

Genre and/as Culture
Seminar Leaders: Martine Van Elk and Lloyd Kermode

ABSTRACTS

Jane Hwang Degenhardt

A “Patterne of Paineiful Adventures”: *Pericles*, Generic Hybridity, and Travel

With its episodic plot unified by moments of recognition and reconciliation, *Pericles* has been variously categorized as romance, tragicomedy, history, and one of Shakespeare’s “late” plays. While critics have mainly focused on debating the relative merits of labeling the play a romance or a tragicomedy, it seems clear that *Pericles* merges conventions from both genres while also spilling over into other genres. Its ties to epic, the miracle play, and the amorphous early modern genre of “history” suggest ways that it combines generic conventions from across historical periods, textual mediums or modes, and cultures. Though *Pericles* appeared in six editions within twenty-five years of its first performance, its genre was never specified on a title page. The play’s lack of inclusion in the first folio’s catalogue of comedies, histories, and tragedies also frustrates our ability to determine how its genre was understood in its own time. This generic elusiveness demonstrates the permeable boundaries of genre and perhaps the irrelevance of using any established genre as a lens through which to understand the play. Not beholden to any single genre, *Pericles* seems to be a new thing altogether.

My paper will consider what the hybrid, experimental nature of *Pericles*’ generic form might have to do with the nature and significance of travel in early modern England. How did the unpredictable and dangerous movements associated with early modern travel defy both the limitations of the stage and the sense of unity implicit in our assumptions about dramatic genres of the Renaissance? *Pericles* was of course performed in the midst of England’s attempts to enlarge its presence in the eastern Mediterranean, which prompted increased popular interest in travel literature and popular plays depicting Mediterranean travel. What we can learn about *Pericles* by placing it in dialogue with the topical travel play *The Travails of the Three English Brothers*, which was also coauthored by George Wilkins and performed within the same year? On the one hand, the crude episodic structures of these plays reflect the stage’s imperfect ability to capture the meandering and un-unified nature of travel in the period. But on the other hand, these structures and their contrivances of miraculous reunion may be suggestive of the potential pleasures experienced by an audience in observing the disjuncture between theatrical enactment and the movement of travel. In addition, the tragicomic reassurance at the end of these plays that all of the characters remain alive and united, despite their geographical dispersions, offer opportunities to celebrate the potential gains of travel and testify to its protection by a providential God. According to the resolutions of these plays, the many perils of travel and its unpredictable turns cannot sever the bonds of a family held together by blood, nation, and God’s providence.

In showing how the attempt to dramatize physical movements that exceed the temporal and spatial limitations of the stage led to generic hybridity and experimentation, this paper suggests new avenues for theorizing genre. It points to how genre was shaped by an interplay between

theatrical medium, thematic content, and cultural fantasy. I seek also to challenge assumptions about the importance of generic designation in the early modern period, the separation of Shakespeare's plays from others in the period, and the utility of the first folio for grounding our assumptions about the centrality and stability of generic designations.

Michelle M. Dowd

Travel, Education, and the Genre of the Prodigal Son Play in Seventeenth-Century England

This paper will consider the subgenre of prodigal son plays, a dramatic mode that was highly popular with early seventeenth-century English audiences. I will look particularly at plays such as John Fletcher's *Monsieur Thomas* (1639), Thomas Heywood's *The English Traveller* (1633), and the anonymous *The London Prodigal* (1605), though my final seminar paper may very likely focus on only one of these texts in any detail. By comparing these seventeenth-century plays with earlier Tudor didactic dramas such as *Misogonus* (1560) and George Gascoigne's *The Glass of Government* (1575) that deploy the figure of the prodigal son for explicitly pedagogical ends, I will trace the historical and economic factors that both made the prodigal son narrative a relevant one throughout the period and at the same time transformed the social uses to which that subgenre was put. My methodological approach is thus both historicist and formalist, with a strong emphasis on the role played by both gender and economics in cultural formation. In my seminar paper, I hope to suggest that in the midst of shifting social and economic conditions by the early decades of the seventeenth century, the prodigal son narrative continues to thrive on the English stage, but it is put to different ideological uses.

