SEDERI XXIV
Charting Early Modern Culture: Seascapes, Landscapes, Mindscapes

WEDNESDAY 13th MARCH 2013		
From 8,30	REGISTRATION	
9,00-10,30	**Panel 1** **Imaging Worlds: Literature, History, Philosophy** **Aula de Grados** Samantha Frénée (Orleáns University) Oddvar Holmesland (University of Adger, Kristiansand) Pinar Aslan (University of Salamanca) Chair: María Losada	**Panel 2** **Cartographies of the Mind: Poetics, Rhetoric, Theatre** **Aula10.2** Karen Kettnich (Clemson University) & Ágnes Matuska (University of Szeged) Jorge Casanova (University of Huelva) Lorena Laureano Domínguez (University of Huelva) Chair: Zenón Luis-Martínez
10,30	Coffee Break	
11,00	**Conference Official Opening: Aula de Grados**	
11,30-13,00	Plenary Session 1 Aula de Grados Willy Maley (University of Glasgow) **Peninsula Lost: Mapping Milton's Celtiberian Cartographies** Chair: Clara Calvo	
13,30-15,00	**Conference Lunch Reception**	
15,30-17,00	**Panel 3** **Bodies and Voices: Charting Gender** **Aula de Grados** Jorge Figueroa Dorrego (University of Vigo) Natalia Brzozowska (Adam Mickiewicz University) Marie-Christine Munoz (University of Montpellier III) Chair: Jorge Casanova	**Panel 4** **Contemporary Frames for Early Modern Texts** **Aula 10.2.** Noemí Vera Berraquero (University of Murcia) Isabel Guerrero (University of Murcia) Remedios Perni (University of Murcia) Chair: Ágnes Matuska

17,00	**Coffee Break**	
17,30-19,00	**Panel 5** **Dislocating Shakespeare I: Film and Comic Books** **Aula de Grados** Douglas M. Lanier (University of New Hampshire) Rosa María García Periago (University of Murcia) Marta Cerezo Moreno (UNED) Chair: Rui Carvalho Homem	**Panel 6** **Dramatic Self-Extensions: Experiencing Politics** **Aula 10.2** Joan Curbet Soler (Universitat Autònoma de Barcelona) Yasunari Takada (University of Tokyo) Zenón Luis-Martínez (University of Huelva) Chair: Jorge Figueroa
19,30-21,00	**Visit to the Exhibition *Huelva's English Legacy*** **(Centro *Huelva: Puerta del Atlántico*, City Council of Huelva)**	

THURSDAY 14th MARCH 2013		
9,00-10,30	**Panel 7** ***Over*-Seascapes: Travel and Discovery** **Aula de Grados** Bernhard Klein (University of Kent) Laurence Publicover (University of Bristol) Maria de Jesus Crespo Candeias Velez Relvas (Universidade Aberta, CEAUL/ULICES), Chair: Francisco Borge	**Panel 8** **Charting the Word: Language and Translation** **Aula 10.2** Rocío G. Sumillera (University of Valencia) Jesús Tronch Pérez (University of Valencia) Javier Calle-Martín & Jesús Romero-Barranco (University of Málaga) Chair: Juan Antonio Prieto Pablos
10,30-11,00	Coffee Break	
11,00-12,30	Plenary Session 2 Aula de Grados Susan Wiseman (Birkbeck College, University of London) **Under a Tree: Extreme Nurture, Wild Children** Chair: Pilar Cuder	

12,45- 14,15	**Panel 9** **The Place of the Stage: Early Modern Performance** **Aula de Grados** Mark Hutchings (University of Reading) Miguel Ramalhete Gomes (University of Porto) Manuel J. Gómez Lara & Juan Antonio Prieto Pablos (University of Seville) Chair: Attila Kiss	**Panel 10** **Drawing Domains in Renaissance Drama** **Aula 10.2** Roy Eriksen (University of Agder) Amy Scott-Douglass (Marymount University) Chair: Marta Cerezo
14,15	**Lunch Break**	
16,00- 18,00	**Panel 11** **Charting Collaborative Commemorations** **Aula de Grados** Darlene Ciraulo (University of Central Missouri) Ceren Sengezer (University of Birmingham) Robert Sawyer (East Tennessee State University) Rui Carvalho Homem (University of Porto) Chair: Robert Sawyer	**Panel 12** **Dislocating Shakespeare II: Contemporary Performance** **Aula 10.2** Attila Kiss (University of Szeged) Juan F. Cerdá (University of Murcia) Livia Segurado Nunes (Aix-Marseille Université) Chair: Douglas Lanier
18,00	**Coffee Break**	
18,30	**SEDERI General Meeting**	
21,30	**Conference Dinner**	

FRIDAY 15th MARCH 2013		
9,30- 11,00	**Panel 13** **Circulating Scripts: Britain to Iberia** **Aula de Grados** Ana Sáez Hidalgo (University of Valladolid) Susana Paula de Magalhães Oliveira (University of Lisbon) Berta Cano Echevarría (University of Valladolid) Chair: Cinta Zunino	**Panel 14** **Roots and Routes: Colonial and Imperial Discourses** **Aula 10.2** Ángeles Tomé Rosales (University of Vigo) Francisco Fuentes Rubio (University of Murcia) Francisco J. Borge (University of Oviedo**)** Chair: Amy Scott-Douglass

11,00-11,30	**Coffee Break**	
11,30-13,00	Plenary Session 3 Aula de Grados Richard Halpern (New York University): **The Loss of Hazard: Mapping Risk in *The Merchant of Venice*** Chair: Zenón Luis-Martínez	
13,10-14,10	**Panel 15** **Mapping the Other: Writing Nation and Religion** **Aula de Grados** Cinta Zunino Garrido (University of Jaén) Rogério Miguel Puga (New University of Lisbon) Chair: Ana Sáez	**Panel 16** **Pathways of Wisdom – Sideways to Folly** **Classroom 10.2.** Isabel Calderón López (University of Cádiz) Jesús Cora (UNED) Chair: Sonia Hernández
14,15	**Closing Session: Aula de Grados**	

ABSTRACTS

PLENARY SPEAKERS

Peninsula Lost: Mapping Milton's Celtiberian Cartographies

Willy Maley, University of Glasgow

In *A Mask Presented at Ludlow Castle* (1634), John Milton depicts Comus 'ripe and frolic of his full grown age, Roving the *Celtic* and *Iberian* fields'. While Milton's complex engagement with Portugal and Spain has been the subject of some discussion by critics, few attempts have been made to place his writings on the Iberian Peninsula in the wider context of his theories of climatic influence and colonialism, beyond the 'western design' against Spanish colonial possessions. Anti-Catholicism and anti-imperialism may be key to Milton's Cromwellian correspondence with Spain and Portugal on behalf of the English republic in the 1650s but his Iberian interests can be viewed too as part of an ongoing excavation of British and Irish histories. The purpose of this paper – its 'roving commission' – is to explore the presence of the peninsula from 'Lycidas' (1637) to *The History of Britain* (1670) in relation to recent archipelagic readings of Milton, examining the ways in which Celtic and Iberian concerns are intertwined in Milton (as they were for his predecessor, Edmund Spenser).

Under a Tree: Extreme Nurture, Wild Children

Susan J. Wiseman, Birkbeck College, University of London

Found in a distant landscape, the wild child tells us, perhaps, as much about the circumstances of those who wrote about them as the possibly distant places in which they are found places. The wild child comes to us as a child of the Enlightenment, herself a distant relative of the medieval Wildman. However, given the long life of such stories, it seems likely that they may have a specific life in the sixteenth- and seventeenth-centuries and that is what this paper investigates. Putting wolf, bear and baby together, the paper offers the beginnings of an investigation into the specificity of infants in the wild in sixteenth and seventeenth-century English vernacular writing. Taking as its starting point Walter Benjamin's 'every real story . . . . contains openly or covertly, something useful' the paper will explore some key instances of such stories, from the well-known scandals of Romulus and Remus or *The Winter's Tale* to the stories of 'real' children rescued from the wild. Examining repeatedly

rededicated materials, then, the paper hopes to tease out both the changing frameworks within which these stories signify, and the cultural and social work they undertake to investigate, between the infant and the forest, some specific cultural work done by such transformative wild nurture.

