**SAA seminar on Landscape, Space and Place in Early Modern Literature**

**Final abstracts and bios, Vancouver 2015**

**Elizabeth Acosta**

**Bio:** Elizabeth Acosta is a graduate student of Literary and Cultural Studies Before 1700 at Wayne State University. Her focus is on early modern dramatic works, especially Shakespeare with interests in feminist (and ecofeminist), queer, and gender studies.

**Abstract:** In Shakespeare's *As You Like It*, Phoebe accuses Ganymede (the disguised Rosalind) of causing her "much ungentleness" (5.2.67). Though the accusation is focused specifically on Ganymede's indiscretion with the letter Phoebe has sent to him, I propose that Ganymede's "ungentleness" towards Phoebe is consistent throughout their interactions, and representative of Rosalind's "ungentleness" towards nature itself. As the central figure of *As You Like It*, Rosalind is often the focus of scholarship on this play. Even while analyzing Rosalind's actions, this paper will bring to the foreground Phoebe, a rich character, very often overlooked.  This ecofeminist approach not only highlights a peripheral character but also offers a reconsideration of Rosalind, one in which, I argue, she contaminates the green space that Phoebe inhabits.

**Douglas Clark**

**Bio:** Douglas Clark is a PhD candidate at the University of Strathclyde, Glasgow. His research examines the literary and philosophical conceptualization of the will in early modern English writing. He is currently completing an essay entitled "The Will and Testamentary Eroticism in Shakespearean Drama" which will appear as a chapter in Routledge's "Studies in Renaissance Literature and Culture" series.

My particular interest in the 'Landscape, Space, and Place' seminar stems from the emphasis that the group places upon investigating 'sensory geographies' and 'modes of cognition' in early modern writing: these specific lines of enquiry correspond with the focus of my doctoral research which examines the conceptualisation and representation of the will (as an intellectual faculty and personal power) in the philosophy and drama of early modern England.

**Abstract:** The Topography of Turmoil: Nicholas Breton and the Exploration of the Mind

Nicholas Breton (1545-1626) composed moral philosophy, fictitious historical narratives, psychologically introspective and meditative poetry, as well as a variety of witty prose dialogues. Although Breton had a prolific and heterogeneous output whilst under the patronage of Mary Sidney, Countess of Pembroke, it is only in recent years that early modern scholars have started to appreciate the value of Breton's writing. Even so, criticism concerning Breton's work is extremely sparse. The prime objective of this paper is, therefore, to make an attempt to address this gap in knowledge by offering an examination of Breton's work and his interest in theorising the topography of the mind.

The paper I will present to this group will illustrate Breton's interest in mapping aspects of the human mind. Breton's poems *A Flourish upon Fancie* (1582) and *The Pilgrimage to Paradise* (1592) will be read alongside his prose works of *The Will of Wit* (1599) and *The Author's Dream of Strange Effects* (1599) in order to demonstrate how Breton charts the adventure *into* and exploration *of* the psyche. I will briefly illustrate the significance of how Breton portrays the mind as a repository for the internal faculties, an engine or tool of creation, a meditative

enclosure, a place of psychological torment, and a stage for thought-experiments and psycho-dramas in these few texts.

Taking these diverse functions of the mind into consideration, I propose that Breton conceives of the mind as a space which generates its own disorder, and whose intended operation to consolidate morally temperate behaviour in the human subject is thrown into question by the internal faculties which inhabit it. Thus, this paper will seek to explain how Breton cultivates mental landscapes and figurations of the psyche which question the capacity the mind has to determine the nature of the external and internal.

By following the aforementioned line of inquiry, this paper attempts to articulate Breton's vital contribution to the intellectual vitality of early modern England, and to challenge his popular reputation as a pastoral poet (a reputation that is due mainly to his contributions in the poetic miscellanies 'The Phoenix's Nest' [1593] and 'England's Helicon' [1600]). Ultimately, I hope to: highlight Breton's innovative literary practices; stimulate discussion of how his conceptualisation of the mind relates to the work of his near contemporaries; to make a case for a re-evaluation of Breton's place in the English Renaissance literary landscape.

## Jose Manuel Gonzalez

**Bio:** J0SÉ MANUEL GONZÁLEZ is Professor of English Literature at the University of Alicante. He is the author of a number of books and articles on various aspects of medieval and early modern poetry and drama in England and Spain. He is the editor of *Shakespeare and Spain* (Mellen, 2002), *Spanish Studies in Shakespeare and His Contemporaries* (Delaware, 2006), and *Shakespeare, Cervantes and Rabelais. New Interpretations and Comparative Studies* (Mellen, 2011). His latest

contribution has appeared in *Women Making Shakespeare* (Bloomsbury, 2013). He has been Visiting Professor at the universities of Delaware, South Carolina, Groningen and Bangor. He is a member of the International Committee of Correspondents of the *World Shakespeare Bibliography*, of the SAA (Shakespeare Association of America), of the ISA (International Shakespeare Association) and of the editorial board of *Revista Alicantina de Estudios Ingleses, SEDERI* and *Shakespeare* until 2011. His biographical profile has been included in Marquis Who´s Who since 2004.

**Abstract:** In my paper, I shall be concerned with islands as metaphorical places that attach themselves to people and possess them, and vice versa, as well as with insularity as a new way of interrogating cultural and political practices in the early modern period by looking at the works of Cervantes, Shakespeare and Fletcher.

## Claire Duncan

**Bio:** I am a PhD candidate at the University of Toronto, working on my dissertation, "Transforming Bodies in Early Modern Green Spaces." My research delves into the spaces of the garden, the orchard, and the forest, focusing on transformations of women into horticultural bodies and the complementary gendering of green matter in early modern literature and science.

**Abstract:** For this seminar, my paper will explore the space of Angelo's "garden circummured with brick" in *Measure for Measure* (4.1.25), and its relationship to the (im)possibility of a bounded and enclosed female body. Although this space of the enclosed garden is not necessarily staged, I will examine how it - along with Angelo's imagining of Isabella as a "deflowered maid" - may draw on an early modern gardening discourse

that grapples with the difficulties of enclosing and cultivating the fertility of the natural world.

**Jean E. Howard**

**Bio:** Jean E. Howard is George Delacorte Professor in the Humanities at Columbia University where she teaches early modern drama and theater history.  Her books include *The Stage and Social Struggle in Early Modern England, Engendering a Nation: A Feminist Account of Shakespeare's English Histories,* with Phyllis Rackin, and *Theater of a City: The Places of London Comedy 1598-1642.*  She is working on a new book on the history play from Shakespeare to Tony Kushner.

**Abstract:** The Spaces of Madness on the Early Modern Stage

In early modern London, Bedlam emerged as a space in which to enclose those people deemed mad.  In actuality, it captured only a tiny portion of the deranged souls wandering the countryside and London's streets.  Nonetheless, it seemed to loom large in the public imagination and is mentioned in a number of texts from the period, including plays like *The Honest Whore Part I,* and, less directly, *The Changeling*.  At the same time, set against the city, were the forms of madness associated with rural spaces: the landscape described by Poor Tom in *Lear,* and including the forest where the Jailer's daughter experiences love madness and the wooded stream where Ophelia commits suicide.

In this paper I want to examine how spaces of madness were performed into being on the stage, juxtaposing the **props**, such as the whip, that materialize and define urban sites of incarceration, with the flowers that mark rural madness (Lear and Ophelia), and the use of disordered clothing or nakedness that seem central to both.  At the same time, I will explore the **lexicon of gesture and disordered movement** that

signified madness, real or feigned, and will allude to several famous stage productions in which the indecorum of the mad body has figured memorably in modern times (i.e., Imogen Stubbs walking on her hands as the Jailer's Daughter).  Finally, I want to think about how **sound** defines madness on the early modern stage, especially the use of songs and "mad speech."  Why is Malvolio, when incarcerated as a madman, feel sure that he does not *sound* like a mad person?  How does a mad person sound?  Is the language of madness distinguishable from the language of foolery?  And, finally, I want to engage questions of class, gender, and madness, some of which work has been put in play by Carol Neely.  Is madness gendered and classed?  Are the spaces of madness inflected by these variables?

## Sandra Logan

**Bio:** Sandra Logan is an Associate Professor of English Literature and Culture at Michigan State University. Her first book, *Text/Events in Early Modern England: Poetics of History* (Ashgate 2007) examines multiple accounts of events connected to Queen Elizabeth (in drama, poetry, pamphlets, chronicles, hagiographies, diplomatic correspondence, etc.), in order to trace out the transformations of events into social and political interventions linked to particular authorial agendas. She has published articles on Shakespearean drama, Drayton's *Heroical Epistles*, Queens and queenship, and Elizabeth I's coronation entry. Her in-progress book project, *Shakespeare's Foreign Queens: Drama, Politics, and the Alien Within*, focuses on foreign queens at the heart of the political nation, considering how such women function as figures of both abjection and resistance, and finally as challenges to monarchical will above law. She has served as a developer and Director of the interdisciplinary undergraduate major in Global Studies in the Arts and Humanities at MSU, and is on the Board of two non-profit organizations, *The American Shakespeare Collective*, and *Aspiring Games Foundation*.

