

2013 Abstracts

Alyson Alvarez (University of Nebraska-Lincoln): “A Widow’s Will: Examining the Challenges of Aristocratic Widows in Sixteenth Century England”

The widowhood of aristocratic English women in the second half of the sixteenth century offered women new autonomy, yet many women faced a numerous new challenges during this time. Wealthy widows, who were given control of an inheritance, encountered challenges from family, in-laws, neighbors, and the monarchy itself. While a widow’s new legal rights helped her to defend her endowments, most widows needed to look beyond conventional avenues of protection. Many widows needed the help of males in order to have successful transition into widowhood. Widows who had the support of male relatives were often able collect the inheritances they were entitled to, while widows who did not receive support from male kin struggled to claim possessions designated to her. This paper argues that in order for many English widows to successfully transition into widowhood, they need to maintain relationships with the men around them.

Julian Arribas (Creighton University): “Female Beauty in the Spanish Renaissance: the tradition of

Don Quixote's Dulcinea"

This presentation addresses the changes regarding female beauty introduced in Spanish culture from the Italian renaissance as they explain the development of the physical description of Dulcinea's character in Cervantes' *Don Quixote*.

Matthew Knox Averett (Creighton University): "Titian's *Madonna of the Rabbit*"

Abstract not available.

Matthew Augustine (University of St Andrews): "A Mastery in Fooling': Marvell and the Scriblerians"

This paper explores the literary afterlife of Andrew Marvel's two-part satirical pamphlet *The Rehearsal Transpros'd* (1672), in particular its resonance in and with Swift's and Pope's great Grub Street satires.

Christopher Baker (Armstrong Atlantic State University): "Servile Copulation' in Milton's *Doctrine and Discipline of Divorce*"

In his *Doctrine and Discipline of Divorce* Milton states that the fate of a husband in an ill-matched marriage is to "grind in the mill of an undelighted and servile

copulation” (I.4), a phrase alluding to the plight of Samson “at the mill with slaves” in *Samson Agonistes* (41). However, Milton would have known that the task of grinding in biblical times was typically women’s work and grinding is a common scriptural term for enforced or even criminal sexual activity. His phrase suggests that men confined in such marriages jeopardize their sexual identity as well as their freedom. Parliament’s failure to liberalize the divorce laws feminizes such husbands, corrupting the proper hierarchy that should obtain even in compatible marriages.

Debra Barrett-Graves (California State University, East Bay): “Spenser’s Emblematics in *The Shepheardes Calender*”

Abstract not available.

James Baumlin (Missouri State University): “The Politics of Private Inspiration’: The Prophetic Ethos Of Milton’s ‘Lycidas’”

Taking "Lycidas" as Milton's first poetic declaration of his "inner Word" theology, I shall gather up the proof texts--from Milton's political prose, the poetry, and his posthumous *De Doctrina Christiana*--that proceed from a distinctively charismatic theology of language. The speaker's self-

image, I shall argue, is grounded not in classical Ciceronianism but in an Hebraic/prophetic typology. I shall argue, further, that Milton's Quakerism is far more extensive than critics have been willing to acknowledge.

Charles Beem (University of North Carolina at Pembroke): “The *Itinerarium ad Windsor* and English Queenship”

Fleetwood's *Itinerarium* comprises a spirited defense of English queenship. While the actual dialogue itself was probably fictitious, it allowed Fleetwood to articulate a spirited justification for female rule within the body politic of a patriarchal, male dominant political society. This essay will discuss how Fleetwood used the medieval past to create his own current understanding of the meaning of English queenship, and how the novelty of female rule can be considered compatible with the English constitution.

Greg Bentley (Mississippi State University): “Architecture, Architectonics, and the Anxiety of Sovereignty in John Webster's *The Duchess of Malfi*”

I am arguing that Webster uses the concept of architectonics in *The Duchess*

of Malfi to illustrate how the subject intellectually and ethically builds psychic structure that parallels a physical edifice, in-forming himself or herself by means of a complex tripartite process. First, she overcomes the vulnerability of the five senses by educating or training the five internal wits. Second, she builds a psychic or ethical foundation by embodying the seven cardinal virtues, and, third, she devotes herself to the life-long pursuit of the dialectical process of nosce teipsum and sophrosyne, a process that ideally would culminate in the embodiment of virtus--manliness, oneliness, integrity, and moral excellence.

Anastasia Bierman (University of Nebraska-Lincoln): “Give Her No Ear’: Gender, Religion, and Power in The Renegado and A Christian Turned Turk”

Portrayals of women within the plays *A Christian Turned Turk* by Robert Daborne and *The Renegado* by Phillip Massinger raise issues of race, religion, nation, and gender related to the Anglo-Ottoman tensions during the early modern period. Using the plays, I will navigate the different perceptions of the converter and the converted, the virginal and the promiscuous, and the Islamic and the Christian. Out of all the sites of difference, do gender divisions mean more than racial or religious ones, and, transculturally, are

women treated the same?

Kari Bowles (Emporia State University): “Vegetable Love and Dewy Ascension in Two Poems by Andrew Marvell”

Andrew Marvell's "To His Coy Mistress" and "On a Drop of Dew" both utilize plant imagery in order to convey their respective themes. For the former, the phrase "my vegetable love" is vital in the logical persuasion of a reluctant woman into bed; for the latter poem, the imagery of roses and rosebushes serves as a springboard for the extended conceit of the dewdrop's ascension.

Brian Brooks (Northeastern State University): “Bad Faith Brutus: An Existential Look at Shakespeare’s Julius Caesar”

This paper will look at Brutus’s actions in the first half of Julius Caesar, which is marked by Brutus acting in what Sartre calls bad faith. Bad faith is deliberate self-deception to believe something that one knows to be untrue. Brutus convinces himself that Caesar is a tyrant when he knows this is false. Sartre claims that bad faith is a mode of evading responsibility for one’s own freedom. Brutus evades responsibility for his own freedom through several actions: he submits to Cassius’s

machinations; he claims that his heritage requires he act; and he employs logical fallacies to convince himself. These bad faith choices culminate in the assassination of Julius Caesar. Brutus's actions illustrate that he is lying, but bad faith requires that he believe his own lies. By analyzing the nature of "faith" we will see how Brutus comes to believe.

Les Brothers (University of Central Missouri): "Sounding Battle, Resonating Victory: In Celebration of Francis I (1515)"

Unique among some 250 chansons by Clément Janequin (1485-1558) is a setting of an anonymous poem that celebrates the important victory of the French (Francis I) against Swiss forces at the Battle of Marignano in northern Italy, September 13-14, 1515. This setting uses language and music to capture the actual sounds of battle so well that it became the most popular of all French chansons the century and prompted a host of imitations. Janequin subsequently used his own setting as the basis of a parody Mass that was singled out at midcentury during the Council of Trent and condemned for its incorporation of the profane in such a sacred context. To comprehend the music of *La guerre* (alternately known as *Escoutez tous gentils* or *La bataille de Marignan*), we must understand Francis's

strategy of deployment as well as the weapons employed in this turning point in early modern warfare.

Catherine Campbell (Cottey College): “Liz Sings Her Heart Out”

In this presentation, I shall briefly discuss two operas by Gaetano Donizetti, "Maria Stuarda" and "Roberto Devereux". I shall then pass to two lesser known operas, "Il Castello di Kenilworth", also by Donizetti, and "Elizabetta, Regina d'Inghilterra" by Gioachino Rossini. I shall discuss how the composers and librettists present Elizabeth and the members of her court. Of course, there is emphasis on the conflict with Mary Queen of Scots, but the liberties taken with the historical record are what make these operas interesting for musicologists and historians alike.

Brad Campbell (Mississippi State University): “Bottom’s Imaginative Discourse: Deconstructing Binary Opposition in Shakespeare’s A Midsummer Night’s Dream”

In A Midsummer Night's Dream, Bottom accepts his dream as an imaginative, transformative experience by willingly suspending disbelief and focusing on the value of reflection. Exploring Bottom’s dream as what Zizek terms the “sublime object of ideology,” the critical nexus

between fantasy and reality, this paper will argue that Shakespeare utilizes Bottom's idealistic world view in order to highlight the need for characters to reconcile imaginative ideology with pragmatic realism. Moreover, Bottom's commentary regarding his dream aptly contextualizes the final act of the play during which Shakespeare carries forward the theme of transformative enterprise as the mechanicals perform Pyramus and Thisbe at Duke Theseus' wedding celebration. It is during this final act that the aristocratic audience fails to look beyond the comedic solecisms and histrionic actions of the mechanicals' play in order to discover the ideological and instructional value of the play.

Shawna Caro (Emporia State University): "Advocating for Women's Education in the 17th Century"

Women in 17th Century England had limited access to education. Various women writers of the time, like Rachel Speght and Margaret Cavendish, advocated for the education of women and often found further support in their endeavors from other female writers as well as from some men.

Jill Carrington (Stephen F. Austin State University): "Reconsidering Bartolomeo"

Bellano's reputation as 'ineptus artifex'”

The paper examines the context of Pomponius Gauricus' comments in his treatise *De sculptura* (1504) about the Paduan sculptor Bartolomeo Bellano, particularly the epithet 'ineptus artifex' (clumsy artist) about his work in bronze. It reviews the literature that cites the epithet, assesses authors' attitudes towards the artist and offers expert assessments about the quality of Bellano's works. It concludes that Bellano was indeed a high-quality craftsman and views Gauricus's comments in the context of his youthful enthusiasm for the new classicizing style of Andrea Riccio and others that rendered obsolete the unnatural, theatrical compositions of Bellano's reliefs.

Sari Carter (Brigham Young University): “Utopian Reverence: Potentialities of Change in More and Ruskin”

Exploring human potentialities in utopian narratives creates fascinating inter-textual dialogues. John Ruskin's *Fors Clavigera* engages Thomas More's *Utopia* not just structurally, but internally, highlighting the classical virtue of reverence. Through emblematic imagery, More dramatizes a society where not money, but reverence, is the measure of all things. Ruskin echoes and nuances his implications of reverence for the late Victorian capitalist world as he

paints the violence of the 1871 Paris Commune. Examining the internal function of reverence in utopia, beyond external structures, opens a new way of understanding the little-examined connection between Ruskin and More.

