

Complaint and Grievance: Literary Traditions

14-15 February 2019

Victoria University of Wellington, NZ



Artemisia Gentileschi, *The Penitent Mary Magdalene* (c. 1615-1625)

Keynote speakers:

Professor Danielle Clarke, University College, Dublin

Associate Professor Kate Lilley, University of Sydney

Professor Rosalind Smith, University of Newcastle, Australia



Complaint and Grievance: Literary Traditions

‘O woe is me / To have seen what I have seen, see what I see’. Shakespeare’s Ophelia, wooed and cast aside by her one-time lover, Hamlet, amplifies her woe in the open-ended expression of grief that characterises *complaint*, a rhetorical mode that proliferates from the poetry of Ovid to the Bible, from the Renaissance to the modern day.

This two-day symposium explores the literature of complaint and grievance, centring on the texts of the Renaissance but welcoming contributions from related areas. Shakespeare (*A Lover’s Complaint*) and Spenser (*Complaints*) are central authors of Renaissance complaint, but who else wrote complaint literature, why, and to what effect? Female-voiced complaint was fashionable in the high poetic culture of the 1590s, but what happens to complaint when it is taken up by early modern women writers? What forms—and what purposes—does the literature of complaint and grievance take on in non-elite or manuscript spheres, in miscellanies, commonplace books, petitions, street satires, ballads and songs? What are the classical and biblical traditions on which Renaissance complaint is based? And what happens to complaint after the Renaissance, in Romantic poetry, in the reading and writing cultures of the British colonial world, in contemporary poetry, and in the #metoo movement?

Venue

Rutherford House, Pipitea Campus, Bunny Street.

Registration and morning and afternoon tea are on the mezzanine foyer. All sessions are in **RHLT3**.

Registration

Symposium attendance is free. For catering purposes, please register your attendance by Friday 8 February with the convenor, Dr Sarah Ross: Sarah.Ross@vuw.ac.nz

Catering

In order to keep the symposium free, we will be catering only morning and afternoon tea, as well as a few drinks at the Poetry Reading on Thursday evening.

There are many lovely lunch spots near our venue, including Home cafe at the National Library, and Word of Mouth, both on Colenso Square on Molesworth Street.

Poetry Reading

Thursday 14 February at 5.30pm, Rutherford House Mezzanine Foyer

Featuring: Kate Lilley, whose poetry books include *Tilt* (2018), shortlisted for the Victorian Premier's Prize for Poetry, and *Ladylike* (2012)

Anna Jackson, whose volumes include *Pasture and Flock* (2018), and *I, Clodia, and Other Portraits* (2014)

Ingrid Horrocks, whose essays, stories, and poetry have been widely published in New Zealand and beyond

Drinks and nibbles will be served.

ALL WELCOME to this Valentine's Day alternative event!

Summer Shakespeare

Friday 15 February is the opening night of Hamlet, the Wellington Summer Shakespeare production for 2019. It is directed by David O'Donnell, and features a female Hamlet, played by Stevie Hancox-Monk.

Tickets are available at:

https://www.eventfinda.co.nz/2019/hamlet-summer-shakespeare/wellington?fbclid=IwAR3E3VqT62htTkhmf0hrXMZv_6je2XF108GI_wisEWWyIO2Hhe1tgZONTBI

