

2014 Abstracts

John Alexander (University of Texas at San Antonio): “Movin' On Up: Strategies for Social Success in Sixteenth-Century Milan”

Gian Paolo Della Chiesa's biography demonstrates how social advancement occurred in sixteenth-century Italy. Although he was not a nobleman, Della Chiesa used education, abilities, connections and hard work to serve rulers and attain the offices of Milanese senator and cardinal. Through careful planning and questionable financial dealings, he accumulated real estate, luxury items and liquid assets. Prior to being named cardinal, he had married and fathered two daughters. With his offices and wealth, he was able to contract noble marriages for them. Della Chiesa's professional career, accumulation of wealth and marriage strategy suggest the underlying goal of attaining noble status, and document success.

Alyson Alvarez (University of Nebraska-Lincoln): “The Widow of Scots: Examining Mary Stuart in her Widowhoods”

On February 11, 1576 Mary Stuart attended the wedding ceremony and dinner of her favorite chambermaid, Margaret Carwood. Mary's presence at the wedding

celebrations caused disbelief, as it occurred the day after the murder of her second husband, Henry Stewart, Lord Darnley. On February 10 of 1567, Darnley died under suspicious circumstances at Kirk o' Field. Mary's erratic behavior after the death of her second husband defied what was expected from widows in early modern Europe and contrasted how she conducted herself after her first husband, King Francis II of France, died. This paper examines how Mary Stuart functioned as a widow and argues that the treatment she received after the death of her first husband contributed to her behavior after the death of Lord Darnley. This paper also argues that Mary's inability to behave as a proper widow after Darnley's death eventually led to her downfall.

Matthew Armbrust (Central Washington University): "The Influence of Moveable Type: Print Technology and its Effect on Visual Art and Music in Europe Between 1350-1700"

This paper is based on a larger work, *The Acousticizing Pattern: an Equation for the Future of Contemporary Art*, in which I show through a series of case studies from multiple epochs that a specific pattern in art trends develops when a culture is in transition between an aural and a visual bias. This paper will clarify how an increasingly visual bias changes the nature

of form and content in Renaissance expression almost congruously in visual art and music.

Jonathan Baarsch (Louisiana State University, Shreveport): “The Marvelous and the Sublime: Aesthetic Response to Genre in The Faerie Queene”

Jon Baarsch examines different ways the genres epic and romance evoke wonder. Generic theorists from Aristotle to Tasso identified wonder as the chief aesthetic response to epic poetry, but wonder was also essential to romances, as exhibited in their marvels and complicated plots. These shared aesthetic ends helped to blur the distinction between the two genres. Using features of Spenser’s *Faerie Queene* conventionally associated with epic (catalogs, similes, and invocations) or romance (entrapment and escape, disguises, and marvels) this paper argues that “epic” wonder is more closely associated with the sublime, while the wonder of romance is based in surprise.

Courtney Bailey Parker (Baylor University): “The Ghastly Host in Hamlet: The Prince of Denmark's Eucharistic Miracle”

Much has been said about Eucharistic imagery in Shakespeare’s *Hamlet*. The Host is indeed a recurrent image

throughout the play, but it may also be a ghastly image, one that carries dark implications for Hamlet's sense of purpose throughout the tragedy. I argue here that medieval apocryphal stories of the reprobate's vision of the consecrated Host (such as the Mass of Gregory the Great or the Croxton Play of the Sacrament) can add a new level of meaning to our reading of Hamlet's Eucharistic encounter with the ghostly Hamlet Senior, where he utters those deeply allusive words, "Remember me." There are a few central questions I pose in this essay: What exactly does Hamlet see when he encounters his ghostly father? Can we really trust Hamlet's Eucharistic moment? And, finally, what might that vision imply about the state of the Prince of Denmark's soul?

Christopher Baker (Armstrong Atlantic State University): "Satan's Aspersions"

In Book 9 of the epic, Adam tells Eve that "he [Satan] who tempts, though in vain, at least asperses / The tempted with dishonor foul" (296-97). Adam tries to convince Eve that even if she does not fall, she will still be dishonored merely by the fact of being tempted; in doing so, Satan will slander (or "cast aspersions" on) her. The word "aspersion" derives from the Latin *spargare*, "to sprinkle," the same root used in the word "asperges," the Roman Catholic ritual in which a priest sprinkles

holy water on a congregation before the Mass. Knowledgeable Puritan readers of Milton's epic would thus have recognized that Satan will tempt Eve like a devilish priest, "sprinkling" her not with holy water but with corrupting ideas leading to her downfall.

Charles Beem (University of North Carolina, Pembroke): "Elizabeth I: An Archetypal Queen?"

As Elizabeth I of England remains the most recognizable, and arguably the most famous of all European queens, she provides what appears to be an archetypal prototype of European queenship. This essay will examine Elizabeth's career against a much broader context of European queenship, as it integrates discussions of pan-European descriptions of queenship as well as recent feminist scholarship on queenship. As this essay outlines some general conclusions concerning the exercise of queenly power during the early modern period, it will ultimately conclude that Elizabeth's career is the exception, rather than the rule, regarding contemporary understandings of Early Modern European Queenship, due to a multiplicity of factors, including the complications surrounding her birth, the length of her reign, and her refusal to marry and bear her own heirs.

Sean Benson (The University of Dubuque): “I do live by the church”: Twelfth Night and the Church as Performance Space”

This paper examines the church both as a physical structure envisioned in Shakespeare's plays and as a real playing space used by early modern theatrical companies. I focus primarily on an exchange between Feste and Viola at the outset of Act 3 of *Twelfth Night* and the tantalizing insight it offers to the theatrical companies' touring in the provinces. With the help of the ongoing Records of Early English Drama (REED) project, I demonstrate that churches were often the largest venues available to the touring troupes, and thus were routinely used as playing spaces. What effect is there, then, when characters refer to the church either as imaginative or real performance space in the plays? The church is, I argue, a natural venue for staging Shakespeare's plays, and I argue that he makes full use of the Church, both its theology and its capacity to bring the community together for plays and other *Twelfth Night* festivities.

Greg Bentley (Mississippi State University): “Tarquin's Plot: Sublimation, Rape, and the Desexualization of Desire”

In order to get away with raping Lucrece,

Tarquin plots to kill one of her grooms, put him in Lucrece's bed, and claim that he caught them in an illicit embrace. The question becomes: Why doesn't Tarquin carry out this plot? The answer, I think, lies in Shakespeare's depiction of the process of sublimation, in his expanded concept of rape, and in the desexualization of desire, a process that signals Shakespeare's shift in interest from traditional metaphysics to contemporary hermeneutic.

Anna Riehl Bertolet (Auburn University): “Eggs, Texts, Chickens: Teaching Shakespeare with the Lens of Adaptation”

Abstract not available.

Larry Bonds (McMurry University): ““Circa regna tonat”: Henry VIII and Sir Thomas Wyatt the Elder’s Deer Hunting Lyrics”

One poem alludes to Boleyn in puns on her name, and the other’s Latin refrain alludes to an actual hunt of Henry VIII on the day of Boleyn’s execution when all cannon in the nearby Tower of London were shot to signal to the king that Anne was dead..

Brian Brooks (Oklahoma State University): “Middleton's Alteration of

the Traditional Germanic Heroic Ethos in Hengist, The King of Kent.”

Thomas Middleton's *Hengist, King of Kent* or *The Mayor of Queenborough* is the only Renaissance drama that deals with the Anglo-Saxon past. The Anglo-Saxon heroes Hengist and Horsa come to Britain as mercenaries in the hire of Vortiger. Middleton, through his sources, alters the traditional Germanic heroic ethos present in Anglo-Saxon poetry such as *The Battle of Maldon* and *Beowulf*. The Germanic warriors Hengist and Horsa justify their attack on the British parley because Vortiger does not exhibit their expectation of the ideal Germanic hero. Moreover, Middleton recasts those legendary heroes, thereby appropriating the traditional Germanic ethos for the Early Modern stage.

Lester Brothers (University of North Texas Emeritus): “Illuminating Curzio Mancini's Mass for Pope Clement VIII (1598)”

The mysteries that have shrouded understanding Curzio Mancini's 1598 Mass for Pope Clement VIII can be resolved by light of the illumination commencing Sistine Chapel Manuscript 93. From this, the missing two voices can be supplied to produce a complete score, the only extant Mass by this Roman composer. Moreover, from this we can

fathom the symbolism of the hexachord (six-note scale) in Renaissance more clearly than heretofore.

Angela Bullard (University of Wisconsin, Marathon County): “Hamlet’s Garden: Decay, Dissolution, and Disintegration in Denmark”

In this presentation, I argue that the Danish lands and gardens are not simply a backdrop to the play, but rather, according to theories of embodiment and gardening, the changes in the land and gardens have poisoned the material environment of Denmark. After Claudius assumes leadership, Denmark’s lands, including the royal gardens and fields, begin to decay. This decay stems from the derelict gardens and lands and pervades the air, permeating all the bodies in Denmark. In the end, the prince is unable to manage this putrid environment, resulting in his inability to regulate his own subjectivity. Ultimately, the prince cannot regain command over his surroundings. What I propose here is that Shakespeare’s Hamlet counsels on the dangers of neglected gardens and lands during a period when land was in flux and, in this way, partakes in the ongoing early modern English project to maintain and develop gardens and lands.