Heidi Cephus (University of North Texas): “*The Old Law Reads Hamlet*”

In this paper, I argue that *The Old Law* offers a reading of Hamlet through the lens of natural law. Specifically, the characters of Simonides and Cleanthes—both of whom are asked to reflect and act based on a law that calls for the deaths of their aging fathers—serve as re-imaginings of the character of Hamlet. Through their foiling responses to questions of filial and political obligation, the characters of Simonides and Cleanthes expose inconsistencies in political philosophy, criticize Hamlet, and raise questions about theories of natural law.

Gregory Chaplin (Bridgewater State University): “The Body of Adonis: Royalist Marvell and the Villiers Elegy”

Killed by Parliamentary soldiers during the Second Civil War, Lord Francis Villiers suffered horrific physical damage as well as the subsequent, symbolic violence of print: his body was mutilated by the group of soldiers whom he had fought alone, and

the graphic details of that desecration where conveyed to the reading public by the rival newsbooks that emerged during the 1640s. This paper argues that in “An Elegy Upon the Death of My Lord Francis Villiers,” Marvell seeks to repair the injuries done to Villiers by restoring the beautiful body that had been defaced. As in other early poems, Marvell is concerned about the corruption of literary culture; his elegy challenges the journalistic aesthetic that reported Villiers’ death in realistic terms, seeking to educate “Fame” in literary decorum.

Marcie Crow (Northeastern State University): “I Know Her Virtue’: Characterization of Women in *Measure for Measure*”

Although Shakespeare does present several female characters who fit the traditional Elizabethan stereotype of women as morally weak and powerless in *Measure for Measure*, he challenges traditional societal views of women through morally corrupt male characters and virtuous and powerful female characters. Shakespeare does present several morally weak and powerless women including Mistress Overdone, Julietta, Kate Keepdown, and Mistress Elbow, but he challenges traditional views of women through the moral weakness of Claudio, Elbow, and Lucio, and the moral

corruption of Angelo. Also, by creating Marianna and Isabella as virtuous and powerful, Shakespeare again challenges the idea that women are morally weak and powerless.

Jasmin Cyril (Benedict College): “Sumptuary Laws and Material Elegance: Import Textiles and Sieneese Painting”

Sieneese painting from the Trecento to the Quattrocento is characterized by the luxury of the sumptuous textiles rendered carefully in each narrative panel. Only confirmed ascetics, such as San Bernardino da Siena, are depicted without the glory of brocade, cut velvet or imported luxury textiles. Simone Martini's altarpiece for the side altar dedicated to the Annunciation includes the flowing length of Scottish plaid on Gabriel's shoulder. The entire central panel of the *Maesta* of Duccio resounds with glowing gold embellished brocade and shot silk scintillating in the glory of the Blessed Virgin Mary and Infant Jesus. The culmination of this native fascination with material display is Pintoricchio's cycle of Pius II in the Piccolomini Library of the Duomo of Siena. Correspondingly, this display flourishes in climate of strict sumptuary laws enacted by the Council of Siena.

Nicole Keller Day (Northeastern University): “Bermudas and (Un)Broken Circles: Colonial Tropes in Edmund Waller’s ‘The Battle of the Summer Islands’ and Andrew Marvell’s ‘Bermudas’”

Both Edmund Waller and Andrew Marvell, in “The Battle of the Summer Islands” and “Bermudas,” reappropriate the Bermuda islands in constructing primary metaphors within their verse. As critics note, Waller’s poem inspired Marvell’s, and some even call “Bermudas” a rewriting of “The Battle of the Summer Islands.” This essay explores what made Bermuda an appropriate setting for both poems, given their Cavalier and Metaphysical approaches, and also considers why Marvell converted Waller’s war-torn paradise into a puritanical landscape, all the while maintaining colonial and utopian themes. Both poets, as politicians and rebel factions before, use the Bermudas as an unclaimed space in which they can set their works; the islands are a metaphor for the taking. Waller’s Godless Bermuda lacks harmony and order, while through Marvell’s insertion of spirituality, he reconnects the microcosm, geocosm, and macrocosm, once again restoring one of the period’s dominant metaphors, the Circle of Perfection.

Averyl Dietering (University of

Arizona): “The Grotesque and Artistic in Early Modern Depictions of Caesarean Sections”

This paper explores the connection between the martyrdoms of Perotine Massey and her child as documented in Foxe’s *Book of Martyrs* (1563), and Lady Jane Gray’s final lines in John Banks’ *The Innocent Usurper* (1694). Foxe’s *Book of Martyrs*, which enjoyed immense popularity and was reprinted multiple times during Elizabeth’s reign, presents the grotesque account of a non-traditional birth in which “the bely of the woman [Massey] brast a sonder by vehemencie of the flame” (Foxe 1865). Banks later alluded to a violent, unintended caesarean section just before Lady Jane’s execution, in which the protagonist foretells the fate of her unborn child: “Till-the Abortive Infant where it lay/ Shou'd from my flaming Intraills burst its way” (Banks 5.1.689-90). I propose a direct link between Foxe’s account and Banks’ play, as well as continuum of early modern depictions—both visual and literary—of caesarean sections ranging from the grotesque to the artistic.

Elizabeth Hillaker Downs (University of Delaware): “Sorting Out the Spheres: John Bale’s King Johan Sorting Out the Spheres: John Bale’s King Johan”

John Bale’s *King Johan* has been viewed

by scholars as a broadly antipapal work promoting royal supremacy. However, this gloss occludes how Bale's text articulates an intra-England ecclesiastical agenda for church-state relations. In this paper, I will argue Bale calls for a greater degree of separation between the temporal and ecclesiastical spheres of authority in order to articulate a vision for the emerging Church of England. This articulation complicates overly simplistic readings of Henrician reformers as merely antipapal and extends the play's propagandistic function beyond the political and into the ecclesiastical sphere, which, in part, explains Bale's redrafting of the text for Elizabeth's reign 30 years later.

Amy Drake (Franklin University): "Commedia dell'Arte of Gozzi and Goldoni: Lasting Contributions to Italian Renaissance Comedy"

Commedia dell'arte has a rich tradition and forms the basis for twenty first century comedy ensembles. This paper will analyze Gozzi's *The King Stag*, Goldoni's *The Servant of Two Masters* and recent Broadway incarnation as *One Man, Two Guv'nors*. The evolution of commedia into other art forms will be examined: specifically *The King Stag*, set as an opera, Shakespeare's mention of Pantaloon in *As You Like It*, Moliere's homage to

Scaramouche in *Le Misanthrope*, Mozart's opera *The Magic Flute*, Guitry's homage to Deburau in film and on stage, and Charlie Chaplin's *Little Tramp*, reminiscent of Pulchi nella.

Susan Dunn-Hensley (Wheaton College): "Elizabeth I and Female Sovereignty: Malory, Spenser, and Tolkien"

Queen Elizabeth I served as the nexus for a myriad of images and narratives about queenship and female authority. Biblical, classical, and medieval images converged to represent England's queen. After her death, these images continued to multiply, and each new image carried some aspects of previous representations. In this paper, I will follow only one thread of representation. Beginning with some of the more prominent Arthurian origins of Elizabethan imagery, I will examine how Elizabeth's subjects reshaped medieval romance to create encomium for their virgin queen. In particular, I will focus on the Kenilworth entertainment and Edmund Spenser's *The Faerie Queene*. Drawing this thread forward, I will consider the influence of Spenser on J.R.R. Tolkien, particularly in the latter's representation of Galadriel. With these texts as a focus, the paper will consider complicated representations of female sovereignty as well as anxiety about female

authority.

Martin Dzelzainis (University of Leicester): “Marvell and the Royal Society”

This paper engages with the neglected topic of Marvell and the Royal Society. While most aspects of his post-Restoration life and writings have been subjected to prolonged and intense scrutiny in recent years, his relation to this institution – its members, activities, and interests – has been largely overlooked. However, as this paper will demonstrate, it is now beyond doubt that he read Thomas Sprat’s *History of the Royal-Society of London* (first published in 1667, though sheets were in circulation beforehand). Moreover, a survey of his writings reveals the remarkable extent to which his preoccupations overlapped with those of the virtuosi.

Ashley Ellis (Northeastern State University): “The Depth of the Disguise Motif in Shakespeare’s *The Taming of the Shrew*”

Shakespeare’s *THE TAMING OF THE SHREW* frequently uses the motif of disguise, both physical and psychological. Katharina, Bianca, Lucentio, and Petruchio all hide behind their masks and psychological disguises. By examining the

façade of each character, one gains a deeper insight into the characters' true personalities. This deeper insight enables the audience to see an extra dimension in the characters and gives one an added understanding of the character's actions in the play.

Daniel Ellis (St. Bonaventure University): “The Rhetoric and Poetics of *King Lear*”

This article reads *King Lear* as an attempt to investigate sixteenth- and seventeenth-century developments in understanding the relationship of rhetoric, poetics, and the state: a shift in the understanding of the role of rhetoric as a means of negotiating the relationship of language and power; a desire to place poetry in to the role formerly held by rhetoric; and a sense that the threat of female agency is the key factor necessitating this development. The play opens with a love test scene that stages the failings of a rhetorically based state, and then goes on to show the dire repercussions of such failings. Then, having shown the disasters incumbent upon a rhetorically ordered state, Shakespeare imagines a state in which poetics, rather than rhetoric, governs the discursive exchanges that dictate power. The fact that this doesn't prove particularly consolatory serves only to complicate the inevitability of male,

noble power.

Seán Erwin (Barry University): “Remembering the People: Territoriality and Foucault’s Interpretation of Machiavelli in Sécurité, Territoire, Population”

For those familiar with the texts of Machiavelli, Foucault’s interpretation of him in the 1978 lecture series Sécurité, Territoire, Population is surprising. Though Machiavelli figures prominently in these lectures, Foucault treats Machiavelli as if he were only the author of one book – the Principe – while his consideration of this extremely complex text focuses on only one of its concerns – how to guarantee the security of the prince. This paper examines the interpretation Foucault gives of Machiavelli, develops the notion of territoriality at the center of this interpretation, and then compares Foucault’s reading to an examination of passages from the Principe and the Discorsi where the issue of territoriality figures prominently to reveal the difficulties inherent in Foucault’s reading. I then indicate what textual strategies may have motivated Foucault to present Machiavelli in the way that he does.

