Friday, April 10th

**8:00-8:45 Campus Center Foyer:** Registration

**8:45 Heritage:** Welcome to the University

**9:00 Heritage:**

“Sainted Anne Hutchinson”

Carolyn Baker, Mayville State University

In an 1835 sketch Puritan historian Nathaniel Hawthorne describes Anne Hutchinson as one who “bore trouble in her bosom (“Sketch of Anne Hutchinson”). Later, in *The Scarlett Letter* (1850), he describes her differently as “sainted Anne Hutchinson”. How could Hawthorne claim sainthood for a woman found guilty in 1638 of being a false teacher, liar, blasphemer, Publican, heathen, and seducer? Given that these qualities do not normally qualify anyone for canonization- in any age, especially the New England colonies—there seemingly are only two ways of interpreting Hawthorne’s writerly choice. Either he is being inconsistent with his own previously published opinion; or, maybe, perhaps, he is re-creating Hutchinson’s character into what literary critic Brook Thomas calls a ‘civic myth’.

My essay proceeds in the spirit of Thomas who defines ‘civic myth’ as a newer working of an older story which invites reader engagement with current and felt realities. I allow not just for the transformation of Hawthorne’s attitude toward Hutchinson; but also for the how his changed opinion reconstructs her into a civic myth. Hawthorne’s re-creation, I believe, aids his 19th century readers who found themselves needing a civic myth, e.g. a lauded, exonerated, exemplar who after two-hundred and twelve years still actively called for their exercise of toleration in a civil society—religious or otherwise.

“The Performance of Chaste Masculinity in *King Horn*”

Ruth Gripentrog, University of North Dakota

Medieval masculinity was both contradictory and pervasive, especially in connection to the medieval monarchy and to chivalric romances. It was as necessary as it was troubled. This paper examines one of those inconsistencies as depicted in *King Horn,* a 13th century Middle English romance*,* wherein the titular characterperforms chaste masculinity through the absence of procreation along with the lack of sexual congress. Without offspring, Horn ostensibly lacks the essential task that makes him a man: sexual domination. However, I will argue that he performs masculinity in other ways.

While a myriad of studies have looked at chivalric romances and masculinity, there has been little focus on chaste marriages in that context. As a Matter of England poem, *King Horn*is situated to reinforce English ideals of masculinity to differentiate heroes from the French. However, Horn stands out amongst the other Matter of England poems, as there is no indication of procreation, which would be seen as a major transgression to proper ideas of masculinity. Traditionally, and through a Foucauldian lens, masculinity is often constructed through domination, or the ability to wield power over subordinates. Although, Horn is emasculated in his relationship with Rymenhild, and in his inability to physically procreate, he is still, ultimately, upheld as a masculine (English) ruler. I will argue that Horn performs a chaste masculinity, primarily focusing on how that masculinity is proven in their relationship, ultimately concluding that Horn overcomes the transgression through public procreation.

"The Image of the Astrologer in English Literature, 1650-1725"

Bill Branson, St. Cloud State University

Astrology underwent a severe decline in status in England between 1650 and 1725.  In this work-in-progress, I track the image of the astrologer in literature, and particularly in satires.  The astrologer himself is almost always presented as a cheat, but the person being cheated changes.  Earlier texts have gentlemen as the victim of the astrologer; later texts have women and rustics as victims.  I think that this change reflects astrology’s decline in status, and can be used to track these changes.  These texts were not driving the decline in status; the driver was probably the rise of a science that restricted the effects of the planets and stars on us to heat, light, and gravity.  It has been argued that this new science was tied to conceptions of trust, and in particular to the figure of the gentleman.  By examining the image of the astrologer and his dupes in this context, I hope to establish that literature reveals some of the process behind the acceptance of the new science.  The gentleman became someone who was scientifically literate; discredited beliefs, like astrology, were assimilated to those who were not gentlemen, i.e., to women and rustics.  Satire, in particular, partially plays a role as advice literature—it teaches ‘us’ how to laugh at ‘them’.  Satires aimed at gentlemen and wannabe-gentlemen thus reinforced the decline in astrology that had been driven by science.

**9:00 Fishbowl:**

Rewriting Master Narratives: An Undergraduate Panel

Presenter: Stephen Hamrick, Minnesota State University Moorhead

“Debunking Ethnocentrism In *The Tempest*”

Natalie Devick, Minnesota State University Moorhead

“Eurocentrism and the New World: Samuel Daniel's ‘Epistle. To Prince Henrie’”

Allen King, Minnesota State University Moorhead

“Redefining Eve”

Taija Noel, Minnesota State University Moorhead

**10:15: Heritage**

“The Obligations of the Husting in Lazamon's *Brut*"

William Christopher Brown, University of Minnesota—Crookston

Rosamund Allen considers Lazamon's translation of Wace's term *conseil* ('counsel') as "husting" to be "a significant addition" to early reinterpretations of British history, though she offers no further explanation on its significance (Allen, "Where" 3). I concur with Allen that Lazamon's translation of *conseil* as "husting" offers a distinct innovation to the history of translations of the *Brut*; and I add that the husting serves as Lazamon's critique and potential solution to the problem of how to influence a king to make the correct choices for the community.