Darby Burdine (University of Central Arkansas): “Nature vs. Nature in King Lear and Richard III”

Although many scholars have observed the natures of Shakespeare's Richard III and Edmund the bastard as individuals, there is much left to be discovered in comparing the two. They were both born into situations that deem them evil by nature. In my paper, I will explore the extent to which their situations at birth--whether it be Richard's deformities or Edmund's bastardy--effects their personalities. I intend to determine whether they choose to accept the characteristics that "nature" has given them, or whether they form their own villainous identities.

Catherine Campbell (Cottey College Emerita): “Mom and Dad Sing an Encore”

Not only have operas been written about the trials and tribulations of Queen Elizabeth I, but her parents have figured on the operatic stage as well. Donizetti, composer of three of the "Elizabeth" operas, wrote another one in 1830 entitled "Anna Bolena." Camille Saint-Saens, not usually known for his operatic output, composed "Henry VIII" in 1883. Donizetti tells of the downfall of Anne Boleyn, whereas Saint-Saens focuses on the repudiation of Catherine of Aragon.

Jill Carrington (Stephen F. Austin State University): “Contemporary Perceptions of Florentine Multi-Panel Paintings and Sculptures”

In characterizing multi-panel paintings and sculptures produced in Florence from the thirteenth through fifteenth centuries, we generally consider them ensembles composed of individual panels. Indeed in many cases what was a single work composed of two or more panels has since been dismembered and the individual parts appreciated as separate works. My interest is in how the works were perceived by those who used them in their original state and location and by contemporaries and slightly later critics who wrote about them. The present paper will examine a variety of first-hand sources, including Villani, Ghiberti, Manetti, Alberti and Vasari, as well as first hand accounts, contracts and payments collected and published by Elizabeth Holt, Creighton Gilbert, Richard Goldthwaite, Martin Wackernagel and others.

Gregory Chaplin (Bridgewater State University): “Cromwell Delivered: Tasso and Marvell's “First Anniversary””

This essay argues that Andrew Marvell employs the principal hero of Torquato Tasso’s *Jerusalem Delivered*, Godfrey of Bouillon, as a lens through which to understand Cromwell as a historical and

religious agent in “The First Anniversary of the Government under His Highness the Lord Protector.” Citing his comparison of Cromwell to Godfrey in his “Letter to Dr. Ingelo,” it points to the influence of both the Italian original and Edward Fairfax’s influential translation as it contends that Marvell drew on Tasso’s epic to present Cromwell as a divinely-appointed leader marching his nation forward on a religious crusade.

Matthieu Chapman (UC San Diego): “Race, Madness, and Imperialism: Uncovering Political Agendas in Robert Greene’s Orlando Furioso”

In 1594, Robert Greene adapted Ariosto’s Orlando Furioso for the Elizabethan stage. While scholars have addressed the ways the literary and dramatic style and form were updated to make the play accessible to early modern English sensibilities, the ways in which Greene altered the work to support a contemporary political agenda have been ignored.

Liana de Girolami Cheney (SIELAE, Universidad de Coruña, Spain): “Sofonisba Anguissola’s *Portrait of a Young Man at Ponce, PR*”

Abstract not available.

Consuelo Concepcion (Independent Scholar): “If Treason Never Prospered: The Earl of Kildare's Attainders and the Redefinition of Treason in Tudor Ireland ”

During the Kildare rebellion, Henry VIII issued three separate attainders against Thomas Fitzgerlad, the tenth earl of Kildare in response to his supposed act of disloyalty when he surrendered his position as Lord Deputy at Dublin Castle. As a result of his rebellion, Henry seized the opportunity to alter the legal landscape of Ireland begun tentatively under his father, Henry VII with the enactment of the Poynings' Law that made legislation passed in the Irish parliament subject to the approval of Westminster. However, to date, no one has made an analysis of these documents and how they were to reshape the legal landscape throughout Ireland during the rest of the century, namely to excise Gaelic and Norman law from the nation and replace it with English common law. My paper, which is partially derived from my doctoral thesis, is an attempt to address this gap.

James Conlan (University of Puerto Rico, Rio Piedras Campus): “Pleading the Case for Audience Differentiation: Using Legal Concepts in the Classroom to Identify Benchmarks of Imperfect Understanding in Shakespeare Criticism

and Shakespeare's Work”

The theory that Shakespeare wrote for an undifferentiated audience is belied both by evidence of staging and by reception evidence. In the classroom, the theory of audience differentiation inspires students to believe that attention to legal concepts will allow them to contribute to the field. Discussing marriage law and then Sonnet 116, Romeo and Juliet and All's Well that Ends Well reveals that Shakespeare wrote Benchmarks of Imperfect Understanding into his sonnets and his plays. Involving the students in a discussion of underlying law makes the classroom a place where the characters' and the critics' erroneous understandings are discovered. Students learn that, by researching the proper historical legal context, they can make important inroads into the field.

Jayda Coons (University of Arizona): “Corporeality and Embodiment in Shakespeare's The Merchant of Venice”

This paper is concerned with how the material body is represented and imbued with social significance in Shakespeare's The Merchant of Venice, as well as how those insights intersect with theoretical questions of embodiment, identity formation, and subjectivity. By using Frantz Fanon and Chris Shilling's work on the body and identity, this paper explores

how encountering and working through observable bodily difference is portrayed in the play. I argue that Shakespeare tends to confine Shylock to his materiality and the social implications signified by his body, but not categorically; there are moments in which Shakespeare subversively undermines this principle by granting Shylock the subjectivity often denied to marginalized characters. The play reproduces the cultural ordering and hierarchy of material bodies while offering a critique of that dehumanizing structure.

Sarah Covington (Queens College and the Graduate Center--City University of New York): ““Thither anon a sweaty reaper”: Cain and the Sins of a Fratricidal Nation in Seventeenth-Century England”

Few biblical characters in seventeenth-century England provoked more poetic, theological, political, and social concerns than Cain, the fratricidal brother forever accursed, and marked, by his sin. This paper will not only explore the surprisingly diverse hermeneutical treatments of Cain in mid-century English sermons, pamphlets, and poetry; but so will it examine the rhetorical uses toward which Cain was deployed, as writers sought to represent and find meaning in period beset by violent civil strife.

Pia Cuneo (University of Arizona): “Heinrich Julius, Hippology, and Performativity: Complicating the Equestrian Portrait”

The present understanding of Renaissance and Early Modern equestrian portraits has stagnated because most scholars lack any experiential context for the physical dynamics of horse-human interaction. Thus they prove particularly susceptible to the siren-song of Renaissance humanists—scholars who perform their intellectual work of textual analysis and production while seated at their desks, and who proudly proclaim their rediscovery of Antiquity. Attending to hippological contexts, and using recent theories of performativity and multi-species interaction, I analyze a small-scale bronze statuette by Adriaen de Vries and a series of three drawings by Hans van Aachen produced for the court of Duke Heinrich Julius of Brunswick-Wolfenbüttel around 1600 in order to complicate the one-sidedly classical/humanist interpretation of the equestrian portrait and to challenge the boundaries of this art historical genre.

Jasmin Cyril (Benedict College): “Dynastic Identity in Renaissance Court Life: Dynastic Privilege in Portraits of Children”

Late Quattrocento and early Cinquecento portraits of Renaissance court family life

both underscored the significance of the dynastic legacy of the family implicit in the heraldry and placement of images of privileged children as well as introduced an element of familial association that determined the future of the court itself. Painters and sculptors in the employ of the dukes and counts of central and Northern Renaissance courts utilized the trope of the interconnectedness of an extended privileged family as introduced by Augustus in the *Ara Pacis Augustae* (13–9 BCE, Rome). Andrea Mantegna in the environmentally frescoed Camera Picta, Ducal Palace (Mantua, 1465–74) framed the minor family members of the family of Ludovico Gonzaga and Barbara von Hollenzollern in a setting that emphasized their dominion over both the physical space of the palazzo, the contado under their political control, and their entry into the principate of the Church hierarchy.

Clay Daniel (University of Texas, Pan American): “Milton, Wordsworth, and Mulciber”

Wordsworth’s first allusion to Paradise Lost in The Prelude in either manuscript or print appears in the joyous account of his childhood games (Prelude 1850 1.288-292; “Was It For This” 20-24, and 1799 Prelude, Part One 17-21). This alludes to Thammuz and, more importantly, Mulciber in Paradise Lost 1. 446-49, .740-

46. These mock-epic allusions enable the poet more freely to create his own priorities. Falls for Wordsworth are fortunate and happy, freed from the darker (Satanic, Calvinistic) influences of Milton's myth.

Devaleena Das (University of Delhi): "FUGITIVE FEASTS AND FURTIVE FASTS: EATING OUT OF PLACE IN SHAKESPEARE"

Inspired from Plato, the Renaissance poets and dramatists have often used the image of food as the medium of cultural, political and social discourse. During Renaissance, food invariably relates to feasting and fasting with wide social ramifications. In this paper I would like to explore Shakespeare's plays that relate to the centrality of the imbibing of food, – its locationary, gestural and normative legatos, – to the project of unveiling the discursive otherness in Shakespeare's 'marginal' characters.

