

TRANSFORMING Bodies Conference



APRIL 21-22, 2017
Presented by Cornell University and
The Early Modern Conversions Project



Cornell University



McGill



early modern
CONVERSIONS.com



iPLAI
INSTITUTE FOR THE
PUBLIC LIFE OF ARTS AND
ARCHITECTURE

Provisional Program
TRANSFORMING BODIES CONFERENCE
Cornell University, April 21-22, 2017
(Klarman and Goldwin Smith Halls)

Presented by the Early Modern Conversions project and Cornell University

In this conference, we propose to explore the centrality of bodies to concepts and practices of conversion in the early modern world. How are bodies – animal, human, vegetal, epistemological – transformed by these concepts and practices, and how do they transform the concepts and practices by their material and virtual presences, by their own performances and practices of conversion, by their resistance to metaphysical and ontological interpretation? This Call for Papers seeks work that crosses disciplinary boundaries even as it questions the boundaries imposed by various knowledge systems on a wide range of bodies. Topics will include, but are not limited to: virtual and corporeal bodies as artifacts of conversion; race and conversion; transgender bodies; bodies performing conversion; animality; beauty and seduction; bodies of knowledge; corporeal ecologies; vegetation and bodies of land and water; and monstrous/ magical/ witchlike bodies.

Keynote Speakers: Peggy McCracken, Vin Nardizzi, and Valerie Traub.

Abstracts and biographies are posted at earlymodernconversions.com.

Organized by Kathleen Perry-Long, Paul Yachnin, and Stephen Wittek.

With support from the following Cornell programs and departments: American Studies, Comparative Literature, English; Feminist, Gender, and Sexuality Studies; French Studies, History, Medieval Studies, Performing and Media Arts; Religious Studies, Renaissance Colloquium, Romance Studies, Science and Technology Studies, and The Society for the Humanities

Please send enquiries to Kathleen Perry Long (kpl2@cornell.edu).

FRIDAY, APRIL 21

9-9:45 Welcome

Light breakfast and coffee

Klarman 164 (Romance Studies Lounge)

10-11:30. Session I.

Introduction to the Rare and Manuscript Collections by Laurent Ferri, Curator of pre-1800 Collections, Kroch Library, 2b48 (at the back of Olin Library)

OR

Tour of the new permanent exhibition of early modern prints, led by Brittany Rubin, Curatorial Assistant, Johnson Museum

11:30-12:30. **Lunch.** Klarman 164 (Romance Studies Lounge)

12:30-1 **Opening remarks, Kathleen Long** (Cornell University) (Klarman G42)

1-2:30. Session II.

1. *Virtual Bodies I*

(Klarman G42) (Philip Lorenz, chair)

-Patricia Badir (University of British Columbia), "Fixing the Affections: Books as Agents of Conversion at Little Gidding"

-Alison Calhoun (University of Indiana), "Instruments of the Passions: Artisanal Bodies on the Baroque Stage"

-Stephen Kim (Cornell University), "The Un/transformed Body and Dis/ability in *El licenciado Vidriera*"

2. *Transgender I*

(Klarman 155) (Anna Klosowska, chair)

-Karen Adams (Norwich University), "Reimagining Kinship through Sex Change in Tristan de Nanteuil"

-Karma Lochrie (University of Indiana), "Gower's Transgender Riddle in *Iphis and Ianthe*"

-Masha Raskolnikov (Cornell University), "*Silence* and the Power of Being Not-Male in the Middle Ages"

3. *Incarnation/ Incorporation: Theological and Philosophical Approaches*

(Goldwin Smith G19) (Paul Yachnin, chair)

-Will Miller (University of Rochester), "Blood and Faith: Humoral Theories of Denomination In Seventeenth-Century England"

-Jack Stetter (Université Paris 8/ Vincennes-Saint Denis), "The Spinozist Embodiment of Transformation: Purifying the Body of its Purity"

-Greta LaFleur (Yale University), "Taxonomies of Aberrance"

4. ***Penance***

(Goldwin Smith G20) (Stephen Wittek, chair)

-William Kennedy (Cornell University), "The Rhetoric of Penance and the Work of Revision in *Hamlet* and *Othello*"

-Juan-Luis Burke (McGill University), "From Courtesan to Saint: Embodied Female Space in Juan Correa's *The Conversion of St. Mary Magdalene*"

-Ashley O'Mara (Syracuse University), "'How art thou changed!': Transfiguring the Magdalene in Early Modern Converts' Poetry"

2:30-3 **Coffee break.** Klarman 164 (Romance Studies Lounge)

3-4:30. **Session III**

1. ***Virtual Bodies II***

(Klarman 155) (Jenny Mann, chair)

-Philip Lorenz (Cornell University), "The File's Two Bodies"

-Miranda Griffin (Cambridge University), "Transforming touch: Christine de Pizan reads the *Ovide moralise*"

-Marjorie Rubright (University of Toronto), "Trans * Sporades: The Myth of Iphis and Queer Archipelago of John Florio's *A Worlde of Wordes* (1598)"

2. ***Witches and Wicked Women***

(Klarman G42) (Alison Calhoun, chair)

-VK Preston (University of Toronto), "Defamed and Defamatory Bodies: Metamorphosis, Memory and Witch Accusations"

-Catie Gill (Loughborough University), "The Body as 'Sign' in Quaker Proselytising"

-Rachel Daphne Weiss (University of California, Los Angeles), "Bodies (Im)material: *Lo stregozzo*, the Witch, and the Copperplate Engraving"

3. ***Incorporation: Medical and Physiological Approaches***

(Goldwin Smith 124) (William Kennedy, chair)

-Amanda Herbert (Folger Library), "Creatures of the Bath: Medical Transformation at Early Modern British Spas"

-Michael Walkden (University of York), "Inner turmoil: Emotion and Digestion in Early Modernity"

-Magdala Jeudy (Cornell University), "Une condition normale corporelle: Montaigne's critique of Medicine"

4. ***Thinking Conversion with Animals***
(Goldwin Smith 142) (Abdulhamit Arvas, chair)

-Richard Reinhart (University of Michigan), "Converting Vestiges: Capuchin-Franciscan Missionaries and the Animal-Fetish-Slave Knot in Seventeenth-Century Kongo"

-Louisa Mackenzie (University of Washington), "'A Real Cat, Believe Me': Feline Bodies and the Transformation of Human Knowledge."

-Joey Gamble (University of Michigan), "Was Malbecco Always a Goat?"

Break 4:30-5

5-6:30. Keynote: Peggy McCracken (University of Michigan),
"Metamorphosis and Conversion: Becoming Stag in the *Ovide moralisé*"
(Klarman Auditorium) (Louisa MacKenzie, chair)

7-9pm. Banquet, Taylor A&B, Banfi's, Statler Hotel (Conference participants only)

SATURDAY, APRIL 22

9-9:45 Light Breakfast and Coffee
Klarman 164 (Romance Studies Lounge)

10-11:30. Session IV

1. ***Transforming Ecologies I*** (Klarman 155) (Pauline Goul, chair)

-Stephanie Shirilan (Syracuse University), "Commodity Conversion: New World Bioprospecting in the English Protestant Imagination"

-Russell Stepp (Cornell University), "Gold Corrupts, or why are there no baby dragons?"

-Dyani Johns Taff (Ithaca College), "Fill My Sails: Negotiating Gender, Authority, and the Environment in *The Tempest*"

2. ***Global Transformations I*** (Klarman G42) (VK Preston, chair)

-Carmen Nocentelli (University of New Mexico), "Satis and Devadasis in Early Modern Writing"

-Michael Meere (Wesleyan University), "Indigenous Masculinities: Race, Disability, and Conversion in 'New France'"

-Claudia Lazzaro (Cornell University), "Rethinking Male Nudity as Sign in Sixteenth-Century Italy"

3. ***Transgender II*** (Goldwin Smith 142) (Masha Raskolnikov, chair)

-Anna Klosowska (Miami University of Ohio), "Queer Sappho, Black Sappho, Black Andromeda, Belle Noire: Aspects of Africanism and Lesbianism in Early Modern France (1570-1670)"

-Mathieu Dupas (University of Michigan), "Benserade's *Iphis et Iante* (1634): Gallantry and the (In)Significance of Lesbian Desire in 17th-century France"

-Becky Lu (Cornell University), "How to Read Like a Woman: Disorderly Reading, Cento, and Prophecy in *The Book of the City of Ladies*"

4. ***The Politics and Epistemologies of Conversion***
(Goldwin Smith 124) (Kathleen Long, chair)

-Juliette Cherbuliez (University of Minnesota), "The Temporality of Transformation in French Theater of Violence, 1626-1690"

-Laura Francis (Cornell University), "The Allegorical Depths of *A Game at Chess*"

-Katherine Eggert (University of Colorado, Boulder), "Alchemy, Humanism, and Other Useful Bad Ideas in John Lyly's *Gallathea*"

11:30-1. Lunch (Klarman 164 Romance Studies Lounge)

1-2:30. Keynote: Vin Nardizzi (University of British Columbia),
"Vegetable Poems and Portraits in the Renaissance"
(Klarman Auditorium) (Phillip John Usher, chair)

2:30-3 Break

3-4:30. Session V

1. ***Transforming Ecologies II*** (Klarman G42) (Stephanie Shirilan, chair)

-Philip Usher (New York University), "Terraformation"

-Pauline Goul (Cornell University), "An Alchemical Ecology of Bodies"

-Jenny Mann (Cornell University), "Orphic Rocks: English Poetics and the Conversion of Stony Matter"

2. ***Global Transformations II*** (Klarman 155) (Michael Meere, chair)