In Wace's poem, *conseil* and *parlement* emphasize a personalized relationship between the king and his advisors; in the *Brut*, the "husting" shifts the personalized relationship to a civic engagement among the various stewards of the community, both the king and the "high men," concerning their definition and direction. The *Brut* positions the king's counselors as an official body, the husting, that has an obligation to the community to recognize the political efficacy of a king's behavior and to encourage the necessity of providing him with ethical counsel.

Lazamon's pattern of references to the husting suggests its importance in creating a community based on equity because it makes official the process by which the counselors advise the king. The husting assists the ruler in achieving the equity necessary for the community to survive. Early in the *Brut*, Lazamon provides two successful examples of the husting in action (Brutus and Gwendolyn), but thereafter the husting become ineffective as British kings devolve into tyranny and the Britons abnegate their responsibilities in the leadership of the community.

"Looking at Beauty in *Beowulf*"

Peter A. Ramey, Northern State University

The descriptions of treasure in *Beowulf* have received a great deal of attention in scholarship. Elizabeth Tyler has recently analyzed the lexis of treasure, and other critical works have studied the thematics of and cultural attitudes toward treasure in the poem. But little attention has been paid to how treasure is literally perceived within the poem as characters encounter and examine precious objects and artifacts. In this paper I examine the numerous scenes in *Beowulf* of gazing, beholding, examining, and contemplating precious and beautifully wrought objects, paying particularly attention to the preponderance of the verbs *starian, behealdan,* and *sceawian*. Descriptions of treasure-gazing in *Beowulf* find a salient point of comparison in the perception-scenes of the Exeter Book Riddles. Among the 95 or so extant Riddles are included numerous descriptions of beholders (most often pictured in groups rather than as solitary individuals) who gaze in wonder at some strange and enigmatic object. The near-identical formulation of treasure- and beauty-perception in both works suggests a particular specific form of aesthetic experience, one that privileges mystery and strangeness rather than pleasure. Understanding this conception of aesthetic experience as it is modeled in the literature itself can contribute to the recent flurry of interest in Anglo-Saxon literary aesthetics.

“Learned Wit and University reform in 18th-century Oxford”

Judith Dorn, St. Cloud University

Given current pressure on universities to enable students to learn actively through interdisciplinary curricula, it is illuminating to look at one student’s experience at Oxford in the early eighteenth century, an era of marked academic stagnation in both England and the continent. This conference paper will look at a remarkable satirical publication by the expelled student Nicholas Amhurst. I will retrace the dialectics of discipline that he proposed as a means of returning the university to mental health. Learnéd wit, he suggests by example, would reinvigorate truth-telling through a psychological model of the return of the repressed.

Amhurst’s work, *The Secret History of the University of Oxford*, consisted of a six-month run of periodical essays offering an anatomy of nearly fifty aspects of the university’s administration, curriculum, social activities, and recent history. Amhurst treats the public sphere of print culture, which he also considers his publications to represent, as a dialectical influence for reform; his published wit serves as a critical vehicle for mobilizing material change. What I observe about Amhurst’s satire is that in his humanist practice of learned wit he reflects an understanding of academic subjects as practiced by the characters of the persons who represent them. A further implication of this humanist interpretation is that the university may be understood through metaphors of mind, and the practice of academic subjects takes on psychological associations. What this means is that as Amhurst discusses history, rhetoric, poetry, literary criticism, moral philosophy and divinity, and dialectics itself, he treats satirical wit as a return of the repressed that critiques the practice of each discipline. Each academic subject needs a dialectical critique that exposes and purges its recalcitrance. Amhurst’s essays enable us to recognize the academic subjects as composed in the early eighteenth century through a dialectical critique that resists the consolidation and rigidifying of disciplinary boundaries. Furthermore, disciplines take shape in relation to other disciplines, as wit knows.

**11:30-12:00:** Lunch, Luckasen A

**12:15:** **Heritage**

“Saying it with Flowers: Ophelia's Bouquet in Films of Hamlet ”

Bruce Brandt, South Dakota State University

In filming Shakespeare, directors and actors necessarily engage with the text of the play, deciding how to translate it into a medium different from the stage and how to interpret and bring to life the language of the play. In addition, filmmakers learn from and cinematically quote each other. This paper will consider film adaptations of Hamlet, focusing particularly on Laurence Olivier's Hamlet (1948), Grigori Kozintov's Hamlet (1964), Rodney Bennett's BBC/Time-Life Hamlet, Prince of Denmark (1980), Franco Zeffirelli's Hamlet (1990), and Kenneth Branagh's Hamlet (1996). It will examine and compare their approaches to the play, including both issues of interpretation and the performance decisions that were made, and then explore the ways in which these films engage with and "quote" each other. In particular, the presentation will look closely at the depictions of the mad and grieving Ophelia's distribution of flowers to those at court during Claudius's confrontation with Laertes, who has returned to Denmark to avenge his father.

“Miltonic Radicalism and Cultural Revolution in A.S. Byatt's *Possession*”

Kevin Windhauser

While scholars within Milton studies have long debated the poet’s status as religious, political, and social radical, scholars analyzing Milton’s influence on 20th century works have occasionally fallen back on an image of Milton as a staunch conservative. This paper aims to counter such thinking in the context of analyses of A.S. Byatt’s 1990 novel *Possession*. Rather than accepting Milton as a conservative force against which Byatt’s protagonists much struggle in order to achieve academic and spiritual liberation—a view taken in many studies of the novel—I argue that Milton’s radicalism becomes a structuring influence through which Randolph Ash and Christabel LaMotte are able express their own radical leanings. In presenting a Milton whose influence encourages social change, rather than stasis, Byatt challenges contemporary understanding of Milton’s legacy as a poet and thinker.

