INTERNATIONAL ASSOCIATION OF UNIVERSITY PROFESSORS OF ENGLISH TRIENNIAL CONFERENCE
25th – 29th July 2016

Speaker Abstracts

Institute of English Studies
School of Advanced Study
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Chairs: Ray Siemens and Alexis Weedon

Section 17 (special section): English Literary Studies in Central Europe  
Chairs: Wieslaw Krajka and Igor Maver
Section 18 (special section): The First World War, Then and Now: Literature, Theatre, and the Arts  
Chairs: Sherrill Grace and Waldemar Zacharasiewicz

Plenary speakers

Helen Cooper (Magdalene College, University of Cambridge), Shakespeare’s Medieval Reading  
Monday, 5.00  
About half of Shakespeare’s plays have direct or indirect medieval sources: a number that goes far beyond the history plays alone. The lecture will explore the variety of those sources, from the major medieval authors (Chaucer, Gower, Lydgate, Caxton), through chronicles and metrical romances to material that he will have known orally rather than through print. Thinking about such material illuminates not only the plays themselves but the growth of his imagination and his understanding of stagecraft over the whole course of his life.

Martin Halliwell (University of Leicester), Transformed States: American Literature, Testimony and the 1990s Health Crisis  
Tuesday, 11.45  
This talk focuses on American literary and cultural responses to one of the major health crises of the 1990s: the dramatic rise of reported cases of clinical depression. I contrast the public health campaign conducted by The White House to two compelling literary accounts of depression by William Styron and David Foster Wallace, together with the troubling meditation on an unnamed ‘twentieth-century disease’ in Todd Haynes’s 1995 film Safe which could equally be framed in environmental, immunological or psychiatric terms. The talk will examine both the shifting diagnostics of depression and the ways in which testimony, disclosure and voice raise literary and philosophical questions that go well beyond health policy.

Kazuo Ishiguro, Questions and Answers, with Liliana Sikorska putting some questions and Richard North in the chair  
Friday, 5.00

Delegates

Jan Alber (Aarhus Institute of Advanced Studies), Towards a New Reading Paradigm: Presence Effects, Composure, and the Capacity of ‘Letting Things Be’  
12 (1)  
Gumbrecht argues that there are ways of dealing with the world that transcend cognitively generated interpretations: ‘any form of human communication, through its material elements, will “touch” the bodies of the persons who are communicating’ (2004: 17). Such presence effects correlate with composure and the capacity of ‘letting things be’. As will be shown, the typological attributes of Gumbrech’t’s presence culture (80-86) can be mobilized for the development of a new way of looking at literature. This paper focuses on presence effects in experimental literature to illustrate how the bodily experiences of characters (or narrators) and those of recipients may resonate. For instance, the creatures in Beckett’s Quad are capable of ‘letting things be’. They stoically follow the same patterns, and their bodily movements have a captivating aesthetic effect (perhaps because they accept their being in the world as it is). Similarly, Harley, the aboriginal narrator of Kim Scott’s Benang, has to learn to let go to research his family history: ‘I let myself drift. I gave up, and drifted …’ (109). In addition, Harley follows the tradition of the song lines and turns place into an embodied presence: he returns to the same historical sites again and again to bring the land into a relationship with human beings. This movement towards presence effects enables us to reconsider both our being in the world and the kind of subjectivity that Gumbrecht positions ‘vis-à-vis the world [as] a purely intellectual, disembodied entity’ (24).

Abdullah Al-Dabbagh (United Arab Emirates), Literary Studies between Theory and Fallacy  
12 (2)
One of the first developments of modern literary theory in Anglo-American literary criticism took its first theoretical steps by condemning two approaches in literary studies, which it labeled as the ‘intentional fallacy’ and the ‘affective fallacy’.

The focus of this paper will be on the strange phenomenon in literary studies, whereby almost every theoretical advance in the field has contained, and indeed has been built upon, a very clear and easily identifiable fallacy.

This observation applies to Formalism (both the Russian variety and the Anglo-American New Criticism, as well as its subsequent continuation in Structuralism and Post-Structuralism), Psycho-analytic and Myth criticism, and, lastly, Postcolonial criticism.

Some of the key elements of the fallacies of modern literary theory may be said to lie in a) the fetishization of ‘the Text’, b) the attack on historicism, and c) the rejection of so-called grand narratives.

Christine Alexander (University of New South Wales, Sydney), Reassessing the manuscript of *Jane Eyre*

*Jane Eyre* was written under extraordinary personal circumstances; and its publication was an immediate sensation. The novel went through four editions in Charlotte Brontë’s lifetime, yet – in my opinion – none of these editions is as interesting as the manuscript itself that contains a number of fascinating changes indicating Brontë’s working methods. In addition, the dating of the story is still controversial because of contradictory references within the novel itself; and several sources, especially those that relate to the juvenilia, have never been identified or recorded in annotation.

It is now well over forty years since the authoritative Clarendon edition was published (1969; rev 1975) and time for a new critical edition that will benefit from the important new scholarship on Brontë’s letters, early manuscripts, French devoirs, poetry, visual art, and biography. By way of preparation for such an edition, this paper will discuss the manuscript of *Jane Eyre*, the circumstances of its composition, the dating of the story and possible sources, and textual differences between the fair copy manuscript in the British Library (Add. MSS 43474-6) and the first edition of the novel.

Marc Alexander (University of Glasgow), ‘Dispensing rude laws among uncivilized tribes’: The Uncivil in the British *Hansard*, 1803-2003

The ways in which the British have discussed ‘uncivilized’ peoples throughout the history of English gives a key insight into how people in the past have identified and classified the world around them. This paper uses data from the 1.6 billion words of the *Hansard Corpus 1803-2003* alongside the unparalleled *Historical Thesaurus of English* to analyse the evolution of how the English-speaking people have metaphorically conceptualized those who they think uncivil in five different ways – as animals, as crude, ill-formed people, as strange-speaking barbarians, as savages, and finally as innocents awaiting enlightenment. The paper uses these ‘big data’ sources in order to show how the complex ways in which the British Parliament (made up of politicians but also travellers, explorers, philosophers, colonizers, and tourists) has reacted to foreign societies.

Cristina León Alfar (Department of English, Hunter College), Women’s Narratives of Marital Betrayal in Sixteenth-Century England

This essay will focus on legal complaints and letters of the early Renaissance written in moments of marital crisis from 1536 to about 1587 by Anne Boleyn; Elizabeth Stafford, Duchess of Norfolk, and Thomas Howard, third Duke of Norfolk; Sir Frances Willoughby and Lady Elizabeth Willoughby; and Mistress Elizabeth Bourne and Master Anthony Bourne. I argue that moments of crisis in sixteenth-century marriages generate an event that offers women opportunities for agency, so that the very condition of the female subject’s constraint may, and in fact must be, the condition of her liberty. In this regard, it may be commonly held that a woman ought to be silent and obedient in order to be thought virtuous and many women may perform their subjection to such beliefs. However, such beliefs are also the impetus for defiance by providing implicitly the possibility of another way of being: not silent and not obedient. In my examples, women act in their own interests and against the wishes of their husbands, brothers, and fathers to protect themselves from men who have accused them of various marital infractions from disobedience to sexual infidelity. They insist that, in contradiction to husbands’ allegations, they are good wives, obedient and true. We may read a woman’s defense of her honesty as a product
of discourses vilifying female incontinence. No woman wants to be seen as unruly, shrewish, dishonest, or a whore. But a woman’s active contestation of a husband’s accusation also challenges the authority of the husband that her virtue ought to confirm. While a woman’s assertion of her virtue adheres to patrilineal discourses on appropriate female conduct, her self-defense and contradiction of the husband’s claim emerge from an interrogative, unruly, insubordinate impulse. Thus patrilineal, state and religious discourses on loyalty versus rebellion, not only work to control rebellion, but also give rise to spoken opposition and open, that is public, revolt against the tyrant, whether he is a king or a husband. That the women take power over their reputations in a desire to be known as virtuous demonstrates Judith Butler’s notion of agency as a ‘power assumed [that] may at once retain and resist that subordination’ (The Psychic Life of Power, 13).

Kathryn Allan (University College, University of London), Borrowing and polysemy in early Modern English

The influence of French and Latin on the lexis of English has been widely discussed, and it is generally acknowledged that the many translations of texts had a major impact in shaping the lexicon in the early modern period. However, there is much less research that explores what happens to the multiple senses of borrowed lexemes when they are first used in English and subsequently. Often the most usual senses in French or Latin show more restricted use in English, and more minor senses in the donor language become more established; for example, the French loanword *ardent* is rarely used with the sense ‘physically burning’, and is much more common in English in the sense ‘passionate’. This paper considers the relationship between borrowing and polysemy in the early Modern English period, and asks whether it is possible to make generalisations about the meanings that tend to survive or die out when a lexeme is borrowed into English.

Gioia Angeletti (University of Parma), National Borders and Transcultural Negotiations: Mungo Park, John Leyden and the unsolved ambiguities of Scotland’s colonial discourse

Scotland’s role within the British Empire in relation to its experience of ‘internal colonialism’ (M. Hechter, 1975) from 1707 onwards has been at the centre of critical and historical debates in Scotland since the 1990s. In this context, the ideas of the Scottish Enlightenment on race and the ‘progress’ of societies across different stages seem either to endorse or, on the contrary, confute the ideological assets constituting imperial politics. My paper derives from a current book project aiming at examining the writings of three Romantic authors from the Scottish Border whose life and works exemplify this complex national predicament marked by tensions and ambiguities in three different parts of the British Empire: Mungo Park in central Africa, John Leyden in India, and Thomas Pringle in South Africa. In particular, in my paper I will focus on the first two Borderers, while I will briefly refer to Pringle in the conclusion as exemplifying a more successful attempt at confronting what John Burrell has defined as the complex colonial paradigm of ‘this, that, and the other’, a theory which helps explaining the cultural and political discourse involving England, Scotland and the British colonies.

Robert Appelbaum (Uppsala University), Reading as Play, Play as Revolution

In The Radical Aesthetic (2000) Isobel Armstrong argues that the concept of ‘the aesthetic’ can be rescued for progressive politics by way of the concept of play: aesthetic experience is a form of play and hence of autonomous experimention. Armstrong takes psychologists as her guide on this topic, and fails to note, unfortunately, that the concept of play is central to Gadamer’s aesthetics (working in a tradition going back to Schiller’s ‘aesthetic education’), that it makes important appearances in the work of Adorno, or that ‘play’ is an ambiguous concept, in English (but not in other European languages) related to but distinguished from the ‘game’.

In this paper, focusing on literary art, I examine the concept of play and how it might be applied to the reading of creative writing. I draw on Huizinga, Elias and Caillois in examining what ‘play’ might be in an aesthetic context, while also looking at the uses of the words *jeu* and *Spiel* in, respectively, Derrida and Wittgenstein. Play is an activity at once rule-bound, bounded, and free. The concept may work not only as a metaphor for the act of reading, or for any act that Wittgenstein would say is part of a ‘language game’, but as a guide to what reading creative writing can bring to a reader, how it might be related to the boundaries of experience and the exercise of freedom, and hence serve political purposes. From Caillois I adopt four categories of play: games of competitive struggle, games of chance, games of mimesis and games of thrill; I also
add two new categories, games of puzzle-solving and games of revelry. I look at how reading drama or fiction involves us in all six of those categories, and challenges us to struggle with our own boundedness – political and otherwise.

**Dawn Archer** (Manchester Metropolitan University), Mapping Hansard strategies through time and space 13 (3)

Impolite behaviour is thought to be easier to investigate than polite or politic behaviour in diachronic contexts, because of attracting more evaluative comment (Eelen, 2001). But an approach based on such metapragmatic commentary can miss a lot of facework strategies in contexts such as the UK parliament (modern and historical). For Members of Parliament past and present were/are prohibited from using ‘insulting or rude language’ which broke/breaks ‘the rules of politeness in the House of Commons chamber’ or from ‘misrepresent[ing] each other’s words’ overtly <www.parliament.uk>. In practice, this often meant that Members of Parliament (MPs) of times past found ingenious ways of ‘get[ting] around the rules’ *(ibid.)* of ‘unparliamentary language’ in order to attack, defend and save face (Self and Other) – just as they continue to do today. In this paper, I draw on Historic Hansard datasets (1812-2003) to demonstrate how a (semi)automatic method involving contiguous searches of two-to-four features can better reveal the nuances of these MPs’ facework strategies than a focus on metapragmatic terms has afforded hitherto (see, e.g., Archer, 2014). The (semi) automatic method uses the recently created Historic Thesaurus Semantic Tagger (HTST: The HTST incorporates the two annotation tools currently within Wmatrix, as well as a VARiant Detector (known as VARD) and codes derived from the *Historical Thesaurus of the Oxford English Dictionary* (HTOED). The HTST was developed as part of the AHRC/ESRC funded SAMUELS project (Grant Ref AH/L010062/1)) to search for meaning chains (Archer and Malory, in prep.) analogous to a DNA strand. Much like how we reorganise words of the alphabet to create different English words, the sequences of A/T and C/G bases within a DNA strand determine the information available for building and maintaining a particular organism (i.e., a foot as opposed to a liver). Meaning chains relating to facework function similarly: they are made up of sequences of semantic fields and/or parts-of-speech which, when organised in certain ways, achieve im/politeness, politic behaviour, strategic ambiguity, a combination of face enhancement and face threat, etc. (Archer, 2015). This paper discusses a number of these meaning chains, with a particular focus on those which engage in both face enhancement and face aggravation simultaneously (whilst nonetheless avoiding the label ‘unparliamentary language’).

**William Baker** (Northern Illinois University), George Henry Lewes’s reading of Shakespeare’s *Hamlet* 15 (1)

George Henry Lewes, born April 18 1817, versatile Victorian man of letters, historian of philosophy, physiologist, marine biologist, scientific popularizer, literary and dramatic critic, journalist, lived with the great writer George Eliot (Mary Ann/ Marian Evans) from 1854 until his death in 1878. He wrote profusely on a myriad of subjects, philosophical, scientific, and literary. It is sometimes forgotten that Lewes also was an astute Shakespearian critic and especially noted for his observations on theatrical performance of Shakespeare. Smith Elder reprinted some of his previously published journal articles in *On Actors and the Art of Acting* in July 1875. These consisted of essays on his recollections of seeing performances by the Keans, Macready, Charles Mathews, the great actress Rachel and others. For William Archer writing in 1896 they are ‘one of the not too numerous classics of English dramatic criticism’. Sir John Gielgud referred to *On Actors and the Art of Acting* as ‘the handbook of actors’; however the work has been almost totally ignored as has Lewes’s reaction to actual theatrical performances but his reading experience of Shakespeare. Fortunately his annotated copy of Shakespeare survives and my paper will examine his annotations, and his marginalia with specific reference to his reading of *Hamlet* as an illustration of what attracted his attention and what didn’t in Lewes’s text of Shakespeare.

**John Batchelor** (Newcastle University), Problems of writing a biography of Tennyson 8 (1)

Any writer of literary biography has to allow for the decisions made by the subject’s executors. In the case of Tennyson, who died in 1892, the executors were his wife, Emily, and his elder son, Hallam. They notoriously destroyed masses of Tennyson’s personal correspondence and private papers. The *Memoir* (1897) written by his son, Hallam, but extensively overseen by Emily Tennyson, was designed to present a national monument rather
than a man. Tennyson’s passionate relationship with Rosa Baring was suppressed entirely, and the violence, madness and desperation of his early family life are largely edited out. Fortunately, the personal papers of the central figure can be supplemented by contemporary memoirs and references which can lead the biographer back to a balance between the personal and the public. The range of evidence available in the surviving Tennyson archives, especially at Lincoln, Trinity College Cambridge, Harvard and Yale, persuaded me that there was a new portrait of Tennyson which needed to be filled out and presented in my book.

Matthias Bauer (Eberhard Karls Universität Tübingen), Collaboration and Co-Creation in Seventeenth-Century English Poetry

5 (2)
When considering Renaissance literature and collaborative writing, we mostly tend to think of the theatre and its multiple forms of co-authorship. This paper is to present an alternative and complementary perspective: co-authorship as reflected and realized in poetry. By elucidating explicit and implicit concepts of collaboration, the attempt will be made to collect notes towards a poetics of co-creativity which are not just relevant to the specific poems discussed but may provide a new perspective on Early Modern poetic production (including drama).

One of the examples on which the talk will focus is Crashaw’s and Cowley’s poem ‘On Hope’ (1647). This poem is well suited to open up several dimensions of the subject. In the first place, it is a documented case of collaboration, even though the exact mode of composition is a matter of critical debate. It will be suggested that, in accordance with the two approaches to the nature of hope presented by the speakers, two models of communication interact: the rational academic debate, in which the outcome must be (at least theoretically) the victory of one view over the other, as only one can be true; and an interpersonal mode of creativity, in which truth is only established by the interaction of the collaborators. In the latter perspective, ‘On Hope’ is really one poem rather than two. In each case, the mode of interaction in the production of the poem is connected to the mode of discourse within the poem: one co-author responds to the other by addressing a third person, Hope itself. In this way, the poem becomes an image of its own poetic principles.

The talk is the outcome of a Tübingen-based research project on co-creation in English literature, conducted by Angelika Zirker and myself. Together with John Cox and David Scott Kastan, we will host a seminar on ‘Shakespeare, Collaboration, and Co-Creation’ at the ISA World Shakespeare Congress in 2016.

Zdenek Beran (Charles University, Prague), English literary studies in the Czech Republic

17 (2)
This paper aims to map the development of English literary studies in the Czech Republic since 2010. The most important event of the period was the 9th International Shakespeare Congress organized by Charles University in Prague and the National Theatre in July, 2011, with four keynote speakers and about 800 participants. Other Czech universities hosted international conferences and colloquia, most notably Palacky University in Olomouc (The Olomouc Linguist Colloquium, June 2024; The International Colloquium of American Studies, 2010, 2012, 2013, 2015) and Masaryk University in Brno (The Brno International Conference of English, American and Canadian Studies, 2010, 2015). Regional universities have also been active in organizing conferences in English Studies (Pardubice, Zlin, etc.). Another large area of activities concerns academic publications. Traditional academic journals such as Prague Studies in English, Philologia Pragensia, Litteraria Pragensia or Brno Studies in English include contributions from Czech as well as foreign scholars. New opportunities to publish academic articles have occurred with the rise of new academic journals: Moravian Journal of Literature and Film, Ostrava Journal of English Philology, Journal of Anglophone Studies, American and British Studies Annual, et al. Many Czech scholars also welcome various opportunities to place their works in prestigious foreign periodicals and to publish their books not only at home, but also in Great Britain and elsewhere. Last but not least, translations of important works of English literature complete the range of projects: after the publication of the Jan Čermák’s much discussed first Czech translation of Beowulf (2003), English Studies in the Czech Republic have witnessed another considerable achievement: the first edition of the complete works of William Shakespeare rendered by a single translator, Martin Hilský (2011), complemented by a substantial monograph (Shakespeare and His World) by the same author. In the sphere of education, many Czech universities continue developing their English Studies programmes, including private universities (Metropolitan University in Prague since 2009), and seek ways to get incorporated in international projects (TEAMS Middle English Text Series).
Lawrence Besserman (Hebrew University), Allusions to Fourteenth-Century Battlefield Imagery in Chaucer’s *Troilus and Criseyde* 2 (1)

This paper demonstrates Chaucer’s evocation of two striking battlefield images to describe Criseyde’s thought processes.

In the first instance, Chaucer describes Criseyde’s thinking about love, and the way in which she shifts from a positive attitude to love to a negative one, as being like the sudden movement of the sun behind a cloud (*TC* 2.768ff.). For Chaucer’s contemporaries, this image would almost certainly have evoked an inverted form of the famous sequence of battlefield-events at Crécy in 1347. In that momentous battle, a ‘miraculous’ emergence of the sun from behind the clouds – to the backs of the English and shining in the eyes of the French – enabled the English to prevail. Froissart’s description of the scene is justly famous (see extract from Froissart, *Chronicle*, Internet Medieval Source Book, at: http://www.fordham.edu/halsall/source/froissart1.asp; accessed on 26 August, 2014). Both Edward III and Richard II, and members of their entourages, reportedly wore badges of the sun emerging from a cloud in commemoration of the ‘miracle’ at Crécy. The blinding effect of the sun-emerging-from-the-clouds on the French troops was a miraculously positive outcome. The obliquely inverted analogy of the clouding over of Criseyde’s ‘sunny’ thoughts about yielding herself to Troilus would be, to say the least, ambiguous.

The second martial image that Chaucer uses to describe Criseyde’s mental life occurs in a speech by Pandarus (*TC* 2.1380ff.). Here Pandarus tries to convince Troilus that in spite of Criseyde’s reluctance to enter upon a love affair, in the end she will submit to Troilus’ entreaties – or rather, to Pandarus’ entreaties on Troilus’ behalf! To make the point, Pandarus draws an analogy between Criseyde’s resisting mental process and the action of slow-to-be-dislodged but then rapidly falling ‘rocks or millstones’. The redundant millstone – surely, the example of ‘rocks’ would have been enough to make the point? – raises some suggestive associations. Among several proverbial and biblical millstones that might be considered, the one most relevant to Chaucer’s poem appears in Judges 9.51-54, where, at the siege of the city of Thebes in Samaria, a woman throws ‘a piece of millstone from above’, and mortally wounds Abimelech, the son of Jerobaal (i.e., Gideon).

Contemporary textual and iconographic evidence shows that the incident in which a woman dropped a millstone on the head of Abimelech had become a topos in representations of siege-warfare and a frequently illustrated biblical scene (see the ‘Westminster’ *Flores Historiarum* and illustrations in the Bible moralisée, the *Speculum humanae salvationis*, and elsewhere). Like Chaucer’s subtly ominous Ovidian allusions to the story of Procone and Philomela (*TC* 2.64, etc.), Pandarus’ presumably unwitting but implicitly ominous use of millstone imagery encourages the reader or listener to consider layers of meaning and reference beneath the poem’s narrative surface.

Silvia Bigliazzi (Verona University), Reinventing the Classical Chorus in Early Modern Drama 3 (1)

Richard Wagner once wrote that Shakespeare’s drama is superior to Greek tragedy precisely because it got rid of the chorus by ‘resolv[ing it] into diverse individuals directly interested in the Action, and whose doings are governed by precisely the same prompting of individual Necessity as are those of the chief Hero himself’ (*Opera and Drama* 1853). The dissolution of this collective character in favour of a multiplicity of individuals is in fact a more complex issue than Wagner seemed to think. Not only did collective characters continue to play a crucial function in drama, while no longer being called chorus, but the chorus proper represented a special locus of conflation of different traditions. This phenomenon took place by way of a complex series of cultural transactions, starting with the translation of Seneca and of classical drama, often through the Italian and French mediation (from Dolce to Garnier). The reinterpretation of the chorus, in fact, constituted a privileged area of cultural intersection, cooperation, and translation, coalescing ancient, medieval and early modern European stances. The paper will focus on some of these examples, with particular reference to the translation of the Senecan chorus.

Dorothee Birke (University of Freiburg/AS Aarhus), Registering Conflict: Lists in the Eighteenth-Century Novel 6 (1)

The list, as Robert Belknap remarks in his 2004 study *The List: The Uses and Pleasures of Cataloguing*, has been a largely neglected literary device, regarded mainly as a form that allows for description while the progress of the
narrative pauses. In what Ian Watt has famously termed the eighteenth-century novel's 'formal realism', this aspect of the list becomes particularly important, as it plays a central role as a marker of verisimilitude. In my paper, I will consider the use of lists as a hallmark of the emerging genre of the novel beyond their descriptive function. Firstly, I will argue that in eighteenth-century novels, list-making becomes a central diegetic activity. Lists are used to illustrate the thought processes and value systems of characters. Secondly, lists like Robinson Crusoe's famous assessment of his situation on the island serve as an economical means of importing other types of discourse (e.g. legal, economic or religious) into the novel. I will consider Daniel Defoe's *Robinson Crusoe* and Samuel Richardson's *Pamela* as case studies in order to show how lists are used as means of linking character psychology and social analysis. They serve to demonstrate how the individual's choices are constrained by larger social systems or forces.

The paper is part of a larger joint project, organized by Eva von Contzen, which explores the uses of lists as narrative elements in different periods of literary history.

**Katharina Boehm** (University of Regensburg), *Sterne, Antiquarianism and Historical Representation* 6 (1)
My paper uses Laurence Sterne's *Tristram Shandy* as a case study to think about the role of objects and of mimetic procedures – such as simulation and reenactment – in mid-eighteenth century debates about history and historical experience. *Tristram Shandy* is set in the late seventeenth and early eighteenth centuries, but the novel's approach to history is arguably strongly shaped by the immediate context of its composition in the mid-eighteenth century. These decades were marked by political unrest at home and by the rapid expansion of the British Empire. Sterne's preoccupation with the past in *Tristram Shandy* can be read as a response to the sense of disconnection from the past which these changes wrought as the novel asks how the past can be reunited with an incomplete, endlessly changeable present.

