ABSTRACTS

THURSDAY AFTERNOON SESSIONS

1: Reading, Editing and Adapting Early Modern Verse
Chair: **Sarah Iovan**

Anne Boemler
'Baudy Balades' or 'Misticall Songe': The Erotics of Devotion in the Renaissance Song of Songs

This paper considers the ways in which William Baldwin and Gervase Markham, two verse translators, used the reading protocols of biblical exegesis and pastoral poetry in order to help their readers make sense of the erotic content of the Song of Songs. An overtly erotic book of the Bible, the Song of Songs complicated reformers' attempts to replace lascivious poetry with biblical verse. Baldwin emphasized the Song of Songs' dissociation from secular poetic tradition by building the intensive re-reading native to biblical exposition into his translation. Markham, however, celebrated its participation in pastoral modes, precisely because the conventionality of pastoral love proved an attractive means to depict an erotic devotional stance toward God without lasciviousness. This paper argues that the modes of reading encouraged by these verse translations shaped the experience of devotional eroticism in early modern England.

Elizabeth Kirby
"Le langage Latin m'est comme naturel": Montaigne's Reformation of Reading

In Du Repentir, Montaigne incorporates some verses of Lucan in which, caged and domesticated, wild animals' savage nature is resurrected at the moment they taste blood again. After reading Lucan, Montaigne reflects on his relationship with Latin, telling his readers that it is more natural to him than French. Montaigne's contemplation of Lucan and of Latin intimately connects the language with the poetic image. If Latin is more natural to Montaigne than French, it seems that his return to Latin from French is like the beast re-experiencing wild fury in its domesticated state. In this paper, I propose to examine how Montaigne's return to his primordial Latin throughout the Essais is ultimately a reformation of reading in which Montaigne returns to his savage, sometimes violently appetitive, linguistic origins. Instead of his aural French, Montaigne distinguishes Latin, a purely textual language, as the language of his own nature. Although initially confined to text, however, Latin takes on tangible and aural dimensions by means of Montaigne's ruminations. Latin is not speech in Montaigne's mouth; instead it penetrates his eyes and embraces him like Virgil's panting Venus. Reciprocally, Montaigne's Latin poets are subsumed by his Essais, no longer other.

Kelly Masterson
 "The 'Two Gentlemen' is Not a Piece to Take!": Sexual Violence in Daly's Adaptations of Shakespeare's The Two Gentlemen of Verona

This paper examines influential playwright and theater manager Augustin Daly's editorial changes in the confrontation between Sylvia and Proteus in Act V, scene 4 of William Shakespeare's The Two Gentlemen of Verona in one prompt book (1895) and one edition (1895). While critics such as William C. Carroll and Michael D. Friedman have discussed the rich stage history of this controversial scene, work still needs to be done on the prompt books and editions themselves, especially to contextualize these texts within

their contemporary ideological contexts. As Carroll points out, depictions of the confrontation in the later twentieth century tend toward increasingly violent portrayals; however, most editions of the eighteenth and nineteenth centuries treat it with greater ambivalence. A comparison of the conflicting editorial changes in this scene between Daly's prompt book and his edition reveals how the omission or inclusion of the lines involving Proteus's threat of sexual violence toward Silvia and the stage direction regarding Valentine's entrance transforms both the extent of the sexual violence in the play and the threat to Silvia's virtue and modesty. The startling differences in Daly's texts show how these editions transform the comedic into the tragic with respect to the violation of Silvia's modesty and agency in particular and cultural beliefs about violence against women in general.

2: **Leaks and Creaks: Illness and Infirmity in the Pre-Modern Body**
Chair: **Jesse Dorst**

Carly Boxer
Fluid Color: Observation and Visual Comparison in Middle English Uroscopy Images
　　European medical discourse centered on uroscopy — the practice of looking at a patient's urine as a means of diagnosis — for hundreds of years. In the Middle Ages, uroscopy was regarded as a trustworthy index of bodily health largely because of the understanding that the body (according to humoral theory dating back to classical antiquity) generated visible evidence that necessarily reflected the balance of the four humors. In manuscripts, physicians were often pictured inspecting a flask held up to a light source; this iconography embodied the ideals of medicine, framing diagnosis as a visual practice and substantiating the act of looking as part of the physician's work. Following Henry Daniel's 1379 vernacular translation and dissemination of his Liber Uricrisiarm, uroscopies written in English became especially prevalent, and texts were frequently accompanied by diagrammatic imagery. Replete with carefully-rendered depictions of colorful fluids in glass flasks, these images prompt us reconsider how color was seen, described, and theorized in the later Middle Ages. Given the perceived expertise of the physician, these images cause us to reinterpret as specialized the skills involved in looking; within late medieval discourse surrounding diagnosis, observation and visual comparison supported both medical theory and image making.
　　The rich corpus of English uroscopy texts and images provides especially fertile ground for investigating the processes of observation and visual judgement inherent in medieval medical theory and practice. This paper will explore how uroscopy diagrams and medical texts produced in late medieval England evidence attempts to demonstrate pictorially processes of seeing and judgement latent in diagnostic theory. By juxtaposing images with the vivid language of observation in medical texts, this paper will demonstrate how rhetorics of sight and visual comparison structured medical discourse in late medieval England.

Christina Hildebrandt
Making a Medieval Migraine: Reading William Dunbar's "My heid did ӡak ӡester nicht" as a Narrative of Impairment
　　Much of the critical discussion surrounding William Dunbar's short poem which begins, "My heid did ӡak ӡester nicht," focuses on the central paradox of the work: despite claiming the pain in his head is so severe that to "mak" – or write – Dunbar "na micht," the inability to "make" furnishes the material and composition of the poem itself. Such readings often rely upon interpretations of Dunbar's headache, which he identifies as a "magryme" or migraine, as a mere literary conceit – a metaphor and nothing more. These criticisms typically classify this work with others of Dunbar's which function in the petitionary mode. While

this paper does not contest the potency of metaphorical readings or its potential petitionary function, it instead relies on the linguistic analysis of Jonathan A. Glenn, who reads the poem as narrative-vocative in tone, thus arguing that the narrative of the poem requires a primary focus on the migraine as its subject. Our consideration of Dunbar's migraine through such a reorientation is, therefore, one which takes Dunbar at his word regarding his pain, reading the migraine literally and non-skeptical. Indeed, such a strategy allows us to connect Dunbar's migraine to current medical discourses on the condition's symptomatology and pathophysiology, illustrating the ways in which the poem both enacts and mirrors current conceptions of migraines on a formal level. Additionally, this paper considers how such an approach may allow us to identify the poem as a first-person account of impairment – if not disability – when interpreted through the lens of the social model of disability.

Dana Roders
Disability, Sin, and the Mutable Body in The Prick of Conscience

Recently, Suzanne Conklin Akbari and Jill Ross, in The Ends of the Body, and Amy Appleford, in Learning to Die in London, have demonstrated that death—or an understanding of the end—was central to the late-medieval discourse that helped individuals to make sense of their own bodies and their roles in the world. In keeping with the connections these scholars have made between body, death, and community, this paper will suggest that in The Prick of Conscience, the poet depicts the aging body as a disabled body in order to explain the inevitable process of aging as a process of dying.

Unlike a number of other fourteenth-century devotional texts that create a causal relationship between sin and bodily decay, The Prick of Conscience suggests that decay—and, I argue, disability—is a part of the life cycle of the body. Consequently, the poem indicates that both disability and death are natural rather than punitive. I contend that it is through the Conscience-poet's depiction of the aging body as disabled that we can best understand the poem's rhetorical merit as a text attempting to educate its audience about death. Further, this connection between disability and death can help us to understand that disability—and death, by extension—was, for medieval people, a process intricately related to social perceptions of the body.

3: **Milton in Conversation: Influences and Genealogies**
Chair: **David Vaughan**

Samuel Greer
Diffused Pride Solidified in Satan: An argument for literary-genealogical dependence on Spenser by Milton

Though scholars hotly contend nearly every aspect Paradise Lost, the most enduring question remains whether or not Satan's literary heroic qualities imply his moral heroism. Although the issue does not currently demand the immediate attention it once did, the extreme polarization of opinions (and prominence of the critics involved) betrays the question's unavoidability as much as its apparent insolubleness. The elusiveness of a central literary source for Satan's personality constitutes the chief impediment to establishing or debunking his moral centrality to the poem; any attempt at resolving this longstanding feud therefore demands the discovery of such a source.

My contention is that Satan's provenance lies in Book I of Edmund Spenser's The Faerie Queene, and can be summed up as Pride personified—expressed in various characters. Critics have long overlooked Spenser's epic's relation to Paradise Lost for a number of reasons; suffice to say that Milton and Spenser anticipated the critical proliferation of interpretations discussed above, and sought to exploit their medium to impact their readers accordingly. This shared strategy, brought to the fore by the divided reception of Milton's work, sheds light on their relationship as one of paternal influence. Milton models his epic, and most importantly his

villain, on Spenser's allegorical figuring of pride (which is dispersed into multiple villains in Spenser); this constitutes Satan's source, and solidifies Satan's place in Milton's moral universe as firmly in the villainous vein.

Bosik Kim
Defending the Tyrannicide and Literary Style: the Case of John Milton and Mary Cary

When scholars do investigate Milton and female prophets' discourse, sometimes they study these writers in isolation; thus, they disregard how Milton and female prophets "cooperate" in order to consolidate the nascent republican regime during the Interregnum. Examining Milton and Cary's republican vision together, this paper aims to contribute to delineate how they created their original style as a means of opening the new historical age. At the same time, as a case study this paper attempts to investigate how gender difference results in creating literary style by comparing Milton's Eikonoklastes (1649) and Cary's The Little Horns Doom and Downfall (1651). I hypothesize that Milton and Cary's stylistic characteristic are products of arguing with other royalists' discourses and gender difference. Milton and Cary particularly employ the periodic sentence, in which the main idea remains suspended while additions and qualifications are introduced in order to justify the execution of Charles I as the tyrannicide. While Milton's periodic sentence pursues precision and extemporaneousness as an original style in contrast to Charles I's refined but seductive style, Cary's periodic sentence seeks to precision and imminence of her message as an original prophecy in response to royalist propaganda. By expanding their sentences through adding and qualifying effectively, Milton and Cary emphasize precision and originality as the driving force to open the new historical age of self-governance (the essence of virtuous citizen) in the republican regime. In spite of their common goal and style, by showing her divine calling through the Bible and artistic mastery through verse, Cary defends herself from public assault that her publication exceeds the female boundary of modesty and silence. By studying Milton and Cary's republican vision together, this paper suggests that their original style "cooperate" to urge readers to support the new republican regime beyond the gender barrier.

