

*This 65th annual meeting of the South-Central Renaissance Conference
is dedicated to the memory of our last surviving founding member,
Earle Leighton Rudolph (1917-2016).*

Thursday, April 20, 2017

**Registration: 12:00 – 5:00 p.m.
CLA 1.302 A (Glickman Conference Center)**

Panel Session I: 1:45 – 3:15 p.m.

**Panel 1: “But orderly to end where I begun”
CLA 1.302 B (Glickman Conference Center)**

Sponsor: Queen Elizabeth I Society
Chair: **Catherine Loomis**, University of New Orleans

Catherine Campbell, Cottey College
“Q. E. 2 Meets Q. E. 1”

Short Abstract: In 1928 Lytton Strachey published his semi-biographical work entitled "Elizabeth and Essex". When the organizers of the coronation of Queen Elizabeth II came to Benjamin Britten to commission an opera as part of the ceremonies, he looked to Strachey's book for inspiration (although it can be argued that the book played only a small role, for in the opera, Essex is not the central character, and Francis Bacon, who is a major force in the book, does not appear at all). This presentation will introduce the opera "Gloriana" and discuss reactions to its portrayal of Queen Elizabeth I.

Michael Winkelman, St. Peter's High School

“Lucky Lizzy: Quantifying the Role of Fortune in the Reign of Queen Elizabeth I”

Short Abstract: This talk reevaluates Elizabeth's reign in light of emerging scientific work on Luck. Though wise, her success largely depended on good fortune. New findings in statistics, probability, Big Data analytics, and genetics about how random outcomes are, from the DNA that first creates us via genetic recombination to the myriad contingencies that determine our paths, will be introduced.

Next, key events in Elizabeth's lifetime will be treated: her unlikely inheritance, her gamble not to marry, and the Armada. Finally, I plead for incorporating more 'normal science' so a New Humanities may 'star-like rise' and help reinvigorate our crumbling Ivory Towers.

Valerie Schutte, Independent Scholar

“The Words of a Princess: Book Dedications Written by Elizabeth Tudor”

Short Abstract: One unexplored aspect of Elizabeth Tudor's writings and translations are the book dedications that Elizabeth wrote to accompany manuscript translations that she gave to family members as part of the New Year's gift-giving tradition. By examining the four dedications written by Elizabeth, it is possible to see how a well-educated young woman presented herself as an author/translator, princess, and student of another woman author, Katherine Parr. This presentation will not only examine Elizabeth as a writer, but also as a second princess looking to show off her education and make her loyalty well known.

Catherine Loomis, University of New Orleans

“As mild and gentle as the cradle babe / Dying’: Royal Condolences in Early Modern England”
Short Abstract: Among a queen’s many duties is the need to serve as “the glass of fashion and the mold of form” to her people by modeling proper behavior, even under difficult circumstances. This talk looks at royal responses to a highly stressful event—the death of a child—to examine the social expectations surrounding this distressingly common event in early modern England. Queen Elizabeth’s letters of condolence to courtiers whose children died, and historical and literary accounts of Queen Anna’s responses to the deaths of her own children provide evidence of the sources and patterns of grief, and of the gendering of those sources and patterns.

Panel 2: Cities and States
CLA 1.302 E (Glickman Conference Center)

Sponsor: Society for Renaissance Art History
Chair: **Liana De Girolami Cheney**, Independent Scholar

Jennifer Ehlert, Harvard University Extension School
“Ginevra’s Journey: A Ghostly Walk Through Old Florence”
Short Abstract: The popular legend of Ginevra and Antonio is a valentine to Florence where Giotto’s tower and the streets near Santa Reparata create the story’s backdrop. Ginevra, in love with Antonio is forced to marry the cruel Francesco Agolanti. After four years of marriage she collapsed during a Plague outbreak. Ginevra’s death-like state resulted in a hastily burial. Ginevra awakened in a crypt and rose to wander, unwanted, through Florence and back to Antonio.

Utilizing the sights mentioned, as well as Florentine maps, photos, and woodcuts, this paper focuses on Ginevra’s journey on the night of her “not death” to recreate Florence circa 1400.

Matthew Averett, Creighton University
“*Pax virtute tua*: War and Numismatics in the Rome of Pope Urban VIII”
Short Abstract: This paper examines the “annual medals” issued by Pope Urban VIII Barberini during the War of Castro (1638-44). Annual medals were an important opportunity to inject papal political messages into the collective worldview of the power elite of early-modern Europe who commonly collected commemorative medals. The series of medals that Urban release during the War of Castro presents a view of the Papal States as a strong military entity during a conflict with the truculent Duke of Parma, Odoardo Farnese. Within a framework of numismatics studies, this paper contributes to the ongoing assessment of political art in early-modern Rome.

Brian Steele, Texas Tech University
“Force Constrained: Hercules in Sixteenth-Century Venice”
Short Abstract: Scholars have elucidated presentation of the “Myth of Venice” and attendant iconography by concentrating on elements that promoted dominant aspects associated with La Serenissima. I examine instead the public presentation of Hercules in Venice, suggesting that instances of his allegorical presence are relatively limited in number, inconspicuous in placement, and primarily constrained to subsidiary aspects of his mythographic character. Marin Sanudo, Vincenzo Cartari, Andrea Aciatus, and Aesop’s fables articulate intellectual rationales for these facets of Hercules’ characterization, while the cultural choice to embody

these aspects of his personality intimates significant factors about ideal representation of Venetian identity during the Renaissance.

**Panel 3: Webster's *The White Devil*
CLA 1.302 D (Glickman Conference Center)**

Chair: **Eric Mallin**, The University of Texas at Austin

Loren Cressler, The University of Texas at Austin

“Webster's *White Devil* and Fantasies of Political Dispossession”

Short Abstract: This paper will argue that John Webster's *The White Devil* resists moralistic readings of revenge tragedy by relishing the process of vengeance. Webster's Duke of Florence, Francisco de Medici, acts as both plotter and spectator of his murderous schemes. Francisco's disguise as a Moor in the final act of the play enables his voyeuristic observation of political opponents' deaths. In masking himself, Francisco enacts a fantasy of dispossession that allows his vicarious enjoyment of his enacted revenge. His dalliance with the servant Zanche yields further excess pleasure, secondary to the play's dramatic action but central to his fantasy.

Megan Snell, The University of Texas at Austin

“From Dumb Shows to Hearing: Sound and ‘Sound Proof’ in Webster's *The White Devil*”

Short Abstract: John Webster's prologue to the 1612 quarto of *The White Devil* laments that the failed first production “wanted...a full and understanding auditory.” Taking Webster's cue to focus on the “auditory,” this paper attends to that association of “understanding” and sound. Mapping the soundscape of the play—from the dumb show murders to a subsequent loud legal hearing—investigates the relationship between sound and “sound proof.” *The White Devil* performs the theatrical manipulation of sensory information, staging how sound and relative volume function as systems of determination and (occasionally false) knowledge production.

Bob Jones, The University of Texas at Austin

“Through darkness, diamonds spread their richest light’: *The White Devil* at the Sam Wanamaker Playhouse”

Because of illness, Bob Jones will not be able to present his paper.

Short Abstract: Upon publishing *The White Devil*, John Webster reflected on its initial failure, as it was “presented in so open and black a theatre that it wanted ... a full and understanding auditory.” Webster's assessment raises questions about the venue's impact on the audience's visual and aural experience. My paper will analyze the Globe's production of *The White Devil* at the indoor Sam Wanamaker Playhouse. While I have not seen the performance yet, the Wanamaker production should lead to observations about the nature of lighting in the indoor theatres, Renaissance optics and “auditor” reception, and the roles of light and darkness in Webster's dramaturgy.

**Panel 4: Powerful Women in Shakespeare
CLA 1.302 C (Glickman Conference Center)**

Chair: **Kendra Leonard**, Silent Film Sound and Music Archive

Caroline Barta, The University of Texas at Austin

“Talking ‘Bodie’ with Katherine and Alice: *Henry V*’s English Lesson”

Short Abstract: Scholarship on Shakespeare’s *Henry V* remains divided about the interludes featuring Katherine of Valois and her companion, Alice. Apologetic attitudes surrounding often further inscribe the misogynistic tendencies lurking in conventional scholarly approaches to this play. However, with its “English” lesson conducted in French, 3.4 interjects a mini-drama consumed by alternate social networking. Because she correctly “reads” the changing political situation, Katherine enjoins Alice to play her teacher in a farcical early modern schoolroom language-learning exercise. I hope to examine how this relationship between female-coded characters shows an embodied habit of literacy through the manipulation of gender and language.

Gabriella Pawelek, University of Texas at San Antonio

“A Midsummer Night’s Feminist: Helena and the Conquest of Demetrius”

Short Abstract: Assertive, ambitious, and intelligent: these are all adjectives that describe modern feminism. Similarly, they are all adjectives that limn valiant heroes of old. Somewhere in between, in an important era for literature, the Elizabethan Renaissance, the most famous characters in sight merely exemplify and perpetuate archetypes of tragic heroes and their generally unimportant damsels, neither of which embody the assertive, ambitious lionhearts of old and new. Can Shakespeare’s Helena, from *A Midsummer Night’s Dream*, provide a glimmer of hope among the dejected heroes and insignificant female counterparts and provide some sort of bridge to the two different archetypes and ages?

Julie Johnson, Abilene Christian University

“‘Mutually Committed’: Mutual and Gendered Sexual Consent in Shakespearian Comedies”

Short Abstract: While some may think that issues of sexual consent in Shakespeare’s comedies pertain only to the female lack of consent, instances of mutual consent, females who give consent, and males whose consent is dismissed are all points of emphasis in *Measure for Measure*, *A Midsummer Night’s Dream*, and *Romeo and Juliet*. Isabella retains her self-assured dissent to Angelo, whose consent is undermined by Mariana, and Juliet and Claudio’s mutual consent is validated. Hermia’s consent to Lysander subverts the cultural expectations of female consent. Juliet and Romeo’s mutual consent, while tragic, is the play’s motivational force.

Panel 5: **Textual Editing**
SAC 3.116 Balcony, Room C

Chair: **Raymond-Jean Frontain**, University of Central Arkansas

T. Wyatt Bogan, University of Edinburgh

“Source Review: A Letter from Robert Dudley the First Earl of Leicester to Queen Elizabeth I of England – August 3, 1588”

Short Abstract: This essay is a high-detailed source review of a letter written by Robert Dudley to Queen Elizabeth I on August 3, 1588. The essay considers historical, cultural and linguistic analysis. It provides basic contextual information including: timeline, origin, dating verification, and delivery. It pays particular attention to materiality by considering codicology, sigillography,

paleography, and security. Language is considered by analyzing rhetoric, humanist influences, English secular letter-writing guides, overall style, textual design and layout. The paper concludes with a history of the letter's ownership, change of possession and ultimately its housing in the Folger Shakespeare Library in Washington, DC..

Megan N. Pearson, Texas A&M University

“The Genesis of the Gardner Editions of Donne’s Verse: The Gardner-Grierson Correspondence”
Short Abstract: On 15 October 1946 Helen Gardner, a young tutor and fellow at St. Hilda’s College, Oxford, wrote boldly to the venerable Sir Herbert Grierson, then in his 80th year, to announce her plans to prepare an edition of the Divine Poems based on her unpublished typescript, “The Date, Order and Interpretation of the Holy Sonnets” that she had given “to the English women tutors” at Oxford. An analysis of this letter and of Grierson’s response reveals much about her plans for this new edition and her status as a female academic in a male world.

Donald Dickson, Texas A&M University

“Editing Henry Vaughan”

Short Abstract: This talk discusses the textual principles upon which the new Oxford edition of the Works of Henry Vaughan are founded. A general consideration of the problems of editing texts from single editions is offered along with a discussion of editorial conventions adopted. The bulk of this talk will be on the principles by which annotation and commentary have been added, illustrated by a full consideration of Vaughan’s brief Advertisement or notice to his readers that heads his translation of St. Eucherius’s *De Contemptu Mundi: Epistola parænetica ad Valerianum*, which is one of the four treatises in his *Flores Solitudinis* (1654).

Plenary Session I: 3:30 – 5:00 p.m.
William B. Hunter Lecture
CLA 1.302 B (Glickman Conference Center)

Introduction of speaker: **John Mercer**, Northeastern State University

William B. Hunter Lecturer: Marguerite Tassi,

University of Nebraska at Kearney

“Rapture and Horror: Phenomenal Aspects of Performance in *Macbeth*”

Reception: 5:00 – 6:00 p.m.
Glickman Conference Center Patio

Executive Committee Meeting and Dinner: 6:00 p.m.
CLA 1.302 D (Glickman Conference Center)

Dinner (on one’s own)

Friday, April 21, 2017

**Registration: 7:30 a.m. – 5 p.m.
CLA 1.302 A (Glickman Conference Center)**

Panel Session II: 8:15 – 9:45 a.m.

