

**2016 Multidisciplinary
Graduate Student Conference**

ABSTRACTS

THURSDAY AFTERNOON SESSIONS

1: COSMOGRAPHY, SPACE, PLACE

Chair: Monica Solomon *Philosophy, Notre Dame*

The Medieval Heliocentrism of Mercury and Venus: A New Interpretation of William of Conches' Argument for Planetary Order

James Brannon *History of Science, Wisconsin-Madison*

The twelfth-century scholar William of Conches adhered to the established planetary order of the moon closest to earth, with Mars, Jupiter, and Saturn constituting the outer planets. Yet widespread confusion remained over the order for the inner planets Mercury, Venus, and the sun. In the *Dragmaticon*, William outlined two competing configurations: the “Egyptian” sequence of the sun, then Mercury, then Venus; and the “Chaldean” order of first Mercury, then Venus, followed by the sun. In crafting the argument for his accepted “Egyptian” order, William employed a diagram derived from earlier post-Carolingian scholars, which depicted circumsolar Mercury and Venus—those planets circled the sun on individual, but intersecting, epicycles. William understood that the sun did not possess an epicycle, but followed an eccentric orbit about the earth. The circumsolar arrangement permitted the apparent observations of both “Egyptian” and “Chaldean” sequences to be correct. As Mercury and Venus circled the sun, they could, at certain times, both be above or below it. Yet regardless of his diagram that ostensibly permitted the order of sun, Mercury, and Venus to vary, William made a clear statement, and presented a fixed planetary order diagram, demonstrating his belief that the sun was indeed below Mercury and Venus. How could William have argued for a fixed order when his circumsolar diagram alleged that the order was variable? This dilemma is answered for the first time by the assertions of this paper. First, William—without portraying it in his diagram—assumed that Mercury and Venus each followed eccentric orbits about the earth just as the sun did, while they retained circumsolar epicycles. Second, he determined planetary order by the distance of the planet’s eccentric orbit from the earth: first came the sun, followed by Mercury, then Venus. A new diagram (re)interpreting William’s circumsolar illustration will be presented that bolsters these contentions, and provides a satisfying resolution to seemingly contradictory ideas.

English Autochthones and Early Modern Earth

Aaron Greenberg *English, Northwestern*

While much has been written about the complex discourse and ideology of autochthony—derived from the Greek *autos* (self, own) and *chthōn* (earth, soil)—in ancient and modern contexts, scholars have paid scant attention to its emergence in early

modernity. Similar to but not synonymous with indigeneity and aboriginality, autochthony has a range of meanings, including that life literally springs from the earth itself, and that territorial sovereignty belongs to native-born inhabitants rather than immigrants. In contrast to ancient Athenians, who were proud to claim autochthony, English authors from Edmund Spenser to Thomas Browne were more ambivalent about and ultimately more hostile toward the idea. In the *Faerie Queene* (1596), Spenser grounds an historical fiction of English origins on the triumph of settlers over autochthones. Browne, for his part, deems autochthony “repugnant” to chronology, theology, and philosophy. Whereas ancient and present-day expressions of autochthony function primarily as political myth-ideologies, early modern autochthony was additionally inextricable from theological and scientific questions, including genesis and spontaneous generation. This paper works to give new perspective on the ways seventeenth-century authors conceived and related to the “earth itself” during a time of geo-fugal tendencies, including shifts from predominantly terrestrial to maritime existence, and the gradual turn from Ptolemaic geocentrism toward Copernican heliocentrism. I show that despite their adamant disavowal of autochthony, both Spenser and Browne explore and experiment with the concept’s peculiar consequences for historiography.

Emotionally Dependent: Analyzing the Spatial Connections in Three Eleventh-Century, Italian Churches

Rachel Hiser *Art History, University of North Texas*

There are three churches that are linked to Abbot Desiderius in late-eleventh century Italy—Farfa, Monte Cassino, and Sant’ Angelo in Formis—yet scholars unanimously claim Abbot Desiderius’ basilica at Monte Cassino to be one of the most extravagant churches of the middle ages. While this basilica is no longer extant, Desiderius’ aesthetic mindset is captured in the decorative program of Sant’ Angelo in Formis, the last church with whose construction Desiderius was involved. Even though Charles McClendon claims that the stylistic differences between the partially intact frescos of Farfa and those at Sant’ Angelo are irreconcilable on aesthetic grounds, no research to-date has discussed the emotional influences of the activated space at Farfa on Abbot Desiderius’ aesthetic decisions, specifically discussing the abbot’s probable interaction with the environmental presentation of the Christocentric fresco cycle in the northern campanile in his visit to Farfa in February 1059. Analyzing this relationship by looking at the process of an emotional activation in each of the three spaces, understood chronologically according to Desiderius’ familiarity with each church, the reoccurring sensibility will be explored through the comparison of the visual programs pivotal to the activation of each site, specifically the light illuminating the fresco cycle at Farfa, the opulent bronze doors of Monte Cassino, and Christ’s miracle narrative at Sant’ Angelo in Formis. As elucidated by Michael Kobialka, emotional activation of a space responded to an anagogical shift during the papal reform, in which Desiderius was involved intricately. At this pivotal moment in church history, this shift evoked a desire to relate the invisible nature of God into the livable and visible realm of a church space. This movement called for artistic programs that went beyond the didactic to evoke the omnipresence of God by engaging a particularly sensorial experience.

2: CREATING AND NAVIGATING PATRONAGE NETWORKS IN EARLY MODERN BRITAIN

Chair: Matthew Douglas *History, Marquette*

Governing Urban Elites: Henry VII's Management of the North East

Edward Geall *History, Warrick*

This paper will examine the position of the Durham Palatinate vis-à-vis central government during the reign of Henry VII. By August 1485, the city of Durham constituted a virtually autonomous politico-religious entity, a temporal state, with a bishop as its figurehead. Upon seizing the throne, Henry's regime enacted a coherent policy designed to stabilise England's major towns and peripheral territories, including Durham, whose loyalties, in large part, still rested with the deceased Richard III. How Henry VII negotiated the palatinate's autonomy and Ricardian sympathies, at a time of seismic constitutional change, will be the focus of this paper. It will elucidate how Henry and his regime garnered support among Durham's urban oligarchy through the manipulation of crown and palatinate patronage; it will also shed light on Henry's fiscal policies, arguing that the use of recognisances and other financial exactions was motivated by political necessity. A willingness among Durham's bishops and major landowners to operate within a wider regional community is suggestive of the palatinate's inclusion within an integrated national polity, forged through symbiotic patronage networks and changing perceptions of royal cooperation. This paper will postulate a new approach to the history of relations with Durham and other Tudor towns and cities, one that sees politico-religious imperatives, rather than constitutional idealism, as the driving force behind Henry VII's (and later Henry VIII and Elizabeth I) treatment of medieval franchises. In so doing, it will engage with and augment existing historiography pertaining to centre-periphery relations, political networks in local society, and the nature of early Tudor political reform.

"By the Lawes of the Isle": Political Career of Elizabeth Stanley, Countess Derby, Manx Head of State and Government Administrator

Gabriella Gione *Library/Info. Science, Illinois at Urbana-Champaign*

In the year 1612, Elizabeth Stanley, Countess of Derby, became the first female head of state of the Isle of Man. Despite the financially draining inheritance dispute her husband William Stanley, Earl of Derby, went through to possess the island he was quick to hand over rule to Elizabeth. The Countess was lord in all but name, and in her capacity as the Manx ruler she was responsible for the island's administration and governance. Elizabeth had the singular experience of being an early modern English noblewoman who not only had social power but also exercised political authority. From 1612 until her death on 10 March 1627, Elizabeth independently ruled the Isle of Man, enjoying the lord's prerogatives and working diligently to restore and enforce Stanley authority.

Elizabeth's position as the Manx ruler afforded her certain powers and privileges, but it did not admit her to the arena of high politics. She did, however, have her own connections to the high politics of England as the granddaughter of William Cecil, Lord Burghley and niece of Robert Cecil, Earl of Salisbury. It was her grandfather Lord Burghley that arranged Elizabeth's prestigious marriage to the Earl of Derby. Her uncle Robert Cecil became her most powerful patron and ally, particularly in the Stanley inheritance dispute. Yet by the beginning of Elizabeth's

Manx rule both her grandfather and uncle were deceased. The Countess of Derby came into her position through the actions of her grandfather and uncle, but she exercised and maintained that position for over fifteen years through her own ability and acumen.

This paper will explore Elizabeth's rule of the Isle of Man and will attempt to answer the question: How did Elizabeth's gender and political career as the Manx head of state interact to construct her social identity and position?

Visualizing Propaganda: A Look at the Influence of Public Perception in the Political Struggle of Elizabeth I and Mary Stuart

Andrew Singleton *History, University of Nebraska-Lincoln*

A method of showing regal power has been through the representation in visual content. The royal image is a facilitator of a political message to the local person's perspective. The image, in part, becomes part of the royal body and its politic. Veneration of the image becomes comparable to allowing one into proximity of the real royal politic. Controlling one's image is a pivotal part of being a ruler. With Elizabeth, the large issues of both being a woman and a protestant requires her to carefully address her public image and body politic. Because visual content of the Queen is in close proximity to its body politic, negative depictions are a constant issue because of their ability to debase power and the positive aspects of the Queen's body politic. It allows for usurpers to the throne to come into the picture, such as Mary Stuart. Stuart takes advantage of the negative representations of Elizabeth to strengthen her own appearance in English politics. This paper seeks to address the issue of the debasement of Elizabeth's public perception and body politic. In doing so, Mary Stuart's attempts to further decrease Elizabeth's public image and power by stabilizing and increasing her own will be looked at. Further, this paper plans to look at how Stuart's image was also attacked by those in support of Elizabeth, especially the protestant backed responses. By looking at this, it is hoped that this paper will bring question to the reasoning of actions by Elizabeth through her rule in potential response to the current state of her public image at the time she takes action.

3: WOMEN IN EARLY MODERN SPAIN

Chair: Michelle Chan *English and Classics, Illinois at Urbana-Champaign*

La Fortuna: Powerful Woman and Dangerous Prospect in Renaissance Spain

Elizabeth Doerr *Art History, Indiana*

The tapestry entitled *La Fortuna*, the first tapestry in the Los Honores tapestry series, was commissioned for the coronation of Charles V of Spain in 1520 as an artwork that was meant to impart moral standards of the time to the viewer. Because the tapestry was commissioned for the king, an investigation has already been made into the intended messages for the male ruler, most notably by Guy Delmarcel in his book, *Los Honores*. *La Fortuna* was not, however, viewed by Charles alone but was intended to be viewed by members of his court.

The message intended for the viewer at the time may have extended beyond the allegorical. My research has revealed that the figure of Fortune specifically references how advantageous marriage can improve the fortune of the Renaissance male ruler.

It was used in medals issued in honor of Caterina Sforza and Margaret of Austria. The connection between good fortune and the role of the virtuous female deepens due to the depiction of a mortal woman as the Goddess of Fortune's agent in *La Fortuna*.

This message would have been especially pertinent to the court of Charles V in the early 1500s, due to imprisonment of the Queen Dowager, Juana of Castile, for her purported insanity. My assertion is that the treatment of the figure of Fortune in the *Los Honores* series may have been a visual device used by Charles V's court to legitimize his rule by utilizing existing iconography to impart a specific message to his court: that the imprisonment of his mother was necessary for the good fortune of the Spanish kingdom.

Women in a World of Words: Writing and its Possibilities in Early Modern Spain

Irene Olivares *History, Kansas*

Scholarship that considers women's writing in early modern Spain has primarily focused on the restrictions that this society placed on women's writing and the rhetorical strategies that women used to legitimate their literary activities. By examining the intersection between women's writing and the place that written communication occupied in early modern Spain, this paper shifts the scope of this analysis to the possibilities that writing afforded to women. As Geoffrey Parker, Fernando Bouza and others have argued, writing was an important part of early modern Spanish society because it provided a way to visualize an empire that spanned the globe. The monarchy contributed to the significance of writing by stressing its value for maintaining contact with its subjects. Writing helped the monarchy legitimize its authority by having a means to hear the needs of its people. To a great extent, then, the world of early modern Spain was carried out on paper. This allowed Spanish subjects, and women in particular, to act beyond the strokes that they made on the surface of a folio. This paper examines the memorial, or memorandum, that Felipa Vare sent to Philip II in 1593 in order to shed light on the ways that Felipa participated in her community through her act of writing to the king. Ultimately, looking at the place that written communication occupied in early modern Spain provides a new way to understand the specific intervention that women made in this society, through their writing.

"La letra bestia": Female education, discourse, and domesticity in Lope de Vega's *La dama boba*

Jill Quarles *Hispanic Studies, Illinois at Chicago*

Although the social conventions surrounding women's education were rarely addressed explicitly in early modern literary texts, Lope de Vega's, *La dama boba* centralizes the conflicting mechanisms and function of female knowledge, mocking the polarity between two sister protagonists, Nise, who aptly quotes Aristotle, and Finea, who struggles to grasp the most basic tenants of logic and literacy. The play, which has been analyzed as celebratory of love as a transformative agent, dramatizes the force of Finea's infatuation with her noble lover, Laurencio, as it ignites her dormant intellect and provokes her drastic redefinition of herself as a woman. Feminist readings have been unanimously critical of the comedic and simplistic portrayal of female knowledge, not only because the text ridicules and problematizes intellectual extremes, but also because it is ultimately "la boba" (the female fool) who triumphs, overcoming her inane condition and procuring the marriage that will secure her family's social and economic positions. These readings, however, have largely

ignored the absence of the protagonists' mother, who, according to such historical scholars as Anne Cruz and Helen Nader, should be a key figure in any dialogue treating women's education in the early modern period. My goal for this presentation is to offer a more nuanced feminist reading of the play in which I will recur to this growing body of historiographical scholarship in order to argue that the text's treatment of Nise and Finea does not represent a figurative silencing of the intellectual woman, but rather that the criticism brought to the forefront is of education's systemic masculinization, insofar as it interacts, or fails to interact, with the practical and productive domestic realm to which the female characters belong and for which their education should equip them.

