Mary Adams (Thurs.)   Western Carolina University

The spectacle of forgiveness: Performing Justice in *Measure for Measure* and *All isTrue*

Like Shakespeare's first Jacobean comedy, *Measure and Measure*, the late tragicomedy on which he collaborated with Fletcher, *All is True*, is fundamentally concerned with time. Thematically, both plays explore how rulers project laws as eternal, separate from themselves, to disguise their temporal agendas. Both dramatize law as an extension of royal power. Both articulate anxiety about the future and imagine the legitimacy of children as a way to safeguard that future. But they also use several similar temporal schemes: anachronic techniques to help audiences experience the past in the present; theatrical time structures such as plot, rhetoric, and spectacle that project the eternal quality of power; and religious experience—particularly women's experience—expressed as a desire to resist or escape the temporal, whether or not that experience is finally co-opted by power. *Measure for Measure* inaugurates a comic vision that continues through the tragicomedies and romances, subordinating the stories and aspirations of individuals to a larger plot about the absolute power of the Stuart dynasty.

Carla Baricz (Fri)   Yale University

Shakespeare's *1 and 2 Henry IV*: The Two-Part History Play as Romance

1 Henry IV was printed twice in quarto format, in 1598. Qo, of which only a fragment (1.3.199-2.3.19) of one copy remains, and Q1 were shortly followed by five other quarto editions, in 1599, 1604, 1608, 1613, and 1622. Its sequel, *2 Henry IV*, was written to capitalize on the theatrical success of the first play. It was never as popular, being printed only one time, in quarto format, in 1600. This paper will argue that, in its relationship to its predecessor, *2 Henry IV* nevertheless becomes crucial to our understanding of what Shakespeare was attempting to do in his 'Henriad.' In making this claim, the paper will ask two related questions: in what sense is it that *1 and 2 Henry IV* can be said to form a "two-part play", and how do these two plays enact a romance? The paper will argue that the romance structure is what both drives the two-part play forward and what suggests that continuation is impossible, that with every succession there comes a rupture, that the old world must die in order for the new generation to assume its place, as *2 Henry IV* shows us. The paper will also suggest that if, in the model of romance, Hal becomes King Henry by rewriting and continuing the actions of Henry Bolingbroke, *2 Henry IV* similarly repeats, and even rewrites the actions of *1 Henry IV*, telling us something about the wayin which Shakespeare understood 'sequential,' historical time. As in a romance, underlying this repetitive movement is the sense that, though the 'Henriad' provides provisional endings, time moves inexorably forward. No true end is possible. If, generationally, things look alike in the garden and "demi-

paradise" of England (*Richard II*, 2.1.55), they are, nevertheless, indisputably different, so that each generation must struggle with the past on its own terms. In the world of history, there can be no true 'romance restoration' to make up for the sustained losses. What the paper will, in the end, try to suggest is that Shakespeare constructs *1 and 2 Henry IV* as a romance because this type of narrative structure embodies the two conflicting conceptions of time familiar to Renaissance theorists: "one providential and fundamentally linear, derived from the patristic and medieval historical writings; and one, exemplary and essentially cyclical, derived from the traditions of late classical historiography" (Kastan, *Shapes of Time* 12). In *1* and *2 Henry IV*, it is these same conflicting conceptions of time that are pitted against each other, in the form of an 'emptied-out' romance of history that is brought to bear on Henry IV's reign.

Meredith Beales (Thurs.)   Washington University

Future Histories in *King Lear*

Midway through the Folio text of *King Lear*, the Fool finishes his prophetic soliloquy with the comment that "This prophecy Merlin shall make, for I live before his time" (3.3 line 95). The Fool anticipates his successor, Merlin, but he does so at the end of a speech that describes a patently unrealistic 'future' Britain. The Fool's temporal positioning is further complicated by his use of "Albion," an ancient term for Britain. His speech refers to the (ancient) British past of the play's setting, the English future of the island, and Merlin, bringing together three different frames of British history. *King Lear* has long been described as a play in which Britain has no future. But much of the Fool's speech, and his reference to Merlin, paints multiple futures rather than just one. Britain, after Lear is gone, is a place "come to great confusion" (3.3 line 92), but one in which the future is simultaneously unrecognizable yet disturbingly familiar. I explore how the layering of multiple historical settings *King Lear* destabilizes the representation of historical time presented in the play which, in its original Quarto publication, called itself a "True Chronicle History." Instead of history, *King Lear* reinforces the fictive nature of the history it represents and the Britain(s) it portrays.

Anna Beskin (Thurs.)   Fordham University

The Smell of Time in Marston's *Antonio and Mellida* and Shakespeare's *King Lear*

 In John Marston's *Antonio and Mellida* (1599), the exiled and disguised Antonio compares his banished state to a flower that is no longer there, his absence to a lingering smell: "[…] having clasped a rose / Within my palm, the rose being ta'en away, / My hand retains a little breath of sweet" (4.1.13-15). Through the invocation of smell, Marston calls attention to spatial and

temporal boundaries in flux. Although difficult to describe, smell has the potential to provide a clear metaphor that drives the point home in a visceral way. In fact, the difficulty of describing a smell actually facilitates its usefulness as a narrative that is fluid, mysterious, and potentially transgressive in nature. The interaction of smell when describing spatial and temporal boundaries in Marston's *Antonio and Mellida* can illuminate the way we read metaphors of smell in early modern works, even ones that have received much scholarly attention such as Shakespeare's *King Lear*. Smell as metaphor served to address contemporary political thought, the complexities of sensory observation and the link between the two.

