

“Conversing with the Dead: Some Cultural Contrasts between Dante and Shakespeare”

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This paper deals with what Mikhail Bakhtin called the phenomenon in literature of “dialogue with the dead,” in which he rightly claimed “ancient traditions predominate.” Dante’s multiple conversing with the dead in his epic *Divina Commedia* might usefully serve as a trope for our own position within an unfolding cultural history, as we seek to make intelligible the myriad traces from the past that comprise our world.

Twentieth-century writers – T.S. Eliot, W.H. Auden, Seamus Heaney and Derek Walcott to name a few - engage in the tradition, in obvious consciousness of Dante and his epic forbears Homer and Virgil. In this paper it is not moderns who are inspected, but rather the abiding question as to what most keenly differentiates Dante’s late-medieval culture from all that emerges in early modernity with Shakespeare. Highly dramatic examples of conversing with the dead from the *Commedia* on the one hand and from *Hamlet* on the other will be offered for comparison, in an attempt to furnish answers to this enquiry.

Private and Public: Rulers and Tyrants in Shakespeare’s and His Contemporaries

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Shakespeare and his contemporaries owe a great deal to classical and medieval notions of politics, more particularly on rulers and tyrants. Plato and Roman law were two of the classical influences. John of Salisbury’s *Policraticus* discusses, among much else, whether it is right to kill a tyrant. In the Renaissance or early modern period, writers as diverse as Jean Bodin and King James VI of Scotland (later also James I of England) explored monarchy and the divine right of kings. John Ponet opposed the divine right of kings while Juan de Mariana argued for the accountability of kings. Classical drama, from Aeschylus’s *Oresteia*, represented the ruler and the death of monarchs. The Corpus Christi plays include allusions to the sacramental nature of kingship. The king’s two bodies is based on the human and devine bodies of Christ. Renaissance plays displace some of the religious ideas of rule and tyranny. In light of classical and medieval antecedents, non-dramatic and dramatic, I will discuss aspects of Norton’s and Sackville’s *Gorboduc*; Thomas Preston’s *Cambises*, Thomas Legge’s *Richardus Tertius*; William Shakespeare’s *Richard III*, *Richard II*, *1 and 2 Henry IV*, *Henry V*, *Julius Caesar* and *Antony and Cleopatra*; Christopher Marlowe’s *Edward II* and *1 and 2 Tamburlaine* and Ben Jonson’s *Sejanus* and *Cataline*. The Renaissance reimagines the classical and medieval past while interpreting and reinterpreting itself, more particularly by staging its politics, especially concerning the nature of the ruler good and ill, king or queen and tyrant. The private and public person in the ruler will be the focus of much of my talk (lecture).

The Making of an Ideal Ruler---On Shakespeare's Treatment of Prince Hal's Apprenticeship

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The image of Henry the Fifth is one of Shakespeare's most successful dramatic creations. As the first English monarch who is able to defeat the powerful French army and become the king of both England and France, Henry V's famous victory at the Battle of Agincourt has made him the figure of a great national hero.

Nevertheless, in the two parts of *Henry the Fourth*, Shakespeare describes in details Prince Hal's supposed riotous youth, which is a very peculiar way of apprenticeship to his future kingship. The young prince does not receive his formal education within the court, but instead spends a lot of time mixing with the vainglorious Falstaff and other rascals and pickpockets in the East End of London. His miraculous transcendence into a great hero on the battlefield raises questions on how can such an indolent youth become an outstanding hero in such a short time.

The author of this paper has the opinion that Shakespeare has deliberately modeled his Prince Hal on Machiavelli's idea that a good prince should learn from two animals: the fox and the lion, because the fox can protect itself from traps, and the lion can protect itself from the wolves. In *Henry the Fourth*, the fox figure is undoubtedly Falstaff, and the lion figure should be none other than the firebrand Hotspur. Prince Hal has learned his cunning from former, and battle courage from latter. These two qualities combined together will accomplished the national hero, Henry the Fifth.

Prince Hal and King David: The Formulation of Kingship in Shakespeare

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The plays of *1 and 2 Henry IV* and *Henry V* trace the development of Prince Hal from madcap jokester to sober king. As C.L. Barber notes, *1Henry IV* focuses on Prince Hal "in such a way as to exhibit in the prince an inclusive, sovereign nature fitted for kingship" (226), but the trajectory continues through the remainder of the tetralogy. An additional dimension that has been overlooked in the discussion of this development is the way in which the example of King David helps to formulate the idea of kingship that Hal must emulate. Gene Edward Veith, Jr. observes that "Shakespeare and his contemporaries were very familiar with the David narrative" (71) and often used motifs from the life of David. An examination of the ways in which Shakespeare models Prince Hal on King David reveals his insight into the formation, the succession, and the divine right of kings.

Hamlet and the Dual Tradition of Shakespeare in China

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The reception of Shakespeare has been pertinent to the discussion of the renaissance of Chinese culture ever since the late Qing Dynasty. Shakespeare has been seen as both a standard-bearer of the “new” civilization and a reminder of the “old” tradition. This paper discusses the reception of *Hamlet* in mainland China in relation to the intellectual concerns about cultural progress of different historical periods. The first part introduces the two Chinese productions of *Hamlet* and relates them to the dual tradition of Shakespeare’s reception in China. The second part discusses the dual tradition of adopting Shakespeare as a symbol of the “new” and the “old” by referring to the comments on Shakespeare from the Chinese intellectual circle in the early twentieth century and reviewing the influence of *Hamlet* on some Chinese writers and poets of the 1930s and 1940s. The third part deals with the new implications of the dual vision in the presentations of the Chinese *Hamlet* to world audience since the 1980s. On the one hand, as China was eager to rebuild the link with world culture after the Cultural Revolution, *Hamlet* was adopted as a token of Chinese people’s zeal for communicating with other cultures and sharing global cultural prosperity; on the other hand, *Hamlet* goes on to be treated as a counterpart of certain Chinese dramatic traditions, and the two Chinese opera productions bear conspicuous signs of Chinese dramatic techniques as well as Chinese morals and aesthetics. The last part of the paper pays special attention to the popularity of the Peking Opera *Hamlet* among Chinese youth. With more and more young people estranged from traditional Chinese literature but well-read in Shakespearean masterpieces, the meaning of the “old” and the “new” has varied with the cultural contexts. *Hamlet* has now become a shared vocabulary and Chinese Shakespeare is a potential way to bring back the traditional Chinese values and facilitate translation in a broader sense.

Who Rules the Bedroom? Seduction, Power, and the Principle of Unintelligibility in *Sir Gawain and the Green Knight*

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In the very middle of *Sir Gawain and the Green Knight* occurs the three-day bedroom sequence at Bertilak’s court, in which the Lady, Bertilak’s wife, relentlessly assails the unarmed and unprotected, surprisingly vulnerable Gawain. Interlaced with the three successive hunting scenes, this elaborately staged performance of seduction unsettles Gawain’s knightly existence, and eventually his masculinity. At the alternative,

fairy-ruled court of Bertilak, Gawain is unknowingly exposed to multiple tests; he is torn between conflicting ethical demands and in constant danger of losing his name both literally and figuratively. Meanwhile, his desire and body are strictly regulated by the principle of unintelligibility. By presenting the seduction sequence as the ideological keystone of Sir Gawain and the Green Knight, this paper aims to reconsider the construction of chivalric masculine identity in the Arthurian romance and the gender/sex/power politics complicating the courtly model of triangular relationship between the knight, the lady, and the third party, who in this case is the lady's husband.

