specific genre (newsprints), and the context of contemporary affairs (the political and military relations between Spain and the Netherlands).

Christina Smylitopoulos

Thomas Tegg, Publishing Pioneer

The collaborative, illustrated satirical books published by Thomas Tegg (1776–1845) in the first quarter of the nineteenth century, and his trade in graphic satire more generally, foregrounds Tegg's contribution to a mode of artistic production that has long been recognized as a vital component of modernity. The contemporary animus Tegg inspired, stimulated by intense market competition in a milieu characterized by writers' efforts to improve their financial rights and social standing, has informed the persistent hostility toward a publisher who made a significant intervention in the genre of graphic satire. He was pejoratively dubbed a "pioneer" of publishing because his motivation in the trade was in selling books and not in "the encouragement of authors" (The Times, 1848). Tegg commissioned the foremost graphic satirists of the period – as well as early-career artists who would go on to help define Victorian visual culture – to create designs and engrave prints, a selection of which were sent on to writers to inspire accompanying text or repurposed from single-sheet satires and disseminated in serial and book formats. Rejected for his unapologetically commercial approach to the genre, these works have lingered in the interstices of a trajectory from Georgian graphic satire to Victorian comic print culture, however, Tegg has been consigned to a periphery he did not occupy in his lifetime. This paper questions Tegg's marginalization in the discourse by examining the work he helped to produce in a moment defined by an energy in graphic satire that was, in part, created by his pioneering efforts.

Abbie N. Sprague

Academics Behaving Badly: the Evolution of British Scholarly Satire

Generations of artists, from Georgian caricaturists to present-day cartoonists, have exploited the foibles and antics of academia. William Hogarth and Henry Bunbury, pioneers of scholarly satire, established a visual language with their portrayals of portly professors donning their caps and gowns. James Gillray, Isaac Cruikshank, and Thomas Rowlandson expanded the genre into a versatile vehicle for class commentary. Tensions between town and gown provided artists with rich material for mocking and cajoling the privileged elite. Rowlandson capitalized on the genre by creating over forty academic-themed watercolors; many were reproduced for the thriving print market. Inspired by the success of The Microcosm of London (1808-1811), Rowlandson incorporated the picturesque quadrangles and spires of Oxford and Cambridge into his work, lending recognizable scenery to his comic tableaux. Bumbling professors, crapulous students, and hapless town folk each played a role in the farce. As educational institutions evolved, subsequent artists addressed reform and satirized social inequalities in their images. By the end of the nineteenth century, furor over women's education began to be reflected in the cartoons of George du Maurier and Edward Linley Sambourne. Charting the evolution of scholarly satire from its early Georgian roots, this paper examines British artists' role in shaping the genre and explores a theme that transcend generations, the universal trope of academics behaving badly.

Isaac Ting-yan Hui

"Be a satire to decay" – On the difference between comedy, tragedy and satire

In Sonnet 100, Shakespeare wrote that "If Time have any wrinkle graven there; If any, be a satire to decay, / And make Time's spoils despised every where." While this line means that a satirist can attack the process of decay, it may also suggest that he has the power to decay others, exposing the latter as a despicable object. In The Cankered Muse, Alvin Kernan suggests that a satirist could remain anonymous, identified as "I," or is given a name. A satirist is someone who suggests himself as "truthful." Comparing satire with comedy and tragedy, he argues that while "comic detachment and ease are impossible for the satirist," satire shares a "darkly serious view of the world with tragedy." Discussing Hamlet, Kernan writes that "Hamlet is very close to the satirist in subject, style, tone, and method." However, he adds that Hamlet "has a complexity, a depth, and a speculative turn of mind which carry him far beyond the limited vision of the satirist." On the other hand, Kernan says that Jonson's satire "verges on the comic," and his satirist exudes "good humour, easy laughter, urbanity." He suggests that the mountebank in Volpone "would become Jonson the satiric poet." This proves that "while Jonson's method of constructing satiric drama have changed, his aims have not." If Kernan's suggestion is true, perhaps we should note that while the mountebank is a persona of Volpone, Volpone may or may not be a persona of Jonson. If the mountebank is a satirist, we may need to recall that Volpone is ended with the punishment of its protagonist. This factor may help us question the difference between comedy and satire. Moreover, if we usually define Jonson's comedies as city comedy, then perhaps we should ask if there is a relationship between satire and the city (especially if we compare Jonson's London (or Venice) with, for instance, Horace's Rome). Adding this to the sonnet, perhaps the decay that Shakespeare refers to can be associated with the decay (or the ruins) of the city. Using Hamlet, Volpone and other comedies and tragedies as examples, my paper attempts to address the difference between satire, comedy and tragedy, re-examining the definitions of the three genres.