My paper argues that Sterne's thinking about the relationship between past and present was propelled by his sustained engagement with the ways in which contemporary antiquaries attached historical meaning to the object world. Unlike the antiquaries, who studied antiquities as authentic traces of a lost past, Sterne's primary interest lies with the uses to which antiquarian knowledge can be put in the construction of modern *imitations* of artefacts and historical environments. In other words, Sterne shifts attention away from the authenticity of the artifact. He considers instead how object-oriented practices that fall under the rubric of imitation, simulation and reenactment can bring into the present events that are historically remote. This approach, I argue, exerts a significant impact on the form of the novel by ushering in a new mode of historical representation. Thanks to the efforts of antiquaries, historical space was newly concretized over the course of the eighteenth century. Sterne's depiction of objects and of Toby's miniature fortifications inquires into the narrative purposes to which this antiquarian knowledge can be put.

**Julia Boffey** (Queen Mary College, University of London) with A. S. G. Edwards (University of Kent), *Reconsidering Chaucer's 'Lack of Stedfastnesse': Form, Text and Transmission* 2 (4)
Chaucer's short poem 'Lack of Stedfastnesse' describes a 'fals' world in which virtues like truth and pity are absent. It survives in a number of different contexts and in a puzzling variety of forms. This paper will examine the various versions of this lyric (including a number that have not been examined in any attempt at a critical edition) and consider the complexities of its changing forms over time. It will also reassess how the poem might be most appropriately edited.

**Elena Boyarskaya** (the I. Kant Baltic Federal University, Kaliningrad), see under Vera Zabotkina

**Andrew Breeze** (University of Navarra), *The Historical Arthur Identified?* 2 (1)
King Arthur is famous: his origins have been obscure. So little has been known of them that some have doubted his very existence, making him out as a legendary Celtic pixie. But analysis of his name and of battles attributed to him in the ninth-century 'History of the Britons' allows us to identify him as a warrior in southern Scotland, perhaps in the region of Glasgow, who fought battles against other North Britons and who was killed near Carlisle in 537 or so. If correct, this sheds light on British history in the post-Roman period and on the development of one of the world's greatest literary traditions.
Jean R. Brink (Huntington Library, San Marino), Spenser and Money

3 (3)

In 1589 Edmund Spenser decided to publish the first three books of the \textit{Faerie Queene}, and he also began the process of acquiring Kilcolman – though he did not receive the official patent for Kilcolman until some months after the \textit{Faerie Queene} (1590) had been in print. Spenser's letter to Sir Walter Ralegh, entitled 'A Letter of the Authors Expounding His Whole Intention in the Course of this Worke', does not explain why Spenser decided to publish the first three books of the \textit{Faerie Queene} as a unit. He could have published the first two books, which have a Vergilian format, in 1589, and kept together the interconnected Books 3 and 4. Books 3 and 4 owe more to Ariosto, and Spenser could have published them later as another unit; he could have waited and published the first four books as a unit in 1591 or 1592. Although Josephine Waters Bennett, in her \textit{Evolution of the 'Faerie Queene'}, tried to work out the likely order of the composition of the six books of the \textit{Faerie Queene}, I am not aware that anyone has asked why Spenser decided to publish Books 1-3 as a unit when it would have been more logical to keep together the interconnected Books 3 and 4. Also, no one has addressed the question of why Spenser decided to publish Books 1-3 as a unit in the year 1589. These are two of the questions that this paper will examine.

Stewart Brookes (King's College, University of London), Ælfric Making Saints of the Hebrew Bible

1 (3)

In this paper, I demonstrate how Ælfric utilised the linguistic and stylistic techniques he developed for his lives of saints in his adaptations of material from the Hebrew Bible. At the level of language, Ælfric deployed a specialist, hagiographic diction to coax biblical characters into his saints' life mould, using, amongst other strategies, a repeated set of adjectives to replace the ambiguity and nuances of his source material with a binary universe of good versus evil. While the stories of Elijah and Elisha from the Book of Kings, for instance, are amenable to such troping, other figures from the Hebrew Bible resist the 'saintly' categorisation. Particularly significant and complex examples are provided by Ælfric's treatment of Esther and Judith, both of whom rely on a direct expression of sexuality as a means to accomplish their goals in contrast to the path of abnegation of the sexual which is expected for a saint.

Renate Brosch (University of Stuttgart), Erotic Ekphrasis in Thomas van Essen's \textit{The Centre of the World}

10 (1)

Emotions as primordial human make-up are pre-verbal and can best be expressed in images. As a recent overview of the status of the visual in psychological research shows, images in turn readily bring to mind embodied and affective states (Reavey 11). Images in literary texts encourage mental imagining in the reader and are able to evoke powerful emotions. Ekphrasis has a special advantage in these literary endeavours to make an emotional impact: by harnessing the power of artworks, it can address intense desire or even obsession. The title of Thomas van Essen's \textit{The Centre of the World} already titillates through its allusion to Gustave Courbet's famous painting 'The Origin of the World' (New York: Other Press, 2013). In this novel a lascivious painting of Helen of Troy is the object of intense fetishization and exerts magical power over each one of its viewers. Though the painting is never exactly described, its erotically charged mysterious power is the driving force of the characters' actions and thereby of the whole plot.

Ancient Greek discussions of visual art insisted on the difference between seeing it close-up from further away. Ekphrastic writing often recalls this distinction by staging the spectator’s movement towards and away from the artwork, connected with an imperative to imagine its materiality. This common strategy has a fictional protagonist moving closer to a painting, for instance, with the frustrating result that things that were visible before become blurred and unrecognizable. Thus second order seeing emphasizes an awareness of the surface and materiality of the artwork as artefact and breaks the illusion of entering the picture. Van Essen employs this reminiscence of impressionist techniques with a twist. The novel describes different pictorial contents in each close-up engagement with the painting. Every time a fictional character moves near for closer inspection, different narrative episodes emerge. Movement into greater proximity thus results in a heightened awareness of the ‘polysemy of images’ (Kafalenos), but the exact nature of the picture’s erotic content is never disclosed. My thesis is that the combined forces of seductive promise and visuality withheld are persuasive textual strategies that lead to an enriched reading experience and a reflection on the type of knowledge that images can dispense.
George Brown (Stanford University), ‘The Land of Cokaygne’ As Carnivalesque
2 (4)
Mikhail Bakhtin in his monumental study of Rabelais and the carnivalesque noted that ‘as opposed to the official feast, one might say that the carnival celebrates temporary liberation from the prevailing truth of the established order’. Although the witty Middle English poem ‘The Land of Cokaygne’ has been long recognized as a brilliant goliardic satire and ‘a comic counterpart of the Earthly Paradise of European literary tradition and the spiritual one of medieval Christianity’ it has escaped classification as carnivalesque even though it exactly and wittily presents such a comic counterpart. This poem and others when recognized as carnivalesque provide a wider understanding both of the poem and of the genre.

Sanford Budick (Hebrew University), Milton, Wordsworth, and ‘Inward Happiness’
5 (3)
Among the most striking (some would say, shocking) verses that Wordsworth ever wrote are these that constitute the emotional as well as philosophical climax of the tragedy recounted in ‘The Ruined Cottage’: ‘I turned away / And walked along my road in happiness.’ Milton, of course, reaching one kind of climax in contemplating ruined paradise, locates comfort and wisdom in Michael’s assurance to Adam that he can yet ‘possess / A paradise within thee, happier far.’ In the sonnet ‘London, 1802’, addressed as an apostrophe to ‘Milton!’, Wordsworth laments that he and his contemporaries ‘Have forfeited their ancient English dower / Of inward happiness.’ I propose that in ‘The Ruined Cottage’ Wordsworth sees and takes on from Milton the difficult meaning, and even the representational structure, of the inner happiness that is finally imagined in Paradise Lost.

Graham Caie (University of Glasgow), Beowulf: ‘A Reading Book for All Our Children’
1 (1)
‘A Reading Book for All Our Children’ is how Grundtvig described his 1820 Danish translation of Beowulf, and he intended it to be read by Danes of all ages and backgrounds. He despaired of the English who refused to acknowledge the greatness and significance of this poem and did not share his enthusiasm for it; ‘Anglo-Saxon poetry is nowhere more neglected through the civilised world than in England’, he claims, and it was Grundtvig who encouraged Kemble to prepare his 1833 edition. This paper will analyse the reasons for the popularity of Beowulf in late-18th- and 19th-century Denmark, and its neglect in England in this period. Of course, much of this love of Anglo-Saxon literature in Denmark has its roots in nationalism and politics, but there is a deeper-seated attraction of the poem for Grundtvig and his fellow countrymen, namely its moral values. Grundtvig writes about ‘its insights into humanity, ideals of human fellowship and the reflection of a civilised community striving for peace’. I will conclude by looking at the state of Beowulf studies in modern Denmark.

Li Cao (Tsinghua University), Literary Criticism as Scientific Discourse: The Reception of I. A. Richards in China
11 (4)
The Chinese interest in western literary theory can be traced as far as early 1930s when I. A. Richards taught literary theory and English Literature in Chinese top universities such as Tsinghua and Yanching. Richards’s belief that poetry is the best means for ordering human impulses and helping achieve mental equilibrium and his ‘scientific’ principles of literary criticism that drew on modern psychology and semantics were well received in China not only in the 1930s but also in the 1980s when China reopened its door to the outside world. This paper examines the intellectual milieu of the two periods of time where scientific discourse and formalistic criticism were well embraced as useful in setting new critical paradigms for different historical periods. The reception of Richards in China reflects turns of interest from theoretical / political concepts to practical / instrumental tools, which were bound up with the transformed socio-historical contexts where such turns took place.

Charles Caramello (University of Maryland), Equines in the Great War – Literature and Graphic Arts
18 (1)
‘They Had No Choice’ are perhaps the most eloquent words inscribed on the Animals in War memorial near Marble Arch. Some eight million equines perished in the Great War, nearly a half million of them British horses and mules who, for the most part, also had endured harsh and terrifying sea passage from Canada and the U.S.
to England, France, and beyond. Equines played a vital role not only in the pursuit of the War, but also in the body of writing about it – a body ranging from Spencer Borden’s and Walter Gilbey’s prewar manuals on acquiring and training remounts, to Sidney Galtrey’s wartime testimonial to equine ‘wastage’, to David Tamblyn’s postwar depiction of ‘the part played by the horse’, to Siegfried Sassoon’s much later evocations of the hunt and the terrors. Equines also played a central role in wartime graphic and visual art – work ranging from dashing recruitment posters, such as FORWARD! ENLIST NOW!, to doleful appeals, such as HELP THE HORSE TO SAVE THE SOLDIER. Featuring ‘Good-bye, Old Man’, a widely published illustration of a distraught soldier comforting (and failing to save) a dying horse, the poster bears witness not only to the mutual valor of equine and human, but also to their shared status as cannon fodder. As Hemingway would make clear, equines were a grim metonym for a war of mass conscription with unprecedented military and civilian casualties: most humans also ‘had no choice’.

Yuan-Jung Cheng (National Sun Yat-sen University, Taiwan), Things Fall Apart: The Carceral and Everyday Life in Virginia Woolf’s Stories of the Family
11 (1)
Virginia Woolf writes and rewrites her stories of the family in various essays and novels. To the lighthouse (1927) and The Years (1937) are not just two family stories which represent the author’s own mourning and healing, memories and aesthetics, but these two novels also reflect how Woolf attempts to find an artistic form to capture the constant conflicts between the carceral system and network of the society and individuals’ resistance to the system in everyday life. ‘Things fall apart; the center cannot hold.’ In both novels, Woolf depicts how the empire and the family disintegrate and survive wars and deaths on the one hand. On the other, she focuses on how each key protagonist copes with familial and historical changes by striving to hold on to something exquisite and meaningful in the everyday.

I propose to study the two novels first through Michel Foucault’s critique of the modern disciplinary society, and then through his implicit concept of resistance to its power technologies. Critics observe that Woolf not only ‘satirizes social institutions’ but also associates empire making with war making and gender making. How those gentleman’s daughters in Three Guineas suffer from disciplinary marginalization and become ‘outsiders’ of the society is fully detailed in The Years, though with a much hopeful final note. The complexity of the novel lies in the seemingly casual orchestration of everyday routines and ordinary things the individuals experience and cherish, in contrast with the formally ‘marginalized’ historical events in the text. Michel de Certeau’s research in everyday life and ‘anti-discipline’ should help us to better understand what a delicate transformation Woolf discerns in individuals’ resistance to the carceral system of the nation.

Warren Chernaik (King’s College, University of London), Justice in Paradise Lost
5 (1)
Justice in Paradise Lost is always divine justice; civil justice, a central concern in some of Milton’s prose tracts, is mentioned only once. A strict, unyielding view of God’s justice and a more compassionate view of human imperfection often seem at loggerheads in Milton’s writings. The apparent dichotomy between an Old Testament God dedicated to the ‘rigid satisfaction’ of Justice – ‘death for death’, in the manner of the formula ‘an eye for an eye, a tooth for a tooth’, and a Son motivated by charity, the principles of the Sermon on the Mount, creates certain difficulties for Milton in Book III and later in the poem. ‘Dye hee or Justic must’ is a particularly uncompromising formulation of a principle of justice which allows no exceptions and accepts no excuses. This essay examines the way terms like ‘just’, ‘justice’, and ‘judgment’ are used in Paradise Lost, examining, among other things, how the many references in the later books to ‘one just man’ among an unregenerate multitude combines a sense of God’s inescapable retributive justice with the hope that courageous individuals will always arise who freely choose to tread ‘the paths of righteousness’ even in the face of obstacles.

Stuart Christie (Hong Kong Baptist University), William Empson and the Postcolonial
11 (4)
This paper draws upon original, archival research in the attempt to theorize the aporia – the doubt or impassability – of colonialism as it suffuses the work of English literary critic, William Empson, during his work as a teacher and critic in China. Seldom referenced head on, Empson’s notion of the colonial, I argue, is defined by its rupture with an affirmative, (pre)revolutionary reality and history of everyday Chinese life. Cross-reading an emerging aesthetic of the ‘Asian’ past (The Buddha’s Faces) with his aspirational understanding of a
postcolonial China, Empson’s aporia offers the critique of the colonial present (as without outlet) as well as the recognition that colonialism is an intermediary state from which the revolutionary future would emerge.

Empson’s aporetics, accordingly, refuse to apologise at a personal level for the coloniality he benefited from; nor, however, does he celebrate it, as the historical form necessarily superseded by the revolution and already mitigated by the ancient ambiguities of the Buddha’s faces. Empson’s postcoloniality, then, is prescient in its aesthetic and historical demands upon ‘China’ as a source of Western knowledge. Respectful of an actual China, Empson anticipates the postcolonial as a corrective to conventional understandings and as the site of national and cultural becoming – not only for the Chinese nation, but the ‘Asian’ region China would seek to occupy in the Western imagination. Indeed, Empson was among the earliest of the regional designers of such a postcolonial ‘Asia’ – at once liberated from, and yet still formed by, the colonial tropes of the Western imaginary.

William Christie (Australian National University), Shakespeare lecturing in the Romantic period

7 (1)
The first ‘University Professor of English’, so titled, was Thomas Dale, who took up his chair at the newly established University College of London in 1828. Prior to his appointment, the Rev. Thomas Dale had joined a crowd of knowledge entrepreneurs in offering public lectures on literature at the Royal Institution – first and not least among them, the poet Samuel Taylor Coleridge. On the 400th anniversary of Shakespeare’s death, this paper looks at public lecturing on Shakespeare during the Romantic period and at the influence of this on the new discipline of ‘English’ as it was being formed in the nineteenth century.

Sandra Clark (Institute of English Studies, University of London), Fletcher and Shakespeare: a theatrical relationship revisited

4 (2)
This paper looks at some forms of interaction between Shakespeare and Beaumont and Fletcher in the period up to Shakespeare’s retirement from the stage. Criticism has tended to see this in terms of one-way influence, focussed on the main plays of the Beaumont and Fletcher collaboration, especially Philaster and The Maid’s Tragedy, although several lesser-known plays of the Beaumont and Fletcher canon are also involved. But Shakespeare in his turn made use of Beaumont and Fletcher’s work: for example, where Fletcher in The Faithfull Shepherdess drew heavily on A Midsummer Night’s Dream, Shakespeare looked back to Fletcher in The Winter’s Tale and The Tempest. There are other kinds of creative engagement between these writers: the Cymbeline/Philaster interconnection is notorious; Fletcher in The Woman’s Prize wrote back directly to The Taming of The Shrew, and at the end of Shakespeare’s writing life he collaborated with Fletcher on at least two plays. My aim is to re-examine a dramatic relationship unique in Shakespeare’s career, and to tease out some of its nuances.

Katharine Cockin (University of Hull), ‘Shakespeare’s Women and Ellen Terry’s Men

4 (1)
Recently Ellen Terry’s role as a Shakespearean actor and lecturer has been reconsidered. Her visually stunning portrayal of Lady Macbeth in 1988 was recalled when the National Trust’s restoration of the Lady Macbeth costume was complete in 2011. John Singer Sargent’s portrait, (‘Ellen Terry as Lady Macbeth’, 1889; Tate Britain) shows a powerful and glittering Lady Macbeth in the act of self-coronation. In 2012, Eileen Atkins read extracts from Terry’s Shakespeare Lectures at the Chichester Theatre Festival, and most memorably delivered these in 2013 in the candle-lit, Sam Wanamaker Theatre, London. These recent performances, their critical reception and even the published text (1932) omitted some salient facts that now cast the lectures in a different light.

This paper will present a new context for reading the Lectures on Shakespeare’s Women performed by Ellen Terry from 1910-15, drawing on new findings from three projects: The Collected Letters of Ellen Terry (8 vols; 2010-17), Ellen Terry: Lives of the Shakespearean Actors: Vol. 5 (Pickering & Chatto) and the AHRC Ellen Terry and Edith Craig Archive Database (2006-08). Thus the circumstances in which Terry’s lectures were planned and written will be established and the significance of the staging and marketing as well as the diverse contexts in which they were performed will be the main focus of this paper.

The performance by Ellen Terry of the lecture on ‘Shakespeare’s Triumphant Women’ for the Pioneer Players theatre society membership, its second subscription performance, on 11 June 1911 at the Garrick Theatre, would have been entirely appropriate. Terry was President of the Pioneer Players from its inception the
year before, in May 1911, and she had been appropriated as a figurehead for women’s suffrage. In the years leading up to the First World War, the subscription performances included numerous plays written by women that foregrounded women’s endurance as well as the prevailing inequalities. Shakespeare’s women developed a special significance during the women’s suffrage movement. The Pioneer Players’ other Shakespearean subscription performance did not involve Terry. Louis Calvert’s Hamlet at the King’s Hall on 9 March 1913, prompted reviewers to speculate about the suitability of Calvert’s physique to his performance as Hamlet.

Terry toured the lectures extensively in Britain, North America, Australia and New Zealand. This paper will examine Terry’s Shakespeare lectures in relation to her experiences on and off the stage, including consideration of Henry Irving’s influence on Terry’s Lyceum Shakespearean performances, the career of James Carew and the involvement of Christopher St John, Terry’s female ‘literary henchman’. The genealogy of the Lectures on Shakespeare’s Women involves Ellen Terry’s struggle with ‘charm’ and tactility, the exigencies of the market and a complex history of personal circumstances above which she rose with optimism, confidence and the authority of the public lecturer.

Brian Corman (University of Toronto), Samuel Richardson’s Critical Reception to 1900
6 (4)
From the publication of Pamela (1740), Richardson has polarized his critics. Richardson’s novels were bestsellers; he had a huge number of admirers including many of Britain’s most sophisticated readers. He also had a significant number of antagonists, most notably Henry Fielding, but also such figures as Pope Benedict XIV, who placed Pamela on the Vatican Index. Since his initial reception, Richardson continued to have a mixed critical response accompanied by an ever-decreasing readership. This paper traces that mixed response through the eighteenth and nineteenth centuries while attempting to highlight such contributing factors as attitudes to class and gender, critical fashions in the novel, and the development of canons and histories of the novel.

Richard Dance (University of Cambridge), Finding Viking Meanings: Semantic Evidence for the Old Norse Influence on Middle English Vocabulary
14 (4)
Much fruitful research has been conducted into the semantics of Old Norse loans in early English, including how words generally assumed to be Scandinavian imports competed with words of other origins. But scholarship has paid far less attention to the roles of semantic evidence in the actual identification of Norse borrowings or influence in the English lexicon. This paper draws on my ongoing etymological survey of the 483 different words in Sir Gawain and the Green Knight variously proposed as showing Scandinavian input, many of them wholly or partly on the grounds of meaning. I shall examine the (often knotty and contentious) etymologies of items as diverse as ME borde ‘table’, breue ‘to tell’, garysoun ‘treasure’, layne ‘to conceal’, sete ‘tasty’ and sprit ‘sprang’, and use them to explore how semantic evidence has been and can be employed to identify the effects of contact between these two very closely related languages.

Trudi Darby (King’s College, University of London), ‘When Constabulary Duty’s to be Done’: Constables in Tudor drama and William Lambarde’s The Duties of Constables (1582)
3 (2)
This paper will look at the dramatic role of the constable from about 1560 onwards, and compare it with contemporary legal expectations of the constable’s role, as set out by Lambarde and others. It will note the occurrence of Constables in the drama of the period, and suggest that Shakespeare was the dramatist who was most interested in the role, perhaps for personal reasons. By demonstrating that even the most comic of Constables was conforming with legal requirements, it will propose that critics and actors should both take Dogberry and his fellows more seriously.

Frank Davey (Western University), Erasure Texts – Postcards and the Art of Erasure
18 (1)
‘Erasure’ texts – literary texts created by subtracting words from existing texts, as in Ronald Johnson’s creation of his Radio Os (1977) from Milton’s Paradise Lost – are mostly post World War II creations. They descend through Oulipo from the various deconstructive ‘isms’ of the first decades of the 20th century – Cubism, Surrealism, Vorticism, Imagism, Dadaism – which contributed such concepts as the ready-made, found art, collage, and creative plagiarism to art history. These ‘isms’ were arguably part of a general European cultural
crisis which made itself most visible through the First World War, a war in which the cubist rearrangement forms and the collaging of landscape, human, animal and architectural parts was accomplished industrially – creating erasure art before art itself had conceived it. Erasure was also a part of the management of war – from the censoring of images on picture postcards (themselves in 1914 a very recent industrializing of tourism, and then of battlefield tourism) to the creation by at least the British Empire military of mass-produced text postcards which soldiers could use to communicate with their families not by adding text but by deleting it until only a basic accuracy remained. It is this latter use of erasure to control the communications of soldiers, and its inadvertent creation of erasure art, which I focus on in this paper.

The paper will be accompanied by images of these military postcards, souvenir battlefield postcards, and censored picture postcards, and will require an image projector.

Lori Davis Perry (United States Air Force Academy), Moral Madness: The Epistemological Critique of Science in Gulliver’s Travels
6 (2)
Swift’s parody of modern science in Gulliver’s Travels challenges the moral claims of its adherents by exposing the epistemological failures of both empiricist and rationalist claims. First, Swift undermines the possibility of scientific objectivity through the interference created by his characters’ physical bodies, which prevent them from recognizing their own flawed reasoning when encountering the new or unexpected. Second, although Swift has traditionally been accused of ignoring the value of scientific research, he instead attacks the impulse to inappropriately replace one kind of knowledge with another, for within Gulliver’s Travels, science can make no claim to improve moral virtue, social justice, or political liberty. Swift therefore sounds a sharp warning against ceding moral authority within any society to the secular pursuit of science.

Patrick Deane (McMaster University), ‘A finer type of patriotism’: Vera Brittain and the Cause of Peace
18 (2)
This paper will trace the emergence of Vera Brittain’s pacifism in her journalistic writings and diaries from 1930 to the end of the Second World War. Although concerned with events occurring almost two decades earlier, Testament of Youth is especially interesting when viewed as a work of the early 1930s. Its publication in 1933 brought Brittain to the attention of Canon Dick Sheppard and the peace pledge movement, but a tenacious and robust pacifism had already begun to show itself in her journalism. Until the late 1920s her social and political writings were very much focused on women’s issues, showing the continuing influence of Olive Schreiner’s Women and Labour, and giving surprisingly little attention to that ‘organized slaughter which between 1914 and 1918 destroyed the fine flower of a whole generation.’ Then, after publishing a piece called ‘Women and War Books’ in 1930, Brittain embarked on an extraordinary journalistic project that extended her feminist thought further in the geopolitical arena, notably in trenchant opposition to war and violence of all kinds. By 1949 she had campaigned against and survived another world war and was National Chair of the Peace Pledge Union.