“Radical Feminist Experiments: Radcliffe’s Endings as Rational Utopias”

Kacie Jossart, University of North Dakota

In this paper, I propose that the contradiction in Ann Radcliffe’s The Mysteries of Udolpho between the author’s overt commitment to reason and her underlying appeal to the reader’s emotions by employing superstition, terror, and imagination is based upon a utopian figure that evokes Mary Wollstonecraft’s proposals regarding women’s familial and social roles and access to education in A Vindication of the Rights of Women.  In a double-move that echoes those attributed by Miriam Wallace to radical thinkers of the 1790s, Radcliffe’s gothic novel concludes with a utopian vision that attempts to situate the reader as an active political subject who would ideally see the inherent flaws in existing gender constructions and patriarchal systems of oppression.  In a manner reminiscent of Wallace’s conclusion regarding a similar experiment conducted by William Godwin in Caleb Williams, however, Radcliffe’s reformist negotiation of gender roles in Udolpho encounters the limits of the individual’s agency within an established system of oppression – particularly when that individual is gendered female. I conclude that while the novel’s “moral” does promote a more equitable system of gender relations and a gradual and nonviolent shift to more liberatory social practices, her utopian goal ultimately fails due to the novel’s “genuine tendency” to be read as ambiguous and inherently contradictory.  Radcliffe’s indirect approach to generating subjectivity, as well as her attempt to promote radical change within existing hegemonic systems of oppression, ultimately undermines the political efficacy of her project.

**12:15 Fishbowl**

“Women and Religious Resistance in Aemilia Lanyer’s *Salve Deus Rex Judaeorum*”

Katelyn McCarthy, University of Minnesota

With *Salve Deus Rex Judaeorum,*Aemilia Lanyer boldly offers a new exegetical lens through which her readers are asked to understand the nature of “woman” as encountered in scripture. In accordance with her suggestion that the traditional conception of the weak-willed and malicious woman is but the product of “evil-disposed men,” Lanyer breaks into the male dominated realm of scriptural interpretation in order to challenge this understanding of the feminine. Notably, while Lanyer certainly celebrates the “submissive heart” and obedient piety of the Virgin Mary, she opens *Salve Deus* by situating her exegesis within an Old Testament biblical tradition of strong willed, often violent women who are afforded the power and knowledge necessary to enact God’s will and war against the sins of the men. This paper anchors its analysis of Lanyer’s exegetical project in this particular history that Lanyer identifies—a history that figures women’s religious performance as a particularly resistant act. In offering a model of feminine piety based on empowered resistance, Lanyer moves toward a recuperation of Eve, identifying Eve’s disempowerment and hierarchical disconnection from knowledge of divine will as the fatal Edenic flaw, rather than her own disobedience. Lanyer then offers a reinterpretation of Eden in *The Description of Cooke-ham*—an Eden in which the new and powerful “Eve” is interpolated into the alternative biblical history that Lanyer has laid out. Lanyer writes this new Eve into previously all male-biblical narratives, affording her both wisdom and the potential for resistance, and affording her female readers a renewed understanding of what it means to enact the will of God.

‘“But She Knew How To Govern Them”: Self-Discipline as Feminist Argument in Jane Austen’s *Sense and Sensibility*”

Audrey D. Johnson, University of North Dakota

In *Jane Austen and the Province of Womanhood*,Alison G. Sulloway examines the influence of eighteenth-century feminism on Jane Austen. Sulloway identifies Austen’s feminist stance as a moderate one. In Austen’s particular eighteenth century context, a moderate feminist position was one that accepted that patriarchy would continue to be the prevailing social structure and maintained that feminists should focus on maneuvering within those patriarchal structures in order to better conditions for all women. Thus, Sulloway notes Austen’s texts carry a sense of resignation, yet they still contain feminist positions. In this paper, I will argue that *Sense and Sensibility* reflects the legacy of Enlightenment feminism through the character of Elinor Dashwood. I contend that Elinor is constructed as a feminist argument for women as rational citizens.

One of Elinor’s defining traits is her ability to control her emotions and desires. What makes this self-discipline notable in the context of the 1790s, the decade in which Austen began the manuscript that would be *Sense and Sensibility*, is that women were supposed to have little or no ability to govern themselves. Their supposed lack of capacity for rational action justified women’s oppression and the denial of their participation in the public sphere, especially in the realm of politics. However, by presenting Elinor as a woman with an innate ability for reason and rationality, Austen’s text challenges this assumption about women’s natures. At the same time, the text shows that men, through characters such as Willoughby, are no more “naturally” inclined to govern their emotions and actions. They must learn to do so, as Michael Kramp demonstrates, in order to “provide the civic and cultural leadership required to stabilize the modern English nation” (3). Kramp views this move toward self-discipline as a conservative one in the context of the male characters. When considered in the context of female characters and eighteenth-century ideas about women, then this self-discipline becomes feminist. A text such as *Sense and Sensibility* may not argue for dismantling the patriarchy, but it does argue for women’s humanity.