Anna G. Uddén

Satirical boomerangs and author personae: Jonathan Swift and Charlotte Lennox

In this paper I will investigate the function of personae in satirical texts, with particular attention to texts where this persona bears a relation to the historical author. Jonathan Swift's "Verses on the Death of Dr. Swift," for instance, reads like a dramatic monologue, but considering the ironic reference to the author, the effect is that of self-irony – most often called self-parody. This effect is made possible, as I argue here, precisely by a mixture of parody and satire. This kind of evasive irony, in Swift's case termed "the art of disbelief" (Suarez), has sometimes been harnessed by critics with reference to the author's life. The same is true about a very different author (in terms of canonicity), writing in a different genre: in Charlotte Lennox' Cervantine novel, The Female Quixote, a Fieldingesque authorial persona parades her skills in chapter headings. Given the range of possibilities for female authorial personae in the mid eighteenth-century, this is taking on airs. In the critical history of this novel, scant historical records of the author's life can be seen to limit the novel's satirical potential. I use these two cases to discuss the use of biographical evidence as an interpretive key, and suggest a different persona concept, contextualized through the texts' own boomerang effects, in an attempt to give full scope to their satirical intent. This paper is part of a larger project that traces changing views of authorships through the eighteenth century, by a hypothetical author concept (Nelles).

Lorraine de la Verpillière

Le medecin guarissant phantasie: the fortunes of a satirical print design in seventeenth-century Europe

Broadsides formed a significant part of Early Modern visual culture and largely contributed to the development of satire. This paper examines the case of a satirical singlesheet print combining text and illustration, created by Matthäus Greuter around 1600. Entitled Le medecin guarissant phantasie, it offers a complex and multi-layered social satire, mocking quack doctors, gullible patients, and extravagant cures but also more generally Early Modern medicine and man's folly. This paper will attempt to retrace the origins of Greuter's print, which grew out of medieval representations of the cure of folly and of German Fastnachspiels and Narrensatire. More interestingly, the print also echoes the experimentations of the artistic circle active in Nuremberg in the 1520s–1530s with motifs depicting bodily purges by means of fanciful instruments. The paper will also highlight this satire's wider ramifications at a European scale, as its success even crossed borders, resulting in many copies being published throughout the seventeenth century in England, the Low Countries, Germany, and France. Finally, it will argue that beyond the satire and the comic grotesque allusions, Greuter's print also acts as a vehicle for medical and cultural conceptions of the Early Modern body that emphasised the link between digestion and mental processes. In the end, the illustrated purgative cure that first appears as ridiculous, impossible, at best metaphorical, can in fact refer to actual medical practices and theories – and to an even graver subject for the artist: the frightening and painful birth of images in the creative mind.

Anne L. Williams

Satire, St. Joseph, and Multivalence in Sacred Art

Frequently the butt of medieval jokes as the quintessential cuckold, yet simultaneously admired for his familial piety, St. Joseph of Nazareth became a venerated figure made powerful not merely by the endorsement of the church, but also by the humor integral to the saint in popular thought. Yet the saint's early modern manifestations in art are still treated categorically, as if there existed no accord between the saint's humorous representations and his role as exemplar; he becomes therefore either a figure of pure derision or one completely devoid of humor. This paper considers the power that reverberations of the satirical 'World Upside Down' could assert on the crafting of Joseph's devotional and liturgical image in early modern northern Europe. This widely popular form of play contextualizes the function of satire in the saint's iconography, which ultimately reinstated central tenets of the Christian faith; rather than negating the theological richness or complexity of many works, humor probably reinforced such meanings instead. The paper proposes a more nuanced understanding of satire in early modern sacred imagery—as potentially multivalent and highly engaging—challenging prior distinctions made between lay and clerical concerns, as well as interpretations of liturgical and devotional works as producing directed, singular statements with clear-cut messages on morality.

Luke Wilson

Satire Between the Eaters and the Meat

The word satire, as we now know, derived from Latin satura, a culinary medley, stew or hodgepodge; and, as Fowler notes, this derivation corresponds well with satire's inclination to mix, modally, with other genres and modes despite its having, like pastoral, a generically specific antecedent kind. It also suggests, as I propose to argue, that satire's relation to consumption and to a host of related concepts, including excess, waste, excretion, use, abuse, and so on, is overdetermined. The ways in which consumption intermixes with these other conceptual categories shape much of the figurative and thematic content of a wide historical range of satiric poetry (one thinks of the fish served up in Juvenal's Satire 5, fed fat on Tiber sewage), and often seem to function as a running metaphor for satire's own peculiar standing in the canon of literary kinds, as the regurgitation of improperly consumed meals of Horace and Juvenal, for example, or as one among the leftover scraps in the lowest category of Scaliger's hierarchy, or as the entry point to a literary career, an amuse bouche serving for the English satirists of the 1590s a function similar to that of pastoral in the rota virgiliana. Mixed up in satire's pose of self-contempt – it need not invoke the muse because, it claims, it's just crap, unworthy of the name of poetry – is a strategic confusion of the valuable and the worthless, the waste product produced in the production of value. Satire's characteristic way of thinking about its own status as literary artifact emerges most compellingly, perhaps, in Donne's Metempsychosis, which, had it not been abandoned after 520 lines, might have changed the way we think about both epic and satire by reconceptualizing epic continuity as punctuated by moments of consumption which trouble the relation between "the eaters and the meat" (line 89), between the soul and the body, and between the valuable and the merely excremental.

