Disenchantments / Re-Enchantments, Part One
Friday 11 April 2014

Blair Morris
Marianopolis College
b.morris@marianopolis.edu

Shakespeare and the Idea of Secularization
Early modernity has been characterized as an era of amplified religious struggle, yet it also has been regarded as a period of greatly increased secularity. These tendencies might appear to be contradictory, especially from the perspective of many longstanding theories of secularization, which mistakenly assert that the secular gradually evacuates and eventually replaces the religious. Yet in light of developments in our understanding of secularizing processes, there is no contradiction in the simultaneity of these historical trends. In recent studies, emphasis has shifted to affirming that the more intensive the religious debate, the more the pluralization of belief, the more accelerated the rate of secularization becomes, as more people are exposed to an increasing range of belief options, including varieties of religious spirituality, as well as an array of humanisms. The equation of pluralization with secularization is evident in Shakespeare's England, where there appeared along a widening spectrum of belief orientations relative to the infinite and the eternal, a variety of innovative manifestations of religiosity and of humanism. Reactions to this secularizing diversification of beliefs in the period ranged from enthusiasm, to apprehension, to fear. On one hand, it was possible to embrace eagerly and with renewed curiosity a post-Reformation climate of plural beliefs about the human, the natural, and the supernatural. On the other, this atmosphere of social and spiritual disunity could be a troubling prospect for those in search of a unified strategy for repelling the devil and for drawing nearer to God. This paper will explore a sampling of secularizing scenes from *All's Well That Ends Well*, each of which may appear to call for readings based on an assumption of gradual secularist disengagement from religion, but which instead reveal more of value about Shakespearean secularization when the pluralization of beliefs they represent and promote are examined instead.

John Mucciolo
Independent Scholar
jmucci9046@aol.com

Shakespeare's Virtuous Duke Prospero:
Notes on Montaigne's "Of Crueltie" and Shakespeare's *The Tempest*

If critics of Shakespeare's plays were to compile a list of "virtuous" characters, Prospero would not be high on their list. To critics of *The Tempest* Prospero's reputation ranges from a usurping colonizer to a Machiavellian playwright. In the play itself, Prospero's own daughter, Miranda, makes excuses to her betrothed, Ferdinand, for Prospero's untoward actions: "My father's of a better nature, sir, / Than he appears by speech" (1.2.497-98). Prospero does have his advocates: to some critics, Prospero is Shakespeare's surrogate playwright. So, how are we to evaluate Prospero? To suggest one answer to this question, this paper examines Prospero's celebrated "rarer action" speech (5.1.25-28) and Montaigne's sense of the word "virtue" in his essay "Of Crueltie."

Sara Saylor
University of Texas, Austin
sarasaylor@gmail.com

"Almost a miracle": Redemption in *The Winter's Tale*
My paper explores the relationship between redemption and the sacred in *The Winter's Tale*. This play sets a Judeo-Christian narrative of transgression and repentance within a classical world where religious means of absolution are conspicuously absent. Leontes cannot confess to a priest or seek the aid of a divine savior; he has no prospect of salvation, punishment or purgation after death. His repentance unfolds through personal interactions: Camillo has served as his "priest-like" confessor, and Paulina oversees his penitential suffering. Even when Leontes is told that the gods have forgiven

him, he cannot forgive himself.

I argue that Shakespeare proposes the possibility of a secular redemption in *The Winter's Tale*. In this version of redemption, personal reconciliation matters more to the penitent than divine absolution, and humans, not deities, facilitate his personal transformation. Rather than nostalgically reviving the abolished sacrament of penance, or affirming a reformed view of repentance as an interior transformation only God can initiate, Shakespeare departs from both confessional models. He asks what kinds of redemption become possible in a world where the gods' involvement is uncertain—where, in Autolycus's words, the gods have apparently left humans to "do anything extempore."

By arguing that Shakespeare situates redemption within the immanent frame of human interaction, my paper builds on many critics' view that *The Winter's Tale* invests personal relationships with sacred significance. For these readers, Hermione's return, a "secular miracle," reveals the numinous quality of forgiveness itself. The statue reanimation is also widely read as a celebration of the redemptive power of theatre. My paper challenges this view by interpreting Paulina's treatment of Leontes as excessively cruel, suggesting that Shakespeare acknowledged his art's susceptibility to abuse as well as its redemptive potential.

