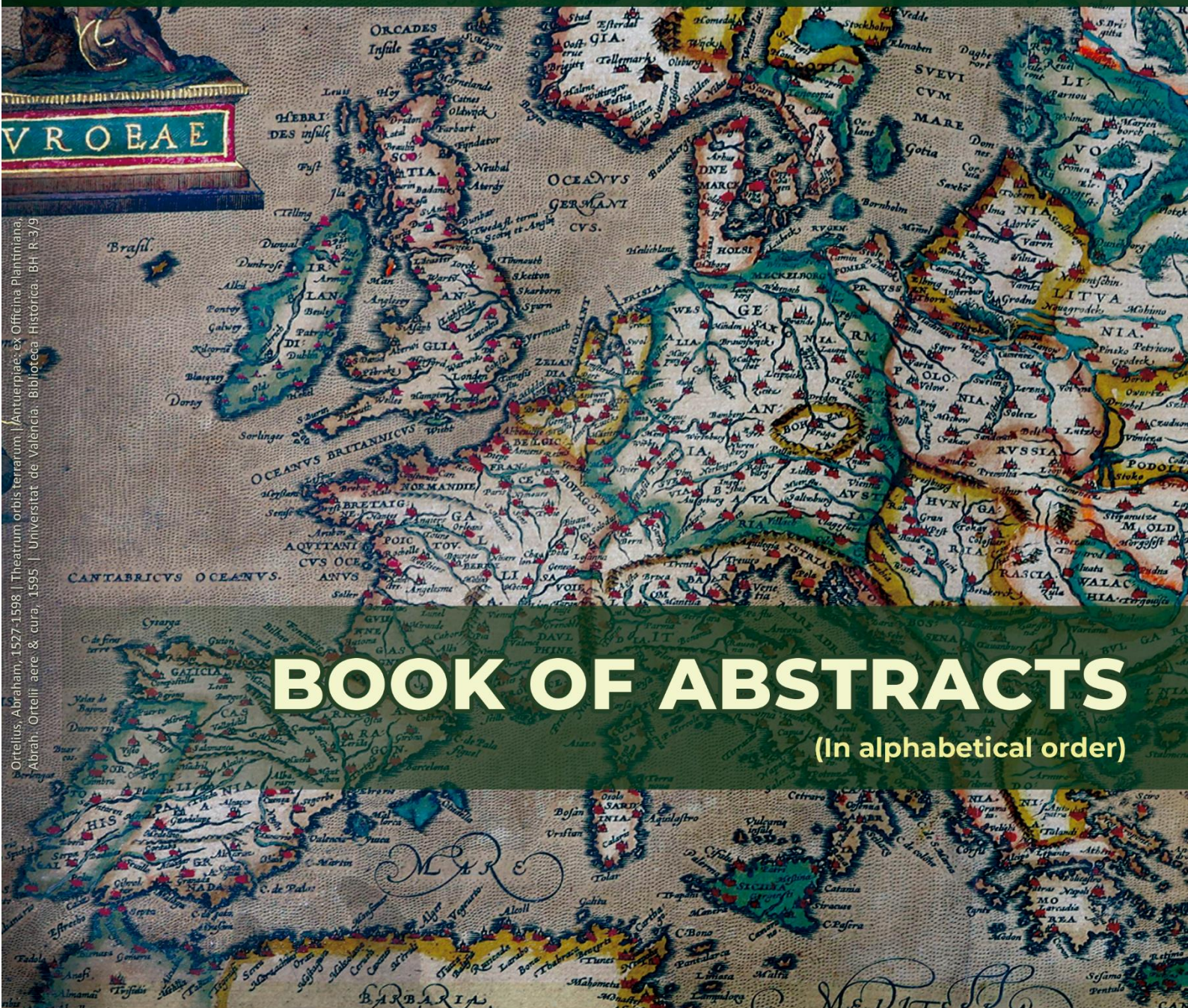


33RD INTERNATIONAL SEDERI CONFERENCE

Valencia (3-5 May 2023)



BOOK OF ABSTRACTS

(In alphabetical order)

Facultat de Filologia, Traducció i Comunicació (Universitat de València)

Early Modern English Culture in European Perspective: *Relationships Across the Channel*

Organizers:

Departament de Filologia
Anglesa i Alemanya
(UNIVERSITAT DE VALÈNCIA)



Sponsors:



Facultat de Filologia,
Traducció i Comunicació

TABLE OF CONTENTS

KEYNOTE SPEAKERS.....—3—

SHAKESPEARE FIRST FOLIO PANEL.....—7—

PAPERS.....—10—

KEYNOTE SPEAKERS

Getting Your Letters Wrong: Early Modern Epistolary Writing.