Queen of Heaven and Earth: Some Notes on the Scriptural, Theological and Socio-Cultural Background to the Queenship of the Virgin Mary in the Patristic and Medieval Periods

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It is often assumed that the image of Mary as a queen or noble lady, to whom service is due, is largely a feudal and courtly construct. While there can be no doubt that Medieval courtly culture played a role in the evolution of the Virgin's regal image, the notion of Mary's queenship is of far more ancient origin. The practice of honouring the mother of the king, as queen, rather than his consort, dates to the 10th century BC with the establishment of the Davidic monarchy, when the Queen Mother was given the title of "Gebirah", or "great lady." As mother of the king, Jesus, Mary is therefore elevated to royal status. There is also further Scriptural justification for Mary's queenship in her Davidic ancestry (Luke 1:26-27) and in her status as the *Kecharitoméne* ("full of grace", Luke 1. 28), she who is uniquely virtuous and exalted above all other creatures.

This paper will begin with an exploration of the Scriptural roots and theological justifications for Mary's queenship through an examination of significant Patristic and Medieval texts. I shall then move on to a consideration the social, political and cultural elements that contributed in a variety of ways to the Virgin's image as Queen in the Patristic East and the Medieval West, such as the Byzantine Imperial cult of the Virgin, the emergence of a feudal notion of Marian queenship in the Carolingian and Ottonian periods, and her appropriation for political purposes by the ecclesiastical and secular rulers of the Middle Ages. Via literary, religious and artistic examples I shall also discuss the evolution of her image in the West from hieratic Empress to Queen of Mercy, under the influence of a variety of factors including affective piety, courtly values, and the increasing identification of her with the Bride of Canticles. I shall conclude by suggesting that it is only through such a multi-disciplinary that we may arrive at a more rounded understanding of the nature of Mary's queenship.

Keywords: Virgin Mary; queenship; Scriptural; theological; socio-cultural; Medieval; Patristic; artistic; literary

The Kenosis of Christ: The Apophatic Theology of St. Paul and Its Influence

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The present paper attempts to discuss the Apostle Paul as an apophatic or negative theologian, because he tends to describe God, Christ, and his own spiritual experiences in the terminology of apophasis or negation. For instance, in his sermon to the Areopagus, Paul applies the popular concept of “the unknown God” worshipped by the Athenian Greeks to the biblical God (Acts 17). And, in an apophatic and paradoxical manner, Paul claims that God’s foolishness is wiser than human wisdom (1 Corinthians 1:25). Paul gives an account of his own mystical journey to the third heaven where he “heard things that are not to be told” (2 Corinthians 12:1-6); thus, his account is apophatic. And, most significantly, Paul puts forth an important doctrine of the kenosis or self-emptiness of Christ. In spite of his status as being the Son of God, Christ emptied himself, was born in human form, and obediently died on the cross; and, because of his total self-emptiness, Christ was highly exalted above all creation by God and was named “the Lord of all,” that is, in heaven and on earth (Philippians 2:5-11).

In addition to an investigation of St. Paul as an apophatic theologian, the present paper will further explore how his apophatic theology influenced Pseudo-Dionysius the Areopagite, an early-sixth-century mystical theologian, who was the foremost exponent of apophatic theology in the tradition of Christian mysticism. In this respect, I will discuss the apophasis of God and the apophasis of the self which, for Pseudo-Dionysius, are complementary to each other and even commingled with each other. Such commingling means to dissolve the self in order to achieve union with the unknown God. Negative theology, for Paul and Pseudo-Dionysius, is not merely a speculative theory concerning the transcendence of God, but rather a devotional practice for the total transformation of the self.

Key Ideas: God, Christ, Self, Kenosis, Apophasis, Apophatic Anthropology

Re-appropriating the king in hagiographical writing

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In this paper, I propose to explore the role of rulers in hagiographical writing. Associating a saint with a king or queen was a powerful political tool for hagiographers. The writers could enrich the depiction of the saint’s character through retelling of the trials imposed on a saint by a ruler, raise their status through friendship with the king or queen, and thus attract worshippers to the saint’s cult, and donors to his or her places of worship, such as churches or monasteries. This paper will examine a number of examples from the eleventh and twelfth century particularly in Italy and France to show how hagiographical writers re-appropriated the king or queen, often fabricating encounters and relationships between the ruler and a saint, to serve a

number of political and religious aims.

Portraits of a Renaissance Lady—Picturing Caterina Cornaro, Queen of Cyprus

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The talk offers some aspects from a current research project on the various forms of visualization of a patrician woman's role in politics, society and culture. State propaganda, female self-assessment in a time of male superiority, humanist ethical value categories and poetic vision are analyzed as determinants of a lady's representation in portraiture and narrative painting.

Caterina Cornaro plays a key role in the history of Venice. Born into one of the richest and most powerful families of Venetian nobility, Caterina in 1472 was married—for obvious political reasons—to the King of Cyprus, James II of Lusignan (1438/40?–1473). Following the sudden deaths of her husband and infant son, in 1474, she became nominally regent over the island until Venice's formal annexation of Cyprus in 1489. She then returned home and was compensated with the town and estate of Asolo in the Venetian *hinterland*. This led to the paradoxical situation of a queen's presence in a republican political system. The Venetian government deliberately benefitted from her rank, authorizing her to use the title of a “Queen of Cyprus, Jerusalem and Armenia” together with the royal coat of arms. In order to justify the island's questionable annexation, the political leadership relied on a well-proven state propaganda, expressly counting on the power of images as an efficient system of symbolic communication.

While she could not match the wide-ranging erudition and political foresight of Isabella d'Este, Marchesa of Mantua (1474–1539), the Queen of Cyprus was, nevertheless, an esteemed member of Italian nobility and similarly acted as a catalyst in the artistic domain: Renaissance poetry and historiography praise her court as an intellectual center, frequented by eminent literati and artists, such as the humanist Pietro Bembo (1470–1547) and the painter Giorgione da Castelfranco (1478–1510), who, at that time, contributed to the new movement of bucolic literature and painting, inspired by classical antiquity.