Tracey Sedinger
University of Northern Colorado
tracey.sedinger@unco.edu

"The body is with the king but the king is not with the body": Edmund Plowden's corpus mysticum in the context of an Elizabethan legitimation crisis

In *The King's Two Bodies*, Ernst Kantorowicz traces the process by which "secular" nation-states appropriated ideals associated with a purportedly universal church, and therefore created a discourse of political theology that competed directly with the church's discourses of mystical legitimation. This process was especially momentous and contentious in Tudor England, given the Henrician and Elizabethan Acts of Supremacy; their opponents, such as Reginald Pole and John Feckenham, argued that in equating the commonwealth with the church, both church and state were desacralized, despite the intended (and false) mystification of an increasingly tyrannical Crown.

In the context of this seminar I want to return to Kantoriwicz's argument, and re-examine Edmund Plowden's articulation in his Reports of the legal mechanism for this process: the elaboration of a second, mystical body that accompanied and remedied the defects of the king's natural body. In his most famous case, Plowden mobilized the concept in order to frustrate the natural body's will, which suggests that "secularization" (if indeed this term is appropriate) did not always lead to an increase in political power. In fact, using Hans Blumenberg's book, The Legitimacy of the Modern Age as well as the work of Claude Lefort and Giorgio Agamben, I want to interrogate the narrative of the Henrician revolution and Elizabethan settlement as a secularization, and by extension, that "modern" political theology is by definition a secular theology, from which religious or transcendental elements have been purged. And if time and space allow, I would like to follow this thread to one or more of Shakespeare's plays, including *Richard II* (central to Kantorowicz's argument); *Twelfth Night*, which struggles with its own duplication of bodies; and/or *Macbeth*, which poses for me the question of the relationship between the secular and the demonic.

Ewan Fernie
The Shakespeare Institute, University of Birmingham

Dark Re-enchantment: John Moriarty and Shakespeare

In *Stage, Stake, and Scaffold*, Andreas Hofele claims that Shakespeare opens up 'the question of the human'. This resonates with a moment in John Moriarty's masterpiece *Nostos* when the author reflects that 'the hand with which I was turning a page of the Bible was structurally homologous to the fin of a shark'. Where Hofele works from Shakespeare to Nietzsche, Moriarty works back from Nietzsche to Shakespeare. 'Nietzsche's discovery and subsequent collapse' he suffers as an ill omen for own times, one which opens his ear to further prophetic provocation:

In its portentous vicinity I hear the Fool's question. Unhoused not just out in the heath, unhoused at

home, I hear it:

> 'How now, nuncle?'

This insinuating question becomes urgent for Moriarty partly because God has gone, to the effect that we have become unaccommodated, alienated and unhoused not just in bereft creation, but even within our own minds. We have become our own bestial remainder, unhallowed and shut out from consciousness. 'To bring Poor Tom, who is a-cold, into the fullness of his humanity': that's the project! But as Moriarty recognises, the problem goes deeper than secular modernity, for God (at least as He has been conceived in the mainstream Judeo-Christian Western tradition) is part of it. Moriarty is troubled by Leviathan's exclusion from hope. He is troubled not just for the sake of that terrible, excluded creature, but equally because he's aware of Leviathan thrashing in his own breast, in the depths of his mind and his desire. He is aware of it, too, in Poor Tom's incommensurately vast, apocalyptical passions that exceed the bounds of any ordinary human ego. And he is aware of it in Macbeth. What Moriarty wants is a new religion, one spacious enough to wrap around Leviathan, both in itself in ourselves.

Aaron Kitch
Bowdoin College
akitch@bowdoin.edu

"Enchanted Materialism Revisited: Hobbes, Paracelsus, *Hamlet*"
Even in their efforts to rescue modernity from the charge of disenchantment, philosophers such as Mark Schneider and Jane Bennett commit themselves to narratives of secularization. Bennett, for example, bases her call to re-enchantment on the Swiss-German medical alchemist Paracelsus, but strips him of his important theological arguments. This essay explores Bennett's idea of "enchanted materialism" in three non-secular early modern contexts: political theology (Hobbes), alchemical natural philosophy (Paracelsus), and Shakespearean drama (*Hamlet*). Though there are important differences between all three authors, I propose in my conclusion that we might read Hamlet's obsession with matter—a word that appears more times in the play than in any other play by Shakespeare—in light of Paracelsian alchemy, specifically his interest in distillation as a purification of the corruption of sin. Yet neither materialism nor the supernatural offers a stable foundation for his subjectivity. Hamlet's radical unsettledness—his enduring condition of being "out of sorts" in relation to his family, his political status, and his own body— displays the modern subject as trapped between the passive acceptance of religious and political absolutes and the material immanence of self-fashioning. Instead of reading Hamlet as an avatar of the modern, however, I suggest we understand his divided subjectivity in relation to an epistemological shift from natural to mechanical philosophy.

