


PROGRAMME

Lancaster
University



Embodiment and New Materialisms in Premodern Literature and Culture 1350-1700

Conference

25 – 26 February

2017

Lancaster University,
Lancaster Castle and
The Storey Institute

**'Say I am transform'd, who shall
enjoy the Lease?'**

This conference brings together scholars from different disciplines including philosophy, literature, history and cultural studies, and will offer a unique space to explore the potentialities of New Materialist approaches to premodern literature and culture. In addition to a range of papers, the conference will also feature a performance workshop on Thomas Tomkis's *Albumazar* (c.1615) with The Rose Company in Lancaster Castle. The conference is funded through the NWCDTP and SRS, and affiliated with the Northern Renaissance Seminar and Northern Theory School.



**Northern
Theory
School**

Embodiment and New Materialisms in Premodern Literature and Culture (1350-1700) 2017, has been made possible with the support of the Department of English and Creative Writing at Lancaster University, the North West Consortium Doctoral Training Partnership (NWCDDTP), and the Society for Renaissance Studies.

The Conference Committee would particularly like to thank: The Rose Company, Lancaster Castle, and The Storey Institute for their involvement in the Conference Programme and hospitality. We also extend our thanks to Professor Alison Findlay, Dr. Liz Oakley-Brown, Professor Arthur Bradley, Dr. Clare Egan, Claire McGann, and postgraduate secretary Leila Atkinson.

Conference Committee:

Dr. Rachel White
Bethany Jones
Imogen Felstead
Beth Cortese

The conference image 'Plvtarch, in moralib', is one of many accompanying 'word-pictures' from Jacob Cats' text *Sinne en Minne Beelden* (1627). While Dutch artist Adrian Van de Venne is credited as 'the original designer' of the images featured in original Jacob Cats' folio, it is Cats himself who is the 'author' of both text and picture in the first instance. The emblem shows a mask grasped by the divine hand, with those on the side of the mask pointing and laughing at three youths who flee from it. *Sinne en Minne Beelden* (1627) is 'written in Dutch and Latin verse', each with a 'theme accompanied by a short distich in French verse' and comment on the viewer's perception, that perception of the scene as frightening or humorous all depends on who is behind the mask. These were moralistic in purpose, as the verse warns its reader of 'terreatur' [terror] and false perceptions. Yet the image itself not only articulates Cats' interests as a jurisconsult, poet and statesman, but also those of our conference, situated at the threshold between law, literature, and philosophy. Encapsulating themes of performance, deception, and material truth, Cats' image provides a unique and thought-provoking overture to an exciting range of papers. The Latin inscription above the image which reads 'invertite et averte', meaning to turn upside down and to turn away is particularly fitting for this conference which seeks to approach premodern texts from a new angle, that of new materialism.

Visit us at <https://premodernnewmaterialisms.wordpress.com>



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Tweet using the #PreModNewMat17