Symposium Schedule

All sessions are in Rutherford House, RHLT3

Thursday 14 February

- 9am** Mihi whakatau / welcome
- 9.15am** **Keynote: Professor Rosalind Smith, University of Newcastle**
“Woman-like complaints”: love, grief and protest in the poetry of Mary Sidney and Lady Mary Wroth
- 10.30am** Morning tea in the Mezzanine Foyer
- 11am** Panel 1: Constructing Complaint Voices
 Simone Celine Marshall, University of Otago: “Whinging Women in *The Assembly of Ladies*”
 Emma Simpson, University of Queensland: “Women, Writing, and the Ovidian Complaint in Sir Philip Sidney’s *The Countess of Pembroke’s Arcadia*”
 Paul Salzman, La Trobe University / University of Newcastle: “Crying and Laughing with Mary Wroth: Complaint in *Love’s Victory*”
- 12.30pm** Lunch break
- 2pm** **Keynote: Professor Danielle Clarke, University College Dublin**
“Animating Eve: Gender, Authority and Complaint”
- 3.15pm** Afternoon tea in the Mezzanine Foyer
- 3.45pm** **Panel 2: Performing Complaint**
 Michelle O’Callaghan, University of Reading: “Performing Complaint: ‘O happy dames’, ‘Good Ladies’ and ‘When I was fair and young’”
 Una McIlvenna, University of Melbourne: “Why complain? Voices of lamentation in European execution ballads”
- 5.30pm** **POETRY READING (PUBLIC)**
- 7pm** **DINNER – details TBA**

Friday 15 February

- 9am** **Panel 3: Poetic Complaint: Daniel and Spenser**
 Huw Griffiths, University of Sydney: “Complaint as Political Theory: Solitude, Solipsism, and Sovereignty in Samuel Daniel’s *The Civil Wars*”

Victoria Coldham-Fussell, "Edmund Spenser and the comedy of complaint"

Gillian Hubbard, Victoria University of Wellington: "Shock and awe: Spenser's inheritance from Du Bellay"

Kathryn Walls, Victoria University of Wellington: "Complaint as religious transgression in Spenser's *Mutabilitie Cantos*"

11am Morning tea in the Mezzanine Foyer

11:30am **Panel 4: Complaining Women: Echoes and Monuments**

Sarah Ross, Victoria University of Wellington: "Complaint's Echoes"

Ruby Kilroy, University of Sydney: "Complaint, Echo and Intertextuality: Considering the Authorial Voice in John Webster's *The Duchess of Malfi*"

Emma Rayner, Victoria University of Wellington: "Complaint's Telos: Women's Melancholy and the Monumentalized Speaker"

1pm Lunch break

2pm **Keynote: Associate Professor Kate Lilley, University of Sydney**

3.15pm Afternoon tea in the Mezzanine Foyer

3.45pm **Panel 5: Romantic Complaint: Britain and Beyond**

Heidi Thomson, Victoria University of Wellington: "Complaint and Consolation in Keats's *Hyperion* Poems"

Nikki Hessel, Victoria University of Wellington: "British Poetry and Cherokee Complaint"

4.45pm **Final Discussion: Conclusions, Thoughts ... and Complaints?**

5.30pm DRINKS at a nearby bar

7pm Summer Shakespeare: *Hamlet* in The Dell, Botanical Gardens

Abstracts and Biographies

Keynotes

Professor Rosalind Smith

University of Newcastle (Australia)

“Woman-like complaints”: love, grief and protest in the poetry of Mary Sidney and Lady Mary Wroth

Although complaint was a flexible and generative mode in the expression of Renaissance love, mobilizing a wide range of antecedents in order to express both grief and protest in response to love’s absence, it has achieved little traction as a critical term. This paper foregrounds the ways in which amatory complaint was used for personal, rhetorical and political gain in the English Renaissance, focusing on the poetry of Mary Sidney, Countess of Pembroke, and the poems embedded in Lady Mary Wroth’s prose romance *The Countess of Montgomery’s Urania*. Rather than a “phobically imagined vocality” for women or the expression of political inaction, complaint offers the grounds upon which these writers build a new Sidneian poetics of love, specific to the dynamics of their respective court cultures, registering both grief for an idealized past and the pursuit of redress in the present. The mode’s flexibility and breadth enables love to be reinvented and repurposed in this text, pointing to the overlooked possibilities of complaint for the expression of Renaissance love more broadly.