4: CONSUMPTION: EXPLORING THE SPIRITUAL, PHYSICAL, AND METAPHYSICAL

Chair: Adrion Dula *French, Wayne State*

Embodied Subjects and Transcendent Heroes: Tracing Food, Wine, and the Divine in the *Chanson de Geste*

Ashley Fleshman *Philosophy, DePaul*

In this paper, I propose to examine the character of lived bodily experience in the *chanson de geste*. Taking the *Chanson de Roland* as the exception, rather than the rule, I will contrast its focus on the spiritual body and blindness to the material body with the materiality which permeates every level of the *Chanson de Guillaume*. In the *Chanson de Guillaume*, characters are marked by extreme variations in size, praised for the expanse of their appetite, and ridiculed into soiling themselves. I will draw out the significance of these characters' bodies and their relationship to them both by analysis internal to the text as well as by drawing parallels to the *Roland*. Taking the staged repeated deaths of Vivien, from *Guillaume*, and *Roland* as paradigmatic of the contrast in focus on the material and the spiritual body in each respective poem, I will frame my discussion through these two key scenes before examining the unique symbolism which emerges surrounding the body in *Guillaume*. By such an analysis, I hope to contribute to a more nuanced understanding of the character of the *chanson de geste* by illuminating the divide between portrayals of bodily experience in two emblematic poems of the genre, *La Chanson de Roland* and *La Chanson de Guillaume*.

"Give me food": Feasting and Communion in the *Contes del Graal*

Aдриanna Radosti *English, Purdue*

Early in *Li Contes del Graal*, Chrétien de Troyes refuses to describe a meal shared by Perceval and his mentor, Gornemant, insisting, "I'll say no more / about how many courses they had or what they were, / only that they had plenty to eat and drink. / I'll say no more about the meal." Chrétien's reticence about this meal with Gornemant makes the detail with which he treats Perceval's other meals all the more significant. These meals with Blanche-flor, the Fisher King, and the hermit cover a spectrum of luxury and asceticism, whether by choice or necessity, and all receive careful descriptions from Chrétien. Given that this romance is named after a serving dish that contains a piece of the Host, the connections between Perceval's everyday consumption of food and Christian communion deserve our attention. Despite the clear importance of food to Perceval's quest, scholarship on the meals in the *Contes* is somewhat limited, focusing only on Perceval as a glutton and his meals as either moral or immoral.

This paper argues that, rather than following a straightforward program of sinful or penitential consumption, even Perceval's most gluttonous moments contain a reminder of the Eucharist. Despite the apparent spiritual superiority of Perceval's ascetic meals, the episodes of gastronomic indulgence are equally—perhaps more—charged with Eucharistic symbolism. Like his affinity for knighthood and his intuitive knowledge of his own name, Perceval displays a natural understanding toward the sacrament of communion despite his lack of formal religious education. What interferes with his progress is not his own spiritual illiteracy but his rote obedience to others' instruction. The Perceval side of the *Contes del Graal* is thus not a romance of education, as such, but of unlocking in-born virtue and knowledge, even in matters of salvation.

Toxic Poetics: Poison Symbolism in French Renaissance Poetry

Timothy Wilhelm *French, Saint Louis*

Poison has always fascinated humanity. It is used to gain power and to avenge. It involves a substance capable of altering the human body's order, of causing harm, and of catalyzing fatal transcendence. In this study, I analyze poison as a symbol in French Renaissance poetry. From a thematic standpoint, it exists between the love potion of medieval tales and eighteenth-century alchemy. Beginning with a socio-historical contextualization of this literary tradition and based on a sample of poems by Pierre de Ronsard, Jean Auvray, Jean-Antoine de Baïf, Joachim du Bellay and Maurice Scève, I will identify three qualities of poison symbolism. Firstly, it constructs the figure of the female poisoner as she interacts with the poet. Poison also serves as a medium for the poet to bear witness to his own victimhood. In a final stage, the poet, by employing poison as a symbol, might also express his own misogyny against those women about whom he writes.

This idea of "toxic poetics" has a double meaning. On one hand, it refers to a poetics that addresses toxicity itself; on the other, it involves a poetic sensibility that is itself toxic. As a result, poison symbolism operates simultaneously within Renaissance poetry and within a society veritably saturated in the use of poison for deadly means. This study seeks to contextualize the relationship between the poetic and the social for the sake of understanding not only how these Renaissance poets engineered a dialectic of poison, but also how women themselves elevated a defense against it by re-appropriating poison as a symbol of power.

FRIDAY MORNING SESSIONS

5. SENSE, EXPERIENCE, AND THE STAGE

Chair: Brian Brooks *English, Oklahoma State*

Political Implications of Noverre's Ballet d'Action

Kelsey Bramble *French, Illinois at Chicago*

Mid eighteenth-century France is known for the creation of the ballet d'action, a narrative genre of dance that sought to establish a more accessible and expressive art form than the court and opera-ballets of the previous century. Two of the most prominent theorists of the new genre, Jean-Georges Noverre and Louis de Cahusac, viewed seventeenth-century ballets as abstract and dispassionate. Moreover, they reserved particular criticism for the absolutist appropriation of dance as a political means of glorifying

the crown. With the ballet d'action, Noverre and his contemporaries sought to break away from the strict monarchical control of the ballet, focusing on the individuality and expressiveness of the dancer, and the communicative potential that this allowed the human body. In this paper, I will explore the influence of Diderot's model of bourgeois drama on Noverre's ballet d'action. Other scholars have noted this influence, but have focused primarily on its aesthetic aspects. Yet I will argue that Diderot's influence can also be seen in the political implications of the ballet d'action. I will also note the important ways in which the politics of ballet and drama diverge, giving new insight into underlying differences between the two art forms.

Sensory Collaboration in *Hamlet*

Heidi Cephus *English, North Texas*

Like many of Shakespeare's plays, *Hamlet* is a collaboration on many levels—between sources, between the playwright and the actors, and between the playwright and the Master of the Revels, who ultimately decided what was appropriate to display on the early modern stage. I argue that *Hamlet* also represents collaboration between various sensory experiences on- and off-stage, which impact the judgment of characters and audience members. Characters and audience members who depend on a variety of sensory information to guide their judgments are more successful processors of information, while those who rely only on single sensory episodes or input fail as judges. In a society critical of the reliance on the senses or the physical body to make judgments, *Hamlet* suggests that while the senses have the potential to mislead, through collaboration the body can provide effective judgments that challenge traditional ideas about "rational" thought. Through sensory participation, audience members become better judges not only of the theater, but of themselves.

Henry IV Part 1: Provenance and Production

Hilary Gross *English, Illinois at Urbana-Champaign*

In tandem with directing the Wellesley College Shakespeare Society's Fall 2012 production of *Henry IV Part 1*, I developed a theory, and an experiment, regarding the lead of the show, or rather, the lack thereof. By researching the many different choices that have been made regarding the lead of *Henry IV Part 1* in a sort of provenance of performance, I came to question the current trend elevating Hal as the protagonist, and looked more into the history of these decisions. By working through the history of each of four characters as the protagonist (King Henry, Hotspur, Falstaff, and Hal) and engaging in an in depth consideration of the performance choices which would foreground each as opposed to the others, I became especially aware of the dynamic balance between these characters and their respective narrative worlds. Though I was not able to push the statistical survey data gathered from our performance audience to the extent I was hoping for, I am interested in revisiting my work, and thinking about the ways performance can enhance scholarship and visa versa. My advisor for the project has since written a chapter on "Shakespeare at Wellesley College" for Shakespeare on the University Stage, and my Technical Director, Kelsey Ridge, has continued to work on elaborating the mutable nature of lead characters and the dynamic relationships between various options at the University College of London. Using their work as a new lens to look back at my own, I find I'd like to more fully develop the specific context of performance at Wellesley (an all women's college), and the ways in which that influenced both

my style of directing and research, as well as to theorize a more thorough hypothetical approach to performance as experiment and how to produce and analyze the resultant data.

6. APPROACHING THE INDIVIDUAL

Chair: Joel Grossman *English, Queen Mary, University of London*

“Ye Been a Noble Prechour in this Cas”: Understanding the Wife of Bath and The Pardoner

Meg Cornell *Medieval Studies, Western Michigan*

This in-depth analysis of the Wife of Bath and the Pardoner, characters which provoke a great disparity of modern commentary, argues for an urgent reframing of approach to Chaucer’s most provocative anomalies. The paper contends that the application of modern theories to the purpose and reading of these pilgrims is unnecessary, as Chaucer has already given his audience the integral tools to understanding these characters by way of nesting narrative structures and layering of irony; that is, first, we are intended to understand them as they are seen through the eyes of Chaucer the pilgrim, then as they present ‘themselves’ through their mutual confessio-styled prologues, and finally with consideration to the inferred intent of Chaucer the author, as made clear through textual parallels and ironic juxtapositions. Indeed, by specifically analyzing the Pardoner and the Wife in context with one another, as their own narratives may suggest is fruitful, many illuminations occur; primarily with regards to an ongoing contemporary dialogue regarding the mediation of the sacred and the profane, from two quite opposite ends of the ideological spectrum. This discussion is vital to the medieval scholar’s comprehension of the period, as this tension-fraught conversation relates to both everyday medieval life, and also to how these ideas reflect the evolving world of text and authorship itself. It is emphasized in this paper that in order to meet a true test of cultural competence in understanding these two characters and the crucial medieval issues they communicate, that one must consider all the perspectives intentionally presented. This reframing away from polarized modern scholarship must as a fact be done without personal bias, rejection of seemingly contradictory ideas, or theoretical agonizing—in effect, it is a call to medievalists that we as an active audience must refuse to settle for fake relics or deaf ears.

Ignoring the Reaper: Final Breaths of Self-Expression in John Lydgate’s *Dance of Death*

Jo Nixon *English, Chicago*

In the Words of the Author to *The Dance of Death*, John Lydgate urges readers to accept their mortality. However, the thirty-five figures of MSS. Ellesmere 26/A.13 who populate the poem rebuke this instruction. Rather than succumbing to the generalizing force of a text that promises a mirror of society, these figures of varying status assert their individuality in the details of their lives; for instance, the Cardinal invokes his “hatte of rede” (ll. 87). Simultaneously, they deny personhood to Death. Death calls each figure to the dance with second-person pronouns, but the figures almost unanimously refer to death in the third person. Drawing on Emile Benveniste and Barbara Johnson, I argue that this use de-personalizes Lydgate’s personification. Moreover, in the three second-person exceptions, the speakers dismiss and abstract Death. Finally, their aphorisms—typically in the final lines of each response—also contribute to this project by both generalizing the event of death

and revealing additional personal traits. By showing that the human community in *The Dance of Death* undermines Lydgate’s one explicit lesson, I argue that the difficulty of confronting mortality operates with a fictionalizing impulse, one that spins selfhood into poetry. Death harkens to a world outside of self-expression to counter this impulse, even claiming his arrival “is no fable” (l. 140). But as he takes the figures’ last breaths, their words eclipse his rhythmic entries with textual permanence.

From Complex Bodies to a Theory of Art: Spinoza on Beauty and Artistic Bodies

Christopher Thomas *Philosophy, Aberdeen*

A confusion of distinct historical concerns pervades the literature on Spinoza and art: It is said that Spinoza is dismissive of imagination and its products—universals such as beauty—and therefore such a position must constitute his theory of art. Yet to think Spinoza’s theory of art through the concept of beauty is to attribute to it a historical position that post-dates its conception. Beginning from this conflation of art, the beautiful, and questions of judgment, this paper will show that Spinoza’s theory of art is conceived through his theory of individuation and not via ‘beings of imagination’ such as beauty or ugliness.

This paper argues that Spinoza builds his theory of art in a brief but consistent way through his theory of complex bodies as they are put forward in the Physical Digression of Book Two of the *Ethics*. Spinoza states that the wise man requires those things that refresh and restore each of the many different natures that his complex body is composed of. Such refreshment of bodies occurs through certain ‘cultural bodies’ that, I argue, are equally complex in relation to the body of which they affect. Spinoza develops this theory of artistic-bodies-as-complex-bodies by appealing to the complexity of the affect melancholy, and this paper will show that Spinoza’s determination of melancholy as a ‘complex affect’ is consistent with his theory of cultural bodies as those things that might both overcome and induce such complex affects as melancholy.

From the above this paper will conclude that, given Spinoza’s theory of art is grounded in his theory of the relational individual, we might also turn to Spinoza’s relational ontology as a whole so as to think the wider questions of art, its materiality, and its histories.

7. EUROPEANS IMAG(IN)ING ASIA

Chair: Edward J. Gray *History, Purdue*

Looking Outward, Drawing Boundaries: Maps of China by Jesuit Missionaries and East India Companies

Shery Chanis *History, Texas at Austin*

Two main groups of Europeans traveled to China throughout the seventeenth and eighteenth centuries: Jesuit missionaries and East India Company employees. For religious and commercial reasons, they came to China with some knowledge or imagination in their minds about this faraway land, and they came away with much firsthand information. While some kept journals and wrote reports about their journeys and their time in China, others made maps and atlases to record this information.