Eric Mallin
University of Texas at Austin

The Charm in *Macbeth*
We see Macbeth only after hearing a plenary set of references and allusions to him. He sounds marvelous: a supernatural berserker. And a trio of witches sing his name. (Yes, I believe they sing, or at least, lay down a beat.) Although he seems weird as hell, and certainly capable of the violence he is about to inflict upon the nation, Macbeth and his acts are finally distinguished in a different, more passive key: he is *charmed*. Shakespeare allows this possibility--that every deed he performs occurs under the sign of magic--by introducing him with this line from the witches: "Peace, the charm's wound up." But what is the charm, exactly, and how long does it last? Can he or we escape it? It may be the case that the spell creates Macbeth as a marionette for dark masters, and his terrible force on the battlefield represented merely momentum, not heroic or demonic individuality. It may also be that the witches deposit the idea for regicide at the precise psychic midpoint between Macbeth's own initiative and his susceptibility. I prefer another answer: the charm in Macbeth allows the hero a way to mesmerize himself, and in the process, to exaggerate the influence of the witches upon him and, lastingly, upon the audience.

James Mardock
University of Nevada
jmardock@unr.edu

"I wot not by what power—": Genre, Magic, and Predestination in *A Midsummer Night's Dream*
Demetrius's admission that he knows not the power that has drawn him back to Helena is only the most striking assertion in *A Midsummer Night's Dream* of its characters' lack of agency. The comedy gestures to a matrix of unseen agents—Athenian law, Oberon, Queen Elizabeth, Shakespeare, the invisible hand of genre—that work implicitly toward a consideration of Calvinist providentialism. The generic uncertainty of "tragical mirth" both in *Pyramus and Thisbe* and in the play at large is intriguingly parallel to the epistemological anxiety of the reformed believer with regard to election. Whereas before the Reformation the Christian narrative had been comedic, both in the long view of *heilsgeschichte* and in the context of the individual soul, Calvin had made tragedy possible within the Christian framework. The question of election and reprobation is a question of genre: we don't know whether we're acting in a comedy or a tragedy. Shakespeare, following several decades of post-Reformation experiments with the comic morality tradition, sublimates an exploration of his audience's Calvinist salvation anxiety into his romantic comedies, and *A Midsummer Night's Dream*, especially, offers both a representation of and a therapeutic remedy to one of his culture's dominant nightmares. Fairies are not gods, and Oberon is of course not Providence, of course, but in allowing us to see his hand at work, Shakespeare gives us an opportunity to see behind the workings of election: a free pass, in this dream version of life, behind the curtain.

Charlotte Artese
Agnes Scott College
cartese@agnesscott.edu

Disenchanting and Re-enchanting the Amleth Legend: Folktale Survivals in *Hamlet*
Shakespeare seems to have gone out of his way to exclude nearly all of the folktale materials present in his ultimate source for Hamlet, Saxo Grammaticus' twelfth-century Gesta Danorum, and yet residues of these traditional stories nonetheless mark the play. In Saxo's account of Amleth, the folktale elements cluster around Amleth's trip to England. On the voyage, he alters the message his escorts bear commanding his execution to order theirs instead, as well as adding the order to marry Amleth to the English princess. This motif is prominent in the folktale "The Prophecy." Once in England, Amleth feigns offence at the deaths of his two companions. He melts the gold he demands in compensation and then pours it into two hollow sticks. Here, Saxo seems to refer directly to the legend of Lucius Junius Brutus. Shakespeare includes the trip to England in his play, but abortively: Hamlet never arrives and the only surviving folktale motif is "Message of death fatal to sender." The play, however, retains a subterranean link to the legend of Lucius Junius Brutus in its explicit identification of Hamlet with Marcus Brutus, the conspirator against Julius Caesar, a descendent of Lucius Junius Brutus. The brief and somewhat absurd intervention of the pirates who return Hamlet to Elsinore before his ship can reach England perhaps owes something to "The Prophecy" folktale, in which kind-hearted thieves are often the ones to alter the death-dealing letter to one commanding marriage instead. This folktale, moreover, is closely related to the "Oedipus" folktale, which had significant medieval and early modern circulation. The resemblance of these two folktales may help explain some hints of Oedipus in Hamlet, which Freud and his disciple Ernest Jones picked up on, and which have cast such a long shadow over the play's critical and performance history.