Robert De Maria (Vassar College), When ‘A Man is Not on Oath’: Johnson as Supplicant and Apologist
6 (4)
Despite his high standards for telling the truth, his hatred of patronage and dedicatory fawning, his suspicion of political rhetoric, and his disgust with cant of all kinds, Johnson was an adept occasional writer who wrote many dedications and other appeals for money or political support. He also wrote quite a few epitaphs and apologies, in which he strikes a pose very different from that of the independent critic of The Lives of the Poets or the singular, philosophical seer of The Rambler. This paper brings to light some of Johnson’s occasional writing included in volumes 19-20 of the Yale Edition and shows his remarkable flexibility as a writer.

Keli Diao (Renmin University of China, Beijing), The Poet and the Reaper: On Two ‘Reaper’ poems by William Wordsworth and Bai Juyi
7 (2)
In ‘The Solitary Reaper’, William Wordsworth found a great charm and beauty in the song of the solitary reaper, losing himself in it and bore it in his heart long after he could not hear the song any more. Bai Juyi, a Chinese poet in Tang Dynasty, in his poem entitled ‘Watching Reaping’, described the hard work of the reapers and compared his comfort with the misery of the reapers, and expressed his great sympathy with reapers. Both poets were recognized as great poets of nature and great innovators of poetry; it is worthwhile to go deeply into their
living, attitudes towards nature and people, ways of using their material, and style of writing. Such a study may help to illustrate the tradition of poetry they inherited, the motivation of their poetry innovation, and their influence upon later poets. The comparison may especially bring new light to the different ways how the English poet and Chinese poet established their relationship with nature, and the distance between the poet and the reaper.

**Tom Dilworth** (University of Windsor), **David Jones in the Great War**
18 (2)
An introduction to the man, giving some indication of his remarkable achievements as an engraver, painter, and poet, this followed by disclosure of the length and breadth of his war experience, including some war anecdotes he told me and a look at sketches he made in the trenches and finished drawings published during the war. We shall see how some of his war experience is reflected in *In Parenthesis*, and conclude with consideration of the devastating effect on him of prolonged artillery fire, and a reading by Jones of the ending of his war epic.

**Tamas Dobozy** (Wilfrid Laurier University), **Jean Luc Nancy’s Utopias of Noise**
12 (2)
This paper will discuss Jean-Luc Nancy’s *Listening* (2002) in the context of ‘processual utopianism’ (a utopia of disposition/attitude rather than place). In *Listening*, Nancy theorizes a shift in ontology from ‘hearing’ (by which he means ‘to understand’) to ‘listening’ (by which he means ‘straining toward a possible meaning [. . .] one that is not immediately accessible’). For Nancy, ‘resonance’ – the emergence and diminishment that is the condition of sound and hence music (the one type of sound that strives to remain within the experience of itself, delaying meaning) – is the structure of being itself, always emergent, never definitive. The utopian aspect of music becomes apparent in his discussion of the use of music (particularly Wagner) by the Nazis in service of the legitimacy, naturalness, and divine destiny of their political program. Such falsification of music, and its consequent politics, would be impossible if, as Nancy theorizes, being were understood as resonance, rather than the fixity of an essence. This paper will conclude by briefly suggesting the ways in which this theory can illuminate the utopian aspect of literary works such as Eudora Welty’s *The Golden Apples*, David Mitchell’s *Cloud Atlas*, Kazuo Ishiguro’s *The Unconsolated*.

**Marina Dossena** (University of Bergamo), **‘Now on Tour’: Evaluation, persuasion, and multimodality in Late Modern English theatre posters**
13 (4)
This paper will rely on collections of late-nineteenth-century theatre posters currently available at the National Library of Scotland for an investigation of the linguistic strategies employed for promotional purposes. These are both descriptive (indicating for instance the names of the actors and the number of days on which the show can be viewed) and evaluative (stressing novelty, uniqueness or indeed both features simultaneously). Together with important paralinguistic and extralinguistic tools, such as the use of images, choice of font and poster layout, such strategies are selected to make the posters striking and consequently memorable. My analysis will attempt to highlight the main traits contributing to the persuasiveness of the texts at hand, focusing in particular on the features that appear to have been most popular.

**Philip Durkin** (*OED*, University of Oxford), **Examining the penetration of loanwords in the basic vocabulary of Middle English and Early Modern English**
14 (1)
Recent work based on comparison across a broad range of languages has brought a renewed focus on the question of borrowing of basic vocabulary in English. See especially Haspelmath and Tadmor (2009). Most such work has been synchronic or rather teleological in focus, looking at the etymological origins of words that fill basic slots in contemporary English. This paper will explore how far we can identify the historical processes by which selected loanwords came to be the usual words realizing basic meanings in English, and what the conditioning factors were. It will build on exploratory work in this direction in Durkin (2014).

**A. S. G. Edwards** (University of Kent at Canterbury), **Unediting Chaucer’s *Canterbury Tales***
15 (3)
The history of the editing of Chaucer’s *Canterbury Tales* since the late nineteenth century has led to the creation of a work that, in important respects, bears no relation to the evidence of its manuscript forms. Two factors are of particular relevance to this misrepresentation of manuscript evidence. The first is the decision to present the work as a series of fragments. The second is the intermittent adoption of the Bradshaw Shift, whereby ‘Fragment VII’ is moved to immediately after ‘Fragment II’. This paper will consider the consequences of abandoning such strategies and printing a form of the text that may be closer to Chaucer’s actual intentions.

**Mary Jane Edwards** (Carleton University), Bentley and the British Empire
15 (3)
The London firm of Henry Colburn and Richard Bentley, then Richard Bentley, and then Richard Bentley and Son, which operated from the late 1820s until the mid-1890s, is chiefly remembered as an important publisher of novels. During its existence, however, Bentley also issued works of non-fiction, many of which had to do with the colonies and dominions that constituted the British Empire in the nineteenth century. In the acquisition, editing, printing, publishing, and distribution of these works, Bentley, thus, not only helped to make the events, people, and geography of these far-flung places better known, but also contributed to creating their images. In this paper I shall explore Bentley’s role in shaping John Wedderburn Dunbar Moodie’s *Ten Years in South Africa* (1835) and Susanna Strickland Moodie’s *Roughing It in the Bush; Or, Life in Canada* (1852), to which her husband also contributed.

**Gabriel Egan** (De Montfort University), Using Relative Entropy to Judge Textual Corruption
15 (1)
The notion of entropy in language was invented by the engineer Claude Shannon as he worked on improving digital signal transmission and it quantifies the informational content of any piece of writing. Used to compare different writers’ habits in collocating function words, relative entropy is a strong discriminator of authorial style and has successfully been applied by the presenter to the key problems in establishing the Shakespeare canon. The concept of entropy is first illustrated by a practical exercise for the audience and the talk then applies it to the perplexing relationships between the Shakespearian bad quartos and their good counterparts. Are the bad quartos corruptions of better texts and/or early versions of the same plays and/or wholly or partly by someone else? If the results of computational methods known to be good for authorship discrimination are indeterminate for the bad quartos, this directs our attention towards distortion during transmission, which is the problem for which Shannon first invented the notion of linguistic entropy.

**Simon Eliot** (Institute of English Studies, University of London), Modelling the MOI
16 (1)
The UK’s Ministry of Information (1939-46) was responsible for communicating information about the War and Britain’s role in it to the domestic market, and globally to all but enemy countries. It was also obliged to run a system of censorship which included British newspapers, and to monitor the morale of the nation. It was based in London University’s Senate House in Bloomsbury, and it is from there that we are writing a communication history of the MOI. At its height it employed over 2000 people, some of whom were civil servants but many of whom were novelists, journalists, publishers, editors, artists, film makers – and even poets such as John Betjeman and Dylan Thomas. Through a combination of administrative and creative processes this odd amalgam produced a remarkable output of printed material, of films, of exhibitions, of broadcasts, and of public lectures. One aim of the project is to create a virtual representation of these processes and their products. This paper will describe how we plan to resolve the problems raised, and how our solutions might possibly be used in other projects.

**Isabel Ermida** (University of Minho), Multimodal analysis of social satire: The case of Edgar Allan Poe
13 (4)
Widely acknowledged as a master of mystery and the macabre, as well as a precursor of detective fiction and science fiction, Edgar Allan Poe also deserves credit for his humorous newspaper fake stories. In June 1835 he published a short story entitled ‘Hans Phaall – A Tale’ in the *Southern Literary Messenger*. Intended as a hoax, it described, in a comical and flippant tone, a voyage to the Moon on a hot-air balloon. And in 1844 he wrote, also for *The Sun*, the successful ‘Balloon Hoax’, which was enthusiastically received – and believed. An early form of satire in the American Press, news hoaxes were both a way to ridicule people and events of the day and a
strategy to increase newspaper sales by circulating sensational stories. No matter how farfetched or outrageous the invented accounts were, readers tended to believe them, and the newspapers often failed to admit their falsity, letting them go unretracted.

This paper aims at analyzing Poe’s contribution to the genre of spoof news reporting from a multimodal perspective. As an early manifestation of sensationalism in the Press – which was later (at the dawn of the twentieth century) to be dubbed ‘yellow journalism’ – it is interesting to examine the linguistic, structural, discursive and ideological construction of his texts. How does humour work in these fake news accounts? What lexical, stylistic and compositional features do they boast? How do they reveal the satirical purpose that drives them? And, crucially, what do they show of American society in the middle of the nineteenth century?

Stephen Fallon (Notre Dame University), The Equanimity of Influence: Milton and Wordsworth

Pace Harold Bloom’s theory of the anxiety of influence, a theory in which Milton plays a central role, I will argue that Milton as a strong presence enables Wordsworth to write some of his greatest poetry. For both in their different ways poetry is fundamentally moral; each asks, ‘how should one live?’ In Keats’ terms each attempts to be a ‘friend to man’, a writer of philosophical poetry. What Wordsworth inherits from Milton as he pursues his project, I will argue, is the exquisitely balanced intermingling of joy and sorrow in response to experience emerging from Michael’s patient education of Adam in the final books of Paradise Lost. In Milton Wordsworth found ‘an eye / That hath kept watch o’er man’s mortality’, and I will trace in the ‘Immortality’ ode and other poems by Wordsworth the empowering presence of Milton.

Andreas Fischer (University of Zurich), Word meaning and frequency

In this paper I propose to look at the interrelationship of word meaning(s) and frequency in a systematic fashion, based on my own research and – in the form of a meta-study – on studies of others. The problem has a diachronic and a synchronic dimension. Diachronically words and word meanings may change in frequency; words may emerge as new borrowings or neologisms, they may become more frequent and they may become rare again or eventually disappear altogether. Synchronically, words may differ enormously in frequency. Among the questions to be addressed here are, for example, is how ‘generality’ of meaning (mammal vs. dog vs. Alsatian) or stylistic level (ascend vs. climb) interrelate with frequency.

Susan Fitzmaurice (University of Sheffield), Early Modern English antecedents and contexts of semantic change

The topic I focus on is the nature of specific discursive context for the processes of semantic and pragmatic change in the early Modern English period. This study is informed by the work being conducted in the AHRC-funded project, ‘The Linguistic DNA of Modern Western Thought’, in which we explore the discursive contexts in which paradigmatic terms of key cultural concepts emerge. We look at the extent to which particular genres, discourses and users in the early modern period make paradigms, and examine the extent to which these contexts determine the characteristics of key concepts. In this talk I will present some preliminary results with a focus on context.

Danuta Fjellestad (University of Uppsala), Tactile Fictions: Re-Enchanting the Book

The recent ‘pictorial turn’ seems to have cemented the traditional hierarchy of senses, with the ‘distance’ senses of hearing and vision at the top, and the ‘proximal’ senses of touch, smell, and taste at the bottom. However, a number of ‘multimodal’ fictions powerfully employ the sense of touch in both implicit and explicit ways to create surprising experiences for the reader. Haptics, the paper proposes, is emerging as one of the fundamental features of the print novel in the twenty-first century, and thus needs to be given critical attention. Referencing a number of contemporary American ‘tactile fictions’, this paper addresses questions such as: What exactly is communicated through touch? How does the tactile mode contribute to meaning? How does touch refocus the text’s meaning? What type of knowledge can be derived from the tactile experience staged for the reader? While in most novels tactility is primarily generated through vision, this paper pays particular attention to those instances in which visual appeals to touch are accompanied by actual tactile gratification.
Monika Fludernik (University of Freiburg), Carceral Metaphors in Early Modern Prison Texts
3 (2)
The paper will discuss a variety of early modern texts that all have a prison setting, focusing on poetry and the character literature, and analyse their use of carceral metaphors. The presentation will first list the most prominent prison metaphors and illustrate them in reference to examples. It will then turn to the history of these carceral metaphors, demonstrating which of them are already prominent in Middle English poetry and which have been created in the sixteenth or seventeenth centuries. The paper will examine to what extent the use of these metaphors is dependent on the historical context and whether the metaphors do or do not relate to contemporary prison conditions. It will also ask whether prison metaphors have a particular function in texts about confinement or which were written in prison, a particular function as different from the use of prison metaphors outside a carceral context. (I am here thinking of, for instance, Hamlet or Euphues). In nineteenth-century fiction a number of particular effects can be noted in the conjunction of prison metaphors with carceral scenarios (in Little Dorrit, for instance). Is this intensification of effect also observable in early modern prison literature?

Hilary Fraser (Birkbeck College, University of London), The Critic as Artist
8 (1)
I take my title from Oscar Wilde’s essay ‘The Critic as Artist’, in which he provocatively asserts the value of criticism as an art form seemingly independent of the very artwork that is its object. Writers such as Ruskin and Pater insist upon the legitimacy of personal creative response, challenging us to question the binaries of objective and subjective experience – ‘seeing the object as in itself it really is’ (Arnold) or ‘really is not’ (Wilde) – and to pursue a path that negotiates between the work of art and the observing embodied self whose ‘double belongingness to the order of the “object” and to the order of the “subject”’, as Maurice Merleau-Ponty observes, ‘reveals to us quite unexpected relations between the two orders’. Their work remained resolutely out of fashion for much of the twentieth century. But art writing has been reinvigorated of late by attempts, among some professional art historians and critics not least, to understand the affective experience of looking at art as a chiastic encounter that demands to be translated into language, and into a literary form, and in this sense speaks powerfully to other forms of personal translation in and across the arts. At a time when humanities scholars, psychologists and neuroscientists are attending anew to the role of the emotions in aesthetics, non-verbal art forms offer a model of pre-verbal emotional and personal encounter that is often neglected as the primary response to any art form – including, for my purposes, literature – and is itself a trigger for verbal thinking. Writing lends new powers to art, and, this paper argues, art reciprocally lends new powers to literature.

Helen Fulton (University of Bristol), William Herbert and Richard Neville: Poetry and Nationalism in the Wars of the Roses
2 (1)
In the decade between 1459 and 1469, William Herbert, Earl of Pembroke, and Richard Neville, Earl of Warwick, competed for the favour of Edward IV, a struggle that ended with Herbert’s death at the hands of Neville after the battle of Banbury in 1469. Neville’s own death occurred two years later, after his failed attempt to return Henry VI securely to the throne. While much has been written about ‘Warwick the Kingmaker’, very little has been written about William Herbert despite his close friendship with Edward IV. This paper looks at some of the English political poetry that mentions Warwick in comparison to medieval Welsh praise poetry to William Herbert and suggests that the regionalism of the Welsh March was as much a factor in the rivalry of the two men as the apparent nationalism implied by the poetry.

Regenia Gagnier (University of Exeter), The Transcultural Transformation of Victorian Studies: The Global Circulation of Victorian Liberalisms and Some Problems in Liberalism, Liberalisation and Neoliberalism
8 (2)
My presentation will show how the field of Victorian Studies is being transformed through the impact of recent research on globalisation, world literatures, translation and transculturation studies. I’ll address two questions of moment: First, how may we, in language and literature studies, best study global processes of modernisation, democratisation, and liberalisation without losing the specificity of the local? Second, how may we best study the uniqueness of distinct locales where the forces of tradition and modernisation meet? Using examples of the
global circulation of Victorian liberalism, beginning with Mill’s *On Liberty*, and world-historical literatures from Asia and Latin America, I’ll consider historical engagements with western liberalism as open-mindedness and tolerance of diversity, with liberalisation as modernisation and the opening up of cultures, and with neoliberalism as the reduction of all values to those of the market. I shall conclude with some recent conflicts between liberalism and neoliberalism. I hope to make a methodological intervention on behalf of interdisciplinary and intercultural studies by providing a framework to address how global processes transform local environments, yet how each locality is transformed distinctively.

**Penny Gay** (University of Sydney), *Song and ‘melodrame’ in Romantic Theatre*

7 (1)
The requirement for there to be a song, frequently sung by the leading lady, in plays whether serious or comic, has a long history in the eighteenth century. With the development of Romantic theatre – in particular the fashion for the ‘gothic’, this expectation continues to be met in some ingenious ways. Recent research in Early Modern studies on the aural experience and acoustic conditions of Renaissance drama will be explored in relation to these new musical conventions.

**Dirk Geeraerts** (University of Leuven), *Prototype-based concept characteristics and lexical dialect variation*

14 (2)
Situated in the framework of Cognitive Sociolinguistics (see Geeraerts and Kristiansen 2015), the present paper introduces models for semantic description developed in Cognitive Semantics (viz. entrenchment and prototypicality) into quantitative (viz. dialectometrical) studies of lectal variation. More specifically, it addresses the question of what effect conceptual heterogeneity might have on dialectological data. For instance, can it be established that lesser known concepts exhibit more lexical variation, as a reflection of more insecurity and hesitation on the part of the informants? Can we detect a negative correlation between conceptual entrenchment and lexical uncertainty? As a large-scale replication of the pilot studies presented in Speelman and Geeraerts 2009, Geeraerts and Speelman 2010, the paper expands the scope of the investigation by looking at two geographical areas and a variety of lexical fields.

**Oindrila Ghosh** (Netaji Subhas Open University), *Of Marriages, Hypocrisies and Comfortable Lies: Thomas Hardy’s *Jude the Obscure* and Controversy*

8 (2)
Certain books have the power to challenge, transform and revolutionize contemporary rigidities of thought and prudishness. *Jude the Obscure*, the last completed novel by Thomas Hardy, was one such revolutionary novel which challenged Victorian hypocrisies and received a mixed critical reception upon its publication in 1895. While the likes of H. G. Wells praised Hardy’s courage, the reviewer in the *Pall Mall Gazette*, who renamed the book ‘Jude the Obscene’, branded it a work of ‘naked squalor and ugliness’. The Bishop of Wakefield went even further; being repulsed by the novel he publicly burnt his copy. It is easy to see the reasons underlying the book’s critical mauling at the hands of conservative Victorian society, as well as its more positive reception from those like D. H. Lawrence at the vanguard of a new generation of intellectuals. *Jude the Obscure*, like the characters within its pages, was ahead of its time in its attacks on the hypocrisy and double-standards inherent in late-Victorian attitudes towards class, education, the role of women and marriage. At the same time, the book reveals the major lie behind the widely held Victorian belief, often expressed in its Self Help books, that hard work, talent and application were in themselves sufficient for individuals to achieve success and advancement. Jude Fawley studies tirelessly to realize his ambitions but an indifferent Fate, allied to society’s entrenched attitudes towards the working classes, condemn his efforts to failure. *Jude the Obscure* also addresses the horrors of sexual relationships devoid of love, the consequences arising from ignorance about sex, and the unenlightened view held by a prudish society and the Church. This paper will attempt to place the controversial novel in the Victorian socio-cultural context, to reveal how forward-looking Hardy was in his sensibilities and world view.

**Chanita Goodblatt** (Ben-Gurion University of the Negev), *Rules of Reign: The Book of Esther in English and German Biblical Drama*

3 (1)
The unacknowledged and unauthorized multiplication of the singular is not merely an incidental tragedy, but part and parcel of this re-petitioning as singular of the singular. All re-contextualizations, re-siting as reciting, which generate the surpluses of a modern critical economy in which we scholars live and breathe. T. S. Eliot’s unacknowledged plagiarisms in *The Wasteland* have created an industry of textual critics, and yet he is seldom accused of plagiarism.

The apocryphal/real Roman goddess, Copia, with her icon, the Horn of Plenty, is perhaps the singular/plural antecedent of all our troublesome abundances. We critics are often ‘narcissists of small differences’, claiming to re-petition some truth against an antecedent text or previous judgments about them, generating the abundant repetitions that strategically confuse representation and reproduction. The very ease of social and mechanical reproduction might suggest that Walter Benjamin’s infamous ‘aura’ has become less secure along with the notion of the sacredness of an originating authority. Michel Foucault surely challenged both the ‘aura’ and the notion of a privileged author simultaneously.

If theory – the rubric under which Section XII, the only one not defined by chronology, convenes – is not merely a way of experiencing or looking at the material world, but an (often unacknowledged) form of discursive production despite the ‘resistances’ noted by Paul de Man, then could not plagiarism be an equally persecuted discursive practice, a status that warrants consideration. Most of us have either been accused or accused another of having written a highly derivative essay or having failed to adequately footnote some source in an increasingly ‘gotcha’ culture. And yet we all, consciously or unconsciously, insofar as we appropriate the ideas of others, do it. We critics are often both detective and criminal, walking both sides of the street, as it were. How is this possible unless plagiarism is (theoretically) a slippery concept? This might be suggested in the recent litigation involving alleged plagiarism, as suggested by the jurist, Richard Posner in his *The Little Book of Plagiarism*.

The secondary-ness implicit in the unacknowledged copy has its period of quantum growth, not at all paradoxically, during the growth of European Romanticism. What I would like to call the ‘Ossian syndrome’ – a notorious forgery – was not merely an incidental tragedy, but part and parcel of this re-petitioning as singular of what had been collective, merely adding to its collectivity. The same period which celebrated the singular seer or original genius generated the proliferation of the echo, not always as deferred as in the unfinished epics which each of the British Romantics left in their wake. Wordsworth’s ‘emotion recollected in tranquility’ is as much a contained copy of a presumably spontaneously original empirical exposure as Coleridge’s ‘secondary imagination’ or the numerous German forgeries of Sir Walter Scott’s novels, one of which was in fact detected by De Quincey.

The unacknowledged and unauthorized copy comes to have a parasitical life of its own when the creative process comes to be seen as multiple, with an assortment of (occasionally imaginary) hands seen to add value in a productive process. Coleridge’s idea of a ‘National Trust’ as well as the state itself as an imaginary collective precedes both his own considerable plagiarism and the Limited Liability Act (1857). By the time of Oscar Wilde’s (a confessed plagiarist) ‘The Critic as Artist’, the critic has become an equivalent hand in the production of meaning, a point not lost on ‘those of us who confuse Shakespeare’s Macbeth with Harold Bloom’s analysis
of the growth of a serial killer. The confusion and repression of a critical antecedents and lineage (one definition of plagiarism) would also seem to be of a piece with the familiar orphan figure of nineteenth-century European fiction: an illegitimate discontinuity.

Intriguingly, plagiarism has become a theme among a number of contemporary novelists: Paul Theroux (with a short story whose content consists entirely of its own acknowledgments); Don De Lillo (whose Mao II consists of a debate between a highly derivative novelist and a terrorist both of whom challenge the notion of private property); Peter Whitehead (with his novel, Plagiarism Considered as One of the Fine Arts); Colm Tobin (with The Master, a novel about Henry James’ last days using words from James own oeuvre as well as the critical canon); and Minae Mizumura (whose A True Novel ‘adapts’ the plot of Wuthering Heights to the repressions of post-war Japan). All transform the problematic that is now plagiarism into a genre which poses a question: are books produced by authors, critics, or other books and in what proportion?

Warwick Gould (Institute of English Studies, University of London), Satan Smut & Co: Yeats and the Irish Censorship in the Early Years of the Irish Free State
11 (1)
The early years of the Free State found W. B. Yeats as a founding member of the new Seanad, defending the Anglo-Irish Protestant minority against the threat of the newly independent Free State’s becoming a Catholic theocracy. His reluctant participation in the Irish Film Censorship from its inception, his determined opposition to the inevitable Literary Censorship, his new poetry, rewriting and his ‘required’ public writing and polemic are explored in all their interconnexions. The paper constitutes a plea for post-graduates to be encouraged to move away from concept-driven discourses (such as ‘Modernism’), and back into the print archive, where there is always something new.

Sherrill Grace (University of British Columbia), Letters Home: Documents Behind Timothy Findley’s The Wars
18 (3)
Sherrill Grace is Timothy Findley’s biographer and, in the course of her research, she has found family documents that Findley drew on to create his iconic Great War novel The Wars.

In this talk, Dr Grace will identify some of these fascinating archival items and comment upon the role they played in Findley’s memory and creative process. There will be a short slide presentation.