K. A. Wisniewski

Science, Satire, and State Affairs:
Francis Hopkinson & the Comic Spirit of '76

American periodicals were critical to the formation of the public sphere. In their pages, American colonists contested their future as British colonies, spread propaganda during the revolution, and later fought over the best course of action as they transitioned as an independent republic. Although scholars are increasingly showing renewed interest in periodical literature of the time and especially the abundant satirical work appearing in these publications, few have explored literary humor and satire are its role in the years leading up to and during the American Revolution.

This paper examines these issues and genres by looking at the literary and political writings of Francis Hopkinson (1737–1791), lawyer, poet, artist, composer, signer of the Declaration of Independence, and federal judge. Hopkinson's writings, too, have been overlooked, in part because of his diversity in style, tone, audience and themes. He could imitate Addison and Steele for the genteel, Swift or Sterne for the middle class, and Franklin for the artisans and working classes. Hopkinson's use of satire and humor reveals the full potential of print during the eighteenth century: to unmask social, political, and epistemological structures and to pose new questions to evaluate political activities and everyday practices.

My presentation will examine three of Hopkinson's the printed "performances," each showcasing a different style and each addressing a unique issue to early America: (1) the publishing hoax surrounding his epic poem Science and his pamphlet Errata, which address concerns of editing, authenticity, and piracy; (2) "I am a Tory," which is one example of Hopkinson's wartime propaganda; and (3) "A Plan for the Improvement of the Art of Paper War," which criticizes newspaper quarrels and readership in the early republic.

Both critics during the Enlightenment and contemporary scholars and historians today have noted the political and linguistic instabilities facing the West during the eighteenth century. Newspapers often printed letters addressing the arbitrariness of words and the inherent dangers of misrepresentation. Writers during the American Revolution, in particular, seized this instability to criticize and subvert the laws, literature, language, and ideology of their British motherland, promote the patriotic cause and its democratic ideals, and construct new national myths and symbols. Hopkinson's work celebrates the ambiguity of language and combats popular readings of the Enlightenment as a flat, rational landscape.

Reva Wolf

The Interconnections of Satire and Censorship in Goya's Prints and Drawings

Francisco de Goya (1746–1828) created a large body of penetrating satirical imagery from the 1790s onward, beginning with his print series, the Caprichos, and ending with several powerful drawings. I propose that an important reason why Goya was drawn to satire is because it symbolized a kind of freedom of expression that was prohibited in Spain by the Inquisition, but was enjoyed elsewhere, and most notably, in England. The flourishing of English satirical art in the eighteenth century was understood by Spaniards and other European observers as being a product of England's tolerance of free speech. It can be argued that Goya drew upon this English model to protest what he perceived to be outmoded laws in his own country. The Caprichos was on the market only briefly, and it is likely that its withdrawal from sale was the result of an indirect form of censorship. In the decades that followed, Goya created groups of drawings, many satirical, that allude to works of literary satire that were prohibited by the Inquisition, including Praise of Folly, La Celestina, and Fray Gerundio. Goya's visual explorations of these prohibited works are striking examples of his ongoing association of satire with censorship. The drawings were made during a tumultuous period in Spain's history, in which the Inquisition was abolished for brief periods (1808–14 and 1820–23). Within and in response to this atmosphere of instability, Goya produced extraordinary satirical drawings that, like the earlier Caprichos, were commentaries on censorship.

Steven Zwicker

Mocking and ventriloquizing religious dissent in Restoration England: John Dryden assays the 'marks of Orthodox belief'

John Dryden grew up in a household of piety and nonconformity. His father was supposedly a committee man under the commonwealth, his cousin Sir Gilbert Pickering Lord Chamberlain to Oliver Cromwell and a peer in Cromwell's Upper House, and the poet himself –late in the 1650s –was servant to the Lord Protector in the Office of Foreign Tongues, and there colleague to Andrew Marvell and John Milton. At the Lord Protector's funeral Dryden marched with those two, and a few months later he wrote Heroique Stanzas, a poem whose seeming admiration for the Lord Protector's 'piety and valor' Dryden's enemies would not forget and would not let him forget. And yet from such beginnings, and not just beginnings, emerged one of the harshest satiric voices raised against dissent –in critique and as well in ridiculing ventriloquism. This paper will counterpoint the poet's spiritual and political origins with the laureate's later renditions of what he derisively called the 'marks of Orthodox belief', and, more broadly, aim to illuminate the ways in which the voices of dissent were captured in and through the brilliant distorting lens of Dryden's satires and sendups.

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