Brooke Conti
SUNY - Brockport
bconti@brockport.edu

Surprised by Grace
Although Shakespeare's plays are full of the supernatural—to say nothing of the marvelous and the semi-miraculous—the most "unbelievable" events for many readers and audience members have nothing to with ghosts or witches, spells or prophecies, or even the fairy-tale improbabilities that undergird the romances. Rather, the purely internal and psychological transformations of characters

such as Bertram or Oliver, or the redemption offered Angelo, Leontes, or Shylock, are what strike many of us as unlikely, unmotivated, undeserved, and ultimately unsatisfying.

In this essay I will argue that these transformations are intended to startle and awe. Though these miracles are less obviously supernatural than some of Shakespeare's others, they are equally as rooted in a numinous vision of the world; the extraordinary acts of forgiveness, generosity, and reconciliation that conclude many of Shakespeare's darker comedies are deeply informed by biblical narratives, especially the Jacob-Joseph cycle from Genesis. Placing Shakespeare's unexpected transformations alongside those in Genesis allows us not only a different reading of those specific textual moments, but also a different approach to the question of Shakespeare's religious sympathies.

Focusing on the fifth acts of *Measure for Measure* and *All's Well that Ends Well*, with occasional reference to other comedies and romances, this essay will argue that although Shakespeare's reading of Genesis is clearly informed by a Christian theory of grace, it is not a doctrinally specific one. The biblical narratives that Shakespeare draws upon are familiar to and easily recognizable by believers of all confessions, and so the very works that are most frequently mined for evidence of Shakespeare's partisan religious sympathies turn out to be more ecumenical—and themselves more invested in generosity, forgiveness, and reconciliation—than is sometimes assumed.

Joan Linton
Indiana University
jlinton@indiana.edu

Charisma, and the Making of the Misanthrope as a Corporate Individual in *Timon of Athens*
Timon of Athens explores the workings of personal influence in ways that both draw from the scriptural language of charisma as spiritual gift and anticipates Weber's concept of charismatic authority as a psychosocial phenomenon. By placing the story of Timon within the context of a developing market economy and networks of debt and credit, the play enables both enchanted and disenchanted views of charismatic authority. This is negotiated dramatically through a fluid interplay of characters as participants and observers of their social world, even as Timon undergoes his ambivalent trajectory from philanthropist espousing the spiritual ideal of friendship to misanthrope and enemy of Athens. By giving the legendary hater a backstory as a lover of humanity, the play effectively rewrites Timon's story as the making of the misanthrope as a collective psychosocial process. Remarkably, by staging Timon's newfound gold in the woods as the means of re-enchantment, the play returns Timon to the political center of society, despite his physical location at its fringes. The agent of this return is Alcibiades, who negotiates a peace with Athens that reintegrates Timon into the collective memory, with implications that locates misanthropy within Athenian society and its institutions.

Christina Romanelli
University of North Carolina at Greensboro
c_romane@uncg.edu

"Lady Margery, your midwife there": Paulina Harrows Hell
Shakespeare's *The Winter's Tale* provides an excellent opportunity to explore both the enchantedness and dis-enchantedness of the early seventeenth century because its climactic scene, where the statue of the queen returns to life, is presented as the possible effect of two equally valid options. Either Paulina has brought Hermione back to life through the use of ritual and magic, or Paulina has tricked Leontes by keeping his wife alive in a private house for sixteen years. Readings of the play have generally led to one interpretation or the other; however, reading the play through the lens of the Harrowing of Hell, an apocryphal expansion on the line from the Apostles Creed, "He descended into hell," shows that Paulina's lawful magic can include both reclamation of Hermione's soul and trickery of her tormentor. This line of the creed was hotly debated during the sixteenth and seventeenth centuries. Moderate Protestants and Catholic sympathizers argued for a literal descent while more radical Puritans argued for a metaphorical reading of the line that suggested that Christ suffered the pains of hell while he was on the cross. Though interesting, the theological debate is not nearly as entertaining as the Harrowing of Hell traditions depicted in medieval drama. The highly symbolic features of the Harrowing include knocking on doors and breaking through gates, engaging devils in

debate, and rescuing family and friends from prison-like surroundings. In my SAA paper, I will argue that Shakespeare enters the debate over whether or not Christ descended into hell by representing Paulina's lawful magic as a ritualization of Christ's actions of tricking Satan and reclaiming the innocent patriarchs within.