Rebecca Bushnell (Fri)   University of Pennsylvania
Time, Tragedy, and the Text of *Antony and Cleopatra*
This paper is part of a larger project on time in tragedy, where I am asking how the materiality of dramatic media can shape or disrupt our temporal experience of a play. I am arguing that tragedy generates for characters, readers, and audiences alike the anxiety of existing in the present, trembling between the awful certainty of the past and the unknown future. Yet that present is never fully and solely present. Rather, it is Husserl's "thick" present: it is Serres' folded time, where the past erupts into the present, and we feel, as Lady Macbeth puts it, "the future in an instant." Tragedy correspondingly arouses in us the fear and a craving for the control of time, and for an end, when time must stop, and we and the players must bend to that necessity. Given this premise, I will explore the temporality of Shakespeare's *Antony and Cleopatra*, as its story, performance, and text enact a struggle for mastery of historical and experiential time in the context of temporal flux. In particular, I will focus on how eighteenth-century editors of the play engaged in that same struggle, attempting to control the play's "infinite variety" of time through the introduction of act and scene divisions.

William C. Carroll (Fri.)   Boston University
"The interim is mine": Succession and Diachronic Time in *Hamlet*
This paper will supplement and expand on recent comments about *Hamlet* by Margreta de Grazia (in *Hamlet without Hamlet* [2007]) on the significance of the Player's Speech on "Priam's slaughter." From that starting point, I will examine the play's different, conflicting modes of 'horizontal' and 'vertical' time through the concept of genealogy. Claudius's comment that the "common theme / Is death of fathers" suggests a process of lineal succession (or secession/recession) that is belied in the next moment by his naming of Hamlet as "most immediate" to the throne. The play's mystification of the process of succession – not only for the

monarchy and for sons in general, but for the individual psyche – derives in part from its own placement in time as well as its multiplication of different eras. The play represents a palimpsest of past and present eras – Biblical, classical, Danish, early English – while a fearful glimpse of time's endpoint in "doomsday" looms over the entire play. *Hamlet* is partly, then, a chrono-tragedy, not the story of a man who could not make up his mind, but of one who whose time is so "out of joint" that he cannot resist his own belatedness.

Michael C. Clody (Fri.)   Univ. of Houston Clear Lake

Poetic Risk and the Resistance of a Higher Form

This paper will consider ways in which poetic form indexes a historical commitment to the ideal of Providence. Providential simultaneity offers a model of ultimate "meaning" that governs over the temporal unfolding of events that literary form appears to share, as each element is reconciled into a whole. While the more common critical history recognizes the turn from "form" to "structure" in the early modern period (as both an historical, epistemic movement, and as an imposed critical framework), I wish to analyze an alternate aesthetic possibility. Against Giorgio Agamben's (and Marianne Shapiro's) analysis of the tightly regulated sestina's relation to the messianic promise, I will instead focus on the way in which doggerel engages with chance. Chance, exiled from the Providential schema, breaks from narrative meaning and threatens to stall its progression—chance is, in Chaucer's phrase, a term so meaningless that it designates only an "idel voice." While it is unlikely I will have the space to read a poem by Skelton (this paper is part of a larger reevaluation of Skelton's place in our literary-historical narrative), I wish to consider how the sounds of doggerel's rhyme resist translation into the abstracted sphere of form or final "meaning" by presenting an experience of irreconcilable materiality. The recurring sounds of doggerel consequently oppose a meaningful teleology with a material remainder, one that eludes the developing concept of literary form and, for its efforts, becomes a mark of "bad poetry."

Alice Dailey (Thurs.)   Villanova University

Stigma and Stigmata in Michael Landy's *Saints Alive*

This paper studies Michael Landy's *Saints Alive*, an exhibit of contemporary collage and sculpture that appeared at the National Gallery of Art in London in 2013. For the exhibit, Landy constructed 14-foot-tall kinetic sculptures of well-known Christian saints and martyrs from old machinery and from body parts he fabricated from the National Gallery's vast collection of Renaissance religious paintings. When set into motion, these mechanized sculptures enacted their

own persecutions repeatedly, some of them gradually deteriorating as the exhibit progressed. Landy's sculptures were complimented by a group of giant collages that reconfigure heads, hands, wounds, and weapons out of religious art into fantastical contraptions of penitential suffering.

In this paper, I explore the relationship between *Saints Alive* and its iconographic and narrative sources. In particular, I am interested in how Landy's work challenges the temporal and corporeal continuity imposed by hagiographic form. Hagiography functions to repair the discontinuity of open, ruptured bodies into coherent narrative—narrative that is in turn configured into a unified visual plane by the conventions of Renaissance iconography. My paper argues that through its various dismemberments and suturings, Landy's *Saints Alive* recovers the stigma—the hole, puncture, wound, or blight—repaired by religious art. By meticulously trimming Christ's pierced torso, Doubting Thomas's hand, Saint Jerome's head, or Saint Catherine's torture wheel from their narrative and emblematic contexts and reimagining them in collage and sculpture, Landy recuperates features of religious violence that are elided by hagiographic form.