**Abstract:** Michael Drayton's *PolyOlbion: Maritime England and the Free Seas Debate*

This paper focuses on Michael Drayton's *PolyOlbion*, building from Claire McEachern's argument that the poem engages with unification debates, but resituating the poem in relation to those debates. I challenge the view that unity is the primary mode of the chorographic descriptions in the poem by highlighting the autonomy and preservation of identity that marks the vast majority of fluvial and topographic interactions. Drayton, I argue, rejects the idea of natural unity or inherent shared identity, emphasizing instead the distinctions and differences between micro-regions and topographic features, and asserting their self-direction, and their connections to other regions and features through choice rather than geographic inevitability. This rhetoric of both material distinctness and socio-political self-determination can be understood as a challenge to arguments of natural or inherent physical unity that justified the English project of political unification. Drayton thus seems to be suggesting that choice, rather than geographical proximity and connection, should guide the project of unification. The larger stakes of his project, then, are to offer motivations for *choosing* to join with England, hinting at advantages to becoming a single nation. One of the primary problems that had to be overcome in convincing Scotland that unification was an advantage emerged from disagreements between the two nations regarding fishing rights and the control of offshore maritime resources. England favored a 'free seas' (*mare liberum*) policy while Scotland favored a 'closed seas' (*mare clausum*) policy.

Such debates were linked to maritime dynamics on a global scale, and were reaching their apex in the period when Drayton was most actively at work on Part 1 of *PolyOlbion* – 1600-1613. With Drayton's commentator, John Seldon, deeply enmeshed in these debates concerning maritime rights and controls, it is plausible to consider whether and how those debates were also a sub-text for the poem. Thinking through *PolyOlbion*

in relation to the debates about the freedom of the seas opens up new ways of understanding both the larger dynamics of the poem, and the relationship of Drayton to the question of unification. Drayton, I aim to show, figured England as primarily a maritime nation, even at its very heart, and much more so than Scotland. His construction of that maritime identity, grounded in geographic individuation and sustained autonomy, I argue, serves as a basis for laying claim to free navigation on the wider seas in the name of *mare liberum*. Thus, I situate the poem as an implicit argument for England's right to stake a claim as a maritime, mercantile, and colonial player, mobilizing this 'free' definition of the seas against such nations as Spain and Portugal, which banked on *mare clausum* arguments to monopolize trade and colonization in the east and the west. The sacrifice of local control grounded in *mare clausum* policy would be offset in the global context by *mare liberum* policies supporting the freedom of navigation on the open oceans and the trade benefits that would follow. Unification would include Scotland in this project, offering a powerful incentive to join England by choice.


**Stephanie Hunt**

**Bio:** I am a graduate student at Rutgers University, where I am completing a dissertation entitled *The Forms of Nature: Poetry and the Limits of Politics in Early Modern England*. My dissertation examines how English poets and political writers of the late sixteenth and seventeenth centuries engaged the concept of nature as an instrument for constructing models of ethical political communities. I explore what I call "extrapolitical" spaces in early modern poetry: literary representations of imaginary landscapes and ecologies that extend beyond the boundaries of human institutions. I examine how Spenser, Shakespeare, Marvell, and Milton used a wide variety of formal strategies drawn from pastoral in order to discover new forms of communal participation and networks of obligation

within extrapolitical conditions of exile, voluntary disaffiliation, and living in a state of nature.

**Abstract:** Pastoral Politics and the Space of Performance in *As You Like It*

Given pastoral's conventional associations with the commonplace distinction between the *vita activa* and the *vita contemplativa*, and its use of the green world to reflect on and reform social relationships and institutions, pastoral's political functions have been well established within early modern criticism and beyond. However, this particular understanding of pastoral's symbolic spaces typically reduces its political functions to topical commentary: for instance, in Puttenham's claim that pastoral is not particularly concerned with adequate representations of country life and the natural world, but rather aims to "glaunce at greater matters" that pertain to centers of political activity, namely the court and other political institutions. While Shakespeare's *As You Like It* upholds the demarcations of space typical of pastoral – erecting a division between the court on the one hand and the wilderness of Arden on the other – my paper will argue that the play appropriates these symbolic spaces in the service of exploring new functions of pastoral's politics.

My paper will suggest that *As You Like It* uses pastoral's particular concerns with another conventional opposition – that is, between art and nature, especially as this opposition concerns the limitations of the former to grasp the latter within its representations – to reinvent the spatial relationships that have conventionally guided our understandings of pastoral's function as allegorical commentary on contemporary events. Many critics have suggested that *As You Like It* exhibits anti-pastoral tendencies insofar as it persistently demystifies pastoral idealism to reveal the conditions of social and natural exploitation of the early modern countryside; one such strategy of demystification is its exposure of the limited capacity of language and theatrical representation to capture an idea of "nature" that can be imagined as distinct from cultural mediations.

I ask whether we might rethink how the play uses its overtly artificial landscape to reflect on the materiality of performance. In describing scenes of natural violence that necessarily occur offstage, the Lord's account of Jaques' lamentations for the wounded stag points to the limitations of the early modern open stage and its mimetic possibilities. At the same time, the scene also calls attention to a dynamic repertoire of representational techniques and complex remediations that deploy pastoral geographies to make political definitions. I will argue that, far from merely exposing the limitations of pastoral's – and more broadly, language's – artificiality, *As You Like It* uses the vocabularies of space and place to transform the problem of pastoral's artificial landscape into a tool for thinking about renewed possibilities for affiliation and affective attachment both among humans and between humans and the natural world.

**Vin Nardizzi**

**Bio:** I am Associate Professor of English at the University of British Columbia. I have published *Wooden Os: Shakespeare's Theatres and England's Trees* (University of Toronto Press, 2013), which was shortlisted for the 2013 Theatre Book Prize. I am working on a new book project called *Vaster Than Empires: Growth, Vegetables, and Poetry*. With Stephen Guy-Bray and Will Stockton, I co-edited *Queer Renaissance Historiography: Backward Gaze* (Ashgate, 2009) and, with Jean E. Feerick, *The Indistinct Human in Renaissance Literature* (Palgrave Macmillan, 2012). With colleagues at UBC and Simon Fraser University, I co-convene the speaker series "Oecologies: Inhabiting Premodern Worlds."

**Abstract:** 'Donne's Adverbial Environs'

We all know what the speaker of Donne's *Elegy XIX* ("To his Mistress Going to Bed") means when he asks that the mistress "Licence my roaving hands, and let them go" "before, behind, between, above, below." That such roving leads the speaker to imagine that he will have discovered "my America! My new-found-land" confirms our naughty reading of his request. And yet these five adverbs are vaguer than we presume. For instance, they delimit time and space, sometimes at the same time ("before," "behind," and "between"), but never in a way that is exact. I argue that this litany of adverbs glosses Donne's use of "incompassing" earlier in the poem and elaborates the idea of an "environ," a premodern term synonymous with "encompassing." In building this case, I also link Donne's adverbial figuration of an "environ" to Timothy Morton's presentation of "The Art of Environmental Language" in *Ecology without Nature* and to Ian Bogost' Object-Oriented Ontology, whose *Alien Phenomenology* begins with this Donnean depiction of New Mexico: "It's a small sample of the world that sat unconsidered beneath, above, around, behind, and before me." My point in doing so is simple, grammatical: that we come to figure and to make sense of the weirdness of the thing that we dub an "environment" ***not*** through the use of nouns (mountains, forests, seascapes) and ***not*** through verbs (discover, ramble, hike, walk), but rather – and more fundamentally – through adverbs.

**Matthew Hansen**

**Bio:** Matthew C. Hansen is Associate Professor of English and Director of Literature & Humanities at Boise State University, in Boise, Idaho.  Matt has published essays on Shakespeare, Ben Jonson, Philip Massinger, and Fulke Greville as well as on the teaching of early modern drama.  An occasional actor and director, Matt focuses intently on performance in his teaching of Shakespeare, most prominently in the incorporation of a

service-learning project called "Shake It Up After School" through which he and his undergraduate students teach Shakespeare to fourth, fifth, and sixth grade students by directing them in the performance of an abridged Shakespeare play.

**Abstract:** 'Interiors and Inwardness in Middleton & Rowley's *The Changeling*'

This essay explores the intersection of interior spaces and interiority or inwardness in Thomas Middleton and William Rowley's *The Changeling*. When Vermandero notes of his castle, that its "citadels /…placed conspicuous to outward view, / [stand] On promonts' tops, but within are secrets" (1.1157-9), he articulates a significant truth about the architectural specificity of that space while also pointing to a major theme at work within the play: the tension between outward appearance and inward, deliberately hidden secrets.  This same concern infuses both the play's main plot (the murderous pact that binds Beatrice-Joanna and Deflores) and the play's subplot, set in the several rooms and wards that comprise Alibius's house-hospital for fools and madmen.