Yael Even (University of Missouri-St. Louis): “On Fountains in Ducal

Florence”

Except for Bartolomeo Ammanati’s fountain in the Piazza della Signoria (once the Piazza Ducale), very little has been written about other public water-spouting artworks in renaissance Florence. The present paper studies such little-known, or completely overlooked, fountains as two temporary fountains (near Santa Trinita and the Borgo dei Greci, respectively), one (designed by an unknown sculptor) in the Borgo San Jacopo and another, by Giambologna, completed as a statue and now in the Loggia dei Lanzi. Some of these water-spouting artworks will be compared to similar fountains outside Florence. They will expand our knowledge of public monuments and their impact on foreign dignitaries and well as on so-called ordinary citizens in Medicean Florence.

Joan Faust (Southeastern Louisiana University): “En Route to Paradise: ‘Bermudas”

In the corpus of Marvell’s lyric poetry, “Bermudas” has not elicited an abundance of critical analysis. In every scholarly article, the same critical cruxes are tackled: Marvell’s purpose, the presence of irony, the interpretation of imagery, and the motivation and destination of the rowers depicted. A historical review of contemporary accounts of early settlement of the islands helps explain most of the

interpretive hurdles in the poem, as these singer/rower evangelists reconcile delight and sacrifice, praise and prayer, art and nature, following their destiny as God's chosen pilgrims. As many Americans still buy into the "Land of the free, home of the brave" idealized stereotype, "Bermudas" should be seen as a superficial but sincere appreciation of God's beneficence and providential plan for a people in transit.

Patricia Garcia (University of Texas at Austin): "Shakespeare's *The Tempest*: Postcolonial Readings in a Post-Racial Society"

This paper will explore post-colonial views of *The Tempest*, especially how it relates to the play's presence in contemporary society's discussion of race and national identity. We will examine the 2012 Olympic Games Opening Ceremony entitled "Isle of Wonder" and the ethnic studies ban in Tuscon, Arizona high schools, where the play had been taught in an ethnic studies course.

Alex Garganigo (Austin College): "Marvell, Butler, and Decorum within the Buckingham Circle"

Andrew Marvell and Samuel Butler attacked each other in *The Last Instructions* (1667) and *The Transproser Rehearsed* (1673), which would seem to

place them at opposite ends of the ideological spectrum in Restoration England. Each could be said to have exercised decorum by answering a fool according to his folly. However, while one might have expected Marvell's *Rehearsal Transpros'd* (1672-3) to lambaste Butler's religious intolerance, Marvell there landed a comparatively soft blow on Butler for his copious treatment of an unspecified but "barren" theme in *Hudibras*: presumably the failings of Dissenters. Why did Marvell engage in another kind of decorum by pulling his punches against Butler in *The Rehearsal Transpros'd*, and why did Butler refuse to do the same in *The Transproser Rehearsed*? The answer may lie in the dynamics of the Duke of Buckingham's circle, to which both men likely belonged at various times in the 1660s and -70s.

Jason Gildow (Southeast Community College): "Contemporary Dramatic Analogues of Queen Elizabeth and Her Court in 1592"

My argument is that the leading playwrights of the Elizabethan era, Christopher Marlowe and William Shakespeare, provided a linked series of dramatic analogues for Queen Elizabeth I and her court for their plays composed in 1592. The court figures and conflicts that these playwrights adapted revolved around the rivalry between Robert Cecil and the

earl of Essex that defined the power struggle of the 1590's, and my paper will connect these contemporary events with the dramatic portrayals of these court figures and Queen Elizabeth in their complex system of poetic symbolism, defined most succinctly by the Tudor myth.

Marc Giullian (Brigham Young University): “The Order of Devotion: Re-Conceptualizing the Meditative Experience of Donne’s Holy Sonnets”

In this paper I propose that certain key features of the sonnets make them more an emblem book than a traditional meditative sequence. My assertion arises from the observations of Louis Martz and Barbara Lewalski that the sonnets display elements of Catholic and Protestant devotional practice. Instead of addressing Martz and Lewalski, though, I begin with a preceding issue: I contest Gardner’s claim that the sonnets must be ordered correctly to obtain an optimal meaning. Her approach of judging the poems based on how well they adhere to the meditative sequence gives precedence to the paradigm and not the poems. On the other hand, by interpreting the sonnets as self-contained emblems, like those in emblem books, the order of the sonnets becomes less important, allowing more space for exploring the sonnets both

individually and as a group by considering the interaction between image and word within each poem.

Kathryn Glanzer (Emporia State University): “Identity and Calling in John Donne’s and George Herbert’s Poetry”

John Donne and George Herbert were Anglican clergymen and the fathers of metaphysical poetry. Donne, while raised in a Roman Catholic home, gradually, and through extensive study, converted to Anglicanism in 1610. He was reluctant to take orders in the church, but was persuaded by the King and friends, eventually becoming Dean of St. Paul’s Cathedral. In contrast, Herbert from an early age understood that he might take orders. Herbert and Donne openly labored with personal identity and spiritual questions through their metaphysical poetry, which was “characterized by the combination of unlike ideas or images to create new representations of experience, and a reliance on wit and subtle argument” (Oxford Reference). The honest nature of their poetry presented them as laymen’s clergymen. Their uninhibited display of human doubt and frustration was uniquely genuine and relatable amidst an era of highly polished egos and tailored careers in the court.

Blaine Greteman (University of Iowa): “Andrew Marvell in the Early Modern Social Network: Authorship in The Rehearsal Transpros’d”

Prickly, reserved, and mysterious, Marvell can seem like a downright anti-social author, whose poetry serves as a private retreat from a bothersome world of affairs. This paper, however, argues that even as he makes his debut as a writer of printed prose polemic in *The Rehearsal Transpros’d*, Marvell formulates a mode of authorship that continues, rather than abandons, the authorial identity established in pastoral manuscript poetry like *Appleton House*. It is intimate without being private, social rather than singular. To make that case I will draw on network theory, newly developed digital visualization tools, and old-fashioned close reading, to provide a clearer view of Marvell, and his texts, in the Early Modern social network.

Frederick Hanna (Creighton University): “Renaissance Music: A Lecture/Recital”

The Creighton University Chamber Choir and Symphonic Band will present selections of vocal and instrumental music from the Renaissance Era. Taking their position at the close of the Middle Ages, musicians took the changing role that music played from the church liturgy's into

the common household. Music compositions will include vocal madrigals, keyboard transcriptions and instrumental renditions of music that is still performed today. We will demonstrate polyphonic practices after the Council of Trent decree that the church liturgy had become too secular. Composers of note include Giovanni Pierluigi Da Palestrina, Giovanni Gabrielli and William Byrd.

Scott Harber (Emporia State University): “Seize the Double Standard! An Exploration of the Carpe Diem Poems of Robert Herrick and Andrew Marvell”

Poetry has long reflected authorial and societal values of a given time period. Movements of poetry have risen and fallen based on societal values, however, not all movements have fallen in line with current societal pressures. A few poets have used certain poetic movements to parody societal values that have become tired or outdated. Among these poets are Robert Herrick and Andrew Marvell. Both manipulated the long-standing Carpe Diem format to provide subliminal arguments against the double standard of chastity and virginity often enforced upon women of the seventeenth century. While Herrick is typically classified as a Cavalier poet and Marvell as a Metaphysical, both used a traditional format of poetry to mock

societal hypocrisy.

Mitchell Harris (Augustana College): “John Donne After the Coterie”

In this essay, I question the critical convention of placing John Donne at the apex of the coterie tradition. I do so by focusing on the thoughts and reflections of the increasingly religious-minded Donne, the Donne whose intellectual interests in matters spiritual compelled him to mark his “valediction” to the world in a peculiar letter to Sir Henry Goodyer—a letter that numerous scholars have generally regarded as one of the primary examples of Donne’s penchant for coterie writing. In my interpretation of this letter, however, I suggest that Donne was beginning to express his concerns about the dark side of both Neoplatonic and hermetic elitism. I confirm this reading by demonstrating that as he matured as a preacher, Donne’s sermons clearly demonstrate that he had abandoned the elitism of coterie writing, and that he now saw language as a pragmatic component of communion within the Church’s living body.

Hannah Hartsig (Syracuse University in Florence): “A Renaissance for Giraffes: Lorenzo de’ Medici’s Giraffe and its Representation in Art”

In 1487 the Sultan of Egypt sent a giraffe

to the city of Florence as part of a larger political gift. Before this date the only knowledge that Florentines had of giraffes came from ancient descriptions, bestiaries and traveler's tales. Therefore, when the animal arrived it created quite a stir and enthusiastic citizens provided their own descriptions of the giraffe in diaries, chronicles, and even works of art. The giraffe was commemorated by an assorted group of chroniclers, patrons, and artists for varied audiences and venues, demonstrating that the animal came to embody an array of meanings to the people of Florence.

Michael L. Hays (Independent Scholar): “What Kind of Play Is Troilus and Cressida?”

The genre of Troilus and Cressida has been controversial from the start. The 1609 quarto calls it a comedy; the 1623 folio, a tragedy. The challenge to determine its genre is not only a question of critical taxonomy, but also an effort to correlate critical perceptions and interpretations of the experience of life represented in the play and the critic's perceptions and interpretations of the experience of life lived. A different approach abandons these neo-classical genres—the comic and the tragic—for an early, inclusive native genre, namely, the “gothic,” which mixes opposites. The most common literature of

this kind in Shakespeare's lifetime was chivalric romance, which assumes an idealism celebrated or satirized. This approach suggests that *Troilus and Cressida*, based on long-since medievalized versions of Homer's *Iliad*, insinuates the heroic values of chivalric romance even as it indicts them. The apt label for this play: satirical romance.

Bryan Herek (Hampton University): "Andrew Marvell: Satirist. Flecknoe and the Painter Poems"

Although often overlooked, a vital part of Marvell's value to the canon are his contributions to satire. While typically associated with metaphysical poetry, his satires represent an important transition between early modern and modern satire. I examine Marvell's verse satires, specifically "Flecknoe: An English Priest at Rome" and the *Painter Poems*, in the hopes of elucidating the shift from a Christian to a secular morality.