Vivian Davis (Fri)   University of Arkansas

Genres of the Moment: David Garrick between Tragedy and Comedy and the Play-and-Pamphlet War

This paper brings together a reading of Sir Joshua Reynolds' allegorical canvas *Garrick between Tragedy and Comedy* (1761) with a study of the play-and-pamphlet war of the early 1760s, a dustup in which Irish critic Thaddeus Fitzpatrick penned a series of anonymous attacks on actor David Garrick. The events of the play-and-pamphlet war stretch across various forms of media (pamphlets, newspapers, periodicals, playhouse stage), and the incident as a whole features prominently in recent scholarship, primarily because of the way in which it enables discussion of specifically modern forms of celebrity. Stuart Sherman, for example, takes up the play-and-pamphlet war in his attempt to characterize Garrick as a "now performer." That is, Sherman theorizes the mutually informing temporalities of the playhouse and the daily cycles of press and periodical culture, persuasively arguing that Garrick was one of the first performers whose "present and future fame" was shaped by both spaces.

Reynolds' *Garrick between Tragedy and Comedy* appeared in the midst of the play-and-pamphlet war, and, I argue, holds the potential to deepen our understanding of the temporalities Garrick negotiated in his longing after immortality. Garrick's classic

pose between two female muses can be read as articulating very real and present anxieties stemming from the play-and-pamphlet debacle, namely Fitzpatrick's attack on the levity of Garrick's performance in tragedies such as *Hamlet* and *Richard III*, as well as the worries about rank and sexuality those attacks betray. Yet the painting's success, I argue, lies in an engagement with theatrical time. Rather than Garrick's sheer contemporaneity, the painting dramatizes a complex "simultaneity" that intersects with but does not necessarily run parallel to the cycles of the modern periodical press or daily playhouse schedule. This form of time is deeply implicated in Garrick's maintenance of his public image and moreover, that which lies beyond fame: immortality. While critic Thaddeus Fitzaptrick has long been consigned to the dustbin of literary history, Thalia and Melpomene mark Garrick's monument in Westminster Abbey.

Meghan Davis-Mercer (Fri.)   University of Southern California
Shakespeare's "Mistress-piece": Time and Textual Violation in *Cymbeline*
Shakespeare's *Tempest* is widely considered to be a reflection, near the end of the playwright's career, on staged drama and its potential for manipulation through artifice. Yet what of his verse? Of all Shakespeare's writings, it was his narrative poems that were the first to see print. Though critics have long focused on *The Tempest* and its meta-textual resonance with Shakespeare's earlier plays, *Cymbeline* remains largely ignored. My paper argues that we should, in the spirit of *Tempest* criticism, consider *Cymbeline* and the ways that it functions as an extended meditation, by Shakespeare, on his work as a poet and the vulnerability of his printed words in his imagined future absence. That is, by offering a meta-theatrical critique of verse and its potential misuses, *Cymbeline* might do for poetry what Tempest does for drama. "Britain, I have killed thy mistress-piece," admits Posthumus at the beginning of Act 5 (5.1.20). The pun mistress-piece suggests the consummate excellence of Innogen, but it also speaks to the whole of a play that considers Shakespeare's written "mistresspieces" and their gendered vulnerability to misreading, misappropriation, and misuse over time. In this way, the playwright takes up the established Renaissance comparison of books to women and overlays upon it the concerns for his own authorial legacy and the fate of his own poetic books.

Lara Dodds (Fri)   Mississippi State University
Temporality and the Passions in Elizabeth Cary's *The Tragedy Of Mariam*

David Scott Kastan defines time in tragedy as finite: in tragedy, "time inexorably moves at a fixed speed and in a single direction" (*Shapes of Time* 79). The shape of time in tragedy is the "temporality of the individual life rather than in the continuous flow of historical time (80). In this context, the moments in the fifth act where death appears to be averted—"This feather stirs" (*King Lear* 5.3.260), Desdemona speaks—are at once temporal anomalies and theatrical tricks. The girl lives (falsely) for the truth of the tragedy's end. Elizabeth Cary's *The Tragedy of Mariam* intensifies and interrogates this trope. Herod wants to murder Mariam but retain the power to reverse time, "to call her back from death" (4.7.55). After her beheading, he asks: "Is there no trick to make her breathe again?" (5.1.89). Cannot an "inventive head and willing heart" (5.1.93) avert the end through a different future? Working within the unities of time, space, and action, Cary's Mariam provides a valuable meditation on alternate temporalities. Herod's desire to reverse Mariam's death is an indication of his madness and his tyranny, yet the structure of the play as a whole depends on characters' creation of counterfactuals, which allow, temporarily for the inhabitation of alternate pasts, presents, and futures. In this paper I argue that Cary's dramatic counterfactuals are produced in and through the passions. Mariam begins with a soliloquy in which Mariam marvels how a single event can produce opposite passions. How can Herod's (reported) death inspire love and hate, grief and joy? This paper suggest that the passions, which in early modern thought had a significant temporal component, provide an alternative to the linearity of tragic time.