R. K. Gupta (Indian Institute of Technology, Kanpur), Moby-Dick and Schopenhauer
9 (2)
Since the late 1840s Melville had been moving toward a Schopenhaueri an view of human life and the world. The process, adumbrated in the change of course in Mardi from travel and adventure to metaphysical speculation, came to fruition with Moby Dick, which is shot through and through with Schopenhauerian images, ideas, and motifs, a study of which promises to throw new light on the novel and on Melville’s intellectual relationship with the German philosopher.

Schopenhauer posited the ultimate reality as a blind and involuntary force which he called the will. Being unassuageable – an endless, restless, tormented striving for satisfaction – the will is the main source of pain and suffering of life. In Moby Dick, Schopenhauer’s will – an unconscious force of great potency, insatiable, and imperious on its demands on the individual – is seen in operation time and again, as, for example, in Ishmael’s decision to go on a whaling voyage, and in Ahab’s obsession with revenge. Melville also came to share Schopenhauer’s world view, his most telling aspect. Thus Moby Dick depicts the predominance of evil and destructive forces, and human impotence in the face of them. Schopenhauer presents a bleak view of human sexuality as an ignoble slavery to nature. In The Tartarus of Maids Melville allegorically presents sexuality as vulnerability and seems with Schopenhauer to hold procreation as a prison house and an enslavement to nature. Melville also shared Schopenhauer’s adverse view on church, dogma, and orthodoxy, and like Schopenhauer, was not at all parochial in his view of the religions of the world, using ideas, symbols, legends, and myths from many of them.

A study of similarities between Schopenhauer and Moby Dick on matters philosophical and aesthetic, and of the frequent occurrence in the novel of Schopenhaueri an ideas and motifs throws light on important aspects of Melville’s thought and art, and helps explore an exciting chapter in crosscultural encounter and the history of ideas.
The concept of recognition lies at the very heart of the greatest of all Romantic works of philosophy: Hegel’s *Phenomenology of Spirit*. The still-vital sections of the book are engaged almost constantly with a dynamic or evolutionary ‘progress of the soul’ (Donne’s phrase from another world-picture entirely): progress from an all but amoebic condition of basic sensory awareness to what Hegel saw as the highest form of spiritual consciousness. The key take-off point in this progress is called ‘recognition’ (*Anerkennung*). Hegel’s progressive even defined a host of contemporary intellectual and academic discourses, from theology to child psychology to politics and international affairs. And in literary studies it has and has had enormous implications. This paper will explore just a few of these primarily via some suggestions about Shakespearean texts – as a Romantic reading of Shakespeare seems appropriate in this place and in this anniversary year.

**J. R. Hall** (University of Mississippi), A Letter Preliminary to the Anglo-Saxon Controversy of the 1830s: The Identity of Philo-Saxonicus

The beginning of the Anglo-Saxon Controversy is usually dated April 1834, when John M. Kemble, reviewing Benjamin Thorpe’s *Analecta Anglo-Saxonica* in the *Gentleman’s Magazine*, disparaged the tradition of Anglo-Saxon studies in England and crowed about the new Germanic philology of Rasmus Rask and Jacob Grimm, of which he thought of himself as the chief English proponent. The issues raised by Kemble, however, were anticipated by a writer signing himself Philo-Saxonicus in a letter to the Gentleman’s Magazine in September 1832. We know the name of the person who responded to the letter, Joseph Bosworth, because Bosworth signed his reply – but who is Philo-Saxonicus? No scholar has so much as speculated in print on his identity. But like a speaker in an Anglo-Saxon riddle, Philo-Saxonicus reveals himself by the world he describes: Anglo-Saxon lexicography, Anglo-Saxon manuscripts, comparative Germanic philology, and accenting long vowels. I tell all.

**Emi Hamana** (Tsukuba University), Shakespeare in Japan or Wonderland: Some Recent Works Directed by Yukio Ninagawa

Yukio Ninagawa (born in 1935, he first directed Shakespeare’s play, *Romeo and Juliet*, in 1974), arguably one of the most famous Japanese directors in the world, will in a few years achieve the great milestone of directing the complete collection of Shakespeare plays in new Japanese translation; he will become the second director to have done so, following Norio Deguchi (born in 1940, Deguchi directed all thirty-seven of Shakespeare’s plays in six years, from 1975 to 1981). Ninagawa’s works have been performed almost regularly in London and other foreign cities, and his productions have received attention from many scholars and reviewers, Japanese and international; while most of them appreciate his spectacular direction filled with bold visual images and original aesthetics, some criticize his interpretations as strange, unusual, or bizarre. This paper will reconsider Ninagawa’s direction from a global/ local perspective with a special focus on several recent works directed by him: *Hamlet*, performed by young players of the Saitama Next Theatre in February 2012, which was especially intended for the local Japanese audience; *Ninagawa Macbeth*, which will be performed in September 2015 and will be a revival of the director’s internationally-acclaimed production, first performed in Japan in 1980 and abroad in 1985 onwards; and *Two Gentlemen of Verona*, the thirty-first in his series of Shakespeare plays and seventh in his series of Shakespeare plays with all-male casts, in October 2015.

**Kathleen Harrington** (The United States Airforce Academy), Representations of return: the costs of war from Woolf to Robinson

In Virginia Woolf’s *Mrs. Dalloway* (1922), former soldier Septimus Smith’s suicide is revealed at a party. The novel powerfully contrasts the party and the general loveliness of that London day, and Smith who is ignored and mistreated. While the world of 1922 ignores the human cost of the war, in Roxana Robinson’s *Sparta* (2013), former soldier Conrad Farrell is not ignored; and, ultimately, doesn’t commit suicide. How do these writers identify and depict healing narratives as needed and necessary modalities for reentry into the world? Critical to the arc of my presentation will be Dalton Trumbo’s *Johnny Got His Gun* (1938) whose main character exists in a transitory space silenced not by the world (as in Woolf) and not embraced by the world (as in Robinson), but rather whose own war-torn body represents a very different reentry. I will also incorporate photojournalist
Lalage Snow’s work, ‘We are the not dead’, in which images of British soldiers are captured before, during, and after deployment.

Ann Heilmann (University of Cardiff), James Miranda Barry in Neo-Victorian Bio-drama
11 (5)
This paper takes as its focus the spectacular case of James Miranda Barry to examine the resonance of questions of historical sex/gender instability in neo-Victorian biodrama. As a sub-category of two broader genres (biographilia and neo-Victorianism) that themselves thrive on the performance and crossing of boundaries (fact and fiction, reconstruction and fabrication, claims to authenticity and metatextual simulation), how does the neo-Victorian bio-play draw inspiration from nineteenth-century gender impersonation, and what does this suggest about the affinities between the performance, and subversion, of gender and those of genre?

James Barry, senior colonial medical officer of the British army from 1813-59, rose to Inspector-General, the highest rank in the medical branch of the military. After his death in 1865 his body was reputedly discovered to have been that of a woman. Much of the fascination with the historical personality derives from the fundamental unknowability of Barry’s ‘true’ bodily condition and the reasons for his/her identity reconstruction. Historical documentation indicates that Barry undoubtedly conceived of himself as a gentleman and officer. What has preoccupied biographers, playwrights and fiction writers is in what sense he was also a ‘woman’: a matter that raises axiomatic questions about the triangulation, or radical dissociation, of sex, gender and performance. With only one testimony to lay claim to physical evidence of his female anatomy, Barry’s ‘actual’ or ‘real’ sex and gender have been under dispute ever since his death, making him the epitome of Judith Butler’s proposition that there is never anything authentic about either gender or sex but that both are continually constructed and deconstructed through multiple and shifting performances.

Performance is also key to the biographilic and neo-Victorian play with ‘authenticity’ through subversion. The reinvention of a historical character like Barry whose identity remains paradigmatically unresolved has furnished ample opportunity for negotiating conventions and exploding expectations both of gender and of genre. The twentieth and early twenty-first century has seen the publication of three biographies, three novels, a short story, and two plays on Barry. This paper will focus on the plays, drawing on archival resources that have hitherto been neglected to investigate how dramatists have sought to stabilise or, conversely, amplify the indeterminacy of the historical character. The discussion of Olga Racster and Olga Grove’s ‘Dr James Barry’ (unpublished, 1919) and Frederic Mohr’s (David McKail’s) Barry (1983, 2008) will be placed in the context of the wider representation of Barry in (neo-) Victorian biographilia. Given that neo-Victorian studies as a discipline is primarily concerned with fiction, while scholarship on biographilia revolves around biography and biofiction, James Barry serves as a case study to argue for the importance of according greater significance to and of conceptualizing neo-Victorian biodrama.

Carole Hough (University of Glasgow, UK), The metaphorical divide between Old and Middle English
13 (2)
‘Mapping Metaphor with the Historical Thesaurus’ <http://www.gla.ac.uk/metaphor> is an AHRC-funded project using data from the Historical Thesaurus of English to trace the development of systematic metaphors in English from Anglo-Saxon times to the present day. An interactive online ‘Metaphor Map’ launched in summer 2015 allows users to investigate metaphorical links between different semantic domains, as well as showing which metaphors were current at different periods in history.

Some metaphors can be traced back to Old English, whereas others developed later, or subsequently went out of use. This paper discusses some of the main differences between conceptual metaphors in Old and Middle English, and attempts to account for them in terms of such factors as stylistics, word formation, and changing world views.

Glenn Hughes (St. Mary’s University, San Antonio), Damned to Love: Love and Meaning in Samuel Beckett’s Krapp’s Last Tape
11 (2)
This paper explores Krapp’s Last Tape as the only major work of Beckett’s in which love – notably romantic love, but also familial love and love of nature in youth – is not allied with vicious comedy, or reduced to vulgarity. Still, in this play that Beckett himself once described as ‘sentimental’, experiences and memories of love are hardly uplifting; rather, they are hauntingly vexing to the play’s sole character, Krapp. With a Manichaean
sensibility, Krapp has rejected ‘love’ as belonging to the ‘darkness’ of sensuality, choosing to live instead for the ‘light’ of intellect (his writing). But Beckett shows, with sad irony, the elder Krapp’s unwilling discovery that it is his past experiences of love that constitute the essential meaning his life has had – and suggests to viewers that love may affirm and integrate sensuality and intellect, matter and spirit, ‘dark’ and ‘light’. By giving – in this work alone – the last word (as it were) to love, Beckett raises to tragic intensity the problem of love’s meaning given the apparent ephemerality of existence.

**Maurice Hunt** (Baylor University), ‘Jonson vs. Shakespeare: The Roman Plays’
4 (2)
Critics rarely bring Ben Jonson’s two Roman tragedies – *Sejanus* and *Catiline* – into proximity with Shakespeare’s four Roman tragedies – *Titus Andronicus, Julius Caesar, Antony and Cleopatra*, and *Coriolanus*. Yet doing so in terms of some dramatic features they share illuminates qualities of these plays not easily discernible by other approaches to them. This is especially the case when one adds Shakespeare’s tragicomedy *Cymbeline* to this grouping. Establishing metaphysical perspectives based on ironic Christian allusions in all but one of Shakespeare’s Roman plays throws into relief a Catholic dimension in *Sejanus* and religious dynamics of *Catiline* more involved in this tragedy than previous critics have realized. Bringing Jonson’s and Shakespeare’s Roman drama into mutual play also focuses the homeopathic, neo-Aristotelian catharsis of *Coriolanus* by reference to those in *Sejanus* and *Catiline*.

**Li Jin** (Beijing Foreign Studies University), Mary Rowlandson’s Indian Captivity Narrative and the Cultural Border-Crossing of White Women in a North-American Colony
9 (1)
As the earliest and most well-known Indian captivity narrative, Mary Rowlandson’s *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, based on her own experience, initiated a new literary genre for the New England colony. Although it promoted the ideological construction of the North-American colony, and advocated the idea of Indians as aliens and savages, Rowlandson’s experience of cultural border-crossing, nevertheless, broke the literary hegemony of the male, revealed white women's reflection on the myth of the new world, and demonstrated their new knowledge of the Indians. It provides the precious first-hand reference for readers today to assess the early American history and culture.

**Nils-Lennert Johannesson** (University of Stockholm), *Orrmulm* Syntax: I-to-the-right or I-to-the-left?
2 (3)
This paper will discuss aspects of clausal syntax in the twelfth-century homily collection *Orrmulm*. Orrm’s Middle English still preserves the Old English possibility for verbs in subordinate clauses to appear in clause-final position, as shown (highlighted) in (1) below. In terms of Government and Binding Theory, this means that the Inflection node (I) is placed to the right of the Verb Phrase (for details, see Johannesson 2014: 7-15). At the same time, there are clauses in the *Orrmulm* which can only be analysed as having the I-node to the left of the VP, just like Old Norse (for Old Norse, see Faarlund 2004: 189-94). Such clauses, like (2) below (turquoise highlighting), will be interpreted as showing Old Norse influence on Orrm’s Middle English. A third group of clauses are structurally ambiguous and amenable to either an I-to-the-right or an I-to-the-left analysis, as the first clause in (3) below (green highlighting), showing that the change from one structural type to the other was a gradual process.

Apart from providing an anatomy of the different types of clause structure, the paper will also explore the distribution of the structural types over different clause types.

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7 jif[batt  icc  þiss  þrice  maðht.
    Fullfremeddlke  fille:
(1)  þa  fille  icc  þatt  witt  tu  full  wel:
    All  rhithwisnesse  maðhte.  (H10750–53)
2 jif[batt  þu  miht  hatle  itt.
     Wiþþ  aniȝ  kinness  salfe:
    þa  marȝ  itt  siþþenn  ðolenn  wel.
     þe  sunness  brikhte  leme.  (H9398–9401)
3  þifþ  þe  laferrd  haffde  wrohilt.
     Þimm  fode  ongmenn  heris  huangerr:
    þa ære  he  þurrh  þe  defless  croc.
     l  gluternesse  fallen.
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‘And if I this third virtue completely accomplish, then I accomplish – you should know that well – all the virtue of righteousness.’

‘And if you could heal it with any kind of ointment, then it will afterwards endure well the sun’s bright light.’

‘And if the Lord had made himself food against his hunger, then he had through the devil’s trick fallen into gluttony,'
7 nohht ne wäre he þanne ðodd: and then he would not have been God, 
Forr ðodd ne gilléþþ næfre. (H1163–38) for God never commits a sin.’

Andreas H. Jucker (University of Zurich, Switzerland), Speech acts and speech act sequences: Greetings and farewells in the history of English
13 (3)
Greetings and farewells mark the boundaries of conversations, they are often ritualistic and they are generally claimed to be devoid of propositional content. However, they are often embedded in longer exchanges and within such exchanges individual expressions may or may not have propositional content. Some of the research on greetings and farewells so far has focussed on the formulaic expressions that are regularly used for these two speech acts (e.g. Grzega 2005, 2008). Other research has focussed on the interactional sequences at the beginning and the end of conversations (e.g. Eisenstein Elbsworth et al. 1996).

In this contribution I would like to focus on the usage patterns that are connected with greetings and farewells, that is to say I will focus on the formulaic expression within the larger context in which they occur. Thus greetings and farewells are not seen as speech acts that can be studied in isolation. They must be investigated within the context in which they occur.

In a historical context, there are additional obstacles that need to be overcome. In order to trace greetings and farewells historically, a sufficient number of examples must be retrieved from historically stratified materials. However, a corpus search for specific speech acts is not straightforward, and I would like to use this study to highlight some of the problems that are posed by the search for specific speech acts in context.

In this case study, I would like to present a diachronic analysis of greetings and farewell in two hundred years of American English as documented in the 400-million-word Corpus of Historical American English (COHA).

Géza Kállay (School of English and American Studies, ELTE, Budapest), Studies in literatures in English in Hungary after 1990
17 (1)
This paper is intended to give a brief overview of English literary studies in Hungary in the past twenty-five years. The first half of the paper will concentrate on their strongest areas (Shakespeare-studies, Modern English and American Literature, Romanticism) and will also reflect on the well-known dilemma of how much of our research results should be presented in Hungarian and how much in English. In the second part of the paper a major undertaking of ours will be discussed which involves practically everyone in English Studies in Hungary. This is A Hungarian History of English literature, which we started in 2012 and are planning to complete by 2017, and of which I am editor-in-chief. I will explain why we decided to put ‘Hungarian’ into the title and what we, eventually, mean by ‘history’, ‘English’ and ‘literature’ – since I am very much aware that each word of the title is a challenge.

Yoshiko Kawachi (Kyorin University), ‘Enter the First Shakespearean Actress on the Japanese Stage’ – Her Contribution to the Theatre World, Cultural Exchange and Feminism
4 (1)
I outline the illustrious career of the actress who was called the ‘Ellen Terry of Japan’. She is the first professional actress playing Shakespearean heroines on the Japanese stage. Performing the role of a female character in Japanese traditional drama in the West, she promoted her native culture overseas, and moreover, she tried to bring Western culture to the East. I discuss not only her remarkable contribution to the theatre world but also her pioneering efforts to promote international cultural exchange and to elevate the social status of Japanese women.

Christine Kenyon Jones (King’s College, University of London), The Elephant in the Room: The Strand Menagerie at the Exeter Exchange, 1770-1830
6 (2)
This illustrated paper describes the once-famous animal menagerie at the Exeter ‘Change in the Strand, London, between about 1775 and 1829, which attracted visitors by imitating first the character of the Royal Menagerie at the Tower of London and then later the educational and scientific aspects of the Zoological Society’s collection in Regent’s Park, while actually retaining the character of the show-ground exhibitions from which it developed.

26
It describes the role of one of the menagerie’s owners as a procurer of animals for King George IV and his part in the care of a giraffe given to George IV by the Pasha of Egypt. It describes the menagerie’s famous elephant, Chunee, who appeared on stage at Drury Lane, and the part his dramatic death played in the debates on animal protection in the 1820s. It is illustrated with artworks by Jacques-Laurent Agasse, Edwin Landseer and Thomas Bewick, and contemporary posters, prints and political cartoons.

Matti Kilpiö (University of Helsinki), An interplay of semantics and syntax: Old English habban ‘have’ as a lexical verb and a (semi-) auxiliary
14 (2)
This paper presents an overview of the semantics and syntax of the main uses of habban on the basis my forthcoming DOE entry and my research into the different uses of the verb.

When habban as a lexical verb denotes possession, the instances form a continuum from prototypical possession (animate possessor and inanimate, alienable possessee) to instances where the possessor is inanimate.

Habban as a lexical verb occurring in non-possessive constructions is semantically iridescent: a number of different senses can be ‘read into’ the verb on the basis of the context in which habban occurs. The instances form a continuum from dynamic habban (cf. PresE ‘to have a drink’) to stative instances.

The auxiliary and semi-auxiliary uses of habban include e.g. the following constructions: habban + inflected infinitive, the perfect and past perfect formed with habban and causative habban. Special attention will be paid to the status of habban in perfect constructions, showing as it does characteristics of both a lexical verb and an auxiliary.

Yangsoon Kim (Korea University), Difficult Poetry’s Democratic Value: Geoffrey Hill’s Dilemma
11 (3)
This study starts with Geoffrey Hill’s statement, ‘genuinely difficult art is truly democratic’, but ‘tyranny requires simplification’. Hill, one of the most difficult contemporary English poets, maintains the right of art to be difficult, in the sense that human beings are difficult and mysterious, and our situations are difficult as well. Hill’s poetry tends to be filled with complexity, ambiguity, ambivalence, and dubiousness, based on his serious stance of truly representing mysterious human beings and uncertain realities rather than simplifying them. This paper explores how Hill’s works exemplify the value of difficult poetry, especially focusing on his unique ethical view of language. Ironically enough, Hill’s unusually difficult poetry, which is aimed at demonstrating his democratic belief against ‘tyrannical simplification’, may be considered too elite for ordinary people to appreciate. This study problematizes a widening gap between Hill’s uncompromising poetry and the potential audience, and discusses the significance of the poet’s dilemma.

Ros King (University of Southampton), Play and playfulness in English 16th-Century literature and culture
3 (1) <r.king@soton.ac.uk>
Recent work on the history of childhood from prehistory to Victorian times has successfully refuted earlier notions that a) in times of high infant mortality parents did not invest emotionally in their children and b) that medieval and early modern children were regarded as mini adults. But playfulness, readily observable in all young living mammals, is more difficult to document historically. Until recently, children’s play objects have not normally been of great cost or intrinsic value. Toys were usually made of perishable material and unlikely to survive in the archaeological record or are improvised from other non-play objects, and therefore invisible as toys to non-players.

Imaginative play that is not object based is even harder to document, and has been particularly under recognised as a function of adult behaviour and intellectual and social development. Indeed since classical times, far from being seen as an intellectual benefit, playfulness has usually been collocated with wantonness and idleness. In the religious writing of the reformation it is simply sinful. At the same time, there has been a tendency in literary studies to assume that plays as art forms are merely mimetic, reflecting and bound by their societies of origin.

This paper will revisit Huizinga’s Homo Ludens in the light of recent scientific research in ethology and brain science as well as new thinking in the arts of rhetoric – specifically phantasy, irony, ekphrasis, and enargeia – to identify and evaluate play and playfulness in sixteenth-century English dramatic (but non-Shakespearean) and non-dramatic literature. It is part of a larger study on the value and function of play in human history, science and culture.
Edward Albee has remarked that ‘While all of Wilder’s work is intelligent, non-synthetic and often moving, as well as funny, it is *Our Town* that makes the difference. It is probably the finest play ever written by an American.’ While this sounds as a slight exaggeration, there is another point which makes this play so different and significant. By depicting American small town life, Wilder shows some universal aspects of the drama of life common to all men everywhere. This seems also convincing as regards my own culture, in all respects very remote from the hamlet of Grover’s Corners, New Hampshire. In my paper, I will attempt to show how *Our Town* was Georgianized, not just translated into Georgian. Grover’s Corners was very skillfully turned into a fictional provincial town in Western Georgia (presumably Kutaisi) by the author Rezo Gabriadze, and all the changes were made to make the play look culturally ‘Georgian’. It was first staged by Mikheil Tumanishvili in 1983, and since then, with the cast constantly changing, it has been the longest running theatre production in Tbilisi.

**Temur Kobakhidze** (University of Tbilisi), The Invisible Presence: T. S. Eliot in Vladimir Nabokov’s *Lolita*

In spite of the well-known ironic and sometimes sarcastic attitude that Nabokov demonstrates towards Eliot’s poetry, the author of *Lolita* and *Pale Fire* is significantly indebted to the Anglo-American poet’s method and artistic vision. The aim of my paper is to show that T. S. Eliot has been one of the major influences on *Lolita*. When closely examined, Nabokov’s constantly emphasized rejection of Eliot and his mock references to the poet’s work uncover Eliot’s significant influence on Nabokov’s postmodern narrative. The basis for this assumption is provided by the analysis of numerous (albeit ironic) references to Eliot’s texts, obvious sharing (or sometimes just imitation) of Eliot’s literary aesthetics, his specific use of *Leitmotif*, very Eliot-like turning of seemingly trivial details of everyday life into important symbols of the story, as well as the parody treatment of some of Eliot’s recognizable ideas and hidden analogies.

**Benjamin Kohlmann** (University of Freiburg), The Long 1930s: Rethinking the Politics of Writing

Few decades have provided a more hotly contested ground for literary historiography than the 1930s. By turns championed and reviled for the attempt to harness art to ideological imperatives, the 1930s are often regarded as the most self-contained decade in the literary history of the last century. My paper asks what happens when we invert this perspective and look at the surrounding decades through the lens of the politicized literature of the 1930s, instead of describing ’30s literary production as a literary-historical anomaly or, as recent accounts have tended to do, as an interlude in the long history of modernism. The account of ‘the long 1930s’ presented here makes it possible to reopen some larger questions about the status of politicized writing in the period under examination and to interrogate current standards of critical evaluation which sideline literary texts located in close proximity to political belief systems.

The paper begins by tracing the exclusion of politicized writing that is performed by a number of critical approaches, all of which have played a central role in defining the larger literary-historical field of ‘modernism’. For example the view of the 1930s as a period of bad ‘propaganda art’ was instrumental in the formation of the New Criticism in the 1940s and 1950s, and similar depoliticizing gestures can be traced in Fredric Jameson’s notion of the ‘political unconscious’ and the recent rise of the New Formalism. In a second step, I interrogate the periodizing conventions to which these different critical approaches – with their emphasis on structural complexity, tension, and ambiguity – have given rise. Rethinking the 1930s, I argue, can complicate received understandings of the long life of modernism in this period. The paper will close by revisiting the particularly influential literary-historiographical account of the interwar period that discusses the 1930s under the labels of ‘late modernism’ and, more recently, ‘intermodernism’.

**Ludmilla Kostova** (University of Veliko Turnovo), English literature in the Bulgarian academic context: from literary interpretation to cultural critique

The paper considers the related issues of critical interpretation and teaching of English literature in the Bulgarian academic context over an extended period of time, stretching from the establishment of English studies as a degree subject at the University of Sofia in the 1920s to the present. The focus is on select critical texts which
exemplify interpretative strategies employed by Bulgarian academics who were (or are) actively involved in the teaching process.