“Beyond Feminist Misogyny: Wollstonecraft’s “Conscious Dignity, or Satanic Pride” and Milton in *A Vindication of the Rights of Woman*”

Yon Ji Sol, University of Minnesota

As of the 21st century, Mary Wollstonecraft’s *A Vindication of the Rights of Woman* stands firm as one of the founding texts of the British feminist tradition. Its contemporary reception, however, was not promising of such eminence; neither did the subsequent century augur well for this bold, insightful text penned by a deeply troubled, highly intelligent woman whose turbulent personal history was made public posthumously by her husband. Though the late 19th century began to grant her work the recognition it deserves, the apparent anger directed toward women detectable in several places in the text continues to perplex readers. Susan Gubar, for one, went as far as to coin an expression “feminist misogyny” in response to the Wollstonecraft paradox.

Gubar argues that Wollstonecraft’s embedment of misogynic texts such as *Paradise Lost* in her feminist expository prose is symptomatic of an inescapable dialogic relationship between misogyny and feminism. While I fully endorse her argument, my paper proposes that Wollstonecraft’s use of Milton goes beyond a mere examination of, or dependence on, an authoritative, patriarchal text. Her constant reference to Milton is an active appropriation of the literary patriarch’s cosmic imagination and his revolutionary past to justify and elevate her feminist project. I argue that Wollstonecraft, by daring to write with “conscious dignity, or Satanic pride” on women’s issues, demands for *A* *Vindication of the Rights of Woman* and the nascent feminism a place of legitimacy within the tradition of serious revolutionary thoughts and reveals an affinity with Romantic poets such as William Blake.

**1:30** **Heritage**

“Variety of Language in Shakespeare’s *Love’s Labor’s Lost”*

Bob De Smith, Dordt College

Almost nothing happens in Shakespeare’s *Love’s Labor’s Lost*. This fact is perhaps part of the wit of the title, but what the play offers instead is “a great feast of languages” (5.1.40). And while to say that what happens in the play happens with words is to simply say how theatre works—and how Shakespeare works—the verbal texture of this early play is noteworthy. Shakespeare, notable throughout his oeuvre for his linguistic fertility, seems in this early play to be turning his attention quite self-consciously—even self-referentially—to issues of language. To that end, his character Don Armando is introduced as “A man of fire-new words” (1.1.177); and the pedant Holfernes, Euphuistic in the absurd, cannot speak without altering, explaining, or expounding on his language. But words—oaths, love-promises, puns, truths, and lies—occupy the central characters as well. Perhaps what we have in this play is Shakespeare’s trying on varieties of language, exploring how his characters use words to communicate and define themselves. He weighs in on contemporary debates concerning language (the inkhorn controversy, the fad of Euphuism) while exploring his own use of language.

This paper will take stock of the variety of language in *Love’s Labor’s Lost*, beginning with Shakespeare’s own “fire new word,” those which the OED cites as the first instance in print, then considering his representation of Euphuism and his reflection of contemporary language debate, and including a look at his use the language of love and of the Bible. The goal will be to offer evidence of Shakespeare’s linguistic variety and to explore his attitude towards that language.

“Blank Confusion”: The Blinding Metropolis in Book Seventh of Wordsworth’s *The Prelude* (1805)

Sung Jin Shin, University of Minnesota

In Book Seventh of *The Prelude*, Wordsworth betrays that he cannot preserve his poetic imagination in London. The bourgeoning metropolis Wordsworth illustrates is a monstrous place. It is a place where everything is transformed into exchange value, and where everyone loses connection between the internal and the external. In a compelling manner, Wordsworth characterizes the rampant phenomena of commodification and alienation that take place in the city as multifold “blindness.” For instance, while there is an actual blind beggar wandering the streets of London, the poet who is looking at the beggar is also visionless as he can neither truly “read” the beggar nor decipher the surrounding mass of indistinguishable people in the city. This blindness entails many problems for Londoners such as the impossibility of forming a community or the disconnection that occurs within oneself. For Wordsworth, who often professes the belief that sensory perceptions lead to truths, this blindness caused by the city is even more troubling as it eventually renders him to lose his poetic insight. Despite the fact that there were many literary discussions on the problems of a modernizing city in this era, Wordsworth’s depiction of London is particularly effective as he associates urban problems with the imagery of blindness. In this essay, I will argue that by relating his blinding urban experience, Wordsworth not only critiques the dehumanizing city but also emphasizes the consequences of the city in regard to and in support of his poetics.

“Men “Brought Up of Nought”: Comparing Class Structure in *Le Morte Darthur* and BBC’s *Merlin*”

Emilee Ruhland, North Dakota State University

The presence of Arthur, Guinevere, and their Knights of the Round Table in both literature and film for centuries has proven its ability to adapt to the contemporary political, social, and cultural contexts in which they have been produced. Sir Thomas Malory’s *Le Morte Darthur*, published in 1485, and BBC television series *Merlin*, which ran from 2008-2012, both look at social class in their time periods. While Malory focuses on the role of the knight, BBC’s series focuses on the lower class of Camelot and how they interact with the nobility.

The character of Guinevere, for example, is transformed in *Merlin*; she is the daughter of a blacksmith and a servant in the court of Camelot. The women characters are all affected by feminism; while the social norms that surrounded Malory allowed for stories revolving around noble men, and stereotyped, shallow damsels in distress or witches, contemporary social standards require an adaptation of medieval legend that allows for social mobility and allows characters like Guinevere to develop in complex and dynamic roles.

