

Joyce Boro, Université de Montréal

Re-forming Spain in *Love's Pilgrimage*

As negotiations for the Spanish Match intensified during the period 1614-23, Hispanophobia increased and playwrights such as Fletcher and Beaumont capitalised on public opposition to the proposed Anglo-Spanish dynastic union by crafting plays that presented Spain in a negative light, as a country of corruption, debauchery, lasciviousness, and military impuissance. Strangely, many of these anti-Spanish plays were adaptations of Spanish sources, evidencing a paradoxical state of combined Hispanophilia and Hispanophobia that characterises early modern Anglo-Spanish relations: while English people increasingly sought to learn Spanish and Spanish literature was avidly read (in the original, in translation, and in adaptations), anti-Spanish bias and prejudice was rampant. This paper explores *Love's Pilgrimage* (c. 1615-16), co-written by Fletcher and Beaumont, as a reaction to the Spanish Match in the context of this dual, contradictory response of fascination with Spanish literature but aversion to Spanish politics and religion. The play adapts and re-forms the romance-novela "Las dos doncellas" from Miguel de Cervantes's *Novelas ejemplares* (1613), transforming this story of idealised young love into a topical tragicomedy. This sustained critique of James's proposed Spanish Match and of Spain more generally is articulated, ironically, by dramatizing the narrative of one of its country's greatest writers. This essay argues that *Love's Pilgrimage* divests "Las dos doncellas" of moral exemplarity by adding farcical, low humour and by debasing many of Cervantes's characters, all the while delivering constant reminders of the Spanish setting and the characters' Spanishness. As a result, the characters' moral depravity becomes a symptomatic function of their nationality. But, the attack on Spain is religious as well as political. The drama enacts a miniature Protestant Reformation: it reforms and secularises the pilgrimage and ridicules the sacrament of confession, demonstrating the impuissance of Catholic practices and their irrelevance to Jacobean England.

Dennis Britton, University of New Hampshire

Romance, Pity, and Literary Contamination in *Othello*

Scholars agree that 3.7 of Cinthio's *Hecatommithi* is the primary source for *Othello*, and some scholars have suggested that Ludovico Ariosto's *Orlando Furioso* and Robert Greene's play of the same name are important intertexts. In this paper I will explore how we might understand the relationship between Cinthio, Ariosto, and Greene in *Othello*, and especially what Shakespeare's engagement with the two versions of *Orlando Furioso* might tell us about how Shakespeare read and understood the emotional work of romance. I suggest that the concept of literary contamination, in which an adaptation of one text incorporates passages from other texts, is useful here. This paper will attend to the places where Ariosto's and Greene's works contaminate Shakespeare's adaptation of Cinthio, and then asks why Shakespeare draws from Ariosto and Greene when he does. Does it matter that Shakespeare at times draws from a "literary" romance, one whose language and imagery is translated and quoted almost verbatim, and at other times a staged romance, one by a rival playwright and which he might have seen performed? What does Shakespeare read in Ariosto's romance; what does he see in Greene's?

This paper is also interested in how the emotion of pity is translated from Ariosto and Greene into *Othello* through Cinthio. Cinthio's tale has all the elements necessary for eliciting tragic pity (and fear). And yet, I argue, Shakespeare draws from print and stage versions of

Orlando Furioso to explore how pity functions in moments that are both erotically and racially charged. Desdemona, the character most associated with pity in the play, is diversely attracted to and repulsed by Othello's foreignness at moments contaminated by Ariosto's and Greene's works, suggesting that romance pity diversely draws and attracts individuals towards others. Othello, I suggest, provides an example of how particular emotions and genres work together to create feelings about race.

Christine Coch, The College of the Holy Cross

Faith, Wonder, Worth

More, perhaps, than any other literary genre, romance is defined by wonder. To be able to claim literary respectability, the genre had to engage not only moralists' attacks on the stupefied or titillated absorption of the idle reader/viewer, but more, the Aristotelian expectation that wonder should give way to rational inquiry. Shakespearean romance entertains such views of wonder-inducing art yet defies them by describing wonder in terms with religious resonance, like the "faith" Paulina enjoins Leontes to awaken. Early modern Italian theorists explicitly asserted a correlation between religious awe and wonder. Any such representation in an English play, however, took shape in the context of Protestant iconoclasm and censorship laws for the London stage. This paper explores how wonder in *The Winter's Tale* reflects the non-instrumental, inward-looking faith in a Protestant God. It proposes that Paulina's injunction locates the wonder she stirs in Leontes in a specifically Protestant economy, where debts can never be paid and salvation never earned. In such an economy, wonder, like faith, can be of supreme value even though it has no utility beyond itself, and is at once freely available and the object of cultivation and longing. The metaphor of faith sets the play's defense of wonder-producing art beyond the moralists' earthbound terms of profit, waste, and loss by representing wonder as a state of receptivity valuing the extremes of human experience without resort to a balance sheet, concern for just deserts subordinated to a more capacious, ardent embrace of what is provided, however inscrutable. By tracing the contours of a value complementary to yet independent of rationality, the paper aims to explain Shakespeare's late turn to romance as a quest to invent (in both period senses) the cultural significance of his art.