**Panel 6: Set upon a Stage: Royal Power and Performance
CLA 1.302 B (Glickman Conference Center)**

Sponsor: Queen Elizabeth I Society
Chair: **Catherine Loomis**, University of New Orleans

Elizabeth Kolkovich, The Ohio State University
“Performing Family Politics: Elizabeth I, the Cecils, and the 1571 Entertainment at Theobalds”
Short Abstract: This paper shares and analyzes a new English translation of William Cecil, Lord Burghley’s 1571 entertainment of Elizabeth at Theobalds. Few critics have studied this text and not as a performance, but I argue that it initiated a new form of royal pageantry: the country house entertainment. It clarifies and complicates our understanding of Elizabeth’s relationship to the Cecil family and the politics of Elizabethan pageantry. Its agenda of elevating Burghley’s family informs our understanding of later Theobalds entertainments (1591, 1594), which represent his son Robert as a shrewd advisor whose aggressive Protestantism was deeply rooted in family tradition.

Susan Dunn-Hensley, Wheaton College
“Womanly Fortitude: Elizabeth I, the Female Body, and the Virtue of Endurance”
Short Abstract: This paper will consider the gendering of “martyrdom” in John Foxe’s account of Elizabeth I’s suffering during the reign of Mary I. Further, it will consider literary works that present female martyrdom in a way that subtly evokes Elizabeth I. Because these treatments of female suffering and martyrdom carry the suggestion of sexual vulnerability, the representations prove problematic. In staging a threat to the body of the Elizabeth avatar, these works must strike a careful balance between presenting the queen’s pious fortitude and suggesting a threat to the inviolability of the land.

Xuege Wu, Queen’s University, Belfast
“‘I did put myself to the school of experience’: The Imprisonment of Elizabeth I and Her Strategies of Power”
Short Abstract: Elizabeth I’s girlhood was haunted by trial and peril, but the experience of imprisonment not only aids in her claim to political power after she ascended the throne, it also justifies her independence and full control in taking advices and making decisions as a female monarch. This paper examines Elizabeth’s speeches, prayers, poems and self-representation during her passage to explore the influence of her early imprisonment, arguing that the Queen uses this experience of captivity to validate her capacity as a sovereign.

Renee Bricker, University of North Georgia

“Thy chosen servant’: Elizabeth I’s Performative Language of Religious Reform”

Short Abstract: Liturgical rituals reflected, obscured, and influenced both confessional and national identities during the process of Protestantization in Tudor England. Queen Elizabeth I’s perpetuation of the Maundy Thursday foot-washing ceremony, and the Royal Touch in this religious and intellectual climate is intriguing as a language of reform. Visual and sensual, ritual is a cultural performance that invites participation as observers are bid to gaze, to come closer to pay attention, to perform a role. This presentation examines liturgical ritual as a specific language of reform that helped to shape cultural and national identities, and negotiate cultural cleavages wrought by religious disruptions.

Panel 7: Giving Form to Ideas

CLA 1.302 E (Glickman Conference Center)

Sponsor: Society for Renaissance Art History

Chair: **John Alexander**, University of Texas at San Antonio

Shelley Roff, University of Texas at San Antonio

“Formulating the Ideal City: Classical Principles of Urban Design in Eiximenis’ *Dotze del Crestià*”

Short Abstract: The Dominican friar, Francesch Eiximenis, one of the great Catalan intellectuals of the fourteenth century, formulated a plan for an ideal earthly Christian city in the treatise, *Dotzè del Crestià*, written for a prince of the Crown of Aragon in 1385. Inspired by Greco-Roman writings on the ideal city, as well as medieval Neoplatonic interpretations, the *Dotzè* provides exceptional insight into the influence of classical models and the intellectual interest in Italian Humanism prevalent in Catalonia at this time, while addressing urban planning issues which would not be revisited again until the late fifteenth-century Humanistic discourses of Alberti and Filarete.

Liana De Girolami Cheney, Independent Scholar

“Il Sodoma’s *Celestial and Terrestrial Love: Profane and Sacred Love*”

Short Abstract: Giacomo Antonio Bazzi also known as Il Sodoma developed his mature style in Siena during the early Cinquecento. In 1505, he composed two types of personification of love, Terrestrial Love and Celestial Love at the Louvre. In a tondo format with an elaborate painted frame of grotteschi, alluding to chemical love, Sodoma depicted human love. In the center of the painting, two female figures care and play with young children in an idyllic spring landscape. Why the child in the foreground is dormant?

The purpose of this presentation is to analyze this painting in relation to Renaissance Neoplatonic love, Eros and Anteros, as well as alchemical love. The paradoxical quest of Renaissance Neoplatonic love was to fusion pagan love with Christian love. For the humanists, this moral dilemma was a philosophical puzzle but for artists the theme was a pictorial challenge.

Panel 8: Marvell in Manuscript

CLA 0.102

Sponsor: Andrew Marvell Society
Chair: **Sean McDowell**, Seattle University

Nicholas von Maltzahn, University of Ottawa

“Cook and Scullion, Laelius and Scipio: New Marvell Documents from the Carlisle Embassy”

Short Abstract: The further discovery of ten "new" documents in Marvell's hand from the Carlisle embassy invites my revisiting his role in Sweden and Denmark late in 1664. The nature of the letters themselves, and the further diplomatic correspondence with which they are bound, confirm how the demands first of language (owing to a preference for diplomacy in native tongues in Muscovy and Sweden) and then of secrecy (owing to extremes of caution in Denmark) worked against Marvell's having more of role in the negotiations in those countries. Even so, the documents afford much fresh evidence about Marvell's secretarial role.

Martin Dzelzainis, University of Leicester

“The Archive behind Bodleian MS Eng. Poet. d. 49”

Short Abstract: The consensus among Marvell scholars is that Bodleian MS Eng. poet. d. 49, as Peter Beal puts it, ‘may originally have been prepared as a collection of Marvell's poems for an intended edition, [and] was evidently used by Edward Thompson in connection with his edition of Marvell in 1766’. My concern here is with the first of these propositions. What features of the MS point us towards this conclusion? And what can we infer from these features about the nature and extent of, firstly, the ‘intended edition’, and, secondly the archive from which the copyist was working?

Panel 9: **Elizabethan Drama before 1590**
CLA 1.302 C (Glickman Conference Center)

Chair: **Martha Oberle**, Independent Scholar

David Swain, Southern New Hampshire University

“Two faces and two bodies’: *Jack Juggler* and the Transubstantiation Debate”

Short Abstract: Mid-Tudor plays such as *Jack Juggler* have suffered long neglect. This paper advances new research, prepared for a digital edition of *Jack Juggler*, on the topicality, dating, and authorship of this important interlude. Tentatively assigned to Nicholas Udall and thought to date from 1553-55, I argue that Udall's role in the debate over transubstantiation in the late 1540s, particularly his translation of Peter Vermigli's *Discourse ... concerning the Lord's Supper* in 1550, positioned Udall perfectly to satirize in *Jack Juggler*, around 1550-51, the theological controversy that defined this anxious cultural moment.

Kayla Shearer, University of Texas at Austin

“Queer Time in Lyly's *Endymion*”

Short Abstract: In his court comedy "Endymion" playwright John Lyly attempts to normalize Queen Elizabeth's virgin persona by creating a court that is invested in a queer timeline. Such a timeline defies hegemonic structures of family and reproduction, and in the play produces a world where reproduction becomes altogether impossible. The character Endymion may then love his virginal queen Cynthia from afar without criticism, as the non-generative nature of this

love is reinforced by the courtiers' own relationships. In this way, Lyly attempts to win favor from Elizabeth by legitimizing in fiction her choice not to produce an heir.

Christine Pyle, Baylor University

“Appropriating the Apocalypse: Imagery of the Four Horsemen in Christopher Marlowe’s *Tamburlaine the Great*”

Short Abstract: Marlowe’s *Tamburlaine the Great* (1590) evokes the apocalyptic imagery of the Book of Revelation to portray the rise of a power-hungry, increasingly bloodthirsty emperor. This paper argues a direct link between the Biblical horsemen of the apocalypse and the play’s presentation of Death, a connection Marlowe forges as early as the sieges in Part 1. Specifically, *Tamburlaine* appropriates from the red, black, and pale horsemen the deadly authority of the Almighty, merging and enfolding the horsemen’s traits into his identity. In Part 2, *Tamburlaine* loses the capability for mercy and becomes Death personified, irretrievably immersed in his borrowed identity.

**Panel 10: Shakespeare’s Problem Plays
SAC 1.106**

Chair: **Greg Bentley**, Mississippi State University

Maurice Hunt, Baylor University

“Public vs. Private Selves in Shakespeare’s *Measure for Measure*”

Short Abstract: In *Measure for Measure*, two keys lock what seems like a circle within a circle (4.1.26-31). Other circles include the convent walls around Isabella and the veil covering her face that define a private self. Isabella seems to have no public self, but Angelo and Vincentio do. In both cases, the public selves of the Duke and his deputy obscure private selves, which Vincentio notably mystifies, along with his policies and outward conduct, for his subjects and the theater audience. Notably original in my analysis is the unresolved conflict between Vincentio’s own account of his character traits and those gathered from his behavior and the words of others.

Haley Sheehan, University of Texas at San Antonio

“No Remedy: The Transmission of Sexual Trauma in *Troilus and Cressida*”

Short Abstract: Shakespeare’s *Troilus and Cressida* is rife with sexual trauma couched within the language of a society saturated by disease. Sexual illnesses were rampant and believed to be transmissible through a myriad of bizarre ways, reaching back to medieval medical discourse. My paper focuses on the transmission of sexual trauma that permeates the play and its attendant sexual anxiety. By first exploring the concept of sexual desire as a transmissible “illness” through an analysis of the play’s citational history, my goal is to demonstrate how Shakespeare’s play is embedded in a longstanding tradition of quasi-scientific and religious discourse surrounding sexual desire.

**Panel 11: Seventeenth-Century Religious Poetry
CLA 1.302 D (Glickman Conference Center)**

Chair: **Donald Dickson**, Texas A&M University

Cole Jeffrey, University of North Texas

“So I Did Weave Myself into the Sense’: Authorial Identity and Aesthetic Corruption in Donne and Herbert’s Religious Poetry”

Short Abstract: In this paper, I argue that John Donne and George Herbert were moderate Calvinists whose theological beliefs shaped their poetics. Most Calvinist readings of Donne and Herbert focus on the issue of predestination, but I explore the impact that Calvinist beliefs about grace and sin had on their conception of authorship and poetic labor. I demonstrate that while their contemporaries celebrated the poet’s power to self-fashion through literary work, Donne and Herbert developed an aesthetic of brokenness and self-fragmentation that reflects their Calvinist belief that every human work is tainted by sin and testifies to the need for divine grace.

Joan Faust, Southeastern Louisiana University

“George Herbert’s ‘pitch his tent’: Sacred or Scandalous?”

Short Abstract: The journal responses from a recent graduate seminar in seventeenth-century literature raised quite a few questions about the validity of reader interpretation and the necessity of viewing a work in its cultural milieu. Can an Early Modern phrase legitimately be interpreted, or even considered, in modern context? An exploration of George Herbert’s term “pitch his tent” from his poem

(“Ana—Mary—Gram.”)
Army

reiterates the complexities and uncertainties of modern hermeneutics.

Gary Bouchard, Saint Anselm College

“Terror Framed by Art’: Robert Southwell’s ‘A Vale of Tears’ as a Cautionary Critique of Pastoral Poetry”

Short Abstract: This paper regards Robert Southwell’s poem “A Vale of Tears” as part of the Jesuit poet’s practice of sacred parody which put familiar Elizabethan poetic motifs and forms into the service of religious verse. Specifically, the case is made that, drawing upon his recollection of a terrifying passage through the Alps, Southwell parodies the gentle groves and personal longings of the pastoral motif popularized in England in Spenser’s *Shepherd’s Calendar*. In doing so the pastoralist’s nostalgic recollections of a green world are subverted into a place of “terror framed by art” where “deep remorse” must flow from a “sinful breast.”

Panel 12: **Envisioning a Better World** **WAG 420**

Chair: **James Conlan**, University of Puerto Rico

Emelye Keyser, University of Virginia

“Excess and the Environment in Early Modern Utopias”

Short Abstract: Scholarship on early modern utopian literature has long been primarily concerned with the centrality of institutions and the conception of utopia as man-made states. This paper, however, will orient itself towards the relationship between the natural world in Thomas More’s *Utopia* (the island) and the state of Utopia. It will argue that More’s project of creating a lasting human society necessarily extended his imagination to include the state’s

sustainable interaction with its environment; and it will call upon the ecocritic Alan Stoekl's theories on the importance of the expenditure of human energy through ethical channels to cast early modern utopias, and More's in particular, as sites where such ecological issues as waste management, excess control, and sustainability were explored and sometimes resolved.

Daniel Archer, Abilene Christian University

“Satirizing the Amboyna Massacre: Contrasting English and Dutch Colonization in *The Isle of Pines*”

Short Abstract: Henry Neville composes *The Isle of Pines* as a call to action for the British to retake their position as a global power by modeling their colonization methods after the Dutch. Between Machiavelli's realistic approach to colonization ideologies and Hobbes' factual definition of personal liberty, Neville crafts his own philosophy as presented from a Dutch perspective in *The Isle of Pines*. Overall, Neville's satire of the Amboyna Massacre functions to illustrate the superiority of Dutch colonization practices while mocking British methods of colonization to move Englishmen of the time to action.