The Loss of Hazard: Mapping Risk in The Merchant of Venice

Richard Halpern, New York University

According to sociologist Ulrich Beck, modernity culminates in the emergence of a "risk society" in which distributing the environmental and other hazards of industrial capitalism begins to take precedence over the distribution of wealth, while risk becomes at the same time increasingly untraceable and unmappable. The financial institutions that recently wrecked the American and European economies justified their enormous profits both on their willingness to endure risk and one their expertise in managing it–claims that both turned out to be empty, since they were the only parties that escaped the consequences of their own ineptitude. In one sense Shakespeare occupies the dawn of modern risk: the moment at which mercantilist thought elevates risk as a justification for wealth. But at the same time, this narrative of increasing (or increasingly exalted) risk confronts another that sees risk as becoming progressively disarticulated, fugitive, and inauthentic. This counter-narrative, I argue, finds its privileged literary genre in drama. *The Merchant of Venice*, Shakespeare's great meditation on risk, precociously critiques modern ideologies of risk and thereby speaks in a powerful way to our present economic moment.

PAPERS

Pinar Aslan, University of Salamanca

Reading Thomas Middleton's *A Game at Chess* in the Light of Habermas's Contemporary Political Philosophy

Thomas Middleton's *A Game at Chess* (1624) is a well-known play that talks about "the Spanish match" and the events surrounding it. It can be reviewed as a very good example of political satire since it shows politics as clear as the moves in a chess game.

This sensational play, which was welcomed excitedly the by English audience, can also be seen as a successful attempt to inform people and affect the way they think since theatre was an important part of communicating with the public back in those days. This study evaluates *A Game at Chess* using the contemporary political philosophy of today's world where there are mass media technologies involved. Reading this play using culture, ideology and communication theories of the German philosopher Jürgen Habermas is doubtlessly a good way to see the mechanisms of the political process to create "white kings" and "black kings". The way the Spanish ambassador Gondomar turns into a "Black" Knight and an antihero through the play will especially be analyzed through these theories to see what changed in social control process and what remained exactly the same.

Francisco J. Borge, University of Oviedo

'the remembring of their woorthy actes': Richard Hakluyt's Antiquarianism and England's Rights in the New World

When, towards the end of the sixteenth century, England launched its fierce offensive to finally displace Spain in America, Richard Hakluyt (1552-1616), the most important of England's New World promoters, came upon legitimacy as a powerful stumbling block. How was it possible to justify before the rest of the world that England, after having turned a blind eye towards the New World for almost a century, and with their glaring lack of an international reputation as a travelling nation, was now ready to undermine Spain's allegedly legitimate title to these territories? Before England could succeed as a colonial power across the Atlantic, Hakluyt and his fellow promoters were well aware that they had to frame a discourse that should convince people at home and abroad that England did hold a strong "title" to the American lands, and, as this paper explores, this legitimation had to be built rhetorically. Through the creation of a discourse that emphasized the "historical" over the "cartographical", the "ideological" over the "objective and material", Hakluyt and his fellow promoters of English ventures towards the New World managed to also create a whole mythology aimed at convincing England that their destiny lay across the Atlantic and that, as the past

instructed them, this national destiny was to take pre-eminence over any other legal right that any other European nation (namely Spain) might brandish against England's expansionist aspirations.

Natalia Brzozowska, Adam Mickiewicz University

Charting Early Modern emotions: a power-status analysis of gender and anger in Beaumont and Fletcher's *The Woman Hater* and *Swetnam the Woman Hater Arraigned by Women* (anonymous).

Jane Anger's response (1589) to Thomas Orwin's now-lost *Boke his Surfeit in Love* as well as The Swetnam Controversy of the 1610s, when female pamphleteers angrily rebelled against the explicit sexism of Joseph Swetnam's *Arraignment of Women*, attracted enough public attention to warrant the entry of the age's *querelle des femmes* into the world of drama. Though many Early Modern English plays openly ridicule female anger (Shakespeare's *The Taming of the Shrew* being an example), Beaumont and Fletcher's *The Woman Hater* and the anonymous *Swetnam the Woman Hater Arraigned by Women* seem to redraw the boundaries for 'just' female anger, what is more, they make the misogynistic characters appear angry in a petty and hysterical way, a behaviour hitherto attributed to the 'weaker' sex. Sociologists working under the power-status theory of emotions (Kemper 1987) consider anger to be a passion of domination, an expression of power, disparaged if expressed by inferiors. The aim of the paper is to discuss the two plays' presentation of anger in relation to the Early Modern distribution of power and status as well as norms then pertaining to the expression of the passion, as discussed through source texts (Reynolds, Downame, Coeffeteau and the aformentioned pamphleteers).

Isabel Calderón López, University of Cádiz

"So many learned and ingeniose persons": The Countess of Pembroke and her sage peers

The present paper is about a crusade that perhaps never was. According to traditional criticism, in the last decade of the sixteenth century, Mary Sidney, Countess of Pembroke, led at her Wilton Estate a literary circle whose aim was to purge the English stage of sensationalism by following Robert Garnier's Senecan paradigm. However, on the evidence of inconsistencies that problematise the existence of such a dramatic circle and its refining campaign; and on the grounds of a larger epistemological mindscape, it seems reasonable to begin to chart the pathways of a different, more inclusive, early modern society of knowledge.

Javier Calle-Martín and Jesús Romero-Barranco, University of Málaga

On the use of *that*/zero as object clause links in early modern English scientific prose

On historical grounds, *that*-deletion may be traced back to the first English written records, the complementizer being usually omitted when the subjects of the main and the subordinate clause are the same or before a complement representing the exact words of the reported proposition (Mustanoja 1960: 459-460; Mitchell 1985: §1976ff; Traugott 1992: 236-237; Fischer 1992: 313). In his survey of the *Helsinki Corpus*, Rissanen concludes that the definite rise of *that*-deletion in English takes place from the second half of the sixteenth century to such an extent that 70% of the instances are already zero linked in the early seventeeth century, being more prone in speech-based text types (trials, sermons) or in texts representing the oral mode of expression (fiction, comedies). The construction is then observed to plunge down drastically in the eighteenth century, plausibly as a result of the prescriptive bias of grammarians (Rissanen 1991: 279-287).

There are yet serious lacunae as to the use of *that*-deletion in English, particularly from a historical perspective since the phenomenon has been mostly discussed in private letters and drama (Fanego 1990: 3-21; 129-149; López Couso 1996: 271-286; Suárez Gómez 2000: 179-204). In the light of this, the present paper adopts a diachronic variationist approach to examine the use of *that*/zero as object clause links in late Middle English and early Modern English using a set of high and low frequency verbs. For the purpose, the data used as source of evidence come from *The Corpus of Early English Medical Writing*, i.e. *Middle English Medical Texts* (*MEMT* for the period 1375-1500) and *Early Modern English Medical Texts* (*EMEMT* for the period 1500-1700).

Berta Cano Echevarría, University of Valladolid

Staging the peace or how the Earl of Nottingham sat on a stool

On the 26th of May 1605 the Earl of Nottingham and a retinue of some 600 men entered the city of Valladolid (seat of Philip III's court) to ratify the peace between Spain and England that had been signed the previous August in London. The king and his council were eager to demonstrate to the English embassy all the power and grandiosity of the Spanish court and during the three weeks the English embassy spent in the city all sorts of feasts and processions were organized. The ceremony of the ratification was postponed until a large hall specially designed for the occasion was ready, and the Earl of Nottingham had to comply with most of the conditions set by Philip III in the performance of the ceremony. The aim of my presentation is to consider this ceremony of apparent reciprocity and peace as an act of empowerment that was aimed at

counterbalancing the loss of face that the Spanish had suffered in the terms of the treaty of London.

Rui Carvalho Homem, University of Porto

"Of Bards and Pantheons: Shakespeare in the Camões Tricentenary (1880)"

The third centenary of the death of Luís de Camões, the Portuguese national poet, was commemorated in 1880 in a context of considerable political turmoil. The frailties and contradictions of the Portuguese constitutional monarchy, as it entered its final decades in the country's history, contributed to making the commemorative venture a much-needed focus for a sense of (wounded) national pride. Positivist values were explicitly invoked to justify the celebration of great men as representatives of their nations' core values, and hence to hail Camões as the Portuguese participant in an international pantheon of centrally canonical poets.