-Abdulhamit Arvas (Vassar College), "Queering Conversion with Boys: Sex, Gender, and Religion in the Early Modern World"

-Tania Bride (University of California, Los Angeles), "Él se convirtió en tigre": The transformations of indigenous ritual specialists in court narratives of New Spain, 1536-1760"

-Mitchell Greenberg (Cornell University), "The marvelous voyage of Marie de l'Incarnation: from masochism to mission(ary).--and recently to sainthood"

3. ***Transgender III*** (Goldwin Smith 124) (Kathleen Long, chair)

-Elizabeth Mathie (University of Michigan), “The Bodies of Others in John Lyly’s *Galatea*”

-Catherine Chiabaut (Yale University), “Converting the Hermaphrodite Body: Writing Anatomical Abnormality in Enlightenment France”

-Marshall L. Smith, III (Cornell University), “I am what I am, I’m my own special creation: Redressing the uneasy balance of Gender norms in French Literature from the Seventeenth to the Nineteenth Century”

4. ***Converting Language*** (Goldwin Smith 142) (Paul Yachnin, chair)

-Laura Weindling (University of Southern California), “Converting Jessica: Love of Dissimilarity in Shakespeare’s *Merchant of Venice*”

-Rayna Kalas (Cornell University), “Conceit and Conversion”

-Corinne Noirot (Virginia Tech), “Flesh Made Words: Incorporating Sin Into Language According To Montaigne’s *Apologie De Raymon Sebond* (1588)”

4:30-5 Break

5-6:30. Keynote: Valerie Traub (University of Michigan), “Anatomy, Cartography, and the Prehistory of Normality” (Klarman Auditorium) (Rayna Kalas, chair)

7-9. Closing Reception (Klarman Atrium)

ABSTRACTS AND BIOGRAPHIES

Adams, Karen

kda9@pitt.edu

“Reimagining Kinship through Sex Change in Tristan de Nanteuil”

In *Tristan de Nanteuil* (c.1350), the character Blanchandin(e) undergoes a miraculous sex change and engenders a son who becomes a saint. Blanchandin’s sex change creates a new blended family that makes brothers out of the son (Raimon) that he gave birth to before his sex change, and the saintly son he engendered as a man. I argue that these changes in family structure must be examined in order to make sense of the sex change. This strange genealogy between Gilles and Raimon demonstrates that the masculine body created by sex change not only engenders the body of a saintly son, but also constructs new ideas about kinship, inheritance, and lineage.

Karen Adams teaches French language at Norwich University in Northfield, Vermont. She received her PhD in French literature from the University of Pittsburgh in 2016. Her dissertation examines the intersection of kinship and gender identity in thirteenth- and fourteenth-century narratives of cross-dressing and sex change.

Arvas, Abdulhamit
aarvas@vassar.edu

“Queering Conversion with Boys: Sex, Gender, and Religion in the Early Modern World”

My paper will explore the homoerotics of religious conversions in the early modern period with a focus on the figure of the beautiful Christian boy in Ottoman lyric poetry. The body of the alluring exotic boy in this poetic tradition appears as a site of religious as well as erotic negotiations under the gaze of the Muslim speaker who desires to convert the boy. The boy is the object of male desire at first sight; however, by using a queer analytics, which suggests identities are not stable, I argue that the iconic boy in these representations becomes the seducing subject of conversion, converting those who desire to possess and convert him. These representations therefore challenge dichotomies of subject/object, converter/converted, sexual/religious within the concepts and practices of conversion in the early modern world.

Abdulhamit Arvas is a Mellon Postdoctoral Fellow in Shakespeare at Vassar College. He earned his PhD in English with a minor in Women’s and Gender Studies from Michigan State University (2016). Trained in the field of early modern literature and culture, he specializes in sexuality studies, gender, transcultural studies and global Shakespeare. He is currently working on his first book project, which explores early modern English and Ottoman sexualities with a focus on cross-cultural encounters, abductions, and conversions in the Mediterranean during the sixteenth and early seventeenth centuries.

Badir, Patricia
patribad@mail.ubc.ca

“Fixing the Affections: Books as Agents of Conversion at Little Gidding”

From his deathbed in 1637, Nicholas Ferrar ordered the burning of volumes of plays and poetry that he had hidden away because of their potential to pollute “the minds of readers with filthy lusts”. At odds with this request is Ferrar’s reputation for beautiful book production. This paper will focus on Ferrar’s conflicted relationship to books understood as dangerous worldly things but also as agents of conversion able to transform corporeal weakness into spiritual strength. Drawing on specific examples from Little Gidding, this paper will illustrate how these sensual objects work to fix feeling in the service of bodily transformation that was severe, regimented and life-long.

Patricia Badir is Professor of English at the University of British Columbia. Her book, *The Maudlin Impression: English Literary Images of Mary Magdalene, 1550-1700*, was published by the University of Notre Dame Press in 2009. Her most recent suite of articles study the archival remains of early twentieth-century productions of medieval and renaissance plays. She continues to work on the literary afterlives of biblical saints and the creative output of seventeenth-century religious communities. She has new interest in conversion and eco-catastrophe in early modern England and she is finishing a book on director Roy Mitchell and the matter of the theatrical archive.

Bride, Tania

taniabride@ucla.edu

“Él se convirtió en tigre”: The transformations of indigenous ritual specialists in court narratives of New Spain, 1536-1760”

In a collection of trial records from the 16th to 18th centuries in New Spain, the court narratives describe individuals who metamorphosed into animals. An indigenous Mesoamerican belief in the transformative abilities of ritual specialists known as *nahualli* surrounds these cases. So too do the mechanics of the colonial judicial institutions and perspectives of the Spanish officials who administered them. Through these documents, this paper explores the *nahualli*'s bodily conversions within the context of the Christian conversion drive in Mexico, along with the interaction of indigenous and European bodies of knowledge (and knowledge of bodies).

Tania Bride is currently a PhD student in the Department of History at UCLA under the supervision of Kevin Terraciano. Specializing in the Latin American field, her research explores the socio-ritual sphere of indigenous communities in New Spain, with a focus on the colonial judicial system as a site of cultural dialogue. She received her MPhil in Early Modern History from the University of Cambridge and BA in History from the University of Oxford.

Burke, Juan Luis

juanluisburke@gmail.com

“From Courtesan to Saint: Embodied Female Space in Juan Correa’s *The Conversion of St. Mary Magdalene*”

This paper will analyze the seventeenth century painting “The Conversion of Mary Magdalene” by Juan Correa, a Mexican viceregal artist. I deconstruct the different spatial environments embodied by Mary Magdalene, and which narrate her spiritual conversion from a courtesan to a saint, while at the same time relating the visual narrative to a series of social and cultural circumstances related to women and their sexual, spiritual, and social expectations in Colonial Mexican society. My presentation will turn to notions of embodied space while discussing artistic representations of the female body in the context of Colonial Mexican art and architecture history.

Juan Luis Burke is an architect and architectural historian who has recently completed his doctoral studies at McGill University under the tutelage of Prof. Alberto Pérez-Gómez, in the History and Theory of Architecture program. He specializes in the study of architecture, urbanism, and the visual culture of early modern Mexico, and its relationships with Europe, particularly Spain and Italy. He is also an architectural educator, having been professor at the School of Architecture and Design at Monterrey Technological Institute, in Puebla, Mexico, and is presently an Assistant Professor at the State University of New York, at Alfred State College, where he teaches architectural design studios and architectural history and theory.

Calhoun, Alison
abcalhou@indiana.edu

“Instruments of the Passions: Artisanal Bodies on the Baroque Stage”

Drawing from seventeenth century French opera libretti, machine sketches, and scores, this paper explores how “artisanal” bodies on the baroque stage—man-made stage machines representing animate and inanimate bodies, put into motion by human actors/puppeteers—, along with accompanying text and music, transformed previous conceptions of the machine as occult into perceptions that reflected a growing erosion of the difference between mechanical bodies and ensouled humans. The centrality of the human body and the visibility of human effort involved in the making of stage machines heightened their connection to the spectator, and made them more likely to transport their passions.

Alison Calhoun is Assistant Professor of French and Adjunct Assistant Professor of Theatre at Indiana University where she teaches and researches Early Modern French Literature and Drama. She actively publishes in the areas of Montaigne Studies, Theatre History, Opera and Dance History, Affect Studies, and the History of Emotions. Alison’s first book explores the relationship between life writing and philosophy in Michel de Montaigne’s *Essais*. Her current book project studies how the emergence of sentimentality on the French Baroque stage was influenced by stage technology, specifically machines, automata, and androids.

Cherbuliez, Juliette
cherbuli@umn.edu

“The Temporality of Transformation in French Theater of Violence, 1626-1690”

While theatrical violence often is resolved through redemption or expiation, certain plays include violence that resists recuperation. In plays employing rhetorical and performative forms of violence (from hypotyposis to poisoned characters, from innovative theater machines to on-stage catastrophes), the resulting bodily transformation is truly non-transformative: it leaves no moral remainder, no symbolic monument, and no redemptive possibility. This kind of violence, with roots in Ovid’s *Metamorphoses*, arguably resists the Christian temporality of conversation. My examples (Hardy, Rotrou, Corneille) explore the role of such violence in the understanding of transformation as a social force within theater.

Juliette Cherbuliez is associate professor in the department of French and Italian at the University of Minnesota. She is the author of *The Place of Exile: Leisure Literature and the Limits of Absolutism* and the forthcoming *In the Wake of Medea*, as well as articles on libertinism, women’s writing, material culture and tragedy. Her research strives to articulate the “lost opportunities” within literature and ideas of the French seventeenth century.

