Douglas Arrell  
University of Winnipeg  
d.arrell@uwinnipeg.ca

*Bio*

I am a retired professor from the Department of Theatre and Film at the University of Winnipeg. I have done research on a number of different areas, but in the last ten years my focus has been on Early Modern English Theatre History. Recent publications include: “King Lear at Gowthwaite Hall” (*Medieval and Renaissance Drama in England* 25 [2012]: 83-93); “John a Kent, the Wise Man of Westchester” (*Early Theatre* 17.1 [2014]: 75-92); “Heywood, Henslowe and Hercules: Tracking 1 and 2 Hercules in Heywood’s *Silver and Brazen Ages,*** (*Early Modern Literary Studies* 17.1 [2014], 1-21). The last article argues that the *Silver* and *Brazen Ages* originated in the 1 and 2 *Hercules* shown in Henslowe’s *Diary* to have been performed by the Admiral’s Men in 1595-96.

*Research Statement*

My paper will be on some aspect of Heywood’s use of Ovid in his *Ages* plays, with reference also to his long poem *Troia Britanica*. One topic that interests me is how Caxton’s medieval treatment of Greek mythology in *The Recuyell of the Histories of Troye* is modified by Heywood under the influence of Ovid.

Jim Casey  
Arcadia University  
caseyj@arcadia.edu

*Bio*

I am an Assistant Professor at Arcadia University in Philadelphia. I earned my PhD from the Hudson Strode Program in Renaissance Studies at the University of Alabama, where I was the first Strode Exchange Scholar to study at The Shakespeare Institute in Stratford-upon-Avon. Although primarily a Shakespearean, I have published on such diverse topics as fantasy, early modern poetry, textual theory, performance theory, postmodern theory, comics, masculinity, Shakespeare, Chaucer, and *Battlestar Galactica*. In 2015, I presented papers on Shakespeare at PCA/ACA, the Ohio Valley Shakespeare Conference, and the Blackfriars Conference. I was invited to Germany in the summer to give a public lecture on Shakespeare and Adaptation and I published “Signifying Nothing: *Tintin in Tibet*” and “Shaken Manhood: Age, Power, and Masculinity in Shakespeare.”

*Research Statement*
For the seminar, I will be considering gender and dismemberment in *Titus Andronicus*, with particular attention paid to the Ovidian myths of Philomel, and Actaeon. Please see the attached file for my bio and abstract.

**Eric De Barros**
Clark University
EDeBarros@clarku.edu

**Bio**

Eric L. De Barros is an Assistant Professor of English at Clark University. His research centers on the politics of embodied subjectivity and specifically examines how early modern thinkers variously confronted the theoretical tension between the body and discourse in an effort to work through the period’s most pressing concerns. His main book project, “The Labors of Hercules: Embodied Learning and Male Domestication in Early Modern Culture and Literature,” explores the tendency of educational theorists to materialize learning and cognitive processes into the physical and materialistic terms of their aristocratic patrons. He is also at work on a second project tentatively entitled “Ignoble Lies: Presentist ‘Autocritographical’ Readings of the Renaissance.” More metacritical in nature, this project draws on the African American autobiographical tradition, Trauma Studies, and other theoretical insights to demonstrate the ethical and interpretive legitimacy of his own situatedness as an African American early modern scholar.

**Research Statement**

My research topic centers on Shakespeare and the early modern pedagogy of sexual violence. Reflecting the classically based grammar school education of early modern England, the figure of the pursued, abused, and/or raped woman recurs throughout Shakespeare’s works as well as much of the period’s literary and political production. In an examination of *Titus Andronicus*, perhaps Shakespeare’s most pedagogical play, I ask a few governing questions: Why were sixteenth- and early seventeenth century grammar schoolboys taught these classical stories? What do these stories tell us about the construction of gender in the period— about the period’s “ideals” of masculinity and femininity? And why and how did Shakespeare, the most famous product of such an education, variously and creatively re-tell them as an adult?

**Jennifer Feather**
University of North Carolina, Greensboro
Jennifer_Feather@uncg.edu

**Bio**

Jennifer Feather is an associate professor of English literature at the University of North Carolina at Greensboro, specializing in early modern literature with an additional interest in contemporary theories of gender and violence. Her book “Writing Combat and the Self in Early
Modern English Literature: The Pen and the Sword” (Palgrave 2011) examines competing depictions of combat in sixteenth-century texts. In addition, she has co-edited a collection on violent masculinities and published essays on blood in Shakespeare’s Othello, the importance of Brutus’s suicide in Shakespeare’s Julius Caesar, and Shakespeare and masculinity.

Research Statement

I am interested in the role of exile in Ovid’s work and then subsequently in Shakespeare’s. Can looking at Ovidian resonances in Shakespeare alongside the Tristia and the Epistulae ex Ponto give us a new sense of how English men and women might have understood themselves as marginalized in terms of contemporary empires? Does Tomis, as a site of exile, have particular resonance in early modern drama? As a location on the margins of Europe on the one hand and the Ottoman empire on the other, how does it help us rethink the geography of early modern Europe?