The paper opens with a survey of critical writing on nineteenth-century English poetry produced by Konstantin Stefanov (1879-1940), the founder of English as an academic discipline at what was then Bulgaria’s only university. It next considers Marco Mincoff, an ‘all-round’ philologist of international renown. Attention also focuses on critical writing exemplifying a tendency that developed in English studies in Bulgaria in the aftermath of the fall of communism in 1989 and the crisis of (self-)representation it occasioned. The crisis led a number of academics teaching English literature to apply tools and methods from the arsenal of postcolonial critique to aspects of the postcommunist experience and, specifically, to the mental re-mapping of post-1989 Europe. The Bulgarian scholars working within this trend are not so much concerned with English literature as such but tend to focus on generically diverse texts typifying Western hegemony and presenting marginalising constructions of Central and Eastern Europe and, specifically, Bulgaria. They are thus engaged with cultural critique rather than with literary criticism in the narrow sense.

William A. Kretzschmar (University of Georgia and University of Glasgow), Digital Humanities and Big Data

16 (3)

Big Data is a term to conjure with among grant funders these days. For example, in 2014 at the American National Science Foundation there was $28 million available in the Big Data program and only $2 million in the Linguistics program. The question for us is how we can participate in all of this activity. Perhaps the best way for us to do so, given the fact that much Big Data is composed of language, is to promote the fact that human language is a complex system. The patterns of behavior that we call languages, and all of the many patterns within every language, arise because of the continuing interaction of speakers who are trying to communicate with the people around them (as shown in Kretzschmar 2009, 2015). For the last century we have all tried to apply logical tools to language, to make grammars, but now that we have digital tools we can make new studies of language based on Big Data collections that document and describe the patterns that emerge within a language. The benefit of doing so is a finer understanding of how language is used differently at different times and in different situations, so that we can be more effective in our different situations of language use and so that machines, computers, can be more effective in linguistic interactions with people. This paper will introduce the kind of patterns that we should expect to find emerging from the complex system of English, and will propose a new Big Data corpus project that attempts to provide a firm foundation for documentation and description of emergent patterns in English since 1500. The new large-scale historical corpus of English should consist of one to two billion words from several thousand randomly selected texts dated from 1500 to the present, balanced for time, genre, and national origin which exploits nonlinear frequencies distributions in a scale-free network of times and genres. Frequency profiles should be developed for the entries of the Historical Thesaurus of the Oxford English Dictionary (HTOED), in order to document the semantics of English at different times and in different settings. Besides counting how often each meaning of a word occurs, we should document the frequency of collocates for word/meaning sets. According to the complex system, a few meanings and collocates will be very common in each situation of use (what C. S. Lewis called the ‘dangerous sense’ of a word) while most of the words or collocates that can occur are rare. The same nonlinear profile will exist at every level of scale from each genre in a national setting at each time all the way up to usage in English overall, but the top-ranked words and collocates are likely to be different at every level of scale. The potential benefit of studying English as a complex system is enormous, in the understanding of the real basis for grammar that can permit more effective teaching of English, in the understanding of differences in meaning and usage between situations of use, and in the creation of industrial products that can work much more successfully with human speech (e.g. speech recognition and speech synthesis). And Big Data in the digital humanities is the way to achieve those benefits.

Krystyna Kujawinska-Courtney (University of Lodz), Attempting to Make Shakespeare’s Othello ‘Our Contemporary’ in Post-Communist Poland

4 (3)

In one of the essays written towards the end of his life, Jan Kott, the well-known advocate of the ‘Shakespeare our contemporary’ concept, commented that this ‘contemporaneity is never given to us: it is asked of us – and of our theatres’. The aim of my paper is to show how the current Polish theatre responds to Shakespeare’s Othello and why the play is currently not one of directors’ favorites.
The situation was much different from the second half of the nineteenth century on into the early decades of the twentieth. Inspired by the productions of the play by Ira Aldridge, who visited Poland seven times (1853-1867), many outstanding Polish actors played Othello in blackface. This changed in the aftermath of World War II as the communist regime made a concerted effort to turn Poland into an ethnically homogeneous population. As a result, the racial problematic of the play appealed neither to theatre directors nor to audiences. It is no surprise, then, that only one production of Othello was staged blackface from 1945 to 1989. After 1989, the situation did not change much: none of the productions in post-communist Poland has referred to the racial/ethnic or postcolonial issues present in Shakespeare’s text either. Because there are no black actors in Poland, Othello’s race is somehow marginalized in the all-white casts. Struggling to contemporize the play, the main conflict was presented through the prism of marital jealousy triggered by the age gap between an older man and a much younger woman. Alienation and estrangement of highly moral individuals in an unscrupulous and corrupted work environment of a large international corporation constituted another interpretive motif of the play. Recently, Othello has been turned into a comment upon the current antagonisms between Islamic and Christian civilizations in a world engulfed by war.

Anouk Lang (University of Edinburgh), Network analysis as a method for interrogating literary history: some case studies from modernism
16 (1)
Network analysis, in common with other approaches gaining traction in the digital humanities, offers scholars the opportunity to take the familiar constituent elements of literary history – texts, concepts, individuals, aesthetic movements – and, by transforming and deforming them into non-narrative forms, shed new light not just on their workings but also on the assumptions and biases underlying more conventional ways of representing this history. This paper seeks to give an illustration of the value of these approaches by using the Textplot script <https://github.com/davidmcclure/textplot> and the network analysis application Gephi <http://gephi.github.io/> to analyse the biographies of individuals associated with literary modernism. By rendering biographical texts as networks, and then investigating the properties of these networks, it becomes possible to identify individuals who have played a significant role in the development of a particular movement or national literature but to whom insufficient critical attention has hitherto been paid, and thereby continue the discipline’s ongoing project of interrogating its critical assumptions.

John Lavagnino (King’s College, University of London), Johnson and early modern drama
6 (4)
In Johnson’s era, pre-Restoration drama (apart from Shakespeare, Jonson, and Beaumont and Fletcher) was the enthusiasm of a few, and though it provided valuable raw material for new plays it was little studied and little regarded, particularly by comparison with the attention given to early modern poetry. But Johnson, as literary critic, literary scholar, historical scholar, and lexicographer, found himself obliged to think about early modern drama, and as an editor of Shakespeare in particular lucidly described its importance for scholarship, without ever carrying out the work he outlined or using the scholarly resources then available. In part this was a concession to practicality and the need to complete the project, but it also stemmed from the conflict between his ideals of language and literature and what had actually happened in the history of English literature. The material from and on early modern drama in the Dictionary illustrates both Johnson’s position and those of others much more engaged with this literature.

John Leonard (University of Western Ontario), ‘To Give a Kingdom’: Milton and Lycurgus, Lawgiver of Sparta
15 (2)
At the end of book two of Paradise Regained, Jesus rebuffs Satan with a cryptic remark: ‘to give a kingdom hath been thought / Greater and nobler done, and to lay down / Far more magnanimous, than to assume’ (481-3). Editors have long been puzzled by the reference. They have suggested that Milton may have been thinking of the Emperors Diocletian or Charles V, or Queen Christina of Sweden. Even if we ignore the difficulty that all of these came after Jesus is time, none is plausible. This paper will offer a far likelier candidate, one that Jesus would have heard of: Lycurgus of Sparta, whom Milton in the First Defence praises for relinquishing the Spartan crown (one of two Spartan crowns) to his new-born nephew. Properly understood, Jesus’s words are an endorsement of republicanism and a coded compliment to the memory of Oliver Cromwell.
Barbara Lewalski (Harvard University), Milton’s Idea of Authorship: Poetry, Polemics, and the Literary Landscape in the AntiPrelatical Tracts

Milton produced an amazing variety of works in poetry and prose in which he enacts and represents his idea of authorship. This paper focuses on the period of his antiprelatical tracts (1641–42) when, having earlier recognized his vocation as a poet, he heard the insistent call of conscience requiring him to enter the polemic battles over church reform. In these five treatises he worked out many of his continuing beliefs and attitudes about poetry, polemic, the literary landscape, the poet’s responsibility to use his talents for the public good, the role of authorities, and the relation of a poet’s life to his poetry. He also experimented with ways to write polemic as a poet, calling on a poet’s sensibility and working out strategies he will continue to use: dense, imagistic language and use of fables, creation of various personae including that of prophet, elaborate critiques of ‘bad’ books and bad writing, comments on his own and other authors’ poetics, and identification of models for himself as poet-reformist.

Dandan Liang (Tsinghua University, Beijing), see under Dejin Xu

Victoria Lipina (University of Dnipropetrovsk), The Poetics of Autobiographical Transgression in American Postmodernist Literature

The paper focuses on the analysis of new autobiographical poetics in the writings of leading American writers John Barth, Joseph Heller, Stephen Dixon, Ihab Hassan written at the end of the 20th and at the beginning of the 21st century. Exploration of wide literary-historical environment as well as major lines of theoretical discussion and controversy on the problem of subjectivity and auto/biograficality (Hassan’s parabiography, Paul de Man’s autobiographical defacement, Dubrovski’s autofiction) constitutes the theoretical background of the research.

The analysis gives ground to suggest that a new mode of autobiographical writing sets challenge to invention, fabrication and impersonation. The writers introduce a new comprehension of ontological truth, transgressing the boundaries of fiction and reality, introducing larger referential concerns with the fabric of everyday life, privileging the plea for humanness, ‘inventing things around the memory’ (as Stephen Dixon does in his provocative novels ‘I.’, ‘End of I’). To Roland Barthes’s rhetorical question: ‘Do I not know that in the field of the subject there is no referent?’ American postmodernist writers provide the answer by creating ‘I-texts’ with transgressive auto/bio/graphical referent.

The new sets of radically new techniques transform traditional coordinates of autobiography as ‘the essential American genre’ (Jay Parini), contributing to further development of American literature.

Martin Löschnigg (Graz, Austria), Poetry Remembers: The First World War in British, Canadian and German Poetry since the 1970s

My paper will investigate British, Canadian and German poetry on the First World War since the 1970s. These ‘post-memory’ poems, that is, poems which are no longer based on (reported) first-hand experience/individual (family) memory, reflect the cultural memory of the war, which they also help to shape and to anchor in the collective imagination. In the case of my British and Canadian examples, they also draw on an iconography of the Western Front which derives not least from the canonical works of the original British war poets: soldiers huddled in trenches, choking on poison gas or being blown to pieces by high explosives, or ‘going over the top’ to be mowed down by machine guns, in battles over yards of mud. As I shall try to show, post-memory poetry engages in an inter- and sometimes also a meta-textual dialogue with the earlier war poetry, most conspicuously so in Carol Ann Duffy’s anthology 2014. Poetry Remembers (2013), where contemporary poetic responses are grouped with ‘classic’ poems from the war. This dialogic relationship between post-memory works and the earlier poetry, as I will show, is embedded in culturally specific frames of commemoration. With regard to literature, these frames, which are expressive of national and cultural needs, are manifested in anthologies and canon formation. In conclusion, I shall look at (the comparatively few) examples of contemporary German poetry on the war to show how different cultural paradigms have shaped the different literary remembrances of the war, and particularly of the Western Front, on the sides of the former opponents.
Michael A. Lofaro (University of Tennessee), Stereotype and Synthesis as National Compromise: The Life of Ma-Ka-Tai-Me-She-Kia-Kiak or Black Hawk (1833)

In this first major Native autobiography, Black Hawk, paraded as Jackson’s captive through seaboard cities on a tour that formed an eerie transition between the displays of cabinet museums and Buffalo Bill’s Wild West show, changed the stereotype of Native Americans. The Life synthesized the East’s literary conception of the noble savage and the West’s focus upon animalistic brutality to present the defeated noble savage, a warrior still admirable and proud, but no threat to civilization. Multiple reprints testified to this portrayal’s significance. Black Hawk was the war-time equal of his adversary, Brigadier Genl. Atkinson, and the statesman who argued for justice for ‘the injuries his people have received from the whites’. Resonating with the concerns of Jacksonian America, captivity narratives, Cooper’s first three Leatherstocking Tales, and with the 1833 releases of Crockett’s autobiography and Boone’s full-length biography, Black Hawk’s Life defined an enduring national view of Native Americans.

Jerome Loving (Texas A&M University), The Author and the Apprentice: Norman Mailer, Jack Henry Abbott, and the Legacy of the Executioner’s Song

Norman Mailer was still writing The Executioner’s Song (1979), the ‘non-fiction’ novel about condemned killer Gary Gilmore, when he first heard from Federal Prisoner 87098-132. Gilmore’s execution in 1977 was the first in the United States since 1973 when the Supreme Court had ruled the death penalty as it was then administered unconstitutional. Gilmore had refused to cooperate with the normal appeal process. His last words were allegedly, ‘Let’s do it.’ The following year, Norman Mailer, the outrageously public author who had first become famous with The Naked and the Dead (1948), began a correspondence with Jack Henry Abbott. Like Gilmore, Abbott was a ‘state-raised convict’, at thirty-five incarcerated since the age of eighteen. The Executioner’s Song would become Mailer’s greatest work, taking its place alongside of such books as Theodore Dreiser’s An American Tragedy (1925) and Truman Capote’s In Cold Blood (1966). What it also led to was another ‘American Tragedy’, when Abbott was released due to Mailer’s efforts to liberate a writer with ‘his own voice’, the writer who wrote In the Belly of the Beast (1981).

Murray McGillivray (University of Calgary), Digital Medieval Editions: Where Are We a Quarter-Century Later?

This paper looks back on the development of the idea of digital edition of medieval texts, beginning with Pat Conner’s presentation of his Beowulf Workstation at the MLA in December 1990 and conference papers that same year from McGillivray and from Robinson and Deegan exploring how such an edition might work, through a decade of frenetic exploration and creativity that saw the beginnings of the Canterbury Tales Project, the Piers Plowman Archive, and the Electronic Beowulf, to the present day. It surveys what has been achieved from those early conceptions, what has not, and what has been added as scholarship has progressed, and from the point of view of a practitioner suggests what the current directions and desiderata might be of this now-established field.

Rory McTurk (University of Leeds), Langland, Chaucer, and the poetry of bard and skald

In this paper I hope to develop my recent argument (in ‘Truthe is the Beste’, the Festschrift for A. V. C. Schmidt, 2014), that Langland in Piers Plowman may have been influenced by Irish syllabic poetry in his frequent use of what seems to be the device known in Irish as aicill ‘anticipation’ in his placing of rhyme and consonance. Following Bridget Gordon Mackenzie (in Spectrum Norroenm, the Festschrift for Gabriel Turville-Petre, 1981), I shall note that Old Norse-Icelandic skaldic poetry may also show the influence of medieval Irish poetry in its not infrequent instances of aicill, as well as of three-line alliterative binding, and supplementary alliteration in line-pairs. These last two features, I shall suggest, find parallels in Langland’s use in Piers Plowman of translinear and contrapuntal alliteration. These considerations, I anticipate, will lead me to an argument that, as well as influencing skaldic poetry, as already argued by Mackenzie, medieval Irish poetry influenced Langland in his use not only of aicill, but also of alliteration. I shall consider the question of whether Langland may have visited
Ireland, and will reopen the question, with arguments supplementary to those in my book: *Chaucer and the Norse and Celtic worlds* (2005), of whether Chaucer did so.

**Ire Mukaryk** (University of Ottawa), *Shakespeare 400: Canada, Commemoration, and the Making of Community*  
4 (3)  
From January to April 23, 2016, the University of Ottawa, Canada’s oldest bilingual (French-English) university, was the site of a major undertaking, one that was unprecedented for this institution. The Shakespeare 400 project encompassed a wide spectrum of bilingual events – scholarly, pedagogical, creative, and outreach – in celebration of Shakespeare’s long ‘afterlife’ and with the more particular aim of creating a cultural ‘map’ of Shakespeare in Canada. It brought together scholars, students, and alumni from four Faculties (Arts, Social Sciences, Law, Medicine) as well as from across the country; theatre practitioners; representatives of national and local theatre groups (including the Stratford Festival, the largest repertory theatre in North America); writers; artists; students from the primary to the graduate level; librarians; and reviewers from three major Canadian newspapers. Details about this project may be found here: [http://artsites.uottawa.ca/shakespeare-celebrations/](http://artsites.uottawa.ca/shakespeare-celebrations/).

This paper proposes to reflect on these events and their implications for Canada’s continuing engagement with Shakespeare. It will situate its analysis of Shakespeare 400 in the historical context of Shakespeare celebrations since Garrick’s famous Jubilee, as well as in the context of theories of commemoration, cultural memory, and the making of communities (e.g., Ann Rigney, Joep Leerssen, Rolf Malte, Clara Calvo, Ton Hoenselaars).

**Manfred Markus** (University of Innsbruck), *The complex role of lexical semantics in Wright’s English Dialect Dictionary*  
14 (2)  
*EDD Online*, the digitized version of Wright’s *English Dialect Dictionary*, created by a project at the University of Innsbruck, was finished in March 2016. The sophisticated search-machine of the new interface reveals the multi-faceted role of meaning in dialect words.

The first and foremost scope of semantics in *EDD Online* refers to the meanings of the headwords. They are often polysemous or homophones, or they turn out to be (bound) morphemes or variants, thus illustrating the overlapping of lexical semantics with other areas of linguistics, in this case morphology and variety studies. In dialect, the multifunctionality of lexical and morphemic forms seems particularly striking, an assumption which, if proved, would reveal the greater reliance of dialect speakers, i.e. common people, on both language co-text and (situational) context. Context is reflected by the large amount of pragmatic features in the *EDD*. Co-text can be seen in the dominant role of combined lexemes, such as compounds and phraseologisms. By and large, dialect speech is not meant to be written down and therefore deviates even more from (theoretical) one-to-one correspondence between form and function than the lexis of standard languages.

A final aspect of dialect semantics tackled in the paper will be the wealth of figurative meanings in the *EDD*, which is simply a result of the fact that dialect speakers (‘people’) want to ‘see’ in their minds what they are talking about. I will discuss the different types of imagery in the *EDD*, with a particular focus on the onomastic use of metaphors in the names of flora and/or fauna.

**Gail Marshall** (Leicester University), *Fraud and Forgery: George Eliot and Shakespeare in 1859*  
17 (2)  
In 1859, David Morier Evans published his weighty study, *Facts, Failures, and Frauds: Revelations Financial, Mercantile, Criminal*. His sensationalist title belies the wealth of detail in his book, but not the popularity of fraud, and its attendant misdemeanour, forgery, in the cultural life of 1859. Newspaper columns in this year are replete with a rich variety of fraudulent activities, of ex-Crimea officers resorting to fraud as they struggled to make a living, of sons seeking to repair family fortunes and protect their aged fathers, and the purely, irredeemably criminal. The possibility of fraud is based in the realisation that identity, whether individual or based in class system, can be stolen, mimicked or lost. In 1859, literary identities were vulnerable to fraud too: in the summer of that year, George Eliot, her partner, George Henry Lewes, and her publisher, John Blackwood, began to be troubled by the suggestions of Joseph Liggins that he had in fact written the best-selling *Adam Bede*, and John Payne Collier perpetrated his infamous fraud concerning allegedly genuine Shakespearean manuscripts. This
paper will explore the phenomenon of the literary fraud in 1859, and will compare the treatment of the two cases alongside the prevalence of fraud in popular literature of that year, including Geraldine Jewsbury’s *Right or Wrong*.

**Igor Maver** (University of Ljubljana), *English literary studies in Slovenia*

17 (1)

The author will present a survey of the development of the study of English literature from the very beginnings of the first Slovenian University of Ljubljana, established right after the Great War in 1919. At first the study of English was part of the Germanic languages and literatures department, more recently as part of the Department of English, where the stress has been increasingly put on teaching English(es) as a global language and literatures in English as part of the postcolonial paradigm in the English-speaking world. The same applies to the English studies at the University of Maribor established more recently.

**Silvia Mergenthal** (University of Konstanz), *Dangerous Ground and Fatal Shore: Remediating Gallipoli*

18 (1)

The Turkish peninsula of Gallipoli constitutes what Maria Tumarkin has termed a ‘traumascape’ for a number of nations. Yet, it is only in Australia that the Gallipoli campaign of 1915 has become a foundational myth, as it is at Gallipoli that the Australian nation is said to have undergone its ‘baptism of fire’.

This paper takes its departure from a recent semi-fictional novel by Australian historian Bruce Scates, *On Dangerous Ground*, *A Gallipoli Story* (2012). It will bring together two theoretical concepts, that of the ‘social life’ of images and that of remediation. The first is derived from Elizabeth Edwards’ work on the ‘social life’ of photographs, which foregrounds the way in which visual images ‘travel’ along different ‘trade routes’, as they are exhibited, collected, or published. It is, however, with the second concept, remediation, specifically, with its performative and dynamic qualities, that one can trace how visual images interact with the media environments in which they are embedded. *On Dangerous Ground* lends itself to this exploration because in addition to employing textual strategies of remediation Scates includes a wealth of visual material.

Following a brief survey of the early history of visual representations of Gallipoli in Australian media – a history, which is, like Scates’s *On Dangerous Ground*, characterized by text-image conjunctions – the paper will ask whether the material it has drawn upon can also be used to explain why Gallipoli has gained its (quite literally) iconic status both as the cornerstone of Australian military history and as an unofficial symbol of Australian nationhood.

**Rafał Molencki** (University of Silesia in Katowice), *The first and the second ordinal numbers in Medieval English*

2 (3)

In most Indo-European languages the first two numerals display suppletion in their cardinal and ordinal forms, e.g. Latin unus/primus – duo/secondus, Old Church Slavonic edin/primyi – dwu/vtoryi. Like other early Germanic languages, Old English had a number of variants for both ‘first’ (e.g. forma, fyrmest, ærest) and ‘second’ (ofer, æftere), none of which was morphologically related to the cardinal numbers *an* and *twayne/twa* respectively (cf. Campbell 1959: §692, Mitchell 1985:§222, *OED* s.v. *first* and *second*).

According to the *Dictionary of Old English*, the rare word *first*, etymologically speaking the superlative formation on the stem ‘fore’, had only 9 adjectival and 11 adverbial occurrences vs. hundreds of uses of the other synonymous words in the whole Old English corpus. Most of the OE occurrences of *fyrst* are attested in the late Old English period, especially in MS E of the Anglo-Saxon Chronicle (*The Peterborough Chronicle*). Although the word appears to have a regular native form, we believe that the sudden increase of its use in early Middle English was owing to the heavy influence of Old Norse, which had an identical word: the adjective *fyrstr* and the adverb *fyrst* (Gordon 1957). The Scandinavian factor in the quick spread of the ordinal number *first* in Middle English is not taken account of in any of the major English historical dictionaries (*OED, DOE, MED*). In the course of Middle English *fyrnest* and *er(e)st* fell out of use. The demise of the latter is parallel to the replacement of the adverb-preposition-conjunction *e(r)en* with *before* (cf. Molencki 2007). By 1400 *first* had become the standard ordinal number corresponding to the cardinal *one*.

Interestingly, more or less at the same time the Romance loanword *second* replaced the numeral *ofer* when it meant ‘second of more than two’ (cf. *AND* s.v. *second*; Mustanoja 1960: 306). *Second* replaced native *other* (also *after*) in this sense because of the ambiguousness of the earlier words characterized by the heavy functional load: the *other* had several pronominal uses and the high frequency adverb/preposition *after* also developed a new
function of the subordinating conjunction (after than > after that > after). A similar process affected the other Germanic languages, where German zweite, Dutch tweede, Frisian twadde replaced ander to avoid ambiguity, except for Scandinavian, which preserved the original Old Norse word (e.g. Swedish andra). In the paper we will trace the rise and spread of the ordinal numbers first and second in both lexicographical and corpus databases.

Minako Nakayasu (Hamamatsu University School of Medicine, Japan), Spatio-temporal systems in Paston letters
13 (3)
The purpose of this paper is to conduct a systematic analysis of the spatio-temporal systems (Nakayasu 2015) in the genre of letters along the lines of historical pragmatics and discourse analysis (Taavitsainen & Jucker (2015), etc.). The corpus consists of letters selected from the Paston Letters edited by Davis (1971).

The present paper first carries out a statistical analysis of how frequently the elements of space and time are employed. An examination of the discourse then shows how these elements are related with each other in the integrated spatio-temporal domain, and how these relationships change in discourse.

This research shows how the Pastons interacted with the systems of space and time, making a notable contribution to the pragmatic study of letters in Middle English.