4: **The Medieval World in Songs and Tales: Mobility, Transformation, and Cultural Commentary**
Chair: **Karen Christianson**

Kelli McQueen
Tune the Fiddle, Sharpen the Sword

In the twelfth and thirteenth century, the chivalric ideal of knighthood expanded beyond the virtues of strength and generosity to also include wit and eloquence. The best way for a young man to acquire these skills was by developing knowledge of poetry and music. Such skills, exemplified by the troubadours, allowed for a degree of social mobility as minstrels could potentially gain a lord's favor through music, and earn a knighthood, land and income. Conversely, knights who could not support themselves through arms alone took up the fiddle (vielle) and gained fame and wealth as minstrels. This study investigates the role of music in the careers of three troubadours who were all renowned for their skill on the vielle: the Baron Pons de Capduelh, Perdigon, the son of a poor fisherman, and goldsmith Elias Cairel.

Maggie Rebecca Myers
Transformation and Transgression: The Book of John Mandeville's Hippocrates' Daughter as a Loathly Lady

This paper examines The Book of John Mandeville's account of Hippocrates' daughter, a woman cursed to live as a dragon and fated to remain a monster until a knight is brave enough to kiss her. It compares this tale to the loathly lady stories "The Wife of Bath's Tale" and "The Wedding of Sir Gawain and Dame Ragnelle," arguing that although the mechanics of the transformations and the appearance of the monstrous women differ from tale to tale, Hippocrates' daughter's story is a loathly lady tale just the same, despite not being accepted as a part of the traditional loathly lady canon. Looking at loathliness through the lens of acceptable courtly behavior, I argue that it is transgressing on that same courtly behavior that renders a woman loathly, not her appearance (however hideous it may be). The rigid gender roles prescribed in The Art of Courtly Love and upheld in all three works affect our understanding of how a woman should act, and loathly ladies exist firmly outside of those roles: When Hippocrates' daughter is visited by a young man, he sees her as human, but when he returns the next day, having been knighted and therefore initiated into the courtly manner of thinking, she is once again a terrifying monster. By using the canonical loathly lady tales, we can understand how loathly ladies are seen when they come into court, and apply those understandings to Hippocrates' daughter, who remains in the wilderness.

Leslee Wood
In Love and War: Troubadours and the Albigensian Crusade

After decades of unsuccessful attempts to repress the Cathar sect which had taken root in Southern France, Pope Innocent III launched the Albigensian crusade in 1208. Besieged on all sides by both religious and political powers, Occitan society fractured along spiritual, familial, political, and moral lines. On every side of the conflict, the troubadours participated both militarily and poetically.

While troubadour songs are usually associated with themes of courtly love and fidelity, they also offer significant insight on contemporary culture. Their poetic expressions during the crusade come from all sides of the conflict and in some cases, the lyrics participated directly in the military action. The coblas which Gui de Cavaillon sent as pleas for military aid could sidestep more conventional means of communication. Peire Vidal's canso praising the ladies of Fanjeaux may follow typical conventions of courtly love, but as several of the women were Cathars and Fanjeaux itself a site of refuge for the Cathar sect, his love song has deeper ramifications for our understanding of religious belief in the Occitan courts. Peire Cardenal's vehement sirventes denounce the corruption and injustice of the Catholic church, while the trobairitz Gormonda de Monpeslier produces an equally vigorous defense of Rome.

The Albigensian crusade decimated the political landscape of the region and, ultimately, the autonomy of Occitan society. In the songs of the troubadours, we hear the voice of a culture grappling with its own destruction.

FRIDAY MORNING SESSIONS

5: Law in Practice, in Performance, and in Process
Chair: **Samantha Snively**

Joan Jockel
The Evolution of Rape Law in Early-Modern England: Developing Definitions, Declining Prosecution (1550-1700)

Along with creating harsher penalties for rapists, a series of three Tudor statutes redefined rape as a crime against the body of the female victim (rather than a crime against the property of her closest male relative, as it had been legally designated in the Middle Ages). However, data suggests that the overall number of convictions and the percentage of successfully convicted rapists actually decreased after the passing of these more comprehensive laws. Only cases involving children, and therefore those victims automatically presumed virgins, maintained a steady rate of conviction from 1550 to 1700. When it came to adult women, there was an immense gap in the severity of the seemingly evolving rape law and the willingness to actually apply it and inflict punishment. Through an examination of statutes, legal codes, and actual court cases, this paper attempts to establish how in redefining rape in terms of the female body- and by extension sex- the language in the Tudor laws subjected rape proceedings to perhaps even greater gendering than the Middle Ages.

Following the passage of the acts, many legal commentators praised the laws in principle, but called for an extremely conservative application of the laws in practice. Legal writers such as Sir Matthew Hale suggested that because rape was easily charged and difficult to disprove, victims must offer irrefutable evidence. Courts gradually implemented these stricter standards of proof through out the early modern period. Thus, while the progressive language and harsh sentences introduced in Tudor statutes theoretically gave more power for the prosecution of rape cases, in reality they helped make rape an even more escapable and loosely punishable offense. This paper strives to elaborate on the complex connections between law, societal attitudes, and criminal prosecution, and ultimately to recapture the marginalized voices of victims that were systematically silenced.

Ana Silva
Permanence, Ephemerality, and the Making of Cartagena's Neighborhoods in the Seventeenth Century

My paper studies a 1659 lawsuit in which a resident of Getsemani, a settlement located near Cartagena de Indias, complained about the presence of a tannery across the street from his residence. Given the nauseating smells that the tannery produced, the plaintiff argued that such establishments should not be allowed in urban areas. In his defense, the tanner argued that his business was legal because Getsemani was not an urban area.

Getsemani's status in relation to the city of Cartagena thus became the crux of the matter. Witness accounts of Getsemani's history became crucial in order to establish whether the settlement was technically within the city limits or not. Both sides of the debate over the city limits produced arguments based on evidence that involved ideas about the intersections between the material, geographical, and social boundaries of Cartagena. Some of the arguments were based on the erasure of previous inhabitants of Getsemani, as well as the dismissal of certain forms of construction deemed transitory or temporary. My paper thus explores ideas of permanence and ephemerality and the ways in which both memory and material constructions shaped the process by which Getsemani became a stable component of Cartagena's colonial urbs.

6: Global Exchanges: Desirable Objects in Commercial, Cross-Cultural and Literary Marketplaces
Chair: **Davina Warden**

Laurel Garber
The Dutch Home in Miniature: Global Trade and Domesticity in Petronella Oortman's Poppenhuis

This paper examines an exemplary seventeenth-century Dutch dollhouse commissioned by Petronella Oortman in 1686 and now in the Rijksmuseum, Amsterdam. The Oortman dollhouse is one of only a few extant pronk poppenhuisen or "dollhouses for show" that were commissioned by Dutch women in the seventeenth and eighteenth centuries. These dollhouses, which were contained within large wooden cabinets partitioned into numerous rooms, present fully furnished Dutch homes in miniature, including furniture, precious art objects, and sometimes even dolls representing family members, servants, and pets. This paper focuses on the display cabinet of miniature Chinese porcelain in the kitchen of Oortman's dollhouse in order to think through the overlapping spaces of global trade and domesticity. The tiny porcelain vessels on display were ordered specially from China and Japan in order to replicate in miniature the typical presentations of porcelain in Dutch aristocratic homes. This paper tracks the two-part movement that brings us these miniature porcelains: one across the geography of early modern trade, from its artisanal production in Chinese kilns to displays in Dutch homes; the other from such displays into the idealized and miniaturized representational space of the dollhouse. These trajectories beg a number of questions: how are these porcelain objects legible within the history of the Dutch-Chinese encounter? What is the significance of the porcelains within the imagination of the Dutch home that is the dollhouse, and what is the significance of porcelain as the material around which these movements turn? This paper examines the Oortman dollhouse as a complex site that reveals the overlay of domestic, gendered, and transnational spaces within the elite mercantile home of seventeenth-century Holland.

Sunghoon Lee
The Mobile Niño: The Introduction of the Santo Niño Image in the Philippines by Spanish Sailors

When Spanish Sailors like Ferdinand Magellan (ca. 1480–1521) first arrived in the Philippines in the sixteenth century, they introduced Christian objects to the indigenous people, including one Santo Niño de Cebu sculpture and one Magellan Cross. These objects, probably brought from Europe by sailors, still function today as invaluable religious objects in the Philippines. Despite the suspicion that it was not brought by Magellan, the Magellan Cross, for instance, is still believed to possess miraculous powers. Therefore, they Christians literally nibbled parts of the cross, and the church made a chapel specifically to protect the cross. The niño sculpture has also been used as a central object in religious processions, and is believed to grant Filipino Christians' wishes.

In this paper, I would like to examine how these religious artworks acquired their miraculous powers in the Philippines. I believe that there were two steps to Filipinos accepting these miraculous Christian objects in the sixteenth century. First, I focus on the role these objects played for the sailors. I relate these images to mobile images pilgrims had used since the Middle Ages. Here I argue these images for pilgrims, which were believed to protect travelers, directly affected images for sailors, who were exposed to danger while at sea. Sailors likely brought santo niño images to protect themselves during their voyages, and they must have offered these images to Filipino indigenous people in Cebu. Second, Filipinos interestingly were not repulsed by these Christian images. Before sailors arrived in this region, the Philippines had already been an early

modern melting pot for Chinese, Japanese, Arabic, and indigenous Filipino worlds. In this sense, the Philippines was already one of the most inclusive regions in the world toward others with little difficulty accommodating relatively new thoughts and images.