Joanna Huh, Vanderbilt University

“‘The Hebrew will turn Christian; he grows kind’: Reimagining Community in Shakespeare's *The Merchant of Venice*”

Short Abstract: This essay argues that the bond between Shylock and Antonio, one easily dismissible as destructive and hostile, is unexpectedly intimate and desirable. Through their bond, *The Merchant of Venice* mobilizes an imaginative possibility that cannot be naturalized as an idyllic reparative transaction, but rather suggests that the mutually-willed infliction of wounds precipitates a genuine fellowship. Antonio's impenetrable melancholia both desires and incites violence against his integral being, while the correlative consumptive desire on Shylock's end betrays a fierce hunger to enter into an interpersonal union. The bond foregrounds a vocabulary of intimacy predicated on violence that no longer remains suppressed.

Panel Session III: 10:00 – 11:30 a.m.

Panel 13: **QEIS Keynote Addresses**

CLA 1.302 B (Glickman Conference Center)

Sponsor: Queen Elizabeth I Society

Chair: **Carole Levin**, University of Nebraska at Lincoln

Steven May, Emory University

“All the Queen's Letters: A Generic Survey”

Short Abstract: Elizabeth Tudor's authentic, personally composed letters are of interest beyond their obvious value of showing us what she thought, willed, and believed. They also reveal her literary talents: her rhetoric gives us a very intimate insight into her mentality and personality. As a princess, Elizabeth was restricted to a single epistolary genre, her personal letters. As Queen however, she added to this other forms of epistolary communication that I organize under the broad headings, letters patent and proclamations. This paper surveys the extent to which these three types of royal letter bear witness to Elizabeth's character and powers of expression.

Miranda Wilson, University of Delaware
“Gifts of Time: Elizabeth I, Politics, and Dreams of Temporal Regulation”
Short Abstract: [not available]

Panel 14: Marvell and Cromwell
CLA 0.102

Sponsor: Andrew Marvell Society
Chair: **Amy Sattler**, Pennsylvania State University

Stephanie Coster, University of Leicester
“Captain Edward Thompson and the Textual Transmission of Marvell’s ‘An Horatian Ode’”
Short Abstract: Captain Edward Thompson’s *The Works of Andrew Marvell (1776)* made ‘An Horatian Ode’ available to a wide audience. Thompson tells us his edition combined poems from manuscripts belonging to Thomas Raikes and William Popple (Bodleian MS Eng. poet d.49), creating the most complete iteration of the Marvell canon of its time. Marvell scholars have concluded that the Popple manuscript was the copy-text for the Cromwell poems, yet few have noticed that Thompson’s version of the ‘Ode’ is not identical. This paper discusses the textual variations and their origins, suggesting we might need to re-evaluate how we think about Thompson’s transmission of the ‘Ode’.

Kelly Duquette, Boston College
“Ashamed and Tamed: Civilizing the Irish in Marvell’s ‘Horatian Ode’”
Short Abstract: This paper explores Andrew Marvell’s characterization of the Irish in “An Horatian Ode upon Cromwell’s Return from Ireland” in order to interrogate the use of shame as a marker of civility in late 17th century England, and more specifically, Cromwellian England and Ireland. I will conduct a brief historical survey of early modern ethnological texts in order to explore how shame and its variants are used to characterize the English and Irish alike.

Greg Chaplin, Bridgewater State University
“Cromwell Delivered: Tasso and Marvell’s ‘First Anniversary’”
Short Abstract: This essay argues that Andrew Marvell employs the principal hero of Torquato Tasso’s *Jerusalem Delivered*, Godfrey of Bouillon, as a lens through which to understand Cromwell as a historical and religious agent in “The First Anniversary of the Government under His Highness the Lord Protector.” Citing his comparison of Cromwell to Godfrey in his “Letter to Dr. Ingelo,” it points to the influence of both the Italian original and Edward Fairfax’s influential translation as it contends that Marvell drew on Tasso’s epic to present Cromwell as a divinely-appointed leader marching his nation forward on a religious crusade.

Panel 15: Violence and Rebellion in Jacobean Tragedy
CLA 1.302 D (Glickman Conference Center)

Chair: **David Swain**, Southern New Hampshire University

Tara Dybas, California State University, Stanislaus

“‘Take My Hand, Take My Whole Life, Too’: Fragmented Family and Dismembered Bodies in *The Duchess of Malfi*”

Short Abstract: In John Webster's 'The Duchess of Malfi,' the family is representative of State and Church institutions and is deconstructed and fragmented through the Duchess' two families and their irreconcilable coexistence. The Duchess' fractured loyalty then manifests in images of body parts. The infamous severed hand of Antonio's proxy is the climactic symbol of the Duchess' fragmented familial duties. The bodily dismemberment and decay of the Duchess' world are a direct result of the transgression of early modern institutions by the central family.

Katherine Gillen, Texas A&M University

“Middleton's Critique of Redemptive Rape in *The Ghost of Lucrece* and *The Revenger's Tragedy*”

Short Abstract: This paper examines Middleton's *The Revenger's Tragedy* in light of his narrative poem *The Ghost of Lucrece*. Rather than preserving Lucrece's corporeal integrity, as do most renditions of the myth, *The Ghost of Lucrece* presents her as corrupted by the rape, her body leaking with excessive tears and blood. Lucrece's blood becomes a sign of her damaged and porous body rather than of her purity, and her depleted chastity lacks the power to restore the body politic. Middleton returns to these themes in *Revenger's* where he critiques the logic by which violated chastity functions as a means of political purification.

Joseph Stephenson, Abilene Christian University

“Censoring Religion, Republicanism, and Rebellion in *Sir John Van Olden Barnavel*”

Short Abstract: Fletcher and Massinger's political tragedy *Sir John Van Olden Barnavel* has been rigorously censored from its origin. Master of the Revels George Buc heavily marked the manuscript, and the Bishop of London briefly banned the play outright. More pervasive, though, was the decision by royalist Humphrey Moseley to omit the play from the Beaumont and Fletcher Folio. Pro-republican sentiment--whether explicit or veiled--in the play led to both levels of censorship: the 1619 censorship that altered the text and delayed its premiere, and the 1647 censorship that has, until recently, has relegated this play to the margins of early modern drama.

Panel 16: **Shakespearean Reinventions**
CLA 1.302 C (Glickman Conference Center)

Chair: **James S. Baumlin**, Missouri State University

Rachel Combs, Missouri State University

“Deconstructing Shakespeare's *Griselda*”

Short Abstract: Petruchio's declaration, “For patience she will prove a second Grissel,” is no mere decorative allusion to a model of wifely obedience, nor is it a mere side-glance at a single medieval exemplum; rather, the *Griselda* allusion points simultaneously to Boccaccio's, Petrarch's, and Chaucer's variations upon the *Griselda* exemplum and their respective moralizations of her story (II.I.296). By this means, Shakespeare destabilizes the Elizabethan model of domestication in marriage that Kate should represent. Further, Petruchio's allusion undermines the restorative purpose of the comedic form and the static morality of the

exemplary tradition that Shakespeare inherits from his medieval forebears; in effect, Shakespeare reinvents Griselda for the Elizabethan audience and transforms her into a symbol of moral relativism, subversive of the age's gender ideology.

Ziyun Chen, Missouri State University

“The Time Is Out of Joint’: Time, Right Timing, and Action’s Failure in *Hamlet*”

Short Abstract: Among its many themes, Shakespeare’s *Hamlet* explores the competing temporalities of his age, these being Chronos or clock-time, Kairos- or “right timing” in human decisions and action, and Aion or eternity. If Chronos belongs to nature and Kairos to humanity, then Aion belongs to Providence—in which case, Hamlet’s attempts at revenge place Kairos (the timing of his actions) in opposition to Aion, the “divinity that shapes our ends / Rough-hew them how we will.” More than delay as measured in Chronos-time, Hamlet’s continuous failure to choose the “right time” marks Shakespeare’s testing of Humanist-prudential rhetoric, which places Kairos at its intellectual center.

James S. Baumlin and Courtney Price, Missouri State University

“Ethos, Interiority, and the Alien Word in Shakespeare”

Short Abstract: In *Shakespeare: The Invention of the Human*, Harold Bloom asserts that Hamlet’s “world is the growing inner self” (409), whose capacities for “self-revision” rest upon a continuous linguistic self-reflection. Thus Bloom notes the ways “Hamlet keeps overhearing himself speak.” While there are moments when Shakespeare’s characters deepen by such self-overhearing, there are instances, equally telling, when a character’s words are marked by self-division—when overhearing shatters the illusion of an integral, interiorized self-knowing self.

**Panel 17: Renaissance Plays on Stage and Screen
CLA 1.302 E (Glickman Conference Center)**

Chair: **John Mercer**, Northeastern State University

Jess Hamlet, University of Alabama

“Kicks her and exit’: Stage Violence in Robert Davenport’s *The City Nightcap*”

Short Abstract: Aside from entrances and exits, the stage direction that appears most frequently in *The City Nightcap* is the directive for one character to kick another. This paper investigates how the language of these stage directions governs gender and status within the play. “Kicks her and Exit” explores the escalation of violence through the play and illuminates the ways the language of violence differs between genders and social classes. Ultimately, it makes the case that stage directions can speak more loudly than the actual dialogue on the printed page.

Erin Ashworth-King, Angelo State University

“Performing Caesar’s Citizens in the Age of Trump”

Short Abstract: In October 2016, I co-directed Shakespeare’s *Julius Caesar* at Angelo State University. We saw the play’s deep connections to our own political environment as Welles (1937), Warner (2005), and Munby (2013) all did, and wanted to build upon these productions. Specifically, this paper engages the ever-changing question of citizenship through examination of both the political environment of Shakespeare’s *Julius Caesar* and the performance history of

the play, including my own experiences directing. I hope to explore Rome's nameless citizens, who are castigated, derided, placated and finally, weaponized to unpack what it means to be ruled and represented.

Kendra Leonard, Silent Film Sound and Music Archive

“Shakespeare and Music in the Silent Cinema”

Short Abstract: Shakespeare was a popular source for early filmmakers: his works were in the public domain, they helped the film industry promote its offerings as high art, and they appealed to actors and audiences. But silent Shakespearean films, like most silent movies, were accompanied by music. This music can tell us much about attitudes towards Shakespeare's work and the issues his plays raise, such as those surrounding gender, religious, class, and ethnic difference. I will explore two genres of music used for Shakespeare in early film: that which depicts early modern English culture; and that which was used for the Other.

Panel 18: Gender in Spenser and Milton
SAC 1.106

Chair: **Helaine Razovsky**, Northwestern State University of Louisiana

Brent Lynn, Wayland Baptist University

“When Two Remain Two: A Hermaphroditic Marriage in Spenser's Isis Church”

Short Abstract: The original ending of Edmund Spenser's *The Faerie Queene*, Book III depicts the couple Amoret and Scudamore engaging in a joyful embrace which Spenser compares to “that faire Hermaphrodite.” Despite this label, the description of the lovers transcending their earthly state suggests, by Renaissance standards, androgyny rather than hermaphroditism. In Book V, Spenser depicts a different kind of embrace when Britomart falls asleep and dreams in the Isis Church. While dreaming, she wrestles a crocodile, subdues it, and finally becomes impregnated by it. The imagery in this scene is closer to the Renaissance hermaphrodite, a monstrous doubling of the sexes.

Lillian Martinez, Texas State University

“Adding Manly Force to Feminine Forms in Spenser's *The Faerie Queene*: It Is a Man's World”

Short Abstract: The Legend of the Knight of the Red Crosse immediately deviates from slaying dragons and saving royals to frolicking into foreboding caves. Redcrosse encounters a creature that is half-snake, half-woman—a mythical monster—on his short detour. He is disgusted by the combination and applies manly force to kill both her and her brood. But why is a myth the first beast Redcrosse slays? I propose the slaying of Errour is an erasure of myth that serves to ground the feminine body in the realm of man and separate masculine power from the feminine form.

Sharon Hampel, Palo Alto Unified Schools

“Unliveliness and Natural Sloth' – Milton's Hebraism and Female Sexuality”

Short Abstract: Although *Paradise Lost* portrays original sin and the *Divorce Tracts* advocate separation, both works excuse feminine rebelliousness. Before Milton imagined a sensual Eve, he noted that virginity hides “unliveliness and natural sloth” (*Doctrine and Discipline of Divorce*

YP 2 249). Although both the Divorce Tracts and Paradise Lost are studded with Biblical references, only one twelfth-century commentator, deals with female sexuality Rabbi Moses ben Nachman, who, rather than condemning non-virgins notes that a woman is “promiscuous only when she is betrothed” [commentary to Deuteronomy 22.1]. Finally, Ramban identifies “the man” as the adulterous sinner ((commentary to Deuteronomy 21.22

Panel 19: Early Modern Prose
WAG 420

Chair: **Robert Haynes**, Texas A&M International University

Dorothy Stegman, Ball State University

“Growing Accustomed to Your Face: Portraits and Practices in Montaigne”

Short Abstract: The ubiquity of custom causes Montaigne to examine its power in cannibalism and incest. These examples may provoke disorientation and disgust because of differences from accustomed practices. Customary past portraits can also be transformed into the unfamiliar and appear distorted, and this may be mirrored one’s current appearance and affected by minor changes. I put forward the relationship between customary and unexpected expression to claim that the various customary features and portraits underscore Montaigne’s consubstantiality. His text evinces permanence and alteration and allows for a coincidence of conclusion and growth which forces the one to engage with the essayist’s judgment.