This paper will look into representations of Shakespeare in the textual and iconographic record of the 1880 Camões celebrations. It will consider transcripts of public speeches included in the solemnities, but also accounts of the festivities in the contemporary press, in the form both of texts and cartoons. Attention will be given to the uses of Shakespeare in Portuguese political propaganda of the late nineteenth century – as a way of embarrassing the monarch, Luiz I (a Shakespeare translator himself, often depicted as an Anglophile), and push the politically disruptive programme of republicanism. The paper will therefore cover a particularly enlightening chapter in the fortunes of Shakespeare within the commemorative practices of European cultures.

Jorge Casanova, University of Huelva

"A generation of still breeding thoughts": Pleasures and Perils of Early Modern Emblematic Culture for the Contemporary Reader

Even in recent revisions of the state of the question in emblem studies, there are two lines of research which characterized as divergent (though to prove the opposite), still survive any attempt of further categorization. These two major approaches reach to the emblem either as self-contained artifact in a self-contained genre, or as the necessary currency to understand Early Modern ways of seeing. The first strategy may become a safety net to work with emblems in controlled literary contexts; the second seeks to place the emblem at the core of a complex web of signifying forces, with which the former seems to share more than just recurrent visual or textual elements. By looking into Alciati's emblem *Aethiopem Lavare*, this paper will attempt to expose the open "pleasures" of using an emblem in the task of poetic interpretation, and the "perils" of inscribing it in a

larger frame, or rather a mindscape, trespassing the literary, to become a cultural synthesis not only of image and text, but also of different intellectual strategies.

Juan F. Cerdá, University of Murcia

The Tragedy of the Migrant Queen: Nationalism and Presentism in the Spanish production of *Henry VIII* at the World Shakespeare Festival (London, 2012)

This paper explores the Spanish participation in the World Shakespeare Festival organised around the 2012 Olympic Games at the Globe theatre in London. It looks at the production of *Henry VIII* by the Madrid-based company "Rakatá/Fundación Siglo de Oro" and examines how the production appealed to the nationalistic empathy of the Spanish community in London through the main gambit of restructuring the play around the exiled Catalina de Aragón. Despite its extraordinary success, adjusting Shakespeare and Fletcher's foreign and distant play-text to a Spanish (counter-patriotic) interpretation of history cannot be carried out without unearthing a number of problematic perspectives. Rakatá's intervention rewrites and challenges Shakespeare and Fletcher's already complex enactment of Henry VIII's reign, and relocates the play's political, religious and moral conflicts in a new light that interpellates the displaced Spanish community in present-day London in conflicting ways. Apart from the patriotic perspective, and as much as Rakatá cleverly rearranged the play, this paper explores how even the Spanish queen proves to be a problematic character to identify with from some socio-ideological positions.

Marta Cerezo Moreno, UNED

The Silence of the Pope: Rolf Hochhuth's *The Representative* (1963) and Shakespeare's Quatercentenary at the Vatican (1964)

On 12 November 1964, at the Auditorium in Palazzo Pio in Rome, the Royal Shakespeare Company gave a commemorative performance which was attended by Pope Paul VI. The visit of the RSC actors to the Vatican must be analysed as an attempt to promote institutional relations between the Anglican and Roman Catholic churches at a crucial moment of raised ecumenical interest, but also, as this presentation tries to reveal, the RSC trip to the Vatican and its performance in front of the Pope and the Second Vatican Council delegates can also be envisioned as a conciliatory gesture to appease British Roman Catholics who had taken offence at the negative portrayal of Pope Pius XII in the RSC production of Rolf Hochhuth's *The Representative* in 1963 at the Aldwych Theatre. Hochhuth's controversial play brought about pressures from Rome on the British Foreign policy as his play condemned Pope Pius XII's refusal to denounce Hitler's persecution of the Jews during the Second World War. In the light of this diplomatic clash between Britain and Rome, the representation of Act 4, Scene 1

of *The Merchant of Venice* during the RSC commemorative performance in Rome in 1964 acquires a new dimension that this essay tries to unveil.

Darlene Ciraulo, University of Central Missouri

"Commemoration and the Role of Illustration in the Lambs' *Tales from Shakespeare*"

The Lambs' *Tales from Shakespeare* (1807) is by far the most popular and successful commemoration of Shakespeare for children. First published in two volumes for William Godwin's Juvenile Library, *Tales From Shakespeare* has never been out of print since its first printing in the early nineteenth century. In fact, the book's immense popularity and success can be evidenced by the abundant editions and reprints of the text. Moreover, its mass appeal is well documented by the famous artists and illustrators whose work accompanies various editions: Arthur Rackham (1899); Walter Paget (1910); and DC Eyles (1934). This paper examines the role of pictorial images in key editions of *Tales from Shakespeare*: how do early illustrators help to "commemorate" Shakespeare for children? Which iconic scenes are depicted? Etymologically, the word "commemoration" signifies "bringing forth into memory." What imagistic "memories" appear for children as they are asked to celebrate Shakespeare as the poetic Bard—not for an age but for all time.

Jesús Cora, UNED

"All the round world, to man is but a pill": John Donne's "To Sir Edward Herbert, at Julyers", 33-44 and the Fool's Cap World Map

In this paper, I propose a reading of John Donne's "To Sir Edward Herbert, at Julyers", lines 33-44, in connection with the two versions of the Fool's Cap World Map, the 1562, reprinted in 1575, woodcut in French by Jean II de Gourmont and the 1590s anonymous Latin version that has been attributed to cartographer Oronce Finne (Orontaeus Finnaeus) by some or painter Giuseppe Arcimboldo by others. This analysis is a further development of my contention, already published elsewhere, that the verse letter to Sir Edward Herbert is in fact a mock encomium whose ironic content is based on and consequently works like Arcimboldo's famous visually ambiguous paintings depicting composite heads. Donne's text seems to be a poem extolling the virtues of his friend, Sir Edward Herbert, but a close reading of how Donne's conceits derive from the pictorial details of these composite heads, proves the poem to be a criticism of his friend's flaws. In the case of lines 33-44, I show both how they evince Donne's particular reading and elaboration on the connection between the ambiguous visual element of the emblematic maps mentioned above and their gnomic texts adding a moral comment on the illustration, and how the inclusion of this map in Donne's iconographical programme subjacent to the text –which is to be

identified by readers of the poem– adds to his criticism of Sir Edward Herbert by hinting at his being a fool.

Joan Curbet Soler, Universitat Autònoma de Barcelona

The *ars moriendi* as Politics in Shakespeare´s *Measure for Measure* (1604)

Even though *Measure for Measure* has been repeatedly discussed from post-marxist and post-foucauldian perspectives, there are still a few thematic aspects that these readings have left relatively neglected. This paper will engage with one of those: the fact that the tensions dramatised in the play between the demands of the law and those of individual conscience are all staged against the background of institutionalised death. The voices of the Duke, Claudio and Barnardine all touch on different aspects of this subject, encompassing a surprisingly wide range of accents (some of them occurring in the same voice, or within the same monologue): conventional Christian piety, Lucretian materialism, even simple indifference. The significance of these moments can be highlighted and clarified if they are set in the context of a tradition that was still very alive in the early Jacobean period: that of the *Ars Moriendi* or "art of dying".

The forms of preparations for death that are represented, envisioned or enforced in *Measure for Measure* correspond in various ways to this literary and cultural context, insofar as they register a pointed, specific emphasis on the individualised care of the self in its final moments. And yet, these moments also complicate and enrich the dominant discourses on mortality in two ways. In the first place, they rewrite the very concept of death by situating it within a much more materialistic framework, openly reducing the traditional emphasis on transcendence and secularising it. Secondly, they are specifically placed in the context of legal and/or institutional punishment (even if exerted by a corrupt authority): the state not only holds control over life and death, but over the conscience of the individual who is about to die. The very concept of the *Ars Moriendi* is thus revised and reframed in political terms: as a site in which the regulation and care of the self can be moulded or controlled by the law even in the threshold of extinction.

Roy Eriksen, University of Agder

Marlowe's Urbanism: Designing Capitals Old and New

A characteristic feature of the cultural movement of the Early Modern Period, is the preoccupation with idealised urban designs as witnessed in prospected or realised cities like Sforzinda. or Palma nova. The imaginary cityscapes seen eg in the Baltimore and Urbino panels or in the frescoes of Perugino or Raphael display well-ordered urban milieus executed in accordance with the laws of perspective as codified by Alberti . In terms of design, *renovatio* of the urban fabric is marked

by the application of Roman practices and Euclidean geometry in the architects' responses to mobile heavy artillery.