Jen-chou Liu
"A Lewd and Ungenerous Engraftment": Samuel Richardson's Grafting Metaphor of Authorship

In the 1740s, Richardson witnessed numerous imitations, continuations, and parodies inspired by his successful Pamela, yet he said surprisingly little about them. When he did, he consistently resorted to the grafting metaphor to describe the relationship between his novel and other imitations. Thus, he condemns John Kelly's Pamela's Conduct in High Life as "scandalous Attempts of Ingrafting upon his Plan," and Henry Fielding's Joseph Andrews as "a lewd and ungenerous engraftment." Elsewhere, Richardson also uses the grafting metaphor to describe different types of writing such as revisions and critical editions. Grafting had been one of the most common literary tropes since the early modern period, but why would Richardson highlight its sexual ("lewd") and monetary ("ungenerous") connotations? What can the grafting metaphor tell us about Richardson's ideas of writing, authorship, and intellectual property? This paper will answer these questions first by retracing the genealogy of the grafting metaphor and compare how it is used by Richardson and Shakespeare, one of the most prolific writers of the metaphor. After demonstrating the grafting metaphor's associations with marriage, cuckoldry, bastardy, and writing, this paper will argue that Richardson imagines his authorial identity as a gardener in the literary market. His pursuit of novel writing was driven by profit, and he imagines intellectual theft as sexual violation whose bastard byproducts cheat him out of his rightful profit.

7: **Art: Making Meaning in Theory and Practice**
Chair: **Emily Wood**

Barbara E. Dietlinger
"Wishful Realism": The Case of Music-Making Women in the Dutch Golden Age

The topos of music—whether as musical instruments within a still life, music-making within figure-paintings, or the presence of musical insignias within a portrait—was ubiquitous within seventeenth-century Dutch painting. This paper focuses on representations of women making music within various types of figure painting.

The depiction of men making music can often be categorized as either a portrait of a musician, in which case he is clearly foregrounded, or a group of amateurs in merry company. In the latter, the scene as a whole, rather than any individual, occupies the foreground. Women making music are mostly shown in either a domestic environment, e.g. in paintings by Metsu, Ter Borch, and Vermeer. In these cases, the figure of the individual is subordinated to the larger scene.

According to Nanette Salomon, this clear distinction between the public space of the street and the private space of the home was true for both, the paintings as well as the everyday life of the Low Countries. Women often signified domesticity: the feminized 'private' sphere counterbalanced the masculine-defined 'public' sphere. Put differently, music-making woman are rarely the main object of a painting, but typically only constitute a minor gesture.

In the 1980s, Eddy de Jongh coined the term "Seeming Realism" in reference to the background and the outward appearance of figures. De Jongh's term does not explain why seemingly realistic painting existed, it, furthermore, does not give us insight into a possible reaction of the viewer to paintings. I argue that the depiction of women making music should rather be supplemented by the term: "Wishful Realism"—by

Wishful Realism I refer to beautified scenes that are fundamentally non-realistic, but which the viewer wishes to be true for him or herself. In this paper, I demonstrate, how this concept applies to both high- and low-life genre paintings, and especially to musical composition of that time.

Anna Dumont
Decorative Truth: Mary Delany's Flora Delanica as Epistemic Image

In the last decade of her life, between 1772 and 1786, the British artist Mary Delany executed over a thousand botanical images in cut paper using a method she called 'paper-mosaick'. Individual floral specimens were painstakingly imitated using pre-colored papers, shaded with watercolor and arranged on a black background. As a result, petals and leaves spring to dramatic life against the dark ground, staking a claim to their veracity ad vivum. The paper-mosaicks were eventually bound into ten albums to make up what Delany christened her 'Flora Delanica.' It was recognized by leading contemporary botanists as truer to life than either of the two existing models for botanical instruction, the hortus siccus and the florilegium. I argue that the visual strategies that create this truth effect come directly from what we would now call 'decorative' art, particularly needlework. I trace the style of the Flora Delanica back to Delany's slipped embroideries of the 1740s, which also employ bright, botanically precise blooms on a dark ground. As the Linnaean classification system spread in British circles, especially those associated with Delany's friend and patron the Duchess of Portland, the illustration of plants was a scientific question of the utmost importance. In considering how truth claims are made through images in this period, I employ Lorraine Daston's work on 'epistemic images,' visual representations that replaced their referents as objects of study, while insisting that Delany's images are both decorative and epistemic. Turning to other dark-grounded decoration such as garland painting and inlaid ebony furniture, as well as similar work produced by other female illustrators known for embroidery patterns, I expand this connection beyond Delany. Ultimately, I show that the conventions of feminine-encoded decoration are embedded in constructions of visual truth from the outset of the Scientific Revolution.

Christopher Thomas
The Materiality of Scripture and the Body of Art: 'Meaning' in Scripture and Art in the Philosophy of Spinoza

The philosophy of Benedict Spinoza (1632-1677) is often criticised for lacking a philosophy of art. Likewise his dismissive thoughts on beauty, ostensible 'rationalism', denial of free will and mechanistic understanding of action, are all often pointed to in order to demonstrate his philosophy's incompatibility with a positive theory of art. In the two places that Spinoza does discuss art in the Ethics, IIIP2Schol and IVP45Schol respectively, he chooses to frame his discussion in terms of the extended body and, specifically, in terms of the complexity of the material body of works of art. Similarly in the Theological-Political Treatise Spinoza notes of Holy Scripture that it is to be studied naturally and from what follows from its material letter alone. This paper will argue that in order to gain an understanding of Spinoza's thoughts on art, we should look to his unique theorisation of the books of Holy Scripture.

More specifically this paper will argue that by turning to Spinoza's naturalisation of Scripture in the Theological-Political Treatise, and particularly his account of what determines a body as sacred–be that a text, statue, or temple–, we can posit a Spinozist theory of art whereby the determination of a body as art, and the meaning that is then associated with such a body, is understood to arise out of its historically mediated relations with other bodies. Accordingly the classical aesthetic question regarding the meaning and ontological status of the work of art will be shown in the Spinozist philosophy to be relational, historical, and subject to the movements of what Spinoza describes as 'fortune'.

8: John Donne's Poetics and the Rhetoric of Change
Chair: **David Vaughan**

Doug DePalma
 "If By the Consideration of Another's Danger": The Interruptive Rhetoric of War in Donne's Satires
   Recent scholarship on Donne's Satires focuses on the synthetic attempt in Donne's rhetoric at the autobiographical nexus between his Catholic and Protestant experiences. The Satires have a conflicted and vulnerable narrator, juxtaposing Donne's project strongly with his classical genre ancestors and indeed from continental Renaissance practitioners. At the same time, critics contend that the autobiographical, religious break occurring at the time the Satires were written is undermined by threads of literary influence that endure from "The Flea" through to "Meditation XVII." Donne's Satires represent an avenue to disassociate Donne with the "Jack" and "Doctor" Donne dichotomy, while allowing for readings of the coexistence and tension between Catholic and Protestant in Donne's work.
   In this critical environment, there has been little work done on the impact of religious war on Donne's poetry. Several critics underline that, specifically in Satire III, the rhetoric represents to a significant degree the thought of Erasmus as well as Huguenot theologians. The influence of Erasmus specifically on Donne's Satires is limited to the theological in the recently published Satire Variorum, leaving the significance of Erasmusian political advocacy through historical study in Donne's Satires underexplored. In Erasmus Against War, Erasmus utilizes an interruptive rhetoric, a rhetoric that interrupts his advocacy for peace with renderings of chivalric courage and martyrdom that imperil the potential for that peace to be realized. In the Satires, Donne uses a remarkably similar rhetorical construction. Donne's Satires are thus limited in their attempt at religious transcendence, a limitation that ultimately provokes a reflection on the humanist agency of the truly religious in an era of emergent militarism and nationalism. This concern crosses the autobiographical distinction between "Jack" and "Doctor" Donne, and provocatively underlines the Erasmusian foundation of Donne's satire on war.

Lamanda Humphrey
"Let not your hearts be troubled:" Body and Soul in John Donne's Devotions
   In this paper I will argue that Donne is unconventional in his stylistic approach concerning the separation of the body and the soul, in The Devotions. Although inconsistencies exist throughout his body of work, in these particular writings Donne is confused about this symbiotic relationship and offers little resolve, deviating from his approach, in other works. Although man is in a constant state of decay due to original sin, the death of the body for Donne serves as a process of elevation for the soul, and these writings confirm his anxiety of the post-death, pre-salvation state of the body and the soul. They reveal a personal narrative, exploring moments of sickness as a result of his belief in mankind's fallen nature, and Donne is concerned with the connection between the body and the soul in non-traditional ways, reconciling his life-long interest in death, and particularly the separation of body and soul after death and during the state of "incompleteness" before the two are reunited at the resurrection. In The Devotions, Donne's anxiety in his state of sickness acts as a vehicle for exploring a problem involving the relationship between the body and soul and ultimately, death and salvation, arguably as a result of Post-Reformation tension in England.

Arnaud Zimmern
Posture and Place: Donne Defends the Microcosmos
   "For whereas God created all other animals with their faces downwards to the ground, man alone he erects with his eyes fixed upon heaven, whither he should tend."

(Metamorphoses 1.84-86, trans. Thomas Browne)

With its roots in Plato and Aristotle, the Ovidian trope of human uprightness proved remarkably long-lived: it persisted in anatomy textbooks and proliferated in sermons and devotional texts. The authorities of pagan philosophy, Christian anthropology, and early modern medical science collaborated to make the prayerful and rational uniqueness of human posture a cultural pillar that resisted even the Copernican revolution. The macrocosmos might change, but the meanings of 'upright' would not, as dictionary entries late into the 17th century attest. This paper seeks to explain the longevity of the Ovidian trope in the face of cosmological change by looking to John Donne. For Donne, the body's "thankful form" implies not merely a distinction between human/rational and animal/irrational. Rather, this paper argues, it suggests a constitutive relationship between geography and anatomy. The upright body, its back turned one way and its face another, implies the presence of anchoring points in space and thus serves Donne as a soteriological promise: at the end of earthly time, when geographic referents will cease to hold valid for horizontal or vertical, for things below or above, for moments behind or before us, the postured body will perdure nonetheless, standing on nothing and yet upright. "I am up," he says in the Devotions Upon Emergent Occasions, "and I seem to stand." My talk will trace the spatial aprioris behind Donne's commitment to the Ovidian trope in the Devotions and the third of his Prebend Sermons, contextualizing them within medical and metaphysical understandings of posture in the 17th century, in particular Thomas Browne's later forceful rejection of the trope in Pseudodoxia Epidemica.