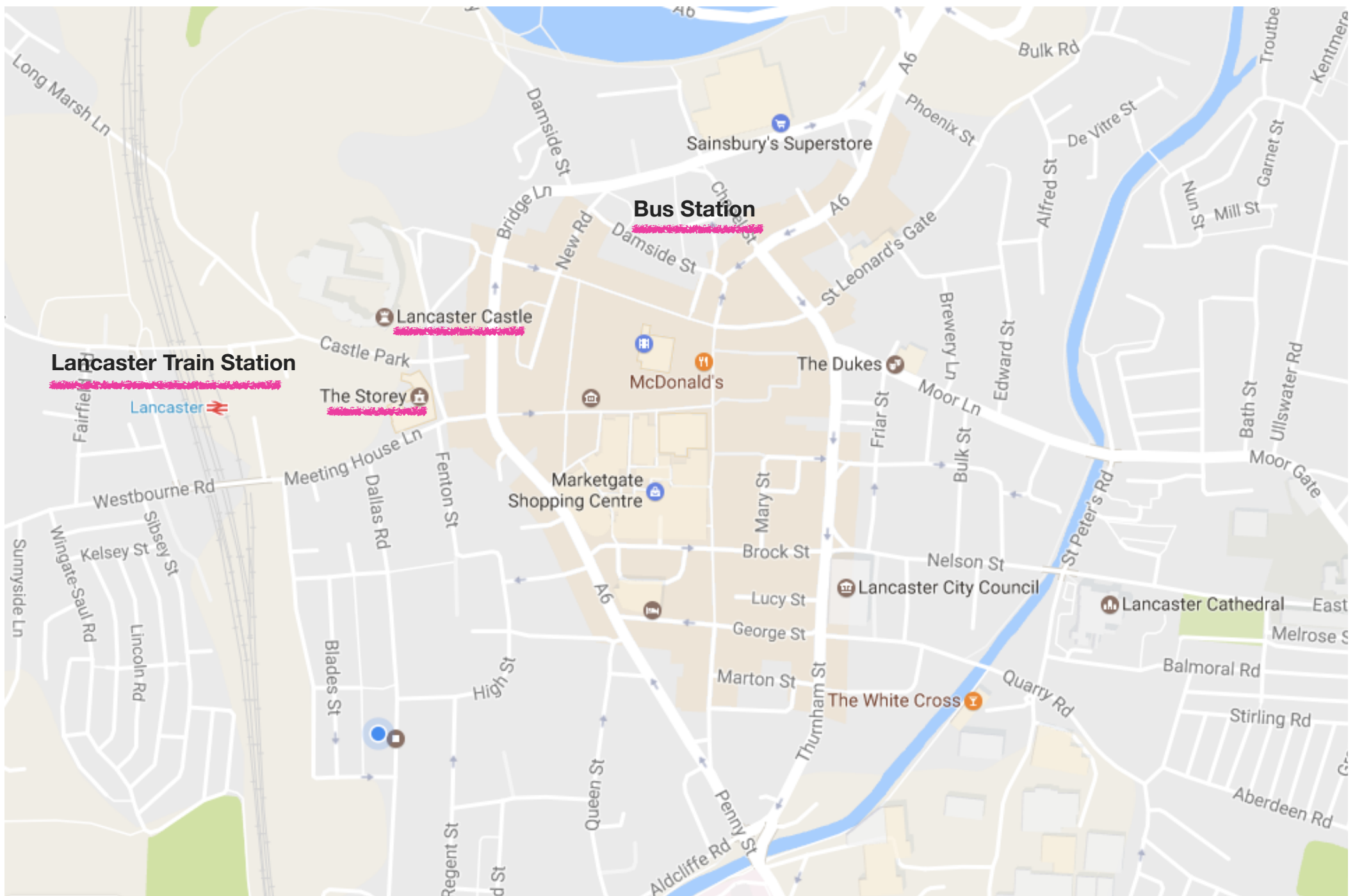


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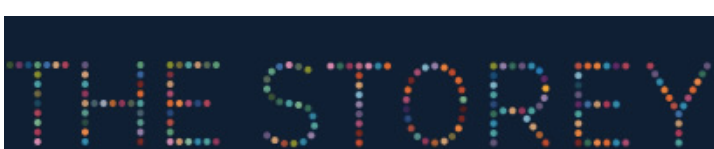
Venue Information

The conference will take place at The Storey Institute and Lancaster University. On the first day proceedings will take place at The Storey Institute which can be found on Meeting House Lane. The *Albumazar* performance workshop will take place in the Shire Hall at Lancaster Castle. Members of the Conference Committee will be available to guide you to the Shire Hall from The Storey Institute. The map below indicates the location of the train and bus stations in relation to The Storey Institute and Lancaster Castle. Please refer to the schedule to find out where individual presentations and workshops are taking place.



Lunch:

Unfortunately lunch is not provided for this conference. However, there are many places near to The Storey Institute that we would recommend such as The Castle, The Hall, or The Radish. There are also a multitude of local eateries along the high street for the Saturday Lancaster Charter Market such as Sanah's Suppers, Pure Vegan Stall, or Pancake Man. On Day Two, the conference will take place on Lancaster University campus and food is available at shops such as Spar, GoBurrito!, or Costa Coffee which are situated in Alexandra Square. If you have any specific dietary requirements or are in need of further information do not hesitate to speak to a member of the Conference Committee.



Venue Information



On Day Two, Bowland North Seminar Rooms 02, 20 and 23 can be found towards the Great Hall, towards The Oak County College Bar and opposite the new Chemistry building site. The pink arrow indicates the location of the Seminar Rooms. The conference will be signposted on the day. Please refer to the schedule to find out where individual presentations and workshops are taking place.

Bus: The bus station is situated on Damside Street in the City Centre. Buses (services 2, 2A, 3) leave for the University every 20-30 minutes on a Sunday.

On Campus: All buses drop off and collect passengers in the Underpass, situated underneath Alexandra Square.

Car: If using an online route planner or satnav, please note that the University postcode is LA1 4YW. Visitor car parking is available on campus 24/7 and at weekends. Wheelchair accessible spaces are clearly marked across all car parking areas on campus. Blue Badge holders should park in Bowland Avenue.

Taxi: Local taxi services can be contacted on: +44 (0)1524 32090; +44 (0)1524 35666 and +44 (0)1524 848848.

Conference Dinner



The conference dinner will take place on 25 February at **20.15**. You must have registered for the dinner to attend. It will take place at The Meeting House Restaurant.

The Meeting House Restaurant can be found near Lancaster train station on Meeting House Lane. Please see map below.



Schedule

Saturday, 25 February 2017 Part 1 of 2

10.15 - 10.45 – Registration with coffee and tea

Location: The Storey Institute

10.45 - 11.00 – Introduction and housekeeping

Speakers: Dr. Rachel White (Newcastle University), Imogen Felstead (Lancaster University), Bethany Jones (Lancaster University), Beth Cortese (Lancaster University)

Location: Reading Room, The Storey Institute

11.00 - 12.30 – ‘Heau’nly hinges’: Premodern Religion (Chair: Dr. Stephen Curtis, Lancaster University)

Speakers:

Jonah Coman (University of St Andrews) ‘No strings attached: emotional interaction with animated sculptures of crucified Christ’

Imogen Felstead (Lancaster University) “[W]e are gripped by God, and his grip upholds us”: the hand of God in premodern literature and culture’

Claire McGann (Lancaster University) ‘Prophetic text, and prophetic body: divine constraint and seventeenth-century religious prophecy’

Location: Reading Room, The Storey Institute

12.30 - 13.15 – Lunch

Please see ‘Venue Information’ (p.1)

13.15 - 14.45 – ‘Wines to quench the holy embers’: Food and Eating (Chair: Dr. Maria Christou, Lancaster University)

Speakers:

Dr. Louise Wilson (Liverpool Hope University) “Keeping his bodies close and still after supper, setteth his mind a walking”: Reading, eating, and health in early modern England’

Erin Thompson (Lancaster University) “The Belly of the Land”: *Utopia* and the Formation of a Nation’

Kibrina Davey (Sheffield Hallam University) “Thou Didst Eat My Lips”: Swallowing Passion in William Davenant's *The Tragedy of Albovine*’