Susanne Wofford
New York University

Understanding Apollo: the Gods in Shakespeare's *Winter's Tale* and Euripides' *Alcestis*

This paper focuses on how to understand the presence of the gods in *The Winter's Tale*, looking particularly at the Oracle of Delphi and at the role of prophecy in the play. Considering the influence of Euripides' *Alcestis* specifically, I had hoped to add to an essay on the presence of Venus in the statue scene of *The Winter's Tale,* and thereby to highlight and interpret the fictional and imaginative power attributed to the different classical gods made present in this play. As it is, the paper focuses more on the Euripides play and on Apollo in both plays without discussing the final scene of *The Winter's Tale*. The influence of Euripides' *Alcestis* in the 16th century, and the importance of Euripides as a classical model, has been recently made especially clear by the work of Tanya Pollard. Euripides' treatments of the gods, along with and perhaps in distinction to the contemporary generic treatment of the gods in Italian pastoral and tragicomedy, may provide a new lens with which to consider how much imaginative authority is imported into the theatrical world by the making present of a religious form understood as alien, fictional (or metaphorical) and not truly supernatural, and yet as imparting real authority.

Disenchantments / Re-Enchantments, Part Two
Saturday 12 April 2014

Bronwyn Johnston
University of Oxford
bronwyn.johnston@keble.ox.ac.uk

All the Devils are Here: The Case for Demonism in *The Tempest*
In "All the Devils are Here", I present the case for the presence of devils and demonic magic in *The Tempest*. This paper demonstrates that the magic displayed in *The Tempest* adheres to the orthodox demonological thought of the time, and that the magic is entirely consistent with the magic in more explicitly demonic early modern dramas. By placing *The Tempest*'s magic in context with other early modern devil plays and highlighting the frequent references to the devil in Shakespeare's last play, this paper shows that the magical activities of Prospero and Ariel are recognizably demonic. The presentation of magic in *The Tempest* and its exposure as insubstantial illusions do not indicate a disenchantment. Rather, it acknowledges the limitations of demonic activity that, while unusual, was nevertheless part of the accepted natural order. More broadly, this paper asserts that the representation of demonic magic on the early modern stage was consistent across the period.

Jesse Lander
University of Notre Dame
jlander@nd.edu

"Demonism and Disenchantment"
This paper identifies *1 Henry VI*'s juxtaposition of a scene of conjuration with a scene in which a fraudulent miracle is exposed as a common dynamic in Elizabethan drama. On the one hand, the staging of diabolical episodes alongside the refusal of the miraculous is typical; on the other hand, the oscillation between a scene of stark terror and one of low comedy is also typical and is a prominent dynamic in the period's most influential devil play, *Doctor Faustus*.

Anthony Oliveira
University of Toronto
anthony.oliveira@utoronto.ca

A Deed Without a Name: The Doubled, Troubled Political Theology of Shakespeare's *Macbeth*
"What is it you do?" Macbeth demands of the Weird Sisters when he gatecrashes their dark rite. What follows is an astonishing abjuration of reason, a refusal of taxonomy and genre, of coherence and classification itself, spoken by a being whose own identity – whose gender, mortality, even humanity – is itself unstable and unfixed: "A deed without a name" (4.1.49).

My paper will examine the text of Shakespeare's *Macbeth* - its poetry and its politics, its decisions and Middletonian revisions, to suggest that what witches do on the Jacobean stage is necessarily and is always "a deed without a name."

The witches are emblematic of a host of political and social currents coursing through Jacobean England that were everywhere arraying themselves against the reasonable God and his appointed, anointed king; enemies of the Order of Things, inverters of the social hierarchy, their spell-craft works (in the words of social historian Christopher Hill) a "world turned upside-down." The witch was, under the reign of the Stuarts, a figure as much of treason against the state as defiance against God – hanged, not burnt; tried by magistrates, not an Inquisition – and the play, I will further insist, is complicit in this weird act of social resistance and defiance, insufficiently containing the corrosive energies the witches unleash and allowing them to bubble and soak through the social fabric it professes to ravel up.

Shakespeare's witchcraft, its meddling inverventions and wilful sabotage in the affairs of state, doubles and troubles the hymn to divine sovereignty which the play, so famously performed for James I, is often imagined to be. The work itself is actually an act of disenchantment; it is, like Macbeth himself, proleptic – imagining the "horrible" and "unnatural" deed which will conclude the Stuart monarchy it professes to celebrate: the death of God's own king.