Averyl Dietering (University of Arizona): "The Rumor of Lady Jane Grey's Pregnancy"

Was Lady Jane Grey pregnant at her execution? Almost certainly not. But this did not deter the rumor from appearing in poetry, hagiography, and plays after her death. Most writers invoked her mythical

pregnancy to induce pity for Grey and sensationalize her death. However, in John Banks's she-tragedy *The Innocent Usurper*, Grey's pregnancy appears as a symbol for the phenomenon that Ernst Kantorowicz has called "the king's two bodies." Grey's physically doubled body becomes a symbol for the body politic and body natural. Thus, Grey's body becomes an allegory for political developments in the late seventeenth century. This paper will also present new research regarding the first printed reference to Grey's pregnancy. I argue that the first printed reference to the rumor of Grey's pregnancy appeared in the 1570 edition of Foxe's *Book of Martyrs*, and not, as several scholars have said, in Sir Thomas Chaloner's *De republica* (1579).

Kyle DiRoberto (University of Arizona South): "Trading in Truth: Aristocratic Ideology and the Fiction of Fealty in Aphra Behn's Oroonoko"

This paper argues that *Oroonoko* is not only a precursor to the political position of *The Widow Ranter*, it also reflects a disruption at the heart of Behn's primary political assumptions: her belief in and fidelity to royalism and monarchy.

Jane Donawerth (University of Maryland): "Elizabeth I and the

Marriage Crisis, John Lyly's *Campaspe*, and the Shaping of Court Drama"

Abstract not available.

Annemarie Drew (US Naval Academy): "Sanitized Anger: Elizabeth on Film"

This paper examines how modern film representations of Elizabeth avoid an honest exposure of the vindictiveness and spite that often fueled her actions. Her jealousy and anger have been well-documented and she is no less loved and revered for all that. We've seen her quite angry on film. Seldom, however, do we see her spiteful and vengeful. A closer look at why filmmakers avoid her downright meanness provides another way of looking at Elizabeth Tudor – a way that does not for a minute diminish her greatness but rather shines a light on yet another fascinating aspect of this complex monarch.

Susan Dunn-Hensley (Wheaton College): "Wielding Virginit: Representations of Sacred Virginit and Power in the Royal Entertainments of Elizabeth I, Anne of Denmark, and Henrietta Maria"

Sarah Salih theorizes virginit as a "gendered identity," which, in societies with strict gender categories, can be

"described as a third gender" (Versions of Virginity 1-2). In this paper, I consider the ways in which queens such as Elizabeth I, Anne of Denmark, and Henrietta Maria wielded virginity (whether real or performed on stage) as a powerful tool for constructing their royal images. In each case, I consider how these queens deployed the image of virginity to shape their own royal identities and to escape from societal expectations placed on the female body.

Martin Dzelzainis (University of Leicester): "Did Marvell circulate 'An Horatian Ode'?"

This paper assesses the plausibility of scholarly claims to the effect that Andrew Marvell's 'An Horatian Ode upon Cromwell's Return from Ireland' had been read by Hall, Nedham, Milton, Cowley, Dryden and others in the 1650s.

Becky Eagleton (Northeastern State University): "Shakespeare's Merciful Reformer"

For *The Merchant of Venice*, Shakespearean scholars have traditionally focused on Shylock's story. Portia's storyline may appear incapable of serious analysis because it seems so very out of context. However, since *Merchant* has been read carefully within the context of

sixteenth century male discourses, then it must also be examined within the context of sixteenth century women's discourses. What is noticeably absent from the casebook students are often assigned to study Shakespeare are examples of these women's texts. If one examines Portia's actions using both discourses, a startling revelation comes to light: Merchant is equally Portia's story, and she speaks for social reform for women.

Joan Faust (Southeastern Louisiana University): "The Anamorphic Power of 'Eyes and Tears'"

"Eyes and Tears" can be seen as just one of Marvell's poems utilizing reflective surfaces to suggest not only reflection and introspection but also and distortion and deception. However, here, instead of physical mirrors, Marvell presents us with human eyes, whose role in the process of sight was just being understood in the Early Modern period; and tears, physical excretions, the origins, purposes, and meanings of which still boggle the minds of philosophers, theologians, and, more recently, biologists. In "Eyes and Tears," Marvell capitalizes not only on the philosophical and scientific knowledge of sight, mirrors, lenses, and tears, but also on the mystery of it all, particularly tears, which he presents as means of confusion, cleansing, correction, and possible

deception, ironically resulting in a “a sight more true” (“Eyes and Tears” line 27).

Andrew Fleck (San Jose State University): “Which Rome? The Republican and Imperial Versions of Marvell’s Character of Holland.”

Looking at two states of Andrew Marvell's "Character of Holland," as well as a Dutch poem about the English from the Second Anglo-Dutch War, this paper explores the competing claims to a Roman legacy in the England of the interregnum and Restoration.

Alex Garganigo (Austin College): “Is the Horatian Ode Secular?”

I would like to begin assessing Warren Chernaik’s recent claim that the Horatian Ode is “secular.” First, I will examine various definitions of the term, sifting through two sets of approaches to theorizing the secular: roughly speaking, the “subtractive” ones that follow in the wake of Carl Schmitt’s Political Theology and the “additive” ones best exemplified by Charles Taylor’s A Secular Age. Then I will consider whether either paradigm captures the Ode, especially in light of its emergence from the Engagement Controversy.

Xochitl Gilkeson (University of Wisconsin-Madison): “Britomart's Dream Vision and the Inscribed Image of History”

This essay offers a reassessment of the function of interpreters in Spenser's *The Faerie Queene*, arguing that the priests' reading of Britomart's dream vision at the Temple of Isis suggests how the epic's prophetic moments both deny univocal understanding and rely on the visual to impart a sense of partial apprehension. Unlike other highly visual moments occurring in the poem, the Temple dream scenes do not operate as a site of contemplation, a site through which the reader can more ably recognize Britomart's chastity by considering the forces that challenge it. On the contrary, the dream's meaning is narrated swiftly through other mediators and its suggestion of violence is overlooked and obscured.

Rachael Green (University of Delaware): “The Monstrous and the Motherly: Monstrous Births and Female Agency in Elizabethan England ”

This paper explores the connection between the figure of Elizabeth I as queen and the works about monstrous births that circulated during her reign. Scholars have often studied monstrous birth broadsides in a general context, looking at

connections across time and space to understand the changes in scientific thinking. However, these works provide an interesting view not just of the monstrous children themselves but of the women who are accused of producing them. I look at the broadsides, pamphlets, and writings published in Elizabethan England to better understand a cross-section of the genre and how they connect to Elizabeth herself. In this paper, I use the 1562 broadside “The true reporte of the forme and shape of a monstrous childe” and Anthony Munday’s 1580 pamphlet *A viewv of sundry examples as well as Spenser’s The Faerie Queene*, to argue that the printed word was used to put all women on a level plane, representing reproduction as negative to control female agency.

Nicole Hagstrom-Schmidt (Western Illinois University): “Consumable Machines: Potions as Experiment in Rowley and Middleton’s *The Changeling*”

Though an area of increasing popularity, studies in literature and science have not yet fully addressed the abundance of potions and practices surrounding their creation in early modern drama. In this paper, I argue that the potions within Thomas Middleton and William Rowley’s *The Changeling* (1622) should be understood not simply as magical,

narrative devices, but as a “consumable machine.” By extending the ability of an artifice to perform experiments, the potion itself becomes a machine with the means to discern knowledge by creating rendering the body as a readable space for the observing scientist.

Sharon Hampel (University of Denver Center for Judaic Studies): “"Standing on earth" in Paradise Lost: Adam's Book Seven Rebellion”

Christopher Hill calls Milton a consistent and inveterate rebel. Nowhere can that rebellion be traced more clearly than in Books 7 and 8 of Paradise Lost, in which Adam questions Raphael's hierarchical portrayal of a pre-creational War in Heaven and of the subsequent creation of a geocentric, autocratic world. Here Adam's questions and Raphael's evasive answers signal a break in the poem, which henceforth will be narrated "standing on earth," from the viewpoint of a questioning, future-driven humanity.

Faith Harden (University of Arizona): “Gender, Ethics, and the Human/Animal in Fernando de Rojas's Celestina”

This paper reads the animal imagery mobilized in Fernando de Rojas' novel Celestina (1499) through the lens of

posthuman studies; this critical framework, particularly as informed by “the animal turn,” is a theoretical outlook that, in the words of Karl Steel, “[transforms] the hierarchical and anthropocentric binary of human and animal into an acentric meshwork of relations.” Arguing that the thoroughly decentered universe within which the novel’s action unfolds is produced through the conflation of the human and the bestial, the paper situates Rojas’s work within a trajectory of continuity and change, in which the mutually-productive categories of the human/animal are, by the novel’s end, shown to be insufficient for producing both gender distinctions and ethically-significant meaning.