Professor Danielle Clarke

University College Dublin

“Animating Eve: Gender, Authority and Complaint”

This paper looks at a selection of poetic articulations using the voices of Eve, and also of Adam, in order to explore how “complaint” retains and modulates its functions when it is incorporated into other forms. The marking off/out of complaint (e.g. Milton, *Paradise Lost*, X.719: “Thus to disburden sought with sad complaint”)) within longer narratives presupposes that readers bring a series of codes and reading conventions to complaints positioned within texts, and that they are easily able to recognise the generic markers that prompt them to activate these codes. Such set-pieces raise key questions about the nature of complaint which I wish to explore – in particular, the contingent authority of the speaker; the ways in which articulation is predicated on and mediated through the body; questions of guilt, blame and redress, and the tensions between stasis and change. I suggest that this hybridity provides a particular type of speaking authority to women writers – Anne Southwell, for example, asking her reader/God to “give mee leave to plead my Grandams cause”, or Aemilia Lanyer using the model of “Apologie” to voice her defence of Eve derived

from the *querelle des femmes*, an authority that is impossible to derive from male-authored models for female speech. The writers examined here (Lanyer, Southwell, Hutchinson, Milton) all – in different ways – use the model of *ethopoiea* derived from Ovid and blend this with traditions of biblical commentary and exegesis to provide explorations of Adam and Eve which move beyond the prompts provided by Genesis. By attending to the ideas of abjection and embodiment implicit in the Biblical narrative and using the mode of complaint to make these explicit, they assert the centrality of complaint to the human condition.

Danielle Clarke is Professor of English Renaissance Language and Literature at University College Dublin, Ireland. She is the author of *The Politics of Early Modern Women's Writing*, the editor of *Three Renaissance Women Poets*, co-editor of *This Double Voice* and the author of numerous essays and articles on various aspects of women, gender, and writing in the early modern period. She has a long-standing interest in female voice and complaint, and has written extensively on this topic. Current work focusses on opening out the category of female authorship to encompass a range of different kinds of textual and literate practice, and will result in a monograph entitled *Gender and the Reproduction of Culture 1550-1700*. This is her first visit to the southern hemisphere.

Associate Professor Kate Lilley

University of Sydney

Details TBA

Panellists (in order of presentation)

Simone Celine Marshall, University of Otago

“Whinging Women in *The Assembly of Ladies*”

One of the difficulties scholars have with the anonymous, fifteenth-century poem *The Assembly of Ladies* is that the bills of complaint contained within it are extremely tedious and drawn out, apparently unnecessarily so. Derek Pearsall even states in his 1962 edition of the poem that the bills of complaint mark ‘the low point of fifteenth-century English literature.’ Yet when the bills of complaint are seen in their manuscript context, their importance becomes apparent.

The Assembly of Ladies survives in three manuscripts: London, British Library Additional 34360, Cambridge, Trinity College R.3.19, and Warminster, Longleat MS 258. My focus in this paper is on Warminster, Longleat MS 258, because the compiler of this manuscript appears to have made a concerted effort to collect complaint poems. As a result, the female complaint as a rhetorical strategy emerges strongly from *The Assembly of Ladies*, overshadowing any suggestion that the poem is a literary failure. My argument, then, is that

The Assembly of Ladies makes use of the complaint strategy to challenge the reader about how women are able to participate in literature.

Simone Celine Marshall is Associate Professor of English at the University of Otago.