My paper examines the question of how these two groups of Europeans portrayed China as demonstrated by a sample of maps and records. In particular, I focus on the maps and atlases by Jesuits including Matteo Ricci, Michele Ruggieri, Martino Martini,

and Giulio Aleni. I also analyze the maps and travel narratives by a group of captains, chaplains, and diplomats of the English, Dutch, and Swedish East India Companies. In this paper, I incorporate both well-known and lesser-known cartographic works. I also move away from the religious and trade perspectives by focusing on how these two particular groups of Europeans understood the world beyond the boundaries of their own lands. I seek to contribute to our understanding of east-west encounters in the seventeenth and eighteenth centuries by using maps and placing these maps in a global perspective.

Renaissance Paintings at the Qing Court

Yale Park *Theology, Loyola Chicago*

There is a Chinese proverb that underscores the importance of environment and adaptation: Ju ('tangerine' in the south side of the Huai River) becomes zhi when it crosses the Huai River. Then what would Renaissance paintings become when it cross the wall of Chinese palace? An Italian Jesuit lay missionary and a court painter Giuseppe Castiglione (1688-1766) is the one who made the confluence concrete between Renaissance and Chinese art possible.

The Renaissance, which was inaugurated in northern Italy had continent-wide influences throughout Europe. Paintings are exemplary in this cultural movement that revives classical Greek and Roman humanism. Masaccio, the first Renaissance painter, studied anthropometry and pursued objective realism. Via Botticelli and Mantegna in the 15th century, Renaissance painting style in the high Renaissance is said to have been completed by Michelangelo, Raffaello, and Leonardo Da Vinci. Since Matteo Ricci opened the door for mission in China in 16th century, many lay missionaries/painters such as Cristoforo Fiori and Giovanni Gherardini worked in Chinese palace. In 18th century with Castiglione, elements of Renaissance painting—perspective, light, and color—had crossed its European territory and had encountered Qing dynasty court painting style. Castiglione not only successfully ushered Renaissance art to China, but also intimately incorporated traits of Chinese paintings into his western style.

Through this brief article that discusses the encounter between two civilizations, I will first examine Castiglione's art education in Italy to spell out the style that he later brought into Qing dynasty. Then I will read the paintings he drew as a court painter to understand how he merged two distinct styles. Lastly, I will try to identify influences of Renaissance on Chinese paintings post-Castiglione. This project on intercultural encounter will help clarify how Renaissance paintings adapted itself in and creatively communicated with foreign environment.

Mudswamp Evangelization: Japan and the Caribbean in Lope de Vega's Plays

Ben Post *Spanish, Wisconsin-Madison*

Golden Age Spain's most prolific playwright, Lope de Vega is said to have written more than a thousand plays. Two of them are of special interest for scholars of Early Modern theater with transatlantic or transoceanic sympathies: *The New World Discovered by Christopher Columbus*, which stages the voyage of 1492-3, and *The Martyrs of Japan*, a hagiography about the deaths of three friars at the hands of the Tokugawa shogunate. These plays are linked by common questions: What motivates Europeans to cross oceans? Is it permissible to convert by force? How should missionaries react when force is used against them?

While William Egginton has described Lope's theater as belong to a "major strategy" of Baroque social control, I demonstrate instead that these plays represent a deep Spanish ambivalence over the questions of colonialism and conversion. Borrowing a phrase from the Japanese novelist Shusaku Endo, I describe the settings of these two plays as "mudswamps," spaces into which Christianity sinks without leaving any visible trace. In both plays the missionaries—morally flawed in the Columbus play, saintly in the Japanese hagiography—are ultimately killed or erased, while Christianity seems to triumph only when European Christians leave the scene. Yet in both plays this Christianity without missionaries is characterized as fundamentally precarious and evanescent, bound to be swallowed up by the complex and hostile cultural ecosystems of the Caribbean and Japan.

Ultimately, these transoceanic conversion plays allow us to recognize that Lope, like his rivals, simultaneously questions and celebrates Spanish exploits. He wrestles with—and represents on stage—the paradoxes and ambiguities of what we might the Spanish mudswamp: the fear, expressed by Bartolomé de las Casas and others, that Christianity had failed to take root in Spain itself.

8. INSTITUTIONS AND LANDSCAPES IN ICELAND

Chair: Basit Hammad Qureshi *History, University of Minnesota*

Landscape, Households, and Environment in Iceland: Marginality and Inequality

Kathryn Catlin *Anthropology/ Archaeology, Northwestern*

This paper reports on archaeological survey of marginal medieval settlements in North Iceland, focusing in particular on the relationship between settlement abandonment and environmental change over time. In the environmentally marginal, rocky landscape of Hegrans, North Iceland, the Skagafjörður Church and Settlement Survey archaeological project is investigating farms that were founded during the early settlement period of Iceland, in the late 9th and 10th centuries. Within the modern boundaries of these farms lie numerous ruins of settlements and outbuildings dating from the early 10th century to the 19th. These places are often located in the most marginal areas of the farm, in a zone of transition between quality farmland, eroded heath, and wet peat bogs. In this paper, I report on preliminary results from the first season of archaeological fieldwork at these outlying places. The way in which these far-flung places were used appears to depend upon social and economic differences between the major farms with which they were associated; that is, larger, more powerful households were able to support dependent settlements outside of the main locus of the farm, while less powerful farmers used their outlying landscape in a more integrated way, without significant long-term habitation in peripheral structures. The use, re-use, and abandonment of Hegrans' marginal places was related to changes in the social, economic, and environmental context of the region. In each case, the persistence of farming infrastructure within the agricultural landscape contributed to the way social difference and environmental degradation were understood and experienced.

Forníslenskir trékirjur: The Medieval Chapter Seals of Reynistaður, Þingeyrar and Munkaþverá

Stefan Drechsler *Scandinavian Studies, Aberdeen*

The Benedictine houses of Reynistaður and Þingeyrar, active respectively from 1133 and 1295 until 1562, are today considered

9: MARGARET CAVENDISH

Chair: Monica Solomon *Philosophy, Notre Dame*

The Material Poetics of Margaret Cavendish

Lee Emrich *English, California, Davis*

Margaret Cavendish is an early modern writer who remains a divisive figure for scholars. The shifting selves, subjects, and topics of her writing has led to a wide range of (often contradictory) articles and books attempting to discern meanings within the fields of early modern women and feminism, history of science, domestic labor, authorship, reading practices, and particularly her re-conceptualization of natural philosophy as opposed to the empiricist models put forth by Bacon. To explore these ends, arguments rely heavily on her prose tracts and prose prefaces. Though interest in Cavendish's poems as explorations of her evolving natural philosophy are beginning to appear, there is still little inquiry into the ways in which Cavendish is also interested in questions of poetics—the creation, signification, and reception and reading practices of poetry. This paper endeavors to provide a preliminary reading of Cavendish's poetics, and takes as its primary source of evidence Cavendish's first printed text, *Poems and Fancies*, a book of poems printed in 1653. I begin by tracing her use of the word “fancy,” and argue that it serves as powerful intellectual and linguistic tool for Cavendish. Importantly, it casts poetry as an ever spinning dialogue between the material constructs of poetry—the ink forming words on paper—and the “soul” of poetry as she calls it—the flights and journeys of fancy that engender and yet are then encapsulated by that ink and paper. In order to insist upon this materiality of poetry, a material poetics as I term it, Cavendish relies heavily on metaphors of clothing and dressing to explicate the poetic relationships she envisions between mind and page, writer and reader. After considering these metaphors, I ultimately conclude that Cavendish insists that poetry and writing are extensions of the self onto and into other material objects, just as clothing both rests on the body and yet impedes into the constructed self.

Margaret Cavendish and the Ineffability of God

Emily Waddle *Philosophy, Iowa*

There is an interesting puzzle concerning the nature of God to be found in the work of the 17th century British naturalist philosopher Margaret Cavendish. Amongst the few scholars who have written anything on Cavendish at all, the prevailing opinion seems to be that Cavendish holds two incompatible beliefs about God: first, that all parts of nature know of God, and second, that God is completely unknowable because there is an ontological gap between the immaterial God and the material world. An examination of Cavendish's corpus produces several examples of Cavendish apparently professing both of these beliefs. The relevant questions, then, are whether or not she truly holds each of these beliefs (or if there are other mitigating passages to be found), and whether or not these beliefs are insurmountably incompatible. I will propose that there are at least two plausible ways to read Cavendish such that the two apparently incompatible beliefs are no longer incompatible. First, one can plausibly read Cavendish as an atheist (where ‘atheist’ will mean “not believing in the God of the supernatural or spiritual sort that she purported to believe in”). Second, one can plausibly read

to have been two of the main cultural centres in North-West Iceland in the thirteenth and fourteenth centuries. This is mostly with respect to the Icelandic Benedictine School of saga writing at Þingeyrar and the several embroideries that are believed to have been produced at Reynistaður. The idea of the Benedictine houses as cultural centres, however, can be seen in their seals as well: the thirteenth-century seal of Þingeyrar depicts a Romanesque stone church, much like the seal of the sister Benedictine house of Niðarholm, Norway, and other ecclesiastical Scandinavian sigilla. The seal of Reynistaður, commonly dated to 1300, is more abstract: it shows in the inner field an architectural structure with ridge turrets in the form of dragon heads. Scholars have agreed that the seal depicts an Icelandic stave church, much in the style of twelfth-century Norwegian stave churches. This argument, however, remains unproven: due to the general lack of wooden material in the deforested medieval Icelandic landscape, a church as large as the seal indicates seems rather unlikely. In my paper I will investigate a different explanation. I will suggest that the seal depicts a Nordic reliquary like the Norwegian Thomas Becket chest, dated to 1250. The shape and size of the reliquary could be based on another reliquary, which Reynistaður inherited at the time of the seal's production, and the creation of the seal would seem to reflect the known interest of medieval Icelandic ecclesiastical houses in such objects. My paper, therefore, will not only contribute to the discussion of the cultural exchange between Norway and Iceland in the High Middle Ages, but also strengthen the cultural relevance of Icelandic seals in general.

Martyrs and Miscreants: Icelandic Bishops in the English Century

Michael Frost *History, Aberdeen*

This paper will explore the backgrounds and social connections of the various men appointed to episcopal office in the two Icelandic dioceses (Skálholt and Hólar) during the years of the Great Schism between Rome and Avignon, and in the decades immediately thereafter, up to the installations of Ólafur Rögnvaldsson at Hólar in 1460 and Sveinn spáki at Skálholt in 1467. This was a period of great uncertainty in Iceland, as the island's longstanding dependence on the Norwegian kingdom was thrown into question both by the unprecedented arrival of large numbers of English fishermen and merchants in its waters, and by Norway's gradual incorporation into the Kalmar Union and its consequent subordination to Denmark, the dominant partner within said Union. These developments, coupled with the concurrent upheavals in the wider Catholic Church, led to several significant shifts in the multilateral balance of power over the Icelandic church between the papacy, the Norwegian archbishop in Nidaros, the Norwegian/Union monarch, and the Icelandic clerical elites, and this paper will attempt to identify and analyse the various ways in which these shifts are reflected in the careers of the Icelandic bishops of the period. In particular it will examine how the types of social contacts necessary for advancement in the Icelandic church changed over the decades in question, and ask whether, as has traditionally been asserted, nationality was an important consideration in the selection/election of episcopal candidates.

Cavendish as a mystic (where ‘mystic’ will mean believing that God is both ineffable and yet still knowable in some sense). I take this latter reading to be the correct one, and I will try to show how the dilemma can be resolved by understanding more about the particular type of ineffability claims that Cavendish makes.

The Convent, The Covenant, and the Fool: Alternative Epistemology in Margaret Cavendish’s *The Convent of Pleasure*

Jordan Weber *English, DePaul*

Margaret Cavendish was one of the most prolific authors of the early 1600’s, composing works in fields as diverse as poetry and early modern science, yet she has been, both in her own time as well as in current academia, one of the most often neglected writers of the period. One culprit for academia’s inattention towards Cavendish is her oeuvre’s often conflicting views on women’s rights. This essay attempts to resolve the aforementioned conflict present in Cavendish’s drama *The Convent of Pleasure*. The essay examines *The Convent of Pleasure* through the lens of Cavendish’s larger project of natural and political philosophy and in the context of Cavendish’s contemporaries René Descartes, Thomas Hobbes, and members of the Royal Society of London. By positioning *The Convent of Pleasure* as part of a distinct and uniquely feminine epistemology, the essay ultimately resolves the apparent contradicting views on women’s roles in a social body and refocuses the importance of unpacking Cavendish’s philosophical thought that she herself felt was unjustly dismissed.

10: EARLY MODERN INTERTEXTUALITIES

Chair: Jason Rosenholtz-Witt *Music, Northwestern*

On the Verge of Good or Evil: Dramaturgy in the Fifteenth-Century Chanson moralisé

Patrick Kaufman *Musicology, Chicago*

“La plus bruiant” is one of several anonymous bergerettes included in the late 15th-century songbook known as the Copenhagen Chansonier (MS. Thott 291 8°). This chanson is well-known among musicologists for its clever (though somewhat opaque) wordplay involving musical terms taken from hexachordal theory. Among art historians, it is known primarily for the collection of enigmatic, historiated initials that distinguish each voice. To date, scholars have rightly noted an inherent complexity between this chanson’s visual, textual, and musical elements; yet, a comprehensive “reading” of the song has proven tenuous at best.