Michael L. Hays (Independent Scholar): “Answer the Question, Question Authority, and Read More Closely: Macbeth, Othello, and King Lear”

Many colleges make teaching a necessary, publication the sufficient, condition for tenure and promotion. “Publish-or-perish” pressures are widening the divide between teaching and research. Teaching derives little benefit from research on increasingly specialized topics in traditional areas or topics in unconventional, obscure, or trendy areas. The antidote is to encourage students to ask questions, challenge

authority, and read more closely—not only as a matter of effective teaching, but also as a prompt to worthwhile research. Examples involving commonly taught Shakespeare plays show the inter-activity of teaching and research. They are the bases for recommendations in the humanistic tradition to sound teaching and solid research based on student questions, traditional critical issues, and, most importantly, Shakespeare’s otherness, thereby to understand his plays in contemporary terms and, in our responses, ourselves.

Valerie Hays (Northeastern State University): “A Better Kate”

Interpreting William Shakespeare’s *The Taming of the Shrew* (*Shrew*) for the modern audience is problematic. The hotly contested issue of the play is, of course, the interaction between Petruchio and Katherine. Considered a “shrewish” woman, Katherine has a bad reputation in her town (especially among the men) for being difficult. Nevertheless, Petruchio wants to marry Katherine, but not without establishing some ground rules for their marriage. Thus, he employs “taming” methods sometimes viewed by modern audiences as reprehensible and as a calculated subjugation of his wife. This paper will argue, however, that in *Shrew*, Katherine is not really abused or

mistreated, but, rat her, her marriage to Petruchio allows her to become more “herself.”

Susan Hendrex (Northeastern State University): “The Taming of the Shrew: A Gentler Taming”

The Elizabethan Age typified a preference for order and patriarchy. Moreover, Elizabethans adhered to gender constructs that controlled their interests and conduct. Often, women were controlled by violence. While Shakespeare presents Katherine as a shrew, her taming by Petruchio, is gentler when compared to ballads and stories known to the Elizabethan audience. Examination of those popular texts and their violent methods reveals domestic violence. While Shakespeare’s *The Taming of the Shrew* reflects the dominant Elizabethan viewpoint, it also differs by presenting a gentler handling of women and therefore a more progressive attitude as encouraged by the Anglican Church.

Caroline Hillard (Wright State University): “Giambattista Gelli’s Etruscan Antiquities”

Abstract not available.

Marion Hollings (Middle Tennessee State University): “Women of

Elizabeth's Court, Genealogies, and the Gendering of Patronage in Spenser's Poems”

Abstract not available.

Brett Hudson (Middle Tennessee State University): “Marvell’s Satire of Corporal Punishment in the Rehearsal Transpros’d”

This paper examines Andrew Marvell’s interaction with emerging trends in punishment, correction, and criminal justice during the early modern period. Even though the penalties prescribed against nonconformists and dissenters in the 1671 Conventicle Act were fines, imprisonment, or transportation (punishments often associated with civil vagrancy), in *The Rehearsal Transpros’d*, Marvell presents Samuel Parker calling for “Pillories, Whipping-posts, Galleys, Rods, and Axes” (traditional punishments that enacted physical revenge on the body of the condemned). I consider how the emergence of the prison and the decline of corporal punishment may have influenced Marvell’s satire of Parker. In order to emphasize absurdities within Parker’s argument and to ridicule a penal code restricting liberty of conscience (a state of the mind rather than the body), Marvell presents punishments which were in process of losing their legal and social efficacy.

Maurice Hunt (Baylor University): “Friendship in Christopher Marlowe’s *The Jew of Malta*”

At the beginning of Christopher Marlowe’s *The Jew of Malta*, Barabas, a merchant-usurer in Christian Malta, proudly stresses his self-sufficiency by pronouncing his motto: “Ego mihi sum semper” (1.1.188). “I am always closest to myself.” But Barabas throughout the play is dependent upon others, notably to help him enact his Machiavellian policy. His closest companion at the beginning of this tragedy is his daughter Abigail, whom he sacrificially murders when, horrified at his plot to kill her beloved Don Mathias, she converts to Christianity and he fears discovery. Truly alone, he befriends his slave Ithamore, whom he adopts as son and heir, to assist him in his practice of policy. But then he kills the Moor when he blackmails him. Barabas’s need for friendship is last shown in his pathetic attempt to befriend his enemy Ferneze by sharing with him his self-destructive stratagem to free Malta of the Turk.

Ann Huse (John Jay College, CUNY): “Doctor Witty and Miss Modesty: Marvell on Education for Girls”

Known for expanding genres to the point of absurdity, Marvell spends little time indoors in his version of the country house

poem, "Upon Appleton House." Though serving as the foil to Lord Fairfax's enlightened Protestant household, the estate's predecessor, a Cistercian abbey, receives more attention. In fact, the poet seems more at ease in the dark recesses of the nunnery than in the domestic space of the hall. The narrator's tour of the property suggests that his areas of comfort relate to Marvell's own material situation as live-in tutor in Italian and French to the young Mary Fairfax: the "Virgin Buildings" resemble the "shady woods" in providing sites of study rather than of reproduction. This paper reads that section of the poem as Marvell's deliberation upon teaching strategies for female pupils before considering "To His Worthy Friend Doctor Witty" as part of a conversation about translation, language learning, and gender.

Ineke Huysman (Huygens Institute for Netherlands History): "A man with a mission' Richard Flecknoe in the service of Béatrix de Cusance, Duchess of Lorraine"

In Rome in 1646 Andrew Marvell met the poet, playwright and alleged priest Richard Flecknoe (1605?-1673?). About this event Marvell wrote his famous poem "Flecknoe, an English priest at Rome," in which he described Flecknoe's poor lodgings and emaciated appearance. In his poem

Marvell makes no mention of the fact that Flecknoe travelled to Rome as an agent on behalf of his mistress Béatrix de Cusance (1614-1663), Duchess of Lorraine, in order to plead her case with the Pope about her controversial marriage. This paper will try to establish the precise nature of Flecknoe's mission to Rome.

Edward Jones (Oklahoma State University): “A Fraught Subject: Milton, Marvell, and the Authorship of State Papers”

Abstract not available.

Mark Jones (Trinity Christian College): “Guyon, Knight of Temperance; or, Sir Not-Appearing-in-This-Poem”

Unlike Redcrosse Knight, who completes a quest in Book One of *The Faerie Queene*, Sir Guyon, by the end of Book Two, has barely started out on his own. Redcrosse is a man who is growing into sainthood; Guyon, on the contrary, fancies himself what Aristotle would call a megalopsyche but is in fact, to quote Erik Gray, “just a guy.” His quest is to learn what it means to be an embodied human being. Thus the education he must undergo is not merely spiritual, but corporeal. Attention to the dialogic nature of the poem, and particularly of the episodes in and about

the Castle of Alma, enforces this understanding of Guyon's character. Ultimately, the knight's destruction of the Bower of Bliss—and the telling weakness he exhibits as he prepares to destroy it—demonstrate that he has not yet come to terms with his own embodiment.

Jonathan Kline (Temple University): “Philosophers in the Disputa: Plato, Aristotle, and the Knowledge of Divine Things”

Since the middle of the nineteenth-century, scholars have largely held to the notion that the frescoes painted by Raphael on the walls of the Stanza della Segnatura represent separate faculties of knowledge. Accordingly, scholars have named the figures presented in each fresco as members of disparate populations—philosophers in the School of Athens, theologians in the Disputa. Careful consideration of the latter fresco as painted, together with a study of the means by which he constructed and conveyed the identities of significant figures, will show that Raphael placed Plato and Aristotle in the Disputa and intended this fresco to be a representation of the roles that moral philosophy, dialectic, and anagogical contemplation play in the theologian's approach to the divine.

Andrew Kranzman (Michigan State University): “Parrhesia and Rhetoric in King Lear”

Abstract not available.

Kevin Laam (Oakland University): “Marvell’s Marriage Songs and Poetic Patronage in the Court of Cromwell”

This paper examines how Marvell reimagines the culture of courtly patronage under Oliver Cromwell in the two songs that he contributed to the wedding celebrations for Lord Fauconberg and Lady Mary Cromwell. Elsewhere Marvell grappled at greater length with the imaging of Cromwell, but the two songs speak specifically to Cromwell’s role in bringing aristocratic patronage culture into an era when poets theoretically earned their keep through public service rather than courtly preferment. As such they illuminate not only the politics and personalities behind the Cromwell-Fauconberg nuptials but also the place of Marvell as a poet in the Cromwellian court.

Elizabeth Labiner (University of Arizona): ““An union in partition”: The Sacrifice of Female Homosociality as a Condition of Marriage”

My paper addresses the ways in which Shakespeare expresses the inability for

female friendships to be maintained in the face of male dominance and marriage. I will explore the patriarchal structures that dictate that women must move from their roles as dutiful daughters to that of dutiful wives. There is no room for female friendships, bonds, or love in this paradigm, as those relationships might encourage women to step off the socially prescribed path. In *A Midsummer Night's Dream*, Shakespeare portrays the heteronormative expectations of marriage to demand, and often facilitate, the breaking of female homosocial bonds.