Emma Simpson, University of Queensland

“Women, Writing, and the Ovidian Complaint in Sir Philip Sidney’s *The Countess of Pembroke’s Arcadia*”

In this paper, I argue that Sir Philip Sidney’s *Arcadia* draws upon the tradition of female complaint to construct a woman’s act of writing as virtuous. Sidney’s romance gives prominence to women due to a lack of appropriate male rulership and virtue, but the *Arcadia* also goes to extensive lengths to present young, upper-class women as virtuous—regardless of their breaks with convention. While Sidney’s romance was certainly elite, his representation of female writing, particularly Pamela’s letter to the Arcadian nobility, showcases the virtue of women writers, and in doing so renegotiates female virtue and its relationship to the romance genre. Here, I first consider how Sidney calls upon the *Heroides* and a tradition of female complaint in Pamela’s role as heir and the events surrounding her letter, before exploring how this writing actually signals her virtuous status, rather than the potential loss of virtue warned against by moralists who frowned upon women reading or writing romances. While Pamela still functions as a pursued beloved in Sidney’s romance, she also represents women writers who remain virtuous despite breaking with the convention of silence.

Emma Simpson is a third-year PhD candidate at the University of Queensland, Australia. Her current work explores representations of female virtue in early modern prose romances, but she is interested in gender studies and concepts of modernity across a variety of literary genres. She is an HEA associate fellow and has taught on subjects ranging from Shakespeare to contemporary literature. Emma is also a member of *Parergon*’s ECR committee. In 2017 she travelled to Wellington for the ANZAMEMS conference and has been dreaming about the Sweet Mothers café ever since.

Paul Salzman, La Trobe University / University of Newcastle

“Crying and Laughing with Mary Wroth: Complaint in *Love’s Victory*”

In this paper I will be exploring the nature of Complaint in Mary Wroth’s play *Love’s Victory* with an emphasis on how genre interacts with the representation of female complaint and what I am calling narrative alternatives. All of Wroth’s writing can be seen as part of the construction of a highly politicised world, which reimagines personal details of Wroth herself, her family, and the Elizabethan and Jacobean courts. I am especially interested in how *Love’s Victory* replays both Wroth’s personal and her political situation with a (fantasised) positive conclusion, where Wroth’s Romance *Urania* offers in contrast constantly recurring ‘solutions’, political and personal, which keep falling short. Wroth is, I want to argue, especially interested in split genres: for example, tragicomedy, or what I see

as a new hybrid genre that combines complaint and resignation to produce something like a dialectic of political/personal intervention.

Paul Salzman FAHA is an Emeritus Professor at La Trobe University and a Professorial Fellow at The University of Newcastle. He has published widely on early modern women's writing, including online editions of Mary Wroth's poetry and of *Love's Victory*. His most recent book is *Editors Construct the Renaissance Canon 1825-1915* (Palgrave, 2018). He is currently working on a book about facsimiles, transcripts, forgeries, and editorial practices.

Michelle O'Callaghan, University of Reading

"Performing Complaint: 'O happy dames', 'Good Ladies' and 'When I was fair and young'"

The Earl of Surrey's female-voiced complaints, 'O happy dames' and 'Good Ladies: ye that have your pleasures in exile', are presented as interlinked lyrics in *Songes and Sonettes*, given the same title 'Complaint of the absence of her lover being upon the sea'. These two female-voice complaints are indeed companion pieces. Both were composed by Surrey in the voice of his wife, Frances de Vere, and are associated with his petitions to Henry VIII for his wife and family to join him on his military campaign in France. A version of 'O happy dames' was copied by Surrey's sister, Mary Howard, Duchess of Richmond, into the Devonshire Manuscript. Written in her hand amongst lyrics copied by the hands of her kinsfolk and friends, manuscript transmission would therefore appear to offer an embodied mode of writing that inscribes the presence of its author or, rather, in this case, the intimate creative conversation between brother and sister captured within the medium of scribal coterie composition. By contrast, the publication of 'O happy dames' in *Songes and Sonettes* testifies, in the words of Harold Love, to 'the ability of print to empty words of presence'. Yet, is there another way of thinking about these complaints in manuscript and print? This paper will focus on voice, embodiment and the lively rhetoric of presence in these lyrics in order to explore the relationship between complaint and performance. This will provide a frame for considering the song 'When I was fair and young', which circulated under Queen Elizabeth's name.