Prodigal plays from the Jacobean period tend to emphasize a strikingly different set of concerns from their early-Elizabethan counterparts. The early Tudor prodigal son plays tend to reiterate Ascham and other writers' negative positions on foreign travel, focusing on its imminent dangers rather than on its potential educational or moral benefits. This stance is consistent with their conservative, anti-Terrentian treatment of the prodigal son plot overall. However, as the sixteenth century gave way to the seventeenth, the nature and frequency of foreign travel began to change considerably. The conservative, didactic remonstrances against foreign travel and filial disobedience characteristic of writers like Ascham and Gascoigne give way to a more complex emphasis on foreign travel in regards to both prodigality and elite male identity formation. Thus, though the figure of the prodigal son derives from the biblical parable and subsequent homiletic literature, the popularity of prodigal son plays in the early decades of the seventeenth century also attests to new socio-economic pressures that were gradually undermining the traditional practice of primogeniture.

Shannon E. Kelley

“Nature’s Genres: the Wondrous Climate of *The Winter’s Tale*”

Early modern scholars who study temporality and the greenworld tend to interpret texts along a two-dimensional, pastoral/georgic axis. For example, a text whose environment denies winter or fall in favor of *ver perpetuum* will be said to reinforce the aims of the Theocritian pastoral, while texts that acknowledge months and seasons will be said to reflect the Christianized georgic, the “penalty of Adam,” and the redemptive power of the agrarian calendar.

This classic opposition between the benign climate of the Golden Age and the georgic’s embrace of seasonal change appealed to early Marxists (Empson, Raymond Williams), for whom poetry was seen as politics by other means. Even so, as current poststructuralist theories associated with Science Studies, such as ecocriticism and somatic ecology, re-envision critical inquiry, greenworld temporality has come to the forefront once again. By addressing the pervasive language of ecological constancy and watery dissolution found in *The Winter’s Tale* (1610), I plan to energize the pastoral/georgic debate, and theorize how early moderns charted environmental stability over time from a poststructuralist perspective.

Does *The Winter’s Tale*’s refusal to resolve its succession crisis through pastoral reinforce Anthony Low’s 1985 thesis regarding the seventeenth century’s “georgic revolution?” Or, does *The Winter’s Tale* evade old generic distinctions entirely, offering instead a temporality of occasion with close ties to an emergent culture of empirical observation? What are nature’s genres?

Julia Schleck

Weaving “the Robe of Truth”: Chronicle Plays, Prose Histories and the “English Persians”
Anthony and Robert Sherley

In 1598, the Englishman Anthony Sherley and his brother Robert left Venice and traveled to the Persian court of Shah Abbas I. Anthony returned to Europe in 1600 on a largely unsuccessful embassy for the Shah; his brother Robert would follow suit eight years later. Each time the brothers returned to Europe, a series of pieces detailing their travels were published, which varied widely in both genre and content. This paper will track the evolution of the Sherley brothers in print by examining their portrayal in news, popular pamphlets, stage plays and well-respected collections of travel tales like Purchas’s *Pilgrims*. By paying careful attention to formal and rhetorical choices about the author’s and protagonists’ *ethoi* and material print decisions concerning length, size and paratextual matter, this paper will deploy a new formalist approach in attending to the work performed in the crafting of Persia and the identity of the English brothers who chose to serve its Prince.

I am particularly interested in how authors sought to render their depictions of the Sherleys credible, especially in genres known for their fictionality and/or unreliability, such as stageplays and news pamphlets. Day, Rowley and Wilkins’ collaboratively written play *The Three English*

Brothers explicitly addresses the nature of the “truth” they are providing their audience, as well as the play’s relation to the genre of prose history. The fact that the Sherley brothers were living, that one of them was likely in the audience as a patron, and that there were multiple “true” prose accounts of the Sherleys’ exploits extant clearly complicated the generic and rhetorical task of the authors. The dim view taken of the Sherleys’ activities by the court and monarch, and their growing status as popular folk heroes, also could not have simplified the task of representing them on stage.

I suspect that one particular formal feature—the “particular”—lies at the heart of generic distinctions between prose and dramatic histories of current events (so-called “chronicle plays”) and determines what sort of truth is offered by authors writing within each generic tradition. In the coming months, I will be exploring the uses made of the “particulars” of the Sherley story across several different published pieces as well as the explicit references made to them in the course of reader’s notes, prologues and other prefatory material, in order to determine how “the robe of truth,” as the playwrights put it, is woven in different early modern genres.