FRIDAY MID-MORNING SESSIONS

9: **Nation Building Before the Nation-State**
Chair: **Emily Wood**

Kelsey Ihinger

The Queen of Scots' Spanish Historian: Antonio Herrera y Tordesillas and his Nation-Building Biography of Mary Stuart

When Queen Elizabeth I executed Mary Queen of Scots in 1587, for the first time passing sentence on a fellow sovereign, the whole of Europe responded. In England, public jubilation contrasted with royal expression of regret, and on the continent, Catholic nations celebrated their new martyr in solemn mourning. Spain's political reaction was that of force, and the following year the infamous Armada was sent north to avenge the death of the Scottish Queen. When the Armada returned unsuccessfully home, the Spanish nation was forced to confront one of the empire's greatest embarrassments. One young historian, Antonio de Herrera y Tordesillas, did so when he wrote a biography on the life of Mary Stuart and the history of her country entitled Historia de lo sucedido en Escocia e Inglaterra en quarenta y quatro años que bivió Maria Estuarda, Reyna de Escocia (1589). Although this text was written about a country whose queen had little to do with Spain in the sixteenth century, this paper seeks to examine the Historia within the context of Spanish nationalism in the wake of one of the empire's most palpable defeats. It will explore the way in which Herrera, while maintaining the factual pretenses of the historical genre, moulds the Queen of Scots' story in such a way that demonstrates complicity in the creation of the collective Spanish imagination. In his Marian biography, Herrera engages in a task of nation building. He emphasizes Spain's commitment to its Catholic identity after the Armada's failed return by creating a representation of Elizabeth and Mary that demonizes the former and defends the latter and furthermore displaces Spain's blame in the outcome of Mary's execution. This paper thus examines the historian's task within the context of representing both another country's past and rebuilding his own country's identity.

Samuel Lasman

The Poetics of Future History: Armes Prydein and Ayadgar-i Jamaspig

This project juxtaposes two early medieval texts, the Middle Persian Ayadgar-i Jamaspig (8-10th century CE?) and the Welsh Armes Prydein (early 10th century CE). Framed as prophecies, both works imagine a future in which history is reversed - historic defeats are re-staged as victories that usher in a glorious renaissance for a downtrodden nation. Due to the impossibility of relevant transmission between the two contexts of composition, discussions of mutual 'influence' can be dismissed in favor of a focus on parallel literary responses to moments of collective crisis – moments that are themselves largely literary creations.

Both works are narrated by key figures from the heroic past, sages whose association with poetic lamentation – rather than triumphant praise – is striking. However, these elegiac echoes lend each an authority that transcends specific political circumstance. Likewise, the heroes of the poems are not obvious righteous saviors, but rather complex characters whose controversial nature is crucial to the re-staged 'future histories' in which they participate. These named figures are in turn only part of the dense allusive fabric of both texts, highlighting the extent to which perceived disaster and imagined history are marshaled towards the creation of a group identity that defines itself in relationship to a poetic memory of loss.

Both Ayadgar-i Jamaspig and Armes Prydein construct a heroic past as part of their prophetic work. History becomes both the origin of national tragedy and the source of a cultural pride capable of overcoming or

transcending defeat. Heroic literature – which flourished in both Welsh and Persian in the centuries after the creation of these texts – is thus revealed as dependent on an imagined future as much as it is upon an imagined past.

Ashley Sarpong
Land, History and the Stuff of National Fiction in Shakespeare's Richard II

Placing William Shakespeare's Richard II alongside modern day rhetoric surrounding environmental degradation, extraction and land rights, this paper seeks to uncover the ways in which discourses surrounding sovereignty and nationhood derive from perceptions of land through and against state control and monarchical control. This paper contends that Shakespeare's John of Gaunt, in his indictment of his nephew Richard II, places the monarch outside of a cartographic view of a "dear England" and in so doing, creates a potent fantasy of nation that overlooks the weight of state action on the land of England to forward an alternative of England residing outside of Richard's control and defined from the history of Richard's demise.

10: **Women's Powerful Pens: Letter Writing in the Early Modern Atlantic**
Chair: **Jesse Dorst**

Keri Mathis
Material Meaning-Making: Medium, Genre, and Gender in Early Modern Letterwriting Practices

In The Material Letter in Early Modern England (2012), James Daybell posits, "...the early modern period did not witness a single monolithic culture of correspondence, but rather a range of interlocking and overlapping cultures and practices, which shifted and developed over time, varying according to factors such as social status, gender and circumstance" (12). This presentation adopts Daybell's argument about the complexity of materiality and cultural context and adds a theoretical model for better understanding not only materiality, but also how rhetorical genre conventions and authorial identity are integral to material writing practices. More specifically, to better understand gendered writing, this project explores the cultivation of female identity in the letterwriting genre and manuscript medium during the English Renaissance.

Using the collection of the Bagot family papers (1557-1671), the speaker explores how genre, medium, and gender interact in manuscript letters from several female letterwriters represented in the archive: Barbara Crompton, Ursula Wardwicke, Lady Jane Ashley, and Lettice Kynnersley. The letters from these women illustrate moments of gendered identity formation, including women writing from places of heightened authority as lenders and businesswomen and women writing from oppressed positions due to domestic strife. Whether the women are crafting arguments and fashioning identities from positions of authority or not, the authors use the material affordances of the letter (including handwriting, seals, space on the page, among others) and rhetorical genre conventions to mediate their identities and lived experiences. The paratextual and material means they navigate deserve further attention in scholarship regarding women's everyday writing during this period. By making connections between the material affordances of the medium, the conventions of the genre, and gendered writing practices, this presentation offers several examples of women carefully maneuvering among and using many semiotic resources to rescript their identities and make meaning for themselves and for their readers.

Taylor Modrowski
The Power of the Pen at Port Royal: The role of women's epistolary letters in the early modern Catholic Church

Throughout the early modern period, religious women in France worked to negotiate their role and authority within the Catholic Church. Scholarship is divided on the question of whether religious women were victims or agents during this time, and revisiting this question is useful given current debates in the United States and France surrounding women's roles and religion. Some scholars, such as Charmarie Blaisdell, highlight examples of religious sisters who were forced into convents by their families and local governments, thus falling victim to the patriarchy of the Church and French society. However, other scholars, such as Daniela Kostroun, argue that although many people assume that religious sisters during this time were passive and subordinate, this was not, in fact, the case. Rather, these women had a great deal of agency and used their position to influence theological debates and issues during their lifetime. Using these scholars as a framework, I will analyze the correspondences of Angélique and Agnès Arnauld, two sisters who both were abbesses of the Port-Royal convent, an abbey in Paris heavily involved in the Jansenist movement. My reading will demonstrate that the Arnauld sisters present contrasting approaches to convent life during this time: Agnès' writings are spiritually-focused and less individualistic, often containing the general pronoun « on, » while Angelique utilizes more of a « je » or "I" centered style focusing on her personal life and her interactions with both religious and non-religious persons in her life. These differences suggest that religious sisters used their agency in different ways to achieve different goals, whether that be preaching to others or influencing Church doctrine.

Danielle Alesi
"Teach Me How To Curse': Female Community and Feminine Alliance in Fifteenth-Century England Represented in Shakespeare's First Tetralogy

"O thou well skill'd in curses, stay awhile, and teach me how to curse mine enemies!" Queen Elizabeth declares to Queen Margaret in William Shakespeare's Richard III. This iconic scene has Margaret of Anjou, Elizabeth Woodville, and Cecily, Duchess of York compare their losses and bond in their grief, ultimately uniting in their powerful rhetoric against their shared enemy, Richard III. This scene, laden with complicated familial ties and alliances, is emblematic of the blurred political, familial, and emotional boundaries of female relationships in the fifteenth-century. The alternating examples of conflicts and alliances that are prevalent in Shakespeare's first tetralogy are representative of the same fluid and fluctuating relationships between the real women involved in the Wars of the Roses. Margaret of Anjou's friend and companion, Jacquetta, was the mother of Elizabeth Woodville, Margaret's future rival and "poor shadow." Cecily Neville, the Duchess of York, was wife and mother to the Yorkist men that brought about the deposition and death of Margaret's husband and son, yet letters between the two showcase some level of friendship and comradery. This paper utilizes Shakespeare's depiction of the relationship between his female characters, combined with letters, gifts, and contemporary accounts, to analyze the ways in which women had greater mobility between political lines and could act as vital tools for their family's causes. It will showcase the particular agency women could exert as mediators, intercessors, and negotiators when acting within female communities, a topic that has been generally unobserved in existing scholarship, and illustrate the essential nature female alliance and political activity played in late medieval dynastic conflicts. Finally, this paper provides an analysis of the possibility for female friendship that existed in a realm independent from the male conflicts that divided a family and a country.

11: **Ghosts, Witches, Monsters: Ambiguous Tropes of Alterity**
Chair: **Mara Wade**

Ian De Jong

"From earth, from hell, or heaven": Marlowe and the Negotiable Monstrous

Recent posthumanist thought has proclaimed the contemporary moment to be the age of the monster, but a cursory scan of early modern English and continental printed texts reveals that monstrosity was alive and well during the Renaissance. Specifically, monstrosity as a rhetorical trope had a minor heyday in the mass of religious pamphlets and sermons published during England's early Protestant period (1534-1651). Catholics called Calvinists monsters; Calvinists called Catholics monsters; Lutherans called everyone monsters. My paper examines this extraordinarily common rhetorical assault, applying that examination to Christopher Marlowe's ideologically fraught oeuvre. This juxtaposition of religious polemic with secular drama highlights the negotiable nature of monstrosity in Marlowe's work: "monster" as an epithet is used by a wide variety of character types for a wide variety of reasons. My paper proposes that Marlowe's diverse deployments of monstrosity strip away any religio-political baggage the epithet might have carried in the minds of Marlowe's consuming public. In turn, I argue, this ambiguity demonstrates the discursive, fundamentally decentered nature of Marlowe's canon, revealing a surprising absence at the heart of his work.

