

Abstracts

242 Allison Margaret Bigelow, Transatlantic Quechuañol: Reading Race through Colonial Translations

Translation is often described with opposed terms like *loyalty* and *betrayal*, even though the work of translation defies such a description. New research in translation studies argues for the value of mistranslation and untranslatables, especially in recovering Indigenous knowledge production. This study joins these efforts by documenting how technical writers in the colonial Andes used Quechua terms to form a patois called “Quechuañol” (Quechua plus *español*) and how this hybrid Andean language was obscured in translations of scientific texts in early modern England, Germany, and France. As translators reinterpreted metallic classifications in Quechuañol, including “Pacos, Mulatos y Negrillos” (“*paco*, *mulato*, and *negrillo* metals”), they chose terms that communicated their own, culturally specific ideas about color and categories. Tracing mistranslations in the Atlantic world allows us to document both the Indigenous intellectual contributions to the technical arts and the development of early modern racial classifications. (AMB)

260 Edgar Garcia, Pictography, Law, and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich

This essay examines Anishinaabe pictography in contemporary legal contexts, challenging the notion that the law must necessarily inhere in alphabetic isomorphism, let alone in the colonialist inscriptive norms of the nation. Explaining how pictography elicits a loosened relation between sign and signified, this essay develops a semiotic theory of nonisomorphy to analyze uses of pictography in the work of several Anishinaabe scholars and writers: in John Borrows’s advocacy of “jurisgenerative multiperspectivalism,” in Gerald Vizenor’s conception of social irony and ironic constitutionalism, and in Louise Erdrich’s figuration of ecological literacy and reciprocity. Focusing in particular on the trope of metonymy in pictographic writing, this essay elucidates the perspectival shifts and contextual metamorphoses of metonymy in the native poetics of the Americas, forming and transforming historical experience while offering colonial situations ample room to trip themselves up on their own contradictions. (EG)

280 Kimberly Johnson, Linear Perspective and the Renaissance Lyric

As recent art historical scholarship has demonstrated, the techniques of linear perspective displace narrative (the artwork’s content) in favor of the relations between aesthetic objects (the artwork’s form). In this regard, perspectival art performs a rhetorical transaction analogous to that of its “sister art,” lyric poetry. The formal features and poetic strategies of lyric parallel the geometric effects of perspectival art: both practices differentiate the aesthetic surface from the transparentizing demands of narrative. Each art form stages the interaction of irreconcilable terms—*content* and *form*—and documents the dynamic and

incommensurable relation between semantic meaning and meaninglessness. Lyric's dominance in the Renaissance, exemplified here by sonnets of Sidney and Shakespeare, reflects a wider cultural valorization of the experiential and materializing priorities of the aesthetic, an affirmation of objective, apprehensible elements whose significance is unyoked from the obligation to narrative. (KJ)

298 **Rebecca Olson**, *The Continuing Adventures of *Blanchardyn and Eglantine*: Responsible Speculation about Early Modern Fan Fiction*

Because most early modern readers did not leave behind traces of their reading practices and thus remain anonymous, a more inclusive history of reading requires a willingness to engage in speculation. In the case of Tudor editions of the romance *The Historie of Blanchardine*, responsible speculation involves resisting the desire for textual stabilities, including the author's name and the work's status as a reprinted text. Doing so reveals that what appear to be reissued editions of William Caxton's version of this romance, *Blanchardyn and Eglantine* (1489–90), are in fact a network of adapted texts whose representations of gender challenge current understandings of the Elizabethan romance, its producers, and its target audience. More specifically, what seems to be a fragment of the 1597 edition is instead an early example of fan fiction, a modern narrative mode that offers a methodological model for scholars interested in adopting more inspired approaches to material evidence. (RO)

315 **Jonathan Sachs**, *Slow Time*

This essay identifies a tension between speed and slowness that emerged circa 1800, when a self-conscious awareness of seemingly rapid social change intersected with the enhanced understanding of slowness developing in geological theory. Focusing on Charles Lyell, William Wordsworth, John Keats, and Charlotte Smith, the essay shows how Romantic poetry and geology think together about slow time and incongruous temporality. Slow time raises formal problems about how to represent temporal processes that operate below the level of the visual and the tangible. The slow time of geology ultimately offered Romantic poetry a new sense of how an apparent lack of eventfulness can be understood as eventful when placed on a longer timeline. Romantic poetry, in turn, drew in fine detail on geology's expanded scales of temporality to offer an imaginative understanding of the infinitesimal rates of change and the gradual processes central to slow time. (JS)

332 **Joseph Mansky**, "Look No More": Jonson's *Catiline* and the Politics of *Enargeia*

In his play *Catiline His Conspiracy*, Ben Jonson allegorizes Cicero's fight to save the Roman Republic as a battle against the kind of spectacular drama that, Jonson claimed, his audiences so enjoyed. This metatheatrical polemic hinges on the rhetorical technique of *enargeia*: the power of language to conjure an image. For the early moderns, *enargeia* resolved the "paradox of representation"—the contradiction between "making present" and "standing for"—by subordinating visual presence to verbal illusionism. Jonson, aligning neoclassical poetics with humanist historiography, dramatizes this hierarchy of representation. In *Catiline*, Cicero's rhetoric puts visions of violence before his audience's eyes only to prevent their realization onstage. The play thus seeks to exorcise the specter of political violence that haunted early modern England and the Roman Republic alike. Yet the rhetoric of Jonson's Cicero proves just as coercive as the spectacular violence that it has replaced. From Jonson's time to ours, separating rhetoric from violence has remained the challenge of republicanism. (JM)