In my paper I will argue that in both Malory’s *Le Morte Darthur* and BBC’s *Merlin*, the ideology of social class and mobility of their respective time period are reflected in the men and women who are noble of heart but seemingly not noble of blood. A close reading of class in this particular instance of an Arthurian revision will also illuminate the growing trend more generally of post-structuralist revisions of medieval stories in contemporary culture.

**1:30 Fishbowl**

“Presumptive Homosociality and Its Exclusions in—and Beyond—the *Franklin’s Tale*”

Christopher Lozensky, University of South Dakota

In an irony even Chaucer might appreciate, though Eve Kosofsky Sedgwick makes only one oblique, passing reference to Chaucer in *Between Men: English Literature and Male Homosocial Desire* (1985), the relevance of “male homosocial desire” to Chaucer has become critically commonplace not only in readings of the *Franklin’s Tale* but of the poet’s entire oeuvre. And yet, with few exceptions, this overwhelming consensus results in eschewing direct engagement with *Between Men* for hurried asides or bibliographic notations: thus treating Sedgwick’s work much like she treated Chaucer’s. Consequently, her valuable remarks on cuckoldry have been underappreciated while her problematic formulation of “male homosocial desire” itself has been reduplicated through “presumptive homosociality”: a critical tendency which ironically mirrors, for instance, the Franklin’s own thoroughly patriarchal *demande d’amour*, addressed explicitly to the “Lordinges” on the pilgrimage (1620), which brings closure to the tale by excluding both Dorigen and the female pilgrims. My critique of “presumptive homosociality” echoes Karma Lochrie’s “Presumptive Sodomy and Its Exclusions” (1999), which reworks Sedgwick’s concept of “presumptive heterosexuality” (*Epistemology of the Closet,* 1990). Throughout *Between Men*, Sedgwick differentiates *homosocial* from *homosexual* but conflates *homosocial* with *heterosexual*; her configuration of “homosocial/homosexual relationships” hence affords no clear place for *homoeroticism* (25). In this way, “presumptive homosociality” and “presumptive heterosexuality” turn out to be two sides of the same coin—and this presumptively heterosexualized homosociality trumps even “presumptive sodomy” by abjecting homoeroticism, incest, rape, and masochism.

Without abandoning Sedgwick completely, I nevertheless use the *Franklin’s Tale* as a test case for reading the abjection of deviant desires through an alternative framework of queer feminism. In so doing, I draw on Lynne Huffer’s *Are the Lips a Grave? A Queer Feminist on the Ethics of Sex* (2013) and José Esteban Muñoz’s *Cruising Utopia: The Then and There of Queer Futurity* (2009). Huffer asks: “what *does* queer feminism bring to sexual thinking and practice today that is surprising and transformative?” (1). My answer to a different question—Why is the *Franklin’s Tale* an incomplete rape fantasy?—has led me to some potentially “surprising” conclusions regarding some of the otherwise not-so-surprisingly generic, androcentric, and violent elements of the romance: the incestuous cast of male homoeroticism; the homoerotically homophobic dimensions of heterosexual rape; the (ab)uses of feminine masochism; and the virtues and vices of Chaucer’s queer “I.” On this latter point, I take inspiration from Muñoz’s notion of “critique as willful disloyalty to the master,” and present an engagement with the “Father of British Poetry” as an “opportunity and occasion to think [feminist] queerness or queerly [feminist]” (17). That is, to resist a homophobic and misogynous rape culture, re-vision queer sexual/textual pleasures and politics, and, above all, to re-imagine the “transformative” potential of looking past “presumptive homosociality” in—and beyond—Chaucer (Studies).

“Satire and Sympathy in Lady Mary Wortley Montagu’s *Six* *Town Eclogues*,”

Sharon Smith, South Dakota State University

Studies of eighteenth-century satire have largely excluded the work of female poets, including that of Lady Mary Wortley Montagu who, though best known for her life and letters, was also a prolific poet who produced numerous examples of satirical verse. When critics do discuss her verse satire, they usually do so in relation to the work of contemporary male poets, most particularly Alexander Pope and John Gay. Certainly, Montagu was influenced by her male contemporaries, and in her verse satire she engages with and responds to their work, often exploring similar subject matter. As she does so, however, she questions the satirical perspective that characterizes their verse, a perspective that emphasizes the satirist’s difference from and superiority to the satirical object. In her *Six* *Town Eclogues* (w. 1715, pub. 1747), Montagu appears to aim her critique largely at upper-class women, as Pope and Gay often do in their own satire. In most of the poems comprising the collection, she represents aimless and self-absorbed upper-class women lamenting the loss of social status, love, and beauty. However, Montagu is less critical of these women than she is of a society that values them primarily for their youth and beauty, relegates them to unhappy and loveless marriages, and encourages them to figuratively prostitute themselves for the sake of social advancement. As she develops a satirical perspective that incorporates sympathy even as it engages in critique, Montagu configures satirical distance and differentiation as a construct that obscures the satirist’s connection to the satirical object. In doing so, she demonstrates the potential of women’s satirical verse to transform our understanding of eighteenth-century satire, including its form, function, and purpose.