Thomas Herron (East Carolina University): "Confused Genres and Topical Political Satire in Shakespeare's *Troilus and Cressida* and *Rape of Lucrece*"

In the case of **Troilus and Cressida**, the play's confused genres --is it a tragedy or comedy, romance and/or epic, history

and/or historical myth?-- create a muddled situation that allows us to focus not so much on the overall trajectory of the plot or other structural patterns in the play, but rather on its surface details: among these are the sharp satirical portraits of individual characters in the play. In this case, the play's surface appearances are more important than its underlying basic plot (which was well known, after all: Cressida betrays Troilus) or "deep" structural themes, as concerns the play's desired artistic effect: to probe loving allegiances, question war and honor between men, and cast a pox on society. In these surfaces, accordingly, critics have detected sharp topical satires of Shakespeare's fellow playwrights (Ben Jonson in *Ajax*, for example) and also political figures (such as the earl of Essex and/or the earl of Southampton in the figures of Achilles and Patroclus). This paper will use models of topical political satire in **Troilus and Cressida** as they relate to the ongoing wars in Ireland (including Essex and Southampton) so as to speculate on topical political allusions in an earlier tale of eroticized disaster and betrayed honor set in classical antiquity, the **The Rape of Lucrece**. **Lucrece**, like **Troilus and Cressida**, may well focus on Irish events prior to the beginning (rather than at the end) of the Nine Years' War. Better understanding the topical potential of the poem in its sharp criticism of love

and war, in turn, further confuses its genre: we might see it not only as an "epyllion" (a modern term for it) and a tragic, Ovidian complaint, but also as a sharp satire of contemporary politics: through the poem we can better understand the frailty of loving allegiances and war and honor between men.

Caroline Hillard (Wright State University): “Chastel’s ‘Etruscan Revival’ a Half-Century Later”

In 1959, André Chastel published an important study on the Renaissance interest in Etruscan art and culture in *Revue archéologique*, titled “L’ ‘Etruscan Revival’ du XVe siècle.” Chastel argued that the civilization of ancient Etruria was an important, yet underappreciated, element of the Renaissance revival of antiquity, and he posited examples of Etruscan influence in the work of artists from Donatello to Leonardo. Although over fifty years have passed since its appearance, the essay remains the most cited work on the Renaissance “revival” of ancient Etruria. A lot has changed in the last fifty years in Renaissance studies, and Chastel himself admitted that his aim was exploratory and his conclusions tentative. In this presentation, I will reassess some of the principal arguments of Chastel’s work, while reaffirming the continued importance of the “Etruscan revival” to our

understanding of Renaissance art.

Erika Supria Honisch (University of Missouri - Kansas City): “The Holy Roman Empire in Sound and Space”

Notions of an eastern, Slavic Europe and a central, Germanic Europe, persist in post-Cold War America. Vienna is in “Central Europe,” while Prague is in “Eastern Europe,” despite the unavoidable fact that Prague lies west of Vienna. This orientation, applied to a Europe imagined as an agglomeration of linguistically defined nation-states, informs the way many college students conceptualize a diverse region whose Slavic, German, and Hungarian cultures were for many centuries intertwined within the Holy Roman Empire. In this presentation, I show that the sacred music that sounded in the Holy Roman Empire in the Renaissance—now widely recorded—offers a particularly vivid means of reorientation: written in a shared musical language, this music (whether written in Munich or Prague, Wroclaw or Dresden), invites students to *hear* some of the ties that bound the Empire together. A representative piece by the Bohemian nobleman Kryštof Harant will be discussed.

Brett Hudson (Middle Tennessee State

University): “Nonconformity, Biography, and the Social Currency of Joseph Alleine’s Personal Experiences”

In 1672, the prominent Presbyterian divine Richard Baxter and the nonconformist bookseller Neville Simmon worked together to employ the memory of the ejected minister Joseph Alleine as nonconformist hagiography. *The Life and Death of Mr. Joseph Alleine* is a collaboration of several parties. Alleine’s wife Theodosia provided the foundation text for the biography, but other nonconformist activists and divines contributed personal anecdotes from the life of Alleine. However, the biography is more than just an informative history or a collection of anecdotes about a man’s life; the text is an amalgamation of nonconformist documents, all of which function independently as particular forms of nonconformist speech-acts which together act as an apologia of nonconformity to ameliorate cultural bias. In response to the negative depictions of nonconformity, Alleine’s personal experiences became a type of social currency to buy back broader sympathy for nonconformity in England.

Laura Hyatt (University of Nebraska at Kearny): “Evoking Supernatural Music in Shakespeare: From Discords to Concords in Comedies”

The paper will explore William Shakespeare's own question: "How shall we find the concord of this discord? (MND 5.1.60). Shakespeare composed celestial and daemonic supernatural music. Special attention will be directed towards scenes with musical metaphors for the human body and instrumental selection. How does a character's hearing of instrumental or vocal music affect a character's body and soul? In Shakespeare's comedies *The Merchant of Venice*, *A Midsummer Night's Dream*, and *As You Like It*, musical metaphors and instruments' associated characteristics distinguish concordant characters from discordant characters. Characters' selected musical metaphors and requests reveal characters' musical appetites which mirror the state of their souls.

Eder Jaramillo (University of Nebraska, Lincoln): "Shakespeare's *The Merchant of Venice*: A 'Production' of National Identity in the Face of the 'Other'"

When describing Portia to Antonio, Bassanio references the "golden fleece" and the "many Jasons" that "come in quest of her"—a language that conveys the images of New World gold. In depicting the casket plot as a contest for the "golden fleece," Shakespeare's *Merchant of Venice* stages the incongruities that England and Spain were faced with when constructing a

unique colonial justification. These curiosities are revealed by the inescapable meta-theatricality surrounding the play, the essence of which is captured in Antonio's famous reference to the world as "a stage where every man must play a part." As this study will show, Belmont's court not only serves as the world's multinational stage "where every [suitor] must play a part," but one where they seek to convey a highly desired identity representative of their respective nationalities and colonial ambitions, all the while obscuring any uninvited images that might hinder said aspirations.

Shannon Jones (University of Nebraska-Lincoln): "The Unnatural Mother: Widowhood and Infanticide in Henry Goodcole's *Nature's Cruell Step-dames*"

Early modern discourse involved a fascination with the unnatural that often led to authors comparing female behavior with animals. The English popular press depicted the infanticidal mother as bestial. In 1624, James I passed a legal statute, An act to prevent the destroying and murdering of bastard children, that criminalized infanticide by mothers. This statute caused a wave of infanticide prosecutions. The most popular account of an infanticidal widow was of Elizabeth Barnes, published in Henry Goodcole's 1637 pamphlet, *Nature's Cruell Step-*

dames: Matcheillesse Monsters of the Female Sex. Barnes' story was unique not only because she was a widow, but also because the infanticide concerned an older and legitimate child. Nature's Cruell Step-dames emphasizes the monstrous nature of a woman that murders her own child, the susceptible nature of women to the machinations of the Devil, and the societal pressures placed on single mothers to behave appropriately.

Susan Kendrick (Emporia State University): "She Did It the Hard Way': Elizabeth I on Film: Fractious, Fragile, and Fearless"

Elizabeth I as icon has always been a text upon which Anglophiles write the definition of female power. Was she a "weak and feeble woman" whose longstanding political reputation owes more to the work of poets and dramatists than historical fact? Was she a political powerhouse whose every decision was the result of shrewd deliberation and profound foresight? What Susan Frye has termed "The Competition for Representation" has moved from the page – Thomas Heywood's *If You Know Not Me, You Know Nobody*, or the *Troubles of Queen Elizabeth* -- to the stage – William Shakespeare's tribute at the end of *Henry VIII*, Maxwell Anderson's *Elizabeth the Queen* – and eventually to film. Cinematic

representations of the Queen provide significant commentaries and reflections upon their contemporary culture.

Holly Kizewski (University of Nebraska-Lincoln): “Jewel of Womanhood: A Feminist Reinterpretation of Katheryn Howard”

Katheryn Howard, Henry VIII’s ill-fated fifth queen, has been much maligned by history. The image of her as the greedy, foolish adulteress has permeated factual accounts and fiction alike. Historians who are eager to redeem Katheryn’s image describe her as an innocent victim of a factional conspiracy and not guilty of the crimes for which she was executed. My paper argues that even those who attempt to rehabilitate Katheryn’s image by arguing for her innocence are still adhering to the traditional view of what a woman “should be.” The assumption with this argument is still that a woman must be innocent and chaste in order to be respected, and that if we want Katheryn to be a “likeable” person, she must be innocent. This paper is an attempt to dispel the caricature of Katheryn Howard, and to prove that, although she probably was guilty, Katheryn was a real person, worthy of attention and respect.

George Klawitter (Holy Cross College,

**Indiana): “Andrew Marvell’s
‘Bermudas’: A Covert Liturgy”**

When people think about Andrew Marvell, if they think about him at all, he is generally not regarded as a particularly religious poet. He was, after all, too intent on enjoying life and, in his later years, pillorying folks (Lord Clifford, Anne Hyde, Samuel Parker) for their particular foibles. In the case of the Bermudas poem we have, I believe, something more than religion, theology, or philosophy: the poem gives us a liturgy, having its own minister, and its own ritual, including hymn, sermon, and Eucharist.

**Ken Kurihara (Fordham
University): “How to Pray Always:
Emblematic Devotion of Anton
Buscher’s Prayer Book (1631)”**

In 1631, Oldenburg pastor Anton Buscher published a unique prayer book titled “Der Christen: Betet allezeit (Christians Praying Always).” In this book, Buscher instructs readers how to pray throughout the day by using their imaginations. For example, when you wake up in morning, ask God to wake you up from being spiritually asleep in sin; when you put on your clothes, ask Christ to help you to keep the “cloth of righteousness”; when you open the door of your bedroom, meditate on the door of heaven; The images in Buscher’s prayers remind us of the emblem literature of his

days. His wording, filled with passionate affection toward Christ, tells that the emphasis of emotions in religious practices was already popular among Lutherans before the spread of Pietism. Buscher's instructions also reveal various aspects of people's moral sense expressed in everyday life, such as their strong sense of calling ("Beruf") in their works and the spiritual nature of mealtime.

Jane Lawson (Emory University): "The Queen's Maids: Information Gained from the New Year's Gift Exchanges"

The maids of honor were sworn crown servants, who served both Queen Elizabeth and Queen Mary as well as the consort queens of the Tudor and Stuart kings. During the reign of Elizabeth, more than fifty young women held this post. Because there were never more than six maids of honor at any one time, usually serving a term of three to five years, this court position was highly sought after. However, no study has been able to identify more than a bare majority of those women who served in this office and other studies have misidentified single gentlewomen who never held this post. The New Year's gift exchanges of Mary and Elizabeth provide a unique record of who held these positions and add to our knowledge of the court.