I read these spaces through the combined lenses of Matthew Johnson's *Archaeology of Capitalism* (1995) and Katharine Eisaman Maus's *Inwardness and the Theatre in the English Renaissance* (1996)*.*  In successive chapters on the "Architecture of Authority" and "Redefining the Domestic," Johnson explores how the architectural organization of castles and private homes underwent a dramatic development from the late Medieval period into the eighteenth century.  Space, he shows us, became increasingly segmented; Johnson sees this development as contributing in part to a cultural shift in notions of privacy.  Because privacy and secrecy are so central to both the physical spaces in which the play occurs and the interior, mental spaces of the characters in Middleton and Rowley's play, I argue that physical and mental

architecture operate as a powerful, parallel metaphors for understanding the play.

Maus, in her chapter on the "Prosecution of Sexual Secrecy" is especially apt for a further examination of the sexual secrecy at work in this particular play. The sexual desire that fuels both the main and sub plots in the play is of a different nature than the examination of impotence that is Maus's primary concern in her reading of Jonson and Shakespeare. But Maus's insights are nonetheless applicable to the secret shame Beatrice harbors when she must sacrifice her viriginity to Deflores and later trade her maid Diaphanta's maidenhead (and later life) in her efforts to contain that secret. Having entered the secreted space of Alibius's house, Antonio believes her can similarly penetrate the young Isabella both emotionally and physically only to discover that she harbors sexual secrets of her own, namely a steadfast chastity and fidelity to her husband. Architecture and representations of physical space becomes once again significant in unlocking the play with its use of secretive cabinets, disguise, and the prison-like wards of Alibius's house.

**Laurence Publicover**

**Bio:** Laurence Publicover is Lecturer in English (Shakespeare) at the University of Bristol. His work focuses on early modern literature (especially drama), with a particular emphasis on romance, literary geography, and representations of cultural encounter; he is also interested in the place of the sea in literature and culture from the classical period to the present day. Publicover has published on these topics in journals including *Essays in Criticism* and *Renaissance Studies*, and he is currently co-editing two collections of essays: 'Space on the Early Modern Stage', a special edition of *Cahiers Élisabéthains* to be published in 2015, and *Shakespeare and the Middle Ages*, to be published by Boydell and Brewer. He is also working on a monograph,

entitled *Dramatic Geography*, which examines early modern playwrights' visions of the Mediterranean world.

**Abstract:** Dramatic Geography: Emblematic and Contested Locations in Early Modern Drama

Performed in theatres featuring non-illusionistic scenery, early modern plays established location through language, gesture, and costume; for this reason, their dramatic geographies were remarkably flexible. The purpose of this paper is to examine some of the effects of this flexibility, and in particular to explore the ways in which early modern plays' medieval components complicated their geographies and extended their dramatic possibilities.

The first part demonstrates how early modern playwrights invited playgoers to 'look beyond' the scene and action immediately before them in order to determine its symbolic or metaphorical significance. Geographical location in early modern plays could thus function allegorically; for example, in Philip Massinger's *The Renegado* (1623-4), Tunis is presented not only as an empirical (and fairly carefully-realised) North African port-city, but also as something akin to the psychomachia of the medieval morality play. It is, I suggest, the oscillation between these two forms of presentation that animates Massinger's drama, and that enables its protagonist's travel to North Africa to become, at the same time, a spiritual and emotional travail.

The paper's second part explores the extent to which 'presentational' forms of acting (also deriving from native theatrical traditions) allowed early modern plays to move between their fictional locations and their sites of staging. Focusing on *Guy of Warwick* (1590?), *Soliman and Perseda* (1591?), *The Merchant of Venice* (1596-8), and *The Travels of the Three English Brothers* (1607), I show how these spatial shifts operated alongside generic and ideological shifts – how moves towards the site of staging simultaneously shifted dramas from the romance mode

to the picaresque, and how this spatial movement enabled the plays to contest the cultural values articulated in their fictional locations. These kinds of disturbances were most effectively brought about by clowns, figures who, like the medieval Vice, drew attention to their desiring bodies in a manner that complicated the ideological positions of the dramas in which they featured.

The paper as a whole draws attention to the extent to which early modern playgoers were 'involved' – that is, drawn into and participant in – plays' productions of geographical location, and argues that the dramatic potential of early modern theatre is bound up in its capacity to create multi-layered spaces which coexist, compete, and are in dialogue.

## Suzanne Tartamella

**Bio:** I earned my Ph.D. at the University of Maryland in College Park and have just begun my third year as assistant professor of English at Henderson State University in Arkadelphia, Arkansas. I was hired as their Renaissance specialist, but I also teach courses in eighteenth-century literature, including the early novel. This past year, my first monograph – *Rethinking Shakespeare's Skepticism: The Aesthetics of Doubt in the Sonnets and Plays* – was published by Duquesne University Press.

My new project examines the loss of England's Catholic sacred spaces and the attempt by Elizabethan and Jacobean writers to recapture and recreate those holy spaces in the various literary genres. Because I intend for this to become a book-length study, I plan to look at a combination of English Protestant and recusant writers. Both groups are coping with loss and showing some signs of nostalgia – even if, in the case of a staunch Protestant, the old religious traditions seem to produce an aversion. I envision organizing my chapters according to genre (drama, allegorical epic, lyric poetry, and prose romance) and exploring

the implications of each genre as a liminal sacred space and writers as builders and interrogators of that space.  Although my seminar paper will briefly present this broader background, it will largely serve as a starting point for my chapter on drama.

**Abstract:** Medieval Sacred Space in Shakespeare's *Pericles* and *The Winter's Tale*

This paper broadly argues for a correlation between the loss of England's Catholic sacred spaces and the attempt by Elizabethan and Jacobean writers to recapture and recreate those holy spaces in some of the newly emerging literary genres.  Without making a particular claim about Shakespeare's religious affiliation, this essay specifically explores the impact of the Old Faith on the dramatic genre he was instrumental in helping to develop: tragicomedy.

Essentially a sixteenth-century invention, *tragicomedy* was denigrated by Sir Philip Sidney as a "mongrel" generic form whose "mingling of kings and clowns" involved "neither decency nor discretion."[1]  Yet, Alison Shell reminds us, "according to Giambattista Guarini, perhaps the most influential tragicomic theorist of Renaissance Europe, the genre reflected Christian belief more accurately than any other."[2]  In his *Compendium of Tragicomic Poetry*, Guarini maintains that tragicomedy stands as a distinct genre whose purpose is a "Christian kind of catharsis" – "the purgation of melancholy."[3]  Although Shell suggests that this new genre is inherently flexible enough to incorporate Catholic and Protestant theological perspectives (including Calvinistic determinism and elements of a competing movement, Arminianism), I argue that *Shakespearean* tragicomedy also reflects nostalgia for the sacred spaces of England's medieval Catholic past – including those designated for the Mass.  At the

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[1] Sir Philip Sidney, *The Defence of Poesy*, ed. Katherine Duncan-Jones (Oxford: Oxford UP, 1990), 244.
[2] Alison Shell, *Shakespeare and Religion* (London: Methuen Drama, 2010), 199.
[3] *Sources of Dramatic Theory.  Volume 1: Plato to Congreve*, ed. Michael J. Sidnell (Cambridge: Cambridge UP, 1991), 146.

same time, his plays interrogate that longing and the theatrical space used to represent it.

In examining the encroachment of the Catholic past on Shakespeare's Protestant present, I will focus on *Pericles* (c. 1607) and *The Winter's Tale* (c. 1609).  The former play constitutes Shakespeare's induction into the tragicomic genre, while the latter is arguably his best representation of it.  These plays together house most of the components of tragicomedy as Shakespeare imaginatively fashioned it: violation of Aristotelian unities (including place), fantastical plots, archaic language, miraculous occurrences, and the experience of wonder.  Significantly, these plays reach into Shakespeare's medieval past, with *The Winter's Tale* "follow[ing] the medieval romance model of the woman falsely accused" and *Pericles* "show[ing] Shakespeare's strongest commitment to medieval romance" and "represent[ing], not just the continuing life of the medieval, but the invention of medievalism, the valuing of the medieval world for its own sake."[4]  Most importantly of all, however, these plays offer a means by which Shakespeare can resacralize his present.

Thus, this paper argues against the tendency to read "the wonders achieved in these plays" as deliberately and self-consciously "secular."[5] For if Shakespeare is self-conscious in his deployment of theatrical convention and in his demonstration of the stagecraft undergirding miracle-making, he does so in order to encourage audience involvement *in* that process and, in so doing, reminds them what it takes to experience the most widespread, ongoing, *participatory* miracle in the Christian faith – the transubstantiation of the bread and the wine into the body and blood of Christ.  Inviting the audience to "awaken" their "faith," Shakespeare's late plays allow viewers to experience and interrogate the sacred spaces and traditions of their own Catholic past.

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[4] Helen Cooper, *Shakespeare and the Medieval World* (London: Methuen Drama, 2010), 193, 196.  See also Velma Bourgeois Richmond, *Shakespeare, Catholicism, and Romance* (New York: Continuum, 2000), esp. 158-65.

[5] See, for example, Grace Tiffany, "Shakespeare's Miracle Plays," *English Studies* 93.1 (2012), 1-13, esp. 2.