Craftsman or Intellectual ? – the portrait of a unknown man as the architect Matthäus Roritzer in Chi Mei Museum and its significance

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十五世紀後半葉德國南部的奧格斯堡（Augsburg）與紐倫堡（Nuremberg）是德國早期文藝復興追求形似與神似新興肖像畫發展的重鎮。臺灣奇美博物館的一幅源自紐倫堡的不知名男子肖像畫與奧

格斯堡畫家老霍爾班 (Hans Holbein the Elder, 1460/65-1534) 的銀尖筆素描《建築師馬太伍斯·羅瑞策爾》(Dombaumeister Matthäus Roritzer, ca. 1508) 有著驚人的相似處。羅瑞策爾是 15 世紀末活躍於德國南部建築界的一位人物，他曾參與多座教堂的建蓋，如紐倫堡的聖羅倫斯教堂 (St. Lorenz) 與雷根斯堡 (Regensburg) 主教教堂等，甚至曾出版三本建築相關小冊，其中 1486 年的《論小尖塔的正確設計》(*Fialen Gerechtigkeit [Booklet Concerning Pinnacle Correctitude]*) 特別獻給熱愛古典人文學科幾何學的艾希斯達特 (Eichstatt) 主教萊仙瑙的威廉 (Wilhelm of Reichenau, 1426-1496)。本文旨在梳理奇美博物館的肖像畫與老霍爾班作品之關聯，並探討這兩幅肖像畫是否、以及如何反映出羅瑞策爾從石匠轉換為建築師的角色，脫離了執行勞工身分，成為知曉理論、從事設計，並展現與古典建築理論及數學有所連結的知識分子。

Augsburg and Nuremberg are both important centers in southern Germany for developing portrait painting of early German Renaissance in new style of realism. A portrait painting of an anonymous man in Chi Mei Museum (Taiwan), possibly originated from Nuremberg, shows striking similarities with the silverpoint drawing *Dombaumeister Matthäus Roritzer* (ca. 1508) by Hans Holbein the Elder (1460/65-1534). Matthäus Roritzer was not merely active in building churches and cathedrals in southern Germany, such as St. Lorenz in Nuremberg and Regensburg cathedral, but also published three booklets regarding architecture, among them the *Booklet Concerning Pinnacle Correctitude* in 1486 was specifically dedicated to the Eichstatt Bishop Wilhelm of Reichenau (1426-1496), a lover of the classical liberal art of geometry. This study aims to explore the correlation between the portrait painting by a unknown artist in the Chi Mei Museum and the silverpoint drawing by Hans Holbein the elder, furthermore whether or how these two portraiture might reflect the changing role of Roritzer from an executive craftsman into an intellectual who knows theories and has the ability to design.

An Heiress and A Queen: the Bridal Images of Maria de' Medici and Her Marriage Portraits

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The marriage contract of Maria de' Medici (1575 – 1642) and Henry IV, King of France (1553 – 1610) was signed in 1599. By this bond of kinship, not only did the Medici extend their political influence significantly in Western Europe, but also the Medicean lineage could be largely promoted in European royal genealogy. Previous research provided invaluable insight and finding regarding Maria's queenship by undertaking studies on her household inventories and art commissions in France and in Luxemburg. Nevertheless, little research has been done on Maria's early life, especially her image transformations before and during the wedding. It can be exemplified by the neglect of a group portrait entitled *The Proxy Wedding of Maria de' Medici and Henry IV, King of France*, by Jacopo da Empoli (1551-1640) commissioned especially for the wedding by the Florentine court in 1600. Focusing on the moment of ring-giving at the wedding, the

painting illustrates a Medici dynastic imagery in which appearances of the bride and her significant family members were depicted in great detail and in an innovatory form of portraiture developed at the Florentine courts. The work became a widely known wedding portrait by its exhibition in the Salone del Cinquecento, Palazzo Vecchio on the wedding day, while its countless printed reproductions by French engraver Jacques Callot advanced Maria's reputation afterwards. Therefore, this paper primarily examines the visual elements of Maria's portraits and the prints of the works to uncover the ways in which the Medici family constructed Maria's bridal image of dual statues—an heiress and a queen—to reinvent the family as a legend. Furthermore, the paper considers the functions of printing and of the artistic approaches during the process of fashioning queenship. Doing so will take us toward a more complex and more historically accurate view of women's image agency at Renaissance European courts.

Key words: Maria de' Medici, Portrait, Queenship, Jacopo da Empoli, Florence, Renaissance

Cardinal Borghese and his Landscape Cycle of Francesco Albani

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According to the Albani-research, the Borghese series were commissioned by Cardinal Scipione Borghese (1576-1633) around 1616 and 1618 for the Villa Pinciana, and were finished until 1622 when payment was received for ultramarine and for framing was made. The documents confirm that in the second half of the seventeenth century the four large tondi were transferred to the Palazzo Borghese, and copy of Albani cycle were then housed in the original place, the Villa Pinciana, which was built between 1613 and 1615. The format and style of this landscape cycle with mythological subject matters are quite popular in Rome during the whole 17th Century. But, the choice of the four themes, which include the Toilet of Venus, Venus and Adonis, Venus and Vulcan and Cupids disarmed by Diana's Nymphs, is quite unusual, and provide further questions to the meaning of the intended cycle. Some contemporary sources show contradiction between the interpretation and the topic of the paintings. Giovanni Battista Passeri was the one who named the subject-matters of the four tondi as Four Elements (*i quattro elementi Aria, Acqua, Terra, e Fuoco*). In the seventeenth century, the inventory of Palazzo Borghese in Campo Marzio, we can see the description of the four tondi as Four Seasons (*Le quattro Stagioni dell'Albani*) which has been listed at the beginning of the fourth room.

The Borghese cycle has long been regarded as a landmark of the great achievement of Landscape painting of Albani. Begin with this cycle Albani created a synthesis of mythological subjects with landscape settings. The meaning of the Borghese cycle in the context of its commission (Cardinal Scipione Borghese) and site, the Villa Pinciana have never been adequately discussed yet.

Besides, according to the research, the author has found two tondi with the same subject matters and the same representation at ChiMei Museum. Could the two tondi be the long regarded as lost seventeenth

century copy of the Borghese cycle? What is the reason to cause Borghese to arrange the translocation of the paintings, and also decide to produce a copy of the Albani cycle, but not other paintings? Albani was still alive, as Borgehse commissioned the copy. Did Albani or his workshop play a role in this commissioned? In my presentation I will try to clarify the commission, and through the iconographical and iconological analysis to explore the meaning of the Borghese cycle.

The Role of King in Heroic Poetry: Focusing on the Use of Variation and Epithets

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Heroic poems such as 『Beowulf』 deal with a very strict moral behaviour common to all Germanic races in the early Middle Ages. The most important concept, the binding force of society, was the *comitatus*, the mutual loyalty between lord(king) and warriors. The leader(king) gave legal and economic protection in return for military service. The lord's part of the deal is often summed up by gift-giving. The distribution of gold is the sign of the king's faithfulness to his part of the basic bargain between lord and thane. The king's or leader's function is made clear in his titles of *hring-fengel*, 'ring-prince'(Beo 2345), *gold-wine* 'gold friend' or 'lord' (Beo 1602, 1171, 1476), *gold-gyfa*, *sinc-gifa* 'gold-giver', 'treasure-giver' (Beo 2652, 2311, 1342). Moreover, the hall is called 'gold-hall' or 'ring-hall'. This unique combination of words, which is called kenning, epithet or appositive style, indicates the importance of gold and is closely associated with the role of king in heroic society. The poet equates liberality with success as a ruler: give liberally when young, so that in old age you have firm friends (Beo 20-24). The role of king as a 'gold-giver' is well exemplified in Hrothgar and King Beowulf as a ideal king. I believe that such a word formation is deliberately conceived by the poet, who intends to deliver his understanding of heroic society by means of epithets, kenning and variation forming the essential part of Old English composition.