Gurumurthy Neelakantan (IIT Kanpur), Philip Roth’s Meditations on the Freedom Ideal in The American Trilogy
10 (3)
If Philip Roth does not qualify as one of America’s leading political writers, he comes close to being one in that his novels are driven by ideals which are at the heart of American democracy. The chief problematic in Roth’s fiction consisting in self-invention and counterlives surrounding the life of his characters often draws sustenance from the larger socio-cultural and political ideals of the nation. Accordingly, the novelist dramatizes forcefully the dichotomy between liberty as an ideal enshrined in the American Constitution and the unfreedom that is the lot of the American society, thanks to the repression it serves under. Appropriately, Roth’s preoccupation with issues of human freedom gain coherence, depth and resonance in his American Trilogy, namely, American Pastoral (1997), I Married a Communist (1999) and The Human Stain (2000), that preponderantly delves into American history. If Roth’s Sabbath’s Theater (1995) prefigures the complicated reading of freedom ideal that galvanizes the American Trilogy and the novels that followed, it is only in the Trilogy, where Nathan Zuckerman plays the prodigal son returned home, we witness how freedom eludes humans in America steeped as it is in ideological warfare and political correctness at the turn of the twenty-first century. In giving the American Trilogy a sharp historical turn, Roth vividly portrays how the cultural politics of the late twentieth century America has its genesis in the defining historical moments such as the Counterculture of the sixties, the McCarthy era, and the political correctness of the nineties. Significantly, Roth’s meditations on human freedom is as much informed by interventions of the ancient Greek thinkers as by the contemporary political philosophers such as Bertrand Russell and John Rawls.

Jennifer Neville (Royal Holloway College, University of London), The Bookworm and the Chalice: Re-Riddling Exeter Book Riddle 47
1 (2)
Exeter Book Riddle 47, often called the ‘Book-moth Riddle’, is popular (by Old English standards): it is commonly anthologised and has received a considerable amount of scholarly attention. Yet this attention comes despite the fact that, by usual riddling standards, it is a bad riddle. That is, it gives away its solution in its very first word and thus un-riddles itself almost before it has begun. In this paper I re-examine the material culture underlying the text. By looking closely at the relationship between insects and manuscripts as well as the presentation of the text in the Exeter Book, I attempt to re-riddle Riddle 47. I argue that, rather than a botched six-line riddle about a bookworm, Riddle 47 is part one of a two-part, fourteen-line meditation on the material manifestation of words as writing, which is characterised more by wonder than by the anxiety often attributed to it by recent scholarship.

Madalina Nicolaescu (University of Bucharest), Managing the devaluation of English literature studies in Romania
17 (1)
The paper will focus on the transition of English studies in Romanian universities from an elitist and rather traditional system towards mass education and on the challenges and opportunities that this transition has entailed in the study of literature. The paper will touch upon some of the causes and effects of the recent devaluation of English studies and English literature in the higher education market in Romania. It will discuss the impact of the application of the Bologna agreement as well as the recent reforms in the teaching of English in secondary schools. The latter part of the paper will expand upon the diversification of (graduate) programs which has meant a radical opening of the study of English literature to a large number of other disciplines. The paper will conclude by raising two questions with respect to future developments of English literature studies in Romania: 1. The benefits of the return to close readings of texts (including their various visual adaptations); 2. The changes in perspective entailed by the teaching of canonical figures, such as Shakespeare, as belonging to what Damrosch has defined as world literature rather than English literature.

**Jude V. Nixon** (Salem State University, MASS, USA), ‘Editing G. M. Hopkins’: Reception and Expectation 15 (3)  
It had been over half a century since the five-volume edition of Hopkins’s non-poetic texts was published: *The Letters of Gerard Manley Hopkins to Robert Bridges; The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon; Further Letters of Gerard Manley Hopkins including his Correspondence with Coventry Patmore*, ed. Abbott, *Journals and Papers*, ed. Humphrey House, and *Sermons and Devotional Writing*, ed. Christopher Devlin, SJ. The poetry has been republished in various forms and in edited collections. Although the edition has served Hopkins and Victorian scholars adequately, it has long been out of print, is outdated editorially and annotatively, lacks primary materials recovered in the last five decades, and do not benefit from the wide-ranging original scholarship on Hopkins over this period of time. Hopkins in 2016 is a much different poet, priest, and fellow than the one first introduced to the world in 1918. At the 2004 International Hopkins Conference at Oriel College, Oxford, Oxford University Press charged six of us to undertake the challenging task of bringing out a new *Collected Works of Gerard Manley Hopkins* in 8 volumes. Four of those have now appeared: *Volumes 1 and 2, the Correspondence, ed. R. K. R. Thornton and Catherine Phillips, Volume 4, Oxford Essays and Notes, ed. Lesley Higgins, and Volume 7, The Dublin Notebook*, ed. Lesley Higgins. The last four volumes remaining to be published are: *Volume 3, The Diaries, ed. by Lesley Higgins, Volume 5, Sermons and Spiritual Writings, ed. Jude V. Nixon and Noel Barber, SJ, Volume 6, Miscellaneous, ed. by Kelsey Thornton, and Volume 8, The Poems*, ed. Catherine Phillips. The goal is to have the entire collection published by 2018, followed by a celebratory conference, possibly at Oxford, accompanied by a manuscript display at the Bodleian Library. This presentation surveys the critical reception of the four published volumes, outlines the content and challenges of the remaining four volumes, and estimates the process and timing in bringing them to completion.

**Richard North** (University College, University of London), ‘Amor vincit omnia’: Chaucer’s Prioress as a mystic 2 (2)  
The words ‘amor vincit omnia’ (‘love conquers all’) are inscribed on a brooch which Chaucer’s Prioress wears on her pilgrimage to Canterbury. They have justly drawn critical attention for what appears to be doctrinal inappropriateness – *caritas* would be more suitable – as well as for the more mundane hypocrisy evident in the hatred of Jews which later drives the plot of ‘The Prioress’ Tale’. These words also come last in Chaucer’s portrait of her in ‘The General Prologue’. As they are thus placed to give his concluding impression of the Prioress, so it is worth revisiting the question of Madame Egblantyne’s spirituality in the Benedictine frame of her likely convent at St Leonard’s in Bromley, not far from Stratford atte Bowe. This lecture will draw comparisons with contemporary and later mystical texts, including *Pearl* and *The Book of Margery Kempe*, in order to propose that Chaucer mocks the Prioress as a convent mystic, and consequently that the violent anti-Judaism of ‘The Prioress’ Tale’ is held by him in satiric opposition to an amorously personal communion with Jesus which she attempts though the clergeoun, his boy hypostasis.

**Stefania Nuccorini** (Roma Tre), Word combinations in *The Royal Phraseological English-French, French-English Dictionary* (Tarver, 1845-1849) 14 (3)  
Tarver’s two-volume bilingual dictionary seems to outline a novel approach to the issue concerning the definition and presentation of the ‘peculiar character’ (Preface) of phraseology and its didactic objectives, especially if perused from the much later perspective of Firth’s ‘meaning by collocation’ (1957: 196), a mode of
meaning captured in the phrase ‘words are known by the company they keep’.

Collocation has since increased its relevance to lexicology, corpus linguistics and lexicography. In the 1850s Tarver was linguistically and culturally aware that lexical equivalents often turn out to keep very diverse company in different languages. In this light his dictionary is worth analyzing in se and as a forerunner.

The paper overviews the main features of Tarver’s dictionary and analyses the entries hand and main, to show how their mode of presentation started shaping most of present-day lexicological and lexicographical contrasts in the area of collocation.

Reference

Michiko Ogura (Tokyo Woman’s Christian University), Pronoun Retention in Old English Relative Clauses 1 (3)
In Old English the pronoun retention in the relative clause was not so rare. Visser (1963-73: §75) states that it is ‘well-known that instead of the later opposition who/whose/whom (relative pron.) the older language availed itself of the opposition pat (he) be/ pat his/ pat him/ pat hine to express the same relations.’ His examples (here represented by the DOE citations) include Beo 435 ðær gehlyan sceal dröhtnes dome se pe hine dead nimeð ‘where he, whom the death takes, must believe the judgement of the Lord’, Or 1.17.33 & þær is mid Estum an megð þæt hi magon cyle gewyrcan; & þy þær liggð þa deadan men swa lange & ne furiað, þæt hy wyrcð þone cyle hine on ‘and there is among the Æstas a tribe that can produce cold, and therefore the dead men, in whom they produce that cold, lie so long there and do not putrefy’, ÆCHom II, 35 261.23 Ne hebeolde ðu la mine ðeowan iob. þæt nan man nis his gelica on eordan ‘Haven’t you seen my servant Job, whose equal is none on earth’, etc. As seen from the examples, this construction is used in poetry, in prose (legal and historical documents, homilies of Ælfric and non-Ælfric, biblical translations, etc.), throughout the Old English period. In this paper I shall focus on the occurrence of this construction in Old English, try to prove that during the medieval period it had been neither dialectal nor vulgar but a kind of recapitulation in the nominative, genitive and dative/accusative cases. I shall also consider the reason for its choice as a structural and stylistic variety in the history of the relative pronoun with illustrative examples throughout the medieval period.

Andy Orchard (Pembroke College, University of Oxford), The Poetic Craft of Cynewulf 1 (2)
As the supposed author of no fewer than four signed poems (Christ II, Elene, The Fates of the Apostles, and Juliana, comprising a total of 2601 lines of verse), Cynewulf has a good claim to be the most significant Old English poet after the author of Beowulf. Indeed, given the way that in the past other Old English poems (notably Andreas, Guthlac B, The Phoenix, and The Dream of the Rood, together comprising a further 3116 lines) have been more or less closely associated with aspects of Cynewulf’s diction, if not his name, it might be argued that the study of the origins and influence of his idiosyncratic style and poetic technique is of primary importance within the field of Old English verse. It will be argued that Cynewulf borrowed and adapted formulas in precisely the same way as did Anglo-Latin poets, and that later vernacular poets likewise borrowed directly from Cynewulf’s work. In investigating other stylistic models for many of the rhetorical techniques employed by Cynewulf, I shall focus attention on Latin curriculum authors, specifically on the poets Caelius Sedulius and Arator, that we know were widely studied in Anglo-Saxon schools. The suggested model for the techniques of composition employed by Cynewulf will be Aldhelm rather than Cædmon, and the essential unity of an Anglo-Saxon poetic tradition (whether composed in Latin or the vernacular) will be underlined. A relative chronology will be presented for all the poems discussed, and close consideration will be given to the manuscript context of Cynewulf’s verse, and the way in which several of the poems associated with his name are connected to other poems which are certainly not his work: in particular the links between (for example) Christ I, Christ II, and Christ III, Guthlac A and Guthlac B, and Andreas and The Fates of the Apostles will be analysed. In the light of the preceding discussion, the whole question of what constitutes authorship in the context of Old English verse will be reassessed.

Lena Orlin (Georgetown University), Shakespeare’s Heirs 4 (4)
This paper is about not Shakespeare’s literary heirs but instead the survivors recognized in his last will. It will take up various conclusions of long-standing: that Shakespeare cut out his wife Anne by bequeathing her a second-best bed as if, in Malone’s scandalized analogy, the bed were a legacy-expunging old shilling; that as his favoured daughter Susanna received her father’s further approbation and testamentary generosity for having
made a good marriage to the upstanding citizen John Hall; and that Shakespeare punished his younger daughter Judith for settling, shortly before his death, on the improvident reprobate Thomas Quiney as her husband. My new readings of the Shakespeare family are derived from research conducted in many other wills of the period and in town records concerning Hall and Quiney.

Helen Ostovich (McMaster University), Besieged! Military Tactics as Women’s Strategies of Love: Three Ladies of London and Two Angry Women of Abington

This paper has two objectives: one, to establish the role of women symbolizing the limits of feminine influence and self-defence; and the other, to establish Wilson’s impact on early theatre as an actor-playwright on 1580s repertory. I have written on gender games before as quasi-military tactics, especially in inciting or displacing violence, and in how such tactics may help women to survive in a corrupt city. I want to continue that revision of military tactics into female gamesmanship especially in Wilson’s play, but also use that play to point to one other play at the end of the 1580s and to the development of plays about women who think in terms of military tactics as suitable for their goals and for their own protection.

Wilson was not alone in inspiring controversy (Lyly was doing the same thing in his questioning of values in his plays, written mainly for children’s companies to play at court), but other children’s plays were equally challenging, although tending to hide the belligerence and the anxiety behind romance and fantasy. Wilson’s play remains one of the few truly gritty plays of the period, and this essay will attempt to offer a rationale for its popularity in its early days, and for its influence in later days and its woman-focus in Henry Porter’s Two Angry Women of Abington (c.1589? pub. 1599). Multiple points of view on The Three Ladies of London appear mostly under Contexts, online at <http://threeladiesoflondon.mcmaster.ca/> along with the video of the play in performance (June 2015), and background information on the 1580s.

Bob Owens (University of Bedfordshire), Studying Reading and Readers using the Reading Experience Database (RED)

RED is a major digital resource for study of the history of reading in Britain from 1450 to 1945. It contains and makes publicly available over 30,000 pieces of evidence of reading. This paper will provide a brief introduction to RED, describing how it works and the uses to which it might be put by anyone interested in the history of reading. I will give some examples of the range and variety of the evidence to be found in RED, including examples of Bible reading, my own current area of interest. I will demonstrate how fields can be searched in combination with other fields – genre or subject matter with socio-economic or gender classifications, for example – to yield illuminating information. RED can tell us not only what readers read, but how they got hold of reading material, in what circumstances they read, how they interacted with the material they were reading, and the manifold uses to which they put their reading. See: <www.open.ac.uk/Arts/RED/index.html>.

Heather Pagan (Aberystwyth University), False Equivalences: Ambiguity in multilingual medieval glosses

The practice of glossing Latin and Anglo-Norman scientific and didactic texts with Middle English glosses was a widespread phenomenon during the later Middle Ages, but in many cases the gloss used appears to inaccurately represent the sense of the original language. In other cases, multiple or multilingual glosses are given, which, though presented as equivalent terms, offer very different interpretations of the original term. This paper will examine examples of slippage and ambiguity in meaning in multilingual (Latin, French and English) medieval glosses found in a variety of types of text. The nature of the semantic shift which occurs with vernacular glossing of Latin didactic works in comparison to Middle English glosses on Anglo-Norman works will be analysed in an effort to qualify the nature of the relationship between the three languages as well as the degree of ambiguity permissible between gloss and text.

Sun Hwa Park (Konkuk University), Doris Lessing’s Traumatized Childhood in Alfred and Emily

Alfred and Emily (2008) consists of two parts: Part One is about ‘Alfred and Emily: a novella’ and Part Two is about ‘Alfred and Emily: Two Lives’. In Part One, it is interesting to capture Lessing’s intention that she attempts to distort her parents’ life history. She re-creates a story of her parents based on that ‘I have tried to
give them [my parents] lives as might have been if there had been no World War One' (Alfred and Emily, vii). In fact, she deletes the War. With this deletion, her father becomes a farmer in Norfolk without any experiences of the War and thereby without injury. Her mother has a new life by marrying a doctor; and, after being a rich widow, she helps single mothers. More surprisingly, she deletes herself in that her parents do not get married to each other and, moreover, her mother is childless. I argue that her self-deletion is likely to be caused by her traumatized memories of her parents’ war story.

In Doris Lessing’s works, her father, Alfred Taylor, is described as a despondent character who talks about his First World War. In Alfred and Emily, as a wounded veteran of the War, he is pre-occupied by his wooden leg, of which the image is pervasive in Lessing’s childhood and in particular her writing about her father. With her father’s lost leg in the War, Lessing suggests that the best of her father died in the War and not only his body but also his spirit were crippled by the War. In addition, she writes that the War destroys her mother, Emily McVeagh, twice; first, the war takes away her fiancé who was drowned in the Channel, and then her husband’s injured leg in the wartime takes away her happiness leaving suffering and poverty all her life. The First World War overshadows Lessing’s family story, in which her memories of her parents are connected to her traumatized childhood.

Because Alfred and Emily is her last work, Lessing’s conscious or unconscious intention to delete her life in it has to be noted. The experiences she undergoes through her parents’ war story have a huge effect on her childhood in the real world; therefore, she tries to free herself from those memories in her fiction. Unlike the destructive aspect of mother-daughter relationships, which is a recurring theme in Lessing’s autobiographical and fictional texts, she shows more empathy towards her mother in Alfred and Emily. In the case of her father, she portrays him as a pleasant and contented farmer totally different from her real father. Nonetheless, she cannot escape from the monstrous legacy of her parents. Therefore, the main purpose of this paper is to review how in creating a new story of her parents to mourn for their shattered life by the War, Lessing reveals her traumatized childhood.

Joseph D. Parry (Brigham Young University), Eros and Eternity in Geoffrey Chaucer’s Troilus and Criseyde

We know Chaucer to be a skilled, insightful poet of human behavior, especially when that behavior concerns love. And we know Chaucer to have a particular interest in marriage in exploring the complexities, nuances, and paradoxes of what it means to enter into a committed love relationship. But for this paper I wish to consider how in Troilus and Criseyde marriage attains a philosophical significance for the poet. I argue that marriage becomes a way for Chaucer to pose some of the most fundamental questions we can ask about the character and purpose of human existence. Chaucer may not mean to be a philosopher, much less a theologian, in the way his contemporaries would have defined them. Yet when he has Troilus at the very end of the poem look back at his mortal life and self only to laugh at its meaninglessness, he enters into – I think deliberately – a very long conversation that philosophers and poets have conducted around the question of eros, especially committed eros, as part of the bigger, broader inquiry into not only the meaning of human existence, but also, and more fundamentally, whether or not mortal being has any meaning or significance in itself at all. Since at least Plato, but transmitted to the Middle Ages – and, of course, Christianized – by Augustine, committed eros of necessity brings to the fore the complexities and uncertainties that inhabit our attempts to understand and reconcile the nature of the self in time and in eternity; the nature and existence of God and of us, His creations; the relationship deity has with humans, and the role He did or did not play in the origin of humans and the world we find ourselves in; and, of course, what it means to be in a world not just with other beings, but inextricably bound to them, all of which radically changes in the eternities.

Chaucer’s contribution to this conversation feels very different than, for instance, Petrarch’s, Dante’s, or the Provençal poets’ earnest and intensely self-conscious offerings. In fact, he sees no point in situating his attempt to find some kind of reconciliation between the here and now with the then and there in the self’s engagement with the world, because such a move is always already about the self seeking self-assurance. Instead, Chaucer sets committed eros in narrative and, in fact, in historical narrative in order to constitute the desiring mortal self in the contingencies of our experience in the world in our relations with other beings, and also in time. In following closely the experience Troilus and Criseyde have coming together and apart, Chaucer thinks carefully about the very question that is central to the study of history: freedom, or possibility. History, as Martin Heidegger said, is ‘the study of the possibility that has-been-there’, which profoundly informs how we think about possibility, or freedom, in our own moment of existence. Chaucer does history on Troy, and thus on
Britain’s legendary past precisely when he pays such close attention to Troilus and Criseyde coming together and apart, for in learning what such a relationship can and cannot be, we come to deeper insight into what history tells us about what is and is not possible for human society generally.

Sara Pons-Sanz (University of Cardiff), Food for thought: *Bread vs Loaf* in Old and Early Middle English texts

Our etymological understanding of *OE brēad* has been influenced by a frequently quoted comment by Otto Jespersen (1938: §78) on the lexical impact of Old Norse on English: ‘An Englishman cannot *thrive* or be *ill* or *die* without Scandinavian words; they are to the language what *bread* and *eggs* are to the daily fare’. The present paper will analyse the evidence behind the possibility that PDE *bread* might represent a Norse-derived semantic loan, i.e. that *OE brēad*, which, on the basis of our extant records, seems to have often meant ‘piece, morsel of bread’, acquired the meaning ‘bread, food prepared by moistening, kneading, and baking meal or flour’ (*OED* 1989: s.v. *bread*, n., senses 1 and 2a), which is more frequently expressed by *OE hlāf*, because of the influence of its Viking Age Norse cognate (ep. OIc *brauð* ‘bread’).

Aimee Pozorski (Central Connecticut), A Child's Parapraxis: Futurity and Language in Post 9/11 Literature

Generally, contemporary American authors rely on representations of the vulnerable, mute, ill, or murdered child as an anti-reparative figure in order to connote social disintegration and the haunting effects of the twentieth century. However, as I argue here, the figure of the child appears to evolve in post 9-11 literature from vulnerable, dying or dead to embodying new hope in the face of extremity. As I will argue through close readings of such post 9-11 novels as Don DeLillo’s *Falling Man* (2007) and Anthony Doerr’s *All the Light We Cannot See* (2014), the figure of the child has returned as the figure of futurity in a cultural landscape otherwise bleak with mourning and regret. Rather than focus on child’s play, as was the tendency of Sigmund Freud in seeking hope after WWI in *Beyond the Pleasure Principle* (1920), I turn to figures of parapraxis, failures in language that nevertheless foresee the possibilities of the future as heard in the voice of a child.

Young Suck Rhee (Hanyang University, Seoul), The Cubist in Yeats: Editing and Illustrating Poems, Plays, and Prose

The paper will be an attempt to correct scholars’ understanding that Yeats is mainly a symbolist and/or PreRaphaelite poet in his poetry, particularly in his early poetry. It will discuss the Cubist sense of form in all of Yeats’s major works, reading closely parts of his poems, plays, and prose as relevant and necessary as well as his manuscript corrections of the works in question.

Gabriele Rippl (University of Bern), Ekphrastic Encounters in Contemporary Transcultural American Life Writing

Over the last 25 years American life writing has undergone a transcultural (Hornung) as well as an intermedial ‘turn’. A broad range of intermedial strategies characterize autobiographical and autofictional texts whose authors are hyphenated Americans with a transnational and transcultural identity. Jamaica Kincaid’s *Lucy* (1990), Edward Said’s *Out of Place* (1999), Aleksandar Hemon’s *Lazarus Project* (2008), and Teju Cole’s *Every Day Is for the Thief* (2014) are examples of life writing whose intermedial aesthetics focus on photographs which are either added to the text or presented to the reader via ekphrases. My contribution will investigate the ways these writers use ekphrases to raise ethical and political questions, i.e. questions which so far have not been discussed in depth by intermediality and ekphrasis researchers.

Pat Rogers (University of South Florida), Pope and Martial

At this death Pope’s library included a 1656 Leiden edition of the *Epigrammata*, which he may have acquired at an early age. He also owned a copy of Michael Maittaire’s *Opera et Fragmenta Veteranum Poetarum Latinorum* (1713), acquired by 1718; the second volume contains the epigrams. However, very little indeed has been written on the influence of Martial on the poetry of Pope. Among the few relevant items in recent scholarship is a brief selection of poems in the anthology *Martial in English*, eds. J. P. Sullivan and A. J. Boyle (Penguin, 1996), pp.
175-81. The editors reprint two short epigrams based directly on Martial (one of which may not be by Pope); the passage describing Belinda’s toilet from the first canto of *The Rape of the Lock*; three epitaphs; and seven short epigrams. They do this on the grounds that ‘Although [Pope’s] translations/imitations of Martial are few, his epigrammatic couplets are the direct descendants of Martial’s elegiac distichs.’ This paper will attempt to support this conclusion with much fuller illustration from a wide range of Pope’s verse, and to detect a pervasive presence of Martial in his writings.

**Naomi Rokotnitz** (Worcester College, University of Oxford), *From Despair to Authenticity: Parallels between Peter Nichols’ *Passion Play* (1981) and Søren Kierkegaard’s *Either/Or* (1843)*

11 (2)

What does authentic selfhood entail? By analyzing the illuminating parallels between Peter Nichols’ *Passion Play* (1981) and Søren Kierkegaard’s *Either/Or* (1843), and by aligning theatrical and philosophical insights with recent affect studies, this paper proposes a critical and dynamic model of selfhood that is anchored in attunement to bodily cues.

Nichols’ play explores the relationship between passion, despair, and bodily knowledge. Approaching his dramatic treatment of these issues from a philosophical perspective suggests as yet untapped interpretations of its action. Analyzing these in light of recent developments in embodiment and affect theories, emphasizes the degree to which effective comprehension depends upon affective receptiveness: attempting to ignore bodily registers of experience, or to sever these from conscious decision-making, may prove pernicious; whereas ‘attentive attunement’ (Bower and Gallagher 2013: 122) to the self-direction of perception may allow one to foster an integrated self and authentic acts.

**Peter Sabor** (McGill University), *The Queeney Letters revisited: Frances Burney’s correspondence with Hester Maria Thrale* 6 (3)

Hester Maria Thrale (1764-1857), twelve years younger than Frances Burney (1752-1840), never achieved a literary reputation in her own right. The eldest child of the wealthy brewer and politician Henry Thrale and the society hostess and writer Hester Lynch Thrale, she was an infant when she first met Dr Johnson at Streatham and was the recipient of his letters from 1771, when she was six, until his death in 1784. She is known today primarily for her friendship with Johnson, who dubbed her ‘Queeney’, and for her implacable opposition to her mother’s second marriage to Gabriel Piozzi, five months before the death of Johnson.