Carole Levin (University of Nebraska - Lincoln): “Queens in Early Modern English nationalist and Religious Discourses and Fantasy”

Abstract not available.

Catherine Loomis (University of New Orleans): “‘One that so willingly lay her legges open’: Seated Portraits of Queen Elizabeth I”

Although less familiar than the portraits in which she is richly-decorated and standing, images of the seated Queen Elizabeth I share a feature with portraits of classical empresses and the Virgin Mary: the seated queen has her legs spread and her knees open. In cultures both early and modern, this posture is suspect, indicating sexual availability or a lack of proper decorum. This paper examines several widely-distributed early modern images of Elizabeth I in which the queen is seated in this posture, and will explore the ways in which this pose may be used to emphasize the queen’s potential or metaphorical maternity, her political authority, and her quasi-divinity.

Timothy Lundy (University of Nebraska - Lincoln): “‘These My Lines Rehearse:’ The Art of Imitation in Thomas Heywood’s Translation of the Ars Amatoria”

Analysis of Thomas Heywood's translation of Ovid's *Ars Amatoria*, although limited to this point, can lend significant insight into the didactic relationship that existed between lyric poets and the classical world during the English Renaissance. In his translation, Heywood foregrounds the circularity of the relation between students and teachers and the relation between actors and playwrights in order to incorporate the *Ars* into the humanist tradition of creative imitation of classical models. In so doing, Heywood transformed Ovid's poem from a mock-didactic satire into a poem offering genuine instruction and demanding creative imitation from its readers.

Jonathan Lux (Saint Louis University): "Mapping 'The Destined Walls of Cambalu': The Question of Cathay in The Early Modern Imagination"

This paper seeks to separate early modern impressions of Cathay from early modern impressions of China and the Far East of the Eurasian continent in general. In doing so it attempts to recover the unique rhetoric surrounding Cathay and all of its traditional contents (Cambalu, the river Cathay, Mount Alehai etc...) which were understood to be the homeland of the Tartars and a fantastic abode of myth and mystery.

Elizabeth Ann Mackay (University of Dayton): “Devil’s Dams Delivered: Proverbial Wisdom, Maternity, and Child Murder in Early Modern England”

In this paper, I investigate intersections among rhetorical constructions of maternity, child murder, and salvation in conduct books and in crime pamphlets. I argue that through proverbial wisdom, these texts attribute to mothers both modest and violent practices, in ways that made maternal violence an acceptable social practice and, paradoxically, compelled mothers to murder monstrous or sinful children as a means to their children’s and their own salvation. Tracing ways in which conduct books inadvertently authorized child murder, I show that child murder is a practice secured by contradictory messages about maternal responsibility and agency. I then show that in crime pamphlets, this rhetoric of child murder conversely created possibilities for murderous mothers to be “good,” arguing that mothers used the rhetoric of child murder to interpret their duty, and thus, to constitute a means to achieve and ensure their status as good mothers.

Brian Martens (Oxford University): “Maarten Van Heemskerck’s *The Good Samaritan* and Papal Stewardship of the Antique”

In this paper, I consider papal stewardship

of antique freestanding statuary in fifteenth- and sixteenth-century Rome by examining Maarten Van Heemskerck's *The Good Samaritan* (ca. 1550), now in the Frans Hals Museum in Haarlem. I argue that the pope, featured prominently in the central middle ground of the painting, overseeing the unearthing of a well-known statue, is shown as a caretaker of Rome's ancient patrimony, thereby analogous to the eponymous Biblical subject. The pope's presence has traditionally been interpreted as a satirical juxtaposition: the head of the Church as too busy to notice the suffering traveller.

Nathan Martin (Charleston Southern University): “Queen Elizabeth and John III of Sweden: English Reactions to Shifts in Swedish Continental Policy, 1568-1592”

This study argues that Queen Elizabeth and her closest foreign policy advisers developed an antagonistic response to the foreign policy of John III of Sweden from 1568 to 1592. Prior to the accession of John III, there had been minimal conflict between England and Sweden but after 1568, a generally negative posture was taken by Elizabeth toward Sweden's continental and religious policy. This paper examines this transformation through accounts in official states papers, letter, and other correspondence.

Steven May (Emory University): “Textual Criticism and Two Poems by Queen Elizabeth”

Textual criticism, the analysis of variant readings among different versions of a work, is primarily designed to reveal their descent from a common original in order to establish the best possible critical text. In the process, however, other types of information about the source documents frequently come to light. This paper presents “spin off” insight from textual analysis of two poems attributed to Queen Elizabeth, the lyrics beginning “The doubt of future foes,” and “Now leave and let me rest.” The relationships among the contemporary witnesses to these poems lead to different conclusions about these works. On the one hand, and despite Elizabeth’s reputation for privacy, she was in the case of one poem she wrote a “scribal publisher” who released her work into manuscript circulation on at least two occasions. On the other hand, the textual evidence also reveals that Elizabeth is unlikely to have written a poem widely accepted as her canonical work.

Russell Hugh McConnell (The University of Western Ontario): “The Acts of the Antipholi: Shakespeare’s Engagement with Scripture in *The Comedy of Errors*”

This paper examines Shakespeare’s use of Chapter 19 of The Acts of the Apostles in

The Comedy of Errors, offering a formalist examination of the relationships between selected passages from these works, giving attention both to textual details and to broader narrative contexts, in order to demonstrate Shakespeare's capacity for adapting the words and ideas of Scripture for comedic use on the secular stage. In *The Comedy of Errors*, the Biblical story of the failed exorcism in Ephesus is not just the source of a plot detail, but a significant Scriptural incident whose deployment by Shakespeare is central to the play's critique of theistic and supernatural explanations for worldly, human events. *Contra* Arthur F. Kinney, who argues that the play's Biblical references constitute a spiritual lesson, this paper maintains that Shakespeare draws on this Biblical story in order to secularize it, rewriting Acts to reinforce his play's attitude of comic skepticism.

Caitlin McHugh (University of Minnesota): “‘This language, Sir, adds yet to our Affliction’: Nahum Tate’s Theory and *King Lear*”

Using a few case studies from Nahum Tate's adaptation of *King Lear* (1681), this paper discusses the linguistic changes Tate made in comparison to his prefatory writing. Most of the scholarship on Tate's *Lear* discusses the structure of the play in comparison to its historical context. My

approach will demonstrate that, much like the fiction of the divine right of kings was played out in the structure of tragicomedy and revised serious drama like Tate's *Lear*, the language of the play itself reinforces the narrative of the Restoration. This comparison of Tate's theories of drama and his changes to *Lear* illustrate that he was working to correct the problems of justice and kingship that he perceived in Shakespeare's version; these are the types of changes that were appealing to a wider audience and account for the play's enduring popularity in the eighteenth century.

Austin McIntire (Saint Louis University): “Foul' Ways and ‘Honourable' Ends: The Effects of Dissimulation in Sidney's *New Arcadia*”

I will argue that following the completion of the *Defence*, Sidney viewed the revision of his *Arcadia* as an opportunity to contemplate in a fictional world both the educational power of poetry to move men to virtuous action and the harmful consequences that can result from giving oneself over to dissimulation. Sidney's treatment of poetry and dissimulation, both fictional arts, in the *NA* will ultimately be shown to roughly align with his understanding of the ability of poetry to move men to both good and evil acts.

Timothy McKinney (Baylor University): “Parabosco’s Madrigali a cinque voci of 1546”

Girolamo Parabosco (c. 1524–1557) comes down to us an enigmatic figure, a musician remembered more for his literary works than his musical ones. By 1541 Girolamo was in Venice as a pupil of renowned composer Adrian Willaert. Parabosco became first organist at San Marco under Willaert’s directorship in 1551 and held that post until his death in 1557. He was an associate of literary figures such as Andrea Calmo, Lodovico Dolce, Antonfrancesco Doni, Pietro Aretino, and Gaspara Stampa, artists such as Titian, and patrons of cultural circles such as Domenico Venier and Antonio Zantani. Parabosco’s music largely has lain dormant since the sixteenth century, however, and much of it remains unavailable in modern edition. The paper surveys both poetry and music of his sole madrigal book, the *Madrigali a cinque voci* of 1546, in relation to Willaert’s practice and Venetian style.

Alexander McNair (The University of Wisconsin-Parkside): “Non-Virginal Birth and Bowel-Movement Death: Early Renaissance Commentaries on Dante, *Inferno* XI, 6-9.”

As Dante and Virgil leave circle six of the *Inferno*, they pause beneath a tomb with inscription about Pope Anastasius.

Modern commentary tends to treat the tomb as a mere landmark and point to Dante's historical inaccuracy in naming this Anastasius a heretic. Nit-picking about Dante's "confusion" actually begins with late fifteenth- and sixteenth-century commentators. This study, however, returns to the fourteenth- and early fifteenth-century commentaries, which reveal that Dante was extremely purposeful in his choice, expecting the erudite reader of his day to make certain allegorical, moral, and anagogic connections with the *littera* of his inscription.

Catherine Medici (University of Nebraska): “She Governs the Queen’: Katherine Hastings as a Political Intermediary at Elizabeth’s Court”

In 1597, Katherine Hastings informed her nephew Robert Sidney that “she dealt very earnestly with the Queen, for your Leave to return” and because of her efforts, Robert would receive his greatly desired leave from his position as Governor of Flushing. Getting this approval of leave was just one of the times that Katherine used her influence with the Queen to aid her family’s political plans. Elizabethan politics depended on patronage and patronage’s dependence on connections, particularly kinship networks, allowed women a significant political role. This

paper will examine Katherine Hastings as a case study of the ways women used their influence with the Queen to maintain a central place in patronage networks and play a political role. Using the Sidney family letters, this paper will examine Katherine Hastings' political role as a part of the Protestant Alliance and the Dudley-Sidney political network by focusing on her actions as a political intermediary at Elizabeth's court.

John Mercer (Northeastern State University): “A *Coriolanus* for the Twenty-First Century: The Accessibility and Fidelity of Ralph Fiennes’s 2011 Film”

The 2011 film *Coriolanus*, directed by and starring Ralph Fiennes, makes Shakespeare's play completely accessible and compelling for today's audience while remaining faithful to the spirit of Shakespeare's script. Filmed in Belgrade, Serbia, the movie is set in “a place called Rome” in twenty-first-century Europe. Cable television news headlines provide exposition. The depiction of urban warfare is violent and realistic. The screenplay deletes inaccessible lines, adds visual sequences, and retains the play's homoerotic subtext. The major actors deliver their lines with naturalism and clarity; they portray characters who defy reductive descriptions.