Claire Dawkins, Stanford OHS

Staging Slander and Reading Redemption: Modes of Reading *Cymbeline* and Book I of *The Faerie Queene*

Ina Haberman has argued the slander is "inherently" dramatic—is the *redemption* from slander inherently literary, and is this literariness what makes "romance" a venue for Shakespeare to set his play *Cymbeline*? Is there a "literary" kind of dilation, deferral, or distancing in the romance mode of *Cymbeline* that prepares the audience for Innogen's redemption from Iachimo's sexual slander? To answer this question, I propose that we consider *Cymbeline* in light of Spenser's allegory in Book I of *The Faerie Queene*, which also uses a slander plot to consider a woman's sexual chastity as emblematic for faithfulness. That is not to propose that *Cymbeline* is a literal allegory, but rather that it is an emblematic text residing at the intersection between publically heard (staged) and privately seen (read). This bi-modal form for consuming the play is situated in the ways that Shakespeare engages with the "dramatic" act of slander and what I am calling the "literary" act of restoring a reputation. This approach to the play considers that whereas slander itself might be inherently dramatic and often very realistic, the redemption from slander is neither easily staged nor very realistic; it deals in idealistic fantasy instead of verisimilitude.

Christine S. Lee, Harvard University

**Shakespeare, Romance Reader:
Revisiting the *Two Gentlemen of Verona* and Montemayor's *Diana***

Two Gentlemen of Verona is quite possibly Shakespeare's first play, dramatizing a tale borrowed from the popular Spanish pastoral romance *La Diana* (1559). The play (like its source) is full of circulating love letters and poems that often go awry. As William Carroll puts it in the latest Arden edition, "These letters, variously delivered and read, or intercepted and torn up, become metonymies for sexual desire. Their errant and self-referential paths effectively reflect the confusions and failures of the main love plots" (59-60). *Two Gentlemen's* ironic stance on young love and the rupture between discourse and desire has often been praised as a facet of Shakespeare's unique genius. But it may instead have been a feature Shakespeare learned from reading the popular print romances of his day—and in particular, from reading *Two Gentlemen's* bestselling source text.

In the groundbreaking pastoral romance *La Diana*, lyric songs and love letters woven into the prose narrative are never a simple window onto a character's inner world. Instead, these poems circulate and resurface later in the story; their idealistic claims, meanwhile, are often contradicted by the events of the ongoing plot. The resulting tension between the static, absolute voice of the love lyric and the unfolding prose narrative creates not only a kind of dialogism, but a dynamic way of representing a character's development over time. Shepherds re-encounter old love poems at untimely moments, and even acknowledge the perjury of their previous love-speech. Rather than simply furnish Shakespeare with raw material for a play, the *Diana* and other print romances like it opened up new dramaturgical possibilities for Shakespeare. Far from being a mere plot "source," the *Diana* provides Shakespeare with a powerful technique for turning love into a double-voiced discourse.

Aileen Liu, University of California, Berkeley

Marina in the Brothel: Shakespearean Romance

Shakespeare's *Pericles*, in spite of its enormous popularity during the playwright's lifetime, has since been underperformed and understudied. It's been described as archaic, poorly plotted, and un-dramatic; famously, Ben Jonson called it a "mouldy tale." (In many ways, *Pericles* in its structure could be considered the most "literary" of all of Shakespeare's plays.)By taking seriously these criticisms of the play, we can reorient our view of *Pericles*, and indeed, Shakespeare's other romances, as a bravura test for drama, an experiment in generic form. It is not only that Shakespeare writes in the mode of romance, but also that he (necessarily) adapts its conventions to drama, and by doing so, changes what is possible for drama *and* romance.

In my paper, I will examine what have historically been the most controversial scenes of the play—the so-called brothel scenes in which Pericles' daughter Marina is pimped out to the men of Mytilene. In the nineteenth century, F.G. Fleay of the New Shakespeare Society published his own version of the play that excised these "filthy" and "loathsome" bits, which he argued couldn't possibly have been written by Shakespeare. In the twentieth century, the brothel scenes have been rescued as vitally important to understanding the play as a whole, as they demonstrate the unshakeable virtue and innocence of Marina and the potential she holds for redemption and regeneration. What critics haven't fully grasped is the way in which Marina not only preserves her own virtue in the brothel, but also, and more powerfully, transforms the space itself and those who enter it. In this way, I read Marina in the brothel as a figure for understanding Shakespeare and his relationship to romance.