How does Marlowe's work relate, if at all, to these innovations and the revitalisation of classsical forms that they entailed? His detailed use of contemporary treatises of fortification and cartography like Ortelius's *Theatrum Orbis Terrarum* (1570) was discovereed by Ethel Seaton, revealing him to belong to "new" geography. Notwithstanding this new approach he does not reject the old geography, but combines the two in intriguing ways to score important ideological and thematic points in eg *Dido* and *Doctor Faustus*. Well-shaped city designs in these plays appear to favour imperial ideas of rule over female and papal rule.

Jorge Figueroa Dorrego, Universidade de Vigo

Exposing the Whore: Misogyny and Prostitution in *The Crafty Whore* and *The Miss Display'd*

Although the prostitute became a fairly common figure in eighteenth-century prose fiction, there were already a number of narrative texts dealing with that type of female character in seventeenthcentury England, although most of them have been largely ignored. This paper will focus on two of these texts: *The Crafty Whore: Or, The Mystery and Iniquity of Bawdy Houses Laid Open* (1658), an anonymous free adaptation of part of Pietro Aretino's *Ragionamenti* (1534-36), and *The Miss Display'd, With all Her Wheedling Arts and Circumventions* (1675), a (pseudo-)picaresque novel written by Richard Head. In *The Crafty Whore*, the dialogue between two courtesans is framed in the middle of a preface presenting it as a cautionary text and a final "Dehortation from Lust". In *The Miss Display'd*, Head adds a similar prefatory epistle and opts for a misogynistic, intrusive third-person narrator. I will contend that in both texts female voice has been suppressed by the male authorial voice and used for mysogynistic propaganda, in an alleged attempt to expose the crafty contrivances and subtle stratagems of prostitutes in order to ensnare men, although frequently generalizing the prostitutes' traits to all women.

Samantha Frénée, Orléans University

Locating Boudica in the 16th century chronicles of England, Wales and Scotland

Diversely claimed as English, Welsh and Scottish, with Irish affiliations, represented as both victim and avenging mother Boudica would finally emerge from the pages of history as a national heroine who would unite the British under

an English leadership. The English hegemony within Britain also included the 'dissolution' of Wales and imperial aspirations Westward into Ireland.

Boudica is the most famous warrior queen of British Roman history. She defied Roman rule in 60AD and inspired female empowerment, 'British' identity and British imperial ambitions from the 16th century onwards, but who exactly was she? This paper tries to answer this question by reviewing the many historiographical references to her rebellion written under the Tudors in England and Wales, and the Stuarts in Scotland in the Early Modern period.

This talk will briefly refer to the dichotomy in Boudica's national origins in the works of Hector Boëce, Polydore Vergil, Humphrey Llwyd, Raphael Holinshed and William Camden in order to trace her place in the nation's voice.

Francisco Fuentes Rubio, University of Murcia

Colonial Shakespeare: the 1964 postal celebration in the British Overseas Territories

In 1964, along with the set of postage stamps issued in the United Kingdom by the General Post Office to commemorate the 400th anniversary of Shakespeare's birth, a series of stamps, produced by the Crown Agents, was also minted to celebrate the author in twelve British overseas territories. Perhaps because of its pioneering nature, the homage paid to the playwright by the GPO became a springboard both to praise Shakespeare and to challenge his mythical status as national poet. However, the fact that Shakespeare was also celebrated beyond the geography of the British Isles, in some of the British territories formerly known as Crown colonies, did not receive much attention. At first glance, these stamps do not entail any tension or problem of any kind. However, if thoroughly analysed, their design seems to, on the one hand, form implicit discourses of acculturation and subordination and, on the other one, call into question the dominant status of British culture in these regions. The aim of this paper is to examine Shakespeare's role as national and supranational emblem in this set of colonial postage stamps which, to some extent, may serve to paradoxically illustrate the process of gradual "de-Britishisation" of former British colonial territories.

Rosa María García Periago, University Of Murcia

Parallel Shakespeares in Indian Cinema: *36 Chowringhee Lane* and *The Last Lear*

Given the colonial past of India, the appropriation of Shakespeare in the post-independence era has been characterized by complete trivialization and experimentation. The proliferation of Bollywood films in which Shakespeare

resides in a title, an allusion, or a simplification of the plot (Raj Kapoor's *Bobby*, 1970; Gulzar's *Angoor*, 1981 or Vidhu Vinod Chopra's *1942: A Love Story*) reflects the structural basis to decolonize Shakespeare. Yet, the two Indian films under scrutiny in this article – Aparna Sen's *36 Chowringhee Lane* (1981) and Rituparno Ghosh's *The Last Lear* (2007) – absorb Shakespeare differently from Bollywood movies; he is recited and performed in English and, besides, Shakespeare helps build the main characters' identities. Via an analysis of the protagonists' displaced identities – one is an Anglo-Indian and the other an Anglophile theatre actor – and the nostalgia for their past, this essay aims to explore the movies' endless similarities in the interpretation of Shakespeare despite the significant span of time between both. Although the performance of Shakespeare in English and the inevitable connection with a nostalgic past in the movies may sometimes hint at colonial supremacy and cultural imperialism, the protagonists' hybridity challenges that interpretation. These two films depart from a decolonization of Shakespeare based on Indianization, simplification and use of vernacular languages, and opt and pursue the possible manifestations of Shakespeare in English. In other words, the two Bengali filmmakers contribute to an alternative representation of Shakespeare in Indian cinema.

Isabel Guerrero, University of Murcia

Shakespeare: (British) Man of the Millennium. The endless fight between Arts and Sciences.

The purpose of this paper is to examine how the victory of Shakespeare as the Man of the Millennium brought back the endless fight between Arts and Sciences. When in 1999 the BBC Radio 4 organized a poll to choose the millennium most significant person in Britain, Shakespeare was the lucky winner. With 11,717 votes, Shakespeare was closely followed by Churchill, Caxton and, in the fourth place, Darwin. Most men of science claimed that it was Darwin, and not Shakespeare, who deserved such distinction, as his Theory of Evolution changed our conception about human origins. However, Darwin only got 6,337 votes; 5,000 less than Shakespeare.

Shakespeare´s Brain, a play by Alison McWood (2007) portrays the Arts vs. Science conflict thanks to staging an argument between Shakespeare and Darwin in Purgatory. While Darwin complains about his misfortune –he thinks he has spent his whole life developing a theory that was not true–, Shakespeare seems not to care too much about having been chosen Man of the Millennium. Their argument leads to the question of why in a society where sciences are usually more valued a man of letters as Shakespeare is chosen Man of the Millennium. This paper will analyse Alison McWood´s play to show how representation of Shakespeare as character engage with the question of who is William Shakespeare.

Rocío G. Sumillera, Universitat de València

The Examination of Men's Wits (1594): Translating Juan Huarte de San Juan in Early Modern England

Juan Huarte de San Juan (1529-1588) was a Spanish physician and doctor who strove to discover the rules underlying the workings of the human mind. The *Examen de ingenios para las ciencias* (Baeza, 1575) was Huarte's only work, which he published after years of close observation of human behaviour. The first edition (1500 copies) was dedicated to King Philip II and was presented to him as a contribution to the improvement of the country's artistic and scientific output. The immediate national and international success of Huarte's *Examen* in the sixteenth and seventeenth centuries is undeniable: the *Examen* instantly became a bestseller in Spain, and throughout Western Europe numerous translations and editions evince the book's popularity. During those two centuries, the *Examen* was translated into English twice: firstly it was printed as *The examination of mens wits* (London, 1594, 1596, 1604 and 1616), in a translation by Richard Carew from Camillo Camilli's Italian version, and subsequently Edward Bellamy retranslated the book from a Spanish edition and entitled it *The tryal of wits* (London, 1698). My paper will precisely focus on Richard Carew's rendering of the text, discussing the accuracy of his translation and the fragments he chose to leave out from it, and the book's impact upon early modern English philosophers and men of science.