Some critics have suggested that King Beowulf should not have endangered his life and thereby his country's prosperity by taking on the challenge single-handed. The duty of the king should be different from that of a warrior and, as in chess, he should not expose himself to peril. However, such a modern interpretation of military tactics is inappropriate for the heroic society, where kings and warriors are requested to do act immediately and to pursue his reputation.

I will explore the use of various epithets, appositive style and variation regarding the role of king in heroic poetry.

“A Scepter...better miss't:” John Milton’s Idea of Kingship

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Milton's idea of kingship constitutes a significant clue for the reader to grasp his poetry and prose. This essay explores one distinct feature of John Milton's idea of kingship: Kingship does not consist in "tedious pomp" (*Paradise Lost*, 5.354) or "golden show" (*Paradise Regained*, 2.459), but a king must perform his duty and serve the public properly (otherwise a tyrannical king like Charles I might be dethroned and even beheaded by the people). More importantly, a king, like everyone, must first be a "wise and virtuous man" who "reigns within himself" and rules "lawless passions in him" (*PR*, 2.466-472). In contrast with Satan, who represents just the reverse of ideal kingship, the patient and solid Son against the Devil and his multiple temptations embodies the supreme form of Milton's ideal kingship. In the human world, Milton writes, General Cromwell and General Fairfax conquer not with force or fortune alone, but via virtue, faith, and fortitude; the remarkable intertextuality between *Defensio secunda* and *PR* demonstrates that between and behind the moralizing lines of *PR* lurks the poet's painful experience of the "good old cause" cast into retrospection after the Restoration. "Accompanied with his own complete /Perfections" (*PL*, 5.352-353), the prelapsarian Adam not only resides in Paradise physically, but possesses a Paradise within him, thus qualifying as a king both outwardly and inwardly, in conformity with the Son's or Milton's conception of ideal kingship. The construction of Milton's virtue politics is drawn from classical and biblical sources and based upon his own revolutionary experience in 17th-century England. The poet's firm emphasis on the inner king comparable to the teachings of Confucianism has clear contemporary relevance, in China (cf. the Confucian concept of "sageliness within and kingliness without") as well as in the West.

The Dialectic Conflict over Supreme Rulership between Christendom and King Henry VIII's Monarchy in Hilary Mantel's *Wolf Hall*

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The Act of Supremacy (1534) enacted by the Parliament of England allowed King Henry VIII to be the head of the Church of England and formally break away from the rulership of the Roman Catholic Church. Motivated by the wish to annul his marriage to Queen Katherine of Aragon and legalize Anne Boleyn's queenship with a possible male heir, King Henry in Hilary Mantel's first Man Booker Prize-winning historical novel, *Wolf Hall* (2009), keeps negotiating and waiting for Pope Clement VII's granted divorce but in vain. Through her imagined literary text, Mantel becomes a historicist, who digs into the dead's lives by using "words" to "edit their writings" and "rewrite their lives" (602). She deliberately uses the present tense to remake and reinterpret the past history of the social, political and religious upheavals during the intervening years between 1527 when Henry initially wishes to get divorced and 1535 when Thomas More is executed for treason--his refusal to take the oath of Henry's monarch supremacy over God's Christendom in England. Like More, the Holy Maid, Elizabeth Barton, is also executed for treason. As a historicist,

Mantel represents how the culturally hegemonic discourse, the theology of the Roman Catholic institution, marginalizes Lutheranism and Tyndale Bible as the demonic heresies of others. Tyndale's biblical words are even attacked for challenging the laws that maintain the ruling of English Church. As an English novelist, Mantel tactically chooses Thomas Cromwell, not from an aristocratic family but a humble family, to be the protagonist who successfully climbs to the highly social position, becoming Henry's chief minister. The interplay of ideological discourses enables Cromwell to float in/out his body to relate his private life and public political career interconnected with those people around him and to express his complicated subjective identity. Through him, Mantel, a woman writer, also refers to the then family institution and its related issues of parenting, gender, and marriage market, which she parallels with Henry's marriage to Katherine and Anne and that of the other historical figures. In terms of Mantel's remaking the history of King Henry's conflict with the Roman Church over the supremacy and her renewing the powerful system of religion in relation to politics and family, this paper uses the approach of the New Historicism developed by Stephen Greenblatt, Richard Wilson and Catherine Belsey to analyze the dialectic interplay of ideological discourses that mainly happens to Henry, Cromwell, Katherine, Anne, Barton and More. Overall, it aims to investigate how these figures' subjective selves are embedded in the hegemonic discourse of religious ideology.

Keywords: New Historicism, ideological discourse, heresies, rulership, subjectivity

The Jewel for the Crown: Medieval Queenship in the Galfridian Historiography

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This paper explores medieval queenship in Geoffrey of Monmouth's *Historia regum Britanniae*, Wace's *Roman de Brut*, and Layamon's *Brut*. Although in the history of the "kings" of Britain, a queen mainly serves as a supporting role—as the king's consort, the queens are intriguingly depicted differently in the Galfridian historiography: a queen may function as a ruler of the nation, an intercessor for the people, an invader to the kingdom, a mother to the future king, a protector of the throne, or even an introducer to foreign culture. Picking up from the recent discussions on the female kingship in this literary tradition, this paper intends to delve into the theories and practices of medieval queenship regarding to its relation with authority, power, and patronage to shed new light on this topic. While Geoffrey of Monmouth's writing was implicitly related to Matilda's political agenda, Wace's book was dedicated to Henry II's queen, Eleanor of Aquitaine. The diverse political backgrounds nourish different presentations of queenship in these texts. Brutus's queen Innogen symbolizes not only how the conqueror meets the conquered, but also how an older generation transfers its power and authority to the new one. Vortigern's Saxon queen Renwein begins the process of the Anglicization of the British culture and treacherously murders the next British king, Vortigern's eldest son, Vortimer. When Locrin's queen Gwendolen rules well after she overthrows her husband, King Leir's youngest daughter Cordelia is overthrown after King Leir dies. Arthur's queen

Guinevere rules the kingdom with Mordred and famously betrays the king. These literary representations of queenship not only tell us how the medieval mind regarded a queen, but also invite us to scrutinize how medieval queenship was functioned in the monarchy and in the society. This paper intends to analyze all these literary representations of the medieval queenship, while situating the Galfridian queenship in its historical contexts.

Leadership Masculinity and Homosocial Manhood: A Case Study of Malory's King Arthur

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This paper uses contemporary concepts of male homosociality and homosocial desire to analyze King Arthur's masculinity. I use the King's masculinity as a key to understanding gender relations in his court.

