1. Title: “Workshop 9: Crafting Habits of Resistance”
   Workshop Session II: Confrontation I. Friday, June 15, 2018. 9:00 am to 10:30 am
   https://sites.google.com/site/attending2018craftinghabits/

2. Summary:
   This workshop examines localized women’s action and agency within systems of power. How did early modern women appropriate the methods and genres available to them to resist and respond to the cultural codes that attempted to restrict and restrain them? How did various media—embroidery, habit, drama, biblical commentary—shape both their responses and representations of resistance? What impact did local culture have upon the choices deployed?

3. Organizers:
   Susan Dinan, History, Pace University sdinan@pace.edu
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   Michele Osherow, English & Jewish Studies, University of Maryland Baltimore County mosherow@umbc.edu

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5. Description:
   This workshop considers the impact of systems of power upon women’s cultural practices. How did early modern women appropriate the methods and genres available to them to resist and respond to the cultural codes that attempted to restrict and restrain them? More specifically, how did French women use clothing to construct identity and social cohesion? How do representations of women’s interventions into siege and warfare, on the English stage and in Mughal illustrations, compare? How did early modern women literally and figuratively embroider biblical narratives sermonized to constrain them? What other examples from early modern women’s writing and work might we look to, as we consider resistance within systems of power? What strategies do these models offer to disenfranchised people today?

   As part of a ten-minute introductory segment where participants offer their own research engagement with these topics, organizers will briefly discuss the specific examples shared ahead of time to ground the discussion:
   • Susan Dinan will explore the ways that the Daughters of Charity, in the course of their creation in Paris in the 1630s, crafted a habit that was not a habit, but was distinct enough to provide an identity without that identity being too nun-like. She will compare it more broadly with the Carmelite habit.
   • Karen Nelson will examine staged representations of women enmeshed in war, especially those engaged in spying and under siege. She will point to brief excerpts from George Gascoigne’s Alarum for London (1602) and William Shakespeare’s 1 Henry 6 (1591). She will set these against textual precursors such as the story of Jael from the book of Judges in the Hebrew Bible and its treatment in commentaries, not to exceed 5 pages of reading in sum, as well as the images “The Spy Zambur Brings Mahiya to
Tawariq,” ca. 1570, Mughal, India, and “A Woman Forcibly Enters a Jail,” from the Hamzanama, 1562-1577. How does, or does, genre dictate representation? What, if any, impact do regional concerns and political exigencies have upon conventions associated with women’s agency?

- Michele Osherow will consider ways in which domestically embroidered biblical scenes attend specifically to female perspective and experience often overlooked in the narrative. Biblical women’s rebellion shows itself visually in actions ranging from birthing to beheading. The liberties apparent in these embroidered texts displace the male privilege. These stitched renderings emphasize female potency and community while exposing male vulnerability and corruption.

Organizers will then open the conversation to the group, using the questions outlined above, and also the topics others in the group bring. Organizers have set up the site https://sites.google.com/site/attending2018craftinghabits/ to facilitate exchange prior to the discussion, to generate an archive during the workshop, and to share resources following the conference.

6. Images and Readings:

- Daughters of Charity Provincial Archive, “Louise de Marillac, 1591-1660” [Vincent de Paul Image Archive, DePaul University] dcarchives.files.wordpress.com/2014/03/louise-picture01.jpg p. 5
- The Bible. [The Geneva Bible]. London: Christopher Barker, 1583. STC 2136. pp. 16-17


For further reading:


Photograph of Sisters of Charity in pre-Vatican II Habit,” in “Swan Song: Looking Back at the 1964 Habit Change” [image]

https://dcarchives.files.wordpress.com/2014/06/habit-change-1964-mcphee-priller.jpg
Spain, Madrid, Lazaro Galdiano Museum, whole artwork view, La Santa, her face turned to the left, toward a dove flown in a patch of bright sky, wearing the Carmelite habit. Lazaro Galdiano Museum,