Oddvar Holmesland, University of Agder

Epicureanism and Pleasure in Thomas More's *Utopia*

The conflicting interests of individual freedom and institutional order in Thomas More's *Utopia* (1516) have never ceased to engage critics. Many see the work as advocating a hegemonic communist state, and some a sternly puritanical regime. Stephen Greenblatt's recent book *The Swerve* (2011) adds to these approaches, revealing a recognizable position: there is no pre-social self, for the self is the product of ideology, of power, constructed according to publicly accepted standards. Greenblatt particularly stresses the disciplining function of religion through the Utopians' fear of punishment in the afterlife.

Yet this stress on fear contradicts the Utopians' basic concern which is "to lead a life as free of anxiety . . . as possible," because, beyond ideology, "nature herself prescribes . . . pleasure, as the goal of our actions." That fear of punishment in the afterlife should incite people to live pleasantly in this life, does not make sense. The pursuit of pleasure must rather be viewed as a defence against fear.

This paper traces More's definition of pleasure to Epicurean philosophy. It will explore how More seeks to reconcile freedom and order through the Epicurean idea of pleasure as *ataraxia* (tranquillity/equanimity).

Mark Hutchings, University of Reading

The Economics of Playhouse Geography

While variants of Marxist theory typically inform approaches to early modern English drama, the apparent triumph of modern capitalism has provided the most persuasive model for the playhouses themselves. That the theatres operated in a capitalist market has long been scholarly orthodoxy, and this assumption underpins our understanding of a whole range of practices associated with theatre culture. Thus playhouses, acting companies, and dramatists were drawn into a matrix of economic competition – a zero sum game of winners and losers. Yet in crucial respects there is some evidence to challenge this.

This paper explores the economic significance of the location – and proximity – of playhouses, focusing on the adjacency of the Theatre and Curtain, north of the river in Shoreditch, and their later 'surrogacy' on the Bankside, as the Rose and Globe, the latter of course the Theatre in a new guise. Each of these pairings poses interesting questions with regard to economic geography. How we think about relationships between playhouses, acting companies, playwrights, and audiences, as well as other forms of entertainment and their spatial-geographical relationships, might then be recalibrated, and the question of economic and artistic rivalry so central to much recent scholarship reassessed.

Karen Kettnich, Clemson University & Ágnes Matuska, University of Szeged

Theatrum mundi and Musica Mundi: Metaphorical Mapping and the Theatre

We will examine two epistemological maps of the universe, each with both metaphorical and literal dimensions: the *theatrum mundi* and the *musica mundi*. As we do so, we will ask: to what extent are these maps metaphorical and to what extent are they literal? Where does the metaphor of each meet the literal? And how do their similarities illuminate our understanding of Renaissance culture and Renaissance theatre? As we examine the overlap between these two models in terms of metaphor and cosmography, we will explore the relevance of each for an understanding of medieval and early modern theatre and religious culture, as they appear in such works as *The Castle of Perseverance*, *As You Like It*, and *Pericles*.

Attila Kiss, University of Szeged

Shakespeare's Tragedies of Consciousness and the Postmodern Stage

Shakespeare's tragedies of consciousness map out the mental geography of the early modern subject, and they provide the director with unique opportunities as well as serious challenges. Various representational techniques have been employed by postmodern adaptations in different mediums to foreground the systematic psychological penetration into the inner processes of the protagonist. They often rely on the performance-oriented semiotic approaches which emerged in the 1980s, trying to restore the performances to the original representational logic of the early modern emblematic stage. Some postmodern experiments have excelled in combining new theoretical insights with the advantages of stage technology and an affinity for the symbolic complexities of the emblematic theater. One of the most memorable achievements of the experimental East-Central European Theater in this field was the stage adaptation by Gábor Bódy in 1982 when the labyrinthine stage was constructed as the very brain-stuff of Hamlet. Less critical attention has focused on another production from 1981 in which Béla Tarr, who has become since then the internationally most acclaimed Hungarian art film director (*The Man from London, The Turin Horse, Sátántangó*), presented a claustrophobic cosmos of *Macbeth* with one single long shot of 62 minutes. In my presentation, I will analyze some of the emblematic and medial representational techniques employed by postmodern Hungarian adaptations, focusing on the originality and the long-lasting effect of Bódy and Tarr.

Bernhard Klein, University of Kent

Early English Travel to Guinea, 1550s to 1580s

One of the understudied aspects of English overseas activity in the 16th century is the mercantile interest in Guinea, or west Africa, which attracted English ships from the beginning of the 1550s onwards. The first edition of Hakluyt's *Principal Navigations* (1589) contains accounts of ten separate voyages between 1553 and 1588, but few of these have been the subject of recent critical attention. As a result, some of the key players in the early African voyages – such as Thomas Wyndham, who died on the first English expedition to Benin in 1553; John Lok, who brought the first five African slaves back to London in 1555; or William Towerson, a pioneer of the Guinea trade in the 1550s – remain virtually unknown figures. This paper will sketch out the general context of English travel to Guinea, focus on the relations with both local African traders and European competitors, and argue that contact with west Africa shaped English overseas aspirations in a far more profound sense than has been appreciated.

Douglas M. Lanier, University of New Hampshire

Kill Shakespeare: Postmodern Adaptation and the Popular Death of the Author

Conor McCreery and Anthony del Col's fantasy comic book series *Kill Shakespeare* wittily imagines Shakespeare characters inhabiting a shared realm where populist rebels, the Prodigals, led by Juliet, Othello and Falstaff stage an insurrection against the tyrannical regime of Richard III and his ally Lady Macbeth. At the heart of the adventure is Richard's plot to coax Hamlet into finding and killing Shakespeare, the demi-god of the realm who has retreated from view, and stealing his all-powerful quill. This trope of killing the author-god Shakespeare addresses in interesting ways some of the central issues in recent Shakespearean criticism regarding the place of Shakespeare-the-author–how might (or should) Shakespearean criticism engage the Barthesian notion of the death of the author? *Kill Shakespeare*, I argue, engages the "death of the author" from a popular perspective both in its conception of Shakespeare within the narrative as a flawed demi-god and in protagonist Hamlet's struggle with dead and surrogate fathers. The result is an inconsistent and at times incoherent reconceptualization of Shakespeare-as-author, but one that forcefully reveals the multiple, competing ideological commitments that remain attached to Shakespeare the author in popular culture, even in so fully a postmodern production. At the end of the paper, I will suggest how this graphic novel addresses some key questions in recent Shakespeare studies: how to understand the recent resurgence of Shakespearean biography in light of accelerated media adaptation of Shakespeare in the last twenty years? How are the cultural politics of freely appropriating Shakespeare's work or "killing" off a bardic conception of Shakespeare understood from a popular culture perspective? How exactly might Shakespeare's cultural authority function in the absence of the author? How does Shakespeare the author return in spectral form in popular culture?

Lorena Laureano Domínguez, University of Huelva

"Massinger's conception of tragicomedy: genre, love and power in *The Emperor of the East*."

Philip Massinger is probably one of the most notable and prolific English playwrights of the late Stuart era and the one who has probably received less critical attention in recent years. Best known for his collaborations, there are few modern editions or studies of individual solo plays by Massinger, apart from those of his two well-known satirical comedies *A New Way to Pay Old Debts* and *The City Madam,* and his tragedy *The Roman Actor*.

Of the fifteen extant plays attributed to his sole authorship, seven were published as tragicomedies. The present paper aims to explore Massinger's conception of

tragicomedy and his use of the formal conventions and techniques of the genre as a vehicle to bring about a serious questioning of subjects such as power, gender, religion or social class in his plays. To that end, I will focus on the analysis of one of his latest tragicomedies, *The Emperor of the East* (1631). By means of the examination of the characters of Pulcheria, Athenais/Eudocia and the Emperor Theodosius, as well as of the complex network of affective and power relationships established among them, I will try to prove the serious implications behind the apparently "trivial" and at times improbable tragicomic plot (Cruickshank 128).