Brian Sheerin, St. Edward’s University

“The Quality of Nothing: Renaissance Imagination and the Space of the Cypher”

Short Abstract: Much of the literary criticism in Renaissance England found itself engaged in a philosophical paradox: what does it mean to make something out of nothing? And what is the “nothing” out of which something might emerge? This paper argues that literary debates regarding “nothing” partook in a broader fascination with nullity, especially prevalent in treatises on calculation (mathematical and economic). While one might expect that new concepts of “nothing” would inspire existential anxiety, what one finds is usually the opposite: in literary, mathematical, and economic treatises alike, “nothing” tends to become a space of potent—if dangerous—opportunity and fecundity.

Lunch (on one’s own): 11:30 a.m. – 1:00 p.m.

Panel Session IV: 1:00 – 2:30 p.m.

Panel 20: Courtiers and Royal Servants
CLA 1.302 B (Glickman Conference Center)

Sponsor: Queen Elizabeth I Society

Chair: **Marguerite Tassi**, University of Nebraska at Kearney

Donald Stump, St. Louis University

“Spenser’s Farewell to Elizabeth: Dame Nature and the Faerie Queene”

Short Abstract: The shift that critics have seen in Spenser’s epic project to celebrate Elizabeth I and her court in The Faerie Queene is made unlikely by its conclusion. Not only does the title-page of the posthumously published Book VII point to her motto “Semper eadem,” but the

depiction of Dame Nature echoes Spenser's earlier portraits of her as Gloriana. The parallels reveal that Spenser affirmed to the end that Elizabeth's nature accorded with the goodness of Nature itself. Whatever her faults, the poet honored her in her divinely created "first estate," foreseeing that she would return to it in the afterlife.

Mary Villeponteaux, Georgia Southern University

"Unfold to us some warlike resistance": *All's Well that Ends Well* and the Struggle between Elizabeth and Essex"

Short Abstract: In the late 1590s, the Earl of Essex mounted a campaign to sway public opinion in support of his aggressive war policies. He promoted an image of himself as a warlike hero and insinuated an image of Queen Elizabeth as passive and gullible. In his 1598 Apologie, Essex compares England under Elizabeth's rule to the besieged city of Troy and suggesting that, like Troy, England is credulous and ripe for invasion by Spain. Shakespeare's *All's Well That Ends Well* challenges Essex's version of this story. Like Essex, Bertram defies royal authority and follows a martial course, but at the moment when he believes his "siege" of Diana has been successful, he has in fact been conquered by the machinations of women.

Jacqueline Vanhoutte, University of North Texas

"Marcus Antonius, Shakespeare's Antony, and the Queen's Men"

Short Abstract: This paper concerns Shakespeare's use of Plutarch's "Life of Marcus Antonius" to portray the Elizabethan court in *Antony and Cleopatra*. Shakespeare recognized in the aging general's love for a self-styled moon goddess a familiar pattern, turning to Antonius as an "example" from the past that "teacheth us to judge of things present" (North, 3v). *Antony and Cleopatra* is a kind of eulogy in dramatic form; a play about a man famous for giving a eulogy, in which characters obsessively eulogize one another, it cautions against the representational processes that make people "good, being gone," even as it employs these processes to reassess the significance of key historical figures, from the recent and the classical past.

Panel 21: **Far from Home**
JGB 2.216

Sponsor: Society for Renaissance Art History

Chair: **John Alexander**, University of Texas at San Antonio

Sara Armas, Oklahoma State University

"Source and Muse: The *Pictorum* in Spain and Beyond"

Short Abstract: First published by Hieronymus Cock in 1572, the *Pictorum* has been recognized by many art historians as a work integral to the formation of the Northern canon, yet several significant aspects of its history in that respect have been not been addressed. Two of these facets are the *Pictorum*'s wider regional and temporal influence, both as a representative of the Netherlandish canon and as the instigator of a new artistic tradition: the portrait series (or cycle) dedicated to artists. This article examines the *Pictorum*'s presence in Spain and future artworks as an example of the series' powerful role in history.

Max Wiringa, Utrecht University

"For Fortune and Fame: Netherlandish Sculptors in Rome at the End of the Sixteenth Century"

Short Abstract: For decades Dutch and Flemish sculptors such as Nicolas Pippi and Gillis van den Vliete worked for the popes, cardinals and the nobility of Rome. Although ranked amongst the highest artists of their time, they were soon forgotten. With a general beginning on the sojourn to the Eternal City in the sixteenth century, focus of the paper will slowly turn towards the end of the cinquecento and look at the sculptor's connections, living situation, their education, and most importantly their works. With the help of contemporary archival material and literature from, for example, Cellini, Della Porta, Van Mander, and Baglione this paper will try to give insight into the milieu of fiamminghi in Rome.

Kira Sandoval, University of Texas at San Antonio
“*The Expulsion of the Moriscos*”

Short Abstract: Embarco de los moriscos en el grau de Valencia is one out seven paintings within a 17th-century series about the 1609 expulsion of the Moriscos, or Moors who had converted from Islam to Christianity, from Spain. Within the series, this painting shows the most action and personal emotion within a landscape. My paper will look at how this painting was used as a method of visually recording and communicating a piece of history from Philip III's reign.

Panel 22: Marvell and the Physical World
CLA 0.102

Sponsor: Andrew Marvell Society

Chair: **Brendan Prawdzik**, Pennsylvania State University

Geoffrey Emerson, University of Alabama

“Juliana’s Scorching Beams’: Simulating Interpretation with Light, Heat, and Water in ‘Damon the Mower’”

Short Abstract: Andrew Marvell’s “Damon the Mower” presents a process that blurs the distinction between subjectivity and objectivity thrusting the mower, the speaker, and the reader into a crisis of verification. I argue that the poem uses contemporary theories of light, heat, and their effect on water to simulate knowledge generation and interrogate the structures of verification that produce natural facts. In doing so, Marvell participates in a wider cultural discourse about the relationships between nature and art, observation and experimentation, and simulation and authenticity.

Zoe Gibbons, Princeton University

“Libertine Temporality in Marvell’s Cromwell Poems”

Zoe Gibbons will not be able to attend.

In his political poems of the 1650s, Andrew Marvell attributes to Oliver Cromwell a unique ability to reshape time as if it were a plastic substance capable of expansion and contraction. Instead of taking lessons or inspiration from history, Cromwell does it violence, reducing the past to raw matter for his present. Marvell’s description of Cromwellian temporality, I argue, belongs in the tradition of early modern philosophical libertinism. Cromwell’s own enemies maligned him and his followers as “libertine,” a word that could imply unorthodox religion, sexual freedom, or simply an insistence on one’s own individuality; Marvell reclaims that insult for the purpose of praise.

Anne Cotterill, Missouri University of Science and Technology, “On Thin Ice: Fantasy to Survival in Sea-Sagas from the North”

Short Abstract: From classical Europe through early modern England, the far North represented a mysterious region of magic and witchcraft, barbarous Scythians, exile from civilization, and infernal danger to the soul. Combining interests in climate history and relations between Renaissance science and poetics, this paper focuses on physical and spiritual crises of early modern Europeans first faced with “inexpressible cold” while overwintering unprepared in the arctic: Dutchman Gerrit de Veer’s 1598 account of Willem Barentsz’s voyages to Novaya Zemlya; whaler Edward Pellham’s story as one of eight men accidentally left on Spitsbergen for the winter 1630-31; and Thomas James’s 1633 record of overwintering in northern Canada whose icy spiritual horrors inspired his two original poems along with scrupulous scientific notes. The narratives struggled to distinguish the factual from the demonic, inspiring later scientists and writers alike.

**Panel 23: Race in Early Modern Literature
CLA 1.302 C (Glickman Conference Center)**

Chair: **Thomas Herron**, East Carolina University

Jean Feerick, John Carroll University

“To make . . . one kynred and blood of all people’: Spenser and the Colonial Milieu of Ireland”

Short Abstract: This essay examines the nature of early modern theories of race by examining how the poet Edmund Spenser understood the inter-animation of cultural and natural forces in the constitution of human identity. Where modern racial theories tend to posit a rigid notion of human biology, such that people are born into a racial designation at birth which cannot be altered by culture, early modern conceptions of the human body linked it to other natural forms, imagining all bodies as requiring the intervention of culture to be properly ordered. This implied that all people, regardless of birth or cultural background, could be shaped into a “good” kind or race. I argue that Spenser employs this radically different account of identity in the “Mutability Cantos” which concludes his epic poem, *The Faerie Queene*, as well as in his political tract on Ireland.

Justin Shaw, Emory University

“Rough Tongues: Race and Silence in Webster's *The White Devil*”

Short Abstract: While there will certainly be lively discussions of race and ethnicity already occurring at SCRC, I hope my engagement is unique in, first, its intentional invocation of critical race scholars working outside of Renaissance studies, and second, its goal of re-reading *The White Devil* with strict attention to race, which will hopefully consider these overlooked characters as likely the most dynamic of all. Finally, my hope is to model what Saidiya Hartman calls “critical fabulation” and draw attention to the silences and gaps and to attempt, but inevitably fail, to construct a space for the silenced voices in the period to narrate their own text.

Hubert Woodson, University of Texas at Arlington

“Demythologizing Othello’s Jealousy: Shakespeare’s Notion of Blackness and the Moorish Myth”

Short Abstract: Jealousy is, undoubtedly, Othello's tragic flaw and it is manipulated by Iago, to the extent that Othello interprets (and misinterprets) Desdemona's handkerchief in Cassio's quarters as evidence of Desdemona's infidelity. Though Othello is viewed as "unbookish," this is used/misused by Iago to arouse Othello's propensity for irrational passion, revealing other psychological inadequacies with respect to how Othello perceives himself in the world of the play. These inadequacies, too, are used/misused by Shakespeare to manipulate how we, as the audience, interpret (and misinterpret) Othello's irrational passion and translate Othello's "blackness" through an "otherness" regulated by a Moorish myth.

Michael L Hays, Independent Scholar
"Othello Is Not about Race"

Short Abstract: Received opinion holds that race and racism operate in important ways in Othello and Othello's jealousy. This opinion rests on scanty evidence and skimpy arguments. Few specifically race-referential words and only one specifically racist image occur in the play, almost all in the first four scenes. Nothing relevant to race or racism causes Othello's jealousy. Even Othello dismisses his blackness in his effort to rationalize Desdemona's presumed infidelity. Othello's jealousy arises from Iago's exploiting the ambiguous role of the intermediary in courtly love relationships. It defies history to impose modern views of race and racism on Shakespeare and his contemporaries.

Panel 24: **War and Aggression in Shakespeare** **GDC 2.402**

Chair: **Maurice Hunt**, Baylor University

Anthony Buening, University of North Texas
"Shakespeare's Critique of Masculine Ideals in *Romeo and Juliet*"

Short Abstract: The general absence of Romeo and Juliet in discussions of masculinity reveal a gap in scholarship even though the play's opening scene is an extended discussion of masculine ideals. For scholars, the play's romance eclipses the rivalry and reconciliation of two men that frames the play's action. For Shakespeare, finding the most effective punishments to manage violent and erotic impulses fail because the contradictory ways in which masculinity is articulated engender those very impulses. Therefore, I argue that Romeo and Juliet critiques the cultural logic that governs masculinity by illustrating the inherent unsustainability and unstable violence of masculine ideals.

Sarah Mejias, University of New Orleans
"War and Crisis: Through the Eyes of Shakespeare, the Fight for the Warrior's Soul"
Short Abstract:

The end of the wars in Iraq (2011) and Afghanistan (2014) meant a significant rise in returning combat veterans seeking employment, education, and family, but often feeling isolated from their home and clashing with civilians. Similar situations are found in Shakespeare's plays. Macbeth, Othello, and Antony and Cleopatra focus on the interaction between warriors and civilians, and the "warrior-as-man" dichotomy. Shakespeare analyzes warriors' quests for identity outside the military, but also examines their efforts to understand themselves as both warriors and men. The plays' cataclysmic and tragic endings are not inevitable. This talk argues

that Shakespeare's plays can help civilians better understand the new warrior-civilian hybrid and reduce the sense of isolation, misunderstanding, and anger within these warriors.

Janelle Kitlinski, University of Texas at San Antonio

“‘That Magical Word of War’: Imperialism and the Supernatural Orient in *Antony and Cleopatra*”

Short Abstract: While critics have suggested that C.F. Volney's *The Ruins, or Meditations on the Revolutions of Empire* directly influenced Napoleon Bonaparte's failed invasion of Egypt in 1798, I argue that Volney and Bonaparte may have been inspired by Shakespeare's play *Antony and Cleopatra*, as his works had become prevalent throughout eighteenth-century French society. Through providing a careful analysis of the play in conjunction with Volney's portrayal of Egypt as an imagined Orient submerged in the corruption of supernatural fantasy and Oriental despotism, I will provide an alternative framework by which to view French imperialistic ambition as stemming from this earlier period.