Rachel E. Hile

The Politics of Satire and the Burning of Middleton’s *Micro-Cynicon* (1599)

The 1599 “Bishops’ Ban” on satire, which identified particular books to be called in and burned as well as specifying “That noe Satyres or Epigramms be printed hereafter,” brought a premature end to the immense popularity during the late 1590s of the formal verse satires modeled on those of the Roman poet Juvenal. Among the books burned on June 4, 1599, was 19-year-old Thomas Middleton’s *Micro-cynicon: Sixe Snarling Satyres*, a collection of verse satires modeled on other popular satires of the period, such as Joseph Hall’s *Virgidemiarum* (1597–98).

The limited critical attention to this early work of Middleton has tended to assess it as a somewhat unremarkable iteration of the genre, notable for the ways in which the future dramatist sometimes shifts from the discursive satirical approach characteristic of the genre to semi-dramatic character sketches. Regarding the reasons for the censorship of the book, the critical assumption appears to be that Middleton’s work simply was lumped in with other satirical works at a time when, according to Cyndia Susan Clegg, political concerns related to the conflicts between the Earl of Essex and Robert Cecil led to a crackdown on potentially incendiary satirical and historical works.

I will be developing the argument that *Micro-Cynicon* was singled out to be among the satires specifically named in the Bishops’ Ban and burned because the offense it gave, whether intentional or not on the part of Middleton, was more specific than has been recognized. I believe that in the literary-political climate of 1599, because the genre of formal verse satire cued readers to look for topical, political allusions, the apparently general nature of Middleton’s satire in *Micro-Cynicon* was not enough to spare it from scrutiny. The first two satires in the collection, focusing on “Insatiate Cron” and his son, “Prodigal Zodon,” may have been read as referring to the Lord Treasurer William Cecil, Lord Burghley, and his son, Robert Cecil. In

particular, references to the death of the miser Cron, who has “fled to hell,” may have been read as a tasteless commentary on the death, one year earlier, of the elder Cecil.

The possible references to the Cecils in the first two satires of *Micro-Cynicon* are not especially pointed and may in fact not have been intended by Middleton. I argue, though, that in a context in which formal verse satire had become so politicized, authorial intention ultimately was less important than readerly ingenuity in leading to topical, and potentially dangerous, interpretations.

Russell L. Keck

“To keep my name ungor’d”: Duels, Violence, and Masculinity in Early Modern Revenge Plays

This essay explores the relationship between the conventions and performance of duels and other acts of violence and the formation of masculine identity within the genre of revenge tragedies during the Elizabethan and Jacobean eras. Duels are some of the most emotionally charged and physically violent actions on stage, yet they are also quite revealing with regards to identity. I compare historical traditions and guidelines of duels with their representations on stage in order to discover the function and meaning of duels for early modern conceptions of masculinity. Building off of recent historical and literary studies of violence and identity, specifically Alexandra Shepard’s *Meanings of Manhood in Early Modern England* (2003) and Cynthia Marshall’s *The Shattering of the Self: Violence, Subjectivity, and Early Modern Texts* (2002), I investigate the ways in which revenge plays depict the brutality and subsequent effects of duels and gruesome killings – that is, how playwrights enhanced the drama of violence with dialogue as well as with the spectacle of stage combat. Furthermore, I consider how duels both reflect and help shape perceptions of early modern masculinity. In particular, I examine the duels between Hamlet and Laertes at the end of Shakespeare’s *Hamlet*, the near duel between Aaron and the sons of Tamora and the executions of the latter in *Titus Andronicus*, the bloody finales of Kyd’s *Spanish Tragedy* and Middleton’s *Revenger’s Tragedy*, and the two duels in which Vasques participates (one with Grimaldi and the other with Giovanni) in Ford’s *’Tis Pity She’s a Whore*. Early modern dramaturges make use of duels and violence to both confirm and destabilize masculinity. Duels are often an expression of masculine identity, but participating or instigating them without warrant or failing to uphold the standard practices adversely affects that identity, usually resulting in a loss of social and/or political power. With a broader focus on the conventions of revenge tragedies, I hope to demonstrate how this popular genre illustrates and comments on the subjectivity of the early modern masculine self, demonstrates the complexity of early modern gender, and informs our understanding of the identity-shaping power of violence.

Harry Keyishian
Shakespeare, Genre, and Early Modern Punishment Theory

Early Modern comedy and tragedy dealt differently with the question of punishment in ways that correspond with contemporary legal debates on the subject. The main function of punishment—the main reason to punish offenders for legal offenses—was thought by most legal philosophers to be “for example’s sake” or, to use the term preferred by Sir Edward Coke, “terror”—what we call “deterrence” today. Also important were the idea of “amendment” (rehabilitation) and the protection of the public from violence and theft by incarcerating or executing offenders. These three functions—deterrence, rehabilitation, and social defense—became the pillars of modern utilitarian schools of criminal justice, which hold that punishments should last only as long as the lawbreaker remains a danger to society and should cease when the criminal has reformed. Also important, however, was the idea of retribution as a principle of punishment.