Chiabaut, Catherine
catherine.chiabaut@yale.edu

“Converting the Hermaphrodite Body: Writing Anatomical Abnormality in Enlightenment France”

The existence of hermaphrodites—of dually-sexed individuals—was widely denied in eighteenth-century France. This denial can in part be explained by the rapid development and standardization of anatomical sciences during the Enlightenment. As the idea of an abstract, universal, mathematically-proportioned and statistically-compiled "body" emerged, the constitutively-disproportional and irremediably-individual hermaphrodite body became inconceivable. This talk will focus on two medical treatises in which attempts by surgeons to convert the abnormal hermaphrodite body into the mathematical language of Enlightenment anatomy not only leads to the denial of hermaphroditism, but to the feminization of the disorderly hermaphrodite body.

Catherine Chiabaut obtained her Bachelors of Arts at McGill University in 2012, where she studied French literature and philosophy. She went on to complete a Masters of Arts in the French Department at Yale, where she is currently completing her Ph.D. Her thesis focuses on the definition and representation of hermaphrodites in works by Rousseau, Diderot, Casanova, and Sade. Her project attempts to decipher the ways in which the idea of dually-sexed bodies intersected with old and emerging theological, medical, and political myths within eighteenth-century literary texts. She is also interested in the ways in which the specificity of literary discourse allowed for the articulation and transformation of those myths.

Dupas, Mathieu
dupas@umich.edu

“Benserade’s *Iphis et Iante* (1634): Gallantry and the (In)Significance of Lesbian Desire in 17th-century France”

Contrary to Ovid’s *Metamorphoses*, Benserade’s *Iphis and Iante* has Iphis transformed into a boy after her wedding night with Iante, thereby presenting female same-sex desire as both significant—since it is an important part of the audience’s aesthetical pleasure—and insignificant—since it is possible to represent it on stage with no scandal. In order to overcome this paradox, I insert Benserade’s staging of female same sex desire into the amorous culture that was dominant at the time: gallantry. I suggest that gallantry took what had until then been simply considered as pertaining to amity and converted it into a field of practice soon to be called “sexuality.”

Matthieu Dupas is a postdoctoral fellow at the University of Michigan, Ann Arbor. His research reads French literary texts written before and after modernity from the viewpoint of queer theory and the history of sexuality. His PhD dissertation on Pierre Corneille, defended at Paris 3 in 2015 shows how 17th-century gallantry reconfigured gender relationships and erotic subjectivities on the threshold of modernity, thereby paving the way for modern heterosexuality. His PhD dissertation (Michigan 2017) addresses explicit sex in Michel Houellebecq and Virginie Despentes and argues that sexuality’s social dominance is approaching expiration today—what he calls the “postsexual transition.”

Eggert, Katherine

katherine.eggert@colorado.edu

“Alchemy, Humanism, and Other Useful Bad Ideas in John Lyly’s *Gallathea*”

The main plot of Lyly’s *Gallathea*, an adaptation of Ovid’s “Iphis and Ianthe,” and its comic subplot, which includes Rafe’s apprenticeship to an alchemist, are united by the theme of physical transformation. But they are also united by the practice of “disknowledge”: knowing something isn’t true but believing it anyway. Disknowledge renders *Gallathea* a commentary on Lyly’s career and intellectual mission. In identifying humanism with Ovidian transformation and alchemy, both of them believable but untrue modes of physical change, Lyly insinuates that the transformations in learning and social status meant to be brought about by humanist education are similarly wishful thinking.

Katherine Eggert is professor of English at the University of Colorado Boulder. She is the author of *Showing Like a Queen: Female Authority and Literary Experiment in Spenser, Shakespeare, and Milton* (2000) and *Disknowledge: Literature, Alchemy, and the End of Humanism in Renaissance England* (2015) and has published articles on Shakespeare, Jonson, Spenser, early modern science, and Shakespeare on film. Her current project is a book called *Renaissance Happiness*.

Francis, Laura

lrf62@cornell.edu

“The Allegorical Depths of *A Game at Chess*”

Thomas Middleton’s *A Game at Chess* initially presents a simple game with simple rules: the stage is a chessboard, the black house is Spain, the white house is England, and the pieces move according to their colors. As I will argue, however, Middleton empties out these original allegorical meanings. Anxiety pervades the script as religious bodies are corrupted from within, kings fail to make an appearance, and influence is dispersed among traitorous pawns. The confessional use of *asides* and *withins* moreover implicates the spectators as much as the author — the subjects as much as the monarch — providing each the power to imbue the voided allegorical depths with their own interpretations.

Laura Francis is a second year Ph.D. student and teaching assistant in the English Department at Cornell University. She studies 16th and 17th century literature and culture, with special interests in allegory, feminist theory, and translation. More specifically, she plans to focus on the early modern body as a contentious site for religious and political upheaval, conceptions of gender, and the exchange of ideas between England and the continent. Before starting graduate studies, she received her B.A. from the University of Pennsylvania.

Gamble, Joey
jmgamble@umich.edu

“Was Malbecco Always a Goat?”

In this paper I use the figure of Malbecco—the miser turned cuckold turned suicidal goat in Book 3 of Spenser’s *The Faerie Queene*—to think through the implications of trans theory for the study of early modern conversions. Reading Malbecco’s transformation as a conversion compelled by desire, I hope to engage with some of the questions of the Conversions project: to what extent is conversion predicated on intention, subjectivity, and human exceptionalism? What stays the same across a process of conversion? And what is the relationship between conversion, gender, sexuality, and the body?

Joseph Gamble is a doctoral student in Women's Studies & English at the University of Michigan. Centrally concerned with articulating a localized understand of early modern sexual knowledge and meaning, his work asks, "How did early moderns learn to want sex, to have sex, and to like sex?" by tracing various questions of sexual logistics, meaning making, and identity through early modern poetry, drama, and pornography.

Gill, Catie
C.J.Gill@lboro.ac.uk

“The Body as ‘Sign’ in Quaker Proselytising”

Quakers in mid-seventeenth century England frequently represented the plerophoria between the believer and their God. Descriptions about the state of inwardness, voluntary obedience, and perfectionism, were written by believers who maintained that they were in an exalted state of religiosity. I will explore how women described their bodies when prophesising, and how they were described by others. Quaker women’s bodily transformations are scrutinised in anti-Quaker publications, the most dramatic being claims that that Quakers could raise the dead. To explore this more fully, sources which problematize or question Quaker transformations must be examined alongside women’s narratives.

Catie Gill is a lecturer in the School of the Arts, Loughborough University. She has written on Quakerism and sectarianism, often by analysing community-values and/or gender. Key publications include *Women and the Seventeenth-Century Quaker Community* (Ashgate, 2005), and *Theatre and Culture* (ed.) (Ashgate, 2010).

Goul, Pauline

pauline.goul@gmail.com

“An Alchemical Ecology of Bodies”

What ecological thought can be extracted from the corporeal movements of bodies, human and nonhuman, in Renaissance French texts? There are plenty of bodies in Renaissance France, since “corps” designated both human bodies and any other, nonhuman body. Hence, the process of separating the human from the environment must have involved narrowing down the notion of “corps.” Instead, Renaissance texts portray the inter-connectedness of all bodies, their irremediable convergence towards and communication through one another. I will demonstrate that the malleable notion of body allowed for a fluidity between the human and the nonhuman.

Pauline Goul is a Ph.D. candidate in Romance Studies at Cornell University. Her dissertation, titled *An Ecology of Waste: Transatlantic Excess in Renaissance France*, examines the perception of excess as a manifestation of environmental anxiety in works that deal with the New World, from Rabelais’s *Fourth Book* to Montaigne’s *Essais* and the travel narratives of Jacques Cartier and André Thevet. Her scholarship, more generally, tracks the evolution of ecological concepts—including waste, garbage, expenditure, and hoarding—in literature and culture from the Renaissance to the present. She has published articles and chapters in *Forum for Modern Language Studies*, *French Ecocriticism*, and *Global Garbage: Early Imaginaries of Excess, Waste, and Abandonment*.

Greenberg, Mitchell

mitchell.greenberg1@gmail.com

“The marvelous voyage of Marie de l'Incarnation: from masochism to mission(ary).--and recently to sainthood”

It is often forgotten that the French Seventeenth-century which is so often cited as the paragon of French Classicism producing such pillars of French civilization as Corneille, Racine and Molière is also the "Century of Saints." French society was seized by a Counter-Reformation fervor that saw the restructuring of religious communities and the establishment of new religious orders. The names of St. Francois de Sales, Bérulle, Saint Jeanne de Chantal, Saint Louise de Marillac and St. Vincent de Paul stand as witnesses to the religious fervor that seized the France of Louis xiii and Louis xiv. the case of Marie de l'Incarnation while less widely known is perhaps even more interestingly perverse. During her widowhood Marie experienced "mystic" visions, subjected herself to daily mortifications that she details in intimate detail in the "autobiography" that she co-wrote with her son, a Benedictine abbot whom she abandoned as a child in order to fulfill the "divine mission" that she believed God asked of her. Abandoning her child, Marie first joins the Ursuline order and then leaves France for Canada ("New France") in 1639 to establish the first Ursuline convent in the New World. Once there, this same autobiography describes her transformation as she becomes a missionary to the local Amer-Indians. Marie creates a school for young girls whom she has had converted to the "True Faith," and continues for the rest of her life to 1) direct the central convent and its annexes, 2) produce three French/Amer-Indian dictionaries (for the three indigenous languages she masters, 3) deal with the French (male) administrators who attempt to curb her work, 4) rebuild her convent after it is destroyed in an earth-quake, all the while remaining in correspondence with a large group of benefactors in France and, of course, with her son. Her autobiography which traces her path of lonely, self-punishing acolyte to the first female missionary in Canada where as she says, her "holy work' has

replaced her self-mortifications becomes an example of female empowerment in the colonies of the New World.