Panel 25: **Sidney and Poetic Art**
SAC 1.106

Chair: **Andrew Fleck**, University of Texas at El Paso

Wesley Garey, Baylor University

“‘I am no pick-purse of another's wit’: Imitation and Originality in Sidney's *Astrophil and Stella*”

Short Abstract: Sir Philip Sidney's sonnet sequence *Astrophil and Stella* is quite clearly indebted to Petrarch and the post-Petrarchan tradition of poetry. However, while many critics have shown Petrarch's influence upon Sidney, a related issue that has received less critical attention is how *Astrophil and Stella* self-reflexively invokes its own classical and Petrarchan sources. In this essay, I argue that Sidney's sonnets draw attention to their own intertextual sources in order to distance themselves from these sources and from the other poets who imitate them. Paradoxically, the sequence creates the appearance of originality through its intertextuality.

Maria Mackas, Georgia State University

“‘I Sought Fit Words to Paint’: Sidney as Word Painter, Art Lover, Visionary Believer”

Short Abstract: Literature, visual arts and religion are explored through the lens of Sir Philip Sidney, the penultimate Renaissance man. Sidney notably interrogates the relationship of art and literature in his landmark essay, *In Defence of Poesy*, and his work is an accurate representation of the Defence: painterly terms punctuate Sidney's poetry and prose. Scholars have analyzed the well-traveled Sidney's connection to visual art. His affinity for art is obvious; the surprise comes in knowing that he was a proponent of Protestantism, with its rejection of visual art and iconography. This paper argues that his quest for reformation does not conflict with his passion for art.

Daniel Lochman, Texas State University

“Mastering ‘mazy paths’: William Scott's Model of Poesy on Heroic Narrative”

Short Abstract: Since Gavin Alexander's publication in 2013 of William Scott's *Model of Poesy*, attention has turned to Scott's poetics as an extension of Sidney's. This paper focuses on a difference from Sidney that is rooted in Scott's schemata of genres. Defining the heroic poem

as “a continued narration or discourse of weighty matter, in a worthy and grave style” that aims “by a delightful admiration to raise the mind to the affecting some more than ordinary pitch of good,” Scott constructs a narratology that Sidney’s *_Defence_* had omitted.

**Panel 26: Religion and Royalty in Spanish Texts
WAG 420**

Chair: **Dorothy Stegman**, Ball State University

Lluís-Bernat Polanco-Roig, University of Valencia (Spain)

“Three Shifts for One Pageant: The Two Extant Narratives of the 1481 Royal Entry of the Spanish Catholic Monarchs in Valencia and Their Contemporary Challenges to Medieval Cultural Order in Eastern Iberian Peninsula”

Professor Polanco-Roig will not be able to attend the conference.

Nasser Meerkhan, University of Virginia

“False Hope and Flawed Sainthood in *Don Quixote*: Al- Khidr, Al-Mahdi and The Knight of the Green Coat”

Short Abstract: This paper deals with a religiously ambivalent figure from Cervantes' *Don Quixote*: Don Diego, or the Knight of the Green Coat. I suggest a reading of this character that highlights aspects of both his physical description and his personality that are reminiscent of a Muslim sage, one that was extremely important among Morisco communities at the turn of the seventeenth century: Al- Khidr. In my interpretation, Don Diego still offers a critique of the bourgeoisie, yet he also represents the failure of a prophecy that expected Al-Khidr to come save the dying hopes of Moriscos.

Alex McNair, Baylor University

“My Master’s Ape: The *Gracioso* in Antonio Enríquez Gomez’s *El Cid Campeador* (1660)”

Short Abstract: The figure of the gracioso in Golden Age theater is nearly indispensable. Serving as a counterpoint to the protagonist, the gracioso simultaneously contradicts the ideals and aspirations of the noble galán while reflecting (though often exaggerating or distorting) the values of the common man. This study will consider the role of the gracioso, Chaparrín, in Antonio Enríquez Gómez’s 1660 play *El noble siempre es valiente*--known more commonly to posterity by the title *El Cid Campeador*. Chaparrín fulfills many of the traditional functions of the gracioso, but also reveals the dark side (racism, violence) of the Spanish master narrative (Christian triumph over Islam).

Panel Session V: 2:45 – 4:15 p.m.

**Panel 27: The Many Faces of Queens: Representations of 15th and 16th Century
Queens in Contemporary Popular Culture
CLA 1.302 B (Glickman Conference Center)**

Sponsor: Queen Elizabeth I Society

Chair: **Carole Levin**, University of Nebraska at Lincoln

Danielle Alesi, University of Nebraska at Lincoln

“Other, Mother, Monster: Exploring Tropes of Queenship in Modern Depictions of Margaret of Anjou”

Short Abstract: [not available]

Alyson Alvarez, University of Nebraska at Lincoln

“Common Queen: Mary Stuart’s Approachability in the Television Series *Reign*”

Short Abstract: In the 2013 premiere of the CW’s *Reign* the audience is introduced to a very approachable Mary Stuart. Throughout the episode, the young Mary is continually portrayed as a relatable queen, as she rejects courtly formalities and boasts about her domestic skills. This paper explores how the popular series utilizes Mary Stuart’s recognizable name and story to craft the image of a relatable and assertive queen. This paper suggests that depiction of queen Mary allows modern audiences to easily accept her as a likable and capable female leader as she is both relatable and confident.

Elizabeth Ann Mackay, University of Dayton

“Fifty Shades of Elizabeth; or ‘Doing History’ in Pop Fiction”

Short Abstract: This paper examines women’s contemporary, popular novels featuring Elizabeth I as a protagonist, focusing on the writers’ rhetorical moves through which writers claim to “do” history. Thus, this paper interrogates explicit claims made by fiction writers, who argue that their novels are historically accurate interpretations of historical records, and are, therefore, histories of Elizabeth. Closely reading the novels’ paratexts, I investigate the language moves women writers use to offer answers to their readers’ questions about Elizabeth I’s life, and more specifically, her sex life, and I seek to understand the consequences of novelists’ influence on readers’ understanding of Elizabeth’s history.

Estelle Paranque, King’s College, London

“Daenerys Targaryen as Elizabeth I of England’s Spiritual Daughter”

Short Abstract: This paper examines to which extent the famous queen of Game of Thrones, Daenerys Targaryen can be considered as Queen Elizabeth I of England’s Spiritual Daughter. It highlights their similarities and differences and also aims to reveal what these queenly representations indicate in terms of how we perceive power and women. Through key moments in the famous TV show and the books and Elizabeth’s letters and speeches, this paper will argue that Elizabeth keeps being remembered and represented in popular culture.

Panel 28: **Marvellian Lyric**

CLA 0.102

Sponsor: Andrew Marvell Society

Chair: **Stephanie Coster**, University of Leicester

Amy Sattler, Pennsylvania State University

“Inwardness in Marvell’s Dialogues”

Short Abstract: This essay seeks to elucidate the relationship between Marvell's idealization of inwardness and his interest in engagement by examining several dialogue poems. Dialogue poems, of course, are premised on the engagement of two opposing voices. In some poems Marvell resolves opposition into harmony while in others he maintains the opposition between the two figures. In both forms of engagement, however, Marvell's dialogues assert the impossibility of cultivating or maintaining inwardness.

Kevin Laam, Oakland University

"Masquing Traditions in Marvellian Lyric"

Short Abstract: In her 1977 essay "Marvell and the Masque," Muriel Bradbrook suggests that Marvell infuses his poems with the energy of an "obsolete political rite," that masque operates within his verse as a kind of "undersong." This paper reconsiders Bradbrook's thesis by examining Marvell's verse in the context of more recent scholarship, which has taught us that the masque form was not so much obsolete after the closing of the theaters as it was further amenable to experimentation and equivocation. Marvell's skilled use of masque tropes and devices signals his ongoing participation in a tradition that, while some degrees removed from its courtly milieu and its cultural heyday, remains fundamentally unbroken.

Brendan Prawdzik, Pennsylvania State University

"Marvell Against Lyrics?: Agriculture, Violence, and Poetic Form"

Short Abstract: This paper considers Andrew Marvell's conceptualization of the lyric poem through the lens of "The Mower against Gardens" (1668). Here, horticulture does not beautify the land but enacts violence described in terms of agricultural development.

Extending these themes through intertextual readings of earlier lyrics – esp. "The Gallery" and the "Dialogue between Soul and Body" – the paper turns to reflect upon whether this violence is internal to Marvell's prosody: with its measured lines and modular verse paragraphs "enclosed," as it were, "within the gardens square."

The paper suggests that, at least in 1668, the lyric is a space of escape that is, de facto, also one of violent imposition; that it cuts into and walls off cognition, to the extent that its pleasures and beauty are dysfunctional for escape as well as for political engagement.

Panel 29: Magic, Witchcraft, and Alchemy

GDC 2.402

Chair: **Samantha Murphy**, University of Tennessee at Knoxville

Cristina Mosetty, University of Texas at San Antonio

"Witchcraft and Folk Traditions in *A Midsummer Night's Dream*"

Short Abstract: In *A Midsummer Night's Dream*, Shakespeare makes many allusions and references to renaissance ideas and folk remedies. Such ideas and practices have roots in druid and pagan rituals. In Elizabethan England, folk remedies were common. Also common was the belief of the magical power surrounding the summer solstice and midsummer night. My paper will argue that these themes of witchcraft and folk practices manifest themselves in the play through Shakespeare's construction of the fairies. Ultimately, I will demonstrate how

Shakespeare used knowledge of witchcraft, and folk practices to construct fairy characters who can also be seen as practitioners of witchcraft.

Kerry Lambert, Northeastern State University

“The Devil Wears Fur: Dog as an Allegorical Figure in *The Witch of Edmonton*”

Short Abstract: In 1621 Elizabeth Sawyer of Edmonton, a rural area near London, was convicted of murdering her neighbor through the use of witchcraft. Using Elizabeth Sawyer’s sensational story as a marketing tool, the authors of *The Witch of Edmonton* could easily draw in an audience. But what did these authors intend by constructing Elizabeth Sawyer as a mere subplot? This drama reveals how enclosure laws, forced marriages, marginalization, and patriarchal forces impact all members of early modern society. By highlighting the effects of England’s social forces, the collaborators expose society’s culpability in providing targets for the Devil to pursue. Although the characters maintain free-will when confronted with temptations of the Devil, who appears in the shape of a Dog in this play, their life circumstances dictate their choices. Until the world rids itself of the constraints that provide the Devil his playground, he will remain to tempt anyone, sometimes appearing as “man’s best friend.”

Lisa Jennings, Texas A&M University- San Antonio

“‘A Quintessence Even from Nothingness’: Familism and the Alchemic Body in the Poetry of John Donne”

Long Abstract: Death and putrescence occupy the majority of John Donne’s poetic landscape. From the lovers parting in “The Expiration,” to his misogynistic blazon in “Love’s Progress,” decay is the dominant motif in Donne’s poems—so much so that C.A. Patrides concludes, “. . . Donne is in fact the foremost English poet— as well as [the] greatest English prose-writer— of death.” Indeed, many scholars have concluded that decay in Donne is an inevitable part of his world. John Carey claims that change for Donne is irrevocably tied to a movement toward deterioration. Nevertheless, I will demonstrate that the images of corrosion in Donne’s oeuvre are not as some have assumed an inescapable move toward destruction. Rather, Donne marshals the emblems of decay for his poetic service, and he creates what I term an alchemic body. This alchemic body is constituted by the metaphors of spagyric sexuality, as well as the religious discourse of Familism. It is a body which is inherently dual and intrinsically contradictory. To wit, Donne’s alchemic body inhabits a spectrum of sexual transgression and religious fervor.

Donne’s alchemic creation is witnessed more readily in poems such as “A Nocturnall Upon S. Lucies Day.” This poem is one of Donne’s darkest, and its cheerlessness overwhelms the poet to such an extent that he is compelled to declare, “For I am every dead thing, / In whom love wrought new Alchimie. / For his art did expresse / A quintessence even from nothingness” (12-15). Yet despite the poet’s despair, I read “A Nocturnall Upon S. Lucies Day” not as the end of the speaker’s existence, but as explications of the harrowing moments when the poet and his lover must be annihilated in the nigredo stage of alchemy before they are resurrected in the succeeding ablution stage. If we look to Donne’s Familist leanings, we may find that the tenebrosity present is part of the entire schema of the poem. Ultimately, Donne uses his conceit of the alchemic body to privilege alchemy as a mode of poetic production through its mediation with religion and sexuality.