Cora Fox
Arizona State University
cora.fox@asu.edu

Bio

Cora Fox is Associate Professor of English and Associate Director of the Institute for Humanities Research at Arizona State University. Her first book--Ovid and the Politics of Emotion in Elizabethan England (Palgrave 2009)--focused on how Ovidian intertexts influenced the circulation and evaluation of feminized emotions, particularly grief and rage, in Renaissance literature and culture. She also co-edited (with Barbara Weiden Boyd) the MLA Approaches to Teaching the Works of Ovid and the Ovidian Tradition (2010). Her main current project is a book on the intertextual constructions of happiness and well-being in Renaissance literature and the deployment of these various ideas about positive emotions in contemporary politics. She is also administering a medical humanities initiative at ASU and coordinating a collaboration between ASU and Mayo Clinic in Arizona called the Imagining Health Project, which brings the insights of critical health studies to the public.

Research Statement

How are Ovid’s narratives in Metamorphoses "mythic" in their constructions and policing of emotion in the poem? Drawing on contemporary affect theory, I will reconsider a few representative examples of the narratives as both stories and myths, and I will begin to theorize the role of emotion in Ovidian mythic representations.

Edward Gieskes
University of South Carolina
gieskese@sc.edu
Bio
Two of my most recent SAA papers have been about Ovid and (and in) early modern drama. One took up the deployment of narrative deferral in the *Metamorphoses* (specifically about Arethusa’s delay of her own story in favor of reporting about Prosperpine) and ways that Shakespeare’s plays use similar techniques to generate tension and to elicit the desire for more story from audiences whether onstage or in the theatre. The second essay examines Ovid as a literary figure and how that image serves as a kind of example of how to be (or not to be) a writer. In addition, the essay argues that Ovid’s his work gets deployed in early modern drama as a resource for plot and, more importantly, for structure or form. *Poetaster* not only gives us a character named Ovid, it structures itself similarly to *Amores* 1.15.

Research Statement
My plan for my contribution to the seminar is to further discuss the complicated legacy of Ovid and Latin literature more generally in early modern England. I’m interested in ways that Ovid works both as traditional source and as a kind of model for structure for plays that are less explicitly Ovidian.

Sarah K. Scott
Mount St. Mary’s University
sscott@msmary.edu

Bio
Sarah K. Scott is Associate Professor of English at Mount St. Mary’s University in Maryland. She is the author of essays on Dekker, Marlowe, Marston, and Middleton and co-editor of *Christopher Marlowe the Craftsman* with M.L. Stapleton. She is at work on a book-length study of the roots, developments, and afterlives of city comedy.

Research Statement
The city comedy *The Family of Love* alludes conspicuously to the work of other dramatists of the time, which was common practice. However, the large number of references to Marlowe’s plays and poetry is striking. Although Swinburne found *The Family of Love* to be “very coarse, very dull, altogether distasteful and ineffectual,” such an assessment is beside the point as well as ahistorical. We can credit the playwright (variously identified) as the first to employ *Hero and Leander* for comic effect in dramatic form. This essay asks how, and to what purpose, the playwright explores the erotic Ovidian tradition to which *Hero* belongs.

John D. Staines
John Jay College, City University of New York
jdstaines@gmail.com
Bio

Associate Professor of English
John Jay College, CUNY

My research has involved the intersection of political rhetoric and poetry, particularly in Shakespeare, Spenser, and Milton. My monograph, *The Tragic Histories of Mary Queen of Scots 1560-1690: Rhetoric, Passions, and Political Literature* (Ashgate, 2009), explores the political effects of the passions generated by tragic narratives. Recently, I have been examining the ethics and politics of representations of violent acts, particularly in Shakespeare and Milton. My essay on *Lear* is the most recent publication from that project: “Torture and the Tyrant’s Injustice from Foxe to *King Lear*,” in *Taking Exception to the Law: Materializing Injustice in Early Modern Literature*, eds. Beecher, DeCook, Wallace, and Williams (Toronto, 2015).

Research Statement

As I’ve been investigating the ways that Shakespeare, Milton, and others experiment with representing violence and inflicting violence upon their readers, the importance of Ovid as a model has been obvious, though not something I’ve concentrated on so far. I’m thus planning to use this seminar to think through Ovidian violence. I’m in the early stages of working on this aspect of my project, but I’m struck by something of a paradox: Ovid makes violence central to the creation of poetry, figured so often as rape, dismemberment, and other forms of violation, yet his art keeps violence at an aesthetic distance, seen through a veil of words and art (like when a woven tapestry is re-described in words to represent the violence that cannot be spoken). Shakespeare can be most Ovidian when he is creating perverse beauty out of violence and violated bodies, yet I also see him pushing back against the ironic distance that marks Ovidian representations of violence, striving towards an immediacy, a way of making the violence real and challenging what Elaine Scarry would think of as the impossibility of communicating pain. I’m at the early stages of this paper, but the obvious texts to start with are *Titus Andronicus* and *Lucrece*, though some later plays like *Macbeth* might come in as well.