Michelle O'Callaghan is Professor of Early Modern Literature in the Department of English Literature at the University of Reading. She is the author of *The 'shepherds nation': Jacobean Spenserians and early Stuart political culture, 1612-1625* (Oxford University Press, 2000), *The English Wits: Literature and Sociability in Early Modern England* (Cambridge University Press, 2007), and *Thomas Middleton, Renaissance Dramatist* (Edinburgh University Press, 2009), and co-editor of *Verse Miscellanies Online*, a digital edition of Elizabethan poetry anthologies. She is currently writing a book provisionally titled *Making Poetry: Printed Verse Anthologies in the English Renaissance*.

Una McIlvenna, University of Melbourne

"Why complain? Voices of lamentation in European execution ballads"

In eighteenth-century France the term *complainte*, a medieval song form traditionally associated with the mourning over a loved or revered person, had come to mean exclusively the song about the execution of a condemned criminal, often (although not always) in the first person voice of the prisoner themselves. Known in other languages by the term ‘lament(ation)’, execution ballads across Europe regularly used this highly emotive perspective from the sixteenth century onwards to encourage their listeners to repent of their sins and avoid crime in order to avoid a similarly gruesome end. But why use such a narrative device, especially given its gendered history? Why was the voice of someone complaining or lamenting their own transgressions considered the most effective means to sell these cheaply printed songs? This paper looks at the unique qualities of execution ballads – voice, moral tone, narrative framework and performative aspects – to explore the kinds of emotions they sought to engender in their listeners. Looking at (and performing) songs in multiple European languages, I also explore the language traditions, such as German, that did not use the complaint framework, to understand what differences occurred and the subsequent ramifications for the moral lesson within.

(This paper will also introduce my new open-access ‘Execution Ballads’ database.)

Una McIlvenna is Hansen Lecturer in History at the University of Melbourne. She is a literary and cultural historian who works on the history of ballads and the tradition of singing the news, from the early modern period through the nineteenth century. She is currently completing a monograph titled *Singing the News of Death: Execution Ballads in Europe 1550-1900*, and has published articles on news-singing in *Past & Present*, *Renaissance Studies*, *Media History*, and *The Huntington Library Quarterly*.

Huw Griffiths, University of Sydney

“Complaint as Political Theory: Solitude, Solipsism, and Sovereignty in Samuel Daniel’s *The Civil Wars*”

Complaint poetry concerns itself with solitude, and with the solipsism of speech-acts that either do not reach their intended recipient or, if heard or read, do not receive a response. In the 1595 first edition of *The Civil Wars*, as he outlines the crises of legitimacy for the English monarchy entailed in the Wars of the Roses, Samuel Daniel makes extensive use of those aspects of the poetics of “Complaint” that are predicated on the difficulties of solitude. In doing so, he not only (as is more often remarked) draws upon and develops Tudor forms of historiography, he also theorizes sovereignty. Laurie Shannon has demonstrated that early modern conceptions of sovereignty are often characterized by a solitude that seems inescapable, an inevitable eschewal of the political sociabilities of friendship and companionability (*Sovereign Amity*, *passim*). And, as Jacques Derrida has argued, early modern conceptions of sovereignty congregate around ideas of an impossible “ipseity” (self-sameness) which he glosses as a form of sovereignty that is “said and supposed to be indivisible, but [is] always divisible” (*The Beast and the Sovereign* Volume 1, 291). This paper, in a close reading of Daniel’s poem, in its various editions, will trace the poet’s consideration of the solitudes and solipsisms of early modern sovereignty.

Huw Griffiths is a Senior Lecturer in Early Modern English Literature at the University of Sydney, Australia. He is currently finishing his first monograph: *Shakespeare's Body Parts: Figuring Sovereignty in the History Plays*, to be published by Edinburgh University Press in 2020. Other research interests include representations of same-sex love, eroticism and friendship in early modern drama, and its adaptation in the Restoration and eighteenth century.