**St. Teresa of Avila, by Alonso del Arco, ca. 1700.**
"The Spy Zambur Brings Mahiya to the City of Tawariq", Folio from a Hamzanama. Attributed to Kesav Das (active ca. 1570–1604) and Mah Muhammad (active 1570s), ca. 1570. Metropolitan Museum of Art accession number 23.264.1. https://www.metmuseum.org/toah/works-of-art/23.264.1

Scene 2
*Enter Talbot, Bedford, Burgundy, a Captain and Others.*

BEDFORD
The day begins to break and night is fled,
Whose pitchy mantle over-veiled the Earth.
Here sound retreat and cease our hot pursuit.
Retreat sounded.
TALBOT
Bring forth the body of old Salisbury,
And here advance it in the marketplace, 5
The middle center of this cursèd town.
Soldiers enter bearing the body of Salisbury,
Drums beating a dead march.
Now have I paid my vow unto his soul:
For every drop of blood was drawn from him
There hath at least five Frenchmen died tonight.
And, that hereafter ages may behold
What ruin happened in revenge of him,
Within their chiefest temple I'll erect
A tomb wherein his corpse shall be interred,
Upon the which, that everyone may read,
Shall be engraved the sack of Orleance,15
The treacherous manner of his mournful death,
And what a terror he had been to France.
Funeral exits.

Burgundy exits.

BEDFORD
'Tis thought, Lord Talbot, when the fight began,
Roused on the sudden from their drowsy beds,
They did amongst the troops of armèd men
Leap o’er the walls for refuge in the field.25
Burgundy exits.

TALBOT
Myself, as far as I could well discern
For smoke and dusky vapors of the night,
Am sure I scared the Dauphin and his trull,
When arm-in-arm they both came swiftly running,
Like to a pair of loving turtledoves 30
That could not live asunder day or night.
After that things are set in order here,
We'll follow them with all the power we have.

[Enter a Messenger]
MESSENGER: All hail, my lords. Which of this princely train
Call you the warlike Talbot, for his acts 35
So much applauded through the realm of France?
TALBOT: Here is the Talbot. Who would speak with him?
MESSENGER: The virtuous lady, Countess of Auvergne,
With modesty admiring thy renown,
By me entreats, great lord, thou wouldst vouchsafe 40
To visit her poor castle where she lies,
That she may boast she hath beheld the man
Whose glory fills the world with loud report.
BURGUNDY
Is it even so? Nay, then, I see our wars
Will turn unto a peaceful comic sport, 45
When ladies crave to be encountered with.
You may not, my lord, despise her gentle suit.
TALBOT
Ne’er trust me, then; for when a world of men
Could not prevail with all their oratory,
Yet hath a woman’s kindness overruled.——50
And therefore tell her I return great thanks,
And in submission will attend on her.

Burgundy exits.

BEDFORD
No, truly, ’tis more than manners will;
And I have heard it said unbidden guests55
Are often welcomest when they are gone.

TALBOT
Well then, alone, since there’s no remedy,
I mean to prove this lady’s courtesy.—
Come hither, captain. 60
CAPTAIN
I do, my lord, and mean accordingly.
They exit.

Act 2 Scene 3
Enter Countess of Auvergne, with Porter.

COUNTESS: Porter, remember what I gave in charge,
And when you have done so, bring the keys to me.

PORTER Madam, I will. He exits.

COUNTESS: The plot is laid. If all things fall out right,
I shall as famous be by this exploit 5
As Scythian Tamyris by Cyrus' death.
Great is the rumor of this dreadful knight,
And his achievements of no less account.
Fain would mine eyes be witness with mine ears
To give their censure of these rare reports.10

Enter Messenger and Talbot.

MESSENGER
Madam, according as your Ladyship desired,
By message craved, so is Lord Talbot come.
COUNTESS:
And he is welcome. What, is this the man?
MESSENGER
Madam, it is.
COUNTESS Is this the scourge of France?15
Is this the Talbot, so much feared abroad
That with his name the mothers still their babes?
I see report is fabulous and false.
I thought I should have seen some Hercules,
A second Hector, for his grim aspect 20
And large proportion of his strong-knit limbs.
Alas, this is a child, a silly dwarf!
It cannot be this weak and writhled shrimp
Should strike such terror to his enemies.