## Chloe Preedy

**Bio**: I completed my PhD at the University of York in 2010/11, and took up a two-year post at the University of Cambridge as a Teaching Associate in Shakespeare and Early Modern Drama. In 2013 I joined the University of Exeter (Penryn) as a Lecturer in Shakespeare and Renaissance Literature. My first book, *Marlowe's Literary Scepticism: Politic Religion and Post-Reformation Polemic*, was published by Arden in 2013. I am currently researching a new project on early modern "atmospheric" theatre, which explores how Elizabethan playwrights use the imagery of aerial occupation to theorise the theatrical qualities of the purpose-built, open-air playhouses.

**Abstract:** As recent work by scholars such as Farah Karim-Cooper, Julie Sanders, and Bruce Smith demonstrates, visiting the early modern playhouse could be an intense sensory experience. The sights, sounds, and scents of the theatre building created a distinct awareness of place, and even taste and touch played their part. Significantly, however, air-borne stimuli in particular were not confined to audience-space, but rather circulated within the confines of the amphitheatre; as players and spectators breathed the same air, they might also be considered to inhabit a shared sphere of illusion. I suggest that early modern playwrights utilised references to this sensory experience within their works as a way of conceptualising the imaginative potential of theatre, presenting their performed drama as an immersive and expansive phenomenon. In particular, I intend to explore how focusing upon the spectators' olfactory experience, and to a lesser extent taste sensations, enabled Elizabethan dramatists to contest the persistent anti-theatrical association of the playhouses with plague and contagion.

**Minta Zlomke**

**Bio:** I am a PhD candidate in the English Department at Brown University studying sixteenth and seventeenth century English literature.  My current work examines the role of travel and the fruits of exploration, colonization, and trade in the development of English literature. I take as a starting point the premise that poetry was itself a project that involved figurative movement (pace, feet, the turn) and that the literature of the 1580s onward demonstrates that this project was concerned not only with the work of constructing metrical feet but also with conceiving of the ground upon which these feet would make their mark. The focus of my dissertation, "Hybridity and the Mixed State: Avatars of Displacement in English Renaissance Literature," is on the ways in which various avatars of geographical displacement—knights errant, exiled figures, captives, and explorers—are deployed in order to trace the ways in which, for writers like Shakespeare, Spenser, and Milton, imagining England's place in the world was an increasingly cosmopolitan project that recognized the limits of insularity and separation.

**Abstract:** Ralegh's Quest and Managing the Secrets of *Discoverie*

In this paper, I explore the ways in which the dilatory, dilating, and circuitous qualities of romance combine with the veiling techniques of allegory, or the dark conceit, to inform Sir Walter Ralegh's *Discoverie of Guiana*—a text that is as concerned with revelation as it is with concealment. To do so, I read the text not strictly as prose travel narrative; rather, I focus on the ways in which Ralegh constructs himself as a *character* in a work that productively brings together multiple literary tropes and modalities. Indeed, as Ralegh would go on to write in *The History of the World*, "the heart of man is unsearchable." For Ralegh, things discovered are themselves covered over by the "unsearchable" motives and passions of the explorers who searched them out. Given this, discovery narratives can never truly reveal or uncover an unmediated

truth. Hence, we can think of the *Discoverie* as working in a mode that is akin to rather than in contrast to the concealing medium of poetry marked by ornament and figuration.

Running through the center of Ralegh's meandering *Discoverie* is "the great riuer of *Orenoque*," a river that promises the surest route into and through an unknown land, though it is marked at every turn by a proliferation of branches offering endless opportunities to err. The labyrinth of rivers and their banks, so often described as "shadowed vnder the thicke wood," suggests a land that is nearly impregnable; its secrets and rewards hidden by a metaphorical veil that can but with great difficulty be drawn back to reveal the fruits of discovery. This figuration strongly evokes a language of allegory, particularly as George Puttenham described it in *The Art of English Poesy* (1589), in which he declared "*Allegoria*" as "the Figure of False Semblant or Dissimulation," continuing: "And ye shall know that we may dissemble, I mean speak otherwise than we think . . . under covert and dark terms . . . and by long ambage and circumstance of words." Puttenham's use of *ambage* is particularly noteworthy because, as the *OED* notes*,* the term points to a mode of speech that works to deceive, conceal or delay, and was also used to describe paths that were dark, circuitous and winding. Ralegh's imagery of the labrynthine and shadowed river invokes Puttenham's *ambage* in its doubled sense, highlighting how language and landscape can work together to construct a world that is seemingly impenetrable, requiring exemplary knights to pierce the veil. Moreover, that the serpentine waterways and hostile landscape produce a space in which the protagonist is constantly stymied, his discovery seemingly always deferred, lands us squarely in the world of romance. Throughout, my paper examines the rhetorical affinities between allegory, discovery, and romance, arguing that in attempting to "read" the landscape, Ralegh stands in as the reader of allegory who must attempt to discover truth, to work toward a revelation, however impossible that quest might turn

**Geraldo de Sousa**

**Bio:** My research focuses on the cross-cultural interconnectedness of literature and culture and explores the intersection of various disciplines, including Renaissance literature, theater and stage history, Renaissance history, anthropology, history of architecture, and art history. *Shakespeare's Cross-Cultural Encounters* addresses an ethnographic perspective in Shakespeare's dramatic representation of ethnic, racial, religious, and gender issues arising from the encounter of a dominant European society and members of foreign cultures. My most recent book, *At Home in Shakespeare's Tragedies*, taking a markedly interdisciplinary approach, focuses on representations of home and domestic space in Shakespeare and in early modern Europe and Africa. My recent projects reflect my interest in the discourse of globalization, especially the emerging networks and evolving processes of cross-cultural and commercial exchange in the Renaissance. I am currently working on a book on London.

**Abstract:** 'Atmospheric Phenomena and In-Between Space in *The Tempest*'

The First Folio identifies the setting of *The Tempest* as "The Scene, an un-inhabited Island."  The play's characters—Adrian, Ariel, and Prospero, respectively—refer to the island as "Uninhabitable and almost inaccessible" (2.1.38); a place "Where man doth not inhabit" (3.3.57); and "this bare island" (Epilogue, line 8).  Prospero's island is indeed a curious place, seeming simultaneously real and imaginary, connecting natural and supernatural phenomena. It is, indeed an alien habitat, a strange ecology. Architecture serves to arrange and partition space, cover voids, and erect barriers, enveloping and enclosing, setting limits and defining boundaries; or even to connect spaces through doorways, passageways, and windows. The absence of architectural structures in *The Tempest*, to either separate or connect, creates an in-between region the characters traverse to reach their destination. In this paper, I would like to explore how Shakespeare

engages with this in-between space of meteorological phenomena. Prospero's island serves as lab for the observation of and experimentation with meteorological phenomena. "Meteor" signifies "raised," "lofty," or suspended in the air, a region of  such as phenomena of vapors (clouds, rain, hail, snow, mist or fog, dew, and frost);  phenomena of exhalations (thunder, lightning, fiery impressions, and winds); phenomena of reflection (rainbows); and other phenomena, including eclipses and apparitions in the sky. In *The Tempest*, the characters struggle with questions of survival and engage with the environment and with one another in a new way. The romance ending depends on the characters traversing an in-between state, a region of meteors, which becomes an agent of transformation.

## Susan Comilang

**Bio:** My dissertation from George Washington University focused on the intersection of space and subjectivity for the English noblewoman.  Since then I have worked as a visiting professor at Kutztown University, and then as an assistant and associate professor at Washington Adventist University.  I am now an independent scholar working on the idea of exile.

**Abstract:** "The Homely Housewife and the Whore of Babylon: Household Space and the Apocalyptic Landscape of the Marian Exiles"

It would be several decades before the zealous godly would establish a "city on the hill" in the New World.  Those who undertook the labors of the Reformation in the mid-sixteenth century in England understood their landscape as a much more perilous space, one shaped by the apocalypse. The printed materials and letters circulated from prison to household to exiles abroad testified to a land under siege.  Before the godly could become a bright light in a new country, they existed as pinpricks of light pushing against the shadow Satan and his minions had cast over the

English commonwealth.  As Bishop Ridley wrote in a letter from prison, "ye labored to publish and set abroad by the word, the doctrine: that is to say, holding fast the word of life, ye shine as lights in the world in the minds of a wicked & croked nation . . ." (Coverdale, D2).

This paper will explore how the exiles created a network of resistance through the circulation of people and material. This network shaped an understanding of England as a country, and as home. Spatially, the exiles understood themselves as both inside the truth and outside their homeland.  They were both native and stranger.  Thus the "homely housewife" of the true church in contrast to that drunk and richly clad whore of Babylon tethered the exiles to their estranged homeland.  The exiles pushed for English to be spoken in church services and to have the Bible in English.   They were the ones who had "manly courage." It would be they who must hunt the pastoral lands of England which had been overtaken by Romish wolves and foxes. Their households and churches were integral to the return of the real and true England, even as the Antichrist persecuted them.  Into the wilderness created by the foreign usurpers, the exiles charted a course to bring pilgrims to safety and to create havens for those left behind.  Although the Elizabethan Settlement would put to rest some of the concerns of the reformed church in England, the resistance forged by the exiles still had the power to disrupt boundaries, and to reshape the pastoral landscape when enacted.