Mitchell Greenberg is the Goldwin Smith Professor of Romance Studies and chair of the Dept. of Romance Studies at Cornell University. He is the author of several book length studies of the French and in more general terms, of the European seventeenth century (*Corneille, Classicism and the Ruses of Symmetry; Subjectivity and Subjugation in 17th century drama and Prose; Baroque Bodies* (which is currently being translated for publication in France); and *Racine from Ancient Myth to Tragic Modernity*). His book, *Canonical States, Canonical Stages*, which dealt with plays by Shakespeare, Calderón, Lope de Vega, Corneille and Racine, was awarded the Scaglione prize in Comparative Literature by the MLA. He has been the chair of the Department of Romance Studies at Cornell off and on for the past 15 years. He is currently the editor of a volume in a six volume collection "The Cultural History of Tragedy" that will be published by Bloomsbury/Methuen in 2017.

Griffin, Miranda
mhg11@cam.ac.uk

“Transforming touch: Christine de Pizan reads the *Ovide moralisé*”

Christine de Pizan’s 1402 work, *La Mutacion de Fortune* starts with a narrative of gender transformation which is framed by three Ovidian narratives. Christine would have encountered these stories through manuscripts of the fourteenth-century *Ovide moralisé*, itself a reworking of the *Metamorphoses*. In this paper, I explore this series of rereading and rewriting as processes of touch and transformation: Christine’s perusal of the manuscripts is rewritten as the consoling touch of the allegorical personification of Fortune on Christine’s body in the *Mutacion*. Reading this work from the point of view of theoretical accounts of touch and skin should shed light on the sensory process of bodily transformation.

Miranda Griffin is the Fellow in French at St Catharine’s College, Cambridge. Her first book, *The Object and the Cause in the Vulgate Cycle*, was published by Maney in 2005; her second, *Transforming Tales: Rewriting Metamorphosis in Medieval French Literature*, was published by OUP in 2015. She has also published articles on the medieval French *lai* and *fabliau*, as well as the *Perceforest* and the poetry of Christine de Pizan. Her current research interests focus on materiality and the senses in medieval French literature, especially in relation to landscape and journeys.

Herbert, Amanda
aherbert@folger.edu

“Creatures of the Bath: Medical Transformation at Early Modern British Spas”

This paper examines the ways that early modern Britons used bodies of water – specifically, the waters of mineral springs – to transform and reinvent themselves. Spas were valued for their ability to make sick bodies whole and well. But they were also feared for their powers of conversion, alteration, and obfuscation. In these pools, bubbling water, rising steam, shifting sand floors, and even heavy bathing costumes changed and challenged perception. Spas were thus imagined as places of health and healing, but simultaneously as sites of physical danger, sexual ambiguity, and even political and social unrest.

Amanda E. Herbert is Assistant Director at the Folger Institute of the Folger Shakespeare Library, where she runs the Fellowships Program. She holds the M.A. and Ph.D. degrees in History from the Johns Hopkins University, and completed her B.A. with Distinction in History and Germanics at the University of Washington. Her first book, *Female Alliances: Gender, Identity, and Friendship in Early Modern Britain*, was published by Yale University Press in 2014 and won the Best Book Award from the Society for the Study of Early Modern Women. She was the 2015-2016 inaugural Molina Fellow in the History of Medicine and Allied Sciences at the Huntington Library in San Marino, California, where she worked on her second book project, *Spa: Faith, Public Health, and Science in Early Modern Britain*. She lives in Baltimore, Maryland.

Jeudy, Magdala
mlj76@cornell.edu

“Une condition normale corporelle: Montaigne’s critique of Medicine”

In his essay “De l’expérience,” Michel de Montaigne (1533-92) enunciates the highly problematic role that medicine, medical practitioners, and medication play in our lives. He maintains that medicine for its eagerness to restrain the human body tends towards harm of the individual. The complete import of Montaigne’s critique emerges in his study of his body, his appetites, and his habits. He shows that his subjective truthfulness overshadows any objective truth. While Montaigne is recognized as the perfect sceptic for his ability to doubt and to affirm an opinion on every subject, he escapes doubt in order to deflate our sense of knowledge that tends towards normalizing the human body. Montaigne believes that illness can be a good thing, if it is allowed to follow its natural course. In this way, he offers the possibility to rethink health and illness, and thereby effectively reconstruct the human body. He gestures away from a concept of the normalized medical body, and towards a concept of the individual body that resists categorization. In this paper I explore the significance of illness in our lives by raising the question *what is the hinge between illness and pathology?* With consideration of Georges Canguilhem’s analysis of health and illness as integral to the human condition, I bring another perspective on the value of Montaigne’s critique of medicine. My argument, in this paper is that illness is not pathological, but rather a normal state during which the body tries to regain harmony with its environment. The body, unlike the idle status ascribed to it by medicine, is always in passage. The body in Montaigne is transformative.

Magdala Jeudy is a graduate student in the Department of Romance Studies (French) at Cornell University.

Kalas, Rayna

rayna.kalas@cornell.edu

“Conceit and Conversion”

This paper takes a close look at some poetic conceits that unfold as a series of reversals or conversions from animate to inanimate and from subject to object. These conversions invite us to think about the way that poetry makes things — even immaterial things — touch. And in doing so, they challenge some of our most basic assumptions about what we think of as a “body.” And I’ll end with some speculations about what Sidney calls “inner touch” and the belief, for better and worse, that “conceit works strongest in weakest bodies.”

Rayna Kalas is associate professor of English at Cornell University, where she teaches courses on early modern poetry and prose, Milton, literature and technology, insult and invective, and the history of censorship. She is the author *Frame, Glass, Verse: the Technology of Poetic Invention in the English Renaissance*. She is currently at work on two different writing projects: one (titled *How to Frame Your Government*) on literary writing and constitutionalism in early modern England and the American colonies and the other on the relationship between touch and invention in early modern poetry.

Kennedy, William

wjk3@cornell.edu

“The Rhetoric of Penance and the Work of Revision in *Hamlet* and *Othello*”

Reformation teaching on penance denied sacramental status to outwardly penitential acts of contrition, confession, and satisfaction and, based upon the etymological components of the biblical *metanoia* “change of mental attitude, amendment of mind and heart,” redefined penance as an interior act of conversion that is congruent with God’s absolute will and divine justice. As it happens, *metanoia* is also a rhetorical term that refers to authorial acts of correction, conversion, and revision. This paper will analyze Shakespeare’s rhetoric of penance, relating it to the work of correction, conversion, and revision inscribed in the textual evolution of *Hamlet* and *Othello*.

William J. Kennedy is Avalon Foundation Professor Emeritus in the Humanities in the department of Comparative Literature at Cornell University. His latest book, *Petrarchism at Work: Contextual Economies in the Age of Shakespeare* (Cornell University Press, 2016), completes a history of European Renaissance poetry that includes *Authorizing Petrarch* (1994) and *The Site of Petrarchism* (2003).

Kim, Stephen
skk86@cornell.edu

“The Un/transformed Body and Dis/ability in El licenciado Vidriera”

In Miguel de Cervantes’s *El licenciado Vidriera*, is Tomás Rodaja’s body transformed because he believes his body to be made of glass? Borrowing from the social model of disability, I answer this question by examining the reactions of other characters. Though they believe Tomás to be mentally disabled and think his body is made of flesh, they still accommodate his belief in his transformed body, treating him as though he were made of glass. This reading encourages us to reconsider the work of scholars of early modern culture who argue that early moderns saw distinct boundaries between disability and ability.

Stephen Kim is a PhD student in English at Cornell University focusing on early modern literature and culture. He is particularly interested in the relationship between poetry and science as well as conceptions of race, gender, and sexuality in early modern England.

Klosowska, Anna
roberta2@miamioh.edu

“Queer Sappho, Black Sappho, Black Andromeda, Belle Noire: Aspects of Africanism and Lesbianism in Early Modern France (1570-1670)”

I trace two intertwined traditions: Sappho and Andromeda (Ovid, Petrarch), which contain two surprising elements: Africanism and lesbianism. In 1570-1670, allusions to Black Andromeda and Black Sappho become more frequent. Their context is the popularity of blackface ballet at the courts of Louis XIII and XIV, dozens of circulating translations and imitations of Marino's *Bella schiava* poem, numerous novelistic and theatrical plots involving white princesses disguised as Black slaves, the genealogy of the *précieuse*, and court portraiture. Sappho pays for her inclusion in the literary canon by being whitened (Christine de Pizan, ca. 1400) and straightened (Thevet, 1584), but echoes of Black Sappho persist.

Anna Klosowska, Professor of French at Miami University, published *Queer Love in the Middle Ages* (2005) and Madeleine de l'Aubespine's *Selected Poems* (2007), over thirty articles and several edited volumes and special issues of journals, primarily on queer studies. She is revising a book on Jean de Meun in early modern France and England (1350-1650). Her next book project, *Echo Tourism in Early Modern Europe*, studies the use of landscape, soundscape, atmosphere, and rivers as models for thought experiments. The present talk draws on her work on blackface under Louis XIII-Louis XIV, and the representations of Black Sappho and Black Aphrodite from 1200-1700.