TALBOT
Madam, I have been bold to trouble you. 25
But since your Ladyship is not at leisure,
I'll sort some other time to visit you.

He begins to exit.

COUNTESS, to Messenger
What means he now? Go ask him whither he goes.

MESSENGER
Stay, my Lord Talbot, for my lady craves
To know the cause of your abrupt departure.

TALBOT
Marry, for that she's in a wrong belief,
I go to certify her Talbot's here.

COUNTESS, to Talbot
If thou be he, then art thou prisoner.

TALBOT
Prisoner! To whom?
COUNTESS To me, bloodthirsty lord. 35
And for that cause I trained thee to my house.
Long time thy shadow hath been thrall to me,
For in my gallery thy picture hangs.
But now the substance shall endure the like,
And I will chain these legs and arms of thine,40
That hast by tyranny these many years
Wasted our country, slain our citizens,
And sent our sons and husbands captivate.

TALBOT Ha, ha, ha!
COUNTESS
Laughest thou, wretch? Thy mirth shall turn to moan. 45

TALBOT
I laugh to see your Ladyship so fond
To think that you have aught but Talbot's shadow
Whereon to practice your severity.
COUNTESS Why, art not thou the man?

TALBOT I am, indeed. 50
COUNTESS Then have I substance too.

TALBOT
No, no, I am but shadow of myself.
You are deceived; my substance is not here,
For what you see is but the smallest part
And least proportion of humanity. 55
I tell you, madam, were the whole frame here,
It is of such a spacious lofty pitch
Your roof were not sufficient to contain 't.

COUNTESS
This is a riddling merchant for the nonce:
He will be here and yet he is not here. 60
How can these contrarieties agree?

TALBOT
This is a riddling merchant for the nonce:
He will be here and yet he is not here. 60
How can these contrarieties agree?

TALBOT
That will I show you presently.
Winds his horn. Drums strike up;

Enter Soldiers.

How say you, madam? Are you now persuaded
That Talbot is but shadow of himself?
These are his substance, sinews, arms, and strength, 65
With which he yoketh your rebellious necks,
Razeth your cities, and subverts your towns,  
And in a moment makes them desolate. 
COUNTESS 
Victorious Talbot, pardon my abuse. 
I find thou art no less than fame hath bruited,  
And more than may be gathered by thy shape. 
Let my presumption not provoke thy wrath, 
For I am sorry that with reverence 
I did not entertain thee as thou art. 
TALBOT 
Be not dismayed, fair lady, nor misconster 
The mind of Talbot as you did mistake 
The outward composition of his body. 
What you have done hath not offended me, 
Nor other satisfaction do I crave 
But only, with your patience, that we may 
Taste of your wine and see what cates you have, 
For soldiers’ stomachs always serve them well. 
COUNTESS 
With all my heart, and think me honorèd 
To feast so great a warrior in my house. 
They exit

Excerpt One: [Sig. A3-A4]

Danilo: What patient eye can looke vpon yond Turrets,
And see the beauty of that flower of Europe,
And in't be rauisht with the sight of her?
Oh she is amorous as the wanton ayre.
And must be Courted: from her now comes
A breath, as sweete as the Arabian spice.
Her garments are imbrodered with puregold;
And euery part so rich and sumptuous,
As Indias not to be compar'd to her,
She must be Courted, nay her self inuites,
And beckons vs vnto her sportfull bed;
What is he then more umpish than rude Iron,
By such a load-starre may not be attempted?
Oh braue Cornelius, if within thy vaines,
There be that heate of vallour? I presume;
Let vs for-slowe no time till wee obtaine
To Reuell in that bower of earthly blisse.

Cornelius. My Lord, what lyes in me yee shall dispose,
My Regiment of Almaignes, and my selfe,
Will on the first assault reuolt to you;
Meane space Ile giue you close intelligence,
Of any thing the Cittizens pretend:
But as I said, what makes this to the spoile,
Of such a might Citty as this is,
Vnlesse we be confirm’d with more supply?