## Andrew Bozio

**Bio:** After receiving my Ph.D. from the University of Michigan, I joined the faculty of Skidmore College as an Assistant Professor of English in the fall of 2014. I'm currently working on a book entitled *Ecologies of Thought: Emplacement on the Early Modern English Stage*, which draws upon the insights of distributed cognition and cognitive ecology to examine the intimate relationship between embodied thought and the environment in

the plays of Shakespeare and his contemporaries. By showing how characters acquire and lose a sense of their location, the project traces the cultural and cognitive work that drama performs when it maps the spaces of early modern England. Part of this project – on the perception of place in *King Lear* – will appear in the Spring 2015 issue of *SEL Studies in English Literature 1500-1900*, and I have another essay on contemplative desire in John Lyly's *Endymion* forthcoming in *Studies in Philology*. Broadly speaking, my research and teaching interests include late medieval and early modern drama, cognitive approaches to literature and the environment, theories of space and place, and the digital humanities.

**Abstract:** Marlowe and the Territoriality of Thought

Despite the oft-noted similarities between theater and geography as ways of mapping the world, early modern drama is fundamentally chorographic in the way that it places characters and playgoers within specific locations. This insight, I argue, changes our understanding of the spatiality of Marlowe's *Tamburlaine I* and *II*, so often read in terms of the expansive geographic vision that Tamburlaine articulates in the course of his conquests. Although Tamburlaine speaks of Mexico, "th'Antarctic Pole," the Ganges, and several other exotic locations, the plays invoke comparatively few sites as the setting of the dramatic fiction, often figuring these places through quasi-chorographic descriptions. These moments of emplacement challenge readings of *Tamburlaine* that emphasize the play's seeming delight in spatial abstraction by suggesting, instead, a complex relationship between embodied thought and the particularity of place.

Focusing upon the chorographic description of Damascus, I argue that *Tamburlaine* stages a tension between two ways of thinking through the environment: one, a territorializing thought, embodied in Tamburlaine's "aspiring mind," and, two, a kind of ecological memory, figured most

poignantly in Zenocrate's relationship to place. These two forms of ecological thought are conflated at the moment that Tamburlaine destroys the town of Larissa, burning it to the ground because, as he claims, "this place bereft me of my love." As Tamburlaine embeds memory within the landscape, he simultaneously makes it complicit in his conquests, declaring that "every town and castle I besiege" will be destroyed under the approving gaze of Zenocrate's portrait. Memory and territoriality reshape one another in the destruction of Larissa, further evincing the play's investment in the way that places are reconstituted through embodied and extended thought.

## Lauren Rogener

**Bio:** I am a doctoral candidate in English literature at the University of North Texas. I received my BA from McGill University and my MA from Concordia University, both in Montreal, Canada. My dissertation, directed by Dr. Kevin Curran and tentatively titled "Cultures of Elite Performance in Early Modern England", situates masques, aristocratic household drama, progresses, and closet drama within a category I call "elite theatre" - theatre written for, by, and about elite figures. For the past two years, I have served as the Co-Coordinator of the UNT Medieval and Renaissance Colloquium, and the Co-Founder and Co-President of the UNT Shakespeare Society. I occasionally venture outside of early modern drama to work with contemporary composers as a librettist; my work, including a chamber opera and several song cycles, has been performed throughout the US and Canada.

**Abstract:** Middleton and the Embedded Masque
As an author of both courtly and popular drama, Thomas Middleton navigated a variety of subjects, spaces, and tastes. If Shakespeare's work was not of an age but for all time,

Middleton's was not for the stage but for all venues. Middleton composed a handful of masques for royal events, including *The Masque of Cupids* (1614) to celebrate the wedding of Robert Carr and Frances Howard and *The World Tossed at Tennis* (1620) to mark James's gift of Denmark House to Prince Charles. He also incorporated masques into the plays he wrote for the public theatre, as in *The Revenger's Tragedy* (1606), *Women Beware Women* (1621), *The Changeling* (1622), and *A Game at Chess* (1624). For this reason, Middleton's work serves as a compelling case study of what happens to the masque when it exits the court and enters the public theatre.

The early modern court masque was an elaborate spectacle performed for a select audience that consisted of the monarch, members of the royal household, courtiers, ambassadors, aristocrats, and other invited guests. Attending or being invited to attend a masque conferred a certain degree of prestige, while being excluded was at best a slight and at worst a signal that one had fallen out of favor with the court. Whereas admission to the public theatre could be purchased, an invitation to a masque was extended (or denied) based on one's sociopolitical status in or relative to the court. Because the masque is, in many ways, defined by its exclusivity, staging it in a public space as Middleton does in several of his plays presents a challenge and provides an opportunity to reimagine both the potential and the limitations of the genre. *The Changeling*, co-written with William Rowley, and *The Revenger's Tragedy* contain especially innovative masques that occur outside the exclusive space of the court. The insertion of these masques into popular drama and, by extension, public space renders the form accessible to viewers who would not otherwise have the opportunity to experience it. My paper will examine the ways in which *The Changeling* and *The Revenger's Tragedy* espouse and eschew generic conventions as they transform and are transformed by the spaces in which they are embedded. Middleton's embedded

masques remain recognizable as masques in their adherence to occasion and commission, but they rewrite the restrictions of the genre in their rejection of a harmonious resolution, challenge to monarchical authority, and idiosyncratic engagement with metatheatricality. I am particularly interested in the concepts of space and place in early modern English drama, and the ways in which they inform our critical approaches to genre and audience. The location of Renaissance drama, enabled by the transition from outdoor occasional spectacles to plays staged in purpose-built theatres, is perhaps its most defining feature. My focus is on some of the more exclusive spaces such as the court, and the variety of performances that occur there. I am especially interested in exploring courtly theatre that is taken out of its elite context and imported into more accessible spaces. The paper I propose for this seminar will look at what happens to the early modern court masque when it exits the court and appears on the public stage as part of a popular play.

## Randall Martin

**Bio:** Randall Martin is professor of English at the University of New Brunswick. He is the author of *Shakespeare and Ecology* (Oxford University Press, in press) and *Women, Murder, and Equity in Early Modern England* (Routledge, 2008). He has edited *Every Man Out of His Humour for the Cambridge Works of Ben Jonson* (2012) and *Henry VI Part Three* for the Oxford Shakespeare (2001). He has also co-edited *Shakespeare/Adaptation/Modern Drama* with Katherine Scheil (University of Toronto Press, 2011).

**Abstract:** "River diversions and freshwater privatisation in Shakespeare"

Twenty-first century climate change is making supplies of freshwater an increasingly scarce and contested resource. These developments challenge traditional ideas about water as a common heritage, a public trust, and a human right. The origins of these environmental controversies can be traced back partly to early modern England, when demographic and climate changes during northern Europe's "Little Ice Age" gave rise to new ideas about diverting rivers and reshaping landscapes to commodify water supplies. This paper will focus on two contested water transfers with strong ecological resonances today: Hotspur's proposed diversion of the River Trent in *Henry IV Part One*; and topical allusions in *Coriolanus* to Hugh Myddleton's construction of England's first private waterway from Hertfordshire to London.

**Jennifer Vaught**

**Bio:** I'm a Professor of English at the University of Louisiana at Lafayette. My publications include *Masculinity and Emotion in Early Modern English Literature* (Ashgate, 2008) and *Carnival and Literature in Early Modern England* (Ashgate, 2012). I have edited *Grief and Gender: 700-1700* (Palgrave, 2003) and *Rhetorics of Bodily Disease and Health in Medieval and Early Modern England* (Ashgate, 2010) and have co-edited *Shakespeare and Donne: Generic Hybrids and the Cultural Imaginary* (Fordham, 2013).

**Abstract:** The Figure of the Besieged Castle in *Macbeth*

In *Macbeth* the motif of a besieged castle represents the vulnerability of the body and mind to destruction from within and without. In keeping with Archimago's tempting of Redcrosse with false illusions in Book I of

Spenser's *Faerie Queene* and Mephistophilis' seducing of Faustus to sell his soul to Lucifer in Marlowe's *Doctor Faustus*, the witches in *Macbeth* delude the ambitious Thane with tricky rhetoric and lead him in the words of the Porter to "th'everlasting bonfire" (II.iii.19-20). Intertextual as well as thematic connections between these Renaissance plays and poems in light of their common medieval heritage are indicative of the allegorical tradition underlying *Macbeth* as well as its link to the morality play *The Castle of Perseverance* and the mystery play *The Harrowing of Hell*. In parallel episodes of these works by Spenser, Marlowe, and Shakespeare black magic corrupts the imagination and transforms the mind into a hellish landscape. Dilapidated architecture depicts Macbeth's cognitive and emotional degeneration once he commits regicide and continues on a frenzied, bloody rampage to retain his stolen crown. The figure of a vast estate that is profoundly violated stands for Macduff and his limitless grief over the loss of his family. In a closet, which denotes an inner chamber in a castle or house, Lady Macbeth while sleepwalking repetitively unfolds and rereads a piece of paper that symbolizes her mind impressed with guilt as a result of conspiring with her husband to murder Duncan. Metaphors of the face or memory as a book or writing tablet are associated with lying and deception throughout the Scottish tragedy. As Macduff, Malcolm, and their military forces surround Dunsinane castle, Macbeth exclaims, "Hang out our banners on the outward walls; / The cry is still, 'They come!' Our castle's strength / Will laugh a siege to scorn" (V.v.1-3). Once the homicide's castle is "gently render'd," or surrendered and tamed, Macduff finally defeats the "Hell-hound," a term that equates this infernal and dehumanized creature with a castle bearing a Hell-mouth (V.viii.3). Macbeth's ultimate loss of his "cursed head" symbolizes in part the long foreseen victory of the witches and their diabolical siege upon the tyrant's mind figured throughout this tragedy in terms of ruined architecture and infernal surroundings (V.ix.21).