Greg Miller (Millsaps College): “Traditional Male Friendship in Marvell’s Elegy for Francis Villiers”

Making use of Alan Bray’s *The Friend* as an interpretive frame, this talk will explore the friendship between men in this early elegy of Buckingham, arguing that the young Marvell attempts to place himself through writing within the company of friends, making use of a dying feudal model of “disinterested” love between men, purportedly unmotivated by the desire to rise in wealth or status.

Contextualizing the literary use of erotic praise by one man of another, the talk will consider the line between what could become read, and often was, as “sodomitical,” as in the case of popular ballads, for example, circulated about the young Villiers’ murdered father. The young Villiers, in this poem both “comely” and “terrible,” becomes the enemy of those Puritanical forces whom in death the imagined Villiers vanquishes.

David Moberly (University of Minnesota): “Shall I Compare Thee to a Spring Day?': Translations of Shakespeare’s Sonnets into Arabic”

The Arab world has not been overlooked in the recent search for “foreign Shakespeares.” A number of publications have shed significant light on his plays' "afterlife" in the Middle East, yet with all

of the work that has surfaced recently on translations of Shakespeare's dramas in the Arab world, Arabic translations of Shakespeare's poetry (esp. his sonnets) remain almost entirely unexplored, despite the fact that the strictures of their form and their supposed biographical nature present peculiar difficulties for the translator. With the recent 2012 publication of the first-ever complete collection of Shakespeare's sonnets translated into Arabic, it is time for a closer look at the sonnets in the Arab world. This presentation will argue that the way in which Arab translators have dealt with the sonnets' culture-specific metaphors and famously fraught gender issues has in a sense created a new Shakespeare—one that reflects Arab poetic traditions and Arab beliefs about the Bard.

Zsolt Mohi (University of Kansas): “The Boultinge Forth of the Truth' in *Othello*”

My paper takes as its starting point Stephen Greenblatt's statement about Iago's skill in “improvisation” in *Othello*. I will argue that the tactic of a seemingly flexible improvisation conceals an in fact persistent agenda of making the listener formulate in words, and in special circumstances even act out, a putative fantasy of carnality. The same agenda drives and shapes coercive practices in legal processes of interrogation and the

demand of “auricular confession” in a religious setting. I will analyze the changes in Othello’s consciousness on the basis of Aristotelian and contemporary theories of perception and of the passions. Examples from documents will prove that the technique of stimulating the fantasy to overwhelm sensation in judiciary and religious contexts was pervasive. In the age of the Protestant Enlightenment, Iago’s technique carries a significance that points beyond the domestic setting in Shakespeare’s theater.

Kevin N. Moll (East Carolina University): “Renaissance Musical Settings with Political Resonance”

One of the most effective ways to incorporate music into non-specialized courses dealing with the Renaissance is through topical references. Being an ubiquitous aspect of society, music was an integral part of courtly life, and some pieces are set to texts that refer to important historical events. This presentation will introduce some musical works from the period that make such references, including the English victory at Agincourt (1415), the Treaty of Nice (1538), and the official coronation of Charles V as Holy Roman Emperor at Bologna in 1530. In addition to such specific connections, music can be brought in more generally to reflect the courtly

ambience of festivities such as the Burgundian Order of the Golden Fleece or the meeting between Henry VIII and Francis I at the "Field of Cloth of Gold" in 1520.

Dennis Moore (University of Iowa): “The Recorder’s Two Dialogues”

When it was time for antiquarian and man of law William Fleetwood to write up the findings of his research, he usually drafted some sort of treatise. However, when it came to the topic of who should rule England, he turned instead to dialogue. In “Certain Errors upon the Statute of 25 Edward III, growing out of the succession controversy of the 1560s,” he refuted arguments Edmund Plowden had made supporting the Stuart claim to the English throne, while in the *Itinerarium ad Windsor*, he set forth the legal basis for regnant queenship. This paper examines these two works as contrasting examples of Renaissance dialogue.

Tim Moylan (St. Louis College of Pharmacy): “A Royal Sleepover: Elizabeth I’s Progress Visit to Bisham”

Elizabeth I, on progress in 1592, visited Lady Russell at Bisham. There she was welcomed with a set of modest entertainments now thought to have been authored by her and to have featured her

daughters. This paper examines what was at stake for Lady Russell and her girls when they hosted this royal “sleepover” and how Lady Russell sculpted the entertainments to assist her in forwarding her own agenda with the queen.

Dustin Neighbors (University of York): “Elizabeth’s Queenship: Agency and Social Identity”

Shortly before her coronation in January 1559, Elizabeth I gave a speech to her councillors, to which she stated and declared: “I shall desyre yow all my Lordes...be assistant to me, that I with my Rulinge and yow with your service...I mean to direct all my accions by good devise and counsell.” These words are a clear statement of Elizabeth’s agency in ruling England and the roles to which she both assigned and defined her councillors. This paper serves as a starting point for the exploration into the nature of agency; the relationship between agency and direct or indirect participation and proactive or reactive decision-making; and finally, the effects of agency on Elizabeth’s queenship and social identity. The Royal Progresses will be used to explore these ideas of agency and social identity.

Ryan Netzley (Southern Illinois University, Carbondale): “How Poems

End: Apocalypse, Reversal, and the Event of Ending in ‘Upon Appleton House’”

This paper contends that Marvell’s “Upon Appleton House,” a poem rife with images of reversal explores what it means for a transformative ending to happen in the present and, ultimately, challenges the notion that we can only recognize apocalyptic events after the fact. The poem is, then, concerned with how symbols happen temporally, in the present, within poems, particularly the immanent revelatory power that they carry. Thus, it offers a meditation on meaning’s present occurrence, how real revelation occurs immanently. In that sense, it is also trying to depict a truly present, substantive hope.

Randi Pahlau (Malone University): “A kind overflow of kindness’: (In)Gratitude and Hospitality in William Shakespeare’s *Much Ado about Nothing*”

Much Ado about Nothing contains a running theme of hospitality and gratitude—and their lack—expressed as a social economic system. The play opens with the social exchange of hospitality given and received and ends with the social exchange of a double marriage. Hospitality and gratitude are used in the service of power: hospitality seeks to gain power over guests and gratitude cedes

power to its recipient. Beatrice and Benedick seek to gain power over the other as a form of social control; the form of that control changes when Beatrice demands that Benedick kill Claudio. Derrida's concept of hostility as contradiction and tension is emphasized by Don John's villainy towards Hero. Gratitude and hospitality offer a fresh look at motivation—why characters act as they do: to gain power.

Estelle Paranque (University College London): “Elizabeth I as Eve: A Controversial Representation and Its Implications”

Though many historians have explored Elizabeth I's representations, I would like to focus on a controversial, and to some point hidden, representation of the queen by the queen herself. As a woman, Elizabeth had to develop specific images to be able to be recognised and as a queen, she had to develop powerful images to be able to rule. It is by keeping in mind this duality that this paper will explore Elizabeth's controversial representation as Eve and its implications and limits. To do so, I'll have a closer look at her book of prayers of 1563 and of 1569 both published by royal printers (Thomas Purfoot and John Day). The references to the original sin are striking. Elizabeth had to combine her gender and her divine rights to define

her female kingship.

Maureen Pelta (Moore College of Art & Design): “Correggio’s Critics in the Age of Enlightenment”

The Emilian painter Antonio Allegri da Correggio (1489-1534) was one of the most influential artists of his generation, yet even the most casual survey of standard art history texts over the last half century indicates that Correggio’s place in the history of art is dwindling. This paper will explore Correggio’s relatively recent displacement within the art historical canon, tracing the circumstances of his “disappearing act”—his diminishing role in our narrative histories—from ideas that developing in the realm of 18th century art criticism and aesthetics.

Brendan Prawdzik (Christian Brothers University): “The Rehearsal Transpros’d, Natural Decorum, and Marvell’s Uninhabitable Lyric”

The lyric mode of Ecclesiastes breathes through RT’s famously equivocal judgment of the civil wars as “too good to have been fought for”: “For men may spare their pains where Nature is at work, and the world will not go the faster for our driving.” Marvell’s appropriation of “decorum personae” in RT defers to a principle of natural decorum: human

concord with nature in its changing seasons. The paper develops from a focus on RT's reworking of Ecclesiastes into a thoroughgoing principle of Marvell's poetics. By way of a dialectical tension between ecology and history, lyric and prose/satire in Marvell ceaselessly interpenetrate, begetting new forms of each other.

Nate Probasco (University of Nebraska-Lincoln): “he shewed us the card of the whole cuntry’: Cartography, Elizabethan Colonization, and Sir Humphrey Gilbert’s 1583 Voyage to North America”

An analysis of Sir Humphrey Gilbert’s 1583 expedition to North America, which was England’s first attempt at colonization beyond Britain, shows that the nation’s earliest expansionists perceived the significance of maps in supporting colonization. Gilbert recruited several specialists, including John Dee and Richard Hakluyt, who expended considerable time and resources while conducting research for their maps and while drawing up plans to survey the colony. A thorough examination of Gilbert’s sea chart and terrestrial maps clarifies how his circle used them to promote the expedition, to guide it to North America, and to assert their control over the territory. Scholars often depict early modern English colonizers as having

little interest in cartographic materials, but Gilbert and his supporters proved that maps served a number of vital functions in preparing and executing a colonizing expedition.

Timothy Raylor (Carleton College): “The Instability of Marvell’s ‘Bermudas’”

How should we take "Bermudas"? Is it a straightforward propaganda poem, commemorating the incipient godly governorship of the newly-appointed Somers Island commissioner and erstwhile colonist, John Oxenbridge? Or is the poem shot through with ironies—ironies that undermine the motives, the actions, and the spiritual hubris of its singing rowers, its rowing singers? Both positions have been urged. This paper will provide further evidence for the interpretative instability of the poem. It will proceed in two directions. First it will argue that the flourishing of the propagandistic reading of the poem during the nineteenth century was made possible in large part by the poem's dissemination in versions which minimized its problematic aspects. The second part of the paper furnishes some evidence in favor of the propagandistic reading. The paper thus provides no clear solution to the problem of interpretation, but it brings some fresh perspectives to bear on the debate.