LaFleur, Greta
greta.lafleur@yale.edu

“Taxonomies of Aberrance”

Linnaeus’ *Systema Naturae* was one of the first natural historical texts in which the category of the human was divided into four ethnic categories: *Africanus*, *Europaeus*, *Americanus*, and *Asiaticus*. Overlooked in studies of this text, however, is the way that Linnaeus not *only* divides *homo sapiens* into ethnic categories; he *also* divides the *homo* category into *sapiens* and *monstrosus*, a category that includes “troglodytes” and also contains breakdowns along ethnic lines (e.g. “Hottentot,” “Chinese”). This paper considers these taxonomic “leftovers” of the human and reads them as a moment of conversion, wherein the human as a category contracts, and in turn produces new categories of physiological aberrance. The newly nonhuman figures, bodies, and geographies of the *homo monstrosus* are those indexing the limits and outsides of expected gendered and racialized configurations of the body; how might we read the *homo monstrosus* alongside current critiques of the human, or theories of the posthuman? Are the possible histories of these modes of critique far older than we have, perhaps, assumed?

Greta LaFleur is Assistant Professor of American Studies. Her research and teaching focuses on early North American literary and cultural studies, the history of science, the history and historiography of sexuality, and queer studies. Her book project, *The Natural History of Sexuality*, brings together the history of sexuality and early environmental studies to understand how sexual behaviors were understood in the eighteenth-century Atlantic world; it is currently in press. Her work has appeared in *Early American Literature* and *Early American Studies*, and her research has been supported by fellowships at the Massachusetts Historical Society, the William Andrews Clark Library, the John Carter Brown Library, and the American Antiquarian Society.

Lazzaro, Claudia
cl47@cornell.edu

“Rethinking Male Nudity as Sign in Sixteenth-Century Italy”

My paper juxtaposes the nakedness of the inhabitants of the “New World” encountered by Columbus and Cortès, signifying unclothed and uncivilized, with the nudity in two portraits of Duke Cosimo de’ Medici of Florence, signaling instead physical strength and moral virtue through an idealized body. Cosimo’s two forays into self-representation with blatant nudity and explicit classical models remain puzzling to scholars and unique among his many portraits. Although familiar conceptual and visual tropes of biblical origins and mythical Golden Age domesticated images of naked indigenous peoples, had nudity become too freighted with contradictory meanings for the representation of a living individual?

An art historian of the Italian Renaissance, Professor *Claudia Lazzaro* has been at Cornell since 1980. She has published extensively on Italian Renaissance gardens as well as Fascist Italy, prints, and sixteenth-century Florence, with a particular interest in gender issues and cultural identity. Her most recent publication in *California Italian Studies* is “Michelangelo’s Medici Chapel and its Aftermath: Scattered Bodies and Florentine Identities under the Duchy.” She has essays in process on “Authority, Antiquity, and Masculinity in Portraits of Duke Cosimo in Armor,” and “Michelangelo as Dress Designer and Hairstylist,” in addition to a book project on Florence as New Rome in the Sixteenth Century.

Lochrie, Karma
klochrie@indiana.edu

“Gower’s Transgender Riddle in *Iphis and Ianthe*”

This paper explores the tale of *Iphis and Ianthe* from John Gower’s *Confessio Amantis*. Unlike the Ovidian and French versions of this tale, Gower naturalizes the desire of the two women, Iphis and Ianthe, for each other as an object lesson in the sedulous pursuit of love. The text’s riddle involves Iphis’s miraculous transgending by Cupid to “solve” a problem that does not exist, that is, Iphis’s female body. Pre-transformation Iphis and Ianthe have sex using “that thing that was completely unknown to them,” rendering any need for bodily supplementation unnecessary. Gower’s tale challenges sexual epistemologies, creating a riddle that has no obvious answer.

Karma Lochrie is a professor of English at Indiana University where she teaches medieval literature and culture, gender, and sexuality. She is the author of *Heterosyncrasies: Female Sexuality When Normal Wasn’t* (University of Minnesota Press, 2005), and most recently, *Nowhere in the Middle Ages* (University of Pennsylvania Press, 2016). She has written numerous articles on gender and sexuality and the historiography of sexuality.

Long, Kathleen (organizer)
kpl2@cornell.edu

Kathleen Long is a Professor of French in the Department of Romance Studies at Cornell University. She began her career researching the connections between the reception of Ovid’s *Metamorphoses* and theories of the imagination in early modern literature. She has since published on the image of the hermaphrodite in early modern French, German, and Swiss works (medical, alchemical, literary), the representation of the body in alchemical treatises, and representations of the Wars of Religion in France. Her current project focuses on the ties between early modern theories of the monstrous and modern representations of disability, using the critical lens of Georges Canguilhem’s work on *The Normal and the Pathological* to analyze these discourses.

Lorenz, Philip
philip.lorenz@cornell.edu

“The File’s Two Bodies”

“Conversion” can refer to different things: a “transformation” of something into another, or a more “developmental” process in which the converted doesn’t leave the former thing completely behind but preserves some aspect of it in the guise of another. For Augustine, the *conversio* of conversion has to do specifically with the *turn* (as the word suggests) toward God – a turning that Petrarch later recognized depends on its sign system for its effects. The converted “body” I examine in this paper is not (immediately) religious or even human. My focus is on the sign-system of sovereignty as the concept moves into files.

Philip Lorenz is Associate Professor of English at Cornell University where he teaches courses on Renaissance drama and literary theory. His research focuses on sovereignty and political theology in early modern England and Spain. His current book project *Baroque Files* pursues the afterlives of early modern sovereignty as its representation moves from the symbolic body of the

sacred king into increasingly abstract forms, including public administration. “Files” focuses on the relation between literature and concepts of organization and “production aesthetics” formulated in the early modern global network of Spanish, English and Roman Jesuit colleges as sovereignty moves from kings to things.

Lu, Becky

dl837@cornell.edu

“How to Read Like a Woman: Disorderly Reading, Cento, and Prophecy in *The Book of the City of Ladies*”

Christine de Pizan penned *The Book of the City of Ladies* to critique/re-form medieval reading and writing practices and illustrate the transformative power and prophetic potential of her reading method. Drawing upon feminist and material textual frameworks, I will argue that Christine demonstrates the method of reading by cutting to teach her female reader how to read selectively from a misogynistic body of knowledge as a simultaneously defensive and regenerative gesture. Christine harnesses her authority as a compiler to cite and re-collect her authorities, reclaiming the reputations of mythological and pagan women and incorporating them into a Christian moral system.

Becky Lu is pursuing a PhD in early modern English poetry and prose at Cornell University. She holds an undergraduate degree from the University of Pennsylvania, where she specialized in early modern literature and classical studies. Her particular areas of interest include devotional texts, history of medicine, history of the body, material texts and textual production, and classical reception. Her current projects coordinate technologies and practices of reading with literary forms and devices that organize early modern texts around metaphors of the body, such as anatomy, blazon, and synecdoche.

Mackenzie, Louisa

louisam@uw.edu

“A Real Cat, Believe Me”: Feline Bodies and the Transformation of Human Knowledge.”

Montaigne's cat is something of a feline philosophical celebrity, especially after appearing in Derrida's meditation on human-animal relations. Starting with Montaigne, but also looking at poetry and medical texts from the French Renaissance, this paper will consider how cats functioned as bodies of knowledge that unsettled the human-animal divide, and how this knowledge was very much based in what Derrida calls the irreducible "real cat," not only the cat-as-figure. In other words, the lived encounters between human and feline bodies were just as important to the transformation of knowledge as citation and abstraction.

Louisa Mackenzie teaches French language, literature, and culture at the University of Washington in Seattle. Her first book, *The Poetry of Place* (2011), is an ecocritically-inflected study of the creation of an enduring affective relation to French landscape by the poets of the Pléiade, informed by land-use history and cultural geography. Recently, she co-edited with Stéphanie Posthumus the volume *French Thinking on Animals* (2015), and is now working in the emerging field known as Animal Studies.

Mann, Jenny
jenny.mann@cornell.edu

“Orphic Rocks: English Poetics and the Conversion of Stony Matter”

This paper explores how allusions to the Orpheus myth shape sixteenth-century theories of poesy as that which softens hard matter. I will resist familiar allegorizations of the Orpheus myth, asking instead, what does it mean to endow linguistic eloquence with the power to animate rocks and stones? How does the vitality (or *energeia*) of verbal eloquence move across the boundary between mineral matter and human bodies? What is the nature of a song that can impress itself on hard matter? How do Orphic rocks enable the conversion of classical myth into English poetry, while simultaneously resisting their own conversion into allegorical figures?

Jenny C. Mann is an Associate Professor of English at Cornell University. She received her B.A. from Yale University and her Ph.D. from Northwestern University. She has published a study of the formation of an English art of rhetoric titled *Outlaw Rhetoric: Figuring Vernacular Eloquence in Shakespeare's England* (Cornell UP, 2012). She is currently at work on a new project titled “Orpheus on Trial: Renaissance Poetics and the History of Knowledge” and is also co-editing a special issue of *Philological Quarterly* titled “Imagining Early Modern Scientific Forms.”

Mathie, Elizabeth
mathie@umich.edu

“The Bodies of Others in John Lyly’s *Galatea*”

This paper considers the conceptual implications of the central gender conversion in Lyly’s 1584 play. I examine several scenes of transformed (or transforming) embodiment in the drama to argue that *Galatea* insists on the tangibility of the body and the significance of that materiality while at the same time dismissing the relevance of specific physical features for self-knowledge and love-making. Ultimately, I contend that this work offers a useful theoretical model for how we might acknowledge the centrality of the physical body to lived experience without giving undue importance to the actual forms or categories that body inhabits.

Elizabeth Mathie is a Ph.D. candidate at the University of Michigan. Her dissertation, “Reinventing Mastery: Training and Mutuality on the Early Modern English Stage,” pairs prescriptive texts on the instruction of servants, wives, horses, and schoolboys with contemporaneous drama to argue for drama’s place at the center of a cultural reconceptualization of domestic rule during the English Renaissance.

