

March 2016

## Front Matter

Please take a moment to share how this work helps you [through this survey](#). Your feedback will be important as we plan further development of our repository.

Follow this and additional works at: <http://ideaexchange.uakron.edu/spovsc>



Part of the [Literature in English, British Isles Commons](#)

---

### Recommended Citation

(2014) "Front Matter," *Selected Papers of the Ohio Valley Shakespeare Conference*: Vol. 7 , Article 1.

Available at: <http://ideaexchange.uakron.edu/spovsc/vol7/iss2014/1>

This Article is brought to you for free and open access by Literary Magazines at IdeaExchange@UAkron, the institutional repository of The University of Akron in Akron, Ohio, USA. It has been accepted for inclusion in Selected Papers of the Ohio Valley Shakespeare Conference by an authorized administrator of IdeaExchange@UAkron. For more information, please contact [mjon@uakron.edu](mailto:mjon@uakron.edu), [uapress@uakron.edu](mailto:uapress@uakron.edu).

## From the Editor

The thirty-eighth annual meeting of The Ohio Valley Shakespeare Conference was held in Columbus, Ohio on the campus of The Ohio State University on the twenty-fourth and twenty-fifth of October, 2015. Our conference theme was “Lovers, Madmen and Poets: Shakespeare and the Imaginary, Supernatural, and Divine”, and in that “spirit” we invited essays from across the methodological spectrum “relating to all things Shakespearean, especially those focusing on the spectral, the fantastic, the mad, and the fey.”

Our title derives from the Duke Theseus’ famous dictum in V.i of *A Midsummer Night’s Dream* that “[t]he lunatic, the lover and the poet / Are of imagination all compact”, and the “fevered brains” of our contributors did not disappoint, exploring topics ranging from contemporary appropriations of the Shakespearean fantastic to Shakespeare’s appropriation of medieval demonology to early modern constructions of public and private madness.

Our plenary address was delivered by Dr. David George of Urbana University. Dr. George’s address, “*Hamlet*, the Ghost, and a New Document”, begins our collection of essays with by exploring early modern understandings of ghosts generally, and positing a new potential source for the Ghost in *Hamlet*, specifically.

A somewhat different exploration of early modern spirituality emerges in an essay by Dr. Elizabeth Burow-Flak of Valparaiso University. Dr. Burow-Flak’s essay, “The “local habitation” of Marian Intercession in Shakespeare’s Plays of Justice and Mercy”, traces the residual influence of Roman Catholicism, specifically Marian iconography, in *Measure for Measure*, *The Merchant of Venice*, and *The Winter’s Tale*.

Dr. Chuck Conway of The University of Southern Indiana explores early modern constructions of witchcraft in his essay “The Dead Can Speak; Or, The Testament of Elizabeth Sawyer in Dekker, Ford, and Rowley’s *The Witch of Edmonton*”, which examines the playwrights’ engagement with the contentious seventeenth century question regarding the veracity of witchcraft, namely are supernatural powers “simply the product of the imagination, or do they present the metaphysical aspects of witchcraft as something that is real.”

In her essay entitled ““Hath not thy rose a canker?”: Monstrous Generation and Comic Subversion in *King Henry VI, Part 1*” Heather Frazier of The Ohio State University provides a different perspective on feminine evil, examining the ways in which Shakespeare employs elements of the fantastic,

specifically the infernal powers of Joan of Arc, to interrogate another familiar bit of early modern fantasy, the Tudor myth.

Returning to the question of spiritual hauntings, Dr. Jennifer Holl of Rhode Island College explores constructions of immortality in “Immortal Parts: Ghostly Renown in Shakespeare”, an essay which examines early modern constructions of memory as embodied in the conflation of Shakespeare’s ghosts and anxiety regarding reputation, arguing that “reputation in Shakespeare operates as a kind of second, ethereal body that, like a ghost, circulates in mysterious and uncontrollable ways “ such that “Shakespeare’s staged ghosts may dramatically and visibly demonstrate what these characters rhetorically suggest: the immortality of a publicly circulating reputation.”

Demonic spirits are the subject of “‘Art thou not, fatal vision, sensible / To feeling as to sight?’: Spiritual Bondage, Carnal Corruption, and Horror in Marlowe’s *Doctor Faustus* and Shakespeare’s *Macbeth*”, in which Dr. Jared Johnson of Thiel College explores constructions of the diabolical in Shakespeare and Marlowe, specifically, examining the ways in which the playwrights “exploit epistemological crises” in order to “create conditions of ontological uncertainty” for characters and audiences alike.