Deborah Willis
University of California, Riverside
deborah.willis@ucr.edu

Theatricality and Re-enchantment in Early Modern Demonologies
My essay will explore the interplay of disenchantment/re-enchantment in early modern demonologies, with a special focus on Nicholas Remy's *Demonolatry*. Demonologies, like many writings on witchcraft, often display a ostensibly "modern" sensibility in their demystifying critique of popular magical beliefs and "other" religions (pagan, Muslim, Indian, etc.), a critique that often relies on using theater as a tool of analysis. The witch's magic is often little more than a stage trick, empty of real power; the coven a troupe of travelling players; the sabbath rituals a type of theatrical spectacle.   Yet rather than naturalizing magical beliefs, these texts reconfigure earlier views of magic through a distinctly un-modern theory of demonic power. In this "migration of the demonic," the devil absorbs the powers of the witch and the sorcerer, but also of stage-manager and playwright, giving rise to new ways of conceptualizing the devil's interventions and uncanny effects.   What is at stake in this double movement of disenchantment and re-enchantment?   What might texts like Remy's *Demonolatry* help us understand about Shakespeare?

Sarah Linwick
University of Michigan--Ann Arbor
slinwick@umich.edu

"The wealthy magazine of nature": Gunpowder and Other Wonders in Fletcher's *The Island Princess*

When Armusia—a Portuguese venturer and protagonist in *The Island Princess*—arrives in Tidore, he marvels at its perfumed wind, paradisiacal trees, and rare spices (1.3.17-22). Tidore is part of the archipelago in North Maluku that early modern Europeans referred to as the "Spice Islands." At the time of *The Island Princess*'s first recorded performance—26 December 1621—the clove only grew in Maluku. The clove—which *Conquista de las Islas Molucas* (1609), one of Fletcher's source texts, describes as a "wonder of nature"—was prized not only for its ability to preserve and season meat but also for its putative aphrodisiacal and medicinal properties. Maluku therefore became a destination for many trade ships. Yet Armusia expresses little interest in trade. He claims that his desire to visit "new worlds" and behold their "wonders" has drawn him to Tidore (1.3.6-14). Because Armusia affords adventure and exploration such importance, his motivation for traveling to Tidore might appear less commercial than chivalric. More than one scholar, however, has suggested that *The Island Princess* draws on conventional romance tropes like the chivalric hero in order to affirm English religious triumph and predict English commercial success. My purpose in this essay is, in part, to problematize scholarship that interprets the play as endorsing either colonial or mercantile agendas by examining the play's treatment of wonder in relation to nature and gunpowder. *The Island Princess* explores wonder as a constructed experience. In doing so, it simultaneously compromises the role of the chivalric hero and challenges the religious, racial, and technological ideologies undergirding colonial and mercantile agendas of the period. Nevertheless, the play does not perform a disenchantment, *tout court*. Rather, the concatenating wonders that *The Island Princess* stages raise a question: is disenchantment ever possible, or can one enchantment only give way to another?

Maria Shmygol
University of Liverpool
maria.shmygol@gmail.com

Dis-enchanting Marine Wonder in William Percy's *The Aphrodysial* (1602)
This paper addresses the role of the prodigious baleen whale as a source of dis-enchantment in Percy's sub-aquatic drama, *The Aphrodysial*. The baleen's terrifying appearance is described by the group of fishermen who attempt to capture it, although the creature itself is never seen by the audience. The only presence it has on-stage is through its voice, which it uses to utters 'oracles' and discourse in several languages, leading the fishermen to marvel at its apparently prodigious nature. Once the baleen is captured and offered as a gift at the underwater court, the great marvel is dissected and revealed to be neither a 'natural' wonder nor a mechanical wonder of the neo-Platonic kind. Rather, Coüs, an engineer's apprentice, emerges onto the stage following the dissection and reveals himself as the one responsible for transforming the already pseudo-monstrous body of the whale into a prodigy. I am particularly interested in considering Percy's decisions regarding sightlines, as well as the instantaneous transformation of wonder into farce in a play whose fantastical under-water setting could easily have accommodated an aberrant monstrosity or a mechanical marvel. To that end, this paper will consider *The Aphrodysial* in a wider framework of natural history and engineering, in which similar (non)monsters are created through the merging of dried natural specimens into 'Jenny Hanivers' and through mechanical components into automata. In this way, my paper aims to address the epistemological difficulties of responding to these strange bodies which occupy uncertain ontological ground between the natural, the monstrous, and the prodigious. This reading of the play will enable me to comment more generally on how these contrived natural and mechanical specimens contribute to the wider concerns with dis-enchantment and re-enchantment that will be addressed in

the seminar.