Victoria Coldham-Fussell, Victoria University of Wellington

"Edmund Spenser and the comedy of complaint"

(Abstract to follow.)

Victoria Coldham-Fussell has had a number of research and teaching roles at Victoria over the last five years, in addition to working as a freelance editor. She recently co-authored an Edmund Spenser bibliography for 'Oxford Bibliographies' (<http://www.oxfordbibliographies.com/>), and have a monograph, entitled *Comic Spenser: Faith, Folly and 'The Faerie Queene'*, forthcoming from Manchester University Press. She graduated with a PhD in English Literature from the University of Cambridge in 2010.

Gillian Hubbard, Victoria University of Wellington

"Shock and awe: Spenser's inheritance from Du Bellay"

Spenser's translations of Du Bellay are sometimes considered to have had a deep influence on his poetic vision. In this paper I want to consider the influence of the rhetorical structure of "I saw and wondered" and "I saw all ruined". This structure is seen in Spenser's early translation of Du Bellay in the *Songes*, and its later revision in *The Visions of Bellay*, and in the centre of Spenser's own *The Ruines of Time*. In *The Ruines of Time* six "ostensible glories...relentlessly collapse into ashes and dust" as A. Leigh DeNeef describes this in *The Spenser Encyclopaedia*. Woodcuts accompanying an early publication of Spenser's translation of the *Songes* make the comparison between the apparently harmonious and its destruction very vivid.

It is the abruptness of the change that is purposefully shocking, and part of the purpose must be to draw attention to the seductiveness of the original vision. The poet's art seduces us to admire the stately edifice made of diamonds and gold in the Doric style in the second stanza of *The Visions of Bellay* and shakes us when a sudden earthquake brings its ruin in front of our eyes.

The abrupt destruction of *The Bower of Bliss* in the final canto of Book II of *The Faerie Queene* essentially follows this "shock and awe" complaints structure. But we may need to look to another *Complaints* poem, *Mother Hubbard's Tale*, to explain why, in this case, destructive natural forces are pre-empted by human agency.

Gillian Hubbard's work has focussed on the ethical virtue of temperance in Edmund Spenser's *The Faerie Queene* Book II and *Hamlet*. Her PhD study was supervised by Kathryn Walls and Geoff Miles at Victoria University of Wellington. She is published in *Spenser Studies* and *Studies in Philology* and has presented papers at Kalamazoo, at Sixteenth Century Studies conferences in Geneva, Fort Worth, Puerto Rico and Bruges, at the International Spenser Conference in Ireland and at two ANZAMEMS conferences. Her other area of research is disciplinary pedagogy.

Kathryn Walls, Victoria University of Wellington

"Complaint as religious transgression in Spenser's *Mutabilitie Cantos*"

For many commentators, the *Cantos* are at odds with themselves. Mutabilitie's complaints in relation to Jove are valid, and so Nature's dismissal of Mutabilitie is problematic. Her social fate (she is "put down and whist" by the "whole assembly") could not be better calculated to provoke contemporary feminist outrage. But Nature's decision in favour of Jove and against Mutabilitie is in line with the Pauline injunction to Christian citizens of the (pagan) Roman Empire: "Let every soul be subject unto the higher powers. For there is no power but of God: the powers that be are ordained of God (Rom. 13: 1). This is why, according to Calvin, human magistrates are referred to in scripture as "gods", the point being that we must obey them as if they were. Spenser characterizes both Jove and Cynthia politically; although he calls them gods, he invites us to view them as mere magistrates. Calvin's Pauline treatment of civil government in the *Institutes* may be read as a gloss upon Spenser's challenging conflation of divinity and monarchy in the persons of Jove and Cynthia, and on the validation of their positions by Nature as the ultimate authority.