Nicole Lamont (McMaster University): “The Self-Construction and Dramatic Representations of Queen Elizabeth I’s Sexuality and Power in Jonson’s *Every Man Out of His Humour* and Shakespeare’s *King Henry VIII*”

This paper examines Queen Elizabeth I’s negotiation of sexuality and power, and compares the Queen’s gendered self-construction to her representation in Jonson’s *Every Man Out of His Humour* and Shakespeare’s *King Henry VIII*. I briefly analyze Elizabeth’s methodological performance of femininity—or her body natural—and her creation of a masculine authority, the body politic. These playwrights perceive Elizabeth as both a masculine and feminine ruler; they adhere to Elizabeth’s own constructed and

performed body natural, depicting Elizabeth as a powerful figure who is respected by her people. However, I argue that Jonson and Shakespeare highlight natural femininity (rather than Elizabeth's formulated body natural) as threatening to kingship, despite potentially treasonous implications. Both playwrights portray the Queen's femininity as her downfall, a conclusion that is at odds with Elizabeth's construction of herself and the power she maintained during her rule.

Jane Lawson (Emory University): “Bess of Hardwick and Elizabeth St Loe”

In August 1561 Lady Catherine Grey needed someone to confide in about her secret marriage to Edward Seymour Earl of Hertford and her subsequent pregnancy. Her closest friend and Edward's sister, Jane Seymour, had died in March of that year, so Catherine turned to another former maid of honor and current Gentlewoman of the Privy Chamber. This gentlewoman listened and commiserated. For her part Mistress St Loe was confined in the Tower of London for several months. Historians have reported consistently, but wrongly, on the relationship between Queen Elizabeth and Bess of Hardwick, based on this event. But who was the Mistress St Loe in the Tower?

Sarah Lippert (University of Michigan-Flint): “The *Beau Idéal* in the Early Eighteenth Century”

Abstract not available.

Catherine Loomis (University of New Orleans): “Here comes the queen, whose looks bewray her anger”: Royal Rage and Right Rule in the Courts of Elizabeth I and Shakespeare”

The debate over the uses and value of anger as a tool suitable for a ruler to employ, advocated by Aristotle and opposed by Seneca, is embodied in surviving historical accounts of Queen Elizabeth’s displays of rage. Were these signs of “a most womanish and childish weakness” as Seneca (and later Montaigne) would argue, or was the Queen’s anger a means by which she controlled and restrained her unruly subjects? This talk will examine several instances of Elizabeth’s public displays of rage, and the response of witnesses to these displays, to analyze the uses to which Elizabeth put her rage and the ways in which her anger may have been reflected in the angry women who populate Shakespeare’s plays.

Kate Maltby (University College London): “Her Learned Tongue”: Elizabeth’s Wisdom in The Revelation of

the True Minerva”

Thomas Blennerhasset's *Revelation of the True Minerva* is an apocalyptic vision of Europe, redeemable only by Elizabeth, in a rare incarnation as the pagan Minerva. She is, however, heavily Christianised, and her more pagan attributes consigned to Pallas, her 'sister'. My paper examines the competing Christian and pagan imagery of Blennerhasset's panegyric poem. Drawing on my broader study of Elizabeth I's self-representation a woman of wisdom, I argue that *A Revelation of the True Minerva* exemplifies Elizabeth and her agents' preference for Biblical images of intuitive, divinely-inspired knowledge, as bulwarks against the more negative associations of craft associated with pagan goddesses of skilled knowledge. But if the Earl of Leicester's poet describes Elizabeth as Minerva, what does he say of Mary Queen of Scots?

Nathan Martin (Charleston Southern University): “The Religious "Other" and the Inns of Court: Images of Late Elizabethan Conformity in John Manningham's Diary, 1602-1603.”

An important element John Manningham's Diary is the copious notes the diarist recorded of sermons during this period. Within the diary are many statements about Anabaptists, Puritans, Catholics, Jews, and even references to

Muslims. This paper argues that in a progressive fashion, Manningham came to understand the religious “other” as a result of the rhetorical aspects of the sermons he witnessed. Further, it poses the question of how much direct contact he had with individuals of divergent faiths and at what point he developed his own ideas on unorthodoxy. Included in this analysis is a prosopographical survey of contacts and networks to which Manningham was linked. Further, a comparison will be made with others at the Inns of Court in an attempt to gauge their understandings of orthodoxy as well.

Nabil Matar (University of Minnesota): “Paradise Lost in Arabic (2011)”

The publication of the long-awaited translation of *Paradise Lost* by Muhammad al-Anani in 2011 coincided with the destabilization of Egypt. As a result, this Herculean work has gone unnoted. The purpose of this paper is to introduce the translation to fellow Miltonists.

Russell McConnell (University of Western Ontario): ““A Garden Swollen to a Realm”: Troubled Pastoralism in Andrew Marvell and J.R.R. Tolkien”

The idea that there may be a connection

between Andrew Marvell and J.R.R. Tolkien appears to have received no scholarly attention as yet, but I propose that Marvell's poetry has a direct and powerful influence upon Tolkien's representation of the pastoral in *The Lord of the Rings*. Although some of Tolkien's characters imagine a return to an Edenic pastoral state, Tolkien borrows from the language and imagery of "The Garden," "A Garden: Written after the Civil Wars" and "To His Coy Mistress" to show not only that such a return would be impossible, but that the various conceptions and recollections of such a state are themselves either false or grotesque. Tolkien's literary argument for the impossibility of detaching from the political concerns of the wider world, even within the apparently safe boundaries of various pastoral settings is to a significant extent enabled by his intertextual engagement with Marvell's poetry.

Timothy McKinney (Baylor University): "On the Road to Relativism: Text Expression and D/F Modal Poles in the Venetian Madrigal"

In the school of madrigal composition centered around Adrian Willaert in Venice arose affective theories based on the notion that musical intervals carry expressive meaning. Modern scholars have posited a widespread practice of

manipulating modal focus for expressive effect, an effect that depended on the generic otherness of the foreign modal elements. Willaert, however, often manipulated modal focus to access to certain harmonic intervals, thus particular modal shifts tended to emerge in his practice that anticipated the later pairing of major and minor modes in both parallel and relative senses.

Alexander J. McNair (University of Wisconsin-Parkside): “Old Saddles, Talking Horses, Vengeful Cadavers, Moorish Narrators: El Cid in the Age of Cervantes”

Since the publication of Tomás Antonio Sánchez’s edition of the Poema de mio Cid in 1779, most scholars of the Quixote have assumed that Cervantes’s Cid is synonymous with the hero of the sober medieval epic, downplaying or overlooking altogether the legends in circulation in the Renaissance. This study will examine just what deeds the age of Cervantes thought the Cid had done. Far more than the epic poem (which was buried in an archive, not to resurface for almost two centuries), Cidian lore at the turn of the seventeenth century flourished in ballads, romance-like chronicles, and plays. As I will attempt to demonstrate, contact with Cidian lore may have influenced Cervantes as much as the chivalric romances he seeks to parody;

certainly it provides insight into his portrayal of the problematic relationship between history and fiction.

Catherine Medici (University of Nebraska-Lincoln): “More Than a Wife and Mother: Jane Dudley, the Woman Who Bequeathed a Parrot and Served Five Queens”

For centuries, Jane Dudley has mostly known for a few interesting details about the last few years of her life, when she helped place Jane Grey on the throne and then fought for pardons for her sons when Mary Tudor became queen. A complete examination of her life shows Jane Dudley held a role in the court politics from the 1530s to 1550s. She was politically significant throughout her life because of her relationships with English queens and possessed political skills strong enough to overcome charges of treason. Through Jane Dudley, we can see how women’s relationships with Queens placed them at the center of political life in Tudor England.

John Mercer (Northeastern State University): “Setting MUCH ADO in Post-World War II Tulsa: Tulsa Shakespeare in the Park’s “Love Letter” to the City”

Tulsa Shakespeare in the Park’s June 2013

production of MUCH ADO ABOUT NOTHING seamlessly and appealingly set the play in post-World War II Tulsa, fulfilling the desire of the company's artistic director to make the production a "love letter" to the city. This was the first fully staged production to be held in Guthrie Green, Tulsa's new performance space in the city's Brady Arts District. Throughout the performance each evening, the audience looked out on the Tulsa skyline towering in the background. Many theatrical elements helped to make the play's new setting consistent and appealing: three LED screens that created bright, photographic images of Tulsa landmarks; minor alterations of names and titles; and costumes, songs, and dances of the 1940s. Tulsa replied to the "love letter" of this 2013 production of MUCH ADO with large, enthusiastic audiences who left Guthrie Green with an enhanced appreciation for Shakespeare and a renewed pride in their city.

Alicia Meyer (University of Nebraska): "Spinning with the brain": Margaret Cavendish and the Rhetoric of Textiles"

In the opening lines of her 1653 publication *Poems and Fancies* Margaret Cavendish, duchess of Newcastle, asks her dedicatee and brother-in-law to accept her book even though "Spinning with the

Fingers is more proper to our Sexe, then studying or writing Poetry, which is Spinning with the braine.” This paper argues that we must expand our own conception of where, and what, women wrote, created, and produced to include women’s textile production. Expanding our conception of authorial voice to include textiles reveals Cavendish in a complex conversation with women’s intellectual work.