McCracken, Peggy
peggymcc@umich.edu

“Metamorphosis and Conversion: Acteon in the *Ovide moralisé*”

Is conversion a becoming, in the sense that Deleuze and Guattari give the concept? Is becoming animal a conversion? Using the Acteon story in the fourteenth-century *Ovide moralisé*, I explore the alignments and tensions between metamorphosis and conversion in order to suggest ways in which a consideration of nonhuman becomings may inform understandings of conversion.

Peggy McCracken is the Domna C. Stanton Collegiate Professor of French, Women’s Studies, and Comparative Literature. Her most recent publications include *In the Skin of a Beast: Sovereignty and Animality in Medieval France* (2017), *Barlaam and Josaphat: A Christian Tale of the Buddha*, a translation of Gui de Cambrai’s *Barlaam et Josaphat* (2014), and the co-edited *From Beasts to Souls: Gender and Embodiment in Medieval Europe* (2013).

Meere, Michael
mmeere@wesleyan.edu

“Indigenous Masculinities: Race, Disability, and Conversion in ‘New France’”

This paper will focus on the concept of intersectionality, particularly on disability and race, to consider how these categories of analysis offer some new ways of thinking through the questions and problems of male subjectivities in the early modern period. I have selected four French texts from the first decade of the seventeenth century that recount, or represent, the Amerindians of “New France,” as well as the Frenchmen, in variously ambiguous, contradictory, and surprising ways. The paper addresses issues such as conversion and secular colonialism by examining, in particular, ethnic cross-dressing in play-texts performed in both Canada and France.

Michael Meere is an assistant professor of French at Wesleyan University. He specializes in early modern French studies with a focus on theater and performance. He has edited *French Renaissance and Baroque Drama: Text, Performance, Theory* (Delaware, 2015) and is completing a book manuscript on violence in sixteenth-century French tragedy. He has published on authors ranging from Rabelais to Voltaire, and his articles have appeared in *Romanic Review*, *Early Modern French Studies*, *L’Esprit Créateur*, and *The French Review*. His research has been supported by the Fulbright Commission, the Chateaubriand Fellowship, and the Society for French Studies.

Miller, William
willmiller5@gmail.com

“Blood and Faith: Humoral Theories of Denomination In Seventeenth-Century England”

During the 1630s-50s, radical new forms of Protestantism spread throughout the British Isles. This phenomenon led a number of prominent philosophers, including those associated with Cambridge Platonism, to conceive of religious belief in new, nontheological ways. One of the most influential such approaches interpreted religious heterodoxy in terms borrowed from Galenist medical philosophy, as resulting from an overabundance of bad humors in the bodies of heretical believers. Thus even as Galenism was being challenged by new medical philosophies such as iatrochemistry and supplanted by new discoveries such as the circulation of the blood, it

found a second life as a discursive tool for pathologizing unauthorized claims to religious power, a function that continued into the eighteenth-century and beyond. Concentrating on the humoral theory of “enthusiasm” as presented by the Cambridge Platonist Henry More, this paper both introduces this overlooked dimension of the history of ideas and suggests its importance for the early modern reconception of “incarnation,” both as human condition and as central Christian doctrine.

William Miller specializes in seventeenth- and eighteenth-century literature and its links to history, philosophy, and religion. His current book project, *Counter-Enthusiasms: The Rationalization of False Prophecy in the Early English Enlightenment*, argues that unlicensed popular prophesying in the mid-seventeenth century necessitated a thorough revision of the link between revelation and political legitimacy resulting in new notions of language and rationality. His scholarship has appeared or is forthcoming in journals including *New Literary History*, *Renaissance Drama*, and *Studies in Philology*.

Nardizzi, Vin
nardizzi@mail.ubc.ca

“Vegetable Poems and Portraits in the Renaissance”

“Had” the speaker of Marvell’s “To His Coy Mistress” “but world enough, and time,” he would write a poem. Its subject and addressee would be his beloved, and its form would be the blazon. He would “praise” her “eyes,” “forehead,” “breast[s],” her “every part,” and then her “heart.” Such details are keyed to human morphology, but, famously, the speaker also calls the beloved in this poem his “vegetable love.” I explore the vegetable poem that Marvell’s speaker never composes in three contexts: Ovid’s story of Daphne’s transformation, the tradition of the “vegetable blazon,” and the visual jokes of Giuseppe Arcimboldo.

Vin Nardizzi is Associate Professor of English at University of British Columbia. His first book, *Wooden Os: Shakespeare’s Theatres and England’s Trees*, was published by the University of Toronto Press in 2013. He is currently working on a second monograph project, “Marvellous Vegetables in Renaissance Poetry.” With Robert W. Barrett, Jr., he is co-editing a forthcoming issue of the journal *postmedieval* called “Premodern Plants”; with Tiffany Jo Werth, he is editing a collection of essays called *Oecologies: Engaging the World, from Here*.

Nocentelli, Carmen
nocent@unm.edu

“Satis and Devadasis in Early Modern Writing”

No Indian bodies are as ubiquitous in European representation as those of satis (self-immolating widows) and devadasis (dancers dedicated to Hindu temples). From the sixteenth century onward, they became almost mandatory topoi in letters, travelogues, colonial documents, and missionary accounts. Charting the braided trajectories of these topoi, I show how European writers transformed sacred rites into bodily spectacles—and these, in turn, into indexes of sexual behaviors. This transformation separated ritual from performer just as it separated sexual behaviors from the socio-cultural conditions that shaped them, seeding the space between them with new interpretive possibilities. As cultural practices that colonial authorities sought to suppress or curtail, self-immolation and temple dedication underscored the distance between Europe and India, thus authorizing the former’s pretensions of superiority. As backdrops against

which satis and devadasis would eventually model the affective scripts of domestic heterosexuality, however, they endowed these European scripts with global validity and universal power. I argue that this plasticity—i.e. the relative ease with which self-immolating widows and Hindu temple dancers could be bent to European ends (even as the historical actors behind them remained refractory to religious and cultural conversion)—is central to the popularity of the topoi in European writing. More specifically, the historical and mythological narratives accreted around self-immolation and temple dedication during the early modern period suggest that European writers valued satis and devadasis first and foremost as metamorphic figures—as bodies reshaped and reformed by the pull of domestic heterosexuality.

Carmen Nocentelli is Associate Professor of English and Comparative Literature at the University of New Mexico. She is the author of *Empires of Love: Europe, Asia, and the Making of Early Modern Identity* (2013) and has published articles and book chapters on literary relations, early modern globalization, imperial expansion, and the history of sexuality. Her next book project, *Black Legends and the Invention of Europe*, focuses on ethnophobia and the paradoxes of early modern Europeanness. The present talk draws from her work on sixteenth- and seventeenth century colonialism, travel writing, and the emergence of domestic heterosexuality.

Noiro, Corinne
conoirot@yahoo.fr

“Flesh Made Words: Incorporating Sin Into Language According To Montaigne’s *Apologie De Raymon Sebond* (1588)”

Nowhere in Montaigne is the body’s centrality to Christianity so problematically confronted than in the “Apology for Raymond Sebond,” which systematically debases humanity’s feeble, embodied faculties. Montaigne’s style enacts the conviction that human language is ever tainted by Flesh, be it in theology or ontology. Wordplay on the Eucharist and other concrete bodily metaphors enliven and taint abstract terms such as “fondement,” “discours,” or “visage,” negating claims of transcendence. The inescapable union of the spiritual and the corporeal signals both human infirmity and our chance to exercise our reason and freewill within limits: After Babel, for better or worse.

Corinne Noiro, former fellow of the École Normale Supérieure, teaches at Virginia Tech. She is the author of *“Entre deux airs”: style simple et ethos poétique chez Clément Marot et Joachim Du Bellay* (2013), and co-editor of *“Revelations of Character.” Ethos and Moral Philosophy in Montaigne* (2007). Other publications include articles on verse by Marot, Du Bellay, Ronsard, La Taille, Peletier, Vian, and Goudezki; and on prose works by Rabelais, Montaigne, and Bégau. She is currently writing a book on Jean de la Taille, a soldier-poet of the Wars of Religion, and an entry on Du Bellay for Oxford Bibliographies.

O’Mara, Ashley
amomara@syr.edu

“ ‘How art thou changed!’: Transfiguring the Magdalene in Early Modern Converts’ Poetry”

In Early Modern renderings of her conversion from sex worker to disciple, Mary Magdalene’s love for Christ supplants the profane lusts of her past, but her predilection for the sensual and sensory does not disappear. Mary Magdalene’s internal, nonphysical metamorphosis accounts for

her absence from the Early Modern stage and her prevalence in poetry by converts like Vaughan, Southwell, and Constable. Her conversion is not dramatized because the elements of interest in her story do not reside in the spectacular outward gestures of her conversion — her tears, perfumes, and kisses — but rather her interior motivation to make these gestures.

Ashley O'Mara (PhD student, English, Syracuse University) studies the queer politics and aesthetics of Catholicism during and after the English Reformation. This research gives special attention to how Catholicism's institutional celibacy shaped anti-Catholic discourses at the same time that it afforded a space for non-normative sexual and asexual desires. Her studies are informed by medieval and Renaissance mysticism and recent developments in feminism, asexuality, and queer studies. She is a HASTAC scholar and a curator and contributor at [Six Degrees of Francis Bacon](#), specializing in Jesuit missionary networks. ORCID: [0000-0003-0540-5376](#)

Preston, VK

vk.preston@utoronto.ca

“Defamed and Defamatory Bodies: Metamorphosis, Memory and Witch Accusations”

“Defamed and Defamatory Bodies” studies the enactment of *damnatio memoriae* in the course of a high profile 1618 trial in Paris. I study the precarious terrain of witch accusations in these events, making mutable figures of the accused, “La Galigai,” and her family. This research draws on the reuse of images from works of natural philosophy to depict witches' non-human interlocutors and their spells, placing the punishing of remains into porous relationships with history as well as satire and performance. This research traces, through transformation, the entanglement of xenophobia and anti-Semitism in texts that limn performance and law, satire and testimony.

