

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

WEDNESDAY 13th MARCH 2013		
From 8,30:	REGISTRATION	
9,00-10,30	<p>Aula de Grados. Chair: María Losada</p> <p>Panel 1: Imaging Worlds: Literature, History, Philosophy</p> <p>Samantha Frénée (Orléans University), "Locating Boudica in the 16th Century Chronicles of England, Wales, and Scotland"</p> <p>Oddvar Holmesland (University of Adger, Kristiansand), "Epicureanism and Pleasure in Thomas More's <i>Utopia</i>"</p> <p>Pinar Aslan (University of Salamanca), "Reading Thomas Middleton's <i>A Game at Chess</i> (1624) in the Light of Habermas's Contemporary Political Philosophy"</p>	<p>Classroom 10.2. Chair: Zenón Luis-Martínez</p> <p>Panel 2: Cartographies of the Mind: Poetics, Rhetoric, Theatre</p> <p>Karen Kettlich (Clemson University) & Ágnes Matuska (University of Szeged, Hungary), "<i>Theatrum Mundi</i> and <i>Musica Mundi</i>: Metaphorical Mapping and the Theatre"</p> <p>Jorge Casanova (University of Huelva), "'A generation of still breeding thoughts': Pleasures and Perils of Early Modern Emblematic Culture for the Contemporary Reader"</p> <p>Lorena Laureano Domínguez (University of Huelva), "Massinger's conception of Tragicomedy: Genre, Love and Power in <i>The Emperor of the East</i>."</p>
10,30-11,00	Coffee Break	
11,00-11,30	Conference Official Opening: Aula de Grados	
11,30-13,00	<p>Aula de Grados. Chair: Clara Calvo</p> <p>Plenary Session 1:</p> <p>Willy Maley (University of Glasgow)</p> <p>Peninsula Lost: Mapping Milton's Celtiberian Cartographies</p>	
13,30-15,00	Conference Lunch Reception	
15,30-17,00	<p>Aula de Grados. Chair: Jorge Casanova</p> <p>Panel 3: Bodies and Voices: Charting Gender</p> <p>Jorge Figueroa Dorrego (University of Vigo), "Exposing the Whore: Misogyny and Prostitution in <i>The Crafty Whore</i> and <i>The Miss Display'd</i>"</p> <p>Natalia Brzozowska (Adam Mickiewicz University, Poznań, Poland), "Charting Early Modern Emotions: A Power-Status Analysis of Gender and Anger in Beaumont and Fletcher's <i>The Woman Hater</i> and <i>Swetnam the Woman Hater Arraigned by Women</i>"</p>	<p>Classroom 10.2. Chair: Ágnes Matuska</p> <p>Panel 4: Contemporary Frames for Early Modern Texts</p> <p>Noemí Vera Berraquero (University of Murcia), "Shakespeare's Sister Myth Revisited: the Authorship Debate in Late 20th Century Spanish Drama"</p> <p>Isabel Guerrero (University of Murcia), "Shakespeare: (British) Man of the Millennium. The Endless Fight between Arts and Sciences"</p> <p>Remedios Perni (University of Murcia), "Travellers of the Other: The Androgynous Ophelia"</p>

