Hester Bradley

"A coat to [fit] her form": Utopia and the Moon-Character in John Lyly's *Endymion* (*c*1588)

Through exploration of the character of the embodied moon on stage, this paper examines the way that John Lyly's *Endymion* (*c*1588) engages with the possibility of imagining an alternate version of the future through drama. It is part of a larger project which regards the play in a dialogue with Shakespeare's *A Midsummer Night's Dream* (*c*1594-6) that centres on what I term, the moon-characters of Cynthia and Titania. Focusing on *Endymion*, this paper looks at drama at court as performed at the centre of political decision making, and questions critical narratives which view panegyric as necessarily regressive or conservative. Using Ruth Levitas' definition of utopian thinking, as 'the human propensity to long for and imagine a life otherwise', this paper focuses on how these two plays promote different perspectives on the process of social and political change through the figure of the moon-character.

Critical arguments often view *A Midsummer Night's Dream* as a more radical, less affixed, play than *Endymion* and base this on the perceived stability of the moon-character (Titania or Cynthia) and her relationship to Elizabeth I. Examining the moon both through its connection to Elizabeth I and its synchronic cultural-historic connotations, this paper explores how the moon as both person and as place is treated in relation to genre, stagecraft, and colonialism within *Endymion*. In contrast to the critical precedent, this paper argues that Lyly's *Endymion* establishes an optimistic reading of an unstable moon-character involved in the production of utopian versions of the future.

Evan Choate

"A grace that graceth death": Cleopatra's Corpse-Play

In spite of the diverse, fraught, and often contradictory ways that Cleopatra was revivified in the English Renaissance theater, her various appearances have one thing in common: everybody, both on stage and off, wants to look at her dead body. Even Fletcher and Massinger's *The False One*, about Cleopatra's early affair with Julius Caesar, begins by apologizing for omitting the corpse, and then reflects at length on how great it was to see her corpse in the past, in other plays. The passionate corpse-voyeur phenomenon is particularly interesting in the context of Shakespeare's *Antony and Cleopatra* because, in a play primarily comprised of second-hand accounts riddled with ambiguities, the corpse comes to represent one of the few bipartisan facts legible in Egypt and Rome, historical past and theatrical present. The persistent fascination that settles on her corpse seems to define not only the play, but also criticism, where interpretations often turn on imagined reactions to Cleopatra's final tableau. The play constructs this fascination, I argue, as a meditation on the ways that the processes of dramatic repetition and adaptation can style an imagined object, a historical scene, and entire traditions of interpretation simultaneously. This essay considers the paradoxical nature of Cleopatra's corpse as a distraction, a magnetically attractive object that always leads us somewhere else, a presence that

disrupts stage representation by focusing on the materiality of the representation itself. We find it enticing because even as it encodes sets of other narratives, past and future, as facts of its staging, its very allure works to narrowly circumscribe the possibilities represented by those alternatives; the spectacle of the corpse is itself a hypnotic mise-en-abyme of corpses over the centuries.

Alice Dailey

Kingship, Time, and Capital Punishment in *3 Henry VI*

This paper will examine how descriptions of capital punishment in Shakespeare's *3 Henry VI* participate in the constitution of immortal sovereignty, a sovereignty that is not bound to death or time. If death is a necessary adjunct to the concept of time, as Heidegger argues, the immortality of divine kingship described in medieval political theology represents a transcendence of temporality itself. But how is this transcendence constructed and communicated, especially in Shakespeare's history plays? Working with Derrida's seminars on sovereignty and the death penalty, along with his career-long discussion of the "supplement," this paper shows how kingship's claim to transcendence—to a mystical regal body that survives human mortality—is constructed through the performance of capital punishment. In Derrida's line of thinking, the construction of a divinely ordained sovereignty that transcends time depends on the visible production of finite time—of death. For theologically-grounded kingship, the death penalty is not merely a stage for dramatizing sovereign power but the very mechanism—the supplement—through which an effigy or "phantasm" of transcendent, timeless divinity is constituted. Kingship's timelessness relies on its production of a lurid mortality that itself functions as a prosthesis of the throne. My paper observes these dynamics at work in *3 Henry VI*, suggesting how the fraught establishment of a "natural" successor to the throne—one who would affirm the static timelessness of sovereignty—depends, paradoxically, on the prosthetic mechanisms of capital punishment.