Panel 30: Shakespeare's Sonnets
CLA 1.302 C (Glickman Conference Center)

Chair: **Joan Faust**, Southeastern Louisiana University

Kristen Carlson, Georgia State University

“O how can love's eyes be true': The Phenomenologist Poet in Shakespeare's Sonnets”

Short Abstract: This paper examines William Shakespeare's Sonnets in terms of phenomenological theories of phantasms and perception. I propose that Shakespeare's poet knowingly uses a phenomenological process of understanding truth through reflections on the nature of his own perception—of perception itself. The Sonnets create a conceptual space where the sonneteer reflects on perception itself and the phantasms it employs—a space where the poet considers the relationship between his “true sight” and phantasmal shadows between perceived-things and things themselves. By examining the poet's reflection on perception in Sonnets 113, 114, and 148, I reveal the poet's phenomenological inquiries and their influences on the poet's interpretation of truth and beauty.

Bowie Hagan, Georgia State University

“Time and Poetry in Shakespeare's Sonnets”

Short Abstract: At times in Shakespeare's Sonnets it is the productive experience of poetry through writing, reading, and speaking that gives life to words in ways which reach through history; similar to procreation, the experience of reading and writing poetry is productive of a material lineage in humanity. Yet at other times in the Sonnets poetry does not succeed in its reproductive capacity. If Shakespeare does not expect the definition of poetry and its relationship to time to be consistent throughout the Sonnets, he insists on the role of writing and reading poetry in working out the implications of emotional and philosophical viewpoints which differ throughout time, thus suggesting the role of experience and of engagement with the actual moment in defining the conditions of language and art.

Christa Reaves, University of North Texas

“Fashioning the Beloved: Pygmalion in Shakespeare's Sonnets”

Short Abstract: English sonneteers employ Ovid's Pygmalion myth in diverse ways. The myth allows the poet to align himself with the creator and to align the lady with the unattainable ideal. Shakespeare's use of the Pygmalion myth in the Dark Lady sonnets indicates a move toward equality between the lover and his beloved unique in the sonnet tradition. I argue that Shakespeare's use of the Pygmalion myth in his sonnet sequence demonstrates not only the Petrarchan trope of fashioning an ideal lady out of various ideal parts, but also Greenblatt's idea of Renaissance self-fashioning through fashioning a Neo-Platonic ideal of a mate.

Panel 31: Milton

JGB 2.216

Chair: **Elizabeth Skerpan-Wheeler**, Texas State University

Jeremy Larson, Baylor University

“False and True Courage in Book 5 of *Paradise Lost*”

Short Abstract: Charles Williams once observed that war “continually recurs” throughout Milton’s work (*English Poetic Mind*). But what is Milton’s persuasive end of a protracted inset narrative about war in *Paradise Lost*? I suggest that Milton reveals the nature of true courage by showing Adam, and the readers of *Paradise Lost*, false and true courage in warfare. After observing how Milton transforms classical attitudes toward courage and war, I explore the false courage of Satan in Book 5 and conclude with Abdiel as an exemplar of true courage, demonstrating that for Milton, true courage is necessarily inseparable from obedience to divine commands.

Ryan Paul, Texas A&M University, Kingsville

“Ignorance in *Aeropagitica*”

Short Abstract: I argue that submission to the unknown forms an essential part of Milton’s understanding of human experience. Ignorance grounds Miltonic subjectivity, and all human action emerges from the incomplete nature of human knowledge. Although Milton declares that the pursuit of knowledge expresses the divine impulse in humans, he also defines knowledge as forever fragmented, fulfilled only by the sanctifying knowledge of divine grace. One must submit to the unknown: the human acceptance of ignorance acknowledges human insignificance before the divine.

Raymond-Jean Frontain, University of Central Arkansas

“Concealed Solemnities: Miltonic Inversions in Alan Hollinghurst’s *The Folding Star*”

Short Abstract: Alan Hollinghurst found in Milton’s MASQUE PRESENTED AT LUDLOW CASTLE (aka COMUS) a remarkable essay on the nature of temperance against which to position his own exploration of the consequences of sexual naivete and excess. Drawing upon Comus’s allusion to “the star that bids the shepherd bold” for the title of his second novel, THE FOLDING STAR, Hollinghurst complicates Milton’s scheme by making his Attendant Spirit an emotionally immature and not-very-perceptive tutor who unwittingly leads his charge into the Comus figure’s grasp. Hollinghurst is but one of several major gay authors who have engaged with Milton about the nature of sexual morality.

Panel 32: Music History
SAC 1.106

Chair: **Katherine Powers**, California State University, Fullerton

Katherine Powers will not be able to attend. Lester Brothers will serve as session chair.

Roberta Schwartz, University of Kansas

“A New Perspective on the Villancico Negro: Servitude, Exoticism, and Cultural Transmission in the Spanish *siglo de oro*”

Short Abstract: In mid-sixteenth century Spain, slaves and former slaves participated in all aspects of life, including music making. Captives, most of them African, were provided training in vocal and instrumental performance, and served in the musical establishments of the royal court and noble households, where they were valued for their exoticism, as well as their skills. Additionally, slaves and former slaves formed musical institutions and organized ad-hoc

festivities where they danced, played and sang the music of their native lands. Evidence suggests that by the early seventeenth century these performances influenced the sub-genre of the villancico known as the villancico negro.

Lester Brothers, University of North Texas (Emeritus)

“*L’homme arme—Ut re mi: On the Conjunction of Two Fifteenth-Century Mass Traditions*”

Short Abstract: By examining for the first time the context of Johannes Ghiselin/Verbonnet’s Missa De les armes, Josquin des Prez’s Missa L’homme armé super voces musicales, and Forrestier’s L’homme armé mass in conjunction with the emergence in the latter fifteenth century of the first definitive hexachord mass, Antoine Brumel’s Missa Ut re mi fa sol la, this paper will explicate previously inexplicable anomalies and shed new light on both traditions.

Timothy McKinney, Baylor University

“Scheme and Schism in Rore’s *Mia benigna fortuna*”

Short Abstract: Discrepancy between recordings by respected early music ensembles of Cipriano de Rore’s madrigal *Mia benigna fortuna* underscores the importance of historically informed analysis for proper interpretation. The discrepancy stems from a seemingly minor difference in realizing the musical notation that has significant impact upon the expressive shape of one of the madrigal’s most pivotal moments. My intent is not to declare one or the other performance as the more authentic in regard to performance practice, but to examine the plausibility of both readings in regard to the interaction of generalized theoretical principles with the potential application of specific expressive tropes.

Panel 33: **Literary Influences**

WAG 420

Chair: **Katherine Gillen**, Texas A&M University

Penny McCarthy, Independent Scholar

“‘Thou hadst been a companion to a king’: Shakespeare as Sidneian Propagandist”

Short Abstract: It is argued that the compendium *Loves Martyr* (1601) is a Sidneian publication. External evidence (publishers) and internal (phoenixes, turtles, Rosalin, the historical digression) suggest a Sidneian bid for power – phoenix and turtle were symbols of the Emperor and Empress in China. The other (related) theme is sibling incest, rumour of which surrounded Philip and Mary Sidney. Contributor Jonson’s revulsion contrasts with Shakespeare’s ethereal treatment in ‘Phoenix and the turtle’. The dedication to Sir John Salusbury requires explanation: Shakespeare was perhaps the instigator of the publication.

Timothy Ponce, University of North Texas

“Consequences of Sidney’s Authorial Identity in Shakespeare’s *Titus Andronicus*”

Short Abstract: In this paper, I show how Sidney advances a theory of an individualistic authorial identity in his *Defence of Poesy* that Shakespeare in turn literalizes and critiques through his character Titus Andronicus.

Christopher Baker, Armstrong State University

“Volpone as Hobbesian Comedy”

Short Abstract: The well-known friendship of Jonson and Hobbes suggests that Volpone may have offered Hobbes a graphic portrayal of the “state of nature” he critiques in *Leviathan* (1651). Volpone prides himself on outwitting his legacy-hunters in a zero-sum game that reverses the golden rule. Their competition reveals that none of the characters produces anything for the commonweal, existing as consumers only; as Hobbes later theorizes, individuals are reduced to the value of their possessions. Jonson’s imposition of an absolute final justice figures the authority of a Hobbesian monarch, and Mosca’s soliloquy praising parasites aptly renders the Hobbesian tag describing the state of nature, “Homo homini lupus” or “man is wolf to man.”

**Plenary Session II: 4:30 – 6:00 p.m.
Louis Martz Lecture
CLA 1.302 B (Glickman Conference Center)**

Introduction of speakers: **Alex Garganigo**, Austin College

Louis Martz Lecturers: Steven Zwicker and Derek Hirst, Washington University in St. Louis
“Skiing Uphill? Writing, Collaborating, and the Poetry of Andrew Marvell”

Dinner (on one’s own)

**The Queen’s Revels and Royal Attic Auction: 8:00 – 10:00 p.m.
CLA 1.302 B (Glickman Conference Center)**

All are welcome to attend.

Sponsor: Queen Elizabeth I Society

World premiere of *An Elizabethan Progress*, a short original play by Amy Drake, and an auction of the contents of the Queen’s Attic led by Master of the Revels Charles Beem and Mistress of the Revels, the 2016 Strickland Prize winner Carole Levin

Saturday, April 22, 2017

**Registration: 7:30 a.m. – 12:00 noon
CLA 1.302 A (Glickman Conference Center)**

**Continental Breakfast: 7:30 – 8:00 a.m.
CLA 1.302 B (Glickman Conference Center)**

SCRC Business Meeting (for all conference participants): 8:00 – 8:30 a.m.
CLA 1.302 B (Glickman Conference Center)

Business Meetings for Affiliate Societies: 8:30 – 9:00 a.m.
Queen Elizabeth I Society: CLA 1.302 B (Glickman Conference Center)
Marvell Society: CLA 1.302 D (Glickman Conference Center)
Society for Renaissance Art History: CLA 1.302 E (Glickman Conference Center)

Panel Session VI: 9:00 – 10:30 a.m.

Panel 34: Making History
CLA 1.302 B (Glickman Conference Center)

Sponsor: Queen Elizabeth I Society
Chair: **Jacqueline Vanhoutte**, University of North Texas

Courtney Herber, University of Nebraska at Lincoln
“Not So Weak and Feeble Queens at War: Tudor and Stuart Queens and Early Modern Conflict”
Short Abstract: [not available]

Maureen Owens, University of Nebraska at Lincoln
“Early Examples for Queen Elizabeth I”
Short Abstract: Despite society’s general misogynistic views in sixteenth century England, supporters of Queen Elizabeth I successfully used references to historical examples of powerful women support Elizabeth’s monarchical power. John Bale in the conclusion of his publication of “A Godlie Meditation of the Christian Soule” demonstrated that there was a precedent for queen regnants in England, and John Aylmer in “An Harborowe for Faithfull and Trewe Subjectes, Against the Late Blowne Blaste,” Concerning the Government of Women used precedent to support Elizabeth’s rights and authority as a ruling monarch. Their depictions of historically powerful women influenced how Elizabeth augment her image and power through a meticulously constructed public persona.

Angela Bolen, University of Nebraska at Lincoln
“Cousin to the Queen, Claimant to the Throne, and Royal Prisoner: Arbella Stuart’s Posthumous Image”
Short Abstract: As a cousin to Queen Elizabeth I and King James I, Arbella Stuart occupied an undeniable position in the line of succession. For this, both monarchs imprisoned Arbella for most of her adult life. Because of her proximity to the throne and tragic final years, Arbella Stuart’s life and death became the focus for several literary works, both in her time and in the centuries following her death. These works, coupled with Arbella’s own words, reveal a woman remembered as the almost queen, the royal cousin who died as the long-suffering prisoner of two monarchs because of her controversial place on the royal family tree.

Andrea Nichols, University of Nebraska at Lincoln
“We should think her a Devil’: Adnett Garrett’s Reading of Queens in the *Chronicles of the Kings of England*”
Short Abstract: The paper focuses on the late eighteenth- and early nineteenth-century reader marginalia and drawings by Adnett Garrett in Sir Richard Baker’s *Chronicles of the Kings of*

England (1653) on Queen Elizabeth, her older sister Mary, and their cousin Mary Stuart. I will contextualize Garrett's marginalia within the wider context of marginalia in English histories printed from 1480 to 1650, and Elizabeth's work in establishing her official representation, along with her personal and political reputation. Baker's text and Garrett's marginalia show that gossip, rumor, and gendered cultural beliefs undermined the Virgin Queen during her life, and long after her death.

Panel 35: Religion and Art
CLA 1.302 E (Glickman Conference Center)

Sponsor: Society for Renaissance Art History
Chair: **Jill Carrington**, Stephen F. Austin State University

Christa Irwin, Marywood University

"Intimate Altarpieces: Women and Private Devotion in Trecento Italy"

Short Abstract: By the end of the trecento, people from various social classes owned painted diptychs and triptychs that answered the call for objects that would inspire prayer in the home. Although not well-studied, these objects may offer an opportunity to consider how Renaissance viewers received art in their homes, and perhaps even a chance to see art through the eyes of early modern Italian women, who may have been the intended viewers for many domestic altarpieces. Through a compilation of diverse examples made in fourteenth-century Italy paired with the contextual background available about the relationship between women and the visual arts in the early modern period, this paper will offer an opportunity to better understand the function of some of the many paintings made for the fourteenth-century Italian home.