Early Modern legal thought, though strongly utilitarian, was also deeply concerned with issues of equity and the balancing harms to achieve justice. Punishments were to be calibrated to the seriousness of the crime regardless of the offender’s change of heart. Early Modern comedy follows the utilitarian line in determining punishment. Rehabilitation serves in romantic comedy, while deterrence is the aim of satire. Offenders in comedy tend to suffer less than they deserve in terms of justice. Tragedy, by contrast, is deeply enmeshed in questions of retribution, with protagonists in fact suffering more than they deserve. The study of legal forms illuminates many elements of Shakespeare’s treatment of punishment in comedy and tragedy.

John D. Staines
Tragicomic Violence, History, and Generic Experiment: The Case of *The Tempest*

This paper grows out of a larger project on genre and the representation of violence. I have so far mostly examined tragedy and comedy, but I’d now like to have a chance to meditate upon an interesting response my undergraduates had this semester to *The Tempest*. They found the ending of the play puzzling, even disappointing, since they recognized that Prospero is in part an avenger drawn out of a revenge tragedy, speaking at times the language of revenge, and found that his avoidance of tragic violence frustrated their generic expectations. Most of them had already read several of Shakespeare’s tragedies but only a few comedies and none of the so-called romances, so they were expecting the play to end in blood and had trouble accepting that it didn’t. *The Tempest* is, of course, a play about the power of words and of the theater, and a play about the ways authority is both sustained and threatened by violence. It explores those questions in part by experimenting with genre, reflected in the critical disputes over its generic title, a comedy that gets relabeled a romance or a tragicomedy. In this paper, I’m calling it *tragicomedy* in order to highlight the generic mixing that marks the play. Elsewhere I’ve argued that in a tragedy like *King Lear* Shakespeare forces audience members to confront and respond

to the violence of their culture.¹ In this paper, I'm looking at how tragicomedy recognizes the reality of violence in the world (whereby it differs from comedy, where violence is often treated as a matter of fun, as in slapstick farce), but seeks strategies for avoiding or channeling it. If revenge tragedy deals with unjust ruptures in the law by destroying the entire system, tragicomedy works to rebuild the system. This might seem to be an evasion of the violence of history, romance stepping outside of history into wishful fantasy; however, I want to challenge such a reactionary view of the genre, much as Terry Eagleton has challenged the assumption that tragedy is an inherently conservative defense of the existing political and social order.² *The Tempest* acknowledges that the disciplinary force of words and bodies underpins human political interactions, but it uses that acknowledgement to discipline those who would employ violence for their self-interested ends. In this way, the play functions like Las Casas's *Devastation of the Indies* (which will provide some historical context to my reading). Las Casas's exposé of Spanish cruelty in the Americas is a text that uses violent rhetoric to attack and unveil violent injustice with the goal of ending violence. Such a work is revolutionary in the older sense of "returning to a lost order," but it is also revolutionary in its attack upon unjust violence and in its justification of the violent resistance of the Indians to their oppressors. Likewise, the tragicomedy of *The Tempest* not only uses violence to restore an order but gives voice to those like Caliban who would resist the violence oppressing them. The restoration of order at the end of the play is thus not a replication of the lost world but a creation of something new.

Caralyn Bialo

"Measures Meet for Every Sort": The Social Dynamics of Elizabethan Genre

My paper contributes to the critical discussion about the social function of genre by asking how we can understand the disjuncture between genre theory and genre practice in late-Elizabethan England. On the one hand, critics have noted that the relatively rigid Elizabethan generic hierarchy was based on the same principles as the social hierarchy. Arthur F. Marotti opens a 1991 article with the statement that "everyone acknowledged that literary communication was socially positioned and socially mediated: styles and genres were arranged in hierarchies homologous with those of rank, class, and prestige." Simultaneously, however, critics have long acknowledged that Elizabethans were avid generic experimenters. I place these critical truisms in conversation, investigating how early-modern writers maintained two contradictory interpretations of classical decorum, one of which upheld a generic hierarchy and one that allowed for writers to adapt genre to their audience.