In this paper I reexamine the text, music, and iconography of “La plus bruiant” in order to construct a new reading of this quirky chanson. Drawing on previous work by Howard Mayer Brown and Peter Woetmann Christoffersen, I further develop the connections between the chanson and contemporary French theater, most notably the farce and sottie. Other allusions to Ovid’s *Metamorphoses*, St. Augustine’s exegesis of the mulberry tree in Luke 17:5-6, and a medieval devotional poem entitled “Pleurechante” are also uncovered. When taken together, the various elements of “La plus bruiant” construct what I call a chanson moralisé, in which standard conventions of courtly love are subverted in order to call into question the moral status of the reader. Even more, the unique presentation of these elements effectively stage a virtual scene in which the “false” grief of a foolish lover mocks the real pain and torment of the crucified

Christ. Such a dramatic reading can, in turn, be applied to other songs in the chansonier, and may reveal a larger rhetorical program for the entire songbook.

Women in the Garden: Moderata Fonte and the Role of Boccaccio’s *Decameron* in *Il merito delle donne*

Katherine McKenna *History, Vanderbilt*

In 1600, literate society in the bustling Venetian Republic witnessed the publication of Moderata Fonte’s exuberant polyphonic dialogue *Il merito delle donne*. Set in a sun-splashed garden, the text features a brigata of witty ladies who engage in verbal sparring over the merits of men and married life under the auspices of a benevolent queen elected to guide the day’s conversation. The dialogue is open and its characters split into two camps, the first of which is charged with “speaking as much evil as possible of [men],” the other with defending the traditional preeminence of Italian society’s husbands, fathers, and sons. Although the debate that ensues is witty and playful, the text’s surface frivolity masks a serious purpose; beneath the rhetorical quips and jabs, the work hammers out an insistent feminist critique of the patriarchal oppression of women. Through Corinna, the dialogue’s most eloquent and authoritative speaker, Fonte incites contemporary women to “wake up and recover our liberty, along with the honor and dignity that [men] have held usurped from us for so long.” Her text questions contemporary notions of womanhood and privileges female claims to intellectual equality. It also played a vital role in the Venetian radicalization of the *querelle des femmes* and marks an important step in women’s struggle to be recognized as fully-human. For these reasons the work has begun to attract scholarly attention; however, its connection with the work of fourteenth-century humanist and writer Giovanni Boccaccio is little studied. My paper examines the relationship between *Il merito* and the *Decameron* and argues that Fonte appropriated the *Decameron*’s frame and portrayal of female license in the Valle delle Donne in order to construct *Il merito* and an alternative vision of Italian society in which women possess autonomy and can advocate the reassessment of traditional gender roles.

Annibale Carracci’s Independence in Conceiving the Program of Galleria Farnese: When Art and Literature Create an Intellectual Masterpiece

Carlotta Paltrinieri *Italian, Indiana*

This paper is part of a larger research project on the process of intellectual emancipation of art and artists during the Renaissance: my goal is to demonstrate how some literary texts of the time (specifically treatises on painting) played a decisive role in elevating art from the status of mere mechanical activity to that of a liberal art endowed with intellectual dignity. Understanding the deep connection between art and literature was crucial for both artists and writers in the 16th and 17th centuries, as both sides were fighting for the legitimization of new forms of expressions. Annibale Carracci (1560-1609) is a great example of this literary and artistic collaboration aimed at “intellectualizing” art. This paper seeks to demonstrate how Carracci not only was a master painter and one of the promoters of the Italian reform of painting between 16th and 17th centuries, but also was a key figure in establishing and strengthening the relationship between artists and literati. Evidence to this has to be found in the frescos of the Galleria Farnese in Rome, where Annibale proves his skills both as painter and as “literary adviser.” I will show Annibale’s independence in conceiving and executing the program of the

Galleria, a program primarily based on the re-elaboration and re-interpretation of a masterpiece of classical literature such as Ovid's *Metamorphoses*. In order to support my thesis, I will analyze the kind of literary influences and references that most likely inspired Annibale in conceiving the frescos of the Galleria. These references will show how only an innovative, versatile and multifaceted artist such as Annibale could have merged completely different styles, tendencies and genres in one unique work of art, which exemplifies the deep and mutually enriching connection between art and literature during this time.

11: A CONFLICTED PEOPLE? ECCLESIASTICAL AND POPULAR INFLUENCES ON THE REFORMATION IN ENGLAND

Chair: Matthew Douglas *History, Marquette*

Sacramental Theology, Ecclesiology, and the Locality of Christ's Body in Richard Hooker

Peter Bullerwell *Religious Studies, McGill*

Protestant Reformers generally made a sharper distinction between the church as political body and the church as a mystical body than their predecessors. How these two aspects of the church relate, however, was not generally agreed upon. This fact is evidenced in the fierce debates among reformers concerning the nature and role of the church's sacraments and, in particular, the presence of Christ in the Eucharist. Huldrych Zwingli rejected Luther's Eucharistic theology of consubstantiation, on the grounds that the omnipresence of Christ's body, upon which the real presence depends, involved a confusion of Christ's divine and human natures such as the council of Chalcedon had long deemed unorthodox. For Zwingli, since Christ is really in heaven, the Eucharist is merely memorial. The Anglican theologian Richard Hooker (d. 1600) is an interesting figure in this debate for the way he shares Zwingli's strict Chalcedonian Christology on the one hand, yet firmly situates the sacraments at the centre of Christian life on the other. My paper attempts to shed light on this anomaly by a close reading of Hooker's brief but systematic treatment the 'ordo salvationis' (order of salvation) in *The Laws of Ecclesiastical Polity* V, 50-57. The paper argues that Hooker protects a strict distinction between Christ's two natures, not to exclude any communication from one to the other, but rather to insure it through the hypostatic (personal) union. Furthermore it argues that the hypostatic union of distinct persons serves, for Hooker, as an archetype in which Christians participate through the sacraments, thus extending Christ's locality in a very real way. By subordinating ecclesiology to Christology Hooker affirms the unity of the church without confusing its visible and invisible natures.

Catholic Liturgy as Protestant Drama? Music and Reform in John Bale's *God's Promises*

Anne Heminger *Musicology, Michigan*

The years following King Henry VIII's break with Rome were fraught with political and theological tensions as reformers sought to legitimize and transmit new doctrines to lay men and women at a time when religious ritual still regulated civic society. Protestant reformers such as playwright John Bale relied on diverse and often unexpected methods to reach this audience. Concentrating on Bale's reinterpretation of Biblical stories and use of music in his play *God's Promises* (c. 1538), this paper shows that Bale used an existing, Catholic musico-liturgical framework—the

seven "O" antiphons prescribed during Vespers in the octave before Christmas—as a vehicle for religious reform, relying on an understanding of religious practice learned during his training as a Carmelite monk. By inserting numerous references to explicitly Protestant doctrines, including a focus on salvation through faith alone, Bale certainly ensured that his audience would see a Protestant reading of these Old Testament stories. Yet I argue that by linking his scenes through such a group of seven liturgically connected antiphons, Bale also engaged his audience's concurrent experience with and memory of contemporary religious ceremony, capitalizing on the learned behaviors and emotional responses that such liturgical music might elicit. Thus, by taking into account Bale's rhetorical goals and strategies, and focusing on the ways in which he employs specific techniques in a single play, we are able to construct a more nuanced picture of a reformer who is often simplistically characterized as a polemicist.

Reforming Lent: Evangelical Lenten Sermons in the Edwardian Reformation

Jenny Smith *History, Notre Dame*

This paper explores early Protestant resistance to Lent in mid sixteenth-century England during the reign of Edward VI. It first analyzes episcopal opposition by examining letters, sermons, and treatises composed by a cluster of reform-minded bishops who criticized the use of altars, images, holy water, and other traditional religious elements during Lent. It then investigates relaxed enforcement of both dietary restrictions and auricular confession as bishops began to view the spiritual disciplines of Lent as issues of the individual conscience rather than a matter of ecclesiastically prescribed uniformity. Additionally, it analyzes the sermons of a minor subset of even more radical bishops who argued for the abolition of Lent altogether.

At the popular level, it explores the creation of the "Jack o' Lent" tradition, in which communities constructed, hung, and burnt a human straw Lenten effigy to voice their disrespect for the fasting period. Additionally, it incorporates the emergence of a new corpus of popular literature that attacked Lent through satirical poems, rhymes, and ballads. Finally, it situates this discussion within a broader historiographical framework that places liturgical reform at the forefront of understanding individuals' perceptions and experiences during the English Reformation. This paper thus aims to explore both episcopal and popular sources to analyze how Edwardian reforms posed a challenge to one of the most prominent liturgical seasons in Tudor England. Although this resistance was neither comprehensive nor permanent, it does, however, reveal that Protestant reform seeped into the structure and rhythms of the early modern calendar, not least of which was the rhythm of spiritual feast and famine during Lent.

12: QUEER IDENTITIES IN PRE-MODERN TIMES

Chair: Michelle Chan *English and Classics, Illinois at Urbana-Champaign*

Envoicing Hero: Hearing Queerness in *Hero's Complaint to Leander*

Devon Borowski *Musicology, Chicago*

Employing a close reading of a musical text as well as its most famous performance, this paper attempts to better understand attitudes surrounding sex and gender performance of early seventeenth-century England. Nicholas Lanier's *Hero's Complaint*

to *Leander* (1628) is a particularly instructive case for studying the interplay between early modern sexual metaphor and the performance of queerness in early seventeenth-century England. In combining a story already known for its erotically melancholic mood with the latest Italian stile recitativo, Lanier was able to tap into topics with which his English audiences would have been interested and possibly well acquainted: the musical and metaphorical language of the Italian madrigal, already popular for decades in England, and the tenuous line between loving-well and loving-in-excess. By mixing anxious and anticipatory eroticism with a dejected melancholia presented from the female perspective (that of Hero), Lanier was able to craft a piece brimming with potentially queer readings. Hero's first-person narrative relates her languishing evening waiting for her lover, while a metanarrative of female autonomous sexual stimulation works below the surface to reinforce the theme of unconventional sexuality.

At the same time, through his own famous performances of the work, Lanier charged the work with additional homoerotic undertones. In taking on the character of Hero, the singer enticed his audience with subtle gender fluidity, presenting himself as the female protagonist. Through his masterful accompaniment on the theorbo, Lanier further reinforced his own masculine self-image, as well as royal favorite of King James I. In mediating his graphic description of longing for Leander through the character of Hero, Lanier diffuses one queer aspect of the performance (same-sex desire) at the expense of pronouncing another (gender fluidity). Such a reading raises many questions and a fruitful point of contrast for the coming Puritan backlash of mid-seventeenth-century England.

Monster Time: Montaigne's *Essays* and an Embodied Process of Revision

Emily Loney *English, Wisconsin-Madison*

In his late-sixteenth-century *Essays*, Michel de Montaigne suggests that writing allows him to create an honest self-portrait. As he then returns to this image of self-display throughout his *Essays*, the text becomes not just a marker of Montaigne's thoughts, but also a marker of his embodied subjectivity. This vision of embodiment is complicated, though, by Montaigne's process of revising and reprinting the *Essays*: each time that he authorized a new printing, he inserted new material into the bodies of his essays, making additions but rarely striking out the parts he now thought incomplete, in need of nuance, or simply wrong. While critics have generally recognized that Montaigne's editorial process is tied to his ideas about error, epistemology, and the idea of "becoming," I argue that the editorial process behind the *Essays* in fact stages a monstrous time—and, by extension, a monstrously embodied subject.

Theorizing monster time partially through a reading of contemporary queer theory, I consider how Montaigne's text stages an unnatural—or monstrous—relationship with progressive, linear time. Considering Montaigne's own editorial process alongside the presentation of his text in his original French editions (and the later English translation), I will suggest that the *Essays* stage a non-sequential, non-teleological, and even anachronistic vision of textual editing. Ultimately, Montaigne's *Essays* present a monstrously non-normative self with whom the reader comes into intimate contact—and empathy—in the act of reading of the *Essays*. The textual body here stages a pre-modern vision of disability but does not allow this non-normate body to be easily Othered: instead, just as Montaigne's *Essays* argue for an ethics of

inclusivity, the text itself performs this recognition of the naturalness of disability by staging its embodied author/speaker/subject as a monstrous self.

Gender and (Homo)sexuality in the Late Roman Empire

Lorenzo Schiavetta *History, Illinois State*

The sexual relationships in the Ancient World have sometimes been misrepresented and perverted. Whereas we have some solid ideas about the military sexuality in some polis of the Ancient Greece, historians have rarely studied Roman soldiers' (homo)sexual practices. The majority has usually confined the research within Polybius and the Republic, especially for the strong lack of sources on this topic for the Empire and the Late Empire.

The conquest mentality and "cult of virility" shaped same-sex relations in Rome. Roman men were free to enjoy sex with other males without a perceived loss of masculinity or social status, as long as they took the dominant or penetrative role. Acceptable male partners were slaves, prostitutes, and entertainers. Roman soldiers were permitted to have sex relationships with male slaves and prostitutes. Such relations were accepted in mainstream Roman society and the evidence for the army shows little difference. Whether soldiers were permitted to have sexual relationships with each other remains obscure; it seems that such practices were punished in the mid Republic, but evidence from the Empire is lacking.