Emma Miller (University of Arizona): “Phallic Food: External Authority and the Private Body in Early Modern Poetry”

Jonson’s “To Penshurst,” Herrick’s “The Hock-Cart or Harvest Home,” and Herbert’s “Love III” exemplify a tendency in early modern poetry to eroticize the act of eating. This conflation of food and sex reveals an underlying preoccupation with control and authority. The Renaissance construction of the individual within a physical body generated anxiety over the regulation of a private body and self-fashioned identity. Schoenfeldt points out that “the Renaissance tended to locate identity amid the control of a variety of appetites” (37).¹ Therefore, in order to control potentially unruly individuals, “the early modern fetish of control” (18) focused on the domestic activities of the body, such as eating and sex, that bridged

the space between the public exterior and the private interior.

Greg Miller (Millsaps College): “Up in Smoke: Tobacco, Dr. Witty, and Translating Truth”

Marvell’s companion English and Latin prefatory poems “To His Worthy Friend Doctor Witty Upon his Translation of the Popular Errors” and “Dignissimo suo Amico Doctori Wittie De Translatione Vulgi Errorum D. Primrosii” present us with comic, hyperbolic metaphors of wounding and healing in writing, publishing, and translating, complicated by notions of Englishness and gender. In the Latin, tobacco enables male social conviviality; it is both a trope for, and a physical enabler of, feverish textual creation and consumption. The Latin dedicatory poem imagines itself comically as, by contrast, a sober, salutary text in danger of being burnt (perhaps as a means of lighting someone’s tobacco pipe), entering the book of the translation as a sanctuary. Marvell claims an irresistible extraneous grace—tempering that claim with comic humility—that aligns him with the translator Witty.

David C. Moberly (University of Minnesota): “The Taming of the Tigress: Shakespeare’s Controversial Comedy in

the Arab Tradition”

This paper offers an analysis of the reception and adaptation of *The Taming of the Shrew* in the Arabic language. This play’s history in the Arab World has been almost entirely unexamined by scholars, though it has an established, sweeping popularity in the region that remains influential to this day. I will argue specifically that early Arab translators and literary critics of *Shrew* presented Shakespeare not only as an authoritative figure on the nature of women and their role in the marriage relationship, but also as a writer whose works validated then-contemporary patriarchal marriage practices, as well as gender roles articulated in prior Arabic literary works such as *One Thousand and One Nights*.

Matthew Moore (Del Mar College & Texas A & M Corpus Christi): ““All of Me..... Why not Take All of me?” Law, Mercy, and Self-Giving Love in Shakespeare’s *The Merchant of Venice* ”

Shakespeare’s “*The Merchant of Venice*” is often described as an anti-Semitic play, a view that presupposes Shakespeare’s approval of certain anti-Semitic characters. A close reading, however, reveals Shakespeare’s disapproval of these characters. The play proposes neither anti-Semitism, nor anti-Christianity, but, rather, Christian wisdom, composed of

both faith and reason, as capable of educating legalistic and irrational Christians and Jews. It is through the marriage of faith and philosophy that the plays problems are solved.

Tim Moylan (St. Louis College of Pharmacy): "Yeelde, Yeelde, O Yeelde": Elizabeth I and the 1581 Whitsun Day Tilt"

In the spring of 1581, Elizabeth once again dallied with love, tantalizing Francis, Duke of Anjou with the prospect of a match and, partly with that in mind, entertaining a delegation of French ambassadors. Perhaps in response to this, four of her courtiers calling themselves the "Four Foster Children of Desire" mounted a martial entertainment entitled the "Fortress of Perfect Beauty." This paper examines the pageantry and poetry of this suggestive entertainment in light of the romantic and political forces in play, both for Elizabeth and, in particular for Sidney, whose self-aware, often tongue-in-cheek theatrics at court invite attentive reading of all court entertainments in which he took a hand.

Samantha Murphy (University of Tennessee, Knoxville): "Reproducing the Commonwealth: Incestuous Economies in John Ford and John"

Milton”

John Ford’s “Tis Pity She’s a Whore critiques the pathology of incest at the base of Stuart paternal absolutism, perversely reflecting the ideological functions of marriage – from its basis in patriarchal law to its use by the monarchy to describe a healthy social contract. Reflecting the anxieties of Charles’s subjects, Ford exposes the symbolic incest practiced within Stuart ideological systems to be contradictory and dangerous. “Tis Pity’s sibling incest removes the authority of the play’s father as his children remove the power of directed reproduction from his hands. Nonetheless, while the siblings represent a challenge to the law of paternal absolutism, they also imitate one of its key figures, reiterating the law and its danger.

Ryan Netzley (Southern Illinois University, Carbondale): “Its Own Resemblance: Imagining Identity in “The Garden””

What is identity? Is it anything more than the dissolution of tensions, the return to the restful stasis of inertia? These are particularly pressing questions for a poem like “The Garden,” which praises a retreat into solitude, self-reflection, and each kind’s discovery of “its own resemblance.” They are just as pressing for a modern literary criticism obsessed with identity.

This essay maintains that “The Garden” presents sameness and its imagination as decidedly distinct from similarity. In the process, Marvell presents a model of lyric form that rejects the notion that poetic contents need governance or regulation and that sameness is a quality that one owns. These decidedly aesthetic questions open out onto a broader examination of M’s conception of political persuasion. That is, M tries to imagine a world in which the erasure of difference is not the only way to imagine sameness, one in which political change means more than the elimination of one’s opponents.

Lily Pape (University of Arizona): “Jews and Women: The Bodies of Marginalized People in The Merchant of Venice”

Shakespeare’s *The Merchant of Venice* is rife with power struggles, prejudice, and contested. These conflicts illuminate anxieties about the relation between mercantilism and religion, gender and politics, ethics and the state. Two marginalized groups are the sites on which these concerns are enacted: women who break with societal norms and Jews. Both seek power and yet are treated vastly differently due to their cultural histories of scapegoating. Through the theoretical lens of *The Body Embarrassed* by Gail Kern Paster, I will argue that Shakespeare’s treatment of the body highlights the

struggles for economic and political power in *The Merchant of Venice*.

Ryan Paul (University of Saint Joseph): ““only stand and wait”: Bodily Prayer and Belief in Milton”

I argue that one of Milton’s chief concerns is to understand the relationship between action and belief beyond a straightforward cause and effect paradigm. I focus on images of physical orientation, bodily action, and posture as Milton’s means of engaging with the complexities of the doctrine of *lex orandi est lex credendi*. Not simply a rejection of this motto, Milton’s works attempt to come to grips with the joint being of faith and its enactment. The intersections of body, mind, practice, and belief are complex sites wherein cause and effect are problematized and deconstructed, and where the nature of the self is re-thought and re-formed.

Katherine Powers (California State University, Fullerton): “Italian Altarpieces with Music-making Angels”

Abstract not available.

Brendan Prawdzik (Christian Brothers University): ““Eyes and Tears”: Spiritual Phenomenology and Marvell’s Religion [intended for “Eyes and Tears” panel]”

This paper examines the spiritual phenomenology of “Eyes and Tears” (date?) by Marvell, and contends that this grounded view toward spiritual experience suggests a core consistency of religious feeling despite potentially shifting confessions or idiosyncratic beliefs. It locates the poem within the context of Marvell's final prose, namely, *An Account* (1677) and *The Remarks* (1678), and pursues a close comparison with Richard Crashaw's “The Weeper” that plainly reveals a project to bring Crashaw's sensuous metaphysics down to earth, into phenomenal experience and into the natural world's curative recursive processes.

Laura Purl (Mississippi State University): “Paulina's Rejection of the Traditional Pauline Woman in Shakespeare's *The Winter's Tale*”

Some literary critics connect Paulina from Shakespeare's *The Winter's Tale* to the Apostle Paul. However, this paper explores the idea that she rejects Paul's theology concerning women. Whereas Paul believes that women should be silent, submissive, and under the authority of men, Paulina does not mirror this ideal woman. Instead, she speaks out against Leontes and not only refuses to yield to all male authority but rather forces men to submit to her will. Perhaps Shakespeare's purpose in having

Paulina as the antithesis of Paul's ideal woman is to ask his readers to question all of their beliefs and not to merely accept what they are taught. Therefore, to discount the religious elements of Shakespeare's works, as some critics demand, is to discount the validity of one's beliefs and to never question those principles that shape human life.

Timothy Raylor (Carleton College): “Andrew Marvell: Travelling Tutor”

This paper investigates Andrew Marvell's years as a travelling tutor during the 1640s, providing instruction for young noblemen (possibly including the Villiers brothers) as he led them through Europe.

Nathan Reeves (University of Tennessee): “Claudio Monteverdi's Pianto della Madonna: Marian Piety, Eroticism, and Lament in Seventeenth-Century Venice”

This paper observes musical issues of gender representation in Claudio Monteverdi's Pianto della Madonna of 1640. By exploring the contemporary environment of post-Tridentine Venice, I find that the simultaneous fear of and fascination with feminine sexuality characteristic of Venetian thought also permeates Monteverdi's musical

representation of the Virgin Mary. Monteverdi's *Pianto della Madonna* reflects the post-Tridentine values of the early seventeenth-century Venetian state, and simulates the struggle to subject feminine chaos and instability to masculine order and reason.