**Mary Blackstone**

**Bio:** Mary Blackstone is a freelance dramaturg, cultural historian and educator.  She is Professor Emerita in the Theatre Department at the University of Regina and Director of the Saskatchewan Partnership for Arts Research.  She is also Director of the Centre for the Study of Script Development, a research centre devoted to alternative approaches to the development of new dramatic work for stage, screen and new media.  As a cultural historian she has published on the role of performers and public performance in the negotiation of shared values and identity in early modern England.  She is currently working on a monograph entitled The Performance of Commonwealth.  She has also published in the fields of Canadian drama and theatre history as well as research ethics and the Fine Arts.  As a dramaturg she has worked for theatres such as Regina's Globe Theatre, Edmonton's Northern Light Theatre and London, Ontario's Grand Theatre and helped to develop the work of Canadian playwrights such as Gail Bowen, Dan Macdonald, Ken Mitchell, and Colleen Murphy.

**Abstract:** 'Shakespeare's Horti Conclusi and the Spatial Dynamics of Audience Engagement'

The ease and fluidity with which dramatic scenes flowed on and off the early modern stage depended in part on the comparative lack of specificity with respect to physical requirements for settings, furnishings or other distinguishing features.  Although we know that actual set pieces and backdrops could be used, particular places and spaces as well as whole landscapes, could be conjured up by the language as it activated the 'imaginary forces' and experience of the audience.  Shakespeare's use of "the garden," and in particular the *hortus conclusus* in his Italianate plays, provides an example of the way in which the playwright may have

engaged his spectators by drawing upon his own interest in gardens and the immediate location of the Globe in London's 'garden district' in addition to the rich allusive appeal derived from classical and Christian tradition and their potent application to Elizabeth I.  Elisabeth Woodhouse has noted the essential "juxtaposition of Art imitating Nature and Nature imitating Art" in English gardens of this period and characterized it as "part of the theatrical Elizabethan world that treasured romance, allegory and antiquity; where life was art and the patterns were interchangeable." (13) When she talks about "the iconographical garden programmes, the manipulation of the landscape and of the site as theatre" (14) she includes the concept of drama or the use of the landscape "for dramatic action"(22) and argues that "painting, print, gardens, statuary, architecture and literature mirrored the theatricality that was an intrinsic part of late sixteenth-century English courtly life." (25)  Performances by players were another aspect of theatricality in the English Court, and Shakespeare's company, the Lord Chamberlain's Men, was one of several companies that straddled the world of the Court and the world of the public playhouse.

Looking at his *horti conslusi* from both of these perspectives, we will see that Shakespeare is drawing upon the literal and the allegorical to extend the deconstruction and interrogation of the *hortus conclusus* as begun by Chaucer who made the walled garden a place of sexual intrigue. More generally, though, Shakespeare uses the enclosed garden as a mechanism for blurring the apparent dichotomy of "Art" and "Nature" and questioning the notion of "perfection" as applied to both.  Situated within the enclosed 'wooden O' of the Globe Theatre, Shakespeare's horti conclusi become very public and performative rather than strictly private spaces and they engender complex theatrical dynamics with implications that extend beyond the character or specific play to the way in which

landscape, space and place could be used dramaturgically to animate the relationship between actor and audience in the early modern theatre.[6]


**Christopher Foley**

**Abstract:** This seminar paper, tentatively entitled "'Tis South the City Mills': Shakespeare's *Coriolanus* and the 'Common' Agricultural Storehouses in Early Modern London," will analyze *Coriolanus* in light of the socio-environmental tensions between civic conceptions of the 'commons' (agricultural and proverbial storehouses) and conspicuous consumption as a social performance of class distinction in a period of recurring food scarcity in early modern London.  While many scholars have tended to read the play's staging of (near) social rebellion over the untenable price of foodstuffs in relation to the Midland Revolt of 1607, and so also in relation to the socially contested issue of enclosing the "commons" for private profit and use in early modern England, I argue that Shakespeare's imaginative mapping of ancient Rome onto the social topography of early modern London (signaled in the brief quotation that begins my title) primarily situates concerns over food scarcity in relation to the city-owned mills and granaries located at the Bridgehouse, which was located in Southwark in close proximity to the Globe, where the play would have been performed before 'popular' audiences.  Concerns over food scarcity during Shakespeare's 'Little Ice Age,' of course, were persistent and pressing for London's civic officials and its growing population—especially during the fraught decade of the 1590s, which featured a number or social protests/rebellions concerning the price of foodstuffs.  Accordingly, I intend to read the play's staging of social conflict concerning exorbitant food prices against the records of civic management relating to the Bridgehouse mills and granaries, which

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[6] Woodhouse, Elisabeth.  "Spirit of the Elizabethan Garden."  *Garden History*, 27:1 (Summer 1991) 10-31.

served as the principal storehouse for the City's 'common' food supplies and also as one of the primary means by which London's officials sought to manage the price of basic foodstuffs during times of purported food shortage during the early modern period.

Even as the play interrogates the socio-environmental politics of food prices in relation to crop failures and the threat of widespread famine, *Coriolanus* also interrogates the political value of proverbial expressions and ways of thinking. These interrogations are clearly bound up with one another. Although the namesake character derides the crowd of plebeians for "sigh[ing] forth proverbs" as their main method of protest, Shakespeare stages both plebeians *and* patricians (namely Menenius) resorting to proverbial expressions in attempts to mediate political crises within the play. Perhaps most interestingly, the last of the four utterances Coriolanus would write off as the mere ventriloquization of proverbial thinking—that "gods sent not / Corn for rich men only" (1.1.190-1)—appears not to have been a proverb at all, at least not insofar as a proverb is considered to be a rote expression that thinks for us rather than an original expression we formulate in response to immediate social or political context(s) at hand. It is my contention that—much like Shakespeare's play itself—the plebeians' unified vocalization of their class concern is a creative response to the threat of famine that disproportionately affects them within the play; it also serves to unmask Menenius's ideologically motivated insistence that "For the dearth, / The Gods, not the patricians, make it" (1.1.58-60). In the course of my analysis of the intertwined, yet socially contested, proverbial and agricultural storehouses in Shakespeare's play, I offer George Bataille's theoretical notion of "expenditure" as a means to critique how historical moments of purported scarcity can lead to exacerbated instances of environmental (and, more generally, social) injustice.

**Roderick McKeown**

I'm launching my first post-thesis research project on how fringe members of extended families rhetorically construct their positions within the family. The focus is on domestic tragedy with occasional excursions into city comedy, and for this seminar I'll be looking at the comedies. I am interested in how country homes function as the acid test of gentility in early modern England -- and how those absent houses need to be visited (*Every Man out of His Humour*), invoked, remembered, even invented (*A Chaste Maid in Cheapside*) to shore up social status.

**Abstract:** "You cannot see the top of 'em":  Visiting the Absent Country House

The possibility of self-reinvention has always been a morally ambivalent feature of urban living, and late Elizabethan and early Jacobean city comedies draw on the established trope. Although the close relation between estate and real estate was in the long, slow process of breaking down, the claim of owning country property was a claim to gentility – and pity the poor Londoners who, unlike their rural counterparts, must rely on report for the truth of such claims. It is perhaps surprising, then, that when visits are made to those country houses, the effect is ambivalent. In *The Taming of the Shrew* Katarina's "honeymoon" at Petruccio's estate offers assurance that although he has come to "wive it wealthily in Padua" (1.2.74) his claims of "crowns in my purse… and goods at home" (56) are also true; but if his authority as the lord of the manor is proven, then it is put to questionable ends. Similarly, in the opening scenes of *Every Man Out of His Humour*, the visit to Puntarvolo's country house reveals a lord of the manor for whom Elizabethan ideals of nobility are no match for romanticized nostalgia for feudal glories. The contrasts between these visits and the idealized versions of these houses – real or imagined –

described to urban audiences, reflects the complex and shifting relation between land and status in early modern England.

## Jessie Nance

**Bio:** I am a newly minted Ph.D., having just defended my dissertation earlier this month. My work focuses on early modern English pastoral and exploration literatures.