**2:45 Heritage**

“Purgatory, Patronage, & Contractual Friendship”

Michelle M. Sauer, University of North Dakota

Prayers for the Dead, as general intercessions, were a commonplace part of medieval devotional life. In this manner, the entire living Church supported the members of its community even after earthly existence waned. However, by the High Middle Ages, intercession on an individual level grew to be almost necessary for the comfort of Christians facing vast amounts of time spent in Purgatory expiating the accumulated guilt of a lifetime. Therefore, by the twelfth and thirteenth centuries, the same centuries that witnessed increasing anchoritic vocations, the emphasis on the sacrament of penance and the efficacy of intercessory prayers increased the demands for dedicated masses and other means of intervention such as chantries. Against this backdrop, I will examine purgatorial assistance as a vocational function of anchoritism and a vocationally specific form of friendship. This examination will incorporate anchoritic texts, including *Ancrene Wisse,* The Wooing Group, and *A Revelation of Purgatory by an Unknown Fifteenth-Century Woman Visionary*, alongside later anchoritic offshoots such as *The Twelve Fruits*, *The Pricke of Conscience*, and *The Chastising of God’s Children*, as well as contemporary sermons and treatises, further relying on the material culture of anchorholds and chantry chapels.

"The Nature of Identity: Carlyle and Lawrence"

Brooke Nelson, Northern State University

Thomas Carlyle’s *Sartor Resartus* and D. H. Lawrence’s *Odour of Chrysanthemums* support the idea that identity can be described as a single, inner reality that creates and molds aseries of social masks that hide or highlight certain features for various situations and people.Because of these masks, actually knowing an individual’s inner identity requires effort on both

parties and is not always successful. In Carlyle’s *Sartor Resartus*, “The Philosophy of Clothes” explains people’s relationship with religion and faith. He writes that religion is transitory; it simply describes the beliefs of the time. Therefore, when beliefs change, the religion changes for one that better fits the new belief system. This is unlike faith, which Carlyle describes as a consistent form and idea that influences each religion and gives them shape. This same logic can be applied to identity. Every individual possesses a collection of social masks that are created and shaped by their singular reality. Each mask is shed and replaced to fit the situation the individual faces. This means that, in order to truly know someone, both individuals must be willing to let go of their social masks. This does not always occur, even marriage. Lawrence’s *Odour of*

*Chrysanthemums* focuses on a wife’s reaction to the news of her husband’s death. In it, she realizes she never knew her husband’s single identity, but had known him by the social masks he wore, father, husband, son.

“Mismatched Pairs: Of Shoes and Sex in Plato and Dekker”

Kevin Andrew Spicer, University of St. Francis

Thomas Dekker’s *The Shoemaker’s Holiday* is a festive, Saturnalian cross-section of early modern England. Nobles and couriers, lowly shoemakers and tailors, spin and whirl in a humorously phantasmagoric romp of money and class warfare, or love and artificiality. The play is bookended by war of all kinds: war between England and France, war between courtiers and merchants, wars of rhetoric and poetry. All of this is well-known to any cursory reading—and the secondary literature continues to grow and investigate this intriguing work. However, there is a bit of a lacuna with regards to this cross-section of society. Plenty of ink has been put towards the role of the shoemaker in this play—for good and obvious reasons; yet there is a philosophical line of thought that relates to this “gentle craft” of shoemaking that is Platonic in nature. The argument needs to be made that the figure of the shoemaker is not just a simple choice of realism on Dekker’s part—it goes much deeper than that. Furthermore, the figure of the shoemaker in Plato’s *Republic* gives one much to think about with regards to a number of issues in the play: artifice and its connection to poetry the matter of deception and its relation to society and even to the Socratic “good lie” of politics. Unfortunately, as numerous scholars have noted, *The Shoemaker’s Holiday* is a nice respite from the horrors of war; yet, it is not just the war’s absent presence in the background that causes one to question the drama as a form of escapism. The play’s world suffers from the very same problems that plagued Plato’s own utopic vision of society and politics.

**5:30: Plenary Address (Luckasen)**

*Lynn Arner is an Associate Professor of English at Brock University, near Toronto. Lynn specializes in late fourteenth-century English literature and in gender studies. Her first scholarly monograph, Chaucer, Gower, and the Vernacular Rising: Poetry and the Problem of the Populace After 1381, was published by Penn State University Press in 2013. Lynn has published articles on various fourteenth-century texts, and she edited a special issue of Exemplaria: A Journal of Theory in Medieval and Renaissance Studies. Lynn has also published and has forthcoming articles on working-class women in the American professoriate, and she is currently writing her second scholarly monograph, a study of class and gender in the professoriate in the discipline of English. Although currently teaching in Canada, Lynn was educated primarily in the U.S. and taught for several years in a visiting post at the University of Pittsburgh.*

“Chaucer and the Moving Image in Pre-WWII America”

Lynn Arner, Brock University

Although medieval themes flourished, Chaucer’s tales were strikingly absent in the first five decades of the American cinema. While the poetry of other canonical authors, including Dante and Boccaccio, enjoyed filmic treatments, Chaucer’s corpus was largely ignored, even in educational film shorts. Curiously, at the same time, references to Chaucer appeared in the larger film culture, including in motion picture fan magazines, and in popular visual culture more generally. Rooted in original archival research and in social and cultural histories of the period, this talk outlines an elaborate web of reasons why Chaucer was deemed unsuitable for the American cinema prior to WWII. This talk also examines Chaucer’s presence in the larger film culture, and in visual ephemera, in the same era.