Sarah Dunn

The Body of a Witch: Examining Medical Evidence of Witchcraft in Late Renaissance and Early Modern Witch Trials

Throughout the late Renaissance and Early Modern period in Europe, trial records for accused witches and witchcraft texts include references to Devil marks. According to contemporary texts, these were physical marks on witches clearly visible to the naked human eye. Doctors and midwives verified these marks upon examination of the accused witch's body. In this instance, science and religion blended together.

In this paper, I will be drawing from research questions formulated by Katherine Park in her article entitled, "The Criminal and the Saintly Body: Autopsy and Dissection in Renaissance Italy." Similarly to Park, I will examine the intersection of the scientific and religious beliefs of the time to evaluate the importance placed upon medical evidence by both secular and ecclesiastical courts. This paper will bridge the study of the history of science and the history of witchcraft to examine something with roots in both traditions.

David Macey

Telling Ghost Stories to Save Souls

Tales of apparitions flourished in seventeenth-century England. Armies in the sky, death-bed birds, ghostly drumming, ship-sinking ghosts, and the spirits of murdered innocents hellbent on vengeance all proliferated in the pamphlet literature of the time. By the end of the seventeenth century, a group of Protestant intellectuals found themselves in a curious position: they were promoting and retelling these apparition tales in order to fight the threat (or perceived threat) of Sadducism (i.e. the denial of the existence of spirits) and outright atheism. This essay traces the afterlives of some of these ghost pamphlets, including their use by the spirit apologists.

As the demonological writer Richard Bovet wrote in his Pandaemonium, or the Devil's Cloister (1684), skeptics "oppose their simple Ipse dixit, against the most unquestionable Testimonies, of persons of the greatest Integrity and Generosity." Readers, in other words, were becoming more unwilling to accept a fabulous tale on the basis of someone's authority and good name. Demonological writers like Bovet—and those who inspired him, such as Henry More and Joseph Glanvill—and the pamphlet writers who preceded them all emphasized the importance of eyewitness proof for establishing the existence of apparitions. But this tactic could, and did, backfire. In reprinting the pamphlet tales, the spirit apologists removed the accounts further and further from the original witnesses and physical evidence that had lent them credibility.

12: Disruptive Bodies: Fluid Identities and Transgressive Performance in Literature and Drama
Chair: **Devon Borowski**

Johannes Frohlich
A Simple Hermaphrodite: Jupiter and the Interplay of Sexuality, Alchemy, and Greco-Roman Gods in Grimmelshausen's Simplicissimus

In the heterosexual matrix, sexual desire orients literary figures towards the opposite sex. Yet social and cultural instabilities cause disruptive moments that potentially lead to a reorientation towards objects that exist outside the heteronormative perception. In the context of the Thirty Years' War, desire itself can pull figures from their straight paths. Challenging ideas of contemporary morality and reproduction, literary texts in early modern Europe provide readers with stories of sexual deviations in form of hypersexual men and women. Hans Jacob Christoph Grimmelshausen's 1669 picaresque novel Der abenteuerliche Simplicissimus Teutsch tells the story of the hypersexual Simplicissimus whose frequent erotic adventures outline his eventful life. The genre of the picaresque novel constructs an outside perspective on early modern society - the hero often has a queer perception of the world. Although Simplicissimus' numerous extramarital encounters with women underline his virility and heterosexuality, the novel's lunatic "Jupiter" questions this straightness. Jupiter, the learned madman, represents homosocial desire and gender fluidity in an uprooted society. In his encounters with Simplicissimus, Jupiter addresses the protagonist as either Ganymede or Mercury – two deities with opposing sexual and alchemical connotations – thereby implying Simplicissimus' volatile gender identity. This paper explores moments of sexual deviation that define Grimmelshausen's hero as a social hermaphrodite whose gender identity is based on early modern discourses of mythology and alchemy.

James Seth
 "I wish you a wave o'the Sea": Mermaids and Aquatic Bodies in The Winter's Tale and Pericles

Female bodies, like bodies of water, are subjects of fascination and mystery in Shakespearean drama. The mermaid, part-fish and part-human, is one of the most popular mythologies birthed from this fascination. Historically described as both virginal nymph and fertile bride, mermaids inhabit the nexus of female sexuality that Shakespeare explores in his romances. The Winter's Tale and Pericles are intimately concerned with sex and fertility, which have been associated with mermaids and their incarnations. Perdita and Marina share important characteristics with mermaids, including their connections to water, their talents of song and dance, their transitory states, and their important roles in the cycles of growth and renewal. Perdita and Marina navigate a world that pressures them to reach sexual maturity. Male characters reveal their anxieties about the female body through watery metaphors, whether to praise the women's appearance or to condemn them for being promiscuous or prudish. When Perdita, Marina, and other female characters are described as watery creatures, their power is contrasted with male sexual energy. As fish, women unnaturally seek water over flesh; as waves, women move like water; as water itself, they reflect the male gaze. This presentation will show how Shakespeare's mermaids, Perdita and Marina, are powerful representations of the fertile space between virgin and bride, adolescence and adulthood, and human and magical creature. Both women challenge traditional binaries ascribed to women relating to sexual experience, and they confront masculine energies in the form of patriarchal authority and male sexual desire, which seek control of their bodies.

Anna Jennings
Queen Anna's "Open Breast": Female Expression and Transgression in the Jacobean Court Masque

This essay explores the signification of the female breast in the Jacobean court masque. Elizabeth I ushered in London's professional theatre for court entertainment, eventually becoming a spectacle to celebrate the monarch. Under the influence of Queen Anne of Denmark, James I's consort, the court masque flourished into a lavish and expensive spectacle of music, dancing, and poetry. Anne became the primary producer, commissioner, and performer of the Jacobean court masque. This essay focuses on the 1609 collaboration of Queen Anne, designer Inigo Jones, and playwright Ben Jonson on The Masque of Queenes. This particular masque exemplifies the influence Anne exerted, resulting in a transgressive female representation. Both Jones and Jonson articulated in writing a desire to please her Majesty, promising to alter their work as she requested. In Jonson's script, twelve foreign and historical Queens are depicted as strong female monarchs. In the costumes designs by Jones, the women display their breasts, standing heroically with a masculine militaristic confidence. While the female performers remained silent, the language was physicalized through movement of the female body. Often depicted in Renaissance art, the bare female breast was an icon of youth and fertility. Indeed, male artists often transformed the female breast into an erotic display. However, as a female expression, the breast was the locus of the feminine spirit. Though complicated by patriarchal influence, the naked breasts of the female performers were a uniquely female expression during a period when women were forbidden from performing onstage professionally. Through an exploration of the royal female body and a close reading of The Masque of Queenes, this essay argues the baring of breasts by the courtly women in the Jacobean court masque was a transgressive act of proto-feminism by Queen Anne, the most powerful and influential woman of Early Modern English theatre.

FRIDAY AFTERNOON SESSIONS

13: Shakespeare A: Morals and Madness in Shakespeare
Chair: **Samantha Snively**

Nicholas Grossman
Moral Panic and Divine Luck in Pericles, The Winter's Tale, and Henry VIII
  In William Shakespeare's last plays, the protagonists often create their own moral panics through hasty decisions rooted in personal vices such as pride, jealousy, and vengeance. The effects of these panics are far reaching as each of the protagonists is a ruler of a nation or group of people. However, unlike the titular protagonist of Shakespeare's tragedy King Lear, the protagonists of Shakespeare's late romances, as well as their subjects, are only saved from their reckless behavior through divine or supernatural intervention, and as such never truly embrace the consequences of their careless and impulsive actions. Through misdirected fear and underlying problems that go ignored, the protagonist rulers of Pericles, The Winter's Tale, and Henry VIII unknowingly and recklessly create and sustain concern, fear, and panic. As such, by creating moral panics that are ultimately and unbelievably corrected by spiritual or divine intervention, Shakespeare abandons the hopeless yet progressively accurate consequences of his tragedies for the unrealistic and unsatisfying resolutions of his late romances. The research examining the distinctiveness of Shakespeare's late romances as compared to his other plays has focused on the stylistic and prosodic differences found in the text. This paper, however, will focus primarily on the differences found in plot and characterization between the late romances and the tragedies, trying to understand why Shakespeare's approach to drama changed so drastically in the later years of his career.

Vanessa Lim
 'Fashion it thus': Shakespeare, Rhetorical Deliberation and Moral Reasoning
  For Renaissance writers and their cherished classical authorities, deliberation is the name of the mental process by which individuals decide on what course of action they ought to undertake in a given situation. The classical rhetoricians spoke of the genus deliberativum, the form of rhetoric used to persuade or dissuade someone from action, laying much emphasis on the criteria for characterising different acts and adjudicating between them. My paper argues that these rhetorical ideas constitute an important context for understanding a number of passages in Shakespeare's works in which his specific concern is with the ability of individuals to deliberate with themselves about the nature of morally questionable acts. One instance occurs in the narrative poem Lucrece, in which Tarquin debates at length with himself about whether or not to act on his desire for Lucrece. A later and comparable example can be found in Act II of Julius Caesar, in which Brutus turns over in his mind the question of whether or not to join the conspiracy to assassinate Caesar. By relating these passages to contemporaneous ideas about the rhetoric of deliberative speech, I am able at once to explain their structure and their distinctive vocabulary, thereby adding dimensions of meaning that have not hitherto been recognised.

Elizabeth Lyle
 "We're All Mad Here": The Language of Mental Illness in King Lear and Macbeth
  In Early Modern England, there was little differentiation between mental illness, spiritual affliction, and artistic creativity. Poets were untrustworthy fantasists. The insane, along with the deformed, were

embodiments of God's disapproval. Visiting Bedlam was a social pastime, spectators simultaneously intrigued and horrified.

In King Lear and Macbeth, madness has a purpose, manifested in the language of the affected characters. The mental sufferings of Lear and Macbeth produce a stoic acceptance for difficulties of the human condition, such as poverty, abandonment, and ambition. The cynical wisdom of the two male figures is not expressed until the second half of their respective plays, and is preceded by paranoia and hallucinations. In contrast, Lady Macbeth embodies 'proper' Early Modern male virtues at her play's beginning. It is not until the fifth act that her fragmented speech wrings the crime from her subconscious.