I will first look at the cultural construction of Arthur's leadership masculinity in the categories of (1) physical appearance, (2) lineage/class, and (3) male-female relations, and (4) male-male relations. In my analysis of Arthur's gender relations, I put particular emphasis on the contradictory and destructive aspects of male homosocial bonding, which is effectively manifested on the struggle and tensions between Arthur's allegiance to the Round Table Fellowship and his kinship ties. This paper will argue that the destruction of Camelot and Arthur's tragic end derive from the paradoxical nature and functioning of male bonding in the text's Western cultural context. Viewed through the lens of male homosociality and homosocial desire, the collapse of Camelot occurs as a result of the conflict between Arthur's family relations and his bond to his knights. The paper ends in a discussion relating this homosocial paradox to the gender ideology of contemporary Western culture.

Keywords: leadership masculinity, homosocial manhood, King Arthur, Malory

He who is Not Great: Why King Arthur was Not Fit to be King and Why He Could have been The Reason for Camelot's Downfall

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Whether it is fictional or historical, the reign of King Arthur is without a doubt, one of the most famous and well known epochs of England. There have always been questions about why such a strong kingdom was so

short-lived, unlike the Bulgarian Empire or the Chinese Han and Ming Dynasties, which lasted for hundreds of years. My proposed study explores the reason: King Arthur, perhaps, could not have been a very able or deserving ruler. Even with so many valiant and loyal followers such as Sirs Gawain and Lancelot, King Arthur still couldn't save Camelot from its destruction. One possible explanation for this could have been that King Arthur inherited the throne for his royal bloodline, not for his leadership abilities. Alexandre Havard mentioned in his writing *Virtuous Leadership* (2007) that "leaders are not born, but trained." It means that a leader needs certain abilities that does not come with birth, but from education. Thus, from Havard's point of view, King Arthur, who never received any training in leadership, would probably not have been a good leader. This proposed study lists some of King Arthur's strengths as a leader as indicated in Roger Lancelyn Green's adapted version of *King Arthur and his Knights of the Round Table* (1953) and compares it with the virtues of leadership pointed out in Havard's *Virtuous Leadership*. Finally, the paper will draw conclusions about why King Arthur could have been the reason for Camelot's downfall.

Keywords: leadership, virtues, *King Arthur and his Knights of the Round Table*, *Virtuous Leadership*

Rewriting the Magic World in Arthurian Legend: Ecofeminist Ideas in *The Mists of Avalon*

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Marion Zimmer Bradley's *The Mists of Avalon* is a major feminist adaptation of Arthurian romance. Bradley not only designates Morgaine as the protagonist and the narrator of the story, but also presents modern feminist projection of ancient Celtic local religions, in Arthurian canon to designate an appropriate historical background. As a symbol of ancient matriarchal religion and society, pantheistic Celtic religions constitute new identities for several important female protagonists. It also portrays magic as a system of local, abundant knowledge instead of destructive witchcraft. Celtic religions also connect nature and female power, which conveys the local perspective on the relation between humankind and nature. I propose that ecofeminist ideas can be elaborated in the modern projection of ancient Celtic religions in *The Mists of Avalon*.

The aim of this paper is to utilize ecofeminist perspective to investigate how the cultural frame of Celtic religions constitute the novel identities of these female figures, and how they launch a polemic dialogue to challenge the traditional Christian ideology with the ideas of local religions. Moreover, the research also attempts to elaborate the relation between nature and humankind in ancient Celtic culture, and contribute to our understanding about the ecofeminist ideas in Arthurian adaptations from local perspective.

Keywords: magic, Celtic, ecofeminism, *The Mists of Avalon*, Marion Zimmer Bradley

The Inward Coronation. Images of Maturity and Rulership in Chrétien's *Erec et Enide* (1176)

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Chrétien de Troyes' works compose powerful images that remain petrified in the reader's mind; likewise the illuminators captured them in the margins of the manuscripts. These pictures are a synthesis of different meanings and acquire, in this way, an emblematic and even symbolic nature. That is why we can call it "iconic literature" (Stanescu, 1988), since even though it is already far from Orality, it still preserves a changeable "myth" inside. Sometimes, a concrete iconic meaning –myth- has to be looked at through the images instead of across the text.

Visually, Erec is introduced to the reader through two strong images: the one that represents this knight with a sparrowhawk and the final scene of the Coronation (Cirlot, 2005). This structure encompasses the whole story: from the first adventure to the end of the book; from a hunting-*courtois* scene to a picture of sovereignty (Carrol, 1996). Nevertheless, both images can also be linked to the well-known topic of "The Ages of Man" (Burrow, 1986). In Robert de Lisle's Psalter and the murals from Longthorpe we can see the first picture representing *iuventus* (youth) and the second one, *virilitas* (maturity). The man seated on the throne wearing the cloak, the scepter and the crown is at the top of the spiritual "Wheel of life", whereas the first one is just one step before (on the left). Therefore, considering this belongs to a symbolic iconography, we notice that *Erec et Enide* is not just a tale about love and marriage (Köhler, 2002), nor is it about sovereignty (Maddox, 1978), but it is a story about the inward growth of the ruler, closely related to spiritual maturity. In this first novel -a point which is not meaningless- Chrétien is telling a story about a moment of inner fulfillment, of maturity attainment: an instant of revelation of the rules to rule.

By comparing the literary pictures shaped in this work between Erec, Aeneas (Wetherbee, 1972) and King Arthur (Gouttebroze, 1984) – both also present in the *roman-* and connecting the two main images that provide the backbone of the work, I want to show how the point of this text is not just how to get a wife or how to obtain power, but how to inwardly be entitled to rule. This work used to transmit to their readers a symbolic knowledge about how kings should reach the inner truth, envisaging hence sovereignty and rulership as a spiritual task that has to be accomplished through a long and hard path, even if the hero was already destined for it.

Henrietta Maria as a Mediatrix of French Court Culture: A Reconsideration of the Decorations in the Queen's House

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This paper studies Henrietta Maria's (1609-1669) patronage in the Queen's House in Greenwich, in

particular decorations and architectural elements which reflect aspects of contemporary French court culture, in the 1630s before the English Civil War, arguing that such patronage is tied to Henrietta's perception of the role of queens consort within a court culture of *préciosité* and *honnêteté*. Working against the prejudices of Henrietta as a malignant influence on Charles I and the notion of *préciosité* as frivolous and even immoral (G. F. Sensabaugh), the paper re-evaluates the queen's position through an investigation of her fashion as a form of conservative feminism. Following the proto-feminist Christine de Pizan, women can raise their status by playing a mediatory role between their husbands and subjects. Henrietta's patronage performed such a role by complementing the King's politically geared visual program. In addition, the sophisticated iconographic program can be explained by a model of court behavior of the ideal *honnête* woman emphasizing the essential qualities of wit and knowledge, expounded by Jacques Du Bosc in *L'Honneste Femme*, and translated by Walter Montague into English under the title of *The Accomplish'd Woman*, both versions popularly circulated in France and England respectively. The paper also discusses the ways in which Henrietta's version of *préciosité*, expressing Platonic love as following the Devout Humanists in arguing that religion validated all forms of virtuous human love, are manifest in the decorations of the Queen's House.