**Abstract:** "Go, and Subdue": England's Pastoral Map of the New World

When Michael Drayton wrote "To the Virginian Voyage" in 1605 to celebrate the expedition that would eventually establish the Jamestown colony, English explorers had already tried and failed twice to create a settlement on Roanoke Island. Despite these failures, English explorers persisted in their use of pastoral tropes and created an image of Virginia similar to what we see in Drayton: a fertile golden world that was "Earth's only Paradise." Scholars often view such use of pastoral tropes solely as propaganda. This paper argues, however, that the English used the pastoral to do more than just sell the prospective settlers an image of an idealized New World. Pastoral passages in texts by Drayton, John Brereton, and Thomas Harriot allow for moments of landscape appreciation and description in which authors use images associated with the golden age to figuratively map the land that the English were unable to settle in reality. For instance, Drayton uses the golden world trope to describe Virginian nature as a paradise that provides riches "Without your toil," but his lines also provide a small catalogue of the landscape's resources, both plant and animal. Even when the author claims that the land requires to no work, detailed assessments of its resources allow readers to speculate of how prosperous future settlements might be once the English cultivate the land's resources. This paper synthesizes the work of genre study scholars Alastair Fowler and Paul Alpers with that of place study scholars Yi-Fu Tuan and Denis Cosgrove to show how early modern

authors combined pastoral descriptions of New World lands with georgic tropes in order to suggest that even fertile nature needs to be controlled and ordered. Drayton, for instance, might call Virginia a paradise, but he also begins his ode by encouraging English settlers to "Go, and subdue." This merging of pastoral with the georgic allows English authors to cognitively establish settlements, as it implies that the rightful owners of the land are those who can cultivate its wild fertility into European-style crops and pastures. This paper looks at similar moments in English pre-colonial texts and argues that the use of pastoral and georgic shapes colonial policy by redefining the ideal landscape as one in which humanity demonstrates sovereignty over nature through landscape manipulation.

## Gavin Hollis

**Bio:** Hunter College, CUNY

**Abstract:** "You would e'en as good go to Virginia": London Drama and the New World

Much recent criticism has charted the relationship between travel, trade, and tragicomedy, but a great many of the plays that feature New World reference points are London-based comedies (fleeting though these references frequently are). By placing the New World within the context of London life, the theatre made it familiar, which was also the goal of advocates of colonization, who were keen to attract adventurers by stressing the similarities between England and Virginia in particular. However, early modern drama did not present the familiarity of the New World in a positive light. The Virginia Company repeatedly stressed the transformative possibilities of the New World: through expansion across the Atlantic, England's economy would be rescued, while through re-settlement, England's itinerants would become productive colonists. By contrast, the drama denied any such transformations were possible: the

only economic benefits that Virginia seems to provide are for bankrupts; those intent on re-settling seem allured more by the idea of the colony as a get-rich-quick scheme. The dramatic types associated with New World, and particularly Virginian, adventuring, include the prodigal gallant and the bankrupt knight—types whom the Virginia Company actively discouraged from participation.

That London city comedy was the dramatic genre most conspicuously invested in Virginia, and that London city comedy was so markedly invested in troubling the desires of personal transformation, allows us to understand why the Virginia Company repeatedly excoriated "the licentious vaine of stage poets" for their, as it were, anti-Americanism. On the one hand, the move towards the New World—imagined as both spatial and sociological movement—becomes emblematic of the kinds of transformation that London city comedy habitually satirizes and oftentimes rejects. That is, the spatial and sociological movement of many London types to whom New World tropes are attached signifies their undoing or unmaking, in ways that are analogous to the undoing and unmaking that was rumored to be occurring across the Atlantic (and which had their corollaries in imaginings of London life). On the other, while there are characters to whom the tropes are attached and who are successful in their scheming, the form of their success counters the imagined transformative capacities of Virginia, because it does not rely on hard work and religious contemplation but rather on quick wits and a flexible moral compass. They succeed, that is, not because of any internal transformation but because of some outward transformation, frequently via some form of theatrical turn.

The dramatic types to whom New World tropes are attached are incapable of and/or uninterested in the pious, productive transformations that were projected in Virginia Company propaganda. Thus we might say that the theatre did bring the New World across the Atlantic, but encouraged its

audiences to imagine it not as a site that conformed to the Virginia Company's imaginings but rather as a site that looked a lot, indeed too much, like home.

## Katie Davison

**Bio:** I am currently a PhD candidate at the University of British Columbia. My graduate career began with an interest in Shakespeare studies, and I wrote my MA thesis on *Antony and Cleopatra* and cartography. I have since assisted in a number of Shakespeare editing projects while also pursuing broader interests in the history of theatrical spaces and ecocriticism.

**Abstract:** My dissertation traces the use of gardens as theatrical sites throughout the tumultuous civil war years of mid-seventeenth century England. My paper is an excerpt from one of my early chapters.

## Anne Myers

**Bio:** I'm an associate professor of English at the University of Missouri, where I teach courses in Shakespeare, Milton, and Renaissance poetry and drama. My first book, *Literature and Architecture in Early Modern England*, was published by Johns Hopkins UP in 2013.

**Abstract:** Travails, Travels and Labors of Love: The Itinerant Antiquarian in Early Modern England

This paper traces the antiquarian trope of the "laboryouse journey," or travel over the English landscape to visit historical and topographical sites in the sixteenth and seventeenth centuries. Ultimately, I argue that attention to the emphasis placed on the travail—in the early modern sense of both travel and work—of antiquarian encounters with the landscape allows us to take local history more seriously. My approach may affect our view of both early modern and modern historiography. In

recent decades, local and amateur histories have often faced criticism or condescension from professional academics for the personal and nostalgic bent of their rhetoric and for their avoidance of debate and controversy. By following the figure of the itinerant antiquarian over the landscape of early modern England, I reveal that the very features that have marginalized local and amateur history in the modern university were in fact central to its original aims.

Foundational to the study of the itinerant antiquarian is John Leland. During the late 1530s and early 1540s, Leland set off on a series of journeys around England with the ambitious goal of recovering old manuscripts from the libraries of the monastic houses the king was concurrently dissolving and ransacking. Leland's notes on the landscape are more varied than this mission would suggest: in addition to libraries, he describes churches and cathedrals, houses and castles, bridges and towns. In *The laboryouse journey & serche of Johan Leylande for Englandes antiquitees*, published in 1549 by Leland and his colleague John Bale, the authors make clear that they consider Leland's personal experience of the landscape, combined with his love for history, learning and nation were the strongest ideological underpinnings of the project. Using Leland as a starting point, my paper will also draw on such examples as William Camden, John Weever, William Dugdale and Roger Dodsworth.

The paper ends by briefly considering the persistence of this connection among landscape, love and the "laboryouse journey" in modern local history and antiquarianism. In his *Deserted Medieval Villages* (1971), for instance, historian Maurice Beresford would extol the virtues of the historian's travel and travail: "No traveller comes easily to a lost village. . . . You must be friend to mud, to green lanes and unused footpaths, to rotting footbridges and broken stiles, to brambles and barbed wire. . . . It is so long since anyone wanted to come this way" (27). Here, as in my early modern antiquarian sources, the landscape tells its

history to a perseverant and observant traveler, producing stories tinged with the biases of personal experience, along with an elegiac and tender regard for the past.


**Claire Eager**


**Bio:** A PhD candidate in English Literature at the University of Virginia, supervised by Elizabeth Fowler, Clare Kinney, and Katharine Maus, I have recently been selected as an Andrew W. Mellon Fellow in Critical Bibliography at the Rare Book School. My dissertation, "Virtual Paradise: Poetic Inheritances, Colonial Aspirations, and the Architectures of Early Modern Gardens," examines how poets from Spenser to Milton construct garden spaces described as Paradise out of formal techniques and aspects of prior literary gardens carefully redeployed.  These Paradise spaces are "virtual" in three ways:  poets build them in readers' imaginations; they are so close as to be tantalizing, yet inevitably flawed, posing near-miss situations in which speakers cannot access their promised pleasures; they seek to produce poetic or moral virtue.  I analyze poetic, print, and illustration techniques that build such fictional landscape architectures; actions possible within them; and social or moral judgments implied through these most originary of imaginary spaces.

In Chapter 1, "Fairies in Paradise:  Literary Inheritance and Imperial Aspiration in Spenser's Colonized Gardens," Spenser's early vision of a space for collaborative poetry runs aground on the shoals of personal and political consequences of England's staking claims in both the European canon and the colonies of Ireland and the New World.  Chapter 2, "Paradise Abroad:  Love and Conquest in Shakespeare's Exotic Gardens," considers Shakespeare's siting of paradise in landscapes or lovers to be claimed—by force if necessary.  In Chapter 3, "Complicit Paradise:

Invasive Species and Strategic Design in Jacobean Gardens," Donne turns the focus inward, bringing the fruits of such cultural and economic imperialism home and positing enclosed gardens as social or psychological microcosms alongside concurrent trends in designing fashionable European gardens and in collecting familiar and exotic plants into new botanical gardens and their book equivalent, scientific herbals.

Other interests include heritage studies, garden design, book production, children's literature, and the lyric genre. My next project will investigate the aesthetics of war in Early Modern England.

