

2018 SAA Seminar: Time and Emotion 1
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Falstaff & the specter of martyrdom

When analyzing the representation of religious experience in Shakespeare's plays from a historical perspective, critics often describe the texts as either supporting or parodying a particular confessional position. Such analyses focus on a one-one relationship between the theatrical script and the cultural phenomenon it references and are consequently forced to make a case for a particular ideological intervention on behalf of the playwright—which is precisely what the theater had the freedom to avoid. By contrast, this essay will argue that structures of indirection, absence, and substitution allowed the history plays to draw on a set of shared cultural experiences too explosive to be represented outright. In other words, I'm interested here in the temporal and emotional gap between the historical martyr and the theatrical representation.

I investigate this gap by re-examining the Falstaff/Oldcastle link, arguing that martyrdom is an experience distributed across the play cycle, so that the spectator need never look directly at the martyr's death in its totality. I will also argue that the emotional experience offered by the cycle's representation of martyrdom is not one that aligns neatly with a particular confessional position, or even with the general experience of sorrow. Rather, the bonhomie that is so characteristic of the tavern scenes is an important part of helping the audience cope with a form of shared trauma too powerful to wrestle with directly.

Erin Kathleen Minear, College of William and Mary

Retrospective Romance in *Antony and Cleopatra*

Shakespeare's *Antony and Cleopatra* is famously—or infamously—difficult to stage, largely due to its protagonists, who manage to be simultaneously petty and larger-than-life. The pair's epic romance always seems more epic—and more romantic—when it is remembered, conjured up by language rather than enacted. Even its timelessness is always—paradoxically—*past*: as Cleopatra says, “Eternity *was* in our lips and eyes” (1.2.35). Despite the way both characters value passion performed in the present moment, insisting, “There's not a minute of our lives should stretch / Without some pleasure now” (1.1.48–49), the pleasures that we see them experience are those of nostalgia. In this play, passion does not dim in the memory; rather, it comes to life with unprecedented immediacy.

My paper will examine how Shakespeare uses his characters' tendency towards passionate remembering to set up a tension between different ways of story-telling. Throughout the play, action and narration are both absolutely opposed and intermingled to such a degree that they cannot be separated. In the process, the typically distancing effects of time and space are inverted, as what is absent becomes more emotionally vivid than what is present.

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Kathryn Prince, University of Ottawa

Then, Since, Now, and the Persistence of Memory in *Hamlet*

Memory performs a leading role in the speeches and actions through which emotions are practiced in *Hamlet*. As Monique Scheer has theorized, drawing on Pierre Bourdieu's sociological notion of practice, emotions are practiced when they are mobilized, named, communicated, and regulated. In *Hamlet*, characters use memory to practice emotions in a variety of ways; by eliciting spectators' memories of previous *Hamlets*, productions practice remembering in ways that connect not only with Scheer's emotional practices, but also with Pierre Nora's *lieux de mémoire*, Rebecca Schneider's historical re-enactments, and Tavia Nyong'o's misremembering. By considering *Hamlet* in light of these approaches to emotions and memory, I hope not only to illuminate performance strategies but also to say something about the play's connections between emotions and memory.

Tripti Pillai^[1]_[SEP]Coastal Carolina University

Timing Distempered Affections in *Arden of Faversham*

My paper maps the minor or petty affects of irritation, impatience, grumpiness, and petulance that dominate characters' experiences of delay in *Arden of Faversham*. (While each character in the play manifests an affective density worth studying, for the purposes of our seminar I'll focus on the conjunctive emotional lives of Alice, Arden, and Mosby.) The play's overarching investment in delay—displayed as waiting, failed or abandoned action, and as postponement or deferral—not only undermines the systematic futurity that informs characters' quests for mobility and change in their social, economic, and erotic circumstances but also replaces their majoritarian emotions of dejection (rage) with minor, pleasurable feelings (irritation, petulance) that work surreptitiously as presentist resistance to linear affect and progressive temporality.

Amanda Kay Ruud, University of Southern California

Lucrece's Pause: Time for Pity in Shakespeare's Narrative Poem

After suffering a violent rape, the heroine of Shakespeare's narrative poem *Lucrece* engages in a series of mournful apostrophes, laments, and complaints. Lucrece's grieving inspires bitter invectives against Time, Night, and Opportunity: speeches in which Lucrece performs the familiar (in early modern poetry) role of feminine complainant. In this essay, I suggest that Shakespeare's poem performs its most innovative work when the heroine registers the familiarity of this mode of mourning and interrupts it. For Lucrece, it has become "stale to sigh, to weep, and groan," and so Shakespeare pictures her "Pausing for means to mourn some newer way" (1363, 1365). In *Lucrece* the pause is itself a means for mourning and this slow mourning is presented as innovative, "a newer way." I argue that Lucrece's pause to address the image of Hecuba performs the kind of pitiful attention that Shakespeare wants his poetry to accomplish. Put another way, Shakespeare's claim for a productive relationship between poetry and pity is refracted through his appeals to the visual and a temporality of pause or duration.