Elizabethan treatises identified literary kinds through three primary components: a text's evocation of classical precedents; the topic of the poetic work; and the means of expression,

¹ John D. Staines, "Radical Pity: Responding to Spectacles of Violence in *King Lear*," in *Staging Pain: Violence and Trauma in British Theatre, 1500-1800*, eds Matthew R. Martin and James Robert Allard (Farnham, Surrey, and Burlington, Vt.: Ashgate, 2009).

² Terry Eagleton, *Sweet Violence: The Idea of the Tragic* (Oxford: Blackwell, 2003).

which for some authors included both measure and style and for others simply denoted the *genera dicendi*. How these components converged to constitute genre was governed by the guidelines of decorum, which the Elizabethans appropriated from classical rhetoric. I argue, however, that decorum was a slippery concept. Examining Sidney's *Defense of Poesy*, Puttenham's *Arte of English Poesy*, Wilson's *Art of Rhetoric*, and Drant's translation of Horace, as well as Cicero and Aristotle, I show that, on the one hand, Elizabethan authors understood upholding decorum as matching the form of a text to the elevation of its subject. There was, however, another side of classical decorum, one that sees decorum as a strategy through which the rhetor makes his speeches moving to his particular audience. On this level, decorum suggests that form should be adapted to audience, making genre indissoluble from the circumstances of lived experience.

Those circumstances were shifting in late-Elizabethan England, which witnessed the effects of social mobility on the social hierarchy, changes in economic structures, the emergence of newly literate audiences with access to print, and the development of the professional theater. These changes shaped the ways that Elizabethans read texts and viewed plays, and as a result they are fundamental to how Elizabethans adapted the genres they inherited and how they produced new genres. My paper constructs a theoretical framework for examining these social dynamics by using Hans Robert Jauss's "horizon of expectations," which provides a model for examining how readers' interpretations as well as authors' intentions can affect the symbolic language of genre. Audiences both appropriate literary conventions for their own ideological purposes and broaden the cultural "horizon of expectations" by bringing every experience of genre to their subsequent textual encounters. I lay the theoretical groundwork for thinking through how those expectations and aesthetic experiences reciprocally constructed and were constructed by reading and play-going practices and the material conditions that affected them.

Lauren S. Garrett

"No Cousin unto them that borrow": debt and domestic tragedy

Thomas Heywood's masterpiece of domestic tragedy, *A Woman Killed With Kindness*, has much to teach us about early modern employments of genre as theme and cultural signifying system. As the generally conceded best example of its literary kind, *A Woman* is read most often with an eye towards defining its genre. Elizabethan domestic tragedies tend to be read as didactic throw backs to early morality plays or marriage plays, in which private matters become public or take on political significance. Though the illicit transferring of land or property has figured into critical discussions of some of the genre's texts, few critics have recognized the degree to which domestic tragedy is a genre concerned above all with emerging market economy structures and practices. More pointedly, I am interested in demonstrating the centrality of debt to the genre. For our seminar, I hope to offer a reading of *A Woman* that examines how the theme, plot device, and contemporary social issue of debt move through the play's generic milieus and the economy paradigms they imply: 'soft' and affective in the romance of Frankford's manor, 'hard' and fiscal in the realist, contemporary context of Sir Charles' fall. Even as the two milieus interrupt and interpenetrate one another, so mixed notions of debt lead to violations of affective bonds and the

commodification of honor and virtue. In both plots, women become transferable property between men whose relations, whether friends or enemies, are configured in terms of debtor and creditor. In each, as well, the debtor attempts to convert feminine honor into the currency of his generic economy: Wendoll takes Anne as a gift; Charles gives Susan as payment. In tracing debt through the play in this way, gesturing to other examples from the genre, I will suggest that the debtor and creditor relationship is the underlying affective structure of the genre of domestic tragedy.

Other primary texts this study may look to are *Arden of Faversham*, *Witch of Edmonton*, *A Warning for Fair Women*, *Othello*, and *Measure for Measure*. I may turn as well to polemical and rhetorical texts treating debt—sermons, debtors’ petitions, paradoxical encomia—in order to establish contemporary discourses and structures of debt. Secondary sources, such as Craig Muldrew’s *Economy of Obligation*, will help provide a sense of the socio-economic context informing these texts. This study will likely fall into the seminar’s category of ‘the politics of genre’ and could perhaps indirectly participate in a discussion of ‘Shakespeare’s genres.’