**6:45-8:30 Dinner, MSU Alumni Center**

Saturday, April 11th

**9:00 Luckasen**

Session Title: Monsters and the Monstrous in Medieval Literature Organizer: Michael S. Nagy, South Dakota State University

“Beowulf: The Monstrous and the Feminine”

Stefan T. Hall, University of Wisconsin-Green Bay

This paper compares Beowulf with medieval Icelandic texts such as Snorri’s Edda, The Poetic Edda, and several sagas. Rather than read Beowulf’s encounters with Grendel and his mother as a Two-Troll variant of the Bear’s Son Tale, an approach taken by numerous scholars already, my paper examines the intersection of the monstrous and the feminine in Northern literature and seeks to illustrate that powerful and threatening female figures often exhibited what can be called trollish behavior. I will, of course, define “troll” and examine its connections with femininity in medieval Icelandic sources, and I will make the argument that Grendel and his mother are not the only characters in Beowulf who exhibit troll-like behavior.

“Monstrous Faces and Monstrous Places: Rethinking Monsters in Sir Gawain and the Green Knight”

Matthew T. Pullen, South Dakota State University

Although readers recognize and associate cannibalistic humanoids, shape-shifters, dragons, demons, and deformed humans with the monstrous, they often struggle to define “monster” and explain monstrous functions within texts.  When the monstrous play subtle roles in the shadows of more identifiable monsters, as is the case with Gawain and the Green Knight in Sir Gawain and the Green Knight, the difficulty in explicating the monstrous function only grows exponentially.  Recent criticism dedicated to the monsters of Sir Gawain and the Green Knight remains sparse—the texts that do engage monsters, such as Susan Carter’s “Trying Sir Gawain: The Shape-shifting Desire of Ragnelle and Bertilak,” and Lynn Arner’s “The Ends of Enchantment: Colonialism and Sir Gawain and the Green Knight,” focus almost wholly on the monstrous functions of Bertilak and Morgan la Faye.  Only David Williams, in Deformed Discourse, stops to consider Gawain himself as a monstrous figure; but Williams worries more about the deformity of Gawain’s rhetoric than he does of Gawain as a monstrous figure. Expanding upon Willaims’s cataphatic interpretation of Gawain and incorporating the circular structure of Sir Gawain and the Green Knight, a structure in which nothing is what it seems at the surface, one can argue that Gawain’s “saintly” exposition while departing Camelot and subsequent fall at Bertilak’s castle and the Green Chapel reveal Gawain’s cultural deformity and monstrosity.  Gawain’s confession and ultimate despair keep him on the outskirts of civilized spaces, and the poet uses Gawain’s monstrous function not to draw attention to Gawain’s character flaw but to subvert both religious ideals of Catholicism and Christian Perfection—the text’s circular nature and reversal of monstrous figures and functions reveals a fractured system and cultural anxieties the Church (represented by Camelot) as the very monsters Gawain cannot defeat.

“Monstrous Irascibility in the Fornaldarsögur”

Michael S. Nagy, South Dakota State University

The Old Icelandic fornaldarsögur, or sagas of ancient times, play host to a broad spectrum of monstrous figures ranging from the more familiar dragons, dwarves, and trolls to the rather obscure draugar, haugbúar, and berserkers, to name a few. These figures, at least in part, have caused many modern scholars to dismiss the sagas altogether as little more than late, escapist literature aimed largely at the peasantry. Indeed, it is this very belief that caused W. P. Ker to proclaim that the fornaldarsögur are "among the dreariest things ever made by human fancy" (282).  Guðbrandur Vigfússon expresses a similar sentiment by branding them the "lowest and most miserable productions of Icelandic pens" (cxcvi).  In this paper I will explore the functions of trolls in the so-called Hrafnistumanna sögur and demonstrate that the general irascibility so characteristic of trollish behavior serves significant cultural and psychological functions in late medieval Iceland.  In so doing, I will argue that trolls are far from the ostracized “other” in Icelandic literature, but instead that they represent indices of national identity in a period of national distress.

**10:15 Luckasen**

“Whispers of Desire: Lesbianism in 18th-Century British Literature.”

Kathleen Watson, St. Cloud State University

Very little empirical evidence of 18th-century lesbianism exists, and the existing evidence is almost always negative. When evaluating the historical evidence (or lack thereof) pertaining specifically to lesbians, Terry Castle suggests in *The Apparitional Lesbian* that one reason why historians may believe lesbianism is a “recently ‘invented’ (and therefore limited) phenomenon…is because it is so difficult—still—for many people to acknowledge that women can and do have sexual relations with one another.” When present, many literary representations of lesbians throughout history have been written by men and are consequently inadequate, negative, and harmful.

I will demonstrate the silencing and exploitation of lesbians in the 18th century by focusing on two somewhat overlooked texts written by two of the 18th century’s most famous male authors, Henry Fielding and Daniel Defoe. My paper examines situations of lesbian and queer desire in Fielding’s *The Female Husband* and Defoe’s *Roxana*. The ways in which Defoe and Fielding treat lesbianism within their respective texts exemplify the 18th-century British cultural logic that lesbianism is threatening to the phallocentric, patriarchal male view. Reflecting the sentiment of the time, Defoe and Fielding are so threatened by the possibility of lesbianism that they minimize the legitimacy and depth of lesbian relationships whenever possible. Additionally, they use pornography to exploit and objectify their female subjects. Finally, both Defoe and Fielding amplify the cultural fear of lesbians by punishing characters involved in lesbian interludes to maintain patriarchal power in 18th-century England. In conclusion, this project shows the importance of examining and deconstructing literary representations of lesbian and queer desire in order to evaluate how cultural logic affects the representation of marginalized people.