Dave Reinheimer (Missouri Valley College): “Hamlet Bourne: Knowledge and Action in Elsinore”

On one level, *Hamlet* can be seen as a play about knowledge. One logical perspective on the issue of knowledge in Elsinore, not often seen in performance, asks, what if everyone knew everything? Adopting this position shifts the focus of the play from knowledge itself to acting on knowledge, a shift that leads to rich readings of plot and character, especially for Gertrude and Ophelia. This position also shifts thematic concerns, opening up new perspectives on the limits placed on action by knowledge and ignorance and by the competing demands of private and public, of family and state.

Paige Martin Reynolds (University of Central Arkansas): “Performing Men in Macbeth”

When an actor plays Lady Macbeth, she is haunted not only by the “ghosts” of actors who have tackled the role, but also by the

character's critical heritage. Indeed, identifying with Lady Macbeth was a challenge even for eighteenth-century actress Sarah Siddons: "one's own heart could prompt one to express with some degree of truth the sentiments of a mother, a daughter, a wife, a lover, a sister, etc., but, to adopt this character must be an effort of the judgment alone" (232). Siddons found the character difficult to access because she is an inadequate representation of feminine virtue. Considering Lady Macbeth as the author of her own linguistic constructions offers insight to the character and suggests a connection to the rhetoric of King James I. When Lady Macbeth performs masculinity, she does so through a form of rhetorical hysteria used by the men in the world of Macbeth, as well as by the ruler on the throne at the time of the play's initial performance.

Ernest Ruffleth (Louisiana Tech University): "Conformist Narratives: Generic Landscapes in Spenser's Faerie Queene"

The opening lines of *The Faerie Queene* draw attention to genre, apparently a central concern of Edmund Spenser's poem, without informing readers of the appropriate way to read the poem. Spenser casts off his earlier pastoral career in favor of the heroic, but his poem wavers

between epic and romance, borrowing conventions of each form. This presentation investigates inappropriate generic place-use, examining the bowers and gardens, fountains and whirlpools, hills, forests, caves, country houses and castles that dot the poetic landscape to ask whether the organizational force is as concerned with genre as the opening lines of the poem avow.

Amy Sattler (Washington University in St. Louis): “The Poet and the Fettered Christ in Marvell's "Eyes and Tears"”

In the eighth stanza of “Eyes and Tears,” Marvell turns to Mary Magdalen, the conventional subject of the poems about weeping. Scholars have often seen this religiously allusive stanza as idiosyncrasy. Although the poem may have started, as Nigel Smith speculates, “as a separate entity—a Latin epigram—that was incorporated into a new, longer poem.” It should not be read as a non-secular oddity in the poem’s center, but rather as central not only to the conceptual work of the poem, but also to Marvell’s poetics. In the story of Magdalen and Christ, Marvell finds an image not only of weeping but also of poetry. This stanza represents, with its image of Christ as a bound viewer of Magdalen, the conditions that enable poetic creation.

Julie Sawyer (University of Massachusetts Lowell): “From Ineffable to Visible: Exploring the Connections between Italian Physicists, Second-Generation Futurists, and Abstract Expressionism”

Abstract not available.

Stephen Schillinger (University of Vermont): “The History of Lying and the Meaning of *Timon of Athens*”

This paper examines the relationship between parrhesia, flattery, artistic patronage and aristocratic decline in *Timon of Athens*, arguing that *Timon* maintains an almost relentless emphasis on lying versus honesty to develop its particular concerns for the failures of aristocratic gift and patronage practices at the beginning of the seventeenth century.

Cassandra Sciortino (University of California-Santa Barbara): “Odilon Redon’s Mental Shadows And Light: Visual Alchemy, Mental Illness in the Age Of Charcot, and Fifteenth-Century Florentine Art”

Abstract not available.

Lisa Sikkink (University of Memphis): “Femme Fatal: Women and Violence in Early Modern Drama”

Recently there has been much work done on representations of violence in early modern English literature, often focusing on dramatic retellings of historical events, domestic violence, and how male violence affects women. Female violence is usually explored in the context of the woman's maternal or domestic role. To supplement the work already done in the area, this paper focuses on Bel-Imperia in Thomas Kyd's *The Spanish Tragedy*, Lady Macbeth in Shakespeare's *Macbeth*, and Tamora in Shakespeare's *Titus Andronicus*; these important female characters use violence as a solution to their problems. Although, all three characters advocate for violence but rarely commit violent acts themselves, and they also find ways to utilize early modern coverture laws to protect themselves from legal repercussions of their violent desires.

Elizabeth Skerpan-Wheeler (Texas State University): "The Rhetoric of Rhetoric in Current Milton Studies"

This paper investigates possible reasons why current studies in Milton's rhetoric ignore his obvious affiliation with Ramist theory, which retained popularity in England from the late sixteenth century through Milton's publication of *The Art of Logic* in 1672.

Nigel Smith (Princeton University): “Marvell, Góngora and 'Cultismo'”

Abstract not available.

Brian Steele (Texas Tech University): “Style and Spirit in Giovanni Bellini's 'Dona dalle Rose Pieta'”

This paper examines the implications of Giovanni Bellini's iconography and spiritual approach embodied in his *Donà dalle Rose Pietà*, c. 1500-1505. Recent scholarship has downplayed both reference to Michelangelo's Vatican *Pietà* and potential stimulation of Dürer's style with regard to the genesis of Bellini's painting. I explore the possibility that the painting should be seen as a reaction against the artfulness of Michelangelo's version in employing instead a variant of a North Italian stylistic tendency that Stephen Campbell has termed “sacred naturalism” which serves to assert both reality and humanity in this representation of the Body of Christ.

Dorothy Stegman (Ball State University): “Privations and Pleasures: Absences and the Alimentary in Montaigne”

In Montaigne's consubstantial text, essays such as “Des Cannibales” and “De

l'Expérience" offer eating as custom or personal narrative. In addition to acts of eating or preferences, other factors create an overarching alimentary discourse which combines body, text and mind. Examples range from Plutarch as a roast fowl to criticism of dietary privations and indulgences. The alimentary can be pleasurable or painful; abstinence and satiety play against one another. To illustrate the coincidence of the corporal and the textual, I examine "De juger de la mort d'autrui" in which Montaigne "essays" the act of suicide. Figures such as Socrates and Caesar express fortitude, necessity and admiration; other deaths occur from the pleasure of not eating. His teasing examples prepare the reader for an imagined portrayal of Cato's death, a proposed physical memory which reveals how the essay serves as an example of figurative and literal uses of the alimentary.

Amina Tajbhai (Fordham University): "I Know Thee Not": Manipulating Memory in Paradise Lost"

In John Milton's Paradise Lost, Satan continually strives to maintain a political, collective memory that places him in a favorable light. This paper shows that, through Satan's conversations, there are multiple types of fallen memory. This memory is a political tool, wielded through

speech, and is made more complex by the fact that others, through conversation, can influence it. This fluidity makes satanic memory a multifaceted structure. After establishing the presence of multiple types of fallen memory and exploring the implications of this expansion, this paper draws conclusions about Milton's own political memory of the fall of the Interregnum.

Rory Tanner (University of Ottawa): “Marvell and Fairfax Among the Royalists”

This paper describes recently uncovered archival materials that document the great extent of Sir Thomas Fairfax's interest in royalist poetry during the 1640s, and his particular attention to the work of authors in the literary circle that centred on Thomas Stanley (which included John Denham, Abraham Cowley, and others). The wide range of Fairfax's reading during the “war of words” that accompanied the English Revolution suggests that Andrew Marvell's own royalist literary credentials, on display in poems such as “Tom May's Death” and “To His Noble Friend Mr Richard Lovelace,” would not in themselves have been an impediment to him as he later sought employment with Fairfax. In fact, Fairfax's own interests as a reader and author, which reveal his struggle to reconcile his commitment to

the parliamentary cause with the aftermath of the Civil War, suggest his likely interest in Marvell's early development as a royalist poet.

Marguerite Tassi (University of Nebraska): "Rapt Macbeth"

In this essay, I theorize about the phenomenal effects of two psychic states--rapture and horror--in the character of Macbeth and the audience attending Shakespeare's play. Rapture erupts as the uncanny double of horror, evoking a strange confluence of sensations and cognitive experiences that defines the characters' and the play's complex phenomenal appeal in the theater. As models for this experience, I turn to the twin moments of Macbeth's discovery of the "horrid Image" in his mind, and Macduff's discovery of the fleshly image Macbeth has created.

Diana Trevino Benet (University of North Texas): "Marvell's Experiment in Translation"

This paper will place Marvell in the contemporary discussion of translation. It will argue that the translational practice Marvell rejected publicly nevertheless intrigued him to the extent that he experimented with it privately.

Jacqueline Vanhoutte (University of North Texas): “The “Great Princes’ Favorites” in Shakespeare’s Sonnets ”

Although the gap in age between the sonnet speaker and his love objects is of obsessive concern in the sequence, critics have been silent about its implications. Yet Shakespeare’s decision to embrace the perspective of a lover whose “days are past the best” constitutes a kind of signature: his most memorable characters share with a tendency to flout generational decorum by playing the “young gallant.” I argue that Shakespeare’s attraction to the figure of “age in love” derives in part from its topical resonance. Elizabeth’s courtiers were expected to perform the role of the youthful lover regardless of their age. Shakespeare’s choice of poetic persona in the sonnets betrays an identification with these oft-ridiculed “great princes’ favorites,” a preoccupation with a court whose “fairest creatures” had failed to produce legitimate heirs.