Victoria Muñoz, The Ohio State University

“A ‘Prosperous Wind’: Shakespeare’s Turn to Spain in *The Tempest*”

Scholarship on William Shakespeare’s *The Tempest* (1611) has traditionally suggested that the play is commenting on overseas colonization. However, Meredith Skura, Jerry Brotton, and others agree with David Kastan that the play is more concerned with “European dynastic concerns than European colonial activities.” I agree that *The Tempest* is commenting on Europe, but disagree that this focus deliberately avoids an imperial context. I rather argue that the references to Milan and Naples, which endured multiple invasions during the fifteenth and sixteenth centuries and became official Spanish colonies in 1559, evoke imperialism not in reference to England, but to Spain. These references portray imperialism in its “old world,” European sense, while also announcing the Spanish focus.

The Tempest is a play with many Spanish resonances. The Spanish character names (Alonso, Ferdinand, Miranda, Sebastian, Antonio) and Spanish places (Milan, Naples, and Tunis) connote Spanish imperialism while Miranda’s union to Ferdinand hints at a Spanish Match. As I shall explain, the play’s embeddedness in a Spanish imperial context is further corroborated by various literary connections—to Diego Ortúñez de Calahorra’s *Mirroure of Knighthood* (1555), to the anonymous *Primaleon of Greece* (1512), and to Antonio de Eslava’s *Noches de invierno* (1609)—which speak to a sort of familial relationship between *The Tempest* and these important Spanish works. Comparing *The Tempest* to the highly similar *Noches de invierno*, especially in terms of their shared providential frameworks, further unearths the mixture of Hispanophobia and Hispanophilia that Shakespeare displays toward the possibility of alliance.

Thongrob Ruenbanthoeng, Kasetsart University, Bangkok, Thailand

Therapeutic Power of Female Speech and in Shakespeare’s *Pericles*

In ‘*Pericles and the Pox*’, Margaret Healy argues that the audience of this play would be horrified by its ending in which Pericles marries off his only daughter, Marina, to a frequenter of the brothel, Lysimachus, who, it is intimated, is a pox-ridden governor of dubious morals. I agree, and I also agree with Healy’s topical reading of the poxy body in the play: that it indicates the corruption and hypocrisy of the Roman Church and James’ policy of seeking Catholic marriages for his offspring. However, this is only part of the problem, and there is more to be said about disease in this play. Indeed, syphilis is not the only kind of disease found in the play. Though the play is preoccupied with mortality and the frailty of the human body, there is another facet to take into consideration. The play shows us that it is also possible to become ‘infected’ or corrupted by the wrong kind of language. This is manifested in this play by the riddle at the beginning of the play and there are many more occasions of linguistic infection later in the play such as the language of the pox in the brothel scene, and Pericles’ silence. All of these are the infected languages that need to be healed before the play reaches its end. In this paper, I will use the novel term ‘diseased language’ to refer to language in the play that is deceptive, ambiguous, corrupted and immoral and mostly associated with the patriarchs in the play. I describe such language as infected since it literally brings physical and mental sickness into the play and simultaneously it metaphorically reduces the ability of characters to distinguish illusion from reality, conceals the truth, and also leads to the moral degradation and corruption of the characters. It can be fairly said that the contaminated language is everywhere right from the start and that the characters infected

are in need of medication and healing. It is also quite dramatic that Pericles' resumption of speech can be seen as the celebration of his ability to break through the symptoms of the disease after having discourse with his daughter at the end of the play. The infectious language of the riddle is replaced by Marina's metaphoric dialogue with her father. Both kinds of language are ambiguous and ambivalent, but the former is a disease and the latter an antidote: the riddle aims to conceal while Marina's rhetoric reveals the truth. It can be said that while the riddle creates suspicion, Marina's language leads to understanding and healing.

Debapriya Sarkar, Hendrix College

Theatrical Romance: Singularity, Predictability, and the Poetics of Disruption

Shakespeare's *Tempest* simultaneously invokes unique incidents (from the storm to the masque) and generalized ideals of place and time (the island is both the "nowhere" of utopian fiction and the "*somewhere else*," to borrow Helen Cooper's phrase, of romance). These oscillations between universality and singularity, however, exist in a distinct space-time: the early modern stage. In this paper, I turn to unique moments in *The Tempest* and explore how a turn to theatrical conventions can illuminate key questions of potentiality and actuality that were being raised by early modern poets. For instance, Sir Philip Sidney claims that poetry deals with the "may be and should be," and Edmund Spenser aims to depict what "might best be" over what "should be" in his epic-romance.