Going through some quick quotes by Ammianus Marcellinus and by Quintilian, and a short but intense bibliography, we will try to introduce the intriguing question on how this concept of (homo)sexuality "of power" among romans and among legionaries had slowly been shaped in the Late Empire. (IV, V century). During this brief analysis it will be essential considering two important and substantial aspects of the Late Antiquity: the increasingly constant integration of the barbarians in the ranks of the Roman regiments; the persisting spread of the new Eastern religion: Christianity. Particularly, this second point will be the nub of the speech: the analysis of the kingdom of Theodosius and of his Edicts of 390-392 against paganism and, consequently, everything related to it.

FRIDAY AFTERNOON SESSIONS

13: CROSS-CULTURAL EXCHANGES: CONSTRUCTION AND COMMERCE

Chair: Adrien Dula *French, Wayne State*

Holy Blood at the Crossroads: Globalism in Medieval Passau

Sarah Conell *Art History, Pittsburgh*

Scholars from across disciplines have recently reimagined the medieval period by studying aspects of globalism. It is therefore useful to consider global impacts on gothic structures. I will explore the advantages and limitations of viewing the medieval as a "global" period by examining a church in Passau, Germany. The Church of St. Salvator has previously been studied for its striking architecture, symbolism, and troubled history of Christian Jewish relations. Reexamination of this church will provide further context for its design, and may reveal trends applicable to similar churches in the region.

In this presentation, I will define “globalism” before wrestling with period specific issues, such as style. Literature on medieval travel, trade, and architecture will demonstrate the ways in which scholars have historically dealt with the medieval period and its complexities. Shared physical traits lead to issues that must be addressed, for example regional versus global stylistic trends. Gothic architecture has traditionally been categorized by its display of certain visible forms. To counter notions of linear stylistic progressions, the role of influence and choice in architectural spaces has been emphasized. I argue that cultural linkages become apparent in the church’s design when conducting a visual analysis while considering its geographic and historic context.

Large-scale interaction did not begin in the modern era. Pre-modern scholars have identified with the concept of globalism, as it highlights cross-cultural exchange and fluid movement across imagined borders. The Church of St. Salvator in Passau, Germany is a remarkably preserved church situated on a once heavily traveled route. This brief examination will labor towards a clearer understanding of the region by considering global influences on a church built for the veneration of Christ’s Blood.

Producing the “Exotic”: Conspicuous Commerce in Commelin’s *Beginning and Progress of the Dutch East India Company* (1645/46)

Stephanie Glickman *Art History, Northwestern*

In 1645, Amsterdam historian Isaac Commelin and publisher Jan Janssonius issued the first comprehensive and lavishly illustrated history of the Dutch East India Company (VOC), *Begin ende voortgangh der Vereenighde Nederlantsche geotroyeerde Oost-Indische compagnie* (Beginning and Progress of the VOC) (1645-46). As the preeminent European global trading company at mid-century, the VOC regularly commemorated its overseas achievements and obfuscated grim territorial and human losses by exercising dominion in the realm of art in Amsterdam, its most important administrative center. My presentation explores the theme of global commerce in Commelin’s text and in accompanying engraved illustrations that I call ‘commercial landscapes,’ viewable in Commelin’s volumes in the Newberry Library’s remarkable collection. Drawing on groundbreaking studies of travel literature conducted by literary scholars and theorists, including Stephen Greenblatt (*Marvelous Possessions*, 1991) and Mary Louise Pratt (*Imperial Eyes*, 1992, 2nd ed. 2008), I delineate an ‘eyewitness strategy’ at work in the images in *Begin ende voortgangh*, in order to articulate the role that images of rare and costly Asian commodities played in European mercantile identity formation.

In Commelin’s ‘commercial landscapes,’ coveted Asian fruits and spices typically occupy a flat surface—perhaps a table—in the foreground, almost concealing the plunging views into sparsely populated, generically ‘Eastern’ environs in the far distant background. The images’ conspicuous lack of ‘middle ground’ renders the landscapes’ half-clothed, indigenous inhabitants as irreconcilably distant and, I will argue, different from Commelin’s European reader-viewer. Textual or alphanumeric labels, which link depicted commodities to textual passages describing their origins, uses, and market value, serve the interests of a European connoisseurial and commerce-oriented ‘eyewitness’ to the scene. The split-images and corroborating texts in *Begin ende voortgangh* forge an impression of Europeans’ commercial acumen against a backdrop of purported indigenous innocence, and thus engage their audience in commerce-based constructs of self and alterity.

Making the World Safe for Trade: The Purpose of the Hansa
Istvan Szepesi *History, Waterloo*

Despite a tradition of historical study that stretches back two centuries, the Hansa, also commonly referred to as the Hanse or the Hanseatic League, remains one of the most difficult to define organizations in human history, due in large part to its nature as a loose and constantly evolving institution. In order to answer the question of what the Hansa was, this paper asks what the purpose of the Hansa was and how it fulfilled that goal. In addition to modern scholarly works, the paper draws upon the internal legislation of the Hansa, as well as on both treaties and correspondence with the external powers which surrounded and often interacted with the Hansa. When viewed from this angle, it becomes clear that, as an institution, the Hansa aimed to facilitate trade through the provision of greater security to its merchant members. In the process, the Hansa also became an institution that could provide comparative trade advantages and offer a sense of social identity to its members, but these functions were not part of the original purpose of the Hansa. These findings offer a deeper appreciation for challenges facing merchants in the medieval and early modern period and shed light on the reasons behind the Hansa’s longevity and effectiveness as an international organization.

14: FEMALE EMPOWERMENT/AGENCY

Chair: Zohra Wolters *History, Claremont Graduate*

Kinship and Cultivated Relationships: Consort Queens of England and the Court of Public Opinion

Courtney Herber *History, Nebraska-Lincoln*

Although over a hundred years, four monarchs, and a new dynasty separated them, Queens Catherine of Aragon and Henrietta Maria of France had much in common. They were from powerful Catholic dynasties on the Continent, married a King of England, were the youngest surviving child in their natal families, and neither spoke much English before her arrival in England. However, each woman was received by her new countrymen in diametrically different ways.

These similarities raise questions regarding how they were perceived by their new countrymen and women. Catherine, it seems, was able to quickly win over the hearts of her new subjects while Henrietta Maria struggled with gaining public approval her entire tenure as Queen consort. To pinpoint those differences, and trace the relationship each queen had with her new subjects, I am exploring the nature of each queen’s changing relation- and kinship networks and the possible effect those shifts could have had on public opinion. Was it really the first impressions of each woman that dictated the love she received from her new countrymen through her time in England? Was it her nation of origin? Was it her relationship with her husband that changed her fortune? What effect would giving birth to children have? What effect would having sons have?

The choices that each woman made affected both public and private opinions about her as well as changed her available actions in public and policy. To trace these changing relationships and their effect on public/court opinion, I am analyzing letters, ambassadorial missives, and other contemporary documents.

Anna Trapnel's Use of Generic Hybridity: Re-Fashioning Female Prophecy as Rational Prophecy in the Interregnum

Bosik Kim *English, Wayne State*

The rising of revolutionary millenarianism is a unique phenomenon of seventeenth-century intellectual and religious history of England. For female prophets, revolutionary millenarianism not only provides an opportunity to speak directly to public sphere but also constructs their counter-public by obtaining wider readership beyond the binary of public and private sphere. In particular, by using generic hybridity of prose and poem female prophets create literary space for the construction of readership which is a central element in fashioning a counter public. By using millennial vision and generic hybridity Female prophets aim to create their own 'rational' discourse in their literary space as a reaction to dominant discourse of extant regime. I argue that analyzing generic hybridity can open a new path to investigate female prophets including Mary Cary, Anna Trapnel as participating in rational discourse. My primary concern on how prophecy and generic hybridity work together to confirm female prophets' authorial legitimacy is a way to rebut scholars who argues that female prophecy is not rational discourse. By placing female prophecy in rational discourse this paper not only examine the ways in which female prophets use their literary space for engaging in and arguing with other radical male discourse but also repels the female prophecy's categorization of femininity as the negative other of supposedly rational masculine prophecy. To shows this process effectively I will investigate Mary Cary's *The Little Horn's Doom & and Downfall* (1651) and Anna Trapnel's *The Cray of a Stone* (1654).

Satan's Plots on High Seas: Maritime Experience and Demonological Imagination in Early Modern Hagiographic (Travel) Narratives

Erika Tanacs *Spanish, Chicago*

The foundation of female convents in the New World required a great number of religious women to undertake the difficult journey to the newly incorporated territories of the Spanish empire. These pious ladies, traveling under the protection of male supervisors, sailed the known and unknown oceans of the early modern period in order to promote the Catholic faith and virtues in different parts of the world. The chronicles of these foundations as well as the vitae of the founding mothers, be they written by the nuns themselves or by their confessors, contain detailed episodes about the calamities faced during the lengthy sea voyage, and present the saintly ladies as models of obedience, patience and virtue for all those women who undertake a dangerous journey toward a destination that can be very concrete or an allegorical one. In these hagiographic (travel) narratives, violent storms, prolonged calms, pirate attacks and other misfortunes at sea are all imagined as plots devised by Satan to impede the arrival of the nuns to their destinations. The demonological perceptions of the ocean in these vitae and foundation chronicles are not mere hagiographic conventions, however; they form part of an important and widespread early modern literary tradition, the one Jorge Cañizares-Esguerra terms as satanic epic, according to which Iberian colonization is seen as an ongoing spiritual and physical battle against Satan's minions in land and sea. The texts studied in this paper represent the seafaring nuns as Catholic heroes who actively participate in the struggle between God and Satan for a control of the entire earth, demonstrating, thus, that women played an important role in

early modern Spanish demonological global imagination, as well as in the expansion of the Atlantic world.

15: EARLY MODERN FASCINATION: READING THE SENSES

Chair: Sarah Kunjummen *English, Chicago*

The "Mirail de prez": Subjectivity and Objectivity in the Occitan Lyric Tradition

Annie Doucet *French, Tulane*

Despite the declaration that "love is blind," love is more often than not closely associated with vision. The "look of love" is a common cliché of the romantic sphere, as is "love at first sight." Medieval biology drew a direct link from the eyes to the heart, propagating the idea that an object seen was transmitted through the eyes and stored in the heart. In the songs of the twelfth-century troubadours, the troubadour turns his lady's, or domna's, eyes into a "mirror", through which he can see reflected his own image, stored within the domna's heart. Moreover, he often implores her to look at him, to "see" him, and to let him look into her eyes. In my paper, I argue that this need to be seen serves as validation for the troubadour—the lady's gaze is proof of his subjectivity. His supplications often include the threat of death, the only alternative to the domna's indifference, and this death can be seen as a figurative one: if the domna refuses to look at the troubadour and thus acknowledge him, he has no existence, no subjectivity, and he "dies" in that he ceases to exist. He "dies" both as object of the lady's gaze and also as subject of his own song. Therefore, I argue that the object of the troubadour's love song, or canso, is not in fact the domna to whom the song is addressed but the troubadour himself. The structure of the canso results in a Narcissian circle in which the troubadour exists as both subject singing and object being sung to, the true object of his desire being not the domna but the image of himself that she reflects.

Theories of Vision and the Senses in Fernando de Rojas's *La Celestina*

Lisa James *Spanish, Illinois at Chicago*

This paper focuses upon Fernando de Rojas's *La Celestina* (1499). The goal of this paper is to examine the role of the senses and faculty psychology within the narrative structure of the work as well as the broader questions the work raises regarding theories of the senses. Taking as a starting claim that the plot of *Celestina* operates within the psychological horizon of expectations of 15th- or 16th-century readers concerning the corruptibility of the imagination, I further investigate the implications of the diagnostic that early modern and contemporary scholars alike have posited by considering the specific ways in which Rojas's work troubles the adequacy of sense perception, or of the "common sense," as a measure of experience. My analysis asserts that the alcahueta Celestina "poisons" what critic James Burke has referred to as both the visual and aural choric fields that organizes the characters' experiences. Her purveyance of "fascinating" stimuli inhibits their capacity to gather and analyze phantasmata (images) against the conventions of literary, classical and theological antecedents stored within the faculty of the memory. To carry out this analysis and further this claim, I first provide an account of the central tenets of visual systems and theories of the senses as they may have contributed to the imaginary of the late 15th-century Spanish writer, Fernando de

Rojas. I maintain the positions of critics such as James Burke and Robert Folger who argue for the consistency of plot and malfunction of the interplay between the internal senses as a parodic device against the canonical norms of courtly and passionate love. However, I ultimately drive these claims further by demonstrating how the impasse in the communicability of the faculties signals to a critical shift in the structure of medieval scholastic consciousness by emphasizing a remainder in the order of perceptual formalization.

The Senses and The Breakdown of Public Morality in Elizabethan Theaters, 1576-1590

Clint Rodgers *History, Miami*

The immorality of the English stage became a serious concern in 1576, when the first public theater opened in London. Writers such as Stephen Gosson, Anthony Munday, and Philip Stubbes orchestrated a pamphlet war against theater from within the playing profession. This study analyzes their concerns about sensuality, and how they thought the use of the senses on the stage corrupted the early modern community. To these polemicists, the external senses functioned as a bridge to transmit the sin and idolatry being performed on the stage into the body, mind, heart, and soul of the beholder. Spectacles such as cross-dressing, duplicitous fabrications of truth, and excessive emotion could only occur through the vehicle of the sensorium, tailoring all experience to these specific modes of entrance into the soul. Therefore, this project argues that these deep-seated concerns go far beyond the theater, infiltrating much of the conversation about religious reform. Analyzing only the early antitheatrical polemicists, who published between 1576 and 1590, allows for an in-depth study of the first surge of attack against plays and players which later culminated in the closing of the theaters during the Commonwealth period. While these writers have often been considered in historical and literary scholarship, the place of sensation within the corpus of their work has yet to be identified thoroughly. Thus, my project uses an approach that has gained momentum in the humanities over the past two decades, targeting the senses as crucial to understanding religious transformation during the English Reformation. The larger framework of this study is meant to comprehend the role of sensation in thought during the height of Elizabethan society, infused as it was with concepts of the pure and the profane.