“The Scheming Pardoner: Style in Chaucer’s *Pardoner’s Tale*

Nicholas Wallerstein, Black Hills State University

Scholars have long been interested in the rhetorical qualities of the *Pardoner’s Prologue* and *Tale*, especially the homiletic and sermonic aspects of the *Tale*. Analyzing the content and structure of the *Tale* is certainly important, but an analysis of style can also prove fruitful. And while there is general agreement that the Pardoner’s use of rhetoric throughout his *Tale* is morally flawed—based on the Pardoner’s deeply damaged spirituality—there is little doubt that much of the style in the *Tale* is effective in traditional Aristotelian ways.

In her *Oxford Guide to The Canterbury Tales,* Helen Cooper has suggested that what stands out immediately in the Pardoner’s style is his use of schemes: “The homiletic sections could almost serve as an *ars poetica* of rhetorical figures” (274). Cooper proceeds to list and briefly illustrate many of the figures at use in the Pardoner’s sermon, including apostrophe, sententia, enumeratio, polysyndeton and asyndeton, metaphor, transferred epithet, exclamation, synecdoche, anaphora and parison, periphrasis, synonymy, antanaclasis, anastrophe, diazeugma, amplification, and hyperbole (274). Cooper states at the end of her list that the Pardoner’s rhetoric is so replete with schemes that “the list could be extended generously.” It is the purpose of this paper to do just that: to extend the list of figures that the Pardoner uses, and also to provide a more detailed analysis than Cooper gives. Along with some of the figures mentioned by Cooper, I shall discuss alliteration, assonance, polyptoton, anadiplosis, anastrophe, parallelism, chiasmus, erotema, epanalepsis, tricolon, and epizeuxis. What will emerge is that the Pardoner’s *Tale* is a stylistic *tour de force*.

“To Rectify Man’s Ways to Man: Milton, Hobbes, Locke and the Paradox of Tolerance”

Art Marmorstein, Northern State University

My mathematics-major children find both fascinating and frustrating the many unsolved but potentially solvable problems in their field (e.g., the Riemann hypothesis). In history and literature too, there is both frustration and fascination in some of our unresolved debates. Particularly interesting is the continuing scholarly debate about the “real” religious beliefs of figures like Thomas Hobbes and John Locke. Were they atheists? Orthodox Christians? Something else entirely?

Whatever their real beliefs, Hobbes and Locke both, at least for arguments sake, assume the authority of Christian scripture, using the Bible in an attempt to remedy what Hobbes calls “the disorders of this time.” But while Hobbes use the Bible to argue for a state-sponsored uniformity of religion belief, Locke uses those same scriptures to advance and argument for religious tolerance—an argument very similar to that in Milton’s Areopagitica.

However, like Milton, Locke seems to undercut his whole argument by including glaring exceptions to the tolerance rule. Locke argues that we can’t tolerate atheists or Catholics-arriving at a conclusion that (in practice) is not much more tolerant of dissent than that of Hobbes.

Locke’s seeming inconsistency is perhaps an unavoidable consequence of the “paradox of tolerance,” a principle well illustrated in Tom Lehrer’s line, “There are people in this world who do not love their fellow man—and I hate people like that.” Can we tolerate the intolerant? And if we can’t tolerate them, are we truly tolerant ourselves?

In earlier presentation to the Northern Plains Conference on this presentation, I’ve explored the ways in which 17th century playwrights developed themes taken from classical sources and the Bible. In this presentation, I plan to explore the way Milton, Hobbes, and Locke use classical sources and the Bible in addressing the paradox of tolerance—a particularly fascinating and frustrating unsolved problem.

**11:30-12:00: Lunch, MSU Cafeteria**

**11:30-12:00: Business Lunch: Heritage Room**

**12:15: Workshop1 (Luckasen)**

“**In the Classroom: Approaches and Strategies for Teaching Early British Literature”**

Panelists: Lizbeth Benkert-Rasmussen, Northern State University; Stephen Hamrick, Minnesota State University Moorhead; David Sprunger, Concordia College; and Bob De Smith, Dordt College (convener).

"The Hidden Curriculum" is a term used to describe what we teach while we are teaching. This panel will offer anecdotes and strategies from its members' experience of teaching Early British Literature in order to explore the hidden curriculum and more. The panel will open up discussions of what to teach, how to teach, and how to engage current students in their learning. Brief presentations (about ten minutes for each panelist) will be followed by open discussion with audience members.

**2:00: Workshop 2 (Luckasen)**

**“Class and Gender in the Professoriate”**

Presenter: Lynn Arner, Brock University

Focusing on the discipline of English literary studies, this session discusses gendered and class-based patterns in the professoriate at American colleges and universities and explores various mechanisms that track different groups of PhD recipients into disparate types of post-secondary institutions. While economic class is a large determinant of which universities and colleges graduate students attend and where PhD holders teach, social class is an equally significant factor in such distributions. Because social class is less visible, its effects are more insidious and hence more difficult to detect and negotiate. This session investigates the roles of both economic and social class (including cultural authority, bodily hexes, speech patterns, and decipherability) and their intersections with gender to produce the demographic patterns that structure the current American professoriate. The presentation will be approximately 30 minutes followed by Q & A and open discussion with the audience. All genders are welcome.