Exemplifying both Warden and Combatant: Fourteenth-Century Thought on the Contrary Roles of Kingship

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Medieval kings personified many roles as leaders, prominently as the country's protector and belligerent fighter during conflict. In protecting his people, kings were shown maintaining peace, preventing violence, and protecting civilians. During war, kings were shown at least equal, if not superior, to their fighting lords and knights. While the former role responds to problems with intelligence, the latter responds with violence. Changing practices of war in the fourteenth century rendered these two roles antithetical. Contemporary writers recognized and engaged with these issues in many genres throughout the period.

In my paper I study this extensive debate, focusing on interpretations and representations of English kings and their campaigns in France. I perform a cross-genre investigation of understanding contradictory aspects of kingship. I show how solutions were restricted or emphasized in different genres, such as exemplary literature (e.g., Froissart's *Chroniques*), manuals (e.g., princely mirrors and Charny's *Livre de chevalerie*), texts in the just war tradition (e.g., Chaucer's 'Tale of Melibee'), as well as less-studied poems on warfare (e.g., Minot's Middle English poems). I demonstrate how writers concentrated on different problems and tried to rationalize them, such as Froissart's struggle in depicting Edward III's use of advantageous tactics to nullify the enemy's prowess, while simultaneously demonstrating limitless bravery as an exemplar of fighting knights. I then show how some writers, such as Gower, rejected any reconciliation of these ideals, contributing to extensive criticism of the conduct of war.

I conclude my paper by showing key examples of how less nuanced approaches have hindered our engagement with late medieval ideas of kingship and chivalry.

Tobias Smollett's Redefinition of Kingship for the Eighteenth Century

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Tobias Smollett, in his roles as journalist, translator, historian, critic, playwright, poet, novelist and doctor of medicine, might be termed a renaissance man in a wider sense, but the author cannot of course be included in the historical renaissance period. Nevertheless, his conceptualisation of kingship, as expressed in his early work, possibly affected by his Scottish roots, certainly does hark back to that period's images and conventions regarding the living body at the centre of power, and even to the feudal arbiter of the mediaeval period. Moreover, when a writer's first dramatic work is called *The Regicide*, an ill-fated play that he spent nearly a decade trying to get produced, an abiding interest in monarchy and its sudden changes is overt and clear.

Given his historical perspective and orientation, Smollett the novelist is uniquely interesting in his literary dramatisation of the great clash of cultures of monarchy which dominated the newly unified British state in the early eighteenth century, namely the struggle between its alternative Stuart and Georgian definitions. This paper will focus primarily on two works, *Roderick Random* and *Humphry Clinker*. Initial, qualified sympathy for the figures and the horizons of the former dynasty is gradually eclipsed by an engagement with the new, foreign imports from Europe by characters in the novels as it was perhaps by the British populace at large, but something far more profound also occurs. The view of monarchical power in the earlier novel is from without: the young Random encounters government from afar, with an emblematic monarch writ large. In *Clinker*, however, the curmudgeonly hero Matthew Bramble views power from within and at its centre, in the palace and in the presence of royalty. Neither character gives a positive appraisal of the status quo, but there is a gulf between the available proximity and accessibility under the two dynasties, reflecting the equally profound change in the perceived source of the ruler's power.

Keywords: Tobias Smollett, kingship, Stuart, Georgian, dynasty

Multicultural Re-imaginings of Emperors and Their Lovers in Contemporary British Fiction

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This paper discusses two contemporary British historical fictions, Bernardine Evaristo's *The Emperor's Babe* (2002) and Salman Rushdie's *The Enchantress of Florence* (2008), as shedding light on and offering critiques to both Britain and the world's current multicultural state of development.

Evaristo's verse novel is inspired by the history of black presence inhabiting the British Isles during

the Roman era of third century A.D. The text features Zuleika, daughter of Sudanese immigrants in Roman London, and her telling of her life with her friends, her older white Roman businessman husband, and her brief but passionate affair with Libyan-born Roman Emperor Septimius Severus. The African-born Roman Emperor desires Zuleika for her darker representations, a past part of him which he has gradually lost over the years. Although the two are not from the same ethnic background, they find comfort in their similar inauthentic Romanness. *The Emperor's Babe* deconstructs the white Britain myth by rewriting black populations back into the history of the British Isles, ascribing racism as a later colonial enterprise of the British Empire and the chief contaminator of contemporary multiculturalism. Evaristo's text revisits Roman London through the perspective of its black ruler and resident to uncover the historical example of a multiracial and multicultural British Isles not dominated by separations and hierarchies of difference.

Rushdie novel, on the other hand, fantastically returns to the sixteenth century to portray the world famous Mughal Emperor, Akbar the Great, who is celebrated for his successful sovereignty achieved through diplomatic military policies as well as religious and cultural tolerance. The text follows Akbar as he ventures through various love fantasy pursuits, which include his imagined queen Jodha, Queen Elizabeth I of England, and his cosmopolitan traveler ancestor Qara Köz, also known as the "Enchantress of Florence." Rushdie's novel presents Akbar as progressively modern-thinking and open to border-crossing enlightenments, reigning his heterogeneously diverse subjects through pre-modern and modern as well as East-West collaborative insights. Through Rushdie's historical rewriting, Akbar's great kingdom serves as an eastern counterpart to the vivacity of western Renaissance.

By reviving these historical Emperors who live and love across cultural borders through literary re-imaginings, Evaristo's and Rushdie's texts project new understandings of and directions for the development of multiculturalism.

***The Kingis Quair* and the Making of Law-minded Kingship**

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The political concerns of minority and kingship have been scrutinized by the critics in their discussions of *The Kingis Quair*. Besides a reworking of courtly and advisory literature, the study hereby perceives that the lover-king foregrounds his body natural which is like that of everyman subject to all human frailties and death and hence to the internal tribunal of conscience. Under the circumstances, the *ad hoc* courts of love appear sufficient for the edifying tasks of self-governance. The narrator thereat stands trial for his inner weaknesses and confesses such hidden desires as to obtain immortal assistance. In apology for the new phase of his marriage and homeward rule, the deified personifications indoctrinate the amorous catechumen with meritorious discipline and remedies for concupiscence and moral failings detrimental to personal rule and rulership. The present inquiry proposes to investigate the juristical making of the king as priest of justice with provision for natural and positive laws, anew from the vantage-point of John Ireland's political theology. Demonstrably, the religious interests of confessing love and observing canon law encoded

in the *forum conscientiae* may be found conducive to the secularized kingship and royal capacities by divine grace.