Although a formidable scholar – having studied Italian with Giuseppe Baretti and Latin with Dr Johnson, as well as Spanish and Hebrew – Queeney Thrale never published a book of her own. Probably her most ambitious undertaking was a translation of the Psalms into Spanish which survives in two substantial manuscript volumes, formerly owned by Paula Peyraud and now at the Houghton Library, Harvard. Her tenuous place in literary history is suggested by three works bearing her name in their titles: *Johnson and Queeney* (1932) and *The Queeney Letters* (1934), both edited by the Marquis of Lansdowne from the letters in his possession at Bowood House, and Beryl Bainbridge’s novel *According to Queeney* (2001). The Marquis’s two collections, which print a selection of letters to Queeney by Johnson, Burney, and Mrs Thrale, contain scarcely any letters by Queeney herself. In Bainbridge’s novel, the principal characters are Dr Johnson and Hester Thrale, with Queeney playing the role of sardonic and often spiteful observer and once again remaining in the shadows.

The friendship between Burney and Queeney Thrale endured for over sixty years: from March 1777, when they first met, until Burney’s death in 1840. During that period they exchanged numerous letters, of which eighty-five are extant: many of them lengthy and revealing. Despite their intimacy, however, Queeney Thrale has been virtually ignored by Burney’s many modern biographers. The reason is simple: her correspondence with Burney is still largely unpublished. In 1842, when the first volume of Charlotte Barrett’s edition of Frances Burney d’Arblay’s journals and letters appeared, the elderly Viscountess Keith was aggrieved to find herself featuring prominently in Burney’s accounts of life at Streatham. She at once dispatched a stern letter to Barrett, enjoining her to print none of the correspondence in the edition, thanks to which not a single letter exchanged between her and Burney appears in Barrett’s seven volumes.

Over a century later, in 1958, when Joyce Hemlow published her pioneering biography of Burney, she was not granted access to the mass of Queeney Thrale’s papers at Bowood, which included all of her letters from Burney. Nor was she allowed to publish the Burney-Thrale letters in her magisterial twelve-volume edition, *The Journals and Letters of Fanny Burney*, which covers the last fifty years of Burney’s life, from 1791 to 1840. Happily,
however, the Bowood archive was eventually bought by Mary Hyde, Viscountess Eccles, who on her death in 2003 bequeathed it to Harvard; it is now readily available to scholars at the Houghton Library and in the form of scans on the Houghton website. My edition of Burney’s unpublished letters, now in progress, will include all of the letters to Queeney post-1791 that should have appeared in Hemlow’s volumes, including new texts of those that she printed from the corrupt letterbook copies. Two previous series, The Early Journals and Letters of Fanny Burney and The Court Journals and Letters of Frances Burney, have made available Burney’s letters to Queeney for the pre-1791 years. It will soon be possible to examine the full range of the Burney-Thrale correspondence for the first time.

Aiko Saito (Setsunan University, Osaka), Not Madness, but Reason and Emotion
4 (3)
Hamlet says ‘Ha, ha, are you honest?’ (3.1.103) sensing that Ophelia is directed what to say and how to act by Polonius: that is the interpretation by Matsuoka (2011) and the stage production in the 90s with her translation made sense. Nevertheless, not all the Hamlet productions seem to be as persuasive as Matsuoka’s. Critics point out Ophelia’s speech in the scene is formal and sounds prepared, yet the actual scene is too short to hide enough evidences for Hamlet to detect the influence of Polonius. It requires a network of preceding less dramatic scenes that present us the linguistic features including style repertoires, behavioral patterns and interpersonal relations of Polonius and Ophelia with each other and with other characters. This paper will discuss how the play buildup the background information toward Act 3 scene 1 to guide audience accepts the unwanted consequences: ‘Get thee to a nunnery’ (3.1.121).

Elizabeth Sauer (Brock University), Milton’s ‘Mundus Alter et Idem’
5 (4)
By Milton’s day, the Americas were, as the geographer and antiquarian Peter Heylyn states, ‘lately known’ and already partly colonized, though in Paradise Lost, the Americas lie beyond Adam’s view, beyond the horizon and the ecliptic. Essentially, Adam needs to be hoisted on the shoulders of Atlas, Hercules, and Milton’s Michael to experience ‘in spirit perhaps’ (PL 11.406) the Americas, which extend into the southern hemisphere. This paper reviews select Miltonic representations of the Americas, and the mediation of those perspectives through English eyes, through Milton’s imperialist vision, and through the confluence of west and east. The purpose of this presentation is to consider the value of examining some Miltonic viewpoints on the Americas in prose and rhyme.

Hans Sauer (University of Munich), Binomials in Old English prose of the Alfredian period (Waerferth’s Dialogues and the Old English Bede)
1 (3)
Binomials are pairs of words of the type ‘Lord and master’, ‘good and excellent’, ‘answered and said’. The two words belong to the same word-class, they are usually connected by a conjunction, and they have some sort of semantic relation (e.g. synonymy, antonymy, etc.). They occur in many Old and Middle English texts, and it has long been noticed that they are frequent in Waerferth’s Dialogues and in the Old English Bede, but I shall attempt to cast a fresh look at their use in those texts. They have many aspects that can be analysed, e.g. their word-class (pairs of nouns are usually most frequent, followed by pairs of verbs and of adjectives), their connection (most frequently and), additional embellishment (especially alliteration), the semantic relation between the elements (see above), in translated texts the relation to the source (i.e. whether there is a binomial in the source that was simply translated, or whether the binomial was newly introduced by the translator), the sequence of the elements (fixed or variable), the question how far they are (or were) formulaic and how far they were created on the spur of the moment, and the question of their function (often they have several functions that overlap), e.g. to create emphasis and a weighty and ornate style, to show the author’s or translator’s command of synonymity, but also to render the meaning of a (Latin) word in the source more precisely. I shall deal with these and other important aspects of binomials in my paper.

Max Saunders (King’s College, University of London), The ‘To-Day and To-Morrow’ Book Series: Modernist Futurology, Marshall McLuhan, and the Technological Extension of Man
11 (2)
The ‘To-Day and To-Morrow’ Book Series, appearing from 1923-31 under the editorship of polymath C. K. Ogden, is a brilliant but neglected resource for the intellectual and cultural history of modernism. Contributors were asked to outline the present state of their topic – whether an art, a science, technology, an aspect of politics, language, sexuality or everyday life – and to project its future. This paper concentrates on its discussions of technological enhancement, arguing that these present an alternative view to Hal Foster’s account of the proto-Fascist ‘Prosthetic Modernism’ of Marinetti and Wyndham Lewis; and that instead they anticipates McLuhan’s theorization of media.

Roger D. Sell (Åbo Akademi University), Literature as Dialogue
12 (1)
Over the past few decades, an increasing number of literary scholars and critics, many of them belonging to international networks associated with the Åbo Literary Communication Project, have had a particular take on the relationship between literature and dialogue. For one thing, they have seen, not just face-to-face interchanges, but all language use as fundamentally dialogical in nature. For another thing, they have therefore described literature, too, as a mode of dialogue, between the people who create it and the people who respond to it – readers, audiences, performers, commentators, society as a whole.

One of their main concerns has been to establish the exact nature of the dialogical communication that goes on between literary writers and those who respond to them. For instance, were the ideas once shared by both linguists and literary scholars about Literature (sic) as a form of Art (sic) that is timeless impersonal and non-communicational simply wrong? Or can an account of literature as dialogue actually re-formulate that older sense of an a-historical ‘specialness’ in literary texts? But then again, what about the tendency of some postmodern literary theoreticians and critics to describe literary activity as not just historical, but as historically determined, as if the human beings engaging in it had no real chance of communicating with each other as autonomous individuals?

Many commentators now answer this last question by saying that human beings, though indeed powerfully influenced by cultural, social, political, ideological and linguistic factors, can nevertheless muster a modicum of empathy, imagination and will-power, and that this is what enables them to enter into meaningful communication with people unlike themselves. Seen within this perspective, dialogicality brings us straight into ethical considerations. In the approach to literature as dialogue, ethics is indeed so central that literary discussion is positively re-humanized.

This is where the study of literature as dialogue can very much interweave with the study of dialogue in literature. One significant paradox is that, at precisely the points where the dialogues of characters within a literary work’s ‘story’ are, ethically speaking, least exemplary, the work’s writer may well be treating its addressees with a genuine respect for their mental autonomy which invites them to be just as respectful in return. There may even be a chance, however slight, that scholarship, criticism and teaching which highlight such mutually respectful relationships as they develop within literary dialogicalities will ultimately help to improve the conditions for egalitarian habits of dialogue within the post-postmodern world more generally.

Anthony Sharpe (University of Lancaster), Knowing Your Place: W. H. Auden on Location
11 (3)
‘Miss Clark’s real service to us had been, I think, to make each of us ask ourselves a question which is perhaps unanswerable, but which will not let us rest: “Why did I come here? Why here rather than somewhere else?”’ (W. H. Auden, Collected Prose, vol. III, pp. 320-21)

Auden’s affiliation with a Northern English landscape that, in his earliest mature poetry, was the site for feuding, espionage and danger has often been noticed. Less often noticed has been the specificity with which he evokes particular North Pennine places, that ‘lean country’ which he self-consciously ‘chose’ and which, in time, he would describe as his ‘sacred landscape’. In this paper, however, I want to look at some other places that his poetry addresses, exploring how their description, albeit purged of the heightened drama that was so notable a feature of the poems on which his early reputation rested, brings into play questions of choice that are no less momentous. The consequences of what it is to be in one place rather than another, and the attitude toward history implicit in a geographical positioning – how much one decides to know or to ignore about the place in which one finds oneself – are issues that occur throughout his writing. They can be heard in 1930s poems such as ‘Out on the lawn I lie in bed’ (1933) or, more stridently, in ‘Spain’ (1937); in a different register they recur in a ‘song’ like ‘Refugee Blues’ (1939), about the plight of displacement; but while touching on these, I shall spend most time examining the later ‘Josef Weinheber’ (1965). This is described as an ‘Occasional Poem’ in Collected Poems (2007), but Auden’s consideration of his Kirchstetten ‘neighbour’ – by which the everyday topography of
the Austrian village in which Auden ‘chose’ to reside for the latter part of his life expands into a ethical landscape, its calm burgherly present transected by icier historical cross-currents – is fraught with a sense of just what pressures ‘occasion’ can bring to bear, and just what may attend upon the nature of resultant choices. The poem’s tactic of deliberate understatement is not an evasion but, I suggest, an appropriate and honest register.

**Linda Shires** (Yeshiva University), Re-conceiving Image/Text Relations: Self-Illustrated Texts
8 (1)
This talk theorizes kinds of relations among types of image and text in book formats with a close reading of three exemplary instances from Thackeray’s *Vanity Fair* (1847-48), Hardy’s *Wessex Poems* (1898), and Kipling’s *Just So Stories* (1902). Although there is much scholarship on text/image relations (Mitchell, Elkins, Colley, Louvel, Kooistra), including theories of a ‘contact zone’, very little of this work has attended to author-illustrators, except to Blake. Often literary scholars avoid discussing the images, even as the images have been omitted from many book editions. By studying author-illustrators, can we classify different types and uses of verbal and visual relationships and posit reading strategies for specific instances to better understand how the visual and verbal function aesthetically, ideologically, and across pages? What controls can we posit about kinds of visual/verbal relationships – tone, genre, print format, historical moment, audience?

**Ray Siemens** (University of Victoria), ‘Social’ Scholarly Editing
16 (2)
This talk considers the nature of editorial methodological experimentation, offering an exploration of the scholarly edition in the context of new and emerging social media —drawing on editorial theory that embraces open community involvement and crowd-sourcing. Its example will be the ‘social’ edition of the Devonshire MS (BL, Add. MS 17492), itself the first sustained example of men and women writing together in the English literary tradition, edited by a research team using crowd-sourcing technologies and operating in conjunction with an advisory group representing key methodological and area expertise. (See <http://en.wikibooks.org/wiki/The_Devonshire_Manuscript> for this edition’s Wikimedia publication, forthcoming also in fixed electronic format [PDF] via Iter Academic Press and, in print, in partnership with Medieval and Renaissance Texts and Studies.)

**Liliana Sikorska** (Adam Mickiewicz University, Poznań), The marriages of Margery K. and Dorothea S.
2 (2)
The figure of Margery Kempe’s husband, John, bargaining with her to pay his debts, to eat and drink with him, to share his bed, in short, to be his wife - rather than being the person spending entire days in church and wanting to go on a pilgrimage alone - is an image well-preserved in *The Book of Margery Kempe*. Likewise, the abusive, much older husband of Dorothea Schwarz (or Swarze), known as Dorothea of Montau, Adalbert of Danzig, appears to be a necessary adversary on her road to sanctity. John Kempe is an iconic weak man whose old-age sickness eventually proves a blessing in disguise for Margery, as the caring for her bedridden husband is her ultimate ‘heroic’ self-sacrifice, yet another aspect of her holiness. Adalbert of Danzig is the first recorded wife-beater whose death, at the time, seems to have removed the one and only obstacle to the beatification of Dorothea of Montau. The two women use and abuse their respective marriages in their confessional writings, both recorded by scribes (Margery) and confessors (Dorothea). Yet, their earthly relationships are also a foil to their celestial ones, their need for closeness, other than physical, is reflected in their relationships with God as much as in their interactions with their confessors. What follows, is the reading of the untold and the marginalized which is ever present in the transactions between the spoken and the written in the re-imagined family relations of the two medieval women.

**John Sitter** (University of Notre Dame), Pope’s Anthropogenic *Dunciad*
6 (3)
The dunces of Dryden’s *Mac Flecknoe* emerge as products of their ruined environment. In Pope’s vast elaboration of Dryden, the dunces progressively produce the world they inhabit. Assuming that the directing ‘goddess’ Dulness is transparently a personification of the collective energies of all the behaviors of the poem’s human actors, this paper studies the poem as a poetic narrative of global anthropogenic change – perhaps the first secular narrative of such collective change. This perspective relates the poem anew to our situation and allows one to appreciate imaginative intimations of anthropogenesis in Pope’s poetry more broadly.
Waldemar Skrzypczak (University of Toruń), The Case of Novelty in Literary Imagery. A Cognitive Stylistics Perspective

Space is a fundamental category in the cognitive treatment of conceptual structure. Objects make up space and objects add to our spatial understanding of the world through their relational arrangements. Both conventional imagery and novel poetic imagery require spatial (static or dynamic) configurations, which, in turn may involve the formation of abstractions. Novelty in literary manifestations rests on highly specific image mappings that result from unique imaginative states of mind of the very author. In addition, the so-called productivity of grammatical constructions provides pathways for novel expressions, extending from conventional patterns to novel instances, for example: All night long the express train drummed its way across starlit bush (Farwell, A Long Journey Home), or: His kite was working its way into the wobbly winter sky (J. Beveridge, Babadour), or: We talked long into the night (C. Wallace-Crabbe, Falling into Language), etc.

This presentation will focus on how various mappings of image spaces are utilized in poetic expression – on the basis of a poem under the title of Typewriter Music by the acknowledged Australian author, David Malouf. Mappings of image spaces can be triggered off by grammatical constructions along with highly specific lexical selections, both to be understood as parallel processes. Thus, we aspire to show the density of the mutual interpenetration of vocabulary and grammatical levels, both equally prominent in producing refined stylistic effects. The theoretical perspective for the description and explanation is grounded on the findings of Cognitive Grammar and Cognitive Semantics – which, beyond their purely theoretical mode of existence, are employed broadly in literary analysis and known under the label of Cognitive Stylistics.

Additional examples derived from various authors – of how imagery can be manifested – will be provided for further analysis and creative reflection.

Jeremy Smith (University of Glasgow), Textual form and textual function: Philological perspectives on the evolution of the medieval and Early Modern English Bible

The starting-point for this talk is the observation that every aspect of the physical manifestation of a text has meaning, and that, as texts move through time, these meanings change, with implications for the societies in which these texts function.

My talk will attempt to make sense of the complex and shifting relationships between textual form and textual function from a variety of interdisciplinary perspectives. My key research question is: What forms do texts take when they are received in later discourses, and how do such changes in form reflect social and cultural change? To illustrate this process, I will investigate the formal appearance of a range of late medieval and early modern texts of the English Bible.

My approach will be broadly philological, focusing on changes in the linguistic form of the texts under review. The paper does not, however, restrict itself to those features traditionally felt to be 'linguistic', i.e. grammar, vocabulary and spelling (the last reflecting in some sense pronunciation), but also features often considered paleographical or bibliographical, such as punctuation, script, font and mise-en-page.

Soňa Šnircová (Pavol Jozef Šafárik University, Košice, Slovakia), Literary studies in English at the Universities in Slovakia

In Slovakia literary studies in English are realized within two study fields: Non-Slavonic Languages and Literatures and Foreign Languages and Cultures. Both fields of study are guaranteed by the Ministry of Education, which specifies the core knowledge that students should acquire. The proposed presentation will give an overview of the courses in literary studies in English at the universities in seven Slovak towns. It will map the major approaches to the field in terms of methodology and content of literary courses, assessing the changes appearing after 1989, when the traditional departments of English philology started to transform into the departments of British and American studies. The presentation will also pay attention to the research interests of Slovak university teachers of literatures in English and present information about important publications in the field.

Paul Stanwood (University of British Columbia), The Early Modern Hexaemeral Tradition
The long hexaemeral tradition famously lies behind Milton’s brilliant depiction of creation in book 7 of *Paradise Lost*. His copious reading of Genesis enlists, among many others, du Bartas and Tasso, and recalls centuries of exegesis on the beginning of life and the world. While Milton’s design is poetic and pedagogical, only very incidentally exegetical, his way is filled and crowded by a host of commentators from Tertullian, Augustine, Ambrose, Origen and Basil, and beyond. Very different from Milton, yet joined to him by a common intellectual heritage, is John Donne, who began his career writing ‘In the beginning’, as a biblical exegete in *Essays on Divinity*. Lancelot Andrewes, the other great divine of the earlier seventeenth century, and Donne’s older contemporary, also began his study of divinity with exegetical writing on Genesis. This paper seeks to illuminate the engagement of Donne and Andrewes with their essentially moral, epistemological, and aesthetic approach to the Scriptures, and, like Milton afterwards, to respond to the Hexaemeron in new forms of textual revelation.

**Peter Stokes** (King’s College, University of London), ‘This is Not a Book’: New Lives of Old Books in the Digital Age

16 (2)

The large-scale digitisation of books and manuscripts is rapidly changing the way that we receive and consume them. The rhetoric surrounding this is often one of ‘democratisation’ due to increased access to the ‘original’, and although this view has sometimes been challenged (e.g. by Kichuk in 2007), it still remains dominant. However, real questions remain about the nature of the physical book and its digital representation. The implicit assumption is almost always that ‘the book’ comprises either the text (i.e. a sequence of words or characters), or its visual appearance (i.e. a sequence of images). This is pragmatic and understandable, but does it really capture what a book ‘is’? What does it leave behind? What implications do these implicit assumptions have for our understanding of the underlying physical objects and the texts that they contain? This paper will discuss these questions through the experience of Digital Humanities but will argue for their relevance to our understanding of written culture as a whole.

**Reference**


**C. Jan Swearingen** (Texas A&M University), The Rhetoric and Poetics of Dissent 1550-1750

5 (4)

Building upon the model of Protestant poetics, this study will examine rhetorical genres developed among religious and political reformers in England and Scotland. Buchanan’s ‘De Jure Regni Apud Scotos’, Rutherford’s ‘Lex Rex’, and Shield’s ‘A Hind Let Loose’ will be examined alongside Milton’s ‘Defense’, Dryden’s ‘The Hind and the Panther’, Bunyan’s *Pilgrim’s Progress*, and DeFoe’s ‘The Shortest Way with the Dissenters’ to illuminate emerging counterpoints to anti-Whig and anti-dissenter invectives. Like their English cousins, Scottish proponents of Calvinist republican political theory devised a rich fabric of literary and rhetorical genres that not only advanced the cause of interdependent religious and political liberty, but also modeled the forms of invective that could propound that view. Allegory, history, poetry, essay, and sermon functioned not only as a literature of dissent, but as its rhetorical primer as well.

**Paul E. Szarmach** (Berkeley), The Anonymous OE Seven Sleepers, Genre, and Its New Limits

1 (3)

This paper will take off from already established ways of understanding this Old English text to suggest that it is a complex work with many facets beyond the conventional. The idea of genre, especially in hagiography, will be under review here. The direct importation of theology into narrative is a noteworthy feature needing some measure of description as will adjustments in characterization, but the comic potential of the text will prove the most challenging reading. Hagiography and humor at first would seem to be strange bedfellows, but since Curtius scholars have been aware of their possible connection. Lucy, Cecelia, and Agatha are Ælfric’s holy heroines who overcome male persecutors, for example. One may add Cynewulf’s Juliana as a fourth victorious virgin. These four offer a baseline for comparison with the Seven Sleepers. Genre is the path to understanding, one may argue, but a text such as the Seven Sleepers opens up generic possibilities that exercise the imagination of the audience.
John Thompson (University of Belfast), Codicological issues versus editorial decision-making: Issues and contradictions

The paper will review the development of codicological approaches to manuscript and textual study and its impact on modern editorial method. This will be from the point of view both of our understanding of textual production, dissemination and reception strategies (particularly as part of the sustained analysis of large corpus texts), and also of our understanding of the basis upon which textual criticism has developed since the nineteenth century. In so doing, the paper will identify some of the issues and contradictions opened up by recognizing the virtue of ‘bad’ texts. Particular attention will be paid to the value of modern bibliographical aids and resources such as LALME, the IMEV and its revisions and the slow but steady progress of the IMEP.

Marianne Thormählen (Lund University), Modernity and Early Twentieth-Century Poetry

Textbooks on literary history typically convey the idea of two different strands in early-twentieth-century British poetry: on the one hand a ‘traditional’, domestic line of development from Hardy onwards, and on the other an experimental, ‘modernist’ line mainly represented by non-British poets, T. S. Eliot foremost among them. However, contemporaneous materials fail to confirm such a distinction. In poetry anthologies from the period, for instance, the work of poets commonly regarded as ‘modernists’ and ‘Georgians’ appears side by side, and in 1925 Harold Monro proposed to Edward Marsh that a sixth Georgian Poetry volume (which never materialised) should contain poems by Eliot.

The paper argues that modernity happened to all poets, taking them in individual ways, and that the quarrels of a disputatious era have caused literary scholars to exaggerate the theoretical dissimilarities between practitioners of poetry from 1910 to 1930.

Heli Tissari (University of Helsinki), On the conceptual structure of virtue in the eighteenth century

The eighteenth century has been called the age of virtue (Morse 2000). It is therefore fitting to take a look at data from the period 1710–1780 as represented by the Corpus of Late Modern English Texts to see how virtue was then conceptualized. This study concerns seven nouns for virtues: chastity, temperance, charity, diligence, patience, kindness and humility. In all, this subset of the CLMET comprises 2,980 occurrences of these nouns (1.4 occurrences per 1,000 words). The purpose of this research is to see if an analysis of the conceptual metaphors occurring with these nouns will reveal a general pattern for virtue such as identified for the Present-day American English concept of emotion by Kövecses (1990). The analysis of the co-texts of the nouns will be analogous to that termed metaphorical pattern analysis (MPA) by Stefanowitsch (2006).

Michael Tomko (Villanova University), Keats and the Politics of Gothic Beauty

When Keats’ 1819 letters surveyed Winchester’s medieval cathedral, Roman Catholic Church, and nunnery, the poet was encountering an unexpected site of national controversy, one which has not yet been integrated into resituating the poet within the politically engaged ‘Hunt Circle’ or ‘Cockney School’ by Nicholas Roe, Jeff Cox, and Greg Kucich. Through the writings and church-building of John Milner, the English Catholic bishop and writer, Winchester’s religious architecture became central to debates over national identity, cultural history, and the shape of romantic-era secularism. This paper will do what the town-scape of Winchester did: namely, put Keats into dialogue with Milner, whose massive history of Winchester Cathedral and experimental construction of the first neo-Gothic church in England were part of a political program to advance Catholic Emancipation – an issue dear to Hunt and his circle. Even though Keats would have rejected Milner’s theology as medieval superstition, the controversial bishop’s reclamation of Gothic beauty resonated with Keats’ own in ‘Eve of St Agnes’ and the ‘Eve of St Mark’, as did his challenge to the Anglican establishment. As part of a broader attempt to connect English studies with a range of interdisciplinary concerns involving a religious minority, this paper will argue that the resulting ambivalent torque over national history in Keats’ late poetry is one of the chief and most complex ways that the romantic religious politics studied by Robert Ryan, Daniel White and Colin Jager affected the poetry and politics of the Cockney School.
Qingsheng Tong (Sun Yat-sen University), Teaching as Fieldwork: Empson in China
11 (4)
Empson was not a revolutionary, nor was he committed to any radical political doctrine; but he was a rebel in his own way, a dissenting mind, and an idiosyncratic presence in twentieth century literature and criticism. This essay does not intend to reassess Empson and his criticism. Rather, it offers a critical narrative of how the new realities of his time affected his intellectual life and how he reacted to them through work in wartime China. His visits to China were not initially motivated by an explicit political agenda or an ideological program, but by the necessities of life. In the face of growing influence and power of the institutionalized life, it seemed necessary to devise his own method of resistance and technique of self-care. To seek a new community, a new modality of life, would make it possible to envision the desired change in life and to create the possibilities of self-renewal. China in the 1930s was still able to offer the opportunities of escape from home and a new communal life in which Empson could hope to develop an understanding of the profession of literature and to turn that understanding into a positive and productive force of life.