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This essay explores “*Lucrece*’s time,” that is, the temporality that the poem, *as poem*, offers as its own repudiation of Tarquin’s ravishing urgency. *Lucrece*’s time is a collaboration of three temporalities which together allow Shakespeare to mourn for the harms which poetic discourse can produce—harms powerfully exemplified by Lucrece’s rape—and lay claim to a “newer way” for poetry. Put briefly, I argue that in *Lucrece*, Shakespeare’s use of aesthetic time and interruptive time—both of which are characterized by stillness or pause—enable the poet to participate in ethical time.

Celine Pitre,^[1]_[SEP]University of Toronto

“To do that thing that ends all other deeds”: Suicide, Finality, and Singularity

Many scholars have observed that Shakespeare’s *Antony and Cleopatra* presents suicide as analogous to the work of art, detailing how the suicidal speeches present the dead and the survivors to symbolize the relationship between the art object and its audience. Set against the overwhelmingly linear timeline represented by Caesar’s triumphal procession and the advent of the Augustan age, the suicides aestheticize willful death as a “work” or a “thing” capable of forestalling both the triumph and time’s linear progression. Both titular characters present suicide as a symbol of art’s temporal autonomy, figured as a singular event that imposes finality: Antony’s obsession with “The time” that “is come” (4.14.68) figures his suicidal “work” as a temporal compression, a singular “now” expressing his own quest for singularity; Cleopatra’s quest “To do that thing that ends all other deeds, / Which shackles up accidents and bolts up change” (5.2.5-6) expresses autonomy by imposing finality, and allows her to present herself as a “marble-constant” (239) object outside the sublunary world of variety and change. But while the characters believe in suicide’s inherent autonomy, the play underscores the fragility of the suicidal “work,” and locates its real strength in its lack of finality and in the collective experience of the scene of death. The work of suicide is never complete, and moreover, its defining characteristic is to animate the very temporal process it seeks to resist.

Peter Robert Cibula University of California, Irvine

Momentary Feelings: Times of Passion in *The Winter’s Tale*

Too hot, too hot!
To mingle friendship far is mingling bloods.
I have *tremor cordis* on me; my heart dances,
But not for joy, not joy.” (1.2.108-110).

Leontes’s outburst marks the quick onset of his paranoia and madness. The way that *The Winter’s Tale* frames Leontes’s suspicion seems bound up in the paranoia’s lack of temporal depth – it is a *sudden* feeling that grasps the king. However, against this momentary madness is the play’s extended temporality – Time allows Leontes to perform penance and recover his family. Indeed, the temporal relationship of penance, resurrection, and forgiveness suggests a relationship to a key term that bridges time and emotion – passion. Erich Auerbach’s essay “*Passio* as Passion” suggests that Christianity changed the meaning of *passio* over time from

the more passive “feelings” and “sensation” that one is “overcome by” to the active “violent, heated affairs” (166) of modern passions. Both these possibilities of passion are embodied in Leontes’s illness: on the one hand “feelings” of paranoia that are abruptly given to him, on the other the active impulsive reaction to these feelings. I hope to suggest that passion is thus a crucial term for feeling through time in *The Winter’s Tale* – bridging the momentary passion of Leontes with the passion of the final scene of forgiveness. Indeed, Sarah Beckwith argues that emotion and feeling are central to the final scene, she suggests “Leontes’ tears as the sign of his shame” (140) are more important than the penance he performed earlier. The way that feeling is bound up with forgiveness in the play is suggestive of Auerbach’s study of *passio*, and in this paper I hope to show the way passion informs the possibility of forgiveness for Leontes.

Ineke Murakami, University at Albany, SUNY

The “Ruin” of Hope: Untimely Utopia in Richard Brome’s *A Jovial Crew*

If one of the masque’s functions is to affirm a particular sociopolitical order, what are we to make of a masque that is: planned but never staged; disrupted at the very moment of its rehearsal by a raid on its vagabond actors; and abandoned by its author both within and without its framing fiction? This is the situation of the “masque of utopia” in Richard Brome’s *A Jovial Crew*, a play performed in some some form in 1642. Modern readers tend to brush past the masque scene as a transparent bit of satire. Some, who associate it with the dedicatory preface composed for the play’s publication in 1652, would dismiss the masque altogether as a late addition. In contrast, this paper urges reconsideration of the masque as an emblem of Brome’s political thinking at the time, specifically his engagement with utopian thought throughout the play. I argue that early modern and recent discourse on utopia, from More to Ricoeur, trades on utopia’s untimely temporality to do the politically galvanizing work of generating hope. Anchored to the present but committed to a world elsewhere, utopia offers tools to unthink the present and plant stakes in the future.