Cory Grewell

The Social Politics of Jonsonian Comedy

The paper I am envisioning for this panel will examine the interpretation of the comic genre as moral social critique in the comedies of Ben Jonson. Jonson’s comedies critique the ways in which social advancement in Elizabethan and Jacobean England are notably not directly proportional to merit. The critique is thus integrally tied to the cultural phenomena surrounding the new social mobility that went along with a nascent capitalist economy.

Analysis of Jonson’s critique of capitalist social mobility has, of course, been pioneered in sources as venerable as L. C. Knights’ *Drama and Society in the Age of Jonson*, but insufficient attention has perhaps been given to how specifically comic generic norms are employed in Jonson’s dramatic critiques. I wish to examine these matters more closely in my paper and analyze Jonson’s employment of such traditional (classical) comic devices like stock characters and clever slaves in service of a critique of historically contemporary social politics. I think that Jonson’s revision of the clever slave character in this regard is especially interesting. The stock character becomes in Jonson’s plays a stereotypical contemporary English servant and an on-stage satirist, scheming and orchestrating elaborate plots – as does the clever slave in Roman comedy – but for the specific purpose, in Jonson, of exposing the gap between characters’ personal merit and their (assumed) social position. Thus comedy, in Jonson’s hands, becomes inextricably tied to contemporary culture, and more particularly, to a critique of a class structure that diverges so sharply from an imagined and ideal meritocracy. This critique is made across the board in Jonson’s comedies, but the ties between genre and cultural critique are most clear, perhaps, in the early humors comedies, *Every Man in his Humor* and *Every Man Out of his Humor*, and those ties are interestingly revised in *Volpone* and *The Alchemist*. It is these four plays on which I will focus in the paper, demonstrating Jonson’s use of comic devices in the service of a particular cultural critique of English class structures.

I also want to give some attention in this paper to how Jonson's particular conception of the comic genre differs from his Elizabethan contemporaries, especially Shakespeare (at least insofar as we tend to read him through the lens of C. L. Barber). Shakespeare does, of course, engage in social critique in his comedies, and even satirizes contemporary class divisions occasionally, as in *The Merry Wives of Windsor*. But even in the latter play, the comic denouement is one of reconciliation. Comedy, in Shakespeare, is a genre in which social distinctions are somewhat leveled. In Jonson's plays, conversely, social distinctions tend to be sharpened, but along lines of merit rather than arbitrary – or especially purchased – status.

The element of social satire as inherent to the genre implies affinities between comedy and other forms of non-dramatic verse satire, such as the satires of Marston and even Jonson's own epigrams. Secondary sources to be consulted in developing this analysis will include cultural histories of Jonsonian England that illuminate the specific phenomena that are lampooned in Jonson's comedies as well as Elizabethan literary criticism that establishes the classical, "moral" norm of comedy with which Jonson was working.

Maya Mathur

"Shall dungill curs confront the Helicons?": Comic Economies in *2 Henry VI* and *The Winter's Tale*

On the surface, *2 Henry VI* (1591), a history play about the Wars of the Roses, has little in common with *The Winter's Tale* (1609-11), a late romance on the destructive nature of sexual jealousy. But despite their generic and thematic differences, the two plays have one point of similarity: they feature ludic confrontations between landless plebeians and wealthy property owners and, in doing so, reflect on the changing social landscape of early-modern England. In the first of these plays, the peasant rebel, Jack Cade, meets his death at the hands of a prosperous landlord, Alexander Iden; in the second, the tinker, Autolycus, submits to the authority of an aged shepherd and his clownish son. Moreover, Cade and Autolycus are both framed as vagrants who prey on respectable citizens, and their depiction has close affinities with representations of "sturdy beggars" -- characters who feigned poverty for personal gain -- in the sixteenth and seventeenth-century poor laws and the popular "rogue" pamphlets.

However, as scholars like A.L. Beier and Linda Woodbridge have shown, the official legislation and popular texts generated a highly imaginative "underworld" in which vagrants were censured as inveterate criminals, in order to serve their own ends; Tudor and Stuart administrators justified assisting the settled poor at the expense of the itinerant poor, and the pamphlets garnered high financial returns for their authors by creating a hypothetical fraternity of thieves. Most importantly, in presenting vagrants as incorrigible rogues, these texts served to elide the changing agrarian relations -- particularly the practice of enclosing common land -- which caused their poverty and homelessness. It is in this gap between stereotypes of masterlessness and contemporary social conditions that I wish to situate the interaction between landowners and displaced commoners in *2 Henry VI* and *The Winter's Tale*. In this paper, I will suggest that the

Cade-Iden and Autolycus-shepherd encounters rehearse and depart from the generic portrayals of vagrancy in government documents and the “rogue” tracts.