Zenón Luis Martínez, University of Huelva

"Methinks I see the landscape of his fate": Mapping Experience in Three Restoration Roman Tragedies

The various historical phases of the Roman Republic (509-30 BC) served Restoration dramatists to reflect on, and intervene in, the heated political life of the Popish Plot and Exclusion Crisis period (1679-1682). Whereas Nathaniel Lee's *Lucius Junius Brutus* (performed 1680, published 1681) tackled the foundational moment of Republican history, John Bancroft's *The Tragedy of Sertorius* (1679) and Thomas Otway's *The History and Fall of Caius Marius* (performed 1679, published 1680) centred on episodes of the late Republic addressing the tensions between plebeian and aristocratic factions, and representing republican disintegration as the emergence of proto-monarchic tendencies. The partisan appropriation of these narratives by Whig (Bancroft, Lee) or Tory (Otway) dramatists is a well-known and long-debated crux, and the present paper has little to add to the nuanced topical readings by recent Restoration scholars. Alternatively, it turns to the plays' diction in order to assess their contribution to a fundamental generic shift reorienting serious drama toward what American philosopher Kenneth Burke (1897-1993) would call a *scenic* dimension. Significant speeches in these plays are dissected to show how rhetoric presents history as scene, that is, as a mode of placement of the subject in significant courses of action rather than as discourse claiming historical truth. By privileging *scene* over *agent* or *purpose*, these plays unsettle the heroic, sacred, and mythical orientations of classical tragedy. Tragic drama sees 1) history as a mode of experiencing catastrophe rather than as veritable, moral script, 2) fate as interiorized experience of disintegration rather than as a sacred, teleological instance, and 3) its protagonists as malleable sites for conflicting passions rather than as fate-confronting, heroic individuals. A look at the master tropes addressing these issues reveals a Hobbesian imaging of the state as a disintegrating body, and conversely, depictions of the subject as an extended map upon which catastrophic events find their location. This paper's rhetorical stance does not ultimately mean to challenge topical readings. Rather, it detects in the plays' dramatic language a structural condition for experiencing their topicality. Bancroft's, Lee's, and Otway's Roman worlds can mirror current political life

insofar as their figural tragic geographies constitute plausible Restoration mindscapes.

Marie-Christine Munoz, Université Montpellier III

« An eloquent woman is never chaste » or the Sapphic voice of Mary Sidney, Countess of Pembroke as Psalmist

In her sisterly tribute to her beloved and prematurely deceased brother, Mary Sidney takes up the unfinished project of poetic rewriting and adaptation of the Book of Psalms launched by Philip Sidney in the early 1580s. By so doing she continues the political and religious mission initiated by her brother, in her position as the female heir of a favoured family and the wife of a very powerful aristocrat. She also claims kinship with Sappho, the pre-eminent female poet of antiquity, whose metre she partly adopts in some of her adaptations, thereby challenging the poetic conventions adopted by her brother. In the wake of Philip's inaugural production, her theological bias and poetic drive merge to produce, in 1599, a Psalter widely acclaimed as a masterwork by influential literary figures such as John Donne, Samuel Daniel, Thomas Heywood or Michael Drayton ; nevertheless the Sidneian Psalter will remain unpublished for several decades and confined to a limited circulation within the personal network of the Countess's connections. These illustrious readers unanimously praise the unique combination of skillful rendering of the theological content of the Biblical Psalter and the creativity of the poetic adaptation achieved by the siblings and they all acknowledge that the Sidneian Psalter brings forth in a most convincing manner the « Truth » of the Psalms.

My paper will devote specific attention to the part played by Mary's hand in the completion of the Sidney Psalter as both an act of obedience and transgression from the perspective of her voice as a female poet, in the sapphic tradition, interacting with the contemporary prejudices regarding female writers as licentious beings in early modern England. This question will be all the more challenging as the matter of Mary's artistry is of a religious nature and the medium poetic, which makes of her poetic experiment a most daunting transgressive experience, charting new poetic territory.

Livia Segurado Nunes, Aix-Marseille Université

Transmission and Transgression of Shakespeare's *Romeo and Juliet* in Brazil: Grupo Galpão's *Romeu e Julieta*

Shakespeare has become a site of contestation to reveal other cultures, and as a universally available and flexible resource, his plays allow a vast number of reappropriations likely to generate new meanings. In this article, I set myself to investigate an example in which the popularization of Shakespeare transmits

new or non-canonical interpretations, promotes visibility of new identities and a resistance ground towards hegemonic and/or universalizing positions. How can Shakespeare be demystified, but through transgression? I approach the production of *Romeu e Julieta* as an example to analyse the dialogues and meanings it has helped create since its first performance in 1992. Textual and scenic signs reveal the intercultural dialogue between the original context and the colours, sounds and symbols of a local cultural tradition in which national and regional identities are built. Galpão's version invested on Shakespeare's popular facet, appropriating the kinds of theatre performances that are associated with the people and the outdoors, exploring possibilities that go beyond the regional context, as is proven by their success at The Globe. The company's rendering of the play drew consistently from Brazilian popular culture and tradition in order to produce a multilayered text without pretensions to adhere to an 'original' or 'authoritative' text. Its trangressive character seeks to shift Shakespeare's conventional erudite register towards the popular, not simply updating the language or the story, but by engaging the audience to participate collectively with their time, space, each other and the performance.

Susana Paula de Magalhães Oliveira, University of Lisbon

Charting Mindscapes: The Contribution of Diplomatic Correspondence of the Portuguese Ambassadors in England

When Wikileaks released a number of confidential diplomatic documents on 28th November 2010, the political world of the 21st century faced what could have become an international crisis, as a consequence of certain diplomats' imprudent considerations. The envoys' insights of the 'Other' are supposed to conform to a language structure and stylistic devices that pertain to cautiousness, courtesy and even ambiguity. In fact, in this context of communication, careful attention to both form and content is essential if diplomacy is to achieve or maintain international peace. Therefore, the role of diplomats as political agents is crucial, and embassy correspondence can help us make sense of historical events, by juxtaposing the envoys' different worldviews and their ideological discourses. The importance of this kind of correspondence is invaluable today, as it was in Early Modern times.

Considering that the political alliance between Portugal and England dates back to 1373, it would be expected to find, skillfully embedded in the correspondence of the Portuguese ambassadors in England, useful information regarding foreign governmental plans, economic strategies, cultural interactions and religious reflections. However, the Portuguese diplomatic correspondence has been somewhat neglected: it is indeed rare to find a piece of Portuguese diplomatic data being used as reference. This paper aims at recovering some of the Portuguese diplomatic correspondence concerning the ambassadors' insights of the English courts in (and around) the Early Modern Period, examining

documents of the National Archives in Portugal, namely S. Vicente Collection and João Farinha de Almada's correspondence.

Remedios Perni, University of Murcia

Travellers of The Other: The Androgynous Ophelia

This paper focuses on the photographic exhibition *Ofelias y Ulises*, commissioned by Rafael Doctor for the Spanish pavilion in the 49th Venice Biennale (2001). With the theme of water as a common background, some works were selected in view of their flexibility to evoke the iconographic attributes of both characters; namely, Ophelia's flowery and watery incarnation and Ulysses' battling initiative across the seas. Besides, *Ofelias and Ulises* endorsed a vigorous vision of the female at the same time as it absorbed certain aspects directly addressing the idea of the 'other', as shown by portraits of immigrant and multiracial Ulysses together with individuals half way between Ulysses and Ophelia. Two interesting contributions of this exhibition were the proposals of Juan Pablo Ballester (Cuba, 1966-) and Álex Francés (Spain, 1962-), who converged on providing Ophelia with a male body. Remarkably, in Ballester's work, Ophelia's eccentric miseries mingle with Ulysses' confrontation of dangers in the sea, which is connected to Ballester's experience as an emigrant from Cuba. In the crossroad of the multiple layers of reading, the spectator faces the problematic of crossing borders and becoming *the other*. Curiously enough, the liminal spaces open by androgyny and sexual ambiguity were not uncommon for the Renaissance theatrical aesthetics, travestism and cross-dressing being often required by theatrical practice. Taking this peculiarity into account, this paper ultimately explores the functions and limits of postmodern appropriation in providing new political or cultural ends to the Shakespearian Ophelia in an age of visual change.

Manuel J. Gómez Lara & Juan A. Prieto Pablos, University of Sevilla

Restoration theatrical intervals and the law of re-entry

Critical studies on Restoration drama bear no general consensus on whether theatrical performances had entr'acte intervals nor, if there were, on their total number (one at end of each act? one per performance?) or length (all of same length? some short, some long?). Lack of clear evidence makes it possible to ascertain only that some plays, particularly operas and those produced in the last decades of the period, may have had musical intervals.

The present essay seeks to solve these questions by using data collected from all the plays premiered in Restoration London from 1660 to 1682 and by looking at the only reliable accidental or indirect type of textual evidence available, namely, the application of the law of re-entry, which establishes that the same character should not leave one scene and reappear in the next.