This paper is part of the work I'm doing on the third chapter of my current book project, *How to Do Things with Dead People: Temporal Conjecture and the Shakespearean History Play.*

Hillary Eklund

Resistance and Resilience in Early Modern Wetlands

In western literary history wetlands have been consistently, though not uniformly, cast as nature's mistakes, landscapes that time forgot, rotten blemishes on the face of the earth. Wetlands are slow, inefficient, and aesthetically outside what we are conditioned to find beautiful. In their mixture of slow moving waters and soft soils, wetlands tend also to be cast as obstacles to human movement and progress—an association that bears out even in our own vocabularies of limitation: "swamped," "bogged down." This paper considers early representations of wetlands in the colonial Atlantic world, where the stubborn slowness of wetlands runs athwart the fast violence of conquest, the circulation of dominant cultural and

religious attitudes, and imperatives for technological progress. While these temporal clashes produce widespread disregard for wetlands, their undercurrents simultaneously invite us to tarry, to sink in to the possible futures we can only see from the muck.

Nicole Hagstrom-Schmidt

Prophecy, History, and Chronology in *1 Henry VI*

Situated chronologically between *Henry V* and the remainder of the *Henry VI* plays, but composed and performed after the composition of *2 and 3 Henry VI* but before the second tetralogy, *1 Henry VI* is a play heavily concerned with the temporal. Scenes of prophecy—ranging from the sibylline Joan Puzel to the English Warwick and William Lucy—contrast with continual longing for the glory days of the preceding Henry V. In this essay, I investigate the juxtaposition of past and future in *1 Henry VI* with particular attention to time's structural function as opposed to what it says about individual characters who weaponize time.

Using adaptation theory and the concept of queer time, I question to what extent prophetic behavior factors not just in justifying the political trajectory of the Yorks, Lancasters, and Tudors but also as an aesthetic tool that links (what we would now call) a prequel to a series of related plays as well as to a shared history. What effect does the play's use of time have on its early audience, and how does it create its own alternative present while still being set in the past? How do we reconcile the different subjunctive layers that the play presents us with, especially given its placement in its original performance cycle? In *1 Henry VI*, Shakespeare ultimately shows how layered time (past, present, future) changes our readings of the play, particularly when they are consumed in compositional instead of chronological order.

Rebeca Helfer

Shakespeare's "war with time" and art of memory in the *Sonnets*

My paper explores the speaker's "war with time" in the *Sonnets* as part of Shakespeare's engagement with the art of memory specifically and the relationship between art and memory broadly. In his "war with time," the speaker imagines and indeed anachronistically insists upon alternative times to the present – an idealized classical past, bound to an equally idealized future renaissance – that shape the speaker's problematic poetics of memory. I relate the progressive collapse of the immortality of poetry topos at the heart of the speaker's "war with time," and the ruin of the fantasy of poetic permanence that lies therein, to the origin story of the art of memory, the tale of the poet Simonides who recollects an edifice from ruin. Shakespeare's speaker ultimately embraces not monumentality but ruin – rendered allegorically as the speaker's own 'dark' or 'middle age' – as a space for recollection within a seemingly unbounded present tense, thereby creating a poetics of ruin that at once remembers and radically reforms the medieval sonnet form and the place of the art of memory therein. This paper is part of my current book project-in-progress, *Art of Memory: Poetics of Recollection in Renaissance England*.

Samuel Kolodezh

"It is a kind of history": Déjà vu, Tinker-time, and the Potential of the Past in *The Taming of the Shrew*

Tinkers appear as nomadic, musical, metal workers and tricksters that tend more or less towards criminality in early modern English plays and pamphlets, and they are condemned as vagrants in a series of statutes issued by the courts of Henry VIII, Elizabeth I, and James I. A common trait that descriptions of tinkers share, ranging from ones found in *The Tinker of Turvey* and *The Wonderful Year* to *The Overburian Characters* and *The Taming of the Shrew* is an introductory list of deeds and skills that acts much like a history of potential. In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari articulate concepts of nomadism and State in order think what is exterior to the State and articulate its changes and becomings. State and nomadism are defined as two abstract poles: one tending towards organization and hierarchy, the other towards variations of intensities and potentials and circulation. Superficially, tinkers, as early modern figures in discourse, share all of the qualities attributed towards nomads by Deleuze and Guattari, but structurally they also tend to function as figures of intensity that are galvanized for or galvanize change through an overabundance of potential. Drawing on the work of Deleuze and Henri Bergson, Paolo Virno, counterintuitively, through an analysis of déjà vu, places the past as the primary mode for potential and change, overturning the primacy of the future advocated by philosophers from Aristotle, to Martin Heidegger, to Alexandre Kojève, Launching from Deleuze and Guattari's nomadism and Virno's analysis of déjà vu, I argue that tinkers are figures of potential and historicization. I focus on Shakespeare's tinker, Christopher Sly, in *Taming of the Shrew* in order to analyze the relation between nomadic time and the time of the state. Ultimately, I argue that the nomadic time is captured and deployed by both the Lord and Petruccio, in order to change and discipline the time of Sly and Kate. However, Sly, and to some degree Kate, are able to escape complete temporal discipline and the déjà vu that their torturers try to instill. History remains open as "a kind of history" rather than a definite one—acting as a site of potential rather than a representation of the past.