Ashley Voeks (University of Texas at Austin): “Getting Mad and Getting Even: Exploring Vengeance in Agrippa d’Aubigné’s ‘Les Tragiques’”

Book VI of sixteenth-century writer Agrippa d’Aubigné’s monumental epic, ‘Les Tragiques’, explores the ideological concept of vengeance, which I will address in utilizing the tools available in a

rhetorical analysis. As an instance of deliberative discourse, I first show how d'Aubigné performs vengeance through a divine medium by taking on a role as prophet in the text. Furthermore, turning to his task as poet, I contend that d'Aubigné is also externalizing his own innate passion and desire for vengeance through his highly stylized verse. Such an approach will allow for a reading of d'Aubigné that speaks to the performance of vengeance embedded in Protestant rhetoric.

Nicholas von Maltzahn (University of Ottawa): “Discovering the Seamarks of Government: Marvell's Trinity House letters”

In his often secretarial career, Andrew Marvell lent his pen to a number of patrons, personal and corporate. He was long famous for such service as an MP for Hull, but in the 1660s and 1670s he also served Hull and London Trinity Houses. Those shipmasters' guilds found in Marvell a well-informed and well-connected parliamentarian, and also an agent who might be much relied upon for his secretarial skills. The relation of this "paper work" to his Restoration satires and political prose invites scrutiny of Marvell's revealing correspondence -- some of it discovered only newly -- for the Hull and Deptford Trinity Houses.

Mickey Wadia (Austin Peay State University): “Venting a Musty Superfluity: Ralph Fiennes's Coriolanus”

This paper provides an expanded commentary and review of the first film adaptation of Shakespeare’s political Roman play Coriolanus. I argue that Ralph Fiennes makes Coriolanus contemporary, accessible, and relevant. Fiennes, in his 2011 directorial debut, also portrays the film’s eponymous hero. Vanessa Redgrave plays Volumnia, the mother of Coriolanus, and Golden Globe winner Jessica Chastain (Maya of Zero Dark Thirty fame) is Virgilia, Coriolanus’ wife. Gary Crowdus and Richard Porton preface an interview with Fiennes reminding us that “the social conflict is between the Patricians, the aristocratic majority who command power in the Senate, and the Plebeians, the common people represented by a few newly appointed Tribunes, who are struggling for a more just and democratic society. Or, as we might describe the conflict today, the one percent versus the ninety-nine percent.”

Andrew Wadoski (Oklahoma State University): “Spenser's Romance Ethics”

This paper examines Spenser's use of romance error to epitomize and theorize a virtue that is inseparable from individual experiences of freely roaming among and

interpreting the pleasures and perils of creation. In using Ariostan romance to theorize an ethics of ceaseless motion in the fallen world, Spenser's romance narrative conspicuously rejects the normative and constraining ethics of Tassean epic. Given its privileged image in the questing knights' ceaseless toil across the romance landscape, Spenser's ethical mode discovers its particular forms of virtue not in our encounters with transcendent forms but rather in our ongoing movements through the post-lapsarian world.

Retha Warnicke (Arizona State University): “Tudor Consorts: The Politics of Royal Matchmaking, 1483-1543”

Abstract not available.

Barbara J. Watts (Florida International University): “Minos, Sin and Salvation in Michelangelo’s Last Judgment”

Abstract not available.

Andrew Wells (University of Utah): “Elizabeth I’s Classical Translations and the Politics of Rhyme”

In my presentation, I will explore the politics of rhyme in classical translation and examine Elizabeth’s treatment of verse

in her translations of Seneca, Boethius, and other ancient writers. I argue that Elizabeth was keenly aware of the propagandistic value of demonstrating her linguistic prowess, and that by refusing to translate classical sources in rhyme as most English writers did, she made a statement for English nationalism and England's relationship to the great civilizations of classical antiquity. These rhetorical strategies are particularly apparent in her 1589 translation of a choral ode from *Hercules Oetaeus*. Written in a time of lingering fears of foreign invasion, Elizabeth's version of the ode takes more liberties with the sense of the original than most of her translations, while at the same time adhering more strictly to iambic pentameter. It demonstrates her commitment to creating an independent English linguistic identity.

Curt Whitaker (Idaho State University): “Marvell on Translation: The Cases of Dr. Witty and Mr. Milton”

Marvell's commendatory poems to Robert Witty and John Milton constitute his most explicit statements regarding not only translation but writing in general, their commonalities revealing a remarkable steadiness in Marvell's poetics during a period of over two decades. The ethics of translation Marvell advocates in “To His Worthy Friend Doctor Witty”—ones that

resonate in the light of modern-day translation theory—provide a helpful base for considering the specific issue of handling scripture that is raised in “Mr Milton.” Although the poem on Milton does not deal with translation proper, Marvell’s concerns about how one text is to be converted into another parallel those of the poem on Dr. Witty. In both works Marvell advocates that an exact essence of meaning is to be translated from source text to target.

Emma Annette Wilson (University of Alabama): “The Nonconformist Heritage of Marvell’s Educational Career”

I propose to use manuscript evidence from Hull Grammar School and the papers of Dutton and Fairfax to shed light on Marvell’s work as a tutor and its impact on his writing. The paper uses prosopography to map connections between the various pedagogical circles in which Marvell operated, from his time as a student at the Hull Grammar School and Trinity College, Cambridge, to his appointments as tutor for Fairfax and Dutton. This method reveals a skein of Nonconformist associations at work in all Marvell’s educational contexts. By tallying these findings with a corresponding prosopographical inquiry into the pedagogical texts adopted by Marvell and his interlocking circles, I argue for a

symbiosis between the religious affiliations of M's educational associates, and the methods of writing which they espoused. I conclude by examining the ramifications of this Nonconformist context for Marvell's dedicatory poems to Robert Witty's translation of Primerose's Popular Errours.

Miranda Wilson (University of Delaware): ““In comparison with such a queen”: Elizabethan proliferations in mid-Jacobean England””

This paper explores the afterlife of Elizabeth I in several texts from the mid-1610s, including John Donne's sermon preached on the thirteenth anniversary of Elizabeth's death, Francis Delaram's 1616-1618 engraving of Elizabeth I, and the 1616/17 Blackfriars' production, *The Queen of Corinth*, written collaboratively by Fletcher, Massinger, and Field. Placing these three mid-1610s considerations of queenship together illustrates the flexible uses to which Elizabeth might yet be put. The dead queen, a figure of both reverence and disgust in Jacobean England, appears at this moment in a variety of guises, all of which speak to the unsettled, and unsettling, possibilities of female sovereignty.

Michael A. Winkelman (Owens Tech,

**Ohio): “Puces and Pucelles in “The Flea”
by John Donne; or, Nipping Virginit y in
the Bug”**

John Donne’s seductive poem “The Flea” exemplifies Metaphysical Wit, and a consilient, New Humanist analysis can help illuminate its brilliance. Building on findings in neurolinguistics on conceptual metaphors, my talk first explores how Donne’s implicit bilingual conceit literalizes the commonplace French pun on puce (flea) with pucelage (maidenhead) or pucelle (virgin), as the speaker pleads for sex. Next, Donne’s atypical treatment is interpreted as a universal biocultural gender conflict about mating and “honor” (l. 26). Finally, I elucidate how the author’s original creativity results in a cognitively pleasing reading experience for sophisticated audiences.

Douglas Wykstra (University of Arizona): “Donne's Miraculous Translation: "Deaths Duell" and Biblical Exegesis”

My paper looks at John Donne's final sermon, and frames the text's supposed conflict between disparate philosophical frameworks within competing traditions of biblical exegesis. Criticism of the sermon tends to read the text as divided between what are essentially Aquinian and Augustinian modes of Christian thought, with the sermon's success predicated on its

ability to discard the former in favor of the latter. While I do not deny that Donne's argument is essentially Augustinian, I understand the sermon's rhetorical movement not in terms of dialectical struggle, but in terms of translation: Donne's sermon explores the hidden unities between the two modes of thought, transforming his argument (rather than negating or undermining it) in order to reach a truth that makes use of both Augustine and Aquinas, and in doing so stresses the fundamental oneness of all Christian belief.

Christine Zappella (University of Chicago): “The Program of Michelangelo’s Funeral Apparato: Subversion, Competition, Revealing, Concealing”

Michelangelo’s death in 1564 was commemorated by a large state funeral in San Lorenzo, funded by Cosimo I de’ Medici, and executed by the young members of the nascent Accademia del Disegno. The iconography of the paintings and sculptures created for the event has traditionally been interpreted as a glorification of both the great artistic master and the Medici family. In this paper, I argue that Michelangelo’s Republican past cannot be ignored, and that a politically subversive, pro-Republic thread runs through the artistic program. I

furthermore intend to show that the placement of the art within the church was quite deliberate. On one hand, it was meant to invite comparison between the artists of Bronzino's and Vasari's workshops. On the other, it erased the workshop tradition entirely in order to perpetuate the myth of Michelangelo as a self-taught artist, and legitimize the academy as the true heir to Florence's artistic patrimony.