In the Restoration period, this rule was applied in virtually all scene changes; however, it was flouted regularly in entr'acte transitions. These instances suggest that Restoration playwrights used this techinical resource regularly and deliberately, in order to allow the companies significant transitions in the management of dramatic action.

Laurence Publicover, University of Bristol

'Without ken': Piracy, Travel, and the Liquid Self in Early Modern Mediterranean Drama

In the first scene of Robert Daborne's play *A Christian Turned Turk* (1609-12), French merchants are abducted from their coastline by pirates and carried off into the Mediterranean. When one of them laments, 'Nay, then we are put from shore!', the pirate Gismund responds with the rather obscure remark, 'Without ken' (1.89-90).

In a literal sense, Gismund means that the land is no longer visible: it is beyond ('without') his and the merchants' field of vision ('ken'). But his remark may mean more than this. 'Ken' also connotes 'a field of knowledge', and there is an implication that, when moving towards open waters, the merchants are losing touch with what they know and with who they are.

Engaging recent scholarship on early modern travel and piracy, as well as Hugo Grotius's influential legal tract *Mare Liberum* (1609), this paper examines how playwrights including Massinger, Shakespeare, and Daborne imagine a 'liquid self' unanchored from state-related influences and restrictions. Though to some extent interested in the knotty relationship between piracy and nationhood in the early seventeenth century, it will argue, these playwrights also use the pirate's 'homeland', the sea, to explore broader questions surrounding the relationship between the state and the self.

Rogério Miguel Puga, Universidade Nova de Lisboa

"I have heard…, seene and knowne": Carnivalising English Catholicism in Thomas Robinson's The Anatomy of the English Nunnery at Lisbon (1622)

This paper analyses the carnivalisation of the Lisbon Catholic English Nunnery in Thomas Robinson's anti-Catholic pamphlet The Anatomy of the English Nunnery at Lisbon in Portugal: Dissected and Laid Open by one that Was Sometime a Younger Brother of the Convent (1622). The analysis assesses the rhetorical strategies which were part of the Protestant discourse in early modern England, and the stereotypes, topoi and narrative devices used to subvert the convent as a Catholic institution and fictionalise its immoral and highly sexualised male and female residents.

Miguel Ramalhete Gomes, Universidade do Porto

Intended for the stage: Performance criticism in Richard Brome's *The Antipodes*

One of the fascinating aspects of Richard Brome's *The Antipodes* (1638) has been its relation to the theatre, both in terms of its meta-theatrical dimension but especially in terms of the play's theatrical realisation, as it is referred to in the author's address to the reader and as implicit in the text. One of the contemporary tendencies in criticism of early modern drama has been to consider such plays as determined by their being written for performance. This emphasis seems, however, to have sometimes entailed a "precept that reading [these plays] as anything other than playscripts is a fundamental misunderstanding" (Rui Carvalho Homem 2004). However, in *The Antipodes* there seems to have existed and to continue to exist some disconnectedness between the text of the play and its theatrical realisation. Even though the play was written for the stage, it appears that the stage has had difficulty in dealing with this text apparently tailored for it. I therefore propose reading *The Antipodes* in relation to the challenges it poses to performance and to performance criticism, by continuously shifting between the Caroline theatrical context and the contemporary critical context.

Maria de Jesus Crespo Candeias Velez Relvas, Universidade Aberta

"The clouds methought would open and show riches." Sea Voyages, Prodigious Discoveries

The world as we know it is the result of a long process not only of discoveries and changes but also of interconnected cultural traditions. Each age contributes to such elaborate, continuous process but, due to several reasons, some periods are exceptionally outstanding. Early modern times are undoubtedly one of those periods. While deep changes in the worldview, the way of life, in mentality and attitude – towards God, nature and other human beings – were occurring, ancient cultural theories and approaches persisted and were articulated with the new learning.

During the 15th and 16th centuries, the concept of the planet we inhabit was broadened on an unprecedented scale when two southern European kingdoms – Portugal and Spain – started exploring the vast oceans, claimed the newfound territories and divided the world into two halves. From then on, an immense variety of maps, charts, reports on voyages and art works began to be produced, in an effort to register and disclose the prodigious new realities seen by sailors, travellers and adventurers.

I intend to observe how the fusion between ancient, traditional concepts and the new worldvision was materialised, having originated interesting written reports and unique iconographic pieces of various kinds.

Ana Sáez Hidalgo, University of Valladolid

The Silent Trace Of Medieval English Literature In Early Modern Spain

The first English vernacular work to be translated into Spanish –and Portuguese– was the *Confessio Amantis*, a poem written by John Gower at the end of the fourteenth century. This text –a containing a frame story with over 100 tales and exempla– was probably brought to the Peninsula at the end of the fourteenth century by John of Gaunt's daughters, Philippa and Catherine Lancaster, who became Queens of Portugal and Castile, respectively. It would seem that the history of the Spanish and Portuguese versions continued to be in the sphere of the monarchy, as the only two extant manuscripts we know nowadays are held in the *Real Biblioteca de El Escorial* and the *Real Biblioteca de Palacio* (Madrid). The fortune of these two manuscripts –their readership and subsequent appearance in the Spanish royal collections in the Early Modern period when these two libraries were founded– has remained quite a mystery. My paper explores that mystery, adding details to what we know, and exploring other aspects of the impact of this intercultural exchange.

Robert Sawyer, East Tennessee State University

"Heywood, Shakespeare, and *Sir Thomas More*"

This presentation focuses on the vexed collaborative composition history of *Sir Thomas More*. The original draft of the play, most likely by Anthony Munday and Henry Chettle, was in the final stages of preparation when it was submitted to Sir Edmund Tilney, the Master of Revels. Tilney insisted some sections be altered, particularly the depiction of the anti-alien riots in the opening acts. Following James's coronation, and thinking that the play might be less offensive to him than to Elizabeth, it was dusted off, and most scholars now agree that a "team" of three new writers – a playhouse scribe, Thomas Heywood, and almost certainly Shakespeare – collaborated on a revised version of the play. Although the specifics of the working agreement and conditions of the second group are not absolutely conclusive, a consensus has been reached on the fact that the contributions of Hand B belong to Heywood, Hand C to a playhouse scribe, and Hand D to Shakespeare.

Equally important, the collaborative nature of the play commemorates Shakespeare as a working dramatist, in contrast to his elevation to a transcendent poet/playwright not long after his death. As John Jowett has recently argued, since the First Folio of 1623, Shakespeare has been seen as a "bounded, determinate authorial figure." By focusing on the way recent scholars

have seen this work particularly as a collaboration with others, I will argue that this drama inaugurates, as well as commemorates, Shakespeare, not as a bard working outside time, but instead as a "dramatic author marking the paper with strokes of ink."

Amy Scott-Douglass, Marymount University

Patron of Malfi Still: The Rival Woman Sovereign in Marlowe, Shakespeare, and Webster

Queen Isabella, Titania, and the Duchess of Malfi engage against men in battles for sovereignty by stressing their double ability to create—both as *mothers*, by giving birth to children, and as *patrons*, by creating courtiers. In *Edward II*, Queen Isabella identifies her husband's misplaced patronage as the chief cause of the wars and the country's decline and as evidence of his inability to govern, and she herself begins to act as sovereign by claiming the right to patronize her subjects and by keeping her child, the heir to the throne, close to her side. In *A Midsummer Night's Dream*, Titania and Oberon's battle over the changeling boy is not simply a lover's quarrel but, rather, a war for sovereignty between two rival patrons, and, fittingly, Titania's arguments are filled with images of pregnancy and conception that celebrate the maternal power to create. In *The Duchess of Malfi*, the title character purposefully sets herself up as superior model of sovereignty to her brothers based primarily upon her choice to bestow patronage as a reward for merit rather than flattery. She then attempts to create her ideal court by taking advantage of her ability to give life, not only as a patron but also as a mother. Marlowe and Shakespeare depict a woman sovereign whose sudden wantonness renders her unable to choose judiciously as a patron, and both playwrights end by reinstating patronage as the rightful domain of men. For an explanation as to why Webster is so remarkably different from his contemporaries and his sources, I consider the playwright's discussion of sovereignty and patronage in his funeral elegy to Prince Henry (1613) and his dedication to George Berkeley (1623).