Raphael Falco (Thurs.)   University of Maryland, Baltimore County
Suspense: the Shared Experience of Time
There are many ways to mark or express time in drama: the ageing of characters from act to act, dialogue describing completed action, or, as in *The Duchess of Malfi*, the term of a pregnancy. Similarly, we often encounter overt declarations of impatience (Antonio on the Rialto), loyal attendance (as when Othello arrives late to Cyprus), visible decay (Hermione's statue), or delay, temporizing, and outright stalling. Dramatic time-markers like these are conventionally meant to communicate the passage of time, however small, and also to engage the audience in the continuing action. Ironically, however, these common markers have a tendency to hypostasize time and action and thereby to estrange the audience from any genuine feeling of (or identification with) temporality in the course of the dénouement.

Suspense, on the other hand, functions precisely in the opposite way. In most plays, dramatic indications of time tend to be one-sided, handed-down from the stage as information or

factual material—a beaker-to-vessel method of communication. On the contrary, suspense requires a shared and simultaneous experience of dramatic time. Briefly, and for convenience, let me define suspense as a reaction-formation of mild anxiety or apprehension relevant to an approaching deadline, time limit, discovery, or revealing of a secret. The audience members' superior knowledge (as of Perdita's pedigree in *TWT* or of the nature of the Friar's potion in *RJ*) "suspends" them in the same temporal space as the actors, thus merging, not only time to action, but also time to the experience of a performance. By this means suspense implicates audience members in stage action, creating a form of agency both less than real and more than merely a gaze. In drama, suspense nearly always depends on audience members' superior knowledge (even when they share that knowledge with select players); and it is impossible to ignore the suspense generated by superior knowledge (just as it's impossible, when overhearing a conversation, not to understand a language you know how to speak). A more emphatic way to put it would be to say that suspense perfects dramatic performance because it makes the audience, in the narrowing time limit, complicit with the action that leads inevitably to recognition, reconciliation, or catastrophe. Therefore, it might be said tentatively that suspense animates time onstage by coercing audience members into a bond, a kind of living myth, shared with the actors and validated by the artificial constructs of the play. Suspense is coercive because to resist it, if you'd been following the plot of the play, would be, as I said above, equivalent to trying not to understand a language you already know. Above all, however, suspense is a shared dramatic experience, and, by drawing in audience members, it brings alive a sense of mutuality, emphasizing the participation and secret collaboration that occur in real time but are bound by or "suspended" in the artificially crafted time of the play's narrative sequence. I'd like to write a speculative, somewhat theoretical paper for our seminar—if "theoretical" isn't too big a word for it. To that end—and if there aren't any strenuous objections from our seminar leaders—I plan to range among Shakespeare and his contemporaries for appropriate (and no doubt tendentious) examples to demonstrate the link between suspense and the shared experience of time in dramatic presentations

Evelyn Gajowski (Thurs.)   University of Nevada, Las Vegas
Timely Matters: Hermeneutics, Positivism, and Subjectivity
Romeo and Juliet has repeatedly been called a "timeless masterpiece," yet every performance of it is saturated in its moment of production in a constantly recurring "now." A case in point is a theatrical moment in a Utah Shakespearean Festival production of *Romeo and Juliet* at a time when national headlines revealed incidents of polygamy, child rape, and incest in

a Fundamental Latter Day Saints community just a few miles away at the Utah/Arizona state line. Capulet's threatening physical stance while hovering over a cowering Juliet in Act 3, scene 5, is the theatrical moment in question. The production's geographical and temporal juxtaposition to contemporary social practices renders palpable the somewhat remote issue of arranged-marriage-become-enforced-marriage that early modern English drama often represents. Presentists use this kind of theatrical moment to theorize not only the contemporaneity of each performance of a Shakespeare text but also the Shakespeare critic as a "temporal mediator" on a spectrum punctuated by present and past. As an alternative to historicist practices that theorize the subject as straitjacketed by manifestations of political, social, and economic power, presentists (informed by the work of materialists such as Belsey, Dollimore, Grady, and Sinfield) theorize subjectivity as resistance to oppressive regimes. The efficacy of readings that are informed by the political offers a viable alternative to "new" materialist or antiquarian studies that drain politics from Shakespeare's texts and culture. The contemporary theoretical conflict between presentism and antiquarianism is situated, furthermore, within a larger theoretical conflict between hermeneutics and positivism that can be traced to the 19th century. Presentism enables critical interventions on the past that are informed by an awareness of one's "situatedness" in the present, as Hawkes notes, yet presentism also enables transformative interventions into the future -- in our "real" world, as in the discipline of Shakespeare studies.