Location: Reading Room, The Storey Institute

Schedule

Saturday, 25 February 2017

Part 2 of 2

14.45 - 15.00 – Coffee break

Location: The Storey Institute

15.00 - 16.30 – ‘Why should I twine mine arms to cables and sigh my soul to the air?’: Women’s Representation and Gendered Bodies (Chair: Claire McGann, Lancaster University)

Speakers:

Bethany Jones (Lancaster University) ‘Tracing the premodern textual waive: introducing Long Meg of Westminster’

Josje Siemensma (Radboud University Nijmegen) ‘Behold the Warrior Women: The Gendering and Embodiment of War through Martial Objects in Three Restoration Plays’

Emily Soon (King’s College London) “‘by the influence of her beauty’”: Transforming Eastern bodies in Davenant's *The Temple of Love*’

Location: Reading Room, The Storey Institute

16.30 - 17.30 – Plenary: Professor Lisa Hopkins (Sheffield Hallam University)

“‘Run slow, run slow, ye lobsters of the night’”: literary and material transformation in Thomas Tomkis’ *Albumazar*’

Location: Lecture Theatre, The Storey Institute

17.30 - 18.00 – Coffee break

Location: The Storey Institute

18.00 - 20.00 – *Albumazar* Performance Workshop with The Rose Company

Location: Shire Hall, Lancaster Castle

20.15 – ‘To furnish out our banquet’ Conference Dinner

Location: Meeting House Restaurant. Please see ‘Conference Dinner’ (p.3)

Schedule

Sunday, 26 February 2017 Part 1 of 2

9.00 - 9.30 – Registration with coffee and tea

Location: Bowland North 23, Lancaster University

9.30 - 11.00 – ‘A theater of theft’: Shakespearean Materiality (Chair: Dr. Liz Oakley-Brown, Lancaster University)

Speakers:

Dr. Robert Stagg (St Anne’s College Oxford) ‘Shakespeare’s “Stuff”’

Dr. Stephen Curtis (Lancaster University) ‘A Tale of Two Authenticities: Between original practice and Presentism’

Emily Rowe (University of York) ‘Words and things: Francis Bacon, *Lingua*, and New Materialism’.

Location: Bowland North 02, Lancaster University

11.00 - 11.30 – Coffee break

Location: Bowland North 23, Lancaster University

11.30 - 13.00 – ‘These words are full of mysteries’: Materiality and Ephemerality (Chair: Dr. Clare Egan, Lancaster University)

Speakers:

Dr. Jenni Hyde (Lancaster University and Liverpool Hope University) ‘The im(material) sixteenth-century ballad’

Catherine Evans (University of Sheffield) ‘Pleating time in early modern almanacs’

Beth Cortese (Lancaster University) ‘Exchanging places: witty transformations’

Location: Bowland North 02, Lancaster University

Schedule

Sunday, 26 February 2017 Part 2 of 2

13.00 - 13.45 – Lunch

Please see 'Venue Information' (p.1)

13.45 - 15.15 – 'An Embryo of rare contemplation': Special Panel (Chair: Dr. Rachel White, Newcastle University)

Speakers:

Dr. Lucy Munro (King's College London) 'The Insatiate Countess: Body, Text and Stage'

Dr. Rachel Reid (Queen's University Belfast) '(Re)reading John Dee: Exploring Polytemporal Identities in his Collection of "Rarities"'

Dr. Clare Egan (Lancaster University) '"By the singular operations of your excellent preparations": Material Bodies and Medicinal Words in the Libel Case of Edwards v. Woolton (Exeter, 1604)'

Matthew Blaiden (University of Leeds) 'Shakespeare's Masks'

Location: Bowland North 02, Lancaster University

15.15 - 15.30 – Coffee break

Location: Bowland North 23, Lancaster University

15.30 - 16.15 – Roundtable Discussion (Chairs: Bethany Jones and Imogen Felstead, Lancaster University)

Location: Bowland North 20, Lancaster University

Introducing *Albumazar* (c. 1615)

A Comedy presented before the Kings Majestie at Cambridge, the ninth of March, 1614.

By the Gentlemen of Trinitie Colledge.

LONDON, Printed by *Nicholas Okes* for *Walter Burre*, and are to be sold at his Shop, in *Pauls Church-yard*. 1615.

Cast List

ALBUMAZAR | An Astrologer

RONCA | Thieves

HARPAX | Thieves

FURBO | Thieves

PANDOLFO | An old Gentleman

CRICCA | His servant

TRINCALO | Pandolfo's Farmer

ARMELLINA | Antonio's Maid.

LELIO | Antonio's son.

EVGENIO | Pandolfo's son.

FLAVIA | Antonio's daughter

SULPITIA | Pandolfo's daughter

BEVILONA | A Courtesan

ANTONIO | An old Gentleman

Synopsis

Albumazar, a charlatan posing as an astrologer and magician, and his band of thieves assure Pandolfo, a seventy year old gentleman, that he is skilled in the art of transformation which can be accomplished for a fee. Pandolfo wants to marry the sixteen-year old Flavia but Pandolfo needs her father Antonio's permission. Unfortunately, Antonio is lost at sea. Pandolfo convinces his farmer Trincalo to agree to be transformed into Antonio and grant him permission to marry Flavia. Flavia is informed of Pandolfo's plot to transform Trincalo and advised to refuse the transformed Trincalo entrance to the house. Hilarity ensues however when the real Antonio who survived the shipwreck calls at the house and is turned away, believed to be Trincalo in 'Antonio's shape.' Once Antonio discovers the plot he pretends to be Trincalo, and instead marries his daughter Flavia to Pandolfo's son Eugenio. Pandolfo is robbed by Albumazar and his band of thieves. Trincalo is convinced that he has been transformed, but is concerned that he will not be able to return to his own form, which would prevent him from marrying his love Armellina, who pretends to believe in the transformation and then locks Trincalo up to secure him in marriage. After consulting a looking-glass, Trincalo reappears drunk and his old self again and marries Armellina. Albumazar is betrayed by Ronca, Harpax and Furbo who refuse to grant him a share in the goods stolen from Pandolfo. Albumazar confesses the robbery to Antonio who tracks down Ronca, Harpax and Furbo and restores the goods to Pandolfo. Albumazar is pardoned due to his confession of guilt.