Dan. Beholde this scroule and be resolu’d in that,
From Nastricht first there comes a thousand horse,
Beside fiue hundred foote: vnder the guiding
Of Don Al[...]zo de Verdugo: Then
From Lyre doth de Romero, bring
Fiue hundred foote; From A-lst two thousand more
Follow the conduct of Emanuell;
The Duke of Al-a likewise brings his power,
And for a better cullour, to delude
These credulous inhabitants of Antwerpe,
He causeth it be publisht he is dead,
And that his Soldiers guard his body hyther,
To haue it shipt for Spaine to be interd:
Which well may serue to shaddow his approach,
The rest by night shall haue their entraunce; So that within two daies I make account,
We shall be gathered to a perfect head,
Of (at the least) sixe thousand Spaniards.

Cor. I mary my Lord, this soundeth somewhat like,
Now dares Cornelius promise victorie.
But how intendes your Lordship to begin,
And giue an entraunce to this busines?
You know th' Antwerpians neuer yet tooke part,
In any action against his Maiesty,
But haue remain'd as neutrall, neyther ayding
The Prince of Orenge nor offending you:
How will you then inkindle flambes of warre,
And take occasion to commence your quarrell?

Dan. Why any way; it shall be thus Cornelius,
Ile charge the Master Gunner of the Castle,
To make a shot or two vpon the towne;
And when they come to know the cause of it,
Ile say it was, because they doe not sincke,
The Prince of Orenge ships: but suffer them
To lye so neere within the Lyuer,
Doe houer there about, to no end else,
But to safe conduct victuals to the towne.
Yet this excuse will serue to cloake our hate,
And shew some reason for what after follows.

*Exeunt*

**Excerpt Two: [Sig. D- D1v]**

Champaignes wise hurried by two rascall Solders.

**Lady:** Haue mercie on a woman I beseech you,
As you are men and Soldiers:
If you be christians doe not doe me shame.

1 **Soldier.** Search her.

2 **Sold.** Zwonds turne her inside outward.

1 **Sold.** Ransacke her, euerie part of her.

*Enter Stump.*

**La.** For manhood spare me.

*They stand to search her.*

**Stump**

How nimblie death be-stirs him euery where,
And I that am a wearie of my life,
And would faine dye I cannot,
Death is so proude he will not looke on me,
These muddie roagues that hoorded vp their coyne,
Now haue their throates cut for the coyne they haue:
They that for two pence would haue seene me starue,
And still my olde rotten stump and I,
Trot vp and downe as long as we can wag.

*They begin to strip her.*

**La.** As you are men be mercifull to me.

1 **Sol.** Cast lots who shall haue her.

2 **Sol.** Ile giue thee my share for thy part.

1 **Sol.** Ile haue my share in her.

2 **Sol.** Off with her jewels

**Stum.** How now, two Soldiers ransack a woman?
O tis Champaignes wife that was the Gouernor,
Heere is she, that would not haue been seene
with a moath vpon her, for a thousand pound;
That spent as much on Munkeys, Dogs and Parrets,
As would haue kept ten Soldiers all the yeere.
Zblood I haue seene her, where I haue past by her
In the streetes, to stop her nose with her sweete gloues,
For feare my smell should haue infected her;
And now I liue to see her l'g'd, and torne
By lowzie totter'd roagues: O Antwerpe, Antwerpe,
Now Madame Marchaigne, minx, your Blowes
And you are one.

1 **Sol.** Lets haue her in the next corner.

2 **Sold.** Draw her along,

**Stumpe.** No roague Sir, but a Soldier as you are,
And haue had one leg more then I haue now.

*Pointing to his leg.*

Sir, heer's my Pasport, I haue knowne the warres,
And haue had the vantage of as faire a spoile as you haue heere.
2 Sol. Away you whors on cripple rascal.
Stu. You totter'd shake-rag'd roagues,
If Daluas self were heere, he should not doe it.

He drawes his swoord, killes one, and the other flyes.