Maggie Vinter
Case Western Reserve University
mlv28@case.edu

Moriens, Martyr or Monster? Working on the King's corpse in the *Henriad*
This paper examines how strategies of disenchantment and re-enchantment are deployed around Richard II's death in the second tetralogy. Across the plays, characters with different dynastic affiliations recognize the affinity Richard's death has to a Christian martyrdom, and variously strive to assert or undermine charismatic links between the king and the saint—or to overwrite both with monstrous visions of the revenant— for reasons of political expediency. For an Elizabethan audience, their narratives are further distanced from any spontaneous display of religiosity by the problematic contemporary status of the martyred figure whom Richard most closely represents: Thomas Becket. This (pseudo)saint emerges recognizably through the figures onstage, but cannot be openly acknowledged post Reformation. Since evocations or denials of martyrdom are almost always attached to identifiable political projects, it is very tempting to link their presentation on stage to a process of secularization (either one that rejects past religious totality as always false or one that conceives of it nostalgically as no longer available). However, instead, I will argue that the contested nature of Richard's death, and the continually shifting narratives that grow up around it, actually suggest a far more dynamic engagement between enchantment and disenchantment. Both postures emerge as stances that must actively be maintained so as not to fall into their opposites. I investigate how such stances are sustained ritually, politically, socially and economically by examining forms of activity imagined or shown to take place around Richard's body: the trample of subjects over the sovereign's head on the King's highway, the continuously renewed promise of expiatory pilgrimage, and the five hundred poor in yearly pay to pardon blood.

Claire Falck
Rowan University
falck@rowan.edu

Beauty the Witch: Formal Enchantments in "Much Ado About Nothing" and "The Winter's Tale"
The parallels between *Much Ado About Nothing* and *The Winter's Tale*, especially in their common plot of an unjustly condemned woman and their common resolution of an apparently miraculous resurrection, have often been noted in Shakespeare scholarship. Less frequently discussed is how the pervasive meditation in *The Winter's Tale* on the "enchanting" power of aesthetic forms, especially but not exclusively forms of female beauty, are echoed in the earlier comedy. Before Polixenes declared Perdita a "fresh piece / of excellent witchcraft" (WT 4.4.422-3), Claudio discovered that "beauty is a witch" (Ado 2.1.179) and, as this paper will suggest, this overlap of plot and thematic preoccupation should not be dismissed as coincidental. By comparing how these plays identify the power of formal or shaped beauty with enchantment, and how this identification manifests itself in the different treatments of their shared resolution, this paper will analyze how *The Winter's Tale*'s eventual incorporation of the "witchcraft" of beauty, and *Much Ado About Nothing*'s corresponding resistance to it, illuminates the formal and generic distinctions between the two plays. Rather than treating the later play as a recycling or revision of the earlier plot, this paper explores how the differing incorporations of "supernatural" beauty into the structure of the two plays highlight their fundamental formal divergences, and considers how the embracing, or rejecting, of aesthetic enchantment shapes and conditions the generic worlds of each text.

Katherine Steele Brokaw
University of California, Merced
kbrokaw@umcerced.edu

Sounding out Uncertainty in *Doctor Faustus*
The overlapping discourses of music and sound, religious change, and magic are crucial to understanding *Doctor Faustus*. Marlowe's play explores the differences between ritual efficacy and

immoral entertainment through a variety of means, including its representations of Catholic ritual, popular song and dance, conjured musical magic, and the sounds of heaven and hell. I bring together analysis of the play's most acoustically significant moments, sixteenth-century documents on the dangers and wonders of music, and contemporary speech-act theories to articulate the way the play stages a hermeneutic crisis regarding the power of sound to enchant.

Penelope Gouk and Gary Tomlinson write of how practices and theories of music and magic were closely bound up in each other in sixteenth-century England. A closer examination of *Doctor Faustus*' handling of musical and magical discourses reveals that it stages specific dilemmas regarding musical efficacy. Marlowe's theologically indeterminate play is deliberately ambiguous about the question of sonic enchantment, and of sound's relationship to both magic and religion. The play stages a hermeneutic crisis that leaves audiences to consider the efficacy that church rites, bawdy music, and magical musical sciences may have on their souls.