Andrew Griffin (Thurs)   University of California, Santa Barbara
Historicity without History: Notes on the RSC's "Globe-to-Globe" *Henry V*

My paper explores the recent "Globe-to-Globe" production of Shakespeare's plays that took place in London, planned to coincide with the 2012 Olympics. As part of the "Cultural Olympiad," following the theme of "Shakespeare Coming Home," Shakespeare's Globe invited 36 companies from around the world to perform most of Shakespeare's plays (and *Venus and Adonis*) in their local languages. The series ended with the only English-language production in the series, a production of Shakespeare's *Henry V* by the Royal Shakespeare Company. Here, I tease out the various – and surprisingly unanimous – accounts of Henry V that were circulating in 1600 when Shakespeare's play was first published, and I describe how the plots around Henry's death tell precisely the same story despite their form: whether antiquarian or providentialist or humanist, accounts of Henry's reign are uniformly marked by a melancholic sense of historical rupture, as if no method for rendering the past can draw a link between the glories of Henry's reign and the catastrophic failures that followed. As the play's Chorus reminds us, however, the making-present of Henry onstage in *Henry V* attempts to render nationalist history in a curiously

non-narrative mode by making-present again that which is past and by celebrating a shared inheritance without negotiating the historical relationship between the "now" of staging and the "then" of what is staged. This non-narrative or anti-narrative vision of history characterizes the uniquely theatrical character of dramatic historiography as it makes bodies return to the world. The odd re-presentational strategies of the theatre, then, can make different sorts of historical sense, as we see when a late-modern, cosmopolitan cultural institution, buoyed by the nationalist satisfactions of the Olympics, stages *Henry V* as the crowning and apparently most English moment in a cycle of each of Shakespeare's plays. Here, the jingoistic histories of national glory can be grafted across centuries – the 15th, the 17th, and the 21st – as The Globe engages with history in all of its complicated, incoherent plotting.

Susan Harlan (Fri.)   Wake Forest University
The Temporality of War Reports in Shakespeare's *Macbeth*
This paper examines reports of combat in Shakespeare's *Macbeth* (c.1606) in relationship to early modern understandings of time. Battlefield reports proliferate in Shakespeare and offer the theatrical audience access to an off-stage space of war that is often associated with the past. Some of these reports are eyewitness testimony; others are not. But even as these reports look to the past, they also look to the future and suggest the inescapability of the war system that generates, and is perpetuated by, them. In the opening moments of *Macbeth*, a wounded sergeant delivers an eyewitness report of a concluded, off-stage scene of military violence between Macbeth and the rebel Macdonwald. His narrative is defined by a vividness that underscores the brief lapse of time between the events he recounts and the moment at which he recounts them. Indeed, he seems to have just come from the scene. Such a report engages with how lapses, or gaps, in time are represented on the early modern English stage and how militant subjects position themselves, and their narratives, in time. Critics have generally maintained that the mediating of information in Macbeth allows for distortion and exaggeration, but I would like to suggest that these reports have a distinctly narrative quality that is bound by time and that prefigures another kind of narrative: namely, the war story, as it is recounted in the post-war moment. I will explore how war reports become war stories – such as the stories the king predicts his returned soldiers will tell at future feasts in *Henry V* – and how the dramatically compelling war report prefigures the war story as a culturally central mode of knowledge in the post-war moment.

Brian Knight   (Thurs.)   University of Wisconsin - Madison

Oracularity and Messianic Time in *The Winter's Tale*

In this paper I argue that the oracle in *The Winter's Tale* creates a temporality for the play that is similar to messianic time. The restoration of Hermione especially mimics a messianic moment arising from within chronological time. In Agamben's pregnant phraseology, "the past (the complete) rediscovers actuality and becomes unfulfilled, and the present (the incomplete) acquires a kind of fulfillment" (75). The statue in effect mimics mimesis, a second order move that mirrors the oracle's role as enigmatic narrative of narrative. Shakespeare uses the oracular plot material of Greek romance to plant the unexpected, a surprise that outdoes even the generic expectations attached to romance oracles, but that is also just as anchored in what appears mundane.

When Leontes notices the wrinkles on the statue, Paulina replies in lines that succinctly encapsulate the play's temporal paradoxes: "So much the more our carver's excellence, / Which lets go by some sixteen years and makes her / As she lived now" (5.3.30-32). The ambiguity of "as" here mirrors the double logic of oracular speech, with the counter-factual ("as if" she still lived) sliding into its opposite, the simple declarative ("as" she does live). This "as" can be thought of as a counter-counterfactual, much as how Agamben understands messianic time to be a division of what divides time between now and eternity. The counterfactual "now" of the subjunctive is gradually revealed to be the living "now" of the present, the present of the characters' lives and of the theatrical event itself. The carver's "letting go" of sixteen years also repeats the temporal logic of the play. We have seen Time as Chorus "letting go" of undramatized time, just as the audience has had to do in its imagination, and as the carver has done in his imagined imagination. The oracle, too, "lets go" time by its temporal immediacy, juxtaposing present and future.

Philip Lorenz (Thurs.)   Cornell University

"In the Course and Process of this Time" – The Encryption of Movement in Shakespeare's *King Henry VIII*

My paper explores the representation of time in Shakespeare's late play, *King Henry VIII / All is True*. More specifically, it focuses on the play's understanding of the relation between historical succession, repetition and exception – in a play about one of early modernity's most traumatic 'states of exception,' the theo-political rupture known as the Reformation, or schism of Church and State. Like other late plays, *Henry VIII* is notable for its experiments in form, responding to the pressures of time and changing views of historical movement with a sophisticated recombination of tragic and comic strands. At the heart of these experiments lie the

play's prominent series of stage directions. My paper focuses on the stage directions in relation to an emerging sense of choreographical time in the late plays. If the crux of the theo-political resides in its ability to invoke a conceptual space outside the legal and temporal orders of normality, then how do Shakespeare's experiments in form in the late plays help us understand its continual production?