Jennifer Park

Sleeping Potions and Preservative Paints in *The Winter's Tale*: Temporal Experiments in Preservation

Initially, the statue of Hermione, as a fixed work of art, seems to serve "as an emblem of the tragic events detailed in the play's first three acts." But we learn that Hermione's statue is not "static." Rather, it stirs. According to Leonard Barkan, life in the tradition of "metamorphic literature," is "in flux between stoniness and the life that may emerge from or dissolve into stone." Mario DiGangi questions whether Hermione's "ascetic preservation of her own body" should be understood as "an attempt to freeze time?" Hermione informs her spectators upon her revival that "I / ...have preserved / Myself to see the issue" (5.3.126, 128-129). If we take preservation to mean "The action of preserving from damage, decay, or destruction; the fact of being preserved" (OED), Hermione's statue depicts an attempt to embody that state. But to be

preserved not only means to be kept from damage, decay, or destruction, but additionally has, as DiGangi also notes, a "more specialized meaning derived from cooking: 'treated so as to resist putrefaction,' as in preserved fruit." How do we define a state of preservation temporally? As timelessness? As prolonged time? As potential? What did it require, metaphorically as well as materially, to play with artificial means of freezing or suspending time, through preservation? This study serves as an introductory foray into thinking through how preservative acts, and preservative materials, create the potential for alternate temporalities and possible futures. For the purposes of this paper, I focus specifically on two means of slowing, or stopping, time that the play experiments with—the sleeping potions and the preservative paints that constitute the materials of sleep, stoniness, and suspension on Shakespeare's stage—with a gesture to the possibilities they introduce for Hermione's final act of stirring.

Tessie Prakas

"That old and antic song": Foolish Time in *Twelfth Night*

That the songs sung by "fools and madmen" can illuminate, comment on, or reframe the situations into which they are brought has been frequently noted by scholars of Shakespeare's plays—and frequently unremarked by his characters. Kent dismisses the Fool's chanting as "nothing" in *King Lear*, and productions of *Hamlet* have varied widely in how much attention and weight they allow Ophelia's auditors to give to the songs she sings when "distracted." In *Twelfth Night*, by contrast, many of the characters demonstrate both understanding and appreciation of the Fool's music-making—and particularly of its relationship to time. Orsino asks to hear an "old and antic" song from the Fool because the acute consciousness of its being temporally out of place is particularly appropriate to Orsino's emotional condition. The Fool's capacity skilfully to import music from a different origin into this moment appeals to him because the music resists complete assimilation: that it is "antic" in the sense of *antique* or *old* gives it a *bizarre* "antic" aspect when performed in a new context, a strange temporality that accords with Orsino's sense of emotional estrangement from his present moment. The song is fitting for Orsino, in other words, specifically because it feels unfitting to the moment of its performance.

That judiciously—which is often to say surprisingly—selected passages of song can bring particular pleasure to the listener even seems apparent to the Puritanical Malvolio, who quotes briefly from a popular ballad when trying, cross-gartered and smiling, to woo Olivia. Unlike the Fool's entertainments, though, that effort famously fails, and Malvolio's musical citation in fact becomes the measure of that failure. This paper re-reads Malvolio's notorious misreading as a mis*singing*, or specifically an inability to understand the proper (ex)temporal functions of song. It considers his indifference—and indeed his active opposition—to the Fool's extemporaneous mode of entertainment earlier in the play as the grounds for his own failure to entertain Olivia. Told explicitly that his demeanor is at odds with the "sad occasion," Malvolio's response, though appropriately Foolish in its recourse to song, demonstrates his inability to fit the song to the occasion, and thus—as a true Fool would do—to transform it.