The play's numerous representations of religious, theatrical, musical, and magical cultures appeal to various viewpoints in a diverse audience, revealing that competing claims to truth only make sense in terms of each other. Hard-line religious ideologies are necessarily compromised, reliant on other viewpoints to have power or even make sense. Thus these viewpoints are inherently hypocritical in any form that does not admit to its contingency.

In the end, *Doctor Faustus* annihilates the very notion of knowable truth, dis-enchanting hardline religious ideologies even as it acknowledges the enchanting, dangerous powers of the sounds of religious ritual, magic, and the theater itself.

Kasey Evans
Northwestern University
ksevans@northwestern.edu

Corpses and Ghosts
In this paper, I want to account for the two different forms in which the dead make their presence felt in Shakespearean tragedy: the spectral ghost and the abject corpse. How, I ask, do these two figures prompt Shakespearean characters to formulate different ways of relating to the dead? Can we understand these figures registering ideas of an enchanted past haunting a disenchanted present? How do encounters with the corpse vs. the ghost represent different ways of relating to the past, and thus suggests distinct models of temporality and historiography--and how do these historiographies compare to Weber's claim about the *Entzauberung*?

Jessica Frazier
George Washington University
jrf@gwmail.gwu.edu

"A diamond gone": Economies of (Dis)Enchantment in *The Merchant of Venice*
Leah's turquoise, the ring that Jessica supposedly trades for a monkey, has bound the imaginations both of scholars writing about Shakespeare's *The Merchant of Venice* and directors producing stagings of it. However, there is another stone in Shakespeare's play: a diamond with which Shylock's daughter also presumably absconds. In reply to Tubal's inability to inform on Jessica's whereabouts, Shylock laments, "Why, there, there, there, there! A diamond gone cost me two thousand ducats in Frankfurt" (3.1.76-77).[1] Yet aside from attention to the problematic conflation of the female body with the jeweled object, the diamond has not attracted the critical interest directed toward the turquoise. This paper will consider to what extent the disenchantment of capitalism has dulled the diamond's shine in *The Merchant of Venice*. Bankrupt of the turquoise's symbolic capital, the diamond's status as commodity would appear to render it an empty vehicle of investment and exchange. As Catherine Richardson writes in her work on the turquoise ring, "The ring unsettles the dynamics between characters because it deals with a back-story, letting history briefly and powerfully intrude upon the present of the play's action…Precise value, like the 2,000 ducats…which Shylock's diamond cost when he bought it in Frankfurt, is replaced by history." [2]   What would it mean, though, to acknowledge "a congealed history of past approaches" to the diamond?[3] Drawing upon Latourian actor network theory, I seek to explore here how resetting the diamond in the material and mercantile circuits from which Shylock plucked it holds out the possibility of re-enchantment.

[1] William Shakespeare, *The Merchant of Venice*, ed. John Drakakis (London: Arden Shakespeare, 2010)

[2] Catherine Richardson, *Shakespeare and Material Culture* (Oxford: Oxford University Press, 2011), 44.

[3] Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2006), 91.

Erin Minear
College of William and Mary
ekmine@wm.edu

Hooting and Marveling: Narration, Performance, and Faith in *The Winter's Tale*
The conclusion of *The Winter's Tale* presents either a miracle or a stage trick. A statue seemingly comes to life, and the characters marvel; but in the end it is strongly implied that Hermione was never dead—or a statue—in the first place, and that her husband's rehabilitation and her own resurrection were worked through a piece of play-acting. Such tricks may be salutary; they are hardly miraculous. This culminating scene—indeed, the play itself as a whole— explores the paradox of material that belongs in "an old tale," yet must "be seen, cannot be spoken of." "That she is living," Paulina says, "Were it but told you, should be hooted at…But it appears she lives" (5.3.116–118). On the other hand, certain material may be more acceptable in narrative form: it is one thing to be told that a man was devoured by a bear, another thing to watch a man exit, pursued by one. Elements of the absurd that may be overlooked in a narrative become more vulnerable to hooting when acted out. After all, such dramatized marvels only appear: arguably, to stage them may reveal their fraudulence, compelling rather than suspending disbelief. My paper will examine the tension in The Winter's Tale between the marvelous as told and the marvelous as performed, ultimately arguing that the staged miracle is emotionally effective not in spite but because of the fact that the audience sees how the conjuring trick is done.