La. Good Soldier, heer's one lewell that they haue not
That I doe vallue at a thousand crownes,
I pray thee take it.
Stum. What should I doe with it, can you tell?
To haue my throate cut for it, ha:
No, no your Sister Mince-pies groate
Will doe me no pleasure now.
La. For Gods loue, as you euer did respect a woman,
Helpe to conuay me to some place of safetie.
Stum. Where is it? not in Antwerpe.
Your closet will not serue your turne,
You cannot walke to your garden-house.
La. For Gods sake helpe me as you are a man.
Stump. Well, follow me, Ile doe the best I can.

A company of rascal Soldiers came heere
pursuing the Ladie, he fightes and beares her
away from them all.

After a triumphant shout within, enter Alua,
Dauila, Romeiro, Verdugo, Van End, with their
Rapiers drawne, crying

All.
Victorie, victorie, Antwerpe and victorie.

The booke of Judges.

The Argumnet.

The childre of Israel be...
Judges.

Iael HEBERSwife

Naphtali, and laid unto him, that was not, as Saul unto him, Zurem in any robe, turn him into fire, said not. And when he had none whither her into her tent, he covered him with a mantle.

19 And she bare unto her, a son, and she called his name Shiloh, saying, I have sought of the Lord my God.

21 And Sarah said unto her, if thou wilt give unto me a son, I will give thee sixe scores of shekels of silver, to the man, whom thou shalt send me.

22 Then Iael HEBERS wife took a jewel of silver, and her two maids, and came out into the field, where she said, I will go abroad after Abraham's holy place.

23 And she went forth by the gate, as she said, and came into the field after her, and said, I will go after thee after Sara the wife of Bethuel the son of Milcah, the wife of Nahor, my brother.

24 And Sarah took her maids, and her maidservant, and she came into the field after her.

25 And Sarah entered into the tent of Lot, and saw two men sitting by the way, as men looketh to go abroad, and she brought them water, and washed their feet.

26 And Sarah said, Whatsoever thou shalt bring unto me, I will shew unto thee.

27 And she set on the morsel, and made it ready, and set it before them, and they did eat, and she before them.

28 And they said unto her, Where is he that begat thee? And she said, He is dead.

29 And they said unto her, How old art thou? And she said, I am an hundred and fourscore and ten years old, besides the years of the foreskin of my husband's body.

30 And the Lord had regarded her, and she conceived, and bare a son, and called his name Samson, saying, There hath the Lord given me my strength.

31 And she said, Until now have I borne seven sons, and have beseeched the Lord, that he would give me a child: and the Lord hath heard my voice, and given me a man child.

32 And Iael HEBERSwife had said unto her, Give me my son, that I may kiss him.

33 And she gave her son unto her, and she said, Behold, the man UZAI, or, Jabez, because I besought the Lord for him, and he gave me a man child: and I called his name Jabez, because I thanked the Lord.

34 And it was so, that whenever Jabez therefore was born, he said, I thank thee, because thou hast given me this joy, and the mending of my cleft hand.

35 And Jabez besought the Lord, and said, I thank thee, O Lord, because thou hast given me this joy, and the mending of my cleft hand: and now, I beseech thee, bless me also, that I may be prosperous.

36 Then Jabez was more prosperous than any of the children of Judah, and his name was written in the book of those things which are beside.

37 And Jabez sons were Jerubbaal, and Shemesh, and Shobach, and Macchanebeel.

38 And Jabez died after he had seen good success.
http://collections.vam.ac.uk/item/O130604/esther-and-ahasuerus-embroidered-picture-unknown/
Biblical source: Book of Esther
Lot’s Wife, Embroidered picture. England, early to mid seventeenth century
Silk and metal materials with pearls, floss, spangles on satin weave cream silk. Ashmolean Museum WA2014.71.28 (not available online). Biblical source: Genesis, Ch 19

David and Bathsheba,
Embroidered picture. England, 1661 or 1681
Silk on linen. Ashmolean Museum WA1947.191.310
Biblical source: 2 Samuel, Ch 11
Susannah and the Elders, Embroidered picture. England, ca. mid seventeenth century
The Finding of Moses, Embroidered picture
England, 1629
Silk thread on silk
Ashmolean Museum, WA1947.191.3O6 (not available online)
Biblical source: Exodus, Ch 2