Like their pamphlet counterparts, the dramatic vagrants are cast in comic terms, and their illicit activities are designed to invoke laughter. But unlike their rogue-literary brethren, whose exploits provoke authorial condemnation and serve to reiterate traditional social hierarchies, the jesting tactics employed by Cade and Autolycus threaten to collapse accepted boundaries of status and genre. Instead of valorizing their propertied opponents, then, the clowns’ activities draw attention to the financial inequalities that produce their masterlessness. As a result, I contend that, in *2 Henry VI* and *The Winter’s Tale*, Shakespeare institutes a *comic economy* in which socially-marginalized rebels and thieves articulate a popular politics that challenges the official position on vagrants, and generates a ludic alternative to the conventions within which they were framed.

Christine Maffuccio

Bartholomew Fair and Ben Jonson’s Comic Laureateship

Ben Jonson’s career is marked by Jonson’s ongoing interrogation of comedy--its purposes, limitations, possibilities--and Jonson’s efforts to use both comic forms and comic theory to express an English laureate persona. Although the 1616 folio *Workes* has been accepted as Jonson’s fullest laureate self-presentation, my paper focuses on the comic experiment that Jonson left out of the folio--that is, the comedy relegated to the margins of his writerly identity: *Bartholomew Fair* (1614). I assume no mere coincidence between *Bartholomew Fair*’s puzzling generic shape and its unique status as the play that Jonson continuously revised and habitually discussed. Out of *Bartholomew Fair*’s mix of Plautine and Terentian New Comedy, “Comicall Satyre,” and Jacobean city comedy, Jonson developed a comic laureate persona indebted to the very common, lowbrow culture that the *Workes* set him against.

I am especially interested in the new meanings and significances that Jonson discovered in Plautus’s and Terence’s comedies. Although Jonson’s earliest comedies rely on a dramatic authority that was actually opposed to “the Terentian manner,” Jonson seems to have been rethinking the importance and function of the comic “lawes” by at least the time that he wrote the prologue to *Volpone* (1607). Moreover, Jonson began *Bartholomew Fair* in 1613, right after he had returned from his European tour and so after he had met with Dutch humanist Daniel Heinsius. *Bartholomew Fair*, I therefore suggest, grew out of Jonson’s engagement with humanist scholarship in general and with Heinsius’s work in particular. An editor of Aristotle and Horace, Heinsius by 1613 had begun to consider Horace’s judgments on Plautus and Terence. In so doing, Heinsius was delving into a debate that was pitting Plautus’s lowbrow talk and bawdy humor against Terence’s refined language and generic restraint.

The social and cultural implications of this debate pervade *Bartholomew Fair*, a play that submerges New Comedy form underneath Smithfield’s rowdy vernacular(s) to make a new “kind” of New Comedy. Like A. D. Cousins and Alison V. Scott, editors of *Ben Jonson and the*

Politics of Genre (2009), I approach Jonson's experiments with New Comedy from the Bakhtin Circle's premise "that each genre offers a window on the world: that each of the kinds makes available a perspective on the world, one which is inherited and variously renewed" (1). Furthermore, the New Comedy that Jonson encountered--through Renaissance humanism's critical lens--broadened the possibilities for how he could see himself as a comic playwright. Drawing on the theories of the Bakhtin Circle, I suggest that the social nature of form and language, of central concern in Bartholomew Fair, shapes Jonson's own, Smithfield laureate image. I argue that this alternative laureate identity relishes its debt to common language, popular literary tastes, and lowbrow judgments.

Kristiane Stapleton

"By those rich chaines": Individual, Community, and the Pastoral in Aemelia Lanyer's *Salve Deus Rex Judaeorum*

When approached as an organic entity, Aemelia Lanyer's *Salve Deus Rex Judaeorum* poses problems for its reader. How we are to reconcile the dedications, the religious poetry, and the country-house poem at first appears mystifying, a problem that is only further exacerbated by Lanyer's use of new and experimental genres and her adaptation of genre. Lanyer adapts genre, explicitly using her collection to present a female perspective and to authorize that perspective. The dedications and the country house poem are not only "not unfit to be read," as the title page so half-heartedly proclaims, I argue they are vital to an understanding of *Salve Deus Rex Judaeorum* as a unit and Lanyer's own authorial project. The secular elements of Lanyer's text cannot and should not be separated from her religious work—Lanyer's collection is innovative precisely because of the conversations and connections she creates between apparently disparate genres. Although much work has been done on Lanyer's dedications and on the eponymous religious poem, I would like to consider Lanyer's choice of the pastoral in "The Description of Cookeham" as a strategic generic choice that, rather than straying from the problems of individual and community that the earlier segments of her text present, crystallizes the conflict and provides a solution through Lanyer's own authorship.