M. J. Toswell (University of Western Ontario), The Metrical Psalms revisited
1 (2)
After many years of being described as ‘adequate’ or ‘uninteresting’, the metrical psalter has of late attracted some scholarly interest. Its techniques of translation, its use of a verse form that is not as constrained as that of Beowulf but varies in relatively precise and appropriate ways, its sheer popularity in the tenth, eleventh and twelfth centuries in England, its very existence as the first extant adaptation of the psalms in English: all these features have garnered the text some approbation in the last few years. In this paper I will attempt to pull together these laudatory threads, shake them up and assess them, and draw some conclusions about what place the metrical psalter had in the landscape of learning, literature, and religious engagement in the littoral around the Norman Conquest.

Elizabeth Closs Traugott (Stanford University, USA), What kind of constructional network do we need in historical work?
13 (1)
A constructionalist approach to the study of grammar envisions a grammar as an account of the ‘network of constructions [that] captures our grammatical knowledge of language in toto’ (Goldberg 2006: 18). Seeking to combine a constructional perspective with Conversational Analysis, Fried and Östman (2005: 1771) suggest that capturing the details of that network is the ultimate goal in making adequate generalizations about the speakers’ knowledge’. For Goldberg, the network is a network of sign categories and their inheritance relations; it is ‘vertical’ in that members of lower levels have the properties of higher level ones by default unless they are overridden. For Fried and Östman, however, it is a multidimensional network of related linguistic functions and sociocultural norms. I explore the question of what kind of network is theoretically and methodologically most useful in doing historical work, given that networks come into being, grow, and their nodes may be reconfigured (see e.g. Colleman 2011, Traugott and Trousdale 2013, Torrent 2015). I illustrate by recasting earlier comments on the history of the pragmatic marker after all (Traugott 2004) in terms of constructional networks.

Jukka Tyrkkö (University of Tampere), New computational methods of bringing image data into historical linguistics: A case study with medical writing 1500-1800
13 (4)
In recent years, advances in text annotation, the computational analysis of images and quantitative corpus linguistics have introduced new and exciting approaches to the study of text and paratext that combine the perspectives of historical linguistics and book history. However, so far most corpus-based research in this field has been hampered by the manual nature of the visual analyses (see, e.g., Tyrkkö, Marttila & Suhr 2013 and Tyrkkö 2013). The manual measuring and evaluation of visual features in a consistent manner is both slow and prone to human error, particularly with volumes of texts sufficient for statistical interrogation. As a result, while the linguistic analysis of historical texts can be rigorously systematic and corpus-based, the visual data, when taken into account at all, have typically been rather scarce and anecdotal in nature.

In this paper, I will discuss new computational methods of analysing diachronic changes in visual features of title-pages and body text, and of combining that information with linguistic data. Using two linguistic corpora,
In a culture of aural primacy and even indulgence, language isolates and stabilizes a character’s development in theatrical or literary production. In early Shakespeare (from the first tetralogy to *Romeo and Juliet*), the process more overtly pairs masculine and feminine idiolects, for example Lucrece and Tarquin, Queen Margaret and Richard III, or Tamora and Titus, contrasting not only the characters’ most dominant, discordant traits in their responses, but also their conflicting ideological formations. Indeed, strategies of differentiation surface perceptibly from the playwright’s constructing of distinct persona, not only through accents of diction and gendered lexical fields, but also through more subtle rhetorical practices. This paper explores the most significant early Shakespearean pairings of idiolects in order to examine the performativity of gendered mechanisms, a performativity that would later materialize as internalized gendered reflexes in the plays of the dramatist’s mature years.

**Brian Vickers** (Institute of English Studies, University of London), The expanding and contracting Shakespeare Canon

4 (4)

Most great artists enjoy the security of a stable canon. Seldom or never does anyone produce a hitherto unknown Masaccio painting or a Beethoven symphony. Yet barely a month goes by without claims being made for a newly-discovered Shakespeare portrait, or new evidence being cited for an attribution. Over the last few decades several plays of anonymous authorship having neither external nor internal connections with his authentic works – *Edmund Ironside*, *Woodstock* (or ‘1 Richard II’), *Arden of Faversham* – have been insistently attributed to him. Utterly mediocre poems, such as ‘A funeral Elegy’ or ‘A Lover’s Complaint’ have been included in the canon on the strength of a rogue publisher having put his name or initials on the title page. Lewis Theobald’s *Double Falsehood* has been re-packaged as the lost Fletcher-Shakespeare collaboration, *Cardenio*, and has generated a veritable industry of secondary literature, even making it into the Arden Shakespeare.

Meanwhile, in another part of the forest, practitioners of ‘computational stylometry’ are busy processing the canon according to their methodology, with distressing results. Act 4 of *2 Henry VI* has been removed, and two-fifths of *3 Henry VI* have been stigmatised as inauthentic. Altogether, twelve plays are rumoured to be under suspicion.

What is going on here? How should the ordinary – or even the academic – Shakespeare lover react? Who can we trust?

**Sabine Volk-Birke** (University of Halle), The order and methods of nosegays. English Catholic and Protestant translations of Francis de Sales’ *Introduction à la vie dévote* (1609)

6 (3)

One of the most successful devotional manuals of the 17th and 18th centuries, the Bishop of Geneva’s *Introduction* was specifically designed for the lay reader with a life full of secular employments. Its training programme was supposed to be fitted into an otherwise busy schedule, so as to transform the reader’s whole mind and daily life. Shortly after its publication in French, it was translated into English in Paris. This is the beginning of a complex history of Catholic and Protestant English translations, adaptations, re-translations and editions in Britain. Clearly, features like de Sales’ Catholic sacramental bias or his references to the Virgin Mary would not find their way into Protestant adaptations, but the tailoring to Anglican audiences goes well beyond such elisions. On the other hand, the new translation from de Sales’ final French edition by Bishop Richard Challoner in 1762 gives English readers access to an uncensored Catholic text.

These crossings of linguistic, national and denominational borders grant insights into divisive theological issues, the fashioning of national identities, and different approaches to individual piety. Besides, the *Introduction to a Devout Life* makes fascinating reading in the context of a theory of mind approach. The paper shall address
the ways in which the instructions for the perfection of prayer reflect assumptions on the nature of the mind as well as methods for its training. At the same time, it aims to answer the question if there are relevant differences between denominations in this respect. The results of this inquiry should contribute to a better understanding of the cross-overs performed by devotional literature in Europe.

Pierre A. Walker (Salem State University), Henry James's Revisions to His First Four Novels
15 (2)
While Henry James is well-known for compulsively revising his fiction, the scholarship on his revising of his fiction focuses only on one episode: his preparation of the New York Edition. However, during the 1870s James revised all of his first four novels from their initial serial appearance in the Atlantic Monthly for book publication, and then in three of these four instances he revised the initial US book edition further for book publication in the UK (or vice versa in the instance where the UK book edition appeared first).

I propose a comparison/contrast of James’s 1870s revisions to his first four novels, Watch and Ward, Roderick Hudson, The American, and The Europeans. The point will be to show that while James made extensive and significant revisions to these novels, there is no consistent pattern to his revising at this time in his career.

I will outline the timeline of James’s revisions, describe their nature and quantity, and speculate on why James made more or fewer revisions to the different texts of these four early novels.

Cynthia Wall (University of Virginia), The Allegorical Preposition
6 (1)
I like to consider the preposition as an allegory, or ‘continued metaphor’ (as The Pocket Dictionary of 1765 puts it), of the little things that shape reading – the tiny moving parts of grammar and typography that lever larger textual spaces and meanings. Long neglected and abused, prepositions – and their typographical partners of punctuation in the netherworlds of print – gradually became more visible and attracted more attention across the eighteenth century. As Robert Lovelace declares in Richardson’s Clarissa (1747-48), ‘I have often thought, that the little words in the republic of letters, like the little folks in a nation, are the most significant.’

Lawrence Warner (King’s College, University of London), ‘Type III’ London English Reconsidered, Again
2 (3)
Simon Horobin and Linne Mooney’s 2004 attribution of the Piers Plowman in Cambridge, Trinity College B.15.17 to the Hengwrt-Ellesmere scribe, whom the latter subsequently identified as Adam Pynkhurst, called into question the viability of M. L. Samuels’s ‘Type III’ of London English: ‘the similarity in the spelling habits of [these] three manuscripts is hardly surprising and the evidence for a London standard English appears less compelling.’ It has now become clear that Pinkhurst was indeed scribe of the Trinity Piers, but not of the Chaucer manuscripts. Kari Anne Rand’s recent discovery of the author and scribe, both, of The Equatorie of the Planetis as John Westwyk is among the other developments with implications on the question of Type III English. This paper reconsiders the status of late fourteenth-century London English, again.

Hiroko Washizu (University of Tsukuba), In Matters of Spirits: Forensics of Intemperance in Edgar Allan Poe’s Tales
9 (1)
Although much has been said about the problem of drinking in the works of Edgar Allan Poe, the discussion so far centers more or less upon its moralistic side rather than upon its medical/legal side. The Temperance Movement in the 1820s-1850s, however, was part of a bigger picture of changes triggered by the commercialization of society. The problem of drinking, then, can be addressed together with other problems, notably urban crimes and their treatment in the discipline of forensics in its initial formation. In fact, drinking concerns two of the three main issues of the 19th century forensics (sexuality, insanity, toxicology), as it was regarded as a potential poison inducing insanity. The present paper will analyze Poe’s tales, those dealing directly and indirectly with drinking in the first half of the 19th century.

Hideki Watanabe (Osaka University), Sir Israel Gollancz’s Partial Translation of Beowulf (lines 1159b-1622): Edited from his Handwritten Leaves Found Inserted in Wyatt’s Edition (1894)
1 (1)
Years ago I purchased from a Tokyo antiquarian bookseller an edition of *Beowulf* edited by Wyatt (1894). I was surprised to find the name of I. Gollancz and the year 1914 signed on the flyleaf and six leaves of manuscript inserted in the book: a part of *Beowulf* rendered in Modern English (lines 1159b-1622). Professor Israel Gollancz was famous as the general editor of *Temple Shakespeare* and *The Exeter Book* but he is not known as a *Beowulf* scholar. So it would perhaps be interesting if we could see, by looking at an edited text of his translation, how this versatile professor tackled the Old English masterpiece a century ago. In this fragment the opening eight lines are fully alliterative and there are discernible twelve groups made of more than five alliterative pairs in continuation and how he reproduces the significant echoes in the carefully unified renderings is worth seeing.

**Henry Weinfield** (Notre Dame University), ‘When Contemplation like the Night-Calm Felt’: Religious Considerations in Poetic Texts by Shakespeare, Milton, and Wordsworth

5 (3)
This talk will examine Milton’s sonnet 19, ‘When I consider how my light is spent’, against Shakespeare’s sonnet 15, ‘When I consider everything that grows’, and will then discuss both poems against the blank-verse meditation that serves as the philosophical introduction to Book 5 of Wordsworth’s *Prelude* (1850), ‘When Contemplation like the night-calm felt . . . ’ The three texts will be examined in terms of the very different religious perspectives animating them as well as the vectors of poetic influence that lead from Shakespeare to Milton and then to Wordsworth. That Milton’s sonnet was influenced by Shakespeare’s is suggested not only by the repetition of the opening phrase (‘When I consider’) but the possibility that Milton may be viewing his own very personal God (and relation to God) against the backdrop of the impersonal conception of the cosmos implied in Shakespeare’s poem. Wordsworth’s text is in the sublime mode of *Paradise Lost*, and hence not a sonnet, but in the philosophical introduction to *Prelude* 5 Wordsworth seems not only to be developing a religious vision of his own but simultaneously contemplating the visions of ‘Shakespeare and Milton, labourers divine’ in the two sonnets under consideration.

**Helen Wilcox** (Bangor University), ‘Blest pair of sirens’: Words and Music in Marvell and Milton

5 (2)
A study of the relationship between words and music in the work of Renaissance poets can tell us a great deal about their cultural and social milieu, their rhetorical techniques, their favoured literary genres, their religious loyalties and – above all – their assumptions about the nature and function of the creative arts. My paper will compare and contrast the work of Marvell and Milton in relation to ideas about voice and verse, as expressed directly and indirectly through their poetry and (briefly) as revealed by early composers who set their words to music. The focus of the discussion will be on Marvell’s shorter poems and Milton’s sonnets and lyrical verse. My aim is to tease out the revealing parallels and differences between the works of the two poets, in terms of both their particular rhetorical music and their representations of words and music in harmonious partnership.

**William Proctor Williams** (University of Akron), ‘Shakespeare and Heywood: Women and History’.

4 (2)
Shakespeare in *Richard III* and Heywood in *The Fist and Second Parts of King Edward the Fourth* deal with similar sets of female characters. Shakespeare portrays Cecily Neville, the Duchess of York, in forty-three speeches throughout the play, as she increasingly damn her youngest son, Richard Duke of Gloucester and eventually Richard III. He also mentions, though he does not stage, the character Mistress Shore, later known as Jane Shore. Heywood also portrays these two women but in strikingly different manners. For instance, he is the person who gave Mistress Shore the name Jane and she really fills both *The Fist and Second Parts of King Edward the Fourth*. This paper will study these differences in approach in detail.

**Hana Wirth-Nesher** (Tel Aviv University), *Everyman* and *Nemesis* in Newark: Philip Roth, Hebrew, and American Writing

10 (3)
The titles of two of Philip Roth’s late works, *Everyman* (2006) and *Nemesis* (2010, his self-proclaimed last novel) signal his aspiration toward universality within Western culture, the former invoking a 15th century Christian morality play and the latter a Greek goddess of retribution. Yet both are situated in the same specific locale, Jewish neighborhoods in New Jersey, which is indicated not only by the characters and plot, but also by the presence of Hebrew as a mysterious marker of the past. This paper will examine the role of Hebrew as signifier
both of ancestry in an ethnic tribal sense and of an ancient primal touchstone of mortality and humanity, Hebrew as particular and universal. These two works exemplify a central feature of Roth’s writing, and of Jewish American culture more generally – the persistent traces of Hebrew beyond the generation of immigrant writers and their old world mother tongues.

Jacek Wiśniewski (University of Social Sciences and Humanities (SWPS), Warsaw). English literary studies in Poland: the United Kingdom and other English-speaking countries

Since 1989 English literary studies in Poland have undergone a series of significant changes. The Polish Educational Act of 2005 stipulates three stages in the academic programmes of literary studies: B.A., M.A., and Ph.D. studies. There are sixteen state universities which run full academic programmes in English literary studies (including studies in literatures and cultures of other English-speaking countries); one university, John Paul II Catholic University of Lublin (KUL), is run jointly by the state and the Church; one school, University of Social Sciences and Humanities (SWPS) in Warsaw, the first private university in Poland with campuses in five cities, acquired the academic status of a university in 2015. Several schools of higher learning and teacher training colleges also run three-year B.A. programmes in English; graduates from those schools may continue their education in state and private universities situated in sixteen cities throughout Poland. The oldest Polish university is the Jagiellonian University in Cracow (1364); the youngest is Jan Kochanowski University in Kielce (2011). The focus of the first part of my paper (on English Literary Studies in Poland (the UK) will be English literature (British and Postcolonial): I shall discuss particular achievements of leading Institutes of English Studies in Poland, regular conference cycles, publishing ventures, continuing exchange programmes, and unique research projects in new areas. In the second part of my presentation I shall focus on Literary Studies in Poland – Literatures of Other English-Speaking Countries: on the reception, criticism and teaching of literary works in English produced outside the UK (the US, Canada, Australia, New Zealand, Ireland and others).

Kenneth Womack (Monmouth University), The Beatles Again: Addressing Textual Corruption and the Implications of the 2009 Remastered Recordings

Assessing the convoluted textual history of the Beatles’ corpus from the early 1960s through the present, this paper discusses the implications of the much-ballyhooed 2009 release of the band’s remastered recordings. The remastering process for the Beatles’ catalogue was conducted over a four-year period at London’s Abbey Road Studios and involved painstaking efforts to employ both state-of-the-art recording technology along with vintage studio equipment. In this manner, the engineers hoped to preserve the authenticity of the band’s original analogue recordings. Drawing upon the insights of textual criticism and bibliographical theory, this paper assesses the merits of the 2009 remastered recordings as a corrective for the group’s torturous textual history, while also considering the inherent conflicts between the preservation of our most cherished cultural artifacts and the whimsy of commerce.

Susanne Woods (Wheaton College), Milton’s Freedom and Modern Physics

The Bohr-Einstein debate over how quanta define the nature of the universe has an interesting parallel in Milton’s cosmography. Specifically, in Paradise Lost Milton balances a teleological universe designed to glorify God and bring general happiness to God’s creatures, on the one hand, with the necessary indeterminacy of free will. Similarly, the discovery of quanta (packets of light that can behave as either waves or particles) produces a modern physics that, for Einstein, indicated a complex but elegantly organized and deterministic universe, while for Bohr it produces an indeterminate universe revealed only to the extent human attention is paid to it. This paper will use some of the disputed points between Bohr and Einstein as a lens for examining Milton’s representations of freedom in Paradise Lost.

Angus Wrenn (London School of Economics, University of London), ‘The Ghost’, ‘The Great Condition’ and ‘The Great Good Place’: Henry James at the fin de siècle

Henry James’s short story ‘The Great Good Place’ (January 1900), a ‘dream vision’ of a peculiar kind, finds him following the fashion for fantasy fiction espoused by William Morris, Oscar Wilde, H. G.Wells, Bram Stoker,
Robert Louis Stevenson and others towards the end of the nineteenth century, while his short story ‘The Great Condition’ may, arguably, represent a response to the arrival of two fellow American émigrés, Stephen and Cora Crane, within James’s Sussex neighbourhood. ‘The Ghost’, a play first given at Crane’s instigation at Brede Place, Sussex, on New Year’s Eve 1899, constitutes a rare example of James engaging in literary collaboration. James’s dealings with the Cranes reveal the expatriate American writer simultaneously at his most diffident and his most generous.

David Wrisely (American University, Beirut), Caxton and Computational Stylistics
16 (3)
Digital textual studies, and in particular, computational stylistics (also known as stylometry) are moving beyond traditional questions of authorship attribution and textual forensics to embrace more subtle modes of participatory textual creation. For the purposes of this paper I will build a corpus of a few dozen works either translated, edited or printed by (or around) William Caxton to explore to what extent computational means can detect signals of collaborative authorship or community affinities in that corpus. Since many of the works printed by Caxton came from either the French or Burgundian court, the results will be compared with an existing corpus in the French language to extend computational analysis into translingual reception studies.

Marion Wynne-Davies (University of Surrey), The Unperformables: plays by early modern Englishwomen
5 (2)
This paper sets out to explore the assumption that, since plays written by early modern Englishwomen have no contemporary history of staging, they are not particularly suited to performance. This judgment has been challenged by a number of eminent scholars (for example, Alison Findlay, Liz Shaffer, and Gweno Williams), and I want build upon their work by taking two very different plays and consider them from the perspective of performance space. The first is Jane Lumley’s Iphigenia, which might have seen its first staging at the Nonsuch banqueting house and has had its first recorded public production last year by the Rose Theatre Company. The second is Elizabeth Cary’s Mariam, which is a closet drama and yet has seen some of the most innovative performances, including those undertaken by Royal Holloway’s The Year of Mariam Project (2014). By comparing the variety of spaces envisaged by these stagings (a lawn in Cheam, a castle in Lancaster, a room in Burford, and a park in Peckham), I wish to explore the impact that ‘unperformable’ has upon performance.

Dejin Xu (University of International Business and Economics, Beijing) and Dandan Liang (Tsinghua University, Beijing), Paratextual narrative in We Three （我们仨》, 2003) by Yang Jiang
11 (5)
This paper closely examines the paratextual narrative in We Three （《我们仨》, 2003) by Yang Jiang in an attempt to reveal the role paratexts play and its special functions in We Three. Following a theoretical discussion of paratext by Gerard Genette, the author argues that paratext not only plays a crucial role in such works as We Three, but the narrative in the paratext also constitutes a most important factor in interpreting both the style and meaning of the text per se as could be seen in the close reading of We Three. The stylistic significance and function of the paratext in We Three lie in three aspects, namely, stylistic variation, defamiliarization and the effect of curing (therapy). Indeed, a close examining of the paratexts in We Three finally reveals that its paratextual narrative as seen in the appendix of We Three turns out to be the most important narrative in the text proper, hence an effective replacement of the textual narrative in one sense or another.

Vera Zabotkina (Russian State Universities for the Humanities, Moscow) and Elena Boyarskaya (the I. Kant Baltic Federal University, Kaliningrad), Cognitive contexts and word sense disambiguation
14 (3)
In the present paper the authors focus their attention on cognitive context and analyze its role in word sense disambiguation. Cognitive context is interpreted as a mental representation of a complex nature. The authors argue that each meaning of a polysemous word has its own cognitive context consisting of various levels. A combination of all cognitive contexts associated with all the meanings of a polysemous word make a complex mental representation. Using examples taken from the British National Corpus the authors refer to the empirical method of conceptual modelling to simulate the process of word sense disambiguation against the background of activated cognitive contexts.
Karl F. Zender (University of California, Davis), William Faulkner’s *The Sound and the Fury* and *Absalom, Absalom!*: Observations on Narrative Method
10 (2)
This study uses a combination of close reading and reader response methodologies to explore the tension between mimesis and metanarration in the novels named in its title. It begins by exploring the self-consistent and highly idiosyncratic way in which speech is represented in the first section of *The Sound and the Fury*, as evocative of the narrator’s, Benjy Compson’s, mental incapacity. It next considers the meta-narratorial constraints on this evocation, as seen most clearly in the ‘caddie/Caddy’ homonym, a distinction that readers of the novel can be expected to register but Benjy cannot. It then considers the same issue in the novel’s other two first-person narratives, and it concludes by examining the implications of its topic for an understanding of Faulkner’s reasons for reusing characters from *S&F* in *Absalom, Absalom!*

Jian Zhang (Beijing Foreign Studies University), W. H. Auden’s ‘Anti-Japanese War’: *Sonnets from China’s* Understanding of War and Politics
11 (4)
Auden’s *Sonnets from China* is often understood as abstract thinking about war or as the author’s personal spiritual progress. However, as descriptions of Auden’s journey to war, the sonnets are first and foremost reflections of the anti-Japanese war in China. Although Auden at the time had tendencies to transcend politics, the sonnets are after all provoked by the specific occasions and are based on historical incidents. This essay will attempt an intertextual reading between the sonnets and the travel diaries in *Journey to a War* and will explore the historical incidents and references behind them. As it will show, a close reading of each and every sonnet in the sequence from a historical perspective is crucial to a good understanding of their meaning.

Rivkah Zim (King’s College, University of London), Letters from the Low Countries 1587: Thomas Sackville, lord Buckhurst and the Rhetoric of Political Survival
3 (3)
Sackville was a renaissance man: poet in his youth, patron of letters, learning, music and art, and a key figure in the Elizabethan regime as privy councillor, chancellor of the University of Oxford and Lord High Treasurer. But in 1587-88 while still a newcomer on the council his career nearly came to a sticky end. As a result of his embassy to the Netherlands (deputising for the Queen and the earl of Leicester) he provoked the enmity of Leicester and then the wrath of the queen. After his return from the Low Countries in early July 1587 he was placed under house arrest, banned from court as well as the queen’s presence and faced lengthy investigations of his diplomatic dealings with the Dutch states and towns. Both the crisis sparked by his implied criticism of Leicester’s policies and his recovery from the disgrace it brought him were owing in good measure to Sackville’s expressive powers as a letter writer.

This paper demonstrates how the affective rhetoric of his pleas for money to pay the English soldiers in the Netherlands (and his prophetic warnings of the consequences if the queen would not continue to finance and prosecute this proxy war with Spain), earned him the queen’s displeasure; it also reveals some of the political functions of courtship in encoding personal and diplomatic relations as he sought allies at home and tells the story of another kind of war, one conducted with words and letters that became Sackville’s key ‘weapons of defence’ and promoted his political survival.