Nichole E. Miller (Thurs.)   Temple University
Penitential Eros in *The Winter's Tale*

In Book IV of the *Physics*, Aristotle considers time (khronos), coming to the conclusion that it is neither a thing nor a motion, but a way of measuring motion. In some ways this distinction seems to lie behind Agamben's conception of messianic time just as much as his careful reading of Paul's epistle to the Romans. For Aristotle, time is not divisible into "nows"; this paper explores what such a claim means in the context of drama and penitential practice, analyzing Shakespeare's treatment of temporality in *The Winter's Tale* in relation to various Magdalene legends and iconography extant in the late 16th and early 17th centuries.

Paulina's staging of Hermione's recovery becomes the focus of my argument, as it recasts the noli me tangere epsidode as an ekphrastic commentary on erotics, aesthetics, and penitence. In this play where Time appears as Chorus, Hermione's wrinkles showcase time's passage--though restored to her place as queen, Hermione's scored skin signifies truths that ultimately can't be known. The Magdalene analogy lies in the miraculous growth of hair during her exile, as depicted by Lucas Moser, Tilman Reimenschneider, and others. The play's most famous stage direction, "exeunt pursued by bear," rends an emergent pastoral scene, and the quickly obscured hint of Leontes' incestuous attraction to the recovered Perdita represents another bear in the room: namely, the way Shakespearean romance deals with not just the possibilities, but also the problems, of desire—a problem the conflated Magdalene also highlights.

Stephanie Murray (Thurs.)   Carnegie Mellon University
Macbeth Has Come Unstuck in Time

When Lady Macbeth observes that Macbeth's "letters have transported me beyond / This ignorant present, and I feel now / The future in the instant," she is foretelling not just the ambitious push that will drive her and her husband, but also the knowledge structure of the play, which folds time back onto itself. Macbeth, as he moves through the events of the play, becomes unstuck in time. His language performs temporal leaps that link the present to the future

and past in ways that confuse linear consequence. "Before" becomes both the temporal past and the physical future--both the dagger that was "not so [bloody] before" and that appears "before me / the handle toward my hand." Other linguistic temporal markers are similarly confused: "after" is pursuant and pursuing; "while" is simultaneous and peripheral; "when" is a discrete point in time and a consequence. The trick at the heart of the witches' prophecy is mirrored in a much more complicated way by the function of time in the play, which Macbeth sees himself in control of until the moment he must succumb to a motion greater than him. He goes from imagining that he can "jump the life to come" to realizing that "To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day." Macbeth's unstuckness is a temporary condition that cannot escape the linear necessity of history.

Judy H. Park (Thurs.)   Cornell Univ.

The Politics of Form in *The Siege of Rhodes*

The performance of William Davenant's *The Siege of Rhodes* (1656) first in the ambiguously 'private' space of Rutland House, his home on Aldersgate Street, and later to the Cockpit on Drury Lane, marks a number of milestones in English dramatic history as well as in the cultural history of the Commonwealth. *The Siege of Rhodes* not only marks the revival of drama on the London stage after the start of the English Civil War and the parliamentary "Order for Stage-plays to Cease" closed the playhouses on 2 September 1642, but it is arguably also the first English opera, and it anticipates the new genre of the "heroic drama" in the Restoration, a genre most often associated with John Dryden and the Restoration theatre. The hybridization of Davenant's drama during the Interregnum, as it incorporates elements of tragicomedy, opera, and the visual spectacles associated with the courtly masque, proceeds in parallel to the hybridization of practical politics under the republican Commonwealth. This paper will focus on Davenant's opera, *The Siege of Rhodes*, arguing that the opera is divided between celebrating English expansion under Cromwell and meditating on the material limits to imperial expansion. This ambivalence, in turn, is implicit in the formal characteristics of the opera, in which the limits of visual representation on the stage suggest the paradoxes of imperial power.

Kevin Petersen (Thurs)   University of Massachusetts Lowell

Roman Bruti: Precedent in Shakespeare's *Julius Caesar*

My paper will consider the relationship between the flow of historical time and the transcendence of precedent in Shakespeare's *Julius Caesar*. Shakespeare's play reminds us that a Brutus bookended either side of the Roman Republic. Characters evoke Marcus

Brutus' ancestor Lucius Junius Brutus, leader of the revolt against the corrupt Tarquin monarchy and co-founder of the Roman Republic, in an effort to claim ancestral heritage and the heir's paradigmatic status. I intend to explore how Shakespeare's play challenges the continuation of the paradigm, which also challenges the concept of precedent as it was utilized in Tudor historiography.

Vanessa Rapatz (Fri.)   University of California, Davis

"Ripened Time": Gendered Temporality in *Measure for Measure*

At the beginning of act two in Shakespeare's *Measure for Measure*, Escalus tries to soften and delay Angelo's swift enforcement of the law against Claudio for fornication. He calls on Angelo's humanity questioning if he cannot imagine himself committing similar faults "had time cohered with place, or place with wishing" (2.1.11). I am interested in the relationship between place and time in this play and the ways in which such incoherence creates the kind of dissonance and "experience of dimensional depth" that Wagner associates with "thick theatre" (28). I also want to suggest that time and place function differently for women than they do for men in the play. The convent becomes particularly interesting in this context as we consider the different forms of time it might come to represent on the stage.