Dr. Kristen McDermott of Central Michigan University undertakes an examination of some recent appropriations of the Shakespearean fantastic from another direction in “Busking for the Queen of Faerie: Elizabethan Playwrights in Contemporary Fantasy Fiction”, considering the ways in which contemporary fantasy writers make use of Shakespeare’s faeries in order to establish cultural connections across time periods.

The early modern intersection between gender and magic is the subject of Mark Rideout’s “‘With what’s unreal thou coactive art’: Gender and the Forces of Illusion in *The Winter’s Tale* and *The Tempest*”, an essay which delineates the ways in which “learned male magic and witchy, demonic female magic” were expressed upon the stage.

Finally, Dr. Anne Marie E. Schuler of Central State University explores the notion of madness in “Shakespeare’s Mad, Unruly Mob: Petition, Popular Revolt, and Political Participation in *King Henry VI, Part 2*”, an essay which examines the ways in which “Shakespeare’s dramatization of national events” serves to connect the play’s medieval universe with sixteenth century political concerns.

In each of these essays, early modern constructions of the supernatural, the mad, and the fantastic are interrogated, historicized, and finally explained in

such a way as to enhance our understanding, or freshly frame the questions which they raise.

Our contributors have helped to make this journal successful, but they are not alone in their efforts. I would be remiss not to acknowledge the hard work of countless people who make our conference possible, including (although not limited to): the advisory board and planning committee of the Ohio Valley Shakespeare Conference; the editorial board of *The Selected Papers of the Ohio Valley Shakespeare Conference*, my colleague Dr. Hillary Nunn, who provided untold assistance in assembling this volume; Carolyn M. Worley, who offered invaluable assistance; and my research assistant, Sarah Paxton. All of these people have volunteered their time to facilitate the volume you now read. Any errors which remain are, as always, my own.

**Selected Papers  
of the Ohio Valley Shakespeare Conference**

**Editor**

Gabriel Rieger  
*Concord University*

**Editorial Board**

Richard Dutton  
*The Ohio State University*

Eva McManus  
*Ohio Northern University*

Lars Engle  
*University of Tulsa*

Robert Pierce  
*Oberlin College*

David George  
*Urbana University*

Mary Ellen Lamb  
*Southern Illinois University-  
Carbondale*

Peggy Russo  
*The Pennsylvania State  
University Mont Alto*

Lisa Starks-Estes  
*University of South Florida St.  
Petersburg*

Jonathan Kamholtz  
*University of Cincinnati*

# “Lovers, Madmen and Poets: Shakespeare and the Imaginary, Supernatural, and Divine”

## Table of Contents

Hamlet, the Ghost, and a New Document	<i>David George</i>	1
The “local habitation” of Marian Intercession in Shakespeare’s Plays of Justice and Mercy	<i>Elizabeth Burow-Flak</i>	30
The Dead Can Speak; Or, The Testament of Elizabeth Sawyer in Dekker, Ford, and Rowley’s <i>The Witch of Edmonton</i>	<i>Chuck Conaway</i>	46
“Hath not thy rose a canker?”: Monstrous Generation and Comic Subversion in <i>King Henry VI, Part 1</i>	<i>Heather Frazier</i>	63
Immortal Parts: Ghostly Renown in Shakespeare	<i>Jennifer Holl</i>	78
“Art thou not, fatal vision, sensible/To feeling as to sight”: Spiritual Bondage, Carnal Corruption, and Horror in Marlowe’s <i>Doctor Faustus</i> and Shakespeare’s <i>Macbeth</i>	<i>Jared Johnson</i>	98
“Busking for Queen of Faerie: Elizabethan Playwrights in Contemporary Fantasy Fiction”	<i>Kristen McDermott</i>	120
“With what’s unreal thou coactive art”: Gender and the Forces Of Illusion in <i>The Winter’s Tale</i> and <i>The Tempest</i>	<i>Mark S. Rideout</i>	138
Shakespeare’s Mad, Unruly Mob: Petition, Popular Revolt, and Political Participation in <i>King Henry VI, Part 2</i>	<i>Anne-Marie Schuler</i>	156