VK Preston is Assistant Professor at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. She writes on performance, dance, political theory, and historiography. VK is a former SSHRC post-doctoral fellow with Dr. Paul Yachnin at IPLAI, McGill and inaugural member of the Early Modern Conversions Summer Institute. She holds a Ph.D. in Theatre and Performance Studies from Stanford University, with a Ph.D. minor in history. Her work appears in *TDR*, *Performance Research*, *The Oxford Handbook of Dance and Theatre*, and *History, Memory, Performance*. She is a 2016-2017 short term fellow of the John Carter Brown Library.

Raskolnikov, Masha

raskolnikov@cornell.edu

“*Silence* and the Power of Being Not-Male in the Middle Ages”

The twelfth-century *Roman de Silence* is an irresistible source for discussions of medieval conceptions of gender and sex. A child whom we would describe as assigned female at birth needs to live as a male for inheritance reasons, so Silence is effectively assigned maleness as well as femaleness by their parents. The narrative demonstrates that “anything boys can do, girls can do better.” I want to explore some of the ways to read *Silence* as a feminist scholar, affirming how useful *Silence* has been to trans* scholarship while complicating what we can do with the text as a text about female capacity and vulnerability.

Masha Raskolnikov is Associate Professor of English at Cornell, and field member in Feminist, Gender and Sexuality Studies, Medieval Studies, and Comparative Literature. Her book *Body Against Soul: Gender and Sowlehele in Middle English Allegory* examined the literalization of philosophical dualism that takes place when medieval authors produce personification allegories pitting figures like "Body" and "Soul" against one another in debate. She is interested in a wide variety of topics in medieval literary culture and contemporary theory: Middle English literature, allegory, medieval philosophy and rhetoric, contemporary critical theory, methods for historicizing sexuality, and the intersections and conflicts within feminist and queer studies.

Reinhart, Richard
rhreinha@umich.edu

“Converting Vestiges: Capuchin-Franciscan Missionaries and the Animal-Fetish-Slave Knot in Seventeenth-Century Kongo”

This paper explores the relationship between the bodies of the animal, the fetish, and the enslaved person, as they were interpreted by Capuchin-Franciscan missionaries and Kongolesé people in seventeenth-century Kongo. A travel narrative and letters composed by the Capuchin-Franciscan missionary, Andrea da Pavia offer a picture of an “animal-fetish-slave knot,” I argue. Andrea da Pavia argued that fetishism did not constitute the sin of idolatry, describes the religious sentiments and ritual activity of a dog, and lamented slavery. In doing so, he brought particular threads of Franciscan scholastic theology to bear on the seventeenth-century Kongo. His Franciscan theological vision can be put into conversation with Kongolesé conceptions and trajectories.

Richard Reinhardt is a PhD student in Anthropology and History at the University of Michigan, where he studies the history and theory of religion. His dissertation project tracks the 17th-century Capuchin-Franciscans as they engaged African and African diasporic religious forms. Mr. Reinhardt’s research also engages with issues of slavery and the influence of Franciscan spirituality, philosophy, and theology on the Capuchins’ Atlantic missions. Additionally, he is broadly interested in African and African diasporic religions; categories and practices like spirit possession, fetishism, idolatry, and witchcraft, writ-large; and scholastic theology.

Rubright, Marjorie
marjorie.rubright@utoronto.ca

“Trans * Sporades: The Myth of Iphis and Queer Archipelago of John Florio’s *A Worlde of Wordes* (1598)”

Before heading to market, Florio’s dictionary—the first Italian-English bilingual dictionary published in England and the most monumental lexicographic accomplishment to date in the English language—would undergo a sex change: female to male. This talk explores the logics of embodiment that emerge as Florio turns, first, to the Ovidian myth of Iphis and Ianthe for a language by which to imagine his dictionary transitioning between sexes, and, second, to the archipelagic landscape of his ancestry in an effort to imagine an answer to the question: if dictionaries were embodied, what forms would they take?

Associate Professor of English at the University of Toronto, *Marjorie Rubright* is author of *Doppelgänger Dilemmas* (Penn, 2014) and co-author of *‘So Long Lives This’: Celebrating Shakespeare’s Life and Works 1616-2016* (Toronto, 2016). Her current project, *A World of*

Words: Language and Earth in the English Renaissance, traces the earthly substrates of renaissance lexical culture in an effort to examine ways of thinking about human sameness and difference that emerge when one attends to how language and linguistic identity are imaginatively linked not only to ethnicized and racialized human bodies, but also to a diversity of earthly matter. She's also at work on a lexicographic project: *Renaissance Keywords: A Macaronic Guide to the Study of Cultural Identity*.

Shirilan, Stephanie

shirilan@syr.edu

“Commodity Conversion: New World Bioprospecting in the English Protestant Imagination”

English propagandists argued that just and sustainable colonial projects demanded investment in resources of purportedly real and immanent rather than merely symbolic value. My current project examines representations of this logic in texts that include Shakespeare's *Tempest*, Abraham Cowley's *Plantarum*, and George Sandys's translation of *Metamorphoses* 7 and 14. My paper explores some ways that these “indigenous” speakers in these texts (Caliban as bioprospector, Cowley's talking trees, Sandys's witch doctors) expose the contradictoriness of the idea of “natural commodity” and call attention to the violence of the operations by which new world resources were converted into objects whose value rested in their easy extraction and consumption by Europeans.

Stephanie Shirilan is Associate Professor of English at Syracuse University. She has written articles on scholarly melancholy, the historiography of prose style, early modern skin, and the mobility of wonder in early modern travel literature. She is the author of *Robert Burton and the Transformative Powers of Melancholy* (Ashgate, 2015). Her research interests lie in the literary and rhetorical histories of the body, medicine, science, and empire, with principal concern for representations of corporeal and epistemological contact. She is currently working on two projects: a natural history of early modern air and a re-reading of “new world” intercultural encounters in the literature and practices of early modern natural history, medicine, and botany.

Smith, Marshall L

marshall.smithiii@gmail.com

“I am what I am, I'm my own special creation: Redressing the uneasy balance of Gender norms in French Literature from the Seventeenth to the Nineteenth Century”

Heterographies seek to engage with renditions of sexual difference proffered in a number of both early modern French récits in a manner that subjectifies marginalized sexual affiliations. This particular genre allows the gender-troubled subaltern to “speak” through literature. The theme of movement by way of “male-femaling/female-male(ing)” will be examined through the texts of François-Timoléon de Choisy's *Mémoires de l'abbé de Choisy habille en femme* and Théophile Gautier's *Mademoiselle de Maupin*. Moreover, this paper will attempt to show how the act of “transgression” through performativity gestures toward a desire for “stillness” in order to quell this form of uneasiness.

Marshall L. Smith is a Ph.D. candidate in Africana Studies at Cornell University focusing on literary and cultural production at the intersections of the French and Black Atlantic. He has studied in Belgium, at the Sorbonne-Paris and was a *lecteur d'anglais* at the University of Paris.

His current research entitled *Water, Blood, Diaspora: Grotesque Assemblages and the Transfiguring of Inter-American Corporeality in circum-Caribbean literature* collapses New Orleans and the U.S. Gulf South into the circum-Caribbean in terms of rhizomatic histories and cultural practices united by the Mississippi River, the Gulf of Mexico and the Caribbean Sea.

Stepp, Russell
ras484@cornell.edu

“Gold Corrupts, or why are there no baby dragons?”

This paper examines dragons in the Icelandic tradition of the *fornaldarsögur*, and will argue that the process by which dragons were created in medieval Icelandic texts is a transformative, rather than biological one. Dragons were not understood to be the natural result of a supernatural ecology (unlike giants who, though monstrous and supernatural, do eat and reproduce sexually), but as the result of contact between a serpent and gold - a process which leads to a physical transformation from the natural to the monstrous. Thus the lesson to be learned is that gold corrupts, and there are no baby dragons.

Russell (Xan) Stepp is a Teaching Associate of Spanish Language at Cornell University. He is medievalist whose research interests focus on navigation and maritime culture, Icelandic sagas, Norse mythology, and early Scandinavian contacts with the Slavs and the Arabs. He is currently working on a monograph, *Imagined Space*, and a collaborative project: a new edition of *Magnússona saga* which includes a facing page translation of the saga and other Old Norse accounts of Sigurd the Jerusalem-Farer.

Stetter, Jack
jckstetter@gmail.com

“The Spinozist Embodiment of Transformation: Purifying the Body of its Purity”

The body is but a mode. For this reason bodies transform one another. Yet the body automatically functions as a tool of selection. Only certain bodies are allowed to “affect” the body proper and transform it. By limiting its “affections” the body is reducing its “power of acting”: active bodies are in fact interactive bodies. How does Spinoza theorize the body’s conversion from a state of relative isolation and passivity to one of increased interactivity and agency? And when the body goes from being capable of few relations to being capable of many relations, does that body cease to be the same body, such that we must speak of a second-degree transformation, a transformation of its transforming nature? Or does it remain the same body, and what does this say about the nature of bodily freedom and finitude?