Kathryn Walls is Head of the School of English, Film, Theatre and Media Studies at the Victoria University of Wellington. A professor in the English Program, she is the editor (with Marguerite Stobo) of William Baspoole's *The Pilgrime* (RETS 2008) and author of *God's Only Daughter: Spenser's Una as the Invisible Church* (Manchester University Press, 2013). She is the co-author (with Victoria Coldham-Fussell) of the *Bibliography on Edmund Spenser* published in the *Renaissance and Reformation* volume in the *Oxford Bibliographies* series (2017), and a managing editor of *The Manchester Spenser*. She is also interested in children's literature (and, in particular, the work of New Zealander Margaret Mahy) and the influence of the scientific revolution on the poetry of Alexander Pope.

Sarah Ross, Victoria University of Wellington

"Complaint's Echoes"

Complementary to female poetic complaint in the English Renaissance is echo, as the voice of the wailing woman in the landscape is 'reworded' and repeated back to her. Echo is at once disembodied and female, retaining traces of Ovid's nymph: the maid's 'plaintful tale' in Shakespeare's *A Lover's Complaint* reverberates from a 'sist'ring vale', and Hester Pulter's

echoing voices are the nymphs of feminised rivers. Female and empathetic, echo amplifies and mitigates the complaints of the female speaker. This paper considers echo afresh through the lens of gender and as an expression of sympathy for female woes; it also relates echo's repetitions to the female dialogue in seventeenth century pastoral poetry. It will explore echo in male- and female-authored pastoral poems, from Milton's *Comus* to Pulter's mid-century royalist complaints.

Sarah C. E. Ross is Associate Professor of English at Victoria University of Wellington. She is currently working, with Ros Smith and Michelle O'Callaghan, on the Marsden-funded project "Woe is me: Women and Complaint in the English Renaissance". Her publications include *Women Poets of the English Civil War* (2017, with Elizabeth Scott-Baumann), *Editing Early Modern Women* (2016, with Paul Salzman), and *Women, Poetry, and Politics in Seventeenth-Century Britain* (2015).

Ruby Kilroy, University of Sydney

"Complaint, Echo and Intertextuality: Considering the Authorial Voice in John Webster's *The Duchess of Malfi*"

Complaint poetry reveals the voices of women contending the supposed primacy of the male, authoring voice. Rather than considering these voices to be oppositional or independent of one another, *The Duchess of Malfi* (1612) reveals John Webster's voice and the Duchess' voice to be inextricably linked through Webster's use of complaint. Recent critical readings of Ovid's *Heroides* have tried to defend the poems' female voices by locating its speakers within a network of literary women (Faulkerson 2005, Spentzou 2002). Following this example, Raphael Lyne's reading of John Donne's 'Sappho to Philaenis' argues that references to the author's other works within the poem indirectly give the female speaker access to a self-referential vocabulary that she can use to give voice to herself (Lyne, 2008). Building on these works, this paper explores how the tropes and figures of complaint, specifically moments of inter and intra-textual echo, produce the play's respective female and authorial voices. The 1623 quarto edition of *The Duchess of Malfi* places quotation marks around words or phrases, ready for common-placing by readers. Webster's editorial interventions reveal an awareness of how the voices in his play might be "echoed" in life. The confluence of echo and common-placing in *The Duchess of Malfi* blurs the distinctions between the discrete voices of the play's literary women and its male author. This reveals a complex, reciprocal relationship between the voices of author and heroine, whereby one indirectly produces the other.

Ruby Kilroy is a PhD candidate at the University of Sydney. Her thesis explores the material conditions of female speech in Renaissance Drama, and her broader research interest is in women's voices in early modern literature.

Emma Rayner, Victoria University of Wellington

“Complaint’s Telos: Women’s Melancholy and the Monumentalized Speaker”

In the early modern period, the humoural disorder of melancholy was an assured route to profoundest complaint – provided that the speaker was male. One has only to think of Hamlet’s soliloquys, or Robert Burton’s three-volume-long moan in *The Anatomy of Melancholy* (1621). Female melancholy, on the other hand, was promulgated by leading medical authorities of the Renaissance as a form of proto-hysteria which began and ended with the body.