Detailed Schedule

Saturday, 25 February 2017

10.15 - 10.45 – Registration with coffee and tea

Location: The Storey Institute

10.45 - 11.00 – Introduction and housekeeping

Speakers: Imogen Felstead (Lancaster University), Bethany Jones (Lancaster University), Dr. Rachel White (Newcastle University), Beth Cortese (Lancaster University).

Location: Reading Room, The Storey Institute

11.00 - 12.30 – ‘Heau’nly hinges’: Premodern Religion (Chair: Dr. Stephen Curtis, Lancaster University)

Location: Reading Room, The Storey Institute

Jonah Coman (University of St Andrews) is an SGSAH-funded second-year Medieval Studies PhD student at the University of St Andrews. He is continuing research on Christ’s embodiment, the topic of his master’s thesis developed at the same institution under the supervision of Drs Bettina Bildhauer and Kathryn Rudy. Jonah is interested in pain and torture in late medieval crucifixions, and in how these relate to gender and its expression.

No strings attached: emotional interaction with animated sculptures of crucified Christ

Animated sculptures of Christ are not just the stuff of sermon exempla or visionary experience. While scholarly literature has not connected the visionary literature with existent artifactual survivals (except Sara Lipton’s work on iconographies of crucifixion), Kamil Kopania showed in his major cataloguing work that over 150 sculptures can move their limbs to some degree have survived from the middle ages. These sculptures are usually life-size, sometimes covered with parchment or leather, and sometimes able to bleed or move their eyes and mouth. This life-likeness then can prompt interpersonal connection and allows them to populate the medieval imagination.

This paper argues that the materiality of these specific sculptures, their size and veracity, is the point of contact for an emotional encounter between the believer and their god. Direct body contact produces an extremely visceral sense of truth, and body contact with a material(ized) Christ produced the truth of his incarnation. This process rests on witnessing the physicality of the sculptures, and on coming into close proximity, or even contact, with the inviting body of these figures. Intimate touch, therefore, is the key to this incarnational epiphany.

Detailed Schedule

Saturday, 25 February 2017

Imogen Felstead (Lancaster University) is an AHRC-funded second year PhD student in the Department of English and Creative Writing at Lancaster University. Her thesis, titled 'Staged Hands in Early Modern Drama', critically examines the staging of hands in early modern drama, with particular focus on phenomenology. | @earlymodimm

'[W]e are gripped by God, and his grip upholds us': the hand of God in premodern literature and culture

In both the visual arts and anatomical treatises of early modern culture, the hand was understood as a mark of God's artistry and a sign of God's goodness. This paper will explore the premodern hand as a corporeal metaphor for both humanity and divine action. I will examine the theological dimension of the hand through premodern iconography of worship such as prayer, benediction, oath-swearing, and healing to reveal the spiritual significance of God's hand and His touch. This is informed by 'historical phenomenology', a framework which offers an inductive way to approach premodern materiality. I provide an augmentation of Bruce Smith's notion of 'knowing-through the body', thus moving beyond the study of the textual by turning to somatic experience (Smith, 2010: 122). Using John Bulwer's gesture manuals *Chirologia: Or the Natural Language of the Hand* and *Chironomia: Or the Art of Manual Rhetoric* (1644) in conjunction with premodern medical treatises and visual representations of the divine hand emerging from clouds, I argue that the premodern hand is an active locus of selfhood and agency.

Claire McGann (Lancaster University) is a first year AHRC-funded PhD student in the English department at Lancaster University. She is researching religious prophecies printed in England between 1640-1660.

Prophetic text, and prophetic body: divine constraint and seventeenth-century religious prophecy

This paper will explore the ways in which printed, seventeenth-century religious prophecies were connected to the physical, bodily experiences of their writers. Starting by examining the biblical tradition of prophecy, I will discuss the centrality of "divine constraint", i.e. the notion that a true prophet is always compelled by God to publicise their prophecy to others. This compulsion is often described using language of the body, and is depicted as a form of physical suffering or coercion. This inescapable, prophetic duty also often has real-world consequences for the body, and the seventeenth-century prophet frequently finds their divine constraint transformed to literal, physical confinement when they are imprisoned for producing their texts. Primarily, I will discuss this connection between prophetic text, and prophetic body, in relation to Francis Wilde, and his 1652 prophecy *A Message from God: or, An Advertisement to the City of London* (a text which is oft overlooked in modern studies of prophecy). I will then go on to briefly examine how the idea of "divine constraint" applies to female prophets during this period. I will argue that, when female prophets describe their own physical suffering and constraint, they can be seen as adopting a necessary, generic position, which is present both in male-authored prophecies like Francis Wilde's, and in wider biblical tradition. My paper will feed in to broader discussions on the influence of genre and tradition upon printed texts; the relationship between embodiment and religious expression; and the bodily experiences, and rhetorical strategies, of male and female writers in the Premodern period.