Sara Schlemm

Floral Magic and the Temporality of 'Dian's Bud' in *A Midsummer Night's Dream*

In *A Midsummer Night's Dream*, Oberon and Puck cause mayhem in the love lives of Titania and the Athenians by anointing their eyes with "love-in-idleness," a magical flower. Oberon informs Puck that the juice of this flower "make[s] or man or woman madly dote/ Upon the next live creature that it sees." (2.1.171-172). The mistaken application of this floral magic causes the madcap antics that occur during the middle acts of Shakespeare's play, such as Titania falling in love with Bottom and Lysander and Demetrius admiring Helena and spurning Hermia. In order to correct these errors, Oberon instructs Puck to employ yet another magical herb, "whose liquor hath this virtuous property,/ To take from thence all error with his might,/ And make his eyeballs roll with wonted sight." (3.2.367-369). The juice of this second flower, which Oberon calls "Dian's bud" (4.1.72), is placed on the eyes of Lysander and Titania. When the Athenians awake, however, Demetrius remains in love with Helena. Readers of the play might explain this situation by remembering that Demetrius loved Helena before he ever loved Hermia, so his night in the forest may have only returned him to his senses. But it is also possible that Demetrius continues to suffer from the effects of love-in-idleness, as he has not been treated with its antidote. In this paper, I examine the temporality of *A Midsummer Night's Dream*'s floral enchantments. Does "love-in-idleness" suggest the contingency of possible futures, while "Dian's bud" chastely and symmetrically reverses those futures and restores the past? If so, how can we account for Demetrius' continuing love for Helena, which suggests that the fairies' magic may outlast the night in the forest? Answering these questions may help us understand how time, magic, and love in *A Midsummer Night's Dream* can never be fully reversed.

Katherine Walker

Wizards Know Their Times

In *Henry VI, Part II*, Bolingbroke reassures the Duchess of Gloucester that magicians possess a close, calculating relationship with time. After claiming that “wizards know their times,” he offers an orison to “[d]eep night, dark night, the silent of the night” as most fitting for “the work we have in hand” (1.4.18-19; 22). Faustus similarly welcomes “the gloomy shadow of night” for his first trial in conjuring. Both magicians assert that the inky shades of darkness herald ever-closer their anticipatory raising of underworldly spirits, and their preparations include reading occult texts, drafting scripts for a demonic catechism, and, simply, waiting. While in part this expectation derives from a need for the setting to match the dark purposes of demonic conjuration soon to unfold, this essay suggests that there is more to a preternatural mode of temporality than a relationship between night and conjuration. Instead, magicians onstage are versed in the cadences of the seasons and the sympathies of pairing temporal distillation with evoking timeless preternatural beings. One cannot rush the devil, and conjurers onstage acknowledge a specific quality to what I will term “preternatural time,” or the acknowledgment that magical agents do not operate according to familiar, human experiences of temporality. This is evident in the delay or recalcitrance of many demons in the drama of the period. Despite

evoking preternatural rhythms, rarely does the stage allow would-be conjurors the satisfaction of the immediate arrival of a demonic familiar. If "wizards know their times," these "times" are often in contention with the temporal sensibilities of the demons they evoke. By studying the temporal constrictions and movements in early modern dramatic conjuration, I aim to establish how Shakespeare and Marlowe theorize a different, preternatural form of temporality, one that magicians can only imperfectly know because of the different experiential modes of temporality among preternatural figures and human agents.

Jennifer Waldron

Timing Trust in *Macbeth*

How does the temporality of trust shift as one moves from face-to-face interactions to larger social, technical, natural, and supernatural environments? At the broadest level, this essay juxtaposes the most visceral dimensions of trust with the most abstract by attending to length of the time span across which trust is understood to operate. More specifically, I look at the many references to apocalyptic time in *Macbeth* as examples of trust imaginatively extended over vast reaches of time and space. This eschatological time frame appears in the play's many references to judgment, doomsday, and the bodies of the numberless dead rising from their graves to come face to face with their maker. From Duncan's murder to the appearance of Banquo's ghost, the events of this play juxtapose the timing of face-to-face trust in a present moment with an apocalyptic temporality that continually threatens to break into the present. Macbeth desperately attempts to seal off time, to contain Banquo and Duncan in their graves, and to avoid countenancing his own act of murder. Yet as these efforts fail, theater emerges as a revelatory device that links very different scales of time, admitting the polychrony of history.