Gavin Hollis, Hunter College CUNY

The Map Conceit, the Map-as-Object, and the Culture of Cartography in Early Modern England

In the wake of the rise of the London map-trade between c.1590 and the mid-1610s, maps became increasingly common objects and were celebrated as “New and Accurate” pictures of the world. But even though we find a number of prominent maps in early modern literature (*King Lear* and *Henry IV Part One* spring to mind), the most common use of the word “map” was as a synonym for epitome or emblem. In this sense, the “map” operates as an abstract of qualities that are defined in the phrase “map of [x]”. While there are examples of this sense operating in relation to positive or benign qualities (“... of honor,” “... of innocence,” “... of nobility”), it was more frequently evoked in relation to negative or malignant qualities—commonly when a character bears witness to a spectacle of ruin or violence. If a map-as-object imagines a general viewer who looks at it as though through a timeless window onto the world, the map conceit is often evoked at moments of rupture. The conceit gives form, or asserts boundaries around, a spectacle and the experience of that spectacle, through its

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gesture to the primordial time and place of the proverb. At the same time, it crystalizes the catastrophe within the bounds of the already-known, in an attempt to mediate the spectacle and elicit a communal response in the here and now.

At first blush, the map-as-object and the map conceit seem worlds apart. This paper forms part of a project attempting to rethink the emergent culture of cartography in early modern England, by arguing that writers deploying the map conceit were thinking about the ways that maps frame experience of the world. Reading the map conceit as part of the emergent cartographic culture, then, gives us access to a broader scope of affective responses (which might include variations of sorrow and joy) to changes in the way that the world was imagined, framed, and circulated through maps. What is striking about the map conceit in Shakespeare's work is how frequently it proves to be inadequate at framing visual and emotional experience and at capturing (or mapping) the essence of the mapped; and how this failure is also apparent in plays that reference (or show) physical maps. We see this particularly through comparing the map conceit in *Richard II* ("Ah, thou, the model where old Troy did stand, / Thou map of honor") and the map-as-object in *The Merchant of Venice* ("had I such venture forth, [...] / [...] I should be still / Plucking the grass, to know where sits the wind, / Peering in maps for ports and piers and roads.")

Leah Knight, Brock University

Time after Time: Anne Clifford's Emotional Echo Chamber

On setting out a few years ago to learn about Anne Clifford (1590-1676), I began by reading her girlhood memoir and diaries from the 16-teens, early examples of secular autobiography by women in English. I realized, in retrospect, that I came to them with anachronistic expectations of their genres: that is, I expected something juicy. What I found instead was markedly dry, devoid of the emotion I naively associated with these genres.

For this seminar on time and emotion, I would like to reflect on the intersection of those key factors in Clifford's treatments of these genres. As genres, memoir and diary are defined and motivated by time: by its existence, passage, and our ability to retain or represent fragments of it in writing, after the fact (with memoir) or in the moment (with diaries). Similarly, both memoir and diary are often presumed to be defined and motivated by emotion: by its existence, passage, and our ability to retain or represent some fragments of it in writing, after the fact (memoir) or in the moment (diaries). In other words, time and emotion often occupy the same place in these genres. Yet in Clifford's treatments, explicit expressions of emotion appear almost wholly absent.

What I will suggest is that Clifford's emotion is both embodied in and generated by not (just) the content but the form of something I sometimes call (without complete satisfaction) her anniversarial historiography. Unlike a chronicler or annalist *tout court*, who records events and moves on, Clifford's presentation of the present is wholly infested with and invested in the past: with echoes in her memory derived, at times, from overlaps in geographical coordinates across the years, and at others from echoes within the annual calendar. I will argue that Clifford's insistence on the resonance of particular months, days, and spaces with earlier versions thereof is part of her larger historiographic program, which involved building

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(sometimes quite literally) a monumental family history governing all she made of her life, from the erection of statuary to the renovation of six medieval castles and the composition of a variety of texts collating new years, typologically, with old.

Dr. Rachel J. Willie,^[1]_[SEP]Liverpool John Moores University

**‘These be the humours that content me best’:
time and [e]motion in John Lyly’s *The Woman in the Moon*.**

This paper will address the relationship between space, time, emotion and early modern medicine in John Lyly's *The Woman in the Moon* (pub. 1597). This text has quite rightly been read as drawing from Elizabethan astrology to present the moon and other celestial objects as directly affecting emotion. The seven planets, to spite Nature, afflict Pandora with emotions: Saturn infuses her with melancholy; Jupiter with ambition and vanity; Mars with wrath; the Sun with kindness; Venus with amorous sensations and Mercury with deceit. Finally, Pandora becomes mad as a consequence of the moon's influence; the other planetary deities restore her sanity, but, finding herself exiled from earth, Pandora is offered refuge on a planet. Due to women and the moon both being believed to be changeable, Pandora selects Luna as her abode. In asserting the mutability of women and the moon, the text is undergirded with anxieties regarding time: for something to be mutable, it must be located within a temporal continuum and Lyly's presentation of time is fundamentally affective. Written and performed over a decade before Galileo's discovery of the moons of Jupiter confirmed heliocentric models of the universe and heralded more scientific ways of considering the cosmos, Lyly's play sits at the threshold of old and new cosmographies; the entertainment presents complex ways of understanding planetary influence on the emotions and especially the relationship between time and the gendered body.