Detailed Schedule

Saturday, 25 February 2017

12.30 - 13.15 – Lunch

Please see 'Venue Information' (p.1)

13.15 - 14.45 – 'Wines to quench the holy embers': Food and Eating (Chair: Dr. Maria Christou, Lancaster University)

Location: Reading Room, The Storey Institute

Dr. Louise Wilson (Liverpool Hope University) is a Lecturer in Medieval to Early Modern Literature at Liverpool Hope University. Before that, she held two postdoctoral positions at the University of St Andrews (as MHRA Research Fellow in English Renaissance Translation, then as a Leverhulme Early Career Fellow) and a postdoctoral position at the University of Geneva. Her research interests are in book history, medical humanities, early prose fiction, and translation, and her current projects are a monograph, *Reading for Pleasure in Early Modern England*, and a critical edition of Anthony Munday's translation of the Portuguese romance, *Palmerin of England*. Previous publications include (with Helen Smith) *Renaissance Paratexts* (CUP, 2011; ppbk 2013) and (with Neil Rhodes) *English Renaissance Translation Theory* (MHRA, 2013) as well as a number of articles and chapters on book history, transnational publishing networks, and romance.

"Keeping his bodies close and still after supper, setteth his mind a walking": Reading, eating, and health in early modern England

Following recent work on the early modern materialist understanding of the body and mind as it intersects with practices of reading and eating, this paper will argue for the importance of paying attention to after-meal reading and the development of discourses of health around popular fiction in the sixteenth century. The preface to the reader introducing the third part of Anthony Munday's *Zelauto* (1580) plays on the familiar trope of a text as banquet, stating 'I send you *Astraepho's* delycate discourse, to make mery with the bad banquet you have had.' However, it goes on to elide the metaphorical with the material, suggesting that the text that will follow – essentially a novella-within-the-novella - can function as a digestion remedy after the 'bad banquet' of the preceding text as the author has 'no Cumfettes and Carawayes to bestowe uppon you...'. While this may appear simply to be a conceit, my paper will focus on the actual prescription of reading pleasant fiction as suitable after-meal recreation to promote bodily health by engaging the mind in gentle activity.

Detailed Schedule

Saturday, 25 February 2017

Erin Thompson (MA) is a hopeful PhD student interested in premodern literature (particularly women's writing), bodies, borders and nations. She completed her MA in English Literary Studies from Lancaster University in 2016 and her dissertation was titled 'The Self-Fashioning Stomachs of Early Modern England'.

'The Belly of the Land': *Utopia* and the Formation of a Nation

This paper will focus on 'the stomach' in Sir Thomas More's *Utopia* in order to expose the text's profound commentary on premodernity's very pressing issue of English identity, as well as the anxiety over geopolitical, religious and secular boundaries in relation to the European Other. By considering how the stomach enabled More to deal with a developing sense of premodern Englishness, we will see how *Utopia* and the influences surrounding its production drew attention to a specifically nationalistic body and sense of place. Specifically, I will be situating the early Tudor fashioning of a nation alongside what Mary Floyd-Wilson has termed the "geohumoral" distinctions of English ethnic identity. The paper will then finish on an examination of the structure of English intellectual and spiritual developments in relation to geographical boundaries. I will focus on the Utopian counter to sixteenth-century humanism and Protestantism as influenced by England's position in Europe. In turn, this will show how the stomach itself could establish a boundary between belief systems and national identity, in that it can both defend borders whilst also acting as a site of permeability. My argument will also be informed by how these premodern notions of identity and nationhood were constantly progressing by paying close attention to the differing translations of More's text, highlighting the stomach's fluctuating position as a linguistic signifier throughout the transitions of the Tudor-Stuart English nation.

Kibrina Davey (Sheffield Hallam University) is a third year PhD candidate in the English department at Sheffield Hallam University. She also teaches on undergraduate modules at the university, including Shakespearean Drama. Her thesis is on violence and emotion in early modern tragedy and she is especially interested in the early modern proto-psychological explanations behind love as a passion and its role as an inducer of violence, illness, and death, and how these ideas were played out on the early modern stage. Davey has had theatre reviews published in the journals *Cahiers Elisabethains* and *Early Modern Literary Studies*, a book review in *Notes and Queries*, and her articles on John Ford and Philip Massinger, are due to appear in forthcoming issues of *Early Modern Literary Studies* and *Textus*.

'Thou Didst Eat My Lips': Swallowing Passion in William Davenant's *The Tragedy of Albovine*

The early tragedies of William Davenant are frequently criticised for their lack of emotional depth, and themes of excessive violence, incest, cannibalism, and lust which, according to Dawn Lewcock, have no 'underlying theme of political, philosophical, or moral significance.' This paper will argue that in his first original tragedy *Albovine* (1629), the violent resolution of the play has both an emotional explanation and a political purpose. By examining the play in relation to the principles of Galenist humoral medicine, this paper will contend that the violence in *Albovine* is the result of contagious passion which is transferred between individuals via the mouth through acts of breathing, eating, and drinking. Moreover, it will suggest that the infectious emotion which leads to violence is a symptom of a pestilential and decaying court and begins with the "parasitic" passions exchanged between monarchs and their favourites. While Davenant's later works are often recognised as expressions of his loyalty to the crown, this paper will suggest that his future royalist sensibilities are absent from his earliest tragedy. Instead, in *Albovine*, the pollutive landscape of the Veronese court and its passionate inhabitants, parallel and criticise the court of King James I, who was known and vilified for his relationship with court favourite George Villiers, the Duke of Buckingham.