Michael Reese (Northeastern State University): “Deus Incognito Commedia: The Hidden Hand of Shakespeare”

Traditional critical methods provide the basis for an examination of Shakespeare’s Comedies and Romances to interrogate the possibility that he relied on a particular dramatic device to achieve the desired comic resolution. Using the Elizabethan comic structure of Northrop Frye and an expansion of a list of characteristics first compiled by G. K. Hunter, a specific character is identified as a reoccurring presence that allows Shakespeare to manipulate the plot and protagonists, bringing his plays to a successful resolution by substituting a deus incognito for the more obvious deus ex machina.

Sounding Text, Resonating History: Renaissance Music for Non-Music Humanities Courses

Many instructors of various collegiate humanities courses dealing with the Renaissance often rue the absence of music, often because they are not comfortable discussing it or have no idea what to present. This session is designed to suggest ways to round out the picture with relevant musical examples. Each panelist will cover specific areas, and then all will join in general discussion and take questions from the attendees. Les Brothers will cover French music in the

time of Francis I; Erika Honisch will discuss music in Eastern Europe, especially Prague; Kevin Moll will concentrate on “Renaissance Musical Settings with Political Resonance;” Roberta Schwartz will cover Spain; and Pamela Starr and Milton scholar Stephen Buhler will report for the first time publicly on “Music and Text in the English Renaissance: A Collaborative Enterprise,” their collaboration with music and English literature students in a jointly taught course.

Miranda Renfro (Emporia State University): “The Runaways: Cavendish and Behn Defend Women on Their Own Terms”

While women of the seventeenth century, such as Rachel Speght, Bathsua Makin, and Margaret Fell, traditionally defended their rights by utilizing biblical passages as primary evidence to support their claims, Margaret Cavendish, Duchess of Newcastle, and Aphra Behn distance themselves from the biblical tradition of defense. They employ a tactic of argumentation that intercedes for all women, regardless of religious affiliation. In their works, Cavendish and Behn focus on the merits of women and the cultural contexts society has constructed as support for appropriate treatment, equality, and the necessity of fostering

intelligence in women through education. However, like Speght, Makin, and Fell, Cavendish and Behn do establish that virtue remains necessary and that they do not wish to overthrow appropriate social order but rather argue to allow women a more equal opportunity to function effectively within that order.

Amy Sattler (Washington University in St. Louis): “Britannia, Philomela, and Marvell’s Poetry of Violation”

This paper examines the relation of violation to poetry in Marvell’s imagination by reading Britannia at the end of “The Last Instructions” as a reworking of Ovid’s Philomela, raped, bound, and deprived of her tongue. Two readings emerge from recognizing Britannia as Philomela. First, Britannia might be seen as a figure of the poet himself, transforming violation into art. Second, and more startlingly, the king might be understood as a figure of the poet, violating to produce art. For Marvell poetic identity oscillates between violator and violated, and this oscillation is especially evident in his representation of Britannia.

Roberta Schwartz (University of Kansas): “Christians and Moors: Reflections on the Reconquest in

Renaissance Spain”

In 1492, the conquest of Granada by Spanish troops brought an end to the last Moorish kingdom in Iberia after centuries of intermittent warfare. While the military victory was celebrated, political and personal relationships between Spanish Christians and Muslims had long been flexible and multivalent. While there was an official policy of intolerance, confiscation of property and forced conversion, songs from the period reflect a more nuanced view of the campaign of reconquest and the defeated Moors. Romances and villancicos about the fall of Granada and other cities in Andalusia range from gleeful celebration to sympathy with the vanquished. Composers wrote of the pathos of intimate relationships between members of the two faiths, and celebrated both the dignity and exotic allure of Moorish women in the south. These songs provide a valuable cross-section of viewpoints on the turbulent events of the late fifteenth century and document the complexity of interfaith relationships in their wake.

Linda Shenk (Iowa State University): “Putting a Little Russia in France: Love’s Labor’s Lost, Anglo-French Relations, and A New Diplomacy”

In recent years, scholars of Elizabeth I and

William Shakespeare have become increasingly interested in these two figures' connections with Russia. Shakespeare's most sustained emphasis on Muscovy comes in *Love's Labor's Lost* when the French king and his close companions dress as Muscovites and woo the princess and her women. Shakespeare's choice to put a little Russia in a French play makes particular, political sense once we place the nature of Elizabeth's diplomatic exchange with Russia alongside contemporary Anglo-French relations. After Henri IV's conversion, England pursued a necessarily secular diplomacy with France for which its limited-commitment, financially-driven negotiations with Russia could serve as a prototype. Shakespeare's play merges these diplomatic worlds of France and Russia, providing an image of England moving out of a diplomacy centered on the religious affiliations that had dominated European politics and into the secular diplomatic era.

Brandie Siegfried (Brigham Young University): "Unveiling Enigma: Elizabeth I, Protestant Emblematics, and the Invocation of Queenship in The Sackville Pedigree"

Composed of six sheets of joined parchment, and done in water-based pigments, the Sackville Pedigree stands

two meters high. What a viewer in the late sixteenth century might have been struck by most, given the context of the reformation's preoccupation with the pedigrees of faith already noted, is Elizabeth I's position as an emblematic knot bringing together the two contrasting threads of Protestant and Catholic lineage. When Thomas Sackville commissioned this work, it was not merely to boast of his connection to Elizabeth, but to make the queen emblematic of unity-in-diversity: both family lines come together under her reign, yielding a complex and colorful fecundity peculiar to her figure and no other. The nature of that propagation—painted as a blossoming of Tudor roses emanating from the figure of Elizabeth—is given extended consideration in this discussion.

Andrew Simons (Northeastern State University): “The Politics of Usury and *The Merchant of Venice*”

This paper proposes that one of the main issues explored in *The Merchant of Venice* is the political and economic situation of the practice of usury in England during Shakespeare's time. Through an examination of religious doctrine which informed both Jewish and Christian laws and its relation to religious and political writing from Shakespeare's time, the paper develops a picture of

attitudes towards the practice of usury in England at that moment in history. Positing that one attitude was in favor of relaxing laws against usury and creating an acceptable form of the practice in England, the paper then shows how a manifestation of this attitude emerges in an allegorical interpretation of *The Merchant of Venice* in which the character Shylock is seen to represent vicious or excessive usury and the character Antonio is seen to represent England's merchant class.

Katie Sisneros (University of Minnesota Twin Cities): “The Propaganda of English Broadside Ballads: Turks, Tories, and the 1683 Battle of Vienna”

This paper explores broadside ballads printed in England immediately after the 1683 Battle of Vienna. The battle, coinciding with political opposition between Whigs and Tories, became a convenient metaphor during the Exclusion Crisis. I argue that the primary function of these ballads, printed and published by Tory sympathizers, was to sully the name of English Whigs. The battle itself, and its Turkish and Muslim participants, served only as an allegorical placeholder for Whiggish treachery at home. By politicizing and internalizing a battle in which England did not actively participate, these ballads reinforced, rather than

complicated, pre-existing notions of the Turk among the poor population of England whose knowledge of Turks before the battle was born of slave trade, captivity, and fear of conversion to Islam in the seventeenth century. The Battle of Vienna ballads are crucial to understanding the Turk/Muslim role in a burgeoning political identity of Whigs and Tories.

Elizabeth Skerpan-Wheeler (Texas State University-San Marcos): “Certitude, Incertitude, and Risk: Reading *Samson Agonistes* Today”

The events of September 11, 2001, intensified the long-standing debate between regenerationists and revisionists over the reading of *Samson Agonistes*. Their readings focus on Samson's final act. I offer an alternate perspective: a focus on the actor. For Samson is a tragic figure and his is a tragedy of risk. Risk arises from Milton's Ramist understanding of invention. From that perspective, truth exists and it is possible to know it intuitively. But, for truth to exist in the world it must be made manifest. That is the burden of invention. Truth emerges from an invention loop through exchange with others. But the loop may be disrupted before it can manifest truth, in which case one may be mistaken or misled and fail to bring oneself into being. That is

what happens in *Samson*. Milton's tragedy demonstrates that, whether a cause is right or wrong, it can do profound damage to those a culture designates its heroes.

Nigel Smith (Princeton University): “Marvell and Ben Jonson: Personality and Prosody”

A reconsideration of the relationship between Ben Jonson poems and Andrew Marvell's works, focusing on prosody rather than character, ethos and poetic or critical principle. The analysis is made possible by the new Cambridge UP edition of the complete works of Ben Jonson.

Hristomir Stanev (University of Louisville): “Infectious Purgatives and Loss of Breath in *Timon of Athens*”

This study examines forms of sensory experience integral to the rhetoric of urban plague in Jacobean English culture and in Shakespeare and Middleton's *Timon of Athens* (1605-8) with a particular focus on the olfactory transmission of plague. The central claim is that the play's relationship with the rhetorical domain of plague becomes richer and more nuanced if we focus upon its unusual manifestation as a catalogue of lost breaths, foul smells, and purged airs. I suggest further that in presenting the traumatizing olfactory aura of infection, *Timon of Athens* appears to

invite the recollections of the lived experience of dwelling in the deteriorating sanitary and social climate of a volatile and overcrowded city like Jacobean London. While this play has been linked to the plague in prior criticism, its peculiar affinity to the olfactory spectrum of plague, to my knowledge, has not been studied before.

**Pamela F. Starr and Stephen Buhler
(University of Nebraska -
Lincoln): “Music and Text in the English
Renaissance: A Collaborative
Enterprise”**

Several years ago, two professors conceived a challenge: teaching a richly interdisciplinary subject, the great repertoire of secular and sacred music emerging from Tudor/Stuart England. What intensified the challenge was our decision to offer the course as a graduate seminar, open exclusively to students in graduate programs in English and Music. We wanted to see if it were possible to train students with expertise in two separate disciplines to work together in understanding, in a profound way, a repertoire that demands sophistication in both textual and musical analysis. In teams of two or three, English students and music students taught each other how to apply the skills and insights of each others' disciplines to an appreciation of the

glories of Elizabethan and Stuart vocal music. The professors modeled this collaboration, and the results were exhilarating and deeply rewarding to students and to teachers.