Turning to moments of singularity in *The Tempest*, I uncover an understanding of enacted *poiesis* that is rooted in the singular-yet-predictable events we typically associate with non-dramatic romance. Drama—revealing the "future in the instant" (to borrow Lady Macbeth's phrase)—seems to be *the* aesthetic form that can actualize particular moments from various potential events (what "may be"), and that can transform different temporalities into the "now." I argue that non-dramatic romance's improbable, marvelous scenes—which, despite their uniqueness and unexpectedness, were completely predictable and predicted by generic conventions—offer both the forms and the content for such actualization on stage. Dramatists exploit the romance "memes" (Cooper) or "strategies" (Barbara Fuchs) that are available to them by transforming multiplicities of plot and action into singular scenes on stage. Yet, as the dramatic apparatus reconfigures romance moments (from a catastrophic storm to a magical procession to a vanishing banquet) into replicable scenes, the play invites audiences to uncover the inherent theatricality of romance's catastrophic and unrepeatable events. In the play, these singular moments disrupt the universality of authority and the progression of plot to reveal how contingent, circumstantial, and counterfactual knowledge haunts the most predictable of narrations.

Sara Saylor, University of Texas, Austin

"To think with pain": Repentance and Revision in Sidney's *New Arcadia*

This essay reads Sir Philip Sidney's revised *Arcadia* (1590) as a testing ground for the notion that guilt and shame can catalyze moral reform. In his *Defence of Poesy*, Sidney affirms the transformative potential of these emotions, citing a biblical anecdote in which the prophet Nathan moves David to reform by telling a parable that reflects the king's transgressions "as in a glass." In the *New Arcadia*, I argue, Sidney questions the efficacy of such literary rebukes and the didactic value of penitential emotion itself. This romance narrates numerous failed opportunities for reform: the Arcadians most in need of correction misinterpret potentially instructive "glasses,"

while deeply penitent characters like Amphialus feel more tortured than edified by self-condemnation.

This essay challenges critical accounts of Sidney as a staunch Protestant moralist, who aspires to elicit repentance in readers as Nathan did for David. Rather than upholding any specific doctrine, I suggest, Sidney uses the experimental “staging area” of romance (in Gordon Teskey’s words) to imagine how penitence might unfold outside of Christian dispensations. He also takes up the tropes of penitential discourse to think through secular affective struggles, including erotic frustration and anxiety about writing—struggles that dovetail in Musidorus’s anguished effort to compose an apology letter that will adequately “testify his repentance” to his beloved Pamela.

To contextualize Sidney’s engagement with penitential theory, I turn to contemporary treatises by clergymen and anatomists of the passions, who figure repentance in productive terms: as a pathway, a medical treatment, and a marvelous metamorphosis into a “new creature.” Sidney revises these progressive, end-oriented models by structuring penitential episodes according to the characteristic patterns of romance: nonlinear, digressive, and often inconclusive, like the *New Arcadia* itself.

Megan Kathleen Smith, UCLA

“A good voyage of nothing”: The Kenotic Subject in *Twelfth Night*

The romance’s peculiar “literariness” lies in its phenomenological concerns, its episodes often functioning as tutorials: how to read in a world of seeming. We find this preoccupation also in the Christian New Testament, the central narrative of which (particularly as recapped in Philippians) is, itself, a romance. I invert this priority and consider divine kenosis, or self-emptying, as a model for the Renaissance romance and the exchanges kenosis names as constitutive of the subjectivities we find therein. I focus on *Twelfth Night* and touch briefly on its resonance with kenosis, drawing on several of the word’s meanings. Within this frame, the play embraces role-playing and relation while also celebrating an essential, interior self. The final act elevates the work’s humble virtuoso, Viola, quite literally beyond the touch of her scene partners, relating her “resurrected” appearance to Christ’s own emergence from the grave (as in John 20:17) and casting her as the transcendent, kenotic subject.

But if Viola is the ideal, her erotic abjection is all the more troubling, and lends credence to certain feminist theologians’ anxiety that kenosis may prove a harmful paradigm for women. In the final turn of this paper, I look at Viola’s readiness to die for Orsino—and his readiness to sacrifice her. Viola’s self-sacrifice is a bad copy of Christ’s, revealing two dangers in *Twelfth Night*’s ethos: the ease of substituting eros for agape in a world that fetishizes singularity, and the inevitable eclipse of the woman serving as the exemplar of a model that excludes her, a model of the self that is singular, teleological, and fundamentally masculine.