Detailed Schedule

Saturday, 25 February 2017

14.45 - 15.00 – Coffee break

Location: The Storey Institute

15.00 - 16.30 – ‘Why should I twine mine arms to cables and sigh my soul to the air?’: Women’s Representation and Gendered Bodies (Chair: Claire McGann, Lancaster University)

Location: Reading Room, The Storey Institute

Bethany Jones (Lancaster University) is an AHRC-funded second year PhD student in the department of English Literature and Creative Writing at Lancaster University. Her thesis, provisionally titled ‘Women, waives, and outlaws: towards a premodern *homo sacer*’ critically examines the position of Long Meg of Westminster as a textual figuration of the outlawed woman, (otherwise known as the waive), and how she might constitute a new biopolitical category in premodern literature and culture.

Tracing the premodern textual waive: introducing Long Meg of Westminster

The burgeoning field of outlaw studies, populated by figural men such as Robin Hood, offers intriguing possibilities as to where premodern law might intersect with literature and culture. However, the legal realities for women and the material, bodily implications that follow have not been explored in relation to outlaw narratives in a sustained way. The elusive figure of the waive is testament to the absence of such discussions, establishing an intriguing severance between law and fiction. The distinction between the outlawed man and waived woman is explicated in the medieval juridical text widely known as *Bracton*, as he states a woman ‘cannot be outlawed because she is never under the law’ and therefore ‘may well be waived’ (Bracton, c.1235). How can a woman be deemed a waive, and thus outside the law, if she is never ‘under the law’ in the first place? The paradoxical context of waiver, shaped by a series of simultaneous inclusions and exclusions, shares striking theoretical echoes with Italian philosopher Giorgio Agamben’s formulation of the biopolitical subject *homo sacer*. I consider whether the extent of the waive’s exclusion from both law and language constitutes a gendered equivalent category. As Louise J. Wilkinson notes, ‘the brevity’ of surviving legal records of waiver ‘mean that it is not possible to reconstruct sophisticated narratives of events’, and thus too often throws the waive’s material existence into a state of subjectivity (*Women in Thirteenth Century Lincolnshire*, 2009). I argue that waiver has a creative and metaphoric presence in premodern literary narratives of women on legal and textual margins. This paper not only considers the creative aspects to juridical texts in reading law as literature in itself, but explores the cultural dialogue between law and literature along entirely new gendered lines by attempting to trace the textual waive. Using *The Life of Long Meg of Westminster: containing the mad merry pranks she played in her life time* (1635) as a case study, I will consider the London folk heroine Long Meg as an example of the premodern textual waive.

Detailed Schedule

Saturday, 25 February 2017

Josje Siemensma (MA) (Radboud University Nijmegen) has recently graduated from the Research Master Literary Studies of the Historical, Literary, and Cultural Studies Institute at the Radboud University Nijmegen. Her research interests include early modern theatre and drama, women writers, didactical discourses, and cultural memory. After completing her thesis on eighteenth-century literary orphanhood in translation, *Educating the Female Orphan: Didactical Discourses in Mid-eighteenth-century Cross-channel Literature*, she is currently working on her PhD proposal on remembering the Civil War in English women's drama between the Great Rebellion and Glorious Revolution (1640-1688).

Behold the Warrior Women: The Gendering and Embodiment of War through Martial Objects in Three Restoration Plays

The figure of the Amazon in Civil War and Restoration plays is one of ambiguity and gender fluidity. In fact, this characterisation is applied to androgynous individuals to women cross-dressing as sword-buckling men. Warrior women, despite their sparsity in Civil War and Restoration plays, appear in all shapes and sizes in late seventeenth-century drama. Although several articles have examined the gender roles and homo-erotic overtones in these plays, the function of objects in relation to the martial aspect in the embodiment of the warrior woman has been neglected. This paper will analyse how the position and role of the warrior women is realised, not only through actions, but more importantly through space and objects. It will examine the agential realism of the matter associated with martial prowess, success, and failure, and in particular in relation to the temporality of the actualisation of the warrior women's social positions.

Emily Soon (King's College London) is a doctoral researcher at King's College London. Her thesis, supervised by Professor Gordon McMullan, investigates how writers across a range of genres fashioned the East Indies (China, India and Southeast Asia) as a highly imaginative space in the early modern period.

"by the influence of her beauty": Transforming Eastern bodies in Davenant's *The Temple of Love*

William Davenant's *The Temple of Love* (1635) investigates, in complex detail, the relationship between the material and spiritual within the English cult of Neoplatonism in the 1630s. Through asserting that the mere sight of Queen Henrietta Maria's beauty could transform her court, the masque establishes the centrality of the queen's physical presence in effecting social purification, even as it emphasises the need to suppress bodily desires. While recent critical work has re-evaluated Henrietta Maria's socio-cultural significance, demonstrating how the performances she was involved in engaged with diverse European Neoplatonic traditions, considerably less attention has been paid to the possible influence of Eastern philosophies on this cult. Indeed, Davenant's decision to cast Henrietta Maria as Indamora, Queen of the Indian kingdom of Narsinga, and her retinue of admiring courtiers as Persian in *The Temple of Love* has chiefly been dismissed as a distancing device that allows the masque to encode its sensitive domestic commentary within a conveniently foreign setting. In this paper, I challenge the assumption that the East serves as mere exotic window-dressing by uncovering how the masque's Asian elements play a crucial role in embodying its Neoplatonic philosophy.