Keywords: James I of Scotland, *The Kingis Quair*, court of conscience, John Ireland's *Meroure of Wyssdome*, semi-sacerdotal kingship

The Absent Queen: Elizabeth I and the Problems of Royal Representation in Early Modern Ireland

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Henry II's first "invasion" of Ireland in 1171-72 laid the foundation for colonial government during Elizabeth I's reign; within months of conquering Ireland, Henry left, and placed the responsibility of governing Ireland in the hands of his followers. More than four centuries later, the dynamics of colonial government in Elizabethan Ireland were still essentially distinguished by royal absenteeism. Ireland was governed via a viceroy selected by the Privy Council and the monarch in England. This paper is concerned with how the Irish people perceived the image of Elizabeth, especially in the 1580s and into the Nine Years War (1596-1603), how the royal authority was mediated through the figure of the English-appointed viceroy, and how this representation of royal authority undermined the queen's reform policies in Ireland. I argue that the complex political, cultural, and religious ideologies that arise from these issues demonstrate that royal absenteeism was not a condition, but rather, a symptom of what we have come to call the "Irish problem" in early modern England. In theory, the queen delegated her authority to her viceroy, but contemporary literary and historical narratives (particularly in Shakespeare's *Henriad*, and Holinshed's *Chronicles*) show that in practice, the queen's authority was in fact fragmented in Ireland. The conflict between Irish rebels and English officials placed the queen's authority front and centre, "pulling" her in both directions, and in doing so, the two groups "fashion" a queen that cannot possibly reconcile opposing forces. This paper explores how an absent queen was *made* present at the height of the early modern Anglo-Irish conflict, and the impact it had in shaping colonial Ireland.

A 'Rule Mixte'? Elizabeth I's Queenship and the Control of Information

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Monarchs, regardless of gender, were equally circumscribed by the court in both physical and social terms, equally reliant on their ministerial systems of information and intelligence. Elizabeth I's being a woman was not necessarily pertinent to the fact of her sovereignty being harnessed by her ministers' dominance over

information. But her male ministers, who ascribed her irresolute and sentimental rule to her sex's inferiority, therefore more severely tightened the information allowed to her, consequently sometimes isolating her from policy-making. On the other hand however, being a female ruler may have put Elizabeth in a stronger position than a male sovereign in organising intelligence, because her female privy chamber offered her an alternative information supply, which, although possibly less efficient, bypassed male control. This research explores first how Queen Elizabeth, through the royal privilege of patronage distribution, ensured multiple channels of intelligence for the monarchy and balanced partisan rivalry in the regime; secondly, examines how she employed her female inner-ring in the transmission and collection of information, and the reasons why this female network failed; finally and most significantly, analyses how Elizabeth's comparative incapacity in her ministerial circulation of information and intelligence sometimes resulted in the Queen's ignorance—as in February 1587 when Francis Walsingham and William Cecil cooperated towards Mary Stuart's execution without Elizabeth's knowledge—and drove the English polity towards a monarchical republic.

Power in the hands of women. Byzantine royal women - the harem gains power

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Healing People's Broken Heart: the Fashioning of Rulership in John Ford's *The Broken Heart*

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By dissolving the 1629 parliament and ruling the country without the parliament, Charles I invalidated the Commons' persistent efforts to stop him from levying taxes in unparliamentary ways. During Charles's Personal Rule (1629-40), as Julie Sanders suggests in *Caroline Drama: The Plays of Massinger, Ford, Shirley and Brome*, the theater replaced the parliament as a public arena for political discussion (22). This paper will explore to what extent John Ford's *The Broken Heart*, printed in 1633, addresses the topical issue concerning the liberty of the subjects, what political messages are delivered through the titular melancholy, and what remedy is suggested for the king to redress the grievances of his subjects so as to be a rightful ruler.

To answer the questions raised, the author will analyze the cause and effect of the enforced marriage of

Penthea to Bassanes—the central event of the play—with reference to the grievances regarding the liberty of the subjects in their person and goods, voiced by the Commons before the Personal Rule. Relying on the Renaissance physiology and psychology, the author will next anatomize the melancholic cases in the play in order to disclose the tactics Ford uses to put into question the king’s absolute power. By fashioning a “human” ruler with mortal attributes and flaws, Ford overrides the abstract idea of sovereignty, makes the monarch interrelated with his subjects, holds him responsible for the injurious consequences of his actions, and obliges him to his duty of securing his subjects’ well-being. Finally, the author will contrast the flawed rulers with the dutiful ones to construe the ideal of rulership suggested in the play. This reading will attest that Ford, aligning himself with the Commons, besought the king to amend his fiscal policies.

This paper interprets *The Broken Heart* in its historical, medical, and political context to unfold its political messages. Hopefully it will reveal some of the “TRUTH” that Ford claims this play contains in the prologue.

Keywords: rulership, Charles I’s Personal Rule, liberty of the subjects, melancholy, enforced marriage, Renaissance physiology and psychology

The Sophistic Way to Rule: Governance via Declamation

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Ever since the onset of Platonism, Western philosophy has been characterized by what Derrida terms logocentrism, pinpointing attention particularly to the metaphysics of presence. To approach this presence, the only and lawful approach is dialectic, a mode of argumentation that traces the origin and, meanwhile, seeks to establish center, order and discipline. All this is inscribed in the process of recollection (*anamnesis*). The arch rival of Platonism, sophistry, with its diversity of epistemological and ethical configurations, does not, however, truly escape the yoke of presence. Sophistry similarly recalls a required argument from memory (*memoria*) aimed at hierarchization and stratification. *Anamnesis* and *memoria* could be distinguished according to their routes of signification, but they are both technologies of remembering, pointing to the Derridean archiving desire. Sophistry’s construction of presence must resort to the technology of forgetting, though. This study thus sets out to study the *ars oblivionalis* in the tradition of rhetoric. The main theoretical framework to be employed would be Derrida’s conceptualization of archive, and the main text to be targeted is Gorgias’ sophistic work *Encomium of Helen*. It is hoped that, by placing sophistry in the context of contemporary thinking, this study can point out the agency of forgetting, as in sophistic argumentation and presents a subtler picture of a sophistic arguer—who is, essentially, a builder of the Derridean archive.

From Richard II to Chauntecleer: Animal Rulership in *The Nun's Priest's Tale*

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The late-fourteenth-century England witnessed a series of striking revolts partly because of conflicting concepts of rulership between Richard II and his people, while animals were treated as exemplars exhibiting human traits in late medieval literature. Richard II's favorite heraldic sign, the white hart, had been seen as an unusual animal signaling the king's extraordinarily royal power. But the regal image and nature of kingship of Richard II were considered negative since his reign proved both domestic and international failures. While civic insurrections and noble rebellions occurred in 1381 and 1387, the government was bombarded with crises of Anglo-French peace after 1385. The chained white hart became a sign of the king's restraint and passivity instead. The handling and interpretations of animal rulership differed due to social classes. For example, John Gower's and Thomas Walsingham's accounts the Peasants' Revolts in 1381 de-humanized lower-class leaders of the rebels whose savage rage trampled on human civilization. Unlike them, Geoffrey Chaucer provided an alternative and up-side-down viewpoint on rulership in *The Nun's Priest's Tale*, a parody of the Peasants' Revolts. Locating Chaucer's beast fable in the context of the Great Risings, this paper is to examine different and conflicting concepts of rulership with a view of animals serving as human exemplars. I would argue that *The Nun's Priest's Tale*, unlike works of Gower and Walsingham, re-evaluates the cacophony of the riot from a non-authoritative viewpoint and that the flow of rulership was extended from humans to animals.