Lear's magnificent speeches describe poverty and disorientation, which adds to the irony of his regression from wise king to paranoid victim. His speech will also be compared to Edgar's persona, Tom o'Bedlam, which caters to popular stereotypes of mentally ill beggars. The comparison of Macbeth and his Lady will be analyzed rhetorically, contextualized by the timeline of their 'fits' and the manner of their deaths. A close scrutiny of all formal components, paired with clinical definitions from the most recent DSM-V, will attempt to establish similarities between Early Modern and present perceptions of clinical mental health.

In this essay, I argue the following: based on each character's rhetorical devices, madness for Shakespeare's two males is therapeutic, leading to realizations necessary for political/male competence. For his female, the hysterical tone of madness indicates punitive action for subversive femininity.

14: **Imagined Cartographies: Space and Place in the Early Modern World**
Chair: **Davina Warden**

Kader Hegedüs

John Donne and the Sacred Spaces of Post-Reformation England

Studies interested in the rich spatial imagination of the poet and preacher John Donne (1572-1631) have generally focused on the influences of the New Philosophy and the Age of Discovery on his writings. Demonstrating how 'Donne expected space to mean something, to take certain shapes, which indicated forces' (Gorton, "John Donne's Use of Space", 1998, p.3), these studies have also noted how the spaces he referred to - navigation, cartography or astronomy – were inspired by, and directly commented upon, some of the major spatial reconfigurations of the world he was living in.

It is rather surprising, then, to notice that issues of 'sacred space' have yet to be thoroughly approached from this perspective in Donne's works. Indeed, and as recent works by historians such as Spicer and Hamilton (Defining the Holy, 2005) and Walsham (The Reformation of the Landscape, 2011) have shown, the Reformation led to important reconfigurations of space in terms of cosmographical worldviews, geopolitical boundaries, and devotional uses of the landscape.

This paper suggests that these evolving conceptions and uses of sacred space – as well as the devotional and political issues they raised – are frequently called upon by Donne, and constitute an undeniable dimension of his spatial imagination. Covering a variety of his writings (secular and divine poems, sermons, and letters), I will explore three tropes through which Donne directly questions the sacredness of space: sacred journeys (pilgrimage, the search for Eden), sacred objects (the role of icons and objects in devotional practices) and sacred places (locating God in domestic, public and natural environments). I will argue in particular that Donne's writings reflect a typical post-Reformation mode of thought that viewed these sacred spaces ambiguously: officially condemned but practically maintained through changing devotional practices that put imagination and the interiorization of faith at the center of this endeavor.

Anne Maltempi

"Sicilianità: Sicilian National Identity in the Writings of Humanists Tommaso Schifaldo and Lucio Marineo Siculo

Intellectual pursuits and the thirst for knowledge were of the utmost importance in fifteenth and sixteenth century Sicily. Unfortunately, Sicilian intellectual history has not been well documented through the existing historical record. There were thriving academies for learning Latin and Greek in Sicily during the Renaissance, such as the gymnasium Graecum established in Messina in 1421 and the magister scholae parvulorum established in Palermo in 1458. Some of the most influential instructors of the Renaissance—particularly in regards to humanist pursuits—were Sicilian such as Costantino Lascaris and Giovanni Naso da Corleone. It is precisely within this rich intellectual tradition developed through Sicilian humanism that the writings of Lucio Marineo Siculo (1444-1533) and Tommaso Schifaldo (1430-1500?) subsist. Both are Sicilian humanists and both are concerned with ideals of "professorship" and teaching human letters, much of which entails teaching and utilizing vernacular languages. Above all, captured in the writings of both scholars is a sense of Sicilianità (a distinct construction of Sicilian national identity).

The island of Sicily in the fifteenth and sixteenth century was not a "nation-state", in fact, Sicily was not even its own city-state such as Venice and Florence. As part of the Kingdom of the Two Sicilies, the island was technically tied to the southern Kingdom of Naples, though until the rise of King Alfonso I of Aragon, politically Sicily often operated as an independent part of the Kingdom. Therefore, the national identity to which I am referring is not one tied to the concept of the nation-state in the sense that Benedict Andersen suggests. Rather, the concept of national identity in the case of quattrocento and cinquecento Sicily is a regional manifestation. Looking at Sicily in this way complicates accepted historical views of national identity, in that it indicates the construction of a "national identity" which pre-dates the modern nation-state. Sicily, because of its location in the heart of the Mediterranean, is a complicated space which falls under European, African, and Middle Eastern spheres of influence. Therefore, the emergence of a Sicilian identity is one which differs from other regional identities present in any other part of the Italian peninsula during the early modern period. Most important however, is the direct evidence from the writings of these Sicilian humanists who are claiming Sicilianità for themselves.

As I will show within the writings of Lucio Marineo Siculo and Tommaso Schifaldo, both Sicilian humanists define a clear sense of what it means to be Sicilian, why the island of Sicily is distinct from Italy and Greece, and how cultural traditions, political institutions, and social mores differ from other Mediterranean ethnic groups. Therefore, Schifaldo and Siculo are claiming a nationhood, a patria, and a name for "their" people. Thus, the national identity of Sicilians is indicated by these factors of Sicilianità. Playing with the concept of Italianità as discussed by northern Italian Renaissance humanists such as Machiavelli and Guicciardini, Siculo and Schifaldo presented clear evidence of the existence of a cultural construct of "Sicilian-ness" this is what I mean when discussing the concept of Sicilianità. Therefore, through the writings of Siculo and Schifaldo I argue that there is undoubtedly a sense of Sicilian identity during the Renaissance as much as there was a Florentine, Venetian, Lombard, or Neapolitan identity. Further, Sicilianità contributed to the Renaissance and to the growth of humanism in meaningful and important ways.

Madeline Whitman

Nicolas de Nicolay & Leon Davent: Printed Peregrinations Between Sixteenth-Century France and the Ottoman Empire

By examining the significance of costume, the circulation of travelogues, and the nascent field of new diplomatic history, this paper considers the expansive influence of an illustrated work of French travel literature from the University of Minnesota's James Ford Bell Library. This work is the 1576 edition of

Nicolas de Nicolay's _Les navigations, peregrinations, et voyages, faicts en la Turquie_, an account of Nicolay's 1551-2 trip to the Ottoman Empire. Nicolay's proto-ethnographic observations were converted by the printmaker Lyon Davent into approximately 60 full-page costume illustrations. Within the broader scope of Mediterranean history, but especially in light of the French-Ottoman alliance, this volume demonstrates distinctive body of iconographic sources for subsequent cross-confessional comparisons in an increasingly polemical age. Moreover, it stands as a luxurious hybrid forebear through which to understand the subsequent centuries' genres of costume books, ethnographies, travelogues, and orientalist histories from Western European writers and artists looking east.

15: **Origin Stories: Genealogy and Influence**
Chair: **Lia Markey**

Ali Alsmadi
Performance and performativity in the Libro del caballero Zifar (Book of the Knight Zifar)

María de Molina, Queen and Regent of Castile-León (1259-1321), effectively governed with her husband King Sancho IV and secured the legitimacy of her children and their heirs. The plot of the anonymous chivalric romance Book of the Caballero Zifar (1301) draws upon many historical aspects of the Queen's life. Although scholars have examined the Queen's role in the writing of the book as part of a cultural phenomenon known as "Molinismo," the relationship between the textual performances of this book and its potential to create presence for religious and socio-political ends has received little critical attention. This paper investigates the representational relationship between the vivid presence of the historical queen in the prologue and two female protagonists named Grima who function as means of self-fashioning. This essay argues that John Austin's concept of performatives is useful for the study of medieval texts and culture because it enables us to think of the presence created through the written text. Austin's analysis of highly ritualized language provides a valuable paradigm for understanding the amplified ritual language of the Zifar. Moreover, Joseph Roach's notion of "surrogation" posits that "to perform is to reinvent" and that performance aspires to embody and replace. Reading Zifar through the lenses of Austin and Roach indicates the powerful importance of performances as enacted by both Grimas who successfully reinvent the queen's image. This analysis develops an understanding of the importance of presence, repetition, and staging of scenes in the text that empower representations of queen María and also establish a new genealogy of performance.

Maximilian Martini
Worth Inconceivably More to Hang: Martyrology and Abolitionism in Antebellum America

This paper compares the martyrdom of 19th-century American radical John Brown to early modern England's competing martyrologies. I rely on Suzannah Monta's Martyrology and Literature in Modern England, which lays out the functioning assumptions and literary impact of 16th-century Protestant and Catholic martyrologies, to parse the ways in which Brown transformed his 1859 paramilitary failure at Harper's Ferry into a multivalent symbol of abolitionism. I argue that whatever success he found was dependent on the martyrologist mantra non poena sed causa: namely, privileging his political cause over his punishment at the gallows allowed Brown to make meaning of his death via his Christian life; meanwhile, emphasizing Brown's abolitionism and Christianity over his violent extremism allowed the abolitionist community to read an anti-slavery message in Brown's life as irrefutably corroborated by his death. Thus, just as martyrologists like John Foxe both fomented and depended upon an interpretive community to recognize

and propagate the value of Protestant martyrs in 16th-century England, so did John Brown require the antebellum abolitionist community to recognize and graft positive meaning onto his execution. If, in this sense, John Brown was right to say to his brother, "I am worth inconceivably more to hang than for any other purpose," I argue that in another important sense he overestimated the impact martyrdom can have on politics. The similarities in Foxe's Actes and Monuments of the 1560s and James Redpath's encomiastic collection Echoes of Harper's Ferry of 1860 are useful in that they are not a coincidence: as Monta argues, the tautologic of martyrdom requires the martyr to teach Christ-like sacrifice qua suffering to his audience even as it requires his audience to already recognize Christ-like suffering as martyrdom. Accordingly, I argue that it is specifically John Brown's violent failure and hanging that remain useful to abolitionist politics.

Isidro Luis Jiménez
The Amazons: a Transatlantic myth
    In Western culture, the myth of the Amazons has embodied the symbolic existence of a gynecocracy at the cultural and geographical margins of masculine control. My presentation will briefly explore the origin of the myth in classic sources such as Homer and Herodotus, and then I will focus on how the Amazons appeared recurrently in Medieval Spanish literature through Summae, travel books, the Libro de Alexandre, chronicles and chivalric romances. Finally, I will analyze how the myth was of significant importance to understand and comprehend the new American space.