Detailed Schedule

Saturday, 25 February 2017

16.30 - 17.30 – Plenary: Professor Lisa Hopkins (Sheffield Hallam University)

“Run slow, run slow, ye lobsters of the night”: literary and material transformation in Thomas Tomkis’ *Albumazar*’

Location: Lecture Theatre, The Storey Institute

17.30 - 18.00 – Coffee break

Location: The Storey Institute

18.00 - 20.00 – *Albumazar* Performance Workshop with The Rose Company

Location: Shire Hall, Lancaster Castle

20.15 – ‘To furnish out our banquet’ Conference Dinner at Meeting House Restaurant

Please see ‘Conference Dinner’ (p.3)

Detailed Schedule

Sunday, 26 February 2017

9.00 - 9.30 — Registration with coffee and tea

Location: Bowland North 23, Lancaster University

9.30 - 11.00 — ‘A theater of theft’: Shakespearean Materiality (Chair: Dr. Liz Oakley-Brown, Lancaster University)

Location: Bowland North 02, Lancaster University

Dr. Robert Stagg (St Anne’s College, Oxford) is a Lecturer in English at St Anne’s College, Oxford, teaching Shakespeare, Renaissance literature, and literary theory. He has published in *Essays in Criticism*, *Renaissance Studies* and *Literature Compass*, among other journals and collections, and is currently turning his PhD thesis into a monograph about Shakespeare’s verse style.

Shakespeare’s “stuff”

Lucretius never used the word “atom”. He opted instead for a vocabulary of metaphor and periphrasis: *semina*, *figurae*, *corpora prima*, *principia*, *primordia*. He often translated “atom” as *elementa*, a word that could punningly mean either “elements” or “letters of the alphabet”. Early modern writers, from Giordano Bruno to Lucy Hutchinson, alter this translation slightly: in their hands, Lucretius’s atom-like letters become atom-like syllables. In this paper, I will demonstrate how Shakespeare assumed this materialist language of syllables and then explore what he did with it. By channelling Lucretius, Shakespeare gave his playworlds a syllabic-atomic soundscape that made them of a piece with the world beyond the page and the stage. If the Shakespearean playworld comes to feel pressingly real to its audiences and readers, this may be because of Shakespeare’s emphasis upon the playworld sharing a physical instantiation with the material world. His playworlds are redistributive extensions of the “real” world, rather than mimeses of it; they require a constitutive structure of atoms in the same way a building or a newborn does. They are an addition “to the stock of available reality” (in R.P. Blackmur’s phrase) rather than a copy or representation of that reality. I will conclude by suggesting how “stuff theory” might profit from studying Shakespeare’s prosodic materialism; it suggests, as stuff theory sometimes does, why the word “stuff” can be both a verb of enlargement and a noun of diminution.

Detailed Schedule

Sunday, 26 February 2017

Dr. Stephen Curtis (Lancaster University) is currently an Associate Lecturer at Lancaster University. His doctoral thesis was entitled *An Anatomy of Blood in Early Modern Tragedy*, a project that he is adapting into a monograph to be entitled *The Poetics of Blood in Early Modern Tragedy*. Whilst writing this thesis, he presented numerous papers on matters of blood at conferences. Although he specialises in Early Modern drama and literature, he has also written and presented papers on contemporary Gothic, videogame theory and horror cinema. He has also written various reviews, acted as peer-reviewer for journals and presented a public engagement lecture on bloodletting in a Lancaster pub. His research interests, although chronologically varied, are linked by a fascination with the human body and the extremes to which artistic representation can take it. He tweets at @EarlyModBlood and is always keen to discuss matters of a sanguinary nature.

A Tale of Two Authenticities: Between original practice and Presentism

Recent controversies over the 'authenticity' or otherwise of productions at The Globe have brought the debate over the materiality of contemporary performances of Early Modern drama into sharp focus. On the one hand we have the supporters of 'original practice', an approach which seeks to 'recreate or replicate as many performance practices of Shakespeare's company who occupied the original Globe,' whilst on the other there are directors, actors, and playgoers who desire a more hybridised experience that attempts to use modern technologies of lighting, audio and visual design to produce plays that exploit the dramatic potential of the texts to twenty-first century audiences. This dichotomy between original practice and what can loosely be labelled as presentist theatre is often the cause of passionate differences of opinion, as can be most clearly seen in recent controversies over the Globe's current artistic director, Emma Rice. In this paper, I seek to explore the ways in which an awareness of New Materialist critical approaches can help us to move past the current impasse between these two sides. In trying to escape the traditional essentialism that characterises much of the debate I will suggest that the very idea of an 'authentic' performance is antithetical to the nature of theatre and that the Bardolatry exhibited during the Globe farrago is a perfect storm of the anthropocentrism that New Materialism seeks to deconstruct.

Detailed Schedule

Sunday, 26 February 2017

Emily Rowe (University of York) has recently completed her Master's in Renaissance Literature at the University of York, after graduating with a Bachelor's from Aberystwyth University. She plans to begin her PhD on the materiality of language in seventeenth century England this autumn, and her research interests include early modern drama, visual and material culture, linguistics, anti-theatricality, and Jacobean boy players.

Words and things: Francis Bacon, *Lingua*, and New Materialism

New Materialism, or the 'Material Turn' has been at the forefront of early modern studies for the past decade, and is a field now looking to move beyond the study of discrete objects and towards material culture's role in the wider context of the period. The study of early modern language, however, has thus far been quarantined from many discussions of the period's material and economic structures. The favouring of the material over the linguistic was also emerging in the seventeenth century. In 1607, Thomas Tomkis' academic play *Lingua* has language, personified as the eponymous *Lingua*, fight to be considered equal to the five senses in her power to apprehend the physical world, rather than as something that 'wonderfully obstructs...understanding' as Bacon would later declare. This conflict sees its conclusion in the universal language programmes of John Locke and John Wilkins later in the century, when language's primacy in the humanist rhetoric of the sixteenth century is then reduced to it being simply a medium for the physical. This paper seeks explore the link between the linguistic and the material to through the lens of this contextual 'debate' between Bacon and Tomkis' fictional *Lingua*, and in doing so will address the neglect of words in favour of objects in 'New Materialism'.