Mitchell McCoy, Belmont University

"Ekphrastic Poetry and Apocalyptic Painting: Antonio Ortiz Melgarejo, Francisco Pacheco and *El Juicio Final*"

Short Abstract: Inspired by the commemorative compilation of essays describing the summer 2016 exhibit Pacheco: Teórico, artista, maestro, the present study offers a tandem analysis of Pacheco's master painting, *El juicio final* and the poem *Silva de Antonio Ortiz Melgarejo del hábito de S. Juan al cuadro del Juicio*. Pacheco's incorporation of Melgarejo's poem into the text of *El arte de la pintura* suggests how ekphrastic poetry could be employed as a means of sanctioning Christian iconographies. The poem is capstone for Pacheco's detailed account in chapters three and four of *El arte de la pintura* where he traces the steps he took to navigate a complex doctrinal labyrinth in order to produce a painting that narrated the apocalypse according to orthodox expectations of the Santo Oficio while not compromising the delectare artistic-literary ideal.

Ellen Longworth, Merrimack College

"San Carlo and the Church of Santo Sepolcro in Milan: '*un piccolo sacro monte urbano*'?"

Short Abstract: Located in the choir of the Milanese church of Santo Sepolcro are two life-sized groups of terracotta sculptures, the subjects of which reflect the devotions of Carlo Borromeo, Archbishop of Milan. These figures date from the late 16th or early 17th centuries, and are related to other sculptures created for Milan cathedral during the same period. They may represent the Archbishop's desire to transform Santo Sepolcro into an urban sacro monte, left

incomplete at Carlo's death. This paper investigates this possibility and suggests the names of sculptors who may have been responsible for the otherwise anonymous groups.

Panel 36: Marvell, Love, and Sexuality
CLA 1.104

Sponsor: Andrew Marvell Society
Chair: **Joan Faust**, Southeastern Louisiana University

Nigel Smith, Princeton University
“Marvell’s “To His Coy Mistress””
Short Abstract: [not available]

Lynn Enterline, Vanderbilt University
“Marvell’s Nymphs”
Long Abstract: [short not available] Marvell’s Instructive Nymphs

A gifted student with limited resources, Marvell was forced to leave his studies at Cambridge to turn sometime tutor to make a living. Remarkable for his linguistic abilities, he was long acquainted with the classical curriculum, the standard methods of humanist pedagogy, and both sides of the teacher-student relationship. This paper examines the three “nymphs” – Echo, Maria Fairfax, and Little T.C. – through whom Marvell proposes a critical, meta-poetic engagement with classical depictions of erotic life and also with contemporary pedagogical practice. Echo is also one of the chief myths through which he imagines the vicissitudes of sexuality; and in her capacity to signal his talent for imitatio, she allows Marvell to challenge grammar school claims about its ability to consolidate masculine linguistic mastery and identity. Two other young “nymphs,” Maria and Little T.C., further the project of unraveling the logic of binary difference in pastoral fantasies imbued with the strong flavor of humanist language training: Maria instructs gardens and flowers by offering herself as an “example” for nature’s imitation; and Little T.C. follows in the footsteps of many a schoolmaster, engaged in literal version of a florilegium – the gathering of the best flowers of speech to serve as examples for future use. And yet: by contrast to contemporary expectation, Marvell engages with the ideology and practice of contemporary Latin instruction by way of teachers who are, after all, not men, or even boys, but little girls.

Like Shakespeare before him, Marvell prefers to allude to or imitate Ovid above most other Roman writers in the standard grammar school curriculum. Their shared preference brings with it resonant questions about early modern literature and culture: Ovid’s style and “wit” granted him a central place in humanist pedagogy and therefore literary production. But his unruly erotic imagination met with considerable ambivalence and sometimes censorship. All three of the nymphs I discuss in this paper have strong Ovidian associations – particularly with the stories of Narcissus and Echo as well as Vertumnus and Pomona. Imitating Ovid’s poetry allowed Marvell to revisit and examine the institution in which he first encountered the Metamorphoses, and to do so in provocative ways that link unconventional forms of sexuality to the favored linguistic forms and techniques of the Latin grammar school. The unconventional fantasies about erotic life Marvell entertains through his instructive “nymphs” are labile and often startlingly violent – a conjunction between flexibility and affective energy that solicits

further critical attention to the fact that it was during puberty that schoolboys first translated, memorized, and imitated Roman writers.

**Panel 37: Gender, Class, and Power in English Drama
CLA 1.302 C (Glickman Conference Center)**

Chair: **Marion Hollings**, Middle Tennessee State University

Madhuparna Mitra, University of North Texas

“The Earls of Gloucester: Monarchy and Peerage in *King Lear*”

Short Abstract: When Lear hands over his kingdom to his sons-in-law Albany and Cornwall, the nature of the devolution of power remains unclear. While they are awarded “sway,” what aspects of the monarch’s authority are included? Do they have the authority, for instance, to create peers? This question plays out in the workings of the Gloucester plot. This paper investigates the instability surrounding Edmund ascension to the status of Earl of Gloucester, and argues that the play posits a necessary connection between the institutions of monarchy and the peerage, showing that the peerage can be a stable system only if there is a monarch.

Heidi Cephus, University of North Texas

“Misdiagnosing Passions in *King Lear*”

Short Abstract: In Shakespeare’s *King Lear*, Lear swears off emotions rising within his body, characterizing them as hysterica passio, a disease that emerges from the womb. While scholars commonly link Lear’s disease to feminization, early moderns would have recognized Lear’s use of the term as misdiagnosis. The misdiagnosis, as Kaara Peterson observes, originates in Samuel Harnsett’s Declaration of Egregious Popish Impostures, although the mistake is corrected in that text. I explore why Shakespeare replicates the misdiagnosis even after it has been rectified in his source. I argue Shakespeare employs the misdiagnosis to expose a parallel misrecognition in anti-theatrical analyses of the theater.

Elizabeth Labiner, University of Arizona

“Bound as a daughter and a subject’: Patriarchy and Power in the Portrayal of Women’s Religious Conversion Experiences on the Early Modern Stage”

Short Abstract: In my presentation, I argue that the plays portray the religious experience of women as a site of intersecting power structures in which religious and secular authorities compete for dominance. Though these structures are sometimes aligned, such as in a state religion, they are often in conflict, forcing women to choose their priorities and allegiances. Choices made outside or against patriarchal expectations thus prove markedly problematic, as a woman has exited the comfortable socio-political system and become unruly. Thus, individual confessional choices become public problems for both the women themselves and the men surrounding them.

**Panel 38: Shakespeare’s *Macbeth*
CLA 1.302 D (Glickman Conference Center)**

Chair: **Joseph Stephenson**, Abilene Christian University

Nicole Bennett, Northeastern State University

“A Monarch’s Influence: James I in *Macbeth*”

Short Abstract: This paper examines the effect of James I’s ascension on the content of Shakespeare’s *Macbeth*. Not only did Shakespeare include elements that would appeal to James I’s fears and interests, he also changes historical accounts surrounding the original King *Macbeth* to cast a more favorable light on the Stuart line. Altered or emphasized aspects of *Macbeth* which reveal the intricacies of the relationship between the play and James I, include issues of succession, royal attributes, perceptions of the Stuart line, the power of witches, and equivocation.

Joseph Dickens, Northeastern State University

“*Macbeth*: Motive, Fate, and Acceptance”

Short Abstract: [not available]

Greg Bentley, Mississippi State University

“*Macbeth* at the Crossroads: Mythopoesis Meets Biopolitics”

Short Abstract: In this essay, I argue that in ___*Macbeth*___ Shakespeare not only illustrates how a classical mytho-poetic model of the universe intersects with the modern world of biopolitics, but I also contend that he clearly depicts how both realms impinge upon the processes of subjectivation. In addition, I argue that the play demonstrates Shakespeare’s philosophy of transgendered sovereignty rooted in the reconfiguration of the concept of ___virtus___.

Panel 39: **Rhetorical and Semantic Approaches to Nondramatic Poems** **CLA 1.102**

Chair: **Brent Lynn**, Wayland Baptist University

Ben Moran, The Ohio State University

”Spenser’s Skills”

Short Abstract: Adopting the methods of what Roland Greene calls “critical semantics,” this essay studies Edmund Spenser’s use of the word ‘skill’ in the context of the word’s changing meanings in the early modern period. Spenser’s ‘skills’ articulate a range of meanings reflecting sixteenth-century England’s changing ideas about where merit, talent, and capability were found, who possessed them, how they were measured, and who fostered them. By reading the ‘skills’ of *The Faerie Queene*’s “Legend of Courtesy” against word’s proliferating definitions, I argue that the final book of Spenser’s epic upends humanist claims about the superiority of intellectual “skills,” questioning whether the courteous behavior of Sir Calidore constitutes “skill” at all.

Nathan Pfaff, The University of Texas at Austin

“A Rhetorical Examination of Sonnets 116 and 117”

Short Abstract: In her book *The Art of Shakespeare’s Sonnets*, Helen Vendler proposed sonnet 116 does not represent a definition of love but rather a rebuttal of an unheard interlocutor’s arguments, but her reading does not fully account for classical rhetoric’s pervasive influence on Renaissance English Literature. Based on the Don Paul Abbott’s and Peter Mack’s work on

Renaissance rhetoric, I apply the principles from three contemporary rhetoric manuals to sonnets 116 and 117 and propose a reinterpretation of both.

Aaron Cassidy, Baylor University

“Paradiastole and Temptation Rhetoric in *Paradise Lost*”

Short Abstract: Particularly relevant to the temptation scene in *Paradise Lost* is the rhetorical figure paradiastole, redescribing vices and virtues as each other. When this figure is employed, one may reasonably ask how readers can discern whether a character is deceiving or truthfully revealing another’s hypocrisy. This paper suggests that *Paradise Lost* presents cues embedded within the rhetorical moves that are sufficient to reveal whether the speaker is making a vicious or salutary use of paradiastole. This is especially important when one is, like Eve in this scene, without authoritative guidance on the trustworthiness of a speaker.

**Panel 40: Humanism and Protestantism in Early Modern History
CLA 1.108**

Chair: **Darryl Tippens**, Abilene Christian University

Axel Gonzalez, California State University, East Bay

“How Education Defined the Middle Ages to Renaissance Italians”

Short Abstract: This paper discusses how Western European educational systems reflected and shaped the worldview of the population both in the Middle Ages and in the Italian Renaissance. It also argues the unfavorable way Renaissance Italians viewed the Middle Ages was primarily influenced by two factors: their opinions on Medieval Scholasticism and their observations on how education had transformed from the prior centuries. As the humanist schools came to dominate the education of peoples from the lowest to the highest classes, Early Modern Italians, looking in retrospect, felt that they were more intellectually and more artistically liberated than they were during Scholasticism.

Robert Haynes, Texas A&M International University

“Yf Plato Had Found in Cycyle a Nobul Prynce...’: Some Views of Time and Tyranny in England, 1527-1535”

Short Abstract: Humanists in England in the late 1520s and early 1530s faced anxious dilemmas as Henry VIII restructured religious and political authority. The questions of what Plato or Cicero would do in such a situation were not so difficult to answer, as both classical writers actually did confront political authority, but the actual choices in contemporary England were not merely academic but instead painful to contemplate and, as Thomas More’s execution would show, possibly as serious as death. This paper reviews the humanists’ predicament and seeks to clarify some essential aspects of it with reference to their classical paradigms.

David Papendorf, Central Michigan University

“The Declarations of Prince de Condé: Evidence of Protestant Networks across the English Channel between 1562-1574”

Short Abstract: In 1562, the Prince de Condé issued three *Declarations* to justify his defense of the religious settlements of the Colloquy of Poissy. These documents provide promise for an investigation into the nature of print culture in 16th century France. Furthermore, the reprinting

of these letters into English demonstrates a coterminous awareness in international news. This essay attempts to determine the nature of the English printers' interest in Condé's letters. Moreover, it hopes to probe at the solidarity between English Protestants and Huguenots. This author's claim is that the English printers' concern for news from France demonstrates a sympathetic audience of Englishmen.

Panel Session VII: 10:45 a.m. – 12:15 p.m.

**Panel 41: Dramatic Economies
CLA 1.302 B (Glickman Conference Center)**

Sponsor: Queen Elizabeth I Society

Chair: **Charles Beem**, University of North Carolina at Pembroke

Elizabeth Reinwald, University of Connecticut

"Elizabeth I, Dido, and the Childless Ruler in *The Spanish Tragedy* and *Dido, Queen of Carthage*"

Short Abstract: Critics mostly agree that *Dido, Queen of Carthage* and *The Spanish Tragedy* – which connects *Bel-Imperia* to *Dido* – court parallels to Elizabeth, but they disagree on whether these references are complimentary or critical. I seek to reconcile these differences by arguing that both plays use *Dido* to create a discourse of discontent about Elizabeth while screening this criticism through ostensible compliment. By examining how both texts blame each nation's predicament on childlessness, we see a deep resentment toward Elizabeth. The plays' punishment of childless rulers through dynastic ruin suggests the importance of renewed attention to early modern allusions to *Dido* as one means through which Elizabeth's subjects expressed resistance to their monarch.