This paper builds on female melancholy’s historical affinity with the material in order to explore how the concrete could, for numerous poets and dramatists of the early modern period, prove a means to transforming women’s circumstantial mourning (and the complaint which attended it) into a form of extenuated grief. It will demonstrate how a significant corpus of seventeenth-century texts – from Shakespeare’s *Winter’s Tale* to the poems of Hester Pulter – focalises female speakers who, following external loss or assault of some kind, quite literally turn to stone as the last action of their complaint. I draw from recent scholarship in material culture, monument studies, and the history of the emotions to argue that the monument is an inherently-liminal figure which, boasting its own special agency, aids in the Renaissance writer’s plight to make of women’s material mourning a tribute to melancholy.

Emma Rayner is a recently-graduated MA student and current research assistant at Victoria University of Wellington. Her Master’s thesis, which was completed as part of Sarah Ross’s Marsden-funded complaint project, focused on early modern female melancholy in seventeenth-century poetry and drama. She has also published on Victorian literature.

Heidi Thomson, Victoria University of Wellington

“Complaint and Consolation in Keats’s *Hyperion* Poems”

In Keats’s fragmentary *Hyperion* poems the Titans complain about their overthrow by the Olympians. Their ‘woe’ is ‘too huge for mortal tongue or pen of scribe’ as they ‘groan’d for the old allegiance once more’. This paper examines the nature of their complaint, its pathological manifestations and connotations, and the various efforts to alleviate the concomitant sorrow of the complaint. The discussion revolves around the difference between *Hyperion* (1818-19) and the revised version *The Fall of Hyperion* (1819) which includes a ‘personalized dream-vision introduction . . . in which Keats utters and dramatizes some serious thoughts about dreamers, visionaries, poetic creation, and the relation of poetry to humanitarian activity’ (*John Keats: Complete Poems*, ed. Jack Stillinger, 478). Special attention is paid to the role of the female figures in the poem, Mnemosyne and Moneta in particular.

Heidi Thomson is Professor of English Literature at Victoria University of Wellington. Her research and teaching focuses primarily on British Romantic poets. Recent work includes a chapter about Keats’s muses in *Keats’s Places* (ed. Richard Marggraf Turley) and,

forthcoming, a special issue of *Romanticism* about 'Transporting Romanticism' (co-edited with Alexandra Paterson).

Nikki Hessel, Victoria University of Wellington

"British Poetry and Cherokee Complaint"

On July 8, 1829, just months before Andrew Jackson announced to Congress the Indian Removal policy that would lead to the Trail of Tears, the *Cherokee Phoenix* newspaper published Felicia Hemans' "The Indian with His Dead Child" in its poetry section. With its lines about a grave "[b]y the white man's path defiled," the poem provided a poignant commentary on the Cherokees' looming alienation from their traditional land. Fourteen Hemans poems appeared in the newspaper between April 1828 and December 1829, making her the most prolific poet in the *Cherokee Phoenix* at this time, and thus a major factor in the transmission of British Romantic poetry and its values to the readers of the *Cherokee Phoenix*.

This paper considers the way in which Hemans's poetry might connect to the wider culture of complaint in 1820s and 1830s Cherokee communication by situating these poems within the diplomatic discourse of the Cherokee Nation internally, as well as at the state and federal levels. In particular, the paper centres on the role of a woman's voice in this discourse. Finally, it asks what new understandings of Hemans's verse might be unlocked by considering it as fundamentally concerned with the genre of the complaint.

Nikki Hessel is Associate Professor of English at Victoria University of Wellington. She works on the intersection of Romantic studies and Indigenous studies. Her most recent book is *Romantic Literature and the Colonised World: Lessons from Indigenous Translations* (Palgrave, 2018). She is currently working on a Marsden-funded project about Romantic poetry and Indigenous diplomacy.