**Abstract:** Paradise Abroad: Love and Conquest in Shakespeare's Exotic Gardens

This paper, using case studies from a dissertation chapter, considers Shakespeare's siting of paradise in landscapes or lovers to be claimed—by force if necessary. Early Modern explorers, botanists, and poets all had hopes of finding or recreating Eden: out there, beyond the pale, in the New World, or back home in England, where (according to e.g. John of Gaunt—or William Blake) it had always been hiding or awaiting restoration. Weaving together strands of Renaissance Classicism, Tudor colonialism, and Elizabethan courtliness, Edmund Spenser uses the virtual space of an earthly Paradise, only partly accessible, to articulate both his aspirations for a meritocracy of poets and his frustrations with contemporary politics, including his own complicity within them. A generation later, John Donne works similar themes as he, too, seeks to negotiate his place in court patronage networks and to give an account of imperialism turned inward, bringing the fruits of exploration back to rebuild Eden at home as hopes of rediscovery faded. Shakespeare, too, engages with the possibilities of a virtual paradise, but his imaginings have a harder edge and greater practical consequences.

I trace the thread of associations of paradise in Shakespeare's works with different sorts of territory to be conquered, considering three sorts of "landscapes": the hortus conclusus of the lover's body; the longed-for kingdoms of the sceptered isle and fair France; the colonized Indies, domain of fairies. Amy Tigner has examined Shakespeare's troping of gardens for kingdoms, healthy or "rank," well-tended or in need of restorative conquest. But if the object of desire in the genre of history is the crown, along with the ground it encloses, then Harry and Bolingbroke and Richard become analogous to lovers who use nearly identical garden language to desire bodies, including Ferdinand, Hermia, Longaville, Juliet—and Angelo. As in Spenser and Donne, Shakespeare's desiring and discontented characters aspire to new gardens and find old Paradises suddenly less sweet.

This double-sided paradise mentality aligns with concurrent developments in books of English gardening. The notion of island Britain as walled Eden appears most famously in *Richard II*, but it was also a commonplace of many contemporary garden treatises and husbandry manuals seeking to convince readers that any desirable plant would thrive there. (Every so often a sour—or realistic—one instead claims the grass is warmer in France. Gardening as politics by other means?)

My study seeks to go beyond the Petrarchan clichés that make unremarkable a statement such as "all's Paradise in love and war." Instead I investigate what Edenic spaces do for (and to) the characters who invoke them and their imagined surroundings, and what Shakespeare in turn does to the idea of Eden by using it in this manner. Following threads suggested by my prior work with Spenser and Donne, I am particularly interested in how Shakespeare's accounts of past conquest and imagined love draw upon vernacular folklore and contemporary imperialism: Ferdinand includes in his conception of Paradise not only Miranda, but also Prospero—and by implication Ceres, Juno, Ariel, and the world that they (and Caliban) have built.

# Chris Barrett

**Bio:** Chris Barrett (PhD Harvard 2012) is Assistant Professor of English at Louisiana State University, where her research and teaching interests include early modern English literature, lyric and epic poetry, cartographic studies and geocritical approaches to literature.  She is the author of articles and essays on Shakespeare, Spenser, Milton, and the twinned history of ether and laughter.  Her current book project explores anxieties (commercial, aesthetic, and political) about cartographic materials in English Renaissance literature.  Her research has been supported by the Council on Research (summer 2013) and the Newberry Library (spring 2014).

**Abstract:** "The End of Description: Unelaborated Vastness and Elizabethan 'Plain' Style"

This paper takes up the curious qualities of the plain as topographetic occasion for metapoetic reflection in Elizabethan poetry.  The even flatness of the plain makes it perhaps the ideal topographical feature for demonstrating the fundamentally mythopoetic nature of space.  Difficult to describe beyond the fact of its homogenous expanse (indeed, the word itself suggests a "plainness" that defies elaboration), the plain in literature typically demands edges, interruptions, or narratives scrolling over it in order to become visible.  Considering the efforts of several Renaissance poets (especially Spenser, but also figures such as Sidney, Drayton, and others) to test the limits of poetic representation in their treatment of plains, this seminar essay explores the possibility of a "plain style" in Elizabethan narrative poetry.  What opportunities does the concept of a plain offer for remarking the elusivity of spatial description?

This essay's central case study will be the appearances of the plain in Spenser's *Faerie Queene*.  For this epic, the plain holds special status.

When Book 1's first canto opens with "A gentle knight was pricking on the plaine," the poem announces the plain as the only topographical element within the text that exists prior to the allegorical program of the work. "The plain" precedes Red Cross and his signifying wanderings. What's more, the plain remains the only topographical feature—unlike mountains and caves, for example—that is never itself allegorized within the poem. This inverse privilege (the mirror of the imaginative allure enjoyed by cockily sublime mountains and effortlessly astonishing caves) of the so-called "lowly" plain makes it at once an extraordinary phenomenon uneasily assimilated into the instructional program of the poem, and the space on which the entire poem is assembled. By positing the plain as both the elemental feature of topography and the most elusive feature for language, Spenser points to a co-extensivity of space and narrative: the one only exists insofar as the other can host it.

That co-extensivity is especially striking, given the sixteenth century's popular geologic theory suggesting that the hills, valleys, and other deformations of an originally, paradisiacally smooth earth were signs of postlapsarian upheavals. It is a fallen earth that revels in the kinds of topographical features that assume such allegorical significance in *The Faerie Queene*, and the plain that precedes and undergirds the poem's geographical imaginary becomes the space of spiritually authoritative reading. The poem demands the plain as evidence of a landscape that might yet host an unfallen spatial poetics.


**Sallie Anglin**


**Bio:** I'm an Assistant Professor at Glenville State College in West Virginia. I've published articles on space in Thomas Middleton and Sidney. I also have an article forthcoming that explores a queer ecology in *Avatar*.

I'm interested in exploring the relationship between affect and space in early modern romance. Right now, I'm considering *The Winter's Tale*, *As You Like It*, and the *Arcadia*. I want to argue that affect is spatially transferred and is influenced by the environment it moves through.

**Abstract:** Bad Breath in *Cymbeline*.

Cloten reeks. His stench is the subject of two lords' jokes early in *Cymbeline*, but references to smelly air and poisonous breath continue throughout the play. Imogen states that her father, "like the tyrannous breathing of the north / Shakes all our buds from growing;" Pisanio, responding to Posthumus' belief of Imogen's infidelity, declares, "what a strange infection / is fall'n into thy ear!" and calls Iachimo a "poisonous-tongued" Italian. Sounds, breath, air, voices, and words travel from one entity to another, *as entities,* and "touch" them. Air connects characters in a physical way, through infection, whether they are infected with love or poison or anger. However, such infections also result in the opposite. The world of *Cymbeline* is full of characters that have experienced surrogate families, made unlikely connections (such as Imogen and Posthumus' marriage), maintained loyalties with people and groups outside of their immediate factions and families. Bad breath is the agent that causes these connections to break. My paper will argue that air, while potentially proving to be a mode of connection between characters, acts as an agent of separation and disintegration in *Cymbeline*. I will investigate air as the conductor of the senses and of emotion. The emotions are influenced by the quality of the air. When the air is good, the emotions are good. The play seems to imply that closed spaces, such as the comfort of the cave, are safer because they afford fewer opportunities for bad air to affect relationships; however the play also suggests that insulated communities are more easily influenced by bad air. Cloten's bad breath as well as his philosophy of "keeping it in the family" get Cymbeline into a war and his own head cut off. Posthumus' loyalties are based on communal connections, not social rank or bloodlines.

Imogen's relationship with Posthumus also derives from their statuses as surrogate siblings.  My paper will investigate the relationship between emotional connections, surrogate families as representative of a larger ecological connectivity, and air as a conductor for the senses and for emotions.  Ultimately, I will argue that the play reveals a complex early modern ecology that combines the material world, including the elements and natural and cultivated spaces, with the abstract concepts of loyalty, family and fidelity.

## John Mucciolo

**Bio:** John Mucciolo, Independent Scholar.  His research interest is in Shakespeare's plays and early modern political, intellectual, and theatrical backgrounds, especially regarding *The Tempest.*  His publications include *Shakespeare's Universe: Renaissance Ideas and Conventions:  Essays in Honor of W.R. Elton*, Scolar Press, England*, 1996; The Shakespearean International Yearbook,* Volume 1, Ashgate 1999*; The Shakespearean International Yearbook,* Volume 2, Ashgate 2001*; The Shakespearean International Yearbook, Volume 3,* Ashgate 2003*; "*A Dramatic function of Caliban's 'Be not affeard' speech*"* in Shakespeare's *The Tempest* in *Shakespeare Closely Read; A Collection of Essays,* ed., Frank Occhiogrosso, FDU Press 2011*; "*Shakespeare's *The Tempest* and its Royal Audience*," in REAL—Yearbook of Research in English and American Literature,* eds., Tobias Doring and Virginia Mason Vaughan, Vol. 29, Narr (2013).

**Abstract:** Rhetorical Landscapes in Shakespeare's *The Tempest*

I will explore the rhetorical function of selected landscapes in *The Tempest*.  Beginning with "landscape" words in the play-text and their cumulative effect in speeches and exchanges, I will also look outside the

play-text to "landscape" staging possibilities, especially regarding its 1613 performance during the betrothal festivities of Princess Elizabeth to the Elector of Palatine.  My main purpose will be to answer the question, How might landscapes of Shakespeare's *The Tempest* signify for its 1613 royal audience?  Of course this is over ambitious.