	(Anonymous)" Marie-Christine Munoz (University of Montpellier III), "'An Eloquent Woman is Never Chaste' or the Sapphic Voice of Mary Sidney, Countess of Pembroke"	
17,00-17,30	Coffee Break	
17,30-19,00	<p>Aula de Grados. Chair: Rui Carvalho Homem</p> <p>Panel 5: Dislocating Shakespeare I: Film and Comic Books</p> <p>Douglas M. Lanier (University of New Hampshire), <i>"Kill Shakespeare: Postmodern Adaptation and the Popular Death of the Author"</i></p> <p>Rosa María García Periago (University of Murcia), <i>"Parallel Shakespeares in Indian Cinema: 36 Chowringhee Lane and The Last Lear"</i></p> <p>Marta Cerezo Moreno (UNED), <i>"The Silence of the Pope: Rolf Hochhuth's The Representative (1963) and Shakespeare's Quatercentenary at the Vatican" (1964)</i></p>	<p>Aula 10.2. Chair: Jorge Figueroa</p> <p>Panel 6: Dramatic Self-Extensions: Experiencing Politics</p> <p>Joan Curbet Soler (Universitat Autònoma de Barcelona), <i>"The Ars Moriendi as Politics in Shakespeare's Measure for Measure"</i></p> <p>Yasunari Takada (University of Tokyo), <i>"Valeria's Speechless Eloquence: Coriolanus and the Liminality of the Roman World"</i></p> <p>Zenón Luis-Martínez (University of Huelva), <i>"'Methinks I See the Landscape of his Fate:' Mapping Experience in Three Restoration Roman Tragedies"</i></p>
19,30-21,00	Visit to the Exhibition <i>Huelva's English Legacy</i> (Centro Huelva: Puerta del Atlántico, City Council of Huelva)	

THURSDAY 14th MARCH 2013		
9,00-10,30	<p>Aula de Grados. Chair: Francisco Borge</p> <p>Panel 7: <i>Over-Seascapes: Travel and Discovery</i></p> <p>Bernhard Klein (University of Kent), “Early English Travel to Guinea, 1550s to 1580s”</p> <p>Laurence Publicover (University of Bristol), “‘Without Ken:’ Piracy, Travel, and the Liquid Self in Early Modern Mediterranean Drama”</p> <p>Maria de Jesus Crespo Candeias Velez Relvas (Universidade Aberta, CEAUL/ULICES), “‘The Clouds Methought Would Open and Show Riches:’ Sea Voyages, Prodigious Discoveries”</p>	<p>Classroom 10.2. Chair: Juan Antonio Prieto Pablos</p> <p>Panel 8: <i>Charting the Word: Language and Translation</i></p> <p>Rocío G. Sumillera (University of Valencia), “<i>The Examination of Men’s Wits</i> (1594): Translating Huarte de San Juan in Early Modern England”</p> <p>Jesús Tronch Pérez (University of Valencia), “Charting Fixed Expressions in Early Modern English Drama with a View to Translation: A Project for a Multilingual Dictionary”</p> <p>Javier Calle-Martín & Jesús Romero-Barranco (University of Málaga), “On the Use of <i>that</i>/zero as Object Clause Links in Early Modern English Scientific Prose”</p>
10,30-11,00	Coffee Break	
11,00-12,30	<p>Aula de Grados. Chair: Pilar Cuder</p> <p>Plenary Session 2:</p> <p>Susan Wiseman (Birkbeck College, University of London):</p> <p>Under a Tree: Extreme Nurture, Wild Children</p>	
12,45-14,15	<p>Aula de Grados. Chair: Attila Kiss</p> <p>Panel 9: <i>The Place of the Stage: Early Modern Performance</i></p> <p>Mark Hutchings (University of Reading), “The Economics of Playhouse Geography”</p> <p>Miguel Ramalhete Gomes (University of Porto), “Intended for the Stage: Performance Criticism in Richard Brome’s <i>The Antipodes</i>”</p> <p>Manuel J. Gómez Lara & Juan Antonio Prieto Pablos (University of Seville), “Restoration Theatrical Intervals and the Law of Re-Entry”</p>	<p>Classroom 10.2 Chair: Marta Cerezo</p> <p>Panel 10: <i>Drawing Domains in Renaissance Drama</i></p> <p>Roy Eriksen (University of Agder, Kristiansand), “Marlowe’s Urbanism: Designing Capitals Old and New”</p> <p>Amy Scott-Douglass (Marymount University), “Patron of Malfi Still: The Rival Woman in Marlowe, Shakespeare, and Webster”</p>
14,15-16,00	Lunch Break	
16,00-18,00	<p>Aula de Grados. Chair: Robert Sawyer</p> <p>Panel 11: <i>Charting Collaborative Commemorations</i></p> <p>Darlene Ciraulo (University of Central Missouri), “Commemoration and the Role of Illustration in the Lambs’ <i>Tales of Shakespeare</i>”</p>	<p>Classrom 10.2. Chair: Douglas Lanier</p> <p>Panel 12: <i>Dislocating Shakespeare II: Contemporary Performance</i></p> <p>Attila Kiss (University of Szeged, Hungary), “Shakespeare’s Tragedies of Consciousness on the Postmodern Stage”</p> <p>Juan F. Cerdá (University of Murcia), “The Tragedy of the Migrant Queen:</p>