16: ROMANCE & NARRATIVE: ENGLISH AUTHORS ON ENGLISH SOCIETY

Chair: Lise Schlosser *English, Northern Illinois*

Spenser's Hermits: Retirement, Piety, and the Independent Man in *The Faerie Queene*

Thomas Adamson *English, McGill*

Spenser's *Faerie Queene* is enthusiastically devoted to both nation and sovereign, yet critics are quick to correct those who would reduce the poem to a simple endorsement of institutional power. As Richard Chamberlain argues, Spenser's work is punctuated by "moments of resistance" and "subversive logics" that manifest an "anti-totalising impulse" and defy ideological conservatism (Chamberlain 3-4). This paper focuses on one often-overlooked generic character trope that Spenser uses to display "resistance" and social critique: the hermit. I argue that eremitic characters like Contemplation and the hermit of Book VI are one manifestation of Spenser's anti-courtly ideology—like the inset pastoral worlds

in Faery Land's periphery, they represent an idealized rustic retirement opposed to courtly excess. However, hermits are a unique figure in the early modern discourse of retirement by virtue of their special piety, solitude, and relation to power. In the lyrics, romances, and progresses of the late sixteenth century, hermit figures typically unite solitude with submissive humility, yet their total submission is undercut by their Catholicism, independence, perceptivity, and Christian righteousness. Spenser's *Contemplation*, for instance, demonstrates an obedient reverence for both Mercy and Gloriana, yet advises the Red Cross Knight to renounce active service following his current quest. Similarly, Spenser's narrator is torn between praise and scorn for the militaristic glory of Book VI's hermit's chivalric past.

As generic characters highly compatible with the antiquarian pageantry of the Elizabethan court, hermits exemplify Spenser's overall difficulty conveying social and political critique while simultaneously celebrating Elizabethan sovereignty. Ultimately, his version of eremitic solitude imagines a place for the independent, solitary individual amid Tudor political structures demanding new levels of political participation and personal submission.

Material Theatre, Material History: *Henry IV Part 1* and the Complicity of Narrative

Anna Cooperrider *English, Loyola Chicago*

England in the sixteenth century witnessed the rise of historiography as a professional, artistic, and nationalist activity. This paper argues that the history play, and Shakespeare's in particular, both contributes to the growing historiographic tradition of figures like Hall and Holinshed and also departs from it because of the inherent characteristics of the dramatic form. The Marxist conception of history looks at events from their material and economic underpinnings rather than ideological ones such as the Tudor myth. Taking *1 Henry IV* as my example, I argue that the theatre and Shakespeare's play brings history from the ideological and political back down to the level of the material and the personal, allowing for a dialogue that includes common people in the process of narrative construction from which they were generally excluded. As a world-historical individual, King Henry is deeply involved in the historical ideals that surround him; but as a man, embodied by an actor, Shakespeare's character takes on an emotional depth and earthy reality that is only fully realized in the exchange between stage and audience. The physical presence of the king onstage echoes the material nature of history and opens it to a relationship with each audience member.

Charlemagne and the Saracens: Reimagining the Sequence of Aggression in Three Middle English Romances

Elizabeth Melick *English, Kent State*

Charlemagne and his court were the subject of a number of Middle English romances written more than three hundred years after his death. Alan Lupack explains that Charlemagne is so esteemed in the medieval English mind because he was "credited with defending Christianity—and thus, for most medieval western readers, the civilized world—from the advancing Saracens." However, the historical fact is that Charlemagne did not simply defend his kingdom and Christendom from invading Saracens; he ordered military campaigns aimed at conversion, which were often bloody and not always prompted by an initial strike from the pagans. Even those of Charlemagne's campaigns that responded to a pagan rebellion were often unnecessarily brutal and bloody—and sanctioned by the church.

Despite the fact that Charlemagne was often the aggressor rather than defender in encounters with pagans, in Middle English romances such as *Duke Roland* and *Sir Otuel of Spain*, Roland and Vernagu, and the *Siege of Milan*, his conflicts with Saracens are almost always prompted by an initial Saracen “invasion” from a Saracen or act of war. I argue that this sequence of events—rather than the historical one in which Charlemagne initiates conflict—is essential to the medieval English conception of the English political and religious identity. The English were likely aware that Charlemagne was often the aggressor in conflicts with pagans, and they even more assuredly understood the aggressive nature of the crusades. By circulating tales of invading Saracens, the English can reimagine their religion-inspired attacks as historically justified and maintain a self-image of being morally superior to non-Christian groups.

SATURDAY MORNING SESSIONS

17: MAKING A NATION: RELIGION, NATURE, AND LAW

Chair: Brian Brooks *English, Oklahoma State*

The Gens Anglorum, Bede’s Covenant People: Nationalism and Socio-Religious Identity in *Historia Ecclesiastica Gens Anglorum*

Lindsay Marshall *History, Oklahoma*

This study explores the role of Bede’s *Ecclesiastical History of the English People* in defining the nature of the premodern state in Britain. Bede’s history is unique in many regards, not the least of which are his careful research methods or his attention to both the events of the state and the church. As a priest, and primarily a biblical scholar, Bede’s attention is drawn especially to England’s religious history, and in his preface he states that his purpose is to teach others to follow the way of Christ by recording the history of Britain. However, his attention is necessarily divided between the history of the church and the history of the various Anglo-Saxon kingdoms. In addition, because of his goal of creating a clear narrative of the salvation of the English people (itself a radical label before the unification of the various kingdoms), Bede goes out of his way to (1) define the Britons as a unified people and (2) emphasize the power of the *bretwaldas*, or overkings, who ruled the majority of the kingdoms from time to time. Though this narrative didn’t create a viable English state in Bede’s day, or even, arguably throughout the history of Anglo-Saxon England, it created an expectation that later rulers used to foment the power of the English state through the religious unity of its people. Bede argues that a covenant with God, not political unity, is what creates the *gens Anglorum*, and his history offers scholars the opportunity to ask new questions about the role of Bede’s covenant people and the formation of British national identity.

Questioning an Etymology: The Cultural Redefining of Old English “dēor”

Amy Nelson *English, Saint Louis*

While the Old English word “dēor” referred, broadly, to any animal or beast (as distinguished from birds and fish), the term was used throughout the Middle Ages more specifically to indicate a wild, undomesticated animal. As the OED’s definition of the word “deer” demonstrates, however, by the fifteenth century the general Old English term for undomesticated beasts

had given way to our modern, much narrower sense of the word. This etymological development deserves a more thorough analysis than it has previously been given, as there is sufficient textual evidence supporting the notion that the gradual redefinition of “dēor” (and its Middle English variants, such as “dēr”) was not entirely accidental. This paper thus examines the word’s lexical evolution during the Middle Ages as it is recorded in the OED, the *Dictionary of Old English*, and the *Middle English Dictionary*, alongside contemporary references to deer in such texts as hunting manuals and bestiaries. With these in mind, and through additional consideration given to the symbolic social significance attributed to deer through the popularity of medieval courtly hunts and deer parks, I argue that the redefinition of “dēor” to represent our modern notion of the woodland animal had clear sociocultural motivations. Given the common medieval understanding of beasts as inherently inferior to mankind (a belief supported by the *Book of Genesis*, among other sources), as the deer became culturally emblematic of an Englishman’s nobility and social influence, it simultaneously became emblematic of man’s desire to control the undomesticated—to tame the untamable. By reapplying the word used to represent nearly the entire animal kingdom to one particular animal that carried specific sociocultural significance, English-speaking members of the nobility in the Middle Ages sought to justify their authority over the whole animal world through the more local control of that world’s lexical representative.

Visible Deterrents and Authority of Anglo-Saxon Kings in the Law

Julie Polcrack *Medieval Studies, Western Michigan*

In the seventh through eleventh centuries, Anglo-Saxon kings used visible deterrents against crime (which I define as execution, mutilation, and burial in unconsecrated ground) to bolster their own authority, while remaining cognizant of religious beliefs. Kings would adapt their use of these deterrents to suit Christian doctrine.

Using law codes in conjunction with archaeological evidence, I was able to understand how these penalties were meant to be used and how they were used in practice. The law codes describe the types of offenses that warranted these visible punishments. I observed how the use of certain visible punishments changed over time, especially in the laws of kings Æthelstan, Æthelred II, and Cnut. The death penalty was issued most readily in the laws of Æthelstan and rarely appeared in laws afterwards until this punishment made a resurgence in the law codes of Æthelred and Cnut. Capital punishment was issued more frequently during the reigns of these kings because they needed to fortify their authority during politically tumultuous times. The use of mutilation as a punishment changed over time in the laws as well. Mutilation appeared more frequently as a penalty because Christian doctrine deemed it a more merciful punishment. It allowed the offender time to seek confession and earn salvation, as confirmed in the homilies and letters of Wulfstan and Ælfric.

The archaeological evidence from execution cemeteries demonstrates that certain individuals were buried in distinct, unconsecrated cemeteries, separated from the Christian cemeteries of their community, at highly visible places in the landscape such as on hilltops or near roadways or boundary lines. Criminals were set apart from the rest of society as a deterrent to criminal behavior, even after death. Given evidence from law codes and material culture, I argue that Anglo-Saxon kings utilized these visible deterrents to maintain authority.

18: MEMORY AND EMOTION

Chair: Joel Grossman *English, Queen Mary, University of London*

Band of Bastards: Rhetorical Parallels and National Memory in Shakespeare's Saint Crispin's Day Speech and Patton's Speech to the Third Army

Mitchell Ploskonka *English, Akron*

Laurence Olivier's 1944 adaptation of *Henry V* and Schaffner's 1970 *Patton* were both regarded as pro-war films upon their release. Olivier uses a Shakespearean backdrop to support England during the Second World War and Patton uses a WWII backdrop to stir support for the Vietnam War. Each eponymous leader accomplishes this by utilizing the template Shakespeare constructed in Henry V's St. Crispin's Day Speech. Mark Taylor began the conversation by showing that "some of the rhetorical strategies of General George Patton...were strikingly like those Shakespeare's King Henry V used on a similar occasion." The aim of this paper is to further the rhetorical connection between the two speeches as a way of showing how Shakespeare's template has been used to stir military support from the Hundred Years' War to WWII to the Vietnam War. Textual analysis of both speeches reveal thematic parallels, including divine sanction, a lowering of rank to the common man, exclusivity, and most notably, the promise of future memories. These parallels are manipulated by Olivier and Patton to make their speeches contextually relevant; Olivier's Henry is speaking to a war-hungry England while Schaffner's Patton is preaching to a war-weary America. Contemporary reviews, biographical accounts, and historical scholarship reflect the accomplishments of both films' place as iconic examples of military cinema, ones that were culturally stirring and whose strength was born out of Shakespeare's template. Finally, variations in the two speeches reveal national sensibilities regarding short and long term memory; the need to maintain ones national recollection as well as the desire to forge a powerful national memory.

Constructing a Bildung: Conflicts of Memory in the Movement of Modern German Historiography

James Rooney *History, Louisville*

Over the course of the early modern period a proto-national identity began to ferment, along with a common collective culture. The 'German question' of the nineteenth century revolved around the need to develop—and in many ways, alter—the German understanding of a collective, national culture. Called to action, the nineteenth century Historiker instigated a quest to find earlier narratives of German 'nationhood.' The goal of this paper is to trace the creation of a national German identity through the collective memory of an early modern past, and the temporal movement of a series of evolving historical logics. To accomplish this, German historiography from the nineteenth century will be examined and analyzed beside primary early modern and Renaissance materials. Observing the key cultural traits that seem to stand out in modern German historiography—though not necessarily in the early modern period itself—demonstrates how the identity of the German Empire(s) was constructed from modern German memory of the early modern period.

Employing a chronological approach, this study first examines the idea of identity in the Holy Roman Empire. The Holy Roman Empire is seen as a foundation of German identity, not necessarily in content as much as providing the basic discourse for Germans to begin thinking about their own proto-national

culture. Following this discussion, the modern intellectual's striving toward a 'national' German identity emphasizes the differences in early modern German identities and the movement toward that which was being crafted in the nineteenth century. There is an importance placed on how historians were altering past narratives in an attempt to create an account that stressed a consistent 'German' story. This constructed memory of the early modern period assisted paving the way to a unified German Empire.

Sleep and the Expression of Emotion in Chaucer's *The Book of the Duchess*

Nicole Songstad *English, Missouri-Columbia*

This paper examines the relationship between sleep and emotion in Geoffrey Chaucer's *The Book of the Duchess* with a focus on the narrator's version of Ovid's tale of Alcyone and Seyx. Considering Bernard of Clairvaux's theory of emotion, I contend that sleep is the process by which emotions, such as sorrow, are experienced at their greatest intensity. Recent scholarship primarily focuses on the function of dreams and women in dreams (Helen Phillips, Jane Chance, Jesse Keskiaho) and of the mind during sleep (Mary Carruthers). What seems to be overlooked is that sleep actively stimulates the expression of intense emotions, like despair.