Brian Steele (Texas Tech University): “Contemplating Veronese’s *Marriage at Cana in the Refectory of San Giorgio Maggiore*”

This paper adumbrates a historically-grounded method by which to approach Paolo Veronese’s presentational strategy exemplified in the 1563 *Marriage at Cana* for the refectory of San Giorgio Maggiore, Venice. The painting violates Albertian requirements for a minimal number of figures to teach the istoria, yet it is usually explored in terms of the narrative’s iconography, often leaving subsidiary events as distractions from an ideal contemplation of contrasts between physical and spiritual sustenance. I articulate a type of examination that accounts for incidental elements within a process of meditative reflection suited to monastic habits of reading word-concept puzzles by which monks generated relationships between, and hence meanings assigned to, marginal and principal images. Contemporary sources provide clues to spiritual meanings gained by members of the monastic audience viewing the painting during mealtimes

within the confines of a specific physical space.

Dorothy Stegman (Ball State University): “Table Scraps and Tupinamba: Montaigne’s Substantial Fragments”

In “Des Cannibales” Montaigne chastises writers who have a scrap (lopin) of knowledge which they use to become experts of “toute la physique.” Later, in presenting the cannibal act, he refers to the pieces of the victim as “lopins” as well. Of undetermined etymology, the word may mean an ort, a parcel of land, a piece of flesh or other material. Not only is the term of key importance in the context of the Tupinamba, it also reflects the notion of accumulation. Indeed, Albert Thibaudet refers to this compositional practice as “lopinisme” and the term has been modified by other scholars such as Olivier Pot, who writes of “lopinage” in the context of fragmentation . In the present analysis, I examine the term and its six appearances in the Essais in order to determine how it reflects the wordplay and the shifting nature of the vocabulary in Montaigne’s text.

Paul Strauss (University of Nebraska-Lincoln): “The Responsibilities of the Nurse of the Church: Court Sermons

Delivered in the Presence of Elizabeth I”

Examining printed sermons which had been delivered before Elizabeth I at her court allows us to study how preachers adopted an image of Elizabeth as "nurse" of English religion and utilized it for their own purposes. In describing her as a "nurse," preachers acknowledged her as ruler of England and guardian of the English Church, but this status implied that she should promote certain religious beliefs and practices. Preachers exploited these implications to encourage Elizabeth to adopt their own preferred policies. While the image of Elizabeth as nurse likens the queen to a Protestant mother, preachers also urged her to adopt male Old Testament kings as models for her religious policy and lifestyle. While the preachers differed in style and points of emphasis, they discussed how Elizabeth and her court needed to punish Catholics more severely, support the clergy, and set a godly example through humble living.

Amy Gant Tan (Vanderbilt University): “Imaginative, Affective Logic? The Harmony of Ramist, Metaphorical and Meditative Thought in the Publications of Richard Bernard”

In 1626, Anglican minister Richard Bernard published *The Isle of Man*, a meditative religious allegory that would become wildly successful. Interestingly, in

addition to its nature as an imaginative work designed to foster spiritual meditation, it reflects several thought processes central to Ramist logic. Beginning with *The Isle of Man* and proceeding across Bernard's corpus, I identify several commonalities among metaphor (including allegory), meditation, and Ramist logic, showing a relationship more complex and significant than scholars have yet recognized. I further suggest that Ramism provided Bernard, as a minister, with the necessary theological footing for his otherwise wide-ranging and highly imaginative writings.

Marguerite Tassi (University of Nebraska-Kearney): “Martyrdom and Memory: Elizabeth Curle’s Memorial of Mary, Queen of Scots”

The magnificent life-size memorial painting of Mary, Queen of Scots in the Blairs Museum in Scotland has received surprisingly little scholarly attention, considering its historical import. My aim in this paper is to reconstruct the contexts of memory that informed the making and meaning of this famous memorial. The portrait's story can be deciphered through careful analysis of salient biographical details about the commissioner (Mary's waitingwoman, Elizabeth Curle), artistic tastes and practices in Antwerp, where it was painted, and the significant use of

religious and political iconography and inscriptions.

Joshua Thompson (University of Texas at Brownsville): “Sublime Objects and Obstacles in Hero and Leander”

This essay examines how the agents and the objects of Marlowe’s Hero and Leander are always caught up in the narrative’s vacillation between two modes of fantasy: the object of desire and the circumstance from which such objects are gazed upon. The truly sublime object that quilts Hero and Leander into a unified and complete epyllion is the narrator’s gaze itself because it serves to cover over not only the lack that is inherent to subjectivity and the symbolic order, but the notion that something is lacking from the diegetic reality of the poem itself.

Jacqueline Vanhoutte (University of North Texas): “The *Itinerarium ad Windsor* and Robert Dudley, Earl of Leicester”

This paper shall argue that the Earl of Leicester’s role in the *Itinerarium* dialogue consists partly of Fleetwood’s promotion of his patron’s personal agenda, in that it consists of a carefully orchestrated act of self-fashioning on the part of that enterprising nobleman, and demonstrate that the depiction of Leicester in the

Itinerarium is consistent with the earl's other attempts to counter negative publicity (such as his reputation for being an upstart) by cultivating and circulating a particular kind of public image. After considering the ways in which the *Itinerarium* reflects the earl's attempts to shape his public image, I will conclude by arguing that the treatise offers us a glimpse into the earl's strategic and manipulative mode of patronage.

Mary Villeponteaux (Georgia Southern University): “Representations of Elizabeth in Literary Versions of the Essex Story”

I examine allusions to the story of Robert Devereux, the Earl of Essex, in some well known and lesser known literary works from the late sixteenth and early seventeenth centuries. By focusing on the representations of the monarch against whom the Essex-figure rebels, I explore what these poems and plays tell us about contemporary views of Queen Elizabeth and her role in the rise and fall of the Earl of Essex

Jessica Walker (Johns Hopkins University): “Partners in Throne': Representations of Female Power in the Reigns of Mary and Elizabeth Tudor”

This paper will examine the classical and

biblical imagery used to legitimize female rule during the reigns of Mary and Elizabeth Tudor. It will explore the gendered language used to convey their positions as monarchs and investigate the ways in which their supporters defined their roles in relation to the church. Finally, it will argue that by closely analyzing portrayals of Mary as regnant, we can better understand early modern representations of female power and the images chosen to present Elizabeth as Queen.

Joan Wedes (Wayne State University): “Which is the Merchant Here, and Which the Jew?': Early Modern Christian Identity Crisis and Shylock's Fate”

My paper claims Christian treatment of the Jew Shylock, particularly in the trial scene, derives from Reformation doctrine largely based on Paul's Letter to the Romans. Because Romans “was the central battlefield for many of the crucial polemics between Catholic and Protestant theologians” (Holder, 2008), I suggest that Jewish typology—language, imagery, and stereotypes associated with Judaism—derived from Romans and became prevalent in early modern England, reaching beyond theology to provide a specific rubric which directed early modern perceptions and treatment of

Jews. My paper briefly details how readings of Romans doctrinally informed early modern Reformation attitudes regarding Jews in order to get at its larger purpose: to show how Romans doctrines informed the attitudes of Christian characters toward Shakespeare's Shylock.

Miranda Wilson (University of Delaware): “Trying Queenship: Elizabethan Afterlives in Fletcher, Massinger, and Field’s *The Queen of Corinth*”

Fletcher, Massinger, and Field's 1616/17 tragicomedy, *The Queen of Corinth* has received little critical attention, despite its popularity from its first performance to the closing of the theaters. What attention it has received has arisen from critics' interest in either the play's recuperation of rape or its nostalgic presentation of Elizabethan favoritism. In this paper, I wish to bring together these disparate critical threads to consider the play's contradictory uses of queenship. I argue that in this play's inconsistent presentation of the titular Queen, we see a struggle over the afterlife of Elizabeth played out in the sexual and political landscape of mid-Jacobean England.

Emma Annette Wilson (University of Western Ontario): “Reading the

Exposer's Logic: Marvell's Dialectical Dialogue With Turner in *Mr. Smirke*"

I propose to use early modern logic to analyze Marvell's oppositional engagement with Turner in *Mr Smirke* in 1676. By comparing the logical tactics deployed in Turner's *Animadversions* with those deployed in *Mr Smirke*, I contend that it is by refiguring Turner's logic that Marvell refutes him on both a polemical and stylistic front. Whilst Eliot, Crider, and others have considered syllogistic forms within Marvell's lyric poems, this paper is the first to conduct a detailed analysis of Marvell's use of early modern logic in his prose, and I propose that it is Marvell's dexterity in wielding this *ars artium* which enables his satirical critique of the clergy and their anti-toleration stance. Via a comparative analysis of Turner and Marvell's uses of logic in their tracts, I suggest that Marvell succeeds in his argument at least in print by turning Turner's own discursive techniques against him and consequently against his polemic cause.

Hui-chu Yu (National Pingtung University of Education): "The Figurative Language in Jane Leade's Mystic Writing"

This paper aims to explore Leade's spiritual journal, *A Fountain of Garden*, to examine how she envisions the celestial

kingdom and her relationship with God with extensive use of figurative language. Her visionary mysticism presents a very clear view of the nature of universe, the connection between humanity and divinity, the means to achieve spiritual perfection, and the mystical union between one's soul and Heavenly wisdom. As a theosophist, Leade depicts a propitious world that is under the governance of divine wisdom. Such a depiction conforms to what some feminist theologians visualize for a new understanding of the Christian belief. By referring to Virgin Sophia, Leade conflates Virgin Mary with Christ to subvert the patriarchal order ordained by the Church so as to endorse women's identity as religious beings. In addition, Leade illuminates a unique way for women to perceive the existence of divinity.

Christine Zappella (CUNY--Hunter College): “Bronzino’s ‘Portrait of Cosimo I de’ Medici as Orpheus’”

Although Bronzino painted the portrait of Cosimo I de’ Medici over 100 times, only the first one executed, Cosimo I de Medici as Orpheus, shows the duke as an allegorical nude with overt erotic connotations, breaching contemporary decorum. Furthermore, x-rays of the portrait show a fully-developed underpainting in which Cosimo is more

modestly dressed and there is little eroticism. In this paper, I argue that the racy iconography was meant to be part of Cosimo's propaganda machine and relate him to the Orphic mysticism propagated by Marsilio Ficino, the highest "erotic" state of ecstasy having only been achieved by Orpheus and King David. In this way, Bronzino tied Cosimo I to Ficino's patron, Cosimo il Vecchio. The duke's reign, then, represented a return to the Medicean Golden Age and showed the duke himself as legitimate Medici heir and a perfect prince, bringer of peace to the Florentine citizenry.