	<p>Ceren Sengezer (University of Birmingham), “Jack Kerouac and Allen Ginsberg in Shakespeare’s Forest of Arden”</p> <p>Robert Sawyer (East Tennessee State University), “Heywood, Shakespeare and <i>Sir Thomas More</i>: Más sobre Más”</p> <p>Rui Carvalho Homem (University of Porto), “Of Bards and Pantheons: Shakespeare in the Camões Tricentenary”</p>	<p>Nationalism and Presentism in the Spanish Production of <i>Henry VIII</i> at the World Shakespeare Festival” (London, 2012)</p> <p>Livia Segurado Nunes (Aix-Marseille Université): “Transmission and Transgression of Shakespeare’s <i>Romeo and Juliet</i> in Brazil: Grupo Galpão’s <i>Romeu e Julieta</i>”</p>
18,00-18,30	Coffee Break	
18,30-20,30	SEDERI General Meeting	
21,30	Conference Dinner	

FRIDAY 15th MARCH 2013		
9,30-11,00	<p>Aula de Grado. Chair: Cinta Zunino</p> <p>Panel 13: Circulating Scripts: Britain to Iberia</p> <p>Ana Sáez Hidalgo (University of Valladolid), “The Silent Trace of Medieval English Literature in Early Modern Spain”</p> <p>Susana Paula de Magalhães Oliveira (University of Lisbon), “Charting Mindscapes: The Contribution of Diplomatic Correspondence of the Portuguese Ambassadors in England”</p> <p>Berta Cano Echevarría (University of Valladolid), “Staging the Peace or How the Earl of Nottingham Sat at School”</p>	<p>Classroom 10.2. Chair: Amy Scott-Douglass</p> <p>Panel 14: Roots and Routes: Colonial and Imperial Discourses</p> <p>Ángeles Tomé Rosales (University of Vigo), “Satirising Colonialism in Aphra Behn’s <i>The Window Ranter or, The History of Bacon in Virginia</i> (1689)”</p> <p>Francisco Fuentes Rubio (University of Murcia), “Colonial Shakespeare: The 1964 Postal Celebration in the British Overseas Territory”</p> <p>Francisco J. Borge (University of Oviedo), “‘the remembering of their worthy actes.’ Hakluyt’s Antiquarianism and England’s Rights in the New World”</p>
11,00-11,30	Coffee Break	
11,30-13,00	<p>Aula de Grados. Chair: Zenón Luis-Martínez</p> <p>Plenary Session 3:</p> <p>Richard Halpern (New York University):</p> <p>The Loss of Hazard: Mapping Risk in <i>The Merchant of Venice</i></p>	
13,10-14,10	<p>Aula de Grados. Chair: Ana Sáez</p> <p>Panel 15: Mapping the Other: Writing Nation and Religion</p> <p>Cinta Zunino Garrido (University of Jaén), “‘The pooere needie Spaniards’ and Thomas Wright’s <i>The Passions of the Minde in Generall</i>: A Humoural Approach to the Other”</p> <p>Rogério Miguel Puga (New University of Lisbon), “‘I have heard..., seene and knowne.’ Carnivalising English Catholicism in Thomas Robinson’s <i>The Anatomy of the English Nunnery at Lisbon</i> (1622)”</p>	<p>Classroom 10.2. Chair: Sonia Hernández</p> <p>Panel 16: Pathways of Wisdom – Sideways to Folly</p> <p>Isabel Calderón López (University of Cádiz), “‘So many learned and ingeniose persons.’ The Countess of Pembroke and Her Sage Peers”</p> <p>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”</p>
14,15	Closing Session: Aula de Grados	