Ceren Sengezer**,** University of Birmingham

"Jack Kerouac and Alan Ginsberg in Shakespeare's Forest of Arden"

Between 1947 and 1948, Jack Kerouac inscribed a holograph notebook with the title "Well, this is the Forest of Arden." His use of such a plainly Shakespearean phrase as the title to one of his notebooks, in fact, signals how much Kerouac in particular, and the Beat writers in general, became engaged with the "Immortal Bard."

The focus in this paper falls especially upon how Kerouac and Allen Ginsberg in the 1940s thematically correlated their explorations of New York City with what

they read as the symbolic dimensions of the famous Shakespearean setting, the Forest of Arden in *As You Like It* and with other forests settings in other plays that are generically linked to this symbolic woodland terrain. They collaboratively connected these two disparate locations metaphorically and borrowed Shakespeare's setting to characterize America in terms of a "freedom" for a society of "players" in Harlem and its surrounding areas. In other words, they interpreted "Arden" as a place to be free to explore various identities within the "hoodlum bar[s] of the streets around Times Square" in Kerouac's words, where the poets plotted "all kinds of evil plans . . . and all kinds of mad sexual routines"; these events occurred in a similarly liberating location to the forest created by Shakespeare. By examining how the collaboration of these two Beat writers connects literary, metaphorical and real geographies, this paper discusses how Shakespeare's mysterious Arden is commemorated and invoked by the similarly magical Harlem and its environs in the 1940s and 1950s.

Yasunari Takada, The University of Tokyo

Valeria's Speechless Eloquence: *Coriolanus* and the Liminality of its Roman World

In the climax scene of Shakespeare's *Coriolanus*, just before the title role comes to succumb to his mother's dissuasive supplication, there is a puzzling four-line speech with which Coriolanus addresses Valeria (5.3.64-67): "The noble sister of Publicola,/ The moon of Rome, chaste as the icicle/ That's candied by the frost from purest snow/ And hangs on Dian's temple --- dear Valeria!" But she continues to stand conspicuously speechless, as if simply playing the role of a *persona* in the tableau of feminine trinity (Volumnia-mother, Virgilia-wife, and Valeria-virgin). My argument is that Valeria, as a symbol of ascetic self-negation (Diana-chastity), represents the liminality of the world of the drama. As a sister to Publicola, one of the founders, along with J. Brutus, of the republican regime, she is symbolically invested with the purifying power, sexually and politically, of Lucrece's spirit. She stands on the threshold of tyranny and republican regime in the same way as the moon finds itself in the luminal position between the supralunary sphere of transcendence and the sublunary sphere of nature. The implications of Valeria's luminal significance will tell a lot not only about the play itself but also the English Renaissance at large.

Ángeles Tomé Rosales, Universidade de Vigo

Satirising colonialism in Aphra Behn's *The Widdow Ranter or, The History of Bacon in Virginia* (1689)

Usually described as England's first major period of imperial and colonial expansion, the Restoration provided the readers with a large number of literary works which depict not only the wilderness of the New World but also the

"uncivilised" who inhabited it before the arrival of colonisers. Virginia, England's first successful colony, was founded during the early seventeenth century and most Restoration writers dealing with colonialism set their works in this colony. Among the aforesaid writers, it is possible to mention Behn, whose tragicomedy *The Widdow Ranter* is based on Nathaniel Bacon's Rebellion of 1676 in the colony of Virginia. However, contrary to most Restoration writers, Behn satirises colonialism by exposing the comic attitudes adopted by Bacon, the Council, Semernia and the widdow Ranter, the title character. Therefore, in this paper, I would like to analyse the laughter-raising situations in this tragicomedy and the elements which contribute to the development of these situations. In addition, I also hope to shed some light on cross-dressing in this play since both Semernia and the widdow Ranter don male attires but, whereas Semernia fails, the widdow Ranter succeeds in achieving her goals.

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Charting fixed expressions in early modern English drama with a view to translation: a project for a multilingual dictionary

With the exception of Shakespeare, Kyd and Marlowe, a few Jonson comedies, the two famous Webster tragedies, and a few Middleton plays, there are still many early modern English plays without a Spanish translation. Italian-speaking and French-speaking readers are better served but still miss quite a good number of plays. The projected multilingual dictionary I will describe seeks to help remedy this inadequacy by providing translators of early modern English drama with a database collecting terms and expressions that are current in the dialogue (e.g. "How now?", "Come your ways") and stage directions ("Flourish") of these plays. The main purpose is to help translators of less known plays to find equivalents for these fixed expressions that may not need a creative solution and for which previous renderings can be useful and time-saving.

Translations of these fixed expressions are to be compiled from existing versions in different languages (Spanish, French, Italian, German, Catalan), and commented upon by the dictionary editor(s). The editor's commentary and assessment on the accuracy, adequacy and acceptability of the translation solutions will guide the translator in deciding whether or not to use a previous solution.

The dictionary could also compile equivalent expressions in original early modern Spanish (or French, Italian, etc.) plays. Users of the database-dictionary may search for fixed expressions (perhaps listed in a pop-up menu) of different categories, in specific languages, plays, genres, and spoken by specific characters and situations. The interface of the database could allow for simultaneous viewing of different versions and of their respective editors' commentary.

Each entry of the dictionary-database will contain the following fields:
-- text of the expression (e.g. "Come your ways") - meaning of the expression, taking into account both their referential or denotative sense and their pragmatic force ("= come along", "exclamation") - quotation of expression in context ("Draw, you rascal; come your ways" - play ("*King Lear*") - line reference in a specific edition - genre (following the classification in Harbage's *Annals*) - author
-- date of composition - date of performance - date of publication
-- category: discourse marker, proverb, form of address, etc.
-- character(s) speaking the expression -interlocutor(s) - social rank of speaker - social rank of interlocutor.
-- description of dramatic situation- text translation in a given language - identification of translation by translator and year - name of translator - publication information of translation - type of translation: direct/indirect - type of translation: oriented to silent reading / oriented to performance - type of translation: verse/prose.
-- editor's commentary on the translation of the expression - editor's commentary on the translation in general from which the expression is taken.
The dictionary would improve if developed as an open-access online database. It could also be developed in a crowd-sourcing process with access to registered users.

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Shakespeare's Sister Myth Revisited: The Authorship Debate in late 20th Century Spanish Drama

William Shakespeare's presence as a character in Spanish theatre dates back to 1810, when Ventura de la Vega brought to Spain his *Shakespeare enamorado* –a free translation from the French *Shakespeare amoureux*–, and it has continued virtually up to the present. The topics of these plays dealing with the figure of the Bard are diverse, just as the approaches given to the character. During the last years of the 20th century, however, several Spanish playwrights coincided in devoting their texts to the same issue: the Shakespeare authorship question, with Christopher Marlowe or the Earl of Derby among the proposed candidates to be the real Shakespeare. The most recent of these works is Manuel Molins's play *Shakespeare (The Silenced Woman)*, a long monologue published in 2000 in which Shakespeare's sister claims to be the author of the Bard's works. The aim of the this paper is, on the one hand, to situate Molins's piece in the context of apparent anti-Stratfordianism that dominated Spanish drama and, on the other hand, to analyse the way in which the author depicts the characters of both William Shakespeare and his unknown sister –Molins's renewed version of Virginia Woolf's Judith.

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'The poore needie Spaniards' and Thomas Wright's *The Passions of the Minde in Generall*: A Humoural Approach to the Other

Thomas Wright's *The Passions of the Minde in Generall* was first published in 1601 and reprinted several times in the seventeenth century. As customary in other similar sixteenth- and seventeenth-century treatises on physiognomy and the theory of humours, in *The Passions of the Minde* Wright primarily focuses on the management of one's emotions and passions. Yet, at variance with other related works, Wright's particular description of the humours and the sanguine complexion of man is largely based on a methodology which mixes, in the opinion of scholars such as Gail Kern Paster and Mary Floyd-Wilson, ethnic, gender and class issues. By opposing the kind of complexion most common among Britons to the physiognomy and leading humours of Mediterranean people (especially Spaniards and Italians), Wright develops in his treatise what in modern terms could be described as ethnic identity. Against the backdrop of this theoretical context, my purpose in this presentation is to examine Wright's description of the Spaniards' physiognomy and sanguine complexion and how this description in some way influences the construction of identity in early modern England by confronting the English nation and race with the alien other.