Samantha Murphy, University of Tennessee at Knoxville

"From Virgin Queen to Fecund Father: The Incestuous Economies of Elizabeth I and James I"

Short Abstract: Elizabeth I and James I both employed incestuous rhetoric as a political tool. Elizabeth's was based in her virginity. Henry VIII's incestuous pairing with Anne Boleyn removed young Elizabeth from the marriage market, allowing her an active female agency which she exploited as queen. She became the daughter, wife, and mother of England. Elizabeth's birth from an incestuous union and her incestuous rhetoric promoted her power as an independent female sovereign. When James succeeded her, the emphasis on virginity was replaced by a celebration of masculine fecundity. He represented himself as England's "nourish-father" and physical father to a robust line. Shakespeare recognizes this shift in the late Henry VIII, describing James as Phoenix-like rising from the ashes of Elizabeth and "flourish[ing], / ... like a mountain cedar [to] reach his branches / To all the plains about him." James surpasses Elizabeth's virgin body through his many flourishing branches, clearly distinguishing himself from England's long-ruling virgin queen.

Tim Moylan, St. Louis College of Pharmacy

"The Courtier Entrepreneur: Gascoigne, Churchyard, and the Entertainment Market"

Short Abstract: Most of the entertainments performed for Queen Elizabeth during her reign were created by anonymous contributors, amateurs, divines, public officials or as occasional pieces by her courtiers. Two men, however, George Gascoigne and Thomas Churchyard, not

only wrote entertainments but were materially involved in performing them, and published accounts of them. This paper examines the overlapping career trajectories of both men, the self-promotion strategies they employed, and their deft working of multiple audiences/readers, especially as precursors to the development of the professional theatre.

Panel 42: Science and Art
CLA 1.302 E (Glickman Conference Center)

Sponsor: Society for Renaissance Art History
Chair: **Brian Steele**, Texas Tech University

Susan Frye, University of Wyoming

“Exploration and Authority: The Armillary Sphere in Renaissance Textiles”

Short Abstract: Both court tapestries and women’s needlework demonstrate how members of sixteenth-century elites used the armillary sphere to represent the combination of classical and scientific understanding that led to global exploration. Bernaert van Orley’s suite of tapestries called the “Spheres,” created for John III of Portugal ca. 1530, and which were acquired by the Spanish court, features armillary spheres that imbue the sophistication of technical instruments with classical and celestial splendor. Decades later, Mary Queen of Scots and Bess of Hardwick produced comparatively miniature versions of the armillary sphere, in an England at the economic margins of these riches, as an imagined connection to that distinctly European perspective that predicted their own successful dynasties.

Dijana Omeragikj Apolstolski, McGill University

“Vincenzio Danti: The Perfect Proportions, *Disegno*, and Humoral Medicine”

Short Abstract: Through a close reading of Vincenzio Danti’s treatise on the perfect proportions published in 1567, this paper explores the less-known artistic understanding of proportions as temperance, which drew its origins from humoral medicine and was not part of main stream theoretical formulations. Specifically, this study focuses on disclosing Danti’s holistic approach towards all the arts that linked matter and the metamorphosis of form by imitating Nature, as mimicked by natural philosophy and humoral medicine, through the act of *disegno*.

Samantha Chang, University of Toronto

“Listening to Painting: Intersensoriality and Correspondences between Music and the Visual Arts”

Short Abstract: Representation of music in painting acknowledges the interactivity of the senses. Rather than relying on the sense of sight as the basis of the interaction with images, depictions of musical instruments and sheet music unifies the senses of hearing and touch. Drawing on Baxandall’s concept of the “period eye,” this paper will explore the intersensoriality and correspondences between music and the visual arts in the sixteenth century through a “period ear” and a “period skin.”

Panel 43: Marvell and the Restoration
CLA 1.104

Sponsor: Andrew Marvell Society
Chair: **Martin Dzelzainis**, University of Leicester

Alex Garganigo, Austin College

“Rival Rants: Marvell’s Reading of the Heroic Drama”

Short Abstract: In <The Rehearsal Transpros’d/> Marvell accuses Dryden of the same crime as Samuel Parker: “exposing and personating” Nonconformist preachers. I will examine the merits of this charge by recourse first to Samuel Butler’s expansion upon it in <The Transproser Rehears’d/>, then to Buckingham and company’s <Rehearsal/>, and finally to Dryden’s heroic plays themselves, suggesting that the rant and fustian of his *Almanzors* and *Maximins* is designed, among other things, to parody what critics regarded as the rant and fustian of Nonconformist preachers. If the pulpit had imitated the stage, the latter could strike back.

Sean McDowell, Seattle University

“Lesse Curiosity to Hear News’: Marvell’s Letters to Lord Wharton”

Short Abstract: Andrew Marvell’s working friendship with Philip, Lord Wharton, is well-known, thanks largely to the work of Nicholas von Maltzahn. Marvell’s surviving letters to Wharton are comparatively few; yet they reveal an intimacy of understanding that justifies Wharton’s inclusion of Marvell among his list of friends and Marvell’s treatment of Wharton as one of the heroes of opposition in his *Account of the Growth of Popery and Arbitrary Government*. More often than not, Marvell assumes Wharton can read between his lines. He crafts his letters accordingly, thereby introducing a new dimension to the Lipsian valuation of brevity in the familiar letter.

Panel 44: **Shakespeare’s *Hamlet***
CLA 1.302 C (Glickman Conference Center)

Chair: **Christopher Baker**, Armstrong State University

Beverly Van Note, Temple College

“*Hamlet* Goes to (Community) College”

Short Abstract: Community college students are generally less well prepared than those at a four-year university for the rigors of reading <i>Hamlet</i>. This paper will describe a teaching experiment that combines the use of verse nursing, video, and performance with a focus on Hamlet’s identity as college student. Combining several instructional strategies and focusing on those ways in which Hamlet is not vastly different from many present-day college students--an awkward love life, an imperfect family, a tense (though likely not murderous) relationship with a step-parent--will lead not only to improved comprehension, but to greater enthusiasm for Shakespeare in general.

Manuel Jacquez, The Ohio State University

“Shakespeare’s *Hamlet* and the Visual Vocabulary of Poison on the Early Modern English Stage”

Short Abstract: My paper contextualizes Claudius’ “chalice” filled with poison presented in Hamlet’s final scene, drawing from the use of similarly depicted poisoned cups in works of prose, poetry, and other performed dramas. I also shed light on the frequent association

between pearls and poison. Claudius' "union", a pearl, and his poisoned "chalice", both operate as visual metaphors for the excess, avarice, and corruption leading to one's demise made literal in dramatic performance. Ultimately, I develop the connotations these properties carried into a reading of Claudius and Gertrude's characters, arguing how their demise by means of these "treacherous instruments" suggests their own corruption.

Thomas Herron, East Carolina University

"Re-assessing Shakespeare and Ireland"

Short Abstract: The enigmas of topical allegory and biographical speculation have always intrigued Shakespeare's readers. This paper follows this method of critical shadow-boxing, or informed speculation based on analysis of concrete textual details, as a means of further investigating the influence of Irish politics and literature on Shakespeare's oeuvre. Ireland — England's most pressing foreign policy concern in the 1590s— and its wars had more influence on Shakespeare's work, including Hamlet, than is currently recognized.

Panel 45: Shakespeare and Society
CLA 1.302 D (Glickman Conference Center)

Chair: **Madhuparna Mitra**, University of North Texas

Martha Oberle, Independent Scholar

"Will's in the Kitchen, Folks—Why?"

Short Abstract: This paper proposes to offer reasons both politico-commercial and rhetorical for the inclusion of certain spices in the language of several plays dating 1596-1604.

James Conlan, University of Puerto Rico

"Shakespeare and the Diplomatic Arts"

Short Abstract: In 1 Henry 6, Shakespeare models how a nobleman trained in the diplomatic arts might construe deviation in proper salutation as a significant political statement articulating a redefinition of rights and obligations owed at feudal law when he has Gloucester reading Buckingham's letter to King Henry VI. Throughout his corpus of plays, by way of characters' significant deviations from proper forms of salutation, Shakespeare regularly communicates to the diplomatically trained both the acknowledge recognition and improper renegotiation of prior political relations.

Mandy Hughes, University of North Texas

"'My Peace We Will Begin': Romance and the Gothic in *Cymbeline*"

Short Abstract: Viewing *Cymbeline*'s problematic ending affectively places tension on the audience's emotional response(s). This tension highlights the play's Gothic elements. By using the non-rational to reintegrate a fractured self, the Gothic combines the future with an idealized past. Similarly, *Cymbeline* legitimizes the present of the play's authorship (the future of the past) by linking it to an idealized version of that past. Drawing these connections between Shakespearean Romances and the Gothic offers a new perspective on *Cymbeline*, relieving a fraught conclusion and allowing the play to function as the chronological origin of a sociopolitical project of nationalism for Britain.

Panel 46: Object, Symbol, and Allegory in Nondramatic Poetry
CLA 1.102

Chair: **Ryan Paul**, Texas A&M University, Kingsville

Harriet Archer, University of Colorado, Boulder

“Wearable Ecologies: Allegorical Dress, Text, and the Hyperobject in Early Modern English Literature”

Short Abstract: This paper suggests that the theory of the environment as hyperobject offers a productive tool with which to reread early modern literary depictions of wearable objects representative of complex systems. It will discuss Tudor and Jacobean allegorical poems in which garments are decorated with images or words that symbolize various ecologies. The significance of the garments turns on their material properties and the ability of these properties to stand in as a microcosm for a network beyond easy comprehension, while the slippage at work between environment, history and the literary allows us to reconsider textual history itself in similar terms.

Andrew Fleck, University of Texas at El Paso

“‘Well painted idol, image dull and dead’: Movement and Stasis in Elizabethan Minor Epics”

Short Abstract: In the most lyric of Elizabethan narrative verse forms, the epyllion, poets worked out the difficulty of Horace's dictum, "ut pictura poesis," - "A Poesie is Picture lyke," in part through exploring the tension of dialogue and movement. In the competition between "Nature" and "Art," these poems elevate Art as surpassing Nature.

Helaine Razovsky, Northwestern State University of Louisiana

“Imposing Philomel on Every Songbird: When Is a Nightingale Just a Nightingale?”

Short Abstract: Feminist and historicist criticism have highlighted the use of allusions to the mythological figure of Philomel in early modern English writing, especially in drama. How should we read these references in relation to violence against women and in relation to art? A number of early modern English poems reference the nightingale, sometimes specifically linking the songbird to Philomel and sometimes not. When does Philomel and the circumstances associated with her—rape, mutilation, and revenge—color the use of the nightingale? Using poems by Philip Sidney, John Davies, and Andrew Marvell, among others, this paper will consider these questions.

Panel 47: Englishwomen as Patrons and Politicians
CLA 1.108

Chair: **Valerie Schutte**, Independent Scholar

Marion Hollings, Middle Tennessee State University

“John Marston and John Milton’s Shared Patroness: Gender and Poetic Reputation in Early Seventeenth-Century England”

Short Abstract: In bids for patronage, John Marston and John Milton both wrote entertainments dedicated to and celebrating Alice (Stanley née Spencer), the dowager-countess of Derby (also Lady Strange). Marston’s “Entertainment at Ashby” (1607), presented to the countess at Ashby-de-la-Zouch, the county seat of the Hastings, earls of Huntingdon, marks the end of his dramatic writing. Milton’s Arcades (1629/1634), an entertainment presented to the countess at her Harefield estate, stems from Milton’s early poetic career. This paper considers Marston’s and Milton’s dedications and allusions to the dowager-countess in their entertainments devised for her to explore her significance as a patron in early seventeenth-century England.

Gabriella Gione, University of Illinois at Urbana-Champaign

“my right to the Isle of Man’: The Political Career of Elizabeth De Vere Stanley, Countess of Derby, and de facto Lord of Man”

Short Abstract: Elizabeth de Vere Stanley, countess of Derby, is best known today as the daughter of Edward de Vere, seventeenth earl of Oxford, and the wife of William Stanley, sixth earl of Derby. It appeared that Elizabeth was a traditional English aristocratic woman: she married a peer, managed his household and provided him with heirs. However, Lady Derby was far from traditional, for fifteen years she independently ruled the ancient Isle of Man. Elizabeth Stanley, countess of Derby’s political career as the de facto Lord of Man, subverted the natural order and transcended the conventional constructions of gender and political authority.

Luncheon and Keynote Lecture: 12:30 – 2:15 p.m.
AT&T Conference Center, M1, Room 103

Presentation of Distinguished Service Awards: **Sean McDowell**, SCRC President

Introduction of speaker: **Pat Garcia**, The University of Texas at Austin

Keynote Lecturer: Hannah Chapelle Wojceihowski,

The University of Texas at Austin

“Hunger: The Jamestown Context of Shakespeare’s *The Tempest*”

Paleography Workshop: 3:00 – 4:30 p.m.
CLA 1.302 B (Glickman Conference Center)

All are welcome to attend. Bring your own computer.

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