Throughout the play we see a simultaneous desire to accelerate and retard time. Duke Vincentio at first seeks to skip ahead to a time when his negligent enforcement for Vienna's laws has been corrected, yet as he tests his substitute Angelo, he seeks to delay the very enforcement of the laws. Lucio hastens to the convent door to delay Isabella's vows so that she might attend Angelo in time to defend her brother's life. Indeed, the push and pull of time in these character's trajectories is tied up in desire—the "wishing" that might be fulfilled if time and place cohere, but also the fear of what might result if they do. Even when seeking to delay gratification, there is a kind of expediency in the men's desire to control time. The women of the play, however, are more clearly aligned with the patience that Isabella associates with "ripened time" (5.1.121). Juliet, who in her pregnant condition is aligned with "blossoming time"; Mariana, who pines for her betrothed in her moated grange; and Isabella, who is ultimately positioned between a convent and the Duke's palace at the play's end are all forced to wait out the machinations of men. Yet, in their patience they might exhibit agency as they wait for time and place to align. Isabella, in particular, in her silent response to the Duke's marriage proposal creates a sense of what Wagner terms "slow temporality," a still point in which she looks to the audience as well as to her own

novitiate beginning as she is caught in a present between a convent (a remnant of England's past) and the unknown future offered at the Duke's palace.

Tristan Samuk (Fri)   University of Toronto
 Past, Present, and the Aesthetic in *As You Like It*

The underlying problem in Shakespeare's *As You Like It* is a temporal one, which Celia summarizes this way: "'Was' is not 'is'" (3.4.27). As in Shakespeare's own society, there is a sense in the play that the feudal past and its values have been displaced by mercenary self-interest. It is a historical shift that Max Horkheimer calls the transition from objective to subjective rationality, a reorientation toward the immediate advantage of the individual. This paper examines how *As You Like It* depicts this rupture and investigates the role that art might play in repairing it. Satire, a literary genre that tries to change society by describing its evils, is for Shakespeare a way to understand and potentially bridge the divide between old and new forms of rationality. Jaques' satiric speeches attack the world as it is, while Rosalind's mock the unrealistic ideals of courtly love. The problem is that both are locked into a rigid distinction between being and non-being that prevents them from imagining how their world could be different. And yet, though satire itself cannot repair the schism between the objective truth of the past and the subjective truths of the present, it does succeed in gesturing at the unrealized potential of a different kind of truth: the conditional truth of art. Art's conditionality is what allows the final masque-like scene in Act 5 to resolve the play's conflicts, demonstrating what Touchstone calls the "virtue in 'if,'" (5.4.101). Necessarily though, the promise of Act 5 is never fully realized. Art does not recover the certainties of the past, but instead offers an alternative form of truth that is neither true, nor false. For Shakespeare, the conditional truth of the aesthetic is what makes its historical interventions possible.

Kay Stanton (Thurs.)   California State University, Fullerton
 "The future in the instant": Time for Quantum Shakespeare

Even though it is the obtuse Polonius who raises the issues (and then discounts them), the questions of "Why day is day, night night, and time is time" (*Hamlet* II.ii.88) are significant, as they have in succeeding years fascinated the minds of the deepest thinkers in the realms of physics and, most recently, quantum physics. *As You Like It*'s Rosalind asserts that "Time travels in divers paces with divers persons" (III. ii. 303-04), and in the twentieth century, Einstein

proved that type of relativity true. In *Richard II*, Salisbury notes that, were they able to "call back yesterday, bid time return" (III. ii. 69), the king's supporters could have prevailed, and Stephen Hawking noted in 1988 that, if the expanding universe collapses, time could indeed run backward. Shakespeare not only enables our view into "the dark backward and abysm of time" (*The Tempest* I. ii. 50) but also depicts figures from the past who correctly gauge future representations of their present, asking questions like "How many times shall Caesar bleed in sport" (*Julius Caesar* III.i. 115). He furthermore imagines the reception of his "verse in time to come" (Sonnet 17. 1). Most astounding, however, are the instances when, in pondering "Time's thievish progress to eternity" (Sonnet 77. 8), Shakespeare depicts "the whirligig of time" (*Twelfth Night* V. i. 376) as releasing concepts very like those proved not only possible but probable by means of quantum physics. This paper will "entertain conjecture of a time" (*Henry V* IV.0. 1) for Quantum Shakespeare.

Robin Scott Stewart (Fri.)   UC Irvine

Last Judgment to *Leviathan*: Visualizing Temporality in Early Modern England

My essay comes out of a larger project that looks at secularization in the English history play; specifically, it is a survey of the conceptual changes wrought by the Reformation and looks at the shifting features of Tudor Church and State iconography, in addition to Emblem books and the frontispieces to Thomas Hobbes' political works. Its central thesis is to see how Kastan's open-ended secular notion of time occurs as an intensification of eschatology, rather than a withering away of it.