Jack Stetter (BA Cornell University 2009) is a PhD candidate in Philosophy and Assistant Lecturer-Researcher (“ATER”) at the Université Paris 8 Vincennes Saint-Denis. His research is focused on Spinoza and contemporary Spinozism. In conjunction with Charles Ramond he organizes the conference series *Spinoza à Paris 8* (www.spinozaparis8.com). In 2016 he also participated in the organization of the international conference *Spinoza France États-Unis* (publication forthcoming).

Taff, Dyani Johns
dyanijohns@gmail.com

“Fill My Sails: Negotiating Gender, Authority, and the Environment in *The Tempest*”

Early modern maritime metaphors—such as Prospero’s comparison of himself to a ship and plea for the audience to “fill [his] sails” at the end of *The Tempest*—present seafaring both as transgressive of supposedly natural, God-given boundaries and as necessary for profit. Prospero commands non-human forces, but also describes his body as powerless, subject to the whims of divine will and the audience’s approval. Representations of Prospero’s powerful and powerless body challenge the separation of human from non-human and male from female, highlighting disruptions of Prospero’s authoritarian control and revealing a volatile gendering of power and of the environment.

Dyani Johns Taff (Ph.D. University of California, Davis) studies early modern British and Spanish literature and teaches in the English and Writing departments at Ithaca College. Her research and teaching interests include gender, representations of the environment, ships and shipwrecks, romance, piracy, translation, and re/interpretations of biblical narratives. Her current book project, “Negotiating Ships of State: Gender, Authority, and the Maritime Environment in Early Modern Texts 1530-1680,” examines shifting conceptions of authority and gender in the ship of state metaphor in plays, poems, and fiction and nonfiction prose.

Traub, Valerie
traubv@umich.edu

“Anatomy, Cartography, and the Prehistory of Normality”

My presentation argues that Western European representations of the human body on maps and in anatomy books in the 16th and 17th centuries offer a genealogy of the concept of the “normal,” one of the definitive modes of categorization and disqualification in modernity. Through a detailed reading of anatomical illustrations and ornamented maps, I demonstrate that anatomy and cartography produced a shared graphic idiom of the human body dedicated to abstracting and plotting the body in space. They thereby contributed to certain cognitive habits that provided the epistemological wherewithal to begin to conceptualize the diversity of humankind by means of classification, comparison, and universalization, and to apply this systematizing habit of thought to populations across the globe. While the style of reasoning born of anatomy and cartography was produced within the ethnocentric parameters of Northwestern Europe, the taxonomies it promoted did not preemptively or straightforwardly abject cultural “others”—although they would provide significant support to later developments of scientific racism. Rather, the convergence of anatomy and cartography participates in a paradigmatic shift in the evaluation of material and intellectual life, whereby a medieval style of reasoning governed by appeals to *nature* was absorbed into, and gradually superseded by, a modern reasoning based on *norms*.

Valerie Traub is the Adrienne Rich Distinguished University Professor and Frederick G. L. Huetwell Professor of English and Women's Studies at the University of Michigan. She is the author of *The Renaissance of Lesbianism in Early Modern England* (Cambridge, 2002), *Desire & Anxiety: Circulations of Sexuality in Shakespearean Drama* (Routledge, 1992; rpt 2014), and *Thinking Sex with the Early Moderns* (Pennsylvania, 2015). She co-edited *Gay Shame* (2009)

and *Feminist Readings of Early Modern Culture: Emerging Subjects* (Cambridge, 1996). Her current project is *Mapping Embodiment in the Early Modern West: A Prehistory of Normality*.

Usher, Phillip
pu8@nyu.edu

“Terraformation”

In this paper I should like, within the bounds of what I have been calling the “Humanist Anthropocene,” to examine some of the ways in which early modern texts and images about terraformation, i.e. the shaping of Planet Earth, inherit and rework those particularly bodily moments we find in Ovid. The plan here will be to open out Ovidian moments onto a small number of early modern proto-ecological texts, primarily in Neo-Latin, but also French and Spanish, that interrogate both the technical aspects and the ecological constraints of the extraction of metals and minerals.

Phillip John Usher is Associate Professor of French and Comparative Literature at New York University. He is the author, editor, or translator of seven volumes, most recently *Epic Arts in Renaissance France* (Oxford, 2014). For the last several years he has been developing the concept of the “Humanist Anthropocene,” about which several articles and volumes are forthcoming.

Walkden, Michael
mw583@york.ac.uk

“Inner turmoil: Emotion and Digestion in Early Modernity”

Early modern writers recognised the powerful effects the passions had upon the stomach and intestines, from constipation caused by excessive anger to the blackened excrements of melancholy. Equally, it was understood that the digestive organs had a significant influence over the operations of the mind. I first explain the ways in which gut and mind were believed to interact in this period, then examine the practice of manipulating emotional states through emetic and laxative medicines. Finally, I explore the wider cultural significance of these beliefs and practices, and the symbolic and spiritual undercurrents which shaped them.

Michael Walkden is a PhD candidate at the University of York, working within the interdisciplinary Centre for Renaissance and Early Modern Studies and funded by the White Rose College of the Arts and Humanities. His research, “The Gut-Mind Connection in Early Modern Medicine and Culture, c.1580-c.1740”, explores the ways in which emotions and identities interacted symbolically and physiologically with the digestive system in early modernity.

Weindling, Lauren
lbw91986@gmail.com

“Converting Jessica: Love of Dissimilarity in Shakespeare’s *Merchant of Venice*”

In Shakespeare’s *The Merchant of Venice*, Jessica’s possible conversion to Christianity — figured as a bodily transformation via her marriage to Lorenzo — both participates in and interrogates the period’s Galenic logic of bodies and blood. Namely, if consanguinity determines

affinity, and conversely, blood difference marks a material incompatibility, then how might one explain the love between Lorenzo and Jessica? *Merchant* exposes that blood functions not physiologically but rhetorically, invoked by opposing sides around the issue of Jessica's ambiguous identity. Moreover, by staging the romantic relationship between Jessica and Lorenzo that evidently does not function according to the logic of likeness, *Merchant* entertains a love that can potentially disrupt the status quo.

Lauren Weindling recently completed her doctorate in the department of Comparative Literature at the University of Southern California. She researches early modern drama of England, France and Italy, examining historical discourses of bodily determinism and the ways in which early modern drama offers a dialogical space to critique these discourses and imagine alternatives. Her newly minted dissertation, "Blood is the Argument: Discourses of Blood, Character, and Affinity in Early Modern Drama," examines the doctrine of blood as it descends from Galen and participates in early modern ideologies of gender and class.

Weiss, Rachel Daphne
racheldweiss@g.ucla.edu

"Bodies (Im)material: *Lo stregozzo*, the Witch, and the Copperplate Engraving"

Early moderns attempted to harness data pertaining to the known world in maps, treatises, and natural histories. However, it is the attempt to represent that which escapes scientific ossification—the noumenal world—that forms the object of this study. In it, I closely analyze *Lo stregozzo*, an early sixteenth-century print of uncertain date and authorship, and the ghoulish coterie of figures and forms assembled therein, contending that these transgressive bodies operate as a device through which early modern epistemological anxieties could be probed. Here, the physical conversion of bodies works in tandem with the ontological conversion of objects from noumenal to phenomenal registers of apprehension.

Rachel Daphne Weiss is a Ph.D. student in the Department of Art History at the University of California, Los Angeles. She studies early modern art, with a particular emphasis on the visual culture of sixteenth-century France. Her research has focused on art's role in probing questions of epistemology, materiality and identity politics, and betrays a sustained interest in the aesthetics of the macabre.

Wittek, Stephen (organizer)
stephen.wittek@mcgill.ca

Stephen Wittek is a scholar of early modern English drama and Manager of the Early Modern Conversions project at McGill University. He is the author *The Media Players: Shakespeare, Middleton, Jonson, and the Idea of News* (University of Michigan Press, 2015), and has also published (or has work forthcoming) in *Studies in English Literature*, *Journal of Cognitive Historiography*, *Digital Humanities Quarterly*, and *The Birmingham Journal of Literature and Language*. He completed a postdoctoral fellowship and doctoral degree at McGill University, a Master's degree at the Shakespeare Institute (University of Birmingham), and a Bachelor's degree at the University of British Columbia. Current projects of note include a volume of essays entitled *Performing Conversion: Urbanism, Theatre, and the Transformation of the Early Modern World* (co-edited with José R. Jouve-Martin), a new edition of *The Merchant of Venice* for Internet Shakespeare Editions (co-edited with Janelle Jenstad), and DREAM (Distant Reading Early Modernity), a digital humanities platform that makes a massive corpus of early

modern texts amenable for use with macro-scale analytical tools (with Matthew Milner and Stéfan Sinclair). In 2014, Dr. Wittek's research on the co-evolution of news culture and renaissance drama was the subject of an hour-long episode of the CBC Radio One program *Ideas*.

Yachnin, Paul (organizer)
paul.yachnin@mcgill.ca

Paul Yachnin is Tomlinson Professor of Shakespeare Studies at McGill University and Director of the Early Modern Conversions project. He teaches and publishes on the social creativity of the arts, principally on Shakespeare and other writers of early modern Europe. His books include *Stage-Wrights*, *The Culture of Playgoing in Early Modern England* (with Tony Dawson), and *Making Publics in Early Modern Europe* (with Bronwen Wilson), as well as editions of *The Tempest* and *Richard II*. In addition to serving as Director of the Shakespeare and Performance Research Team and President of the Shakespeare Association of America (2009-2010), he founded the Making Publics (MaPs) Project (2005-10), which brought together scholars across the disciplines to rethink the history of early modern Europe by understanding how works of art and intellect created “publics,” new forms of association based on the shared interests, tastes, and desires of individuals.