16: **Touchable Saints: Reliquary and Materiality**
Chair: **Christopher Fletcher**

Claire Kilgore
Seeing through Holy Windows: Visibility and Transparency in Fourteenth Century Reliquaries from Aachen
    This paper examines two mid-fourteenth century reliquaries from the Aachen Cathedral Treasury that incorporate rock crystal windows into the containers for their relics. Most earlier reliquaries obscured their contents and included few transparent elements. In some instances, seen in the example of body part reliquaries, the reliquary form echoed the contained relic. Other reliquaries simply took the form of decorated boxes and various containers. In contrast, the fourteenth century examples from Aachen display a distinctly open perspective. The Reliquary of Charlemagne and the Three-Steepled Reliquary both present portions of their relics in rock crystal housings, visible to spectators. The clarity and transparency of the rock crystal invokes associations of Christ's purity while simultaneously serving as a protective, although not concealing, container for the relic. In addition to the visual transparency of rock crystal, the reliquaries also rely on detailed application of Gothic architectural forms to create an atmosphere of visibility and transparency. The characteristics seen in the large-scale Reliquary of Charlemagne and the Three-Steepled Reliquary, both of which measure more than ninety centimeters in height, can be observed in several other smaller reliquaries also from the fourteenth century that are housed in the Aachen Cathedral Treasury. This paper connects the use of rock crystal and transparent elements in combination with the open aesthetic of Gothic architecture to an increased interest in medieval optics and vision. The new manner of using rock crystal and Gothic architectural structures in these reliquaries showcases an emphasis on the effects of light, space, and visibility in religious practice. The transparent rock crystal windows and the soaring, heavenly focused Gothic architectural elements of these reliquaries present a new and different vision of the medieval religious ideal of the Heavenly Jerusalem.

Mark Summers

Holy Molar! Christian/Muslim Interchange in a Tooth Reliquary of St. John the Baptist at the Art Institute of Chicago

The tooth reliquary of Saint John the Baptist at the Art Institute in Chicago is a monstrance made around 1400 for the church of Saint Blaise in Brunswick. The tooth, which came to Germany through Constantinople, is encased in an 11th-century Islamic rock crystal bottle that occupies a central cavity within an architectural metal housing. Though traditionally read as triumphant spolia, recent scholarship takes a more nuanced approach to the inclusion of Islamic luxury goods in medieval Christian contexts. Eva Hoffman suggests the broad implications of the transmission of a visual language of forms in her concept of portability, which establishes a framework that fosters international appreciation of objects in the Middle Ages. It is also evident that objects were treasured because of their history or provenance, even when linked to an Islamic past, as George Beech has shown. Following these models, I examine reliquaries that incorporate Islamic carved rock crystals function within a global medieval context. I argue that the rock crystal acts as a central aesthetic component in the assemblage of the reliquary, visibly signaling the relic's provenance. The origins of the crystals would have been identifiably foreign yet geographically imprecise to medieval Christian viewers. Thus, the inclusion of spolia allows objects to communicate at a local or institutional scale, and highlights the rock crystal medium not for its transparency—as Michael Camille argued—but for its materiality. In the case of the monstrance of John the Baptist's tooth, I argue the rock crystal vessel provides a visual link to the East, guaranteeing the sanctity of the relic and tying it to one of the most important local donors in Brunswick, Henry the Lion.

SATURDAY MORNING SESSIONS

17: Teaching to the Text: Language, Pedagogy and Digital Methodology
Chair: **Lia Markey**

Nick Nash
Following an Author's Development Across Multiple Editions: The Lessons of Digital Text Collation Applied to Mary Astell's The Christian Religion

This presentation focuses on the process of digitally collating different editions of the same historical text in order to make the changes between editions appear visually. When the changes are presented visually, tracking a writer's development over time is more straightforward than traditional methods of tracking changes through footnotes or an apparatus criticus.

I use as my case study for this presentation The Christian Religion, as Professed by a Daughter of the Church of England by Mary Astell (1666-1731). This work is ideal for this task because between the first edition of 1705 and the second edition of 1717, Astell made significant changes to the structure of the work. Along with these structural changes there were also a number of significant textual changes. I show that the process of digital text collation makes these changes appear very vividly. This will lead to an argument about the development of Astell's thought between 1705-1717.

I will also reflect on the lessons that can be learned from text collation more generally as well as the importance of comparing changes between editions. This makes the presentation applicable both to the digital humanities and the history of early modern thought.

James Owen
The pedagogy of Augustine's Confessions

In this paper I would like to offer an interpretation of Augustine's Confessions as a pedagogical text. I will build upon the recent discussions of Augustine and education in William Frank (2013), Angelo Caranfa (2013), and Jennifer Herdt (2015).

Augustine spends the first seven books of the Confessions attempting to find knowledge truth and resolve his internal struggle with sin. The reader is left to wonder why all of the teachers Augustine encounters (Cicero, the Platonists, the Manichees, his Mother, his friends) are unable to give him knowledge of truth.

I would like to offer a schema for interpreting the text based on the classical elements of education: the pedagogue, the teacher, and the assessor. In this model, Augustine discovers that his 'teachers' were only pedagogues. They could only gesture towards truth, but the way that Augustine achieves truth for himself is through sin. The teacher here is sin itself. As a deficiency of goodness, sin and evil provide a dark mirror through which one can see the reflection of the good. The searcher for truth can then see their own sinfulness. It is only, as Augustine shows, through grappling with sin directly that one can begin to unify their will and move towards the truth of God.

As the third element of the schema, God is the assessor. Augustine does not encounter God's truth or lessons directly, but only through punishment. Augustine writes that God has ordained that one's soul "brings its own punishment upon itself." (Book 1, ch. 12) Through this cycle of sin and punishment, the reader of The Confessions finds themselves led to reflect on their own sin. Here one can see the Confessions not only as pedagogical memoire, but also as a pedagogue itself, playing a part in the education of the reader.

Nisreen Yamany

Using William Blake's Poison Tree to Teach Language

Literature is basically language in use and it cannot really be separated from language. This is one of the reasons that encourage educators to employ literature in the teaching of language, in general, and the teaching of English as a foreign language in particular. There are many advocates of such an approach. But when it comes to poetry, the case seems to be different. Poetry has been often criticized as being impractical or too difficult for language learners, especially since it is notorious for its violations of the norms of language use. Yet, the benefits that can be gained from the use of poetry far outweigh any supposedly negative aspects. Poetry offers students authentic material that is motivating and more interesting than the formal textbooks used to teach language. Moreover, poetry's universality and its common topics add another motivational factor which helps to make students personally involved in the process of learning. Poetry, also, fosters creativity, critical thinking and the abilities to interpret meaning. All these are important skills in the acquisition of language. This paper proposes the integration of poetry into the teaching of the English language especially in settings where English is considered as a foreign language. To demonstrate the validity of this thesis and approach, a poem (Poison Tree by William Blake (1757-1827) will be used as the basis for several language exercises that cover areas such as vocabulary, grammar, reading and writing.

18: **Colonial Vocality and Orality**
Chair: **Devon Borowski**

Jerusa Carvajal

The representation of America and the Amerindians in six plays of the Golden Age of American theme.

This project explores the representations of America and Amerindians in the theater of the Spanish Golden Age. I analyze the literary production of the 17th century Spanish dramatists, a corpus of plays that represent the conquest and colonization of America, particularly the ancient Inca Empire. The first comedy El nuevo rey Gallinato y ventura por desgracia represents South America and exhibits an idealized view of it. The Amerindian is depicted as similar to the Spaniard, provided they agree to be evangelized. The second comedy, Las palabras a los reyes y la gloria de los Pizarro is a commissioned work and exalts the honor and courage of Francisco Pizarro, conqueror of the Tahuantinsuyo. In the same vein, Tirso de Molina wrote his trilogy with a comedy dedicated to each of the Pizarro brothers. Todo es dar en una cosa is about the origins and childhood of Francisco Pizarro; Amazonas en las Indias exalts Gonzalo Pizarro as loyal to the Crown during the civil wars; and Lealtad contra la envidia shows the innocence of Fernando Pizarro prisoner in La Mota. Both Vélez de Guevara as Tirso de Molina write these comedies to recover a lost title of nobility given to Francisco Pizarro. Finally, La aurora en Copacabana de Calderon de la Barca is a religious comedy in which, in contrast to the military conquest represented in other comedies here is depicted as the spiritual conquest of Tahuantinsuyo, with the help of the Virgin. All these comedies show a providential view of the actions of Spain in America, plus they arise from an unsettled society and serve as a political instrument at a time of crisis.

Marlena Cravens

Orality in Translation—Portuguese Conversion in the New World

In 1555, José de Anchieta completed the Arte de gramática. Inspired and disturbed by difficulties in communication with Tupi-speaking peoples, he wrote the grammar in order to facilitate their conversion to Christianity and ameliorate profound problems with trade. In spite of not being officially published until

1589, it was a vastly popular manuscript that was hand-copied and distributed among his clerical peers for use in communicating with the Tupi.

This grammar imposed imposed Western script, phonemic distinctions, and basic linguistic meaning on an exclusively oral language that was fluid, highly contextual, and subjective. In describing bilingual grammars, Roman Jakobson argues that grammars should "define what unifies and what differentiates the two languages in their selection and delimitation of grammatical concepts"; instead, this grammar undermines Tupi orality while simultaneously imposing a regime of latinate script and meaning.

Inspired by Anchieta's work, Luiz Figueira wrote the second Tupi grammar in the 1630s, titled Arte da Lingua Brasílica, and focused even further on standardizing a Tupi super-language rather than taking into account regional differences. In aiming to depart from Anchieta's grammar, which he describes as "diminuta y confusa," he crystallizes the insidious purposiveness and transmutative qualities of the Portuguese conversion project. He devotes twenty entire pages to conjugating one verb: "matar" ["to kill"].

This paper argues that the shifting focuses of these texts represent the values of the Jesuit order and the interests of Portugal in the New World. While some work has been done to examine changes in Tupi orthography and phonemes between the grammars, no work has been done to examine how these texts and their semiotic and orthographic emphases, correlating between Portuguese and Tupi, have changed over time. This paper will articulate the problematic intersection of religion, colonialism, and translation in the period between 1555 and 1630.