Bayer, Gerd (Friedrich-Alexander-Universität Erlangen-Nürnberg)

Early modern prose fiction quite frequently employed letters for various means: they delayed or propelled the action, they provided insights into characters' mind-sets, or they simply formed a tangible link between people living at a distance. Epistolarity clearly played a crucial role in the process of making the novel, providing the newly hatched genre with a level of individuality and realism that early forms such as the romance did not include. While the eighteenth-century novel – for instance, Samuel Richardson's *Pamela* (1740) – famously drew on aspects of reliability and intimacy, early modern writers emphasized other aspects of epistolarity. The history of epistolary writing, I would suggest, runs not in a clear and direct line of development; it rather twists and turns back on itself. A focus on the textual form of the letter and on the way in which authors made use of its cultural implications provides insights into the self-fashioning of novelistic genres. This presentation will discuss moments in early modern prose fictions where the writing of letters serves primarily deceptive functions: writers lie, letters miscarry, readers betray the trust of private forms of communication. Letters are indeed turned into textual devices that subvert reliability and trust, activating readerly scepticism and mistrust in the reliability and truth of written language. Literary examples will run, historically, from John Lyly's *Euphues* (1578-79) to Aphra Behn's *Love-Letters Between a Noble-Man and His Sister* (1684-87) and they will cover examples of both the infrequent use of letters to actual epistolary writing.

KEYNOTE SPEAKERS

"Joji (Macbeth), the Politics of Re-enactment and South Indian Shakespeare".

Burnett, Mark Thornton (Queen's University Belfast)

In *Re-enacting Shakespeare in the Shakespeare Aftermath* (2019), Thomas Cartelli develops a theory of adaptation in which 'revised or reassembled versions' of intertexts imbue the so-called Shakespearean 'host-text' with fresh meanings and associations. At a fundamental level, *Joji* (dir. Dileesh Pothan, 2021), a Malayalam-language film adaptation of *Macbeth* set in a rubber plantation in present-day Kottayam, Kerala, represents just such a 're-enactment'. At the same time, the film tests the boundaries of what we understand by Shakespeare's travels in a 'European perspective'; interestingly, 'India' lies just at the edge of Ortelius' 1595 map, a colourful image of which adorns our conference poster. An example of South Indian Shakespeare, *Joji* simultaneously conjures the shards of a regional representational past, including films such as *Irakal/Victims* (dir. K. G. George, 1985), and invites us to look at *Macbeth* anew, as expressed in striking modifications to location, mediations of language and image patterns – the plantation as a realisation of Dunsinane and the sprawling family home as a baronial castle. Often, the film's aesthetic choices take energy from the conditions of its pandemic production: hence, a skeleton-design mask worn by one of the characters summons the Shakespearean supernatural. Operating thus, *Joji* illuminates the situation of *Joji/Macbeth* (Fahadh Faasil) not so much in terms of ambition as frustration. A younger son, the discontented protagonist is ground down by the disenfranchising politics of a localised patriarchal system, and here the film capitalises on Faasil's erstwhile connection with previous downtrodden (Shakespearean) roles (a type of Romeo in *Annayum Rasoolum* [dir. Rajeev Ravi, 2013] and Cordelia/Edmund in *Iyobinte Pusthukam* [dir. Amal Neerad, 2014]) in films that, modelling