In the tale, Alcyone laments over the disappearance of her husband, Seyx, which leads to her invocation of the goddess Juno. Alcyone asks for a trustworthy dream to discover the condition of her husband. Juno, in turn, recruits the help of Morpheus, the god of sleep, who possesses Seyx's body and then speaks to Alcyone intending to reduce her sorrow while she sleeps. Instead of yielding positive results, Alcyone wakes from her dream only to die three days later from excessive sorrow. This situation illustrates what Carruthers terms "a procedure of engaging memory" (69). Alcyone's memory of her husband creates a reality in which he is in fact his real person, not the temporary illusion Morpheus creates. This temporality compromises the reality of Alcyone's dream vision. More importantly, Alcyone seeks the truth while in a state of sleep which insinuates that Alcyone believes truth can be garnered during sleep. Once Alcyone wakes and realizes that Seyx has not returned, she is overpowered by the intensity of her emotions instigated by the mendacity of Morpheus's dream vision. Perhaps Chaucer is suggesting that sleep is a process by which truth can be found and that this process exorbitantly enhances emotions.

19: MILTON, THE CROWN, AND THE CHURCH

Chair: Lise Schlosser *English, Northern Illinois*

Dark Councilors: The Nationalization of Concupiscence in Milton's Political Tracts

Doug DePalma *English, Northern Illinois*

The issue of Augustinian concupiscence in the work of John Milton has received some critical attention in his earlier works, most notably in Debora Shuger's reading of *Comus*, "'Gums of Glutinous Heat' and the Stream of Consciousness: The Theology of Milton's *Maske*." Yet the persistence of the imagery of fallen human impulses for sex in Milton's prose and later poetry has not been studied in depth. In this paper, I suggest that the idea of concupiscence remained useful for Milton in his understanding of the crisis of the British Commonwealth as it developed after the crucible of 1649. By tracing the sexual language associated with

Commonwealth monarchism in *Eikonoklastes* and *The Ready and Easy Way*, I suggest that concupiscence moves from a problem found in the “hidden caverns of selfhood” (Shuger) in Comus to one found in the highest offices of state and the lowest plebian political discourses in Milton’s tracts. Milton uses in *Eikonoklastes* and *The Ready and Easy Way* the image of the council as the main engine of this nationalization. Anticipating the dynamics of Pandaemonium in Book II of *Paradise Lost*, Milton depicts Charles as generalizing his specifically concupiscent sin in council such that by the end of *Eikonoklastes* the people of England look to him with “delight and ravishment.”

The Crown and the Yoke: Monarchy and Slavery in Milton’s *The Tenure of Kings and Magistrates*

James Garner *English, Texas at Austin*

Critics have traditionally held that John Milton’s treatise *The Tenure of Kings and Magistrates* (1649/1650) does not critique monarchy as a political institution but rather tyranny. My paper will challenge this prevailing notion by arguing that the text’s enthymemic logic and rhetorical recourse to political and chattel slavery implicitly question the desirability of monarchy for free people. Monarchy, the tract’s logic suggests, not only enslaves people to the king but enslaves the king to the people. Read this way, *The Tenure* ultimately casts a pall over monarchy as a form of government impeding both the people’s and king’s freedom. In the first part, I consider Milton’s narrative of humanity’s originary freedom. The second part of the paper examines Milton’s use of slavery as a rhetorical figure to free his audience, assured of their liberty, from the “double tyrannie, of Custom from without, and blind affections within” (Complete Works VI.151). In part three, I explore how Milton casts monarchy in terms parallel with his deployment of political slavery. Finally, the paper will look briefly to *The Ready and Easy Way to Establish a Free Commonwealth* (1660), in which Milton challenges kingship explicitly along the grounds that *The Tenure’s* internal logic suggests. The figure of slavery is key to Milton’s rhetorical milieu as he attempts to liberate his audience from their epistemological enthrallment to monarchy by presenting kingship and its responsibilities as their own kind of bondage at odds with human freedom.

Ideology, Historical Revisionism, and *De Doctrina Christiana*: Questioning John Milton’s Millenarianism and Puritanism

George Ramos *English, Western Ontario*

Challenging consensus, I argue that Milton never adhered to the religious ideology of millenarianism, which by and large went hand in hand with the ideology of Puritanism. Miltonists unanimously regard Chapter 33 of Milton’s *De Doctrina Christiana*, where he seems to state explicitly that he does believe in millenarianism, as definitive proof of his millennial convictions. However, the previous English translators of the Latin theological treatise have omitted a crucial word in their versions of the chapter. The editors of the new Oxford edition have rectified the oversight but do not explore the implications of their correction: that Milton struggled with a significant scriptural inconsistency thus casting doubt on his millenarianism. I have written the Oxford editors for clarification, and their responses support my discovery. Moreover, they have recently decided to revise their translation of the sentence containing the critical omission. The change can now be seen in the Errata listed in the Addenda of the text’s online edition. Because I brought their attention to this omission, they now regard biblical proof-texts in

De Doctrina suggesting a millennial kingdom on earth as less firm in Milton’s mind and their original translation of the sentence, and by extension, those of Sumner and Carey, as somewhat overconfident. While critics have considered Milton, because of his ideological inclinations, as antithetical to the “negatively capable” poet, Keats highly admired Milton. And as Milton writes in *De Doctrina*, God “is always either described or outlined not as he really is but as we can grasp him.” Identifying “incertitude” in his work, some scholars today picture an “ambivalent” Milton, but negative capability accounts for the poetically powerful Miltonic epistemology ultimately unhindered by ideology. My research reveals the persistence of distortive, ideologically driven political criticism in Renaissance literary studies and the urgent need for historical revisionism.

20: PHYSICAL AND MENTAL HEALTH

Chair: Jason Rosenholtz-Witt *Music, Northwestern*

Defining Sanity: The Madness of Hercules in Marlowe’s *Tamburlaine*

Katherine Horgan *English, Classics, McGill*

In his reception of Herculean myth, Marlowe, in *Tamburlaine* Part II, interrogates a concept of madness developed both by Euripides in his tragedy *Herakles*, and by Seneca in his *Hercules Furens*. When Tamburlaine kills his son Calyphas in Act IV, he all but quotes Hercules’ mad ravings in *Hercules Furens*, crying, “For earth and all this airy region/Cannot contain the state of Tamburlaine” (Tam II. IV.i.119). By referencing Seneca at the moment of murder, Marlowe invokes parallel scenes of filicide in both *Hercules Furens* and *Herakles*. However, the murders Hercules and Herakles commit in madness, Tamburlaine enacts with the perfect knowledge of what he is doing. I suggest that Marlowe’s deliberate indication of Tamburlaine’s essential awareness of his actions argues for a universe that is not only amoral, but one in which sanity is entirely relative.

In the tragedies of both Euripides and Seneca, the madness of Hercules and Herakles is clearly defined by an objective, outside reality, and externally imposed by the will of the gods. Both Hercules and Herakles function under a temporary delusion: neither character is aware that the children he is killing are his own sons. While they feel remorse over the murders, they cannot be held entirely responsible for them.

Unlike Hercules and Herakles, Tamburlaine functions in a godless universe. Furthermore, he is the only character with enough power to realize his will: the only reality that exists in Tamburlaine is the reality Tamburlaine himself determines. There is no objective reality against which to define sanity or madness. I argue that through his reference to the mad Hercules, Marlowe exploits the Euripidean and Senecan definitions of madness, finding in them the potential for a tyranny of perspective so absolute that questions of sanity and madness, and by extension culpability, become irrelevant.

Master of Bedlam: Music, Madness, and Hogarth’s *A Rake’s Progress*

Joseph Nelson *Musicology, Minnesota*

St. Mary of Bethlehem, the asylum for the mad commonly called Bethlem or ‘Bedlam’, presented a carnivalesque spectacle of madness for the paying public. This paper explores the relationship between music and madness and the ethical

21: MEASURING THE MEDIEVAL

Chair: Basit Hammad Qureshi *History, Minnesota*

Constructing the Middle Ages: Medievalism and the Votivkirche in Vienna

Teresa Kilmer *Art History, Oklahoma State*

Contemporary medievalism continuously shapes the way we view the Middle Ages. As with the nineteenth-century Gothic Revival, how we understand the period is dictated by a complex combination of our current cultural standards, medieval primary sources, and academic developments during the preceding centuries. The biases inherent in this method distort how we understand the Middle Ages, prioritizing what we designate as authentically medieval and assigning oversized roles in the period to France and England. This state of affairs demands a reevaluation of the field, particularly with regards to the ways in which Gothic Revival scholarship shapes contemporary thought and practice. The frequent omission of nineteenth-century Austrian Gothic Revival architecture in Anglo-American scholarship is a prime example of present and past biases. The Votivkirche in Vienna (built 1854-1879), erected after the unsuccessful assassination attempt on Emperor Franz Joseph one year earlier, is roundly ignored in the extant literature in spite of its outstanding Gothic Revival architecture.

Why has Austria been left out of the dominant narrative of the movement? What sets it apart from France and England and makes it less worthy of scholarly attention? Most importantly, how has academic medievalism played a role? This paper explores the idea that the absence of Austrian Gothic Revival architecture in Anglo-American scholarship is not a random accident of history or the overlooking of a provincial backwater. It is instead a consequence of influential English and French theoreticians in the second half of the nineteenth century who gave precedence to value systems enabling them to exclude Austria and others from a truly pan-European movement. I will demonstrate how these theoreticians' national and historical biases manipulated the art historical narrative and instilled our contemporary biases about not only the Middle Ages but the Gothic Revival as well.

Integrative 3D Recording Methods of Historic Architecture: Burg Hohenecken from Southwest Germany

Aaron Pattee *Anthropology/Archaeology, Nebraska-Lincoln*

This paper explores the methodology and application of laser scanning and photogrammetric recording methods to a very complex castle ruin. These methods allow for exact measurements to be made and the production of 3D digital models of the structure in question. The models built from the respective data combine the measuring strength of laser scanning with the visual aesthetics of photogrammetry. The case study is the medieval castle Burg Hohenecken in the city of Kaiserslautern in southwest Germany. Once digitized as a 3D model, the castle can be virtually controlled and examined, providing an opportunity to determine the age and potentially to reconstruct the castle from the different periods of its construction and expansion. Future analyses will include the identification of the different stone types and ages from the different building phases, the viewsheds from each respective building phase and perhaps the discovery of structures which have been completely lost.

implications of music's role in Hogarth's series on "modern Moral Subjects" entitled *A Rake's Progress*. It will outline some of the medical and philosophical discourses on madness in which Hogarth's audience, people of the class depicted in these prints, would have been immersed. It then compares images of music and sound in other prints and paintings by Hogarth to show other associations with chaos and social disorder, theorizing that these prints associate some types of music making with these forms of disruption. It draws on sound studies research to propose that the depiction of Bethlehem in Hogarth's work, described by Allan Ingram as being surprisingly accurate to the lived experience of the asylum, documents a sensorial experience of sights and sounds that embody contemporary medical and philosophical discourses on madness. I then draw on J. Martin Daughtry's work on sound, music, and violence to propose that this depiction of the sonic environment of Bethlehem might reflect an attitude toward music and its relationship to madness with implications for research into audience reception of madness in eighteenth-century opera. This investigation illustrates ways in which mid-eighteenth-century audiences associated music with madness, and thereby music as a potential cause for social disorder. It also explores the ways in the environment of the asylum itself represents this potential in its ultimate expression as part of a sonic and sensory experience that embodies the contemporary medical and philosophical discourses on madness.

"We live in the midst of death": Medical Theory, Public Health, and the 1793 Yellow Fever Epidemic

Alyssa Peterson *History, Eastern Illinois*

Much has been written on the history of disease in early America, especially surrounding the 1793 yellow fever epidemic that ravaged Philadelphia. The stories of the men and women who lived through and were affected by it, including the physicians who treated the victims, have been thoroughly covered by historians. What has yet to be discussed is the medical context in which this epidemic existed. Medical education, scientific thought, and particularly past experiences came together during this outbreak to influence both the medical establishment and the governments' decisions regarding their appropriate response. Doctors' medical education predisposed them to beliefs and preferred treatments, including the understanding of disease. But it was a doctor's prior experience with tropical diseases that influenced how they reacted during this epidemic. Those like Philadelphian Benjamin Rush, who practiced in a single town, were unlikely to come into contact with yellow fever and were less likely to accept new theories concerning it. Physicians such as Frenchman Jean Devèze, a physician in Haiti with the French army, not only had more clinical knowledge overall but were also open to different methods based on their prior experiences. Devèze's use of autopsy and empirical medicine came as a result of his background and was something Rush did not have exposure to. Using the 1793 epidemic and these two prominent doctors, I will demonstrate that a physician's formal education in fact formed a small part, while it was their prior experience throughout the Atlantic that played a larger role in the epidemic than is currently addressed. Doing so will expand the history written on the 1793 epidemic beyond the standard social history and place the event in the larger context of medical history, as well as contribute to the medical and public health history of early America.

Medievalism Now and Then: The Itineraries of William Wey
Xiaoyu Zeng *Art History, Texas at Austin*

In 1456, the Englishman William Wey took a pilgrimage to Santiago de Compostela. In 1548, he began a much lengthier undertaking, bypassing Rome, Venice, and Jaffa to visit Jerusalem. Wey left again for another pilgrimage to the Holy Land in three years, travelling extensively through Europe upon his return. After his third and last pilgrimage, Wey resigned his fellowship at Oxford and became an Augustinian monk at the Edington Priory in Wiltshire. Upon his death, he bequeathed the monastic order a collection of paper describing his three pilgrimages, as well as a map illustrating sites he had visited in the Holy Land.