Angelica Serna
Huacas as Thoughtful Social Agents in the Manuscript of Huarochirí

In this paper, I present a case from early colonial Quechua writing that represents the landscape as acting on humans, and that uses written language to ascribe the mental perspectives of humans to sacred places. The case comes from the Huarochirí Manuscript, a seventeenth century text considered by scholars to be the only Quechua text that compiles the voices of native speakers during colonial times. It is a compilation of texts about the origin of Apus and Huacas, Quechua deities, focused on the religious relationship that Quechua speakers had with the land. This focus is related to the manuscript's origin in the campaign to extirpate idolatrous practices in the region of Huarochirí.

I focus my analysis on the descriptions of huacas, sacred shrines that are parts of the landscape such as mountains, stones, rivers, lakes, or trees. In the manuscript, huacas are actors who tell human beings how to treat them. They have the authority to facilitate or impede humans' interchange of goods with them or other humans. The representation of huacas in the Huarochirí manuscript does not portray deities as beings separate from quotidian human life, but rather as central actors in a world that functions and is organized around them.

This presentation examines the network of social relationships that huacas facilitate and enact among humans and animals. The narration of the Manuscript of Huarochirí enables a study of non-human agency with its locus not in effects on humans, but rather in a representation of non-human perspectives on humans. I argue that the strength of this representation in the manuscript characterizes the particularity of the social context that opens life in the Andes to the agency of the landscape.

19: **Questioning Authority: Revolt, Resistance, Debate**
Chair: **Seonaid Valiant**

Patrick Mullen
Moral Gower and Moral Chaucer: An Examination of the Peasants' Revolt in 14th Century English Literature

The first section of John Gower's Vox clamantis remains one of English literature's most fascinating forays into contemporary history: the Peasants' Revolt of 1381. While he was indirect about it for political reasons, it is clear that he thought the peasants' cause just. He initially depicts them as hideous beasts, only to later have the narrator guiltily attempt to flee and transform into a Nebuchadnezzar-like figure. Gower later has the Tower of London—a symbol for the punitive arm of the government—ravaged by a storm.

Geoffrey Chaucer's only reference to the same event comes as a brief allusion to one of its leaders and the killing of Flemish weavers in his "Nun's Priest's Tale." This reference has confused many critics, with some excusing it as a meaningless joke and others insisting it may be the key to Chaucer's allegory. With his regal description of Chauntecleer, however, it becomes clear that Chaucer blames the King's flatterers for the Peasants' Revolt, with the fox representing some of King Richard II's top advisors, possibly even John of Gaunt, both Chaucer's and Gower's patron, and acting head of government while Richard was a boy. While both authors seem to be sympathetic to the peasants, Chaucer extends his sympathies to the King, diagnosing the cause of the Peasants' Revolt as his advisors and flatterers.

Bryan Laird
"Church vs. State in the Morisco and Co-Patronage Debates"

This conference paper evaluates the influence of Spanish church officials within two debates on matters of faith that came to a head in the early seventeenth century. The first of these debates, on the "Morisco problem," concerned with the decision of whether or not the baptized descendants of the Moors should be expelled from Iberia, on the grounds that they had not become true Catholics and thus remained a corrosive influence on society. Expulsion historiography has done well to discredit any notion that Catholic Spaniards and Moriscos could be treated as monolithic groups, in the sense that Old Christians stood universally in favor of expulsion and that the Moriscos were still crypto-Muslims rather than New Christians (from Boronat y Borrachina's 1901 multivolume work). The second debate, the co-patronage controversy, considered the potential installment of the newly canonized Saint Teresa of Ávila as co-patroness of Spain at Santiago's side, and has best been contextualized by Erin Rowe in Saint and Nation (2011). Through a careful reading of the treatises and letters written by churchmen on both sides of each debate, as well as the proclamations and actions on the part of the monarchy which they had sought to persuade, I propose that the arguments which were most effective related not to theology or evangelization but rather to economic and political pragmatism in response to fear of decline. In both cases, we can clearly see that the monarchy and secular authorities were ultimately willing and able to overlook the opposition of Church authorities even within these two discourses intrinsically tied to matters of faith, demonstrating a weakness of the Spanish Catholic Church when its goals came into conflict with those of the state.

Jenny Smith
Skipping Lent: Popular Resistance to Lent in Tudor England

Despite the drastic reduction of holy days during the English Reformation, Lent survived. Protestant Tudor monarchs attempted to justify the season as compatible with the new faith by qualifying it with evangelical doctrine on penance and branding it as an economic stimulant. Yet not all of the laity found these attempts to reform Lent convincing. In the 1540s, a corpus of popular ballads and pamphlets emerged that satirized Lent as both an infringement on the freedom of the individual conscience and an abuse of inflated market prices. In the hands of Protestant authors, the very existence of Lent fell under attack. What the crown viewed as a season for increased religiosity and economic stimulus, a faction of the laity regarded as a papist holdover and economic detriment. When gauging popular resistance to traditional ritual, historians have relied upon churchwardens' accounts, parish inventories, and visitation records and have pointed to

Elizabethan practices such as sermon gadding and conventicles as evidence of lay desire for a more extensive reformation than the monarchy sanctioned. Yet popular print has received far less attention as a medium through which to understand the fundamental misalignment between the Tudor crown and its subjects over the extent of reform. Long confined to the domain of literary scholars, anti-Lenten ballads and pamphlets have received scant attention from historians who have neglected the way that these printed works communicated ideas to wide audiences in an accessible and humorous form. Evaluating these works within their historical context offers an example of how competing opinions about the compatibility of Protestantism and traditional piety obstructed a shared religious identity between monarch and laity in the English Reformation.

20: **Shakespeare B: Shakespeare and Reproduction**
Chair: **Jill Gage**

Kenneth Connally
Unpeople the Province with Continency: Questioning Reproductive Logic in Shakespeare's Measure for Measure

David Glimp's Increase and Multiply: Governing Cultural Reproduction in Early Modern England, drawing on Foucault's analysis of the origins of "biopower," argues that various forms of "governed" or "ungoverned" reproduction were hotly contested in the early modern era. The early modern stage, for instance, was accused by its detractors, anti-theatricalists like Stephen Gosson, of generating unruly and immoral crowds. According to Glimp, Shakespeare's plays respond to these critiques by showing how the unruly modes of reproduction associated with the stage could be mastered and utilized by the state, reclaiming them for order. Drawing on Glimp's work as well as on more recent analyses of Measure for Measure by Benjamin Bertram, Stephen Deng, Jeffrey S. Doty and others, I argue that the issue of ungoverned reproduction is a central concern of this play. Further, I show that the play's language, circling around the motifs of coinage, agriculture, sex and death, suggests a less optimistic view of cultural and biological reproduction. Specifically, Measure for Measure critiques the governmental reproductive project represented by Vincentio and his deputy Angelo on a theoretical level by challenging notions of life's inherent goodness and the possibility of perpetuating oneself through reproduction, and on a practical level by presenting a world in which the state's control over marriage fails to ensure control over sex. The state is left with two bad options: either abandon hope of controlling the reproduction of its population, or, as the play's oddly conscientious libertine Lucio would put it, "unpeople the province with continency."

Ann Wilson Green
Memory, Mourning and Revenge in Hamlet

Throughout Hamlet, someone is grieving or counseling someone on grieving. Yet, there is a dearth of criticism directly addressing grieving or mourning. One exception is Alexander Welsh's Hamlet of Many Guises. Situating Hamlet within Elizabethan revenge tragedies and modern narratives, Welsh argues that revenge is a byproduct of Hamlet's mourning rather than an end unto itself. Building on Welsh's argument, I explore, more specifically, how Hamlet's contemplation of mourning "within which passeth show," (1.2.85-6), influences his trajectory of mourning and his obligation to avenge his father's death.

Initially, Hamlet mistakenly believes he must erase all memory except for his father's command to avenge him. This impulse paralyzes his mourning. Memory is an essential component to mourning. The crucial contradiction of mourning is that we must remember those who have died in order to forget them. By the time Hamlet meets the Player King, his plan to erase all memory to exact revenge crumbles. With the

Player King's words, "But what we do determine oft we break. Purpose is but the slave to memory," (3.2.181-82), comes Hamlet's realization that his "purpose" of seeking revenge remains a "slave to memory." He realizes he cannot erase all memory. Paradoxically, this recognition also frees him from that which paralyzed him—his oath to erase all memories and pursue revenge.

To a thinking hero like Hamlet, revenge simply does not make sense. If revenge is not the proper path for Hamlet, what is? Ultimately, Hamlet reconsiders mourning "within which passeth show," by contemplating what it means "(t)o be, or not to be" (3.1.55). His introspection reveals a second contradiction inherent in mourning that in order to process the death of another, we must also consider our own death. In so doing, Hamlet revives his mourning, however, whether he ceases "to be" before he successfully completes mourning is unclear.

L. Claire Hansen
From You I Am Born: Kinship and the Child in The Winter's Tale

This research paper explores the figure of the child and the role of kinship as modes of reproduction in Shakespeare's The Winter's Tale. The Winter's Tale wrestles with the idea of the family and the roles that the mother and child play in creating this dynamic. Specifically, this paper uses elements of kinship theory to investigate the complex family structure(s) in The Winter's Tale both to develop a rich exploration of Perdita's identity and to investigate the way the play constructs futurity (both through genetic reproduction and the 16 year gap in time) through various modes of reproduction. The figure of the Child iconifies what previously existed and simultaneously points at the exciting potential of the future. Perdita, whose name means little lost one, is a reminder of Leontes' displaced desire and anger at Polixenes and Hermione. Mamillius, Leontes' and Hermione's young son, represents the dangers of jealousy and fear, because he dies soon after Leontes imprisons Hermione for adultery she did not commit. Once Mamillius dies, Leontes no longer has a male heir, complicating the future of his family.

The Winter's Tale explores modes of reproduction in numerous ways. Perdita is the product of Leontes and Hermione's love, and Mamillius is also a product of this love. Many productions of the play use the same actor to play Mamillius and Perdita, visually signaling to the audience this concept of reproduction. The second half of the play reproduces a new model of Perdita's family; she has a "father" and a "brother", but no mother. Hermione's character doubles when she becomes an aged statue that comes to life. Her transformation demonstrates how traditional or normative family structures are only maintained through magical alchemy.