While the pastoral originally appears to be that which disrupts the connection between the elements of Lanyer's text by presenting the female community as that which is already lost and absent, gone with the land upon which it depended, I argue that the pastoral actually forges the link between the three pieces of the text and creates their connection—a connection grounded in Lanyer herself and in the "rich chaines" of her text (210). Lanyer's country house poem does not succeed in establishing a female community in the physical space of Cooke-ham; however, it does succeed in establishing one in the authorial space of the text. By doing so Lanyer intensifies her presentation of herself as author—in her writing she is able to recall that which is lost, to present Nature and Art seamlessly through her own art, and to speak for and with the land. Through the pastoral, Lanyer is no longer the voice of an individual who metonymically represents a community; she is the space through which a community is established and constructed, the space that allows for the community's existence.

Rachel Zlatkin

“The Adventurous F.J.: Living Up to the Form”

“It is hard to end the thing whereof yet I have found no beginning.”
Master F.J. (20)

G.T., the intrusive narrator in Gascoigne’s *The Adventures of Master F.J.*, informs readers that F.J.’s verses to Elinour are “the first verses that ever he wrote upon like occasion” (8). It is clear from the epistolary introduction to F.J. that the romance is fashioned on the Petrarchan sonnet and the roles required in courtly love. Paul Salzman notes in his Introduction to the text that “the courtly love pose had integrated some of the earlier courtly love stance with [the] new flirtatious relationship between the sexes” (xv) so visible in F.J.’s relations with Elinour. F.J.’s formation as a proper lover, failed as it is, is also an attempt at subject formation, or rather, at the formation of an ideological subject. His relationship with Elinour fails because of his inability to learn the language he must speak and write or the rhetorical poses he must play. This failing has implications for his place in the world... for his lack of place in the court.

In this paper, I will examine the attempted construction of F.J. as a courtly lover and subject, and the role the letters, verses, and prose would play in that formation. Part of my premise is that in his middle class attempt to gain access to court life, F.J. is making an attempt to “live up to the form.” I use the word “form” with an eye not only to its literary, but also its political and psychoanalytic, associations. These questions will guide my study:

What is the relationship between Gascoigne’s varied genres and poetic forms with the patterns of behavior and role playing required of F.J.?

How do the genres – whether thought of as Gascoigne’s or F.J.’s – enforce or challenge a class system of which F.J. appears naively ignorant?

How does the prose and/or the poetry, shape the relations between F.J. and Elinour, between F.J. and Frances, between F.J. and the secretary, or between F.J. and himself – between the role he would play and the self who can’t?

The fact that F.J. writes verses and letters indicates a real effort to place himself, to plot his point in the evolving romance, and to exert some control over the parameters of the affair. However, the fact that F.J. gains access to Elinour only in her secretary’s absence (her letter writer, significantly) indicates that he is only a temporary place holder until the secretary’s return. While picking up on Jameson’s term “ideology of form,” my analysis will rely on Althusser’s definition of ideology and his borrowings from Lacan’s mirror stage, as both the material and psychoanalytic implications are important to my study. I also have in mind Henry S. Turner’s *The English Renaissance Stage* with regards to plot and the relationship between geometry and poetic and dramatic forms.

* **Note:** My study is based on the assumption that the narrator G.T. is at least somewhat reliable. I am making a study of him, especially with regards to history and fiction. Also, the figure makes Gascoigne’s fiction a theatrical text, in that G.T. emphasizes the artificiality of the narrative. However, I think, at least right now, that G.T. falls outside the scope of this particular paper. This is one excision that I’m not particularly happy about, and I’ll be contemplating ways of bringing him into my analysis as it evolves.

Works Cited:

Gascoigne, George. "The Adventures of Master F.J. (1573)." *An Anthology of Elizabethan Prose Fiction*. Ed. Paul Salzman. Oxford UP: 1987. 1-81.