History of Wey's manuscript and map in the next four centuries remained a mystery. In 1857, a member of the Roxburghe Club found the manuscript and a colored rectangular map in the Library, and the bibliophilic society soon published Wey's manuscript with a facsimile of the map. A copy belonged to an Earl Cawdor now exists in the Harry Ransom Center at the University of Texas at Austin.

A close look at this posthumous interest in the mid-fifteenth century pilgrimage narrative reveals the historic impact of medieval crusades and pilgrimages. Focusing on this 1857 edition of *The Itineraries of William Wey*, my paper addresses the duality and cross-chronology in the nineteenth-century medievalist nostalgia for a pre-capitalist Europe. Analyzing the traditions that were on the brink of change, I argue that the *Itineraries* was a late-medieval precedent that resonated with the nineteenth-century antiquarian sentimentality searching for a romanticized past.

22: NEGOTIATING THE PRODUCTION PROCESS OF MATERIAL OBJECTS

Chair: Zohra Wolters *History, Claremont Graduate*

Catchpenny Bumfodder: Rethinking Cheap Print in the Northern Atlantic

Jesse Dorst *History, Minnesota*

Available to all but the most destitute, cheap print seems to offer an easy, entertaining representation of the popular sentiment of a given population. For this reason cheaply printed broadsides, ballads, pamphlets and news sheets are ubiquitous in histories of the early modern Atlantic World. More often than not they act as convenient illustrations, both textual and pictorial, of popular attitudes and beliefs. This project seeks to deepen and add nuance to the historical analysis of cheap print by treating it as a unique, curious genre of cultural expression, one which cuts across conventional genres of historical evidence. It aims to incorporate an analysis of the content of cheap publications and an awareness of their social position and cultural use. In short, it treats the production and consumption of cheap print as evidence of a daily cultural practice. Through an analysis of "The Dutch-mens Pedigree...", an English language broadside published in 1653, this paper examines the complex set of relationships that emerge between English and Dutch peoples as each pursued overlapping, and at times contradictory, projects across the Atlantic basin. When seen as evidence of the mundane practice of consuming print, the broadside suggests that thinking about the Dutch was a habit among English consumers of print. This daily habit, facilitated by the rapid turnover of cheap publications, allowed for a constant re-evaluation of the relationship between English

and Dutch interests. This flexibility, I argue, was crucial to the dynamics of the early modern Atlantic since English and Dutch colonial projects were every bit as intertwined and codependent as they were antagonistic and competitive.

Writing in/on/about the Reader in Two Lives of Christ

Rebecca Huffman *English, Michigan*

Using two texts from the widely-read late medieval of meditations on the life of Christ, this paper explores how literary tropes of reception balance lay demands for spiritual autonomy with the demands of a religious establishment needing to retain its own authority. It studies the construction of imagined readerships in the popular Pseudo-Bonaventurean translation by Nicholas Love (c. 1400) alongside the *Meditations on the Life and Passion of Jesus Christ*, a lyric-based version extant in one manuscript. I argue that through tropes of reception, particularly lay reception, these stylistically disparate texts move to incorporate the pious reading laity into the work of religious literary production.

The *Meditations on the Life and Passion of Jesus Christ* in British Museum MS Addit. 11307 (before 1450) is an assemblage of devotional lyrics. This manuscript contains an extraordinary fervor not just for the act of reading or meditating on Christ's life but for writing it on the reader's body; affective reading practices shift the narrative's "I" to the reader's "I" in an oft-repeated refrain that begs for Christ's life to be written down or inscribed within the reader's or the narrative voice's own heart. This *Meditations* shows broad, flexible modes of reading and authorship that encompasses the text, the body, and the ability to clearly, inwardly visualize and inscribe the life and passion of Christ. Ultimately, the life of Christ shown in this version constructs a diffused model of authority that supports an empowered lay reading community, even as the realities of its historical circulation mean that the community exists only within the fiction of the text. The essay closes by transporting these findings to Love's *Mirror of the Blessed Life of Jesus Christ*, arguing for a continued nuancing of critical understandings of Love's attitude toward his imagined and real readers.

Italy from the Armchair: The Creation Process of Blaeu's *Theatrum Italiae*

Gloria Moorman *Renaissance Studies, Warwick*

Ever since the publication of Braun and Hogenberg's *Civitates Orbis Terrarum* (1572), town atlases have enabled curious readers to discover the regions and cities of early modern Europe on paper. Leafing through town atlases today, their particular nature immediately stands out: combining city depictions, panoramas and maps with text, these works offered multiple perspectives on Europe's urban structures.

This paper will investigate Joan Blaeu's *Theatrum Italiae* (1663), the series of town atlases dedicated to the Italian peninsula which is considered the most beautiful but also the least known product by the Amsterdam publisher. The volumes of the *Theatrum Italiae* (of which two copies of a rare, later edition are preserved in the Newberry's Wing Collection: Alberts 1724, W 235 .1; G 35004 .1) are exemplary for the particularly hybrid nature of the genre. Their contents consist not only of maps and city profiles, but also of engravings based on architectural drawings of towns, palazzi, churches and ancient monuments.

That Joan Blaeu (1598/99-1673; son of Willem Jansz., founder of the firm), was keen on distinguishing his firm as innovative within the established tradition of city depictions is, however, clearly

visible in his determination to add new material to the information that was already circulating in earlier town atlases. One way of achieving this was by actively engaging individuals from intellectual and religious circles spread throughout Italy in the creation process of the *Theatrum Italiae*. This paper will therefore present case studies, based on source material from Florence and Rome, on Blaeu's use of Italian contacts and explore the extent to which this may have contributed to the outstanding quality of the work.

23: CONCEIVING CONVERSION, CONQUEST, AND CONFESSIONAL DIFFERENCE IN THE MEDITERRANEAN WORLD

Chair: Edward J. Gray *History, Purdue*

The Faces of Janus: Toward a Morisco Historiography through Golden Age Spanish Literature

Mariana Cruz-Fernandez *Comp Lit, Notre Dame*

In this paper I study the first part of the "Tratado de los dos caminos por un morisco refugiado en Túnez," composed by an anonymous Morisco who takes refuge in Tunisia after Philip III's 1609 decree of expulsion that banishes all Moriscos from the Iberian Peninsula. This paper will address how the anonymous author of the *Tratado* subscribes to the historiographical literary tradition revolving around the relationship between Muslims and Christians in the Iberian Peninsula. In the first part of the *Tratado*, titled "Camino delictoso y errado," the anonymous author starts elaborating a discourse of suffering and salvation as he composes a Morisco Historiography by alluding to and quoting some of the works of Lope de Vega and other well-known authors of Golden Age Spanish Literature. This paper will comment on how the development of this Morisco Historiography is a means through which the anonymous author highlights the Morisco unfavorable political current situation in Tunisia, as well as foreshadows the theological and providential sense for which his text advocates: the delimitation of an eschatological theology of the exceptionality of Moriscos among Muslims. I will particularly focus on how the intertextual allusions to Golden Age Spanish Literature allow the anonymous author to stress the vulnerable political position to which the Moriscos have been subjected both while living in the Iberian Peninsula and in their eventual situation under the new government in Tunisia.

"To String the Pearls of Orthodoxy": Vernacular Islamic Apologetics on the Fifteenth-Century Mediterranean Frontier

Carlos Grenier *History, Chicago*

This paper examines the vernacular Turkish apologetics of the Yazıcızade brothers, two scholars working in Ottoman Gallipoli, the center of the Mediterranean maritime frontier, in the middle decades of the fifteenth century. Mehmed and Ahmed Yazıcızade, as Muslims, aimed to confront what they saw as a persistent confusion regarding the meaning of Islam vis-a-vis Christianity, a confusion manifested in several contemporary conversations regarding the relative priority of the prophetic dispensations of Jesus and Muhammad and in the differences between Christian and Muslim worship. In three closely related works, the Yazıcızade brothers crafted a defense of Islam that precisely aimed to address these ambiguities and thereby reinforce the boundaries between the two communities that mingled in the borderland port city in which they spent their lives. These

writings—vernacularized out of the materials of their classical educations by an Iranian jurist and a local Sufi master—endured as religious manuals for centuries to come, moving along with the frontier and read avidly by Muslims in environs as distant as seventeenth-century Transylvania. After discussing the Yazıcızades' writings in light of the regional conversation on the Mediterranean frontier, this paper raises the possibility that these two brothers from Gallipoli, by emphasizing confessional difference amidst a fluid political environment, herald a new phase in the ideology of the Ottoman frontier and foreshadow (or participate in) the early-modern process of confession-building.

Reclaiming the Faith: Propaganda Fide and the Restoration of Catholicism on the Eastern Mediterranean Frontier

Azeta Kola *History, Northwestern*

The Eastern Mediterranean has historically served as the geographical, cultural, and religious border that divided Eastern and Western Europe—a physical space at the margins of the two worlds on which empires settled their negotiations or fiercely fought for dominance. As a natural frontier, this part of the Mediterranean, its people and their history and culture were greatly influenced by the West during various periods of history. In this paper, I look at the missionary efforts of various Catholic orders to strengthen the influence of the Catholic Church in the territories that had fallen under the Ottoman Empire. I show that by spreading Catholicism, which had already had deep roots in the Eastern Mediterranean since antiquity, and by fighting the Islamization of the population on the Eastern Adriatic shores, the Vatican aimed at incorporating the incessant resistance of the native people, which had intensified more than ever, into the larger European plans to get rid of the Ottomans who had occupied these frontier borderlands.

24: GENRES OF KNOWLEDGE IN RENAISSANCE ENGLISH POETRY

Chair: Sarah Kunjummen *English, Chicago*

A "Crabbed Textuist" in Paradise: Innate Knowledge and Literal Hermeneutics in Paradise Lost

Ala Fink *English, Notre Dame*

Though critics tend to explain Adam's choice to fall by interpreting the content of his argument, implicitly assuming that he believes his own claims, this paper will analyze the structure of his argument through his employment of the syllogism in order to show how Adam consciously manipulates a logical structure in an attempt to justify a theological transgression. The interpretive framework for Adam's process of reasoning may be found in Milton's prose tract *The Doctrine and Discipline of Divorce*, which both stresses the importance of the written word and undermines the importance of its literal meaning by privileging an interpretation that synthesizes the Old and New Testaments into a coherent account. This mode of interpretation both explains why Adam strays from divine law and invalidates his appeal to natural and divine laws as the cause for his fall. Adam twice misuses the syllogism; first, he builds an argument with invalid premises and concludes that God is an antinomian; second, he exploits the root structure of the Hebrew language and concludes that his physical bond with Eve determines that their separation is unnatural. These examples destabilize an assumed correspondence between logically structured arguments and truth, and emphasize

the dependency of logical structures upon interpretive frameworks. Thus, the contingency of the conclusion transforms the act of choosing an interpretive framework into the conceptually identical act of choosing an ethical worldview.

John Donne and the Metaphorical Event

Matthew Gaster *English, Waterloo*

Scholars such as Patricia Beer, Helen Gardner, Herbert Grierson, and Jim Hunter have long pointed to the elaborate conceit and argued metaphors as defining characteristics of John Donne's poetic style; however, despite the extensive bibliography dedicated to Donne's metaphors, most scholars have understood them as idiosyncratic poetic genius and demonstrations of intellectual wit. While more recent attempts to address Donne's figurative processes by authors such as Judith Anderson, Alexandra Block, Kimberly Johnson, and Sophie Read begin to position Donne's so-called 'eucharistic' or 'sacramental' metaphors in relation to the Reformation, I argue further that Donne's metaphors are characteristic of a culture in which not only is religious symbolic meaning disrupted, but all symbolic meaning is challenged. This paper seeks to demonstrate through an extended analysis of coincidental developments in rhetoric and religious symbolism (specifically debates about the Eucharist, ceremony, and imagery) that Donne is writing in a period that is crucially aware of the processes of figuration and signification and that his poetry is attempting to rethink how something can be understood to represent something else. To demonstrate this, I will draw upon a selection of both extended metaphors and brief images from the *Songs and Sonnets* and the *Holy Sonnets*, including "The Flea" and "A Valediction of my Name, in the Window." In many of these poems, Donne compounds the original figurative argument, but in others he dismisses metaphoric thoughts seemingly half-formed. Donne regularly extends metaphors until they become self-examining, until the possibility of such a metaphor is questioned at the same time that it is affirmed. These poems thus reveal the manipulations in figurative structures that highlight both the limitations and the potential limitlessness of metaphor's ability to represent.

"In Kent and Christendom": The Political Valences of Thomas Wyatt's Adaptations To Alamanni's Tenth Satire

Jason Zirbel *English, Marquette*

My proposed paper reinterprets Thomas Wyatt's "Mine Own John Pains" as being more politically charged than has hitherto been acknowledged. An English translation of Luigi Alamanni's tenth satire, Wyatt's poem lacks the bitter resignation of the Italian original. The changes Wyatt makes to Alamanni do more than naturalize the poem for an English readership, as has sometimes been suggested. They additionally evoke Machiavelli's *Discourses on Livy*, a prominent work of political philosophy at the time Wyatt was writing. Drawing on Machiavelli's concepts of fortuna and virtue, Wyatt renders an analysis and judgment of the centralization of political and religious authority under Henry VIII during the 1530s. Beyond the flight from the mendacity of a corrupt court that the reader finds in Alamanni's original, Wyatt's

adaptation displays an increased sophistication in its engagement with the issue of tyranny and its perceived legal underpinnings in the Henrician reforms such as the Appeals Act, the Act of Supremacy, and the Act of Proclamations.

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