Elizabeth Rodriguez (Fri.)   Northwestern University

Consensual Conjugations: the Grammars of Marriage Contract in Shakespeare and Fletcher's Shrew Plays

It is nearly impossible to read John Fletcher's *The Woman's Prize, or The Tamer Tamed* without considering its Shakespearean antecedent. Besides their obvious, though complicated, sequential relationship, the plays share a language of historical import, almost aware of their future resonances. "It is a kind of history," coaches Bartholomew in the induction of *The Taming of the Shrew*, offering an alternative to the "household stuff" assumed as the content of the entertainment to come. Fletcher's play also promises a historical lesson that will "chronicled" for future edification. The rhetorical heightening of marital squabbles to the level of historical chronicle suggests an easy slippage between the two; daily domesticity, over time, transforms into an enduring history. I argue that marriage negotiations, common to both plays, lay bare these

multiple and conflicting conceptions of time operating in early modern England. From securing a betrothal to negotiating a dowry to consenting to the union during the marriage ceremony, these negotiations exist in a network of layered timelines that reach back into the past and extend into the future. This paper considers how Shakespeare and Fletcher's plays grapple with the seeming contradictions of present- and future-oriented negotiations.

Jennifer C. Vaught (Thurs)   University of Louisiana at Lafayette
Architectural Rhetoric and the Figurative Frame of Mind in Shakespeare's Second Henriad

 In Shakespeare second Henriad the figure of the body as a castle or house offers insights about how early modern people conceptualized and gave material form to cognition. This rhetorical figure is based upon a rich and varied classical tradition. In *De Architectura* written in 15 BC the Roman architect Vitruvius provides one of the first uses of the analogy of the body as a house. Cicero taught orators to recall certain arguments when giving a speech by associating them with specific locations or rooms. In *De oratore* he further describes the training of memory in terms of the storing of mental images in select places that bring them to mind as effectively as words on a "wax writing-tablet." The metaphor of the mind as a wax tablet upon which notions or concepts are impressed is a fundamental aspect of Ciceronian faculty psychology. Cicero's *De oratore* and its architectural rhetorical context have not yet been fully recognized as shaping influences for Shakespeare's treatment of the subject of cognition—memory, imagination, and judgment—in relation to the history of place in the second Henriad.

In *Henry IV, Parts 1 and 2* Falstaff is joined in multiple ways to architecture through his former name Sir John Oldcastle and his corporeality. Remaining traces of his prior identity in these two plays connect him with the architectural decay of the castles or estates of feudal landowners. In terms of the Ciceronian mnemonic brothels, churches, and windmills in London evoke nostalgic memories and imaginative recollections of the past for old folk like Falstaff and his parodic crony Justice Shallow at his country house in Gloucestershire, a place bearing footprints of rebellion against Henry IV throughout the second Henriad. Hal's friendship with Falstaff provides him with a liberal arts education that grants him a distinct advantage over the rebellious aristocrats attempting to undermine Henry IV's reign with a shallow cause in defense of their selfish interests.

As a figurative architect, Henry V establishes a more secure foundation for the future, dynastic house of England than his father because of his affective and linguistic ties to subjects of all ranks. Despite his inevitable separation from Falstaff, a type of Vice figure that

Shakespeare borrows from the morality play tradition, architectural landmarks and their surrounding neighborhoods trigger the Prince's abiding memories of his tavern cronies that "in the perfectness of time" will guide the future King's fair and humane judgments of his subjects, high and low (*2 Henry IV* IV.iv.74). He combats the inescapable ravages of time with fiction in his legend of the Battle of Agincourt that glorifies named members of the aristocracy at the expense of forgotten common soldiers. In *Henry V* a just recreation of English history takes place in the castle in the air joining the memory, imagination, and judgment of the audience with the actors producing a fiction on stage. Audiences of the second Henriad mend fragmented, public and official renditions of history like *Henry V*'s by remembering the fictional lies and private affections of heart-broken Falstaff and his tavern cronies, Bardolph and Nym, who are ultimately sacrificed on the altar of empire.

Valerie Wayne (Fri.)   Univ. of Hawaii

Cymbeline's Thick Time

Do some kinds of plays reconstruct time more densely than others? On the hypothesis that dramatic romances may convey time as particularly thick, this essay considers the temporal dissonances of Cymbeline, its shifts between first-century Britain and Renaissance Rome in the first half and then to a more primitive Britain in the second half. Adapting Michael Serres' terminology, one could characterize the play as "folded" into two pleated halves: first-century present/future; first-century present/past. Further pleats then occur within each half. The forward and backward movements may relate to early modern associations between Cymbeline's reign and two-faced Janus, who was read as marking a transitional moment from barbarity to civility; to the reconsideration of ancient Britons prompted by James's project of union, which was accomplished in signification through the king's revised title in 1604 and his issue of a coin and a flag, but not through changes in law; and to contemporary parallels made between newly found Native Americans and the earlier peoples of Britain. As the play stages the threat of a temporal and cultural rape of Britain's heir before the Roman invasion occurs, it collapses time in on itself, re-activating the future and past into the "now" of theatrical and phenomenological time in ways that link both the brutalities and benefits of Britain's colonized past with its colonizing, "civilizing" future.