Keywords: Rulership, *The Nun's Priest's Tale*, Richard II, Chauntecleer, animal

The Community of Grievance in the Reign of Richard II

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In the history of medieval England, King Richard II (1366-1400) was notorious for his immaturity in rulership and tyranny especially in the last decade of his reign. According to chronicles and writings composed in the 1390s, Richard II's treatment of the nobility, his manner of hubris, fiscal lavishness, and disregard of the law had prompted these writers' complaint and harsh judgment against the king. For example, the writer of *Kirstall Abbey Chronicles* blamed Richard II for the death of the duke of Gloucester. Adam of Usk, John Gower and the writer of *Richard the Redeless* reproved Richard for misrule and being

ill-advised. This paper aims to investigate chronicles and writings composed in the last decade of King Richard II's reign (such as *Kirstall Abbey Chronicles* and *Richard the Redeless*) so as to explore the demonstrative emotions of sympathy and grievance toward King Richard. This paper mainly asks one research question: what are the phrases and emotional words that these writers employ in order to express their discontent against Richard's incompetence of rulership? In light of Barbara Rosenwein's critical ideas of "emotional communities" in the medieval history, this paper would argue that in the last decade of Richard's reign the literati display complaint against the king by their ample usages of emotional words, such as grief and pity, which may develop an emotional community. Such community that demonstrates the utter grievance, on the one hand, manifests dissatisfaction toward Richard's political failure; on the other hand, it may serve as emotive political propaganda that openly embraces England's next king, Henry Bolingbroke.

Keywords: Richard II, emotional community, demonstrative emotions, grievance

The Making of Henry VI: Kingship, Politics, and Royal Patronage in the-Fifteenth-Century England

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Most contemporaries described Henry VI as a benevolent and pious king who showed more passion on religion and education than administration while some said he was lunatic and led by his queen. Posthumously, popular veneration to the cult of Henry VI as a saint surged. Some critics suggest the rise of the cult of Henry VI is aided by Henry VII's political propaganda. Still, as John M. Theilmann suggests, veneration of Henry VI's cult results from social and religious needs. What these views share in common is a coherent understanding of the contemporary issue of kingship.

However, as this paper argues, posthumous recollection and construction of Henry VI as a saint and martyr may be the anticipated responses to a series of literary and political maneuvers of royal-image making of Henry VI. This paper aims to survey the image-making of Henry VI from his minority and through the royal household tumult of the Wars of the Rose. The image-making of Henry VI is majorly conducted through a wide royal patronage in which Henry VI is the chief patron of the courts, the literati, and the monasteries. The texts surveyed start from the image of child-king in his minority fashioned by John Lydgate's verses and works that dedicated to or center on Henry VI and his court. Then, from child-king to a "simple" king when he reigns, a petition from the Lincoln diocese in 1464 and a chronicle named *An English Chronicle of the Reigns of Richard II, Henry IV, Henry V, and Henry VI Written Before the Year 1471* will be surveyed. This survey will focus on how the image of child-king and that of a simple king is fashioned by the network of royal patronage and how the issue of kingship is at play in the texts. The paper argues the royal image-making of Henry VI as the child-king and a simple king during his life time are retrospectively recollected and converged into the cult of Henry VI as a royal saint.

keywords: Henry VI, kingship, royal patronage, John Lydgate, the Wars of the Roses

Dreams of Kings - also queens, princes, commoners, even slaves

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The *Liber Thesauri Occulti* (Book of Hidden Treasure) is a treatise on dreams written at Constantinople in 1167 by the Latin cleric, Pascalis Romanus. Its final section, compiled from a range of Greek sources, gives varying interpretations for dreams depending on the social status of the dreamer - kings, princes, commoners, slaves, even women. Both the shifts in interpretation according to status and the significance attached to dreams of royal personages and regalia reveal the symbolic relations underlying monarchical structures. An analysis of Pascalis' treatment of his sources further illuminates the contrast between the imperial bureaucracy of the Greeks and the feudal monarchies of the Latins.

The Consolidation of the Sasanian Kingship and the Deportation of the Romans

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The aim of this paper is to explore the importance of the treatment of Roman captives in the formation and consolidation of the kingship of the sixth-century Persia. While many studies have been made on the economic and religious effects of the Romans' deportation, little attention has been given to the political and ideological significance of transporting the captured Romans in the Romano-Persian wars.

Having deported the Romans from Antioch in 540, Khusro I built a 'replica' of it to commemorate his victory near Ctesiphon. The analysis of scatted sources suggests that this place must have been an embodiment of the shah's victory where he resettled these captives and treated them well as his personal booty. As a shah who strengthened his rulership in the Mediterranean world, such strategies would serve as the conduits through which the propagandistic and ideological messages were transmitted. The capture and treatment of the prisoners-of-war thus would become an effective weapon for the Iranian king to demonstrate the prowess and power of his kingship.

To conclude, this paper examines the possible fates of these captured Romans in Persia, and, more importantly, sheds new lights on the development of Sasanian kingship in late antiquity.

"Live like a king" – the Monument of a King in Greece

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This paper studies how dethroned eastern royalties speak about their extraordinary identity in the High Roman Empire. Gaius Julius Antiochus Epiphanes "Philopappos" (65-116 CE) and his sister Julia Balbilla (72-130 CE) were descendents of the Orontid dynasty of Commagene, which was twice incorporated into the Roman province of Syria, first upon the death of Antiochos III in 17 CE, then permanently in 72 CE, during Antiochos IV's reign. According to Josephus, Vespasian wanted Antiochos IV to "not only live in plenty but live like a king" in Sparta, and later at Rome (*BJ* 7.238-240). In this way displaced from their homeland, Philopappos and Balbilla eventually integrated into the circle of the Roman senatorial élite. As the two siblings advanced in their respective careers, their achievements permitted them to pronounce their extraordinary status through visual and literary monuments, via which we are offered a glimpse at their sense of self-identity as "royal" and "Roman" citizens.

This paper will first review Commagenian-Roman relationship as well as the relevant scholarship – particularly discussion on the assimilative programme of client kingship in the Republic and the Principate – that formed the socio-political context within which Philopappos and Balbilla operated. The second part of the paper will discuss how the visual and inscriptional programmes of Philopappos' monument at Athens and Babilla's graffiti poetry on the statue of Memnon in Egyptian Thebes negotiate their respective socio-political contexts. This paper argues that Philopappos' monument did not only speak to his extraordinary status as a "royal" citizen of Rome, but also his royal presence at Athens and his sense of belonging as an Athenian citizen. Similarly, Balbilla was a valued member of Hadrian and Sabina's court specifically because of her conscious pronouncement of her family's royal blood and their piety, which qualities were pronounced in her graffiti poetry. Together, The Commagenian siblings mark a change in the nature of client kingship from Trajan onwards. They were valued not for their ability to safeguard Roman interests in their own kingdoms, but for their ability to speak about their own royal identities as being Roman.