11.00 - 11.30 — Coffee break

Location: Bowland North 23, Lancaster University

11.30 - 13.00 — 'These words are full of mysteries': Materiality and Ephemerality (Chair: Dr. Clare Egan, Lancaster University)

Location: Bowland North 02, Lancaster University

Detailed Schedule

Sunday, 26 February 2017

Dr. Jenni Hyde (Lancaster University and Liverpool Hope University) is Honorary Researcher in History at Lancaster University, Associate Lecturer at Liverpool Hope University and Associate Vice-President of the Historical Association. A qualified music teacher and performer as well as a historian, she completed her doctorate, 'Mid-Tudor Ballads: Music, Words and Context', at Manchester University in 2015. She is currently preparing a major digital humanities project studying the Marian religious persecution, while continuing to investigate the relationship between sixteenth-century ballads and news.

The im(material) sixteenth-century ballad

Broadside ballads have long been considered ephemera; marginal texts which have limited value to the historian or literary critic. Nevertheless, these popular songs were at the centre of cultural life for the majority of the early modern English population – it has been suggested that thousands more broadside ballads were printed than survive. What does a material approach to these documents tell us and, more importantly, what does it miss? Natalie Zemon Davis commented that printed material was best understood as a 'carrier of relationships', while James Knapp pointed out that 'only by connecting the material evidence through narrative interpretation does the history of material have any meaning at all'. Recent work by Angela McShane has suggested that in the seventeenth century, the ballad was not a medium of news, not only because these texts contain little hard information, but also because people already knew the news. By contrast, this paper will explore what is missing from the sixteenth-century broadside ballad and offer an alternative explanation for their lack of factual information. It will examine how ballads functioned in a society with limited literacy and no access to regular news media, arguing that it was the almost invisible social relationships created and challenged by these songs which made them an important means of spreading news.

Catherine Evans (University of Sheffield) is a second year year WRoCAH funded PhD candidate in the Department of English at the University of Sheffield, where she is supervised by Emma Rhatigan and Marcus Nevitt. Her thesis examines the sensory experience of time in early modern religious literature. She recently completed a four month fellowship at the Huntington Library in California funded by the AHRC.

Pleating time in early modern almanacs

Almanacs were one of the most popular types of printed text in the early modern period, with around a third of families in England owning one. Many critics have suggested that almanacs were part of an ongoing cultural movement to standardize and order the perception of time, as famously discussed by E.P. Thomas. This paper will build on recent archival work in the Huntington Library to examine how people actually used almanacs on a day to day basis, through evidence left in the form of annotations. Annotations in almanacs have historically gone unstudied, indeed many reference libraries had a policy of destroying "damaged" copies, keeping only the pristine blank ones. Historians of the almanac form including Bernard Capp have often focused on their 'proud ephemerality'. However, close examination of annotations reveals that almanacs were often kept for decades and used continuously. Moreover, rather than subscribing to the rigid structuring of the month and year that was suggested by the almanac form, annotators often wrote against this using their own dating and organisational systems. In this paper, I will explore how these annotations provide an intriguing insight into how individuals may have "gathered time together, with multiple pleats", as Serres' suggests when discussing polychronicity. Multiple temporal systems could run alongside one another, as encapsulated in the material form of these little studied objects. The almanac kept account of one's days, and so in accounting for time, the annotator writes themselves, and their own time consciousness into the text.

Detailed Schedule

Sunday, 26 February 2017

Beth Cortese (Lancaster University) is a third year PhD student and Associate Lecturer in English at Lancaster University. Her thesis focuses on women's wit in the work of female playwrights in the period 1660-1720.

Exchanging places: witty transformations

William Congreve stated that wit is 'of infinite variety' thus making it difficult to define. Wit is often likened to the immaterial due to its speedy and fleeting nature within dialogue in Restoration comedy and the spark or *Je ne sais quoi* characteristic it possesses. However, this paper seeks to examine the connection between wit and materiality and will consider the relationship between the role of manipulation of the stage space and of props and disguises in intrigue plots. In particular, the way in which witty manipulation of material objects and spaces temporarily "transforms" characters' status and distorts the boundaries of the self in Thomas Tomkis's *Albumazar* (c.1615), Ben Jonson's *The Alchemist* (1610) and within Restoration comedy. Drawing on affect theory, I interpret wit as a process of exchange of objects and values to consider the way in which spectators are included in this exchange, encouraged to play a role and assume an identity within the play. I will chart the way in which this playful and fluid sense of self within early modern drama changes in comedies of the late seventeenth century in which material and economic language in marriage contracts signals a loss of sense of self.

13.45 - 15.15 – 'An Embryo of rare contemplation': Special Panel (Chair: Dr. Rachel White, Newcastle University)

Speakers:

Dr. Lucy Munro (King's College London) 'The Insatiate Countess: Body, Text and Stage'

Dr. Rachel Reid (Queen's University Belfast) '(Re)reading John Dee: Exploring Polytemporal Identities in his Collection of "Rarities"'

Dr. Clare Egan (Lancaster University) "'By the singular operations of your excellent preparations": Material Bodies and Medicinal Words in the Libel Case of Edwards v. Woolton (Exeter, 1604)'

Matthew Blaiden (University of Leeds) 'Shakespeare's Masks'

Location: Bowland North 02, Lancaster University

15.15 - 15.30 – Coffee break

Location: Bowland North 23, Lancaster University

15.30 - 16.15 – Roundtable Discussion (Chairs: Bethany Jones and Imogen Felstead, Lancaster University)

Location: Bowland North 20, Lancaster University

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