M. L. Stapleton
Indiana University-Purdue University, Fort Wayne
stapletm@ipfw.edu

Bio

M. L. Stapleton is Chapman Professor of English at Indiana University-Purdue University, Fort Wayne, a post he has held since 2004.

Research Statement
My topic is on Thomas Heywood’s use of his translation of the *Ars amatoria, Loues Schoole*, in his dramatic corpus.

**William W. Weber**  
Centre College  
william.weber@centre.edu

*Bio:*

I hold the position of Visiting Assistant Professor at Centre College in Danville, KY, where my teaching has covered Shakespeare, revenge drama, the English sonnet, and both semesters of the year-long interdisciplinary first-year Humanities sequence.

In 2014, I completed my dissertation, "Shakespearean Metamorphoses," under the direction of David Scott Kastan at Yale University. This dissertation historicizes early modern intertextual reading practices by analyzing meta-allusive moments in Shakespeare's poems and plays, arguing that Shakespeare displays an evolving (first anxious, ultimately embracing) relationship to the power and danger inherent in allusions' metamorphic ambiguity. One chapter, on *Titus Andronicus*, is forthcoming any day now from *Studies in Philology*, and another, on *Venus & Adonis* and Marlowe's *Hero & Leander* is under review at *English Literary Renaissance*.

In addition to revising and expanding the dissertation for publication as a monograph, I am pursuing new interests in the rhetorical, performative, and pedagogical issues surrounding child actors in Shakespeare's theatre as well as two digital humanities projects - the database that will be under discussion at SAA, and an electronic critical edition of George Peele's *Arraignment of Paris* for the *Digital Renaissance Editions* project.

*Research Statement*

I'm planning on presenting something that will be a bit of a shift from my current interpretive work on Shakespeare & Ovid: preliminary plans for a DH project that I'm tentatively calling the Database Of Ovid on the Renaissance Stage (DOORS). The eventual goal will be to catalogue every extant verbal and dramatic allusion to Ovid and his works from the whole range of early modern drama and make various data about these allusions (e.g. playwright, date, company, genre, theatre, work alluded to, etc) readily searchable and comparable for scholars. For the SAA seminar, I envision presenting a paper outlining the project's aims and initial challenges (format/design, data collection, terminology, etc etc), as well as potentially a partial model showing the data from a Shakespeare play or two.

**Catherine Winiarski**  
California State University, Fullerton  
cwiniarski@fullerton.edu

*Bio*
My current research takes its lead from a controversy within recent considerations of the epistles of St. Paul by political philosophers: Alain Badiou’s reading of the Pauline epistles as “the foundation of universalism” can be set against Giorgio Agamben’s reading of the epistles as the expression of a messianic community conceived as a remnant. I examine how the drama of Marlowe, Shakespeare, and Milton experiments with what I call Pauline metamorphosis: the complex and often erratic conversion of legally- and ethnically-defined characters (Paul’s “Gentile, Jew, barbarian, Scythian, bond, free”) into universalist exemplars and messianic radicals. This drama displays images and figures of conversion but also its modes of temporality: conversion as incalculable “event” but also as culmination, erosion, and engulfment. Turning to the issue of community formation, I consider how the drama negotiates between Paul’s “elect of God” (Agamben’s remnant) and his “all” (Badiou’s universalism). A counterpoint for my consideration of Pauline conversion in Renaissance drama is Ovid’s theory of metamorphosis, which conceives of conversion on a wide spectrum from passive transformation through divine whim to the heroic self-transformation of apotheosis. Recent considerations of Early Modern political subjectivity have emphasized the emergence of a universal subject grounded in the formalism of the law or an autonomous subject engaged in aesthetic self-fashioning, but I consider the ways in which Early Modernity returns to the pre-political (the Hebrew Judge, Scythian, and Goth) and reincorporates it through dramas of Pauline metamorphosis.

Research Statement

I have become fascinated with references to fragments, fractions, and remainders in Titus Andronicus. An example is Titus’ declaration in Act 1: “Romans, of five-and-twenty valiant sons, / Half of the number that King Priam had, / Behold the poor remains alive and dead” (1.1.79-81). In reaction to Titus’ subsequent effort to even the score between the Romans and Goths through the sacrifice of Alarbus, Chiron protests, “Was never Scythia half so barbarous!” (1.1.131). Why quantify the relationship between Titus and Priam, or Rome and Troy, and the relationship between legendary and “civilized” barbarism in this way? I would like to examine how the play looks at matters of cultural inheritance, reproduction, and imperialism through this lens of quantification, specifically in its rhetorical figures of decimation, multiplication, and totalization. In this paper, I will look closely at Chiron and Demetrius’, as well as Titus’, inheritance of Ovid’s story of Procne and Philomela and their reproduction of its narrative within their political and cultural struggle.