Shakespeare, have themselves traced a fascinating journey ‘across the channel’. But politics inheres just as urgently, I argue, in the representation of Bincy/Lady Macbeth (Unnimaya Prasad), who, as archetypal ‘wife’ in a traditional Christian community, chafes at the impossibilities of sharing in the family estate, lurks in dark corners as an index of her exclusion, and functions to refract the precarious state of women’s rights in contemporary South India. (The situation is a historical consequence, in no small part, of the British/European ‘conquest’ of India in the seventeenth and eighteenth centuries). Suiting its status as a ‘re-enactment’, *Joji* interweaves the plight of Bincy/Lady Macbeth with other gender-freighted films (*The Great Indian Kitchen* [dir. Jeo Baby, 2021]), novels (*The God of Small Things* [1997]) and contemporary events (‘The Jolly Black Widow’) to critical effect. Interrogating politics as subject and context, *Joji* also invites us to reflect on the politics of the archive. How do we access and write about screen Shakespeares in non-Anglophone parts of the world? Who has the responsibility for identifying, narrating, and curating that archive? These are questions I wrestle with as a critic of European/white privilege, and, in closing, suggest as answer and method the collaborative experience of participating in an online exhibition of ‘Keralan Shakespeares’ with students from Dayapuram Arts and Science College for Women over lockdown. (Coincidentally, such a student/critic model is an aspect of Cartelli’s method in his study of ‘re-enactment’). For me, the experience was a learning one that highlighted the virtues of cross-generational, cross-cultural, and cross-national ‘exchange’ while raising awareness of South Indian Shakespeare as continually enlivened by ‘re-enactment’ processes. This was also an experience that, in bringing into visibility new adaptation examples, affirmed the imaginative vitality, technological invention and creative ‘webwork’ of South Indian Shakespearean screens.

KEYNOTE SPEAKERS

Aphra Behn's Use of Translation: Mediation, Adaptation and Emulation in a Cross-Channel Perspective.

Cottegnies, Line (Sorbonne Université)

Aphra Behn, whose role as a translator and adaptor of French texts is finally beginning to be recognized, offers a perfect vantage point from which to measure the multifaceted impact of French literature in seventeenth-century England. The sheer range of her strategies as a translator is extraordinary and she explores all the shades between literal paraphrase and free imitation. This paper, which integrates some recent work done for the Cambridge University Press edition of Behn's complete works, looks at how early-modern English literature was nourished by its encounter with French literature (although the same could be argued about other European literatures), between admiration and resistance, emulation and satire. Recent historians of fiction have shown that the "English" novel was essentially a transnational phenomenon in the Restoration. French fiction in translation represented over a third of all published fiction between 1660 and 1700, and French was the dominant source language for literary translation as a whole in the Restoration period. In both countries, translations played a prominent role in the development of national literatures: it has been argued that late seventeenth-century French and English literatures developed in tandem in a competitive cultural context. Translations are privileged sites to observe this entangled cultural confrontation. For translation is not just a conversion of one language (French) into another (English), but a complex cultural and literary dynamic, a form of *translatio* which implies integration through a form of mimetic rivalry. This paper focuses on creative emulation in Aphra Behn's translations – published between 1685 and 1688 – as well as in her own poetry. This case study, it is hoped, allows us to argue for the centrality of this creative rivalry between English and French literatures in the formation of an early-modern national canon.

SHAKESPEARE FIRST FOLIO PANEL

“If sorrow can admit society...”: on Gender, Atrocity and Textuality – Apropos Translating the Histories.

Homem, Rui Carvalho (Universidade do Porto / CETAPS)

This paper is directly prompted by the experience of translating two of Shakespeare's history plays – *Henry VI, Part II* and *Richard III* – in the framework of a canonical project to produce a new complete Shakespeare in Portuguese. It reflects an awareness that canon and lineage (the latter, key to the dynastic quarrels in the “histories”) depend on protocols of legitimation; that notions of literary greatness, as much as traditional constructions of power, have been challenged with particular intensity over the segment of intellectual history that directly precedes us, with a defining impact on both Shakespeare and translation as areas of inquiry; and that such dynamics find intriguing homologies in the politics of textual scholarship.

I want to claim a particular relevance for critically addressing the “histories” in light of such developments, and will be adding “gender” to “canon” and “power” as sources of critical concerns that have framed my translations. Such emphases inform much of this paper's argumentative design: the verbally and functionally dynamic women characters in Shakespeare's history plays deny the expectation that in this subgenre of his drama women would prove passive and inconsequential pawns in a man's world; and there are revealing moments when this perception combines intriguingly with our sense of the evolving status (dominant? subaltern?) of variant texts. This has consequences for any – editors, translators – who engage at close range with the Folio and its others.

SHAKESPEARE FIRST FOLIO PANEL

Marking the “Act Time” in the First Folio.

Hutchings, Mark (Universidad de Salamanca)

The history of Shakespeare scholarship is strewn with the theories (if not careers) of scholars who have sought to make sense of the structural diversity of the First Folio – a fool’s errand indeed, as will be demonstrated. There is still no consensus as to either the origins or significance of the marking of acts and scenes in the 1623 compendium. This problem notwithstanding, act division in these texts was largely endorsed (not without reservation) by eighteenth-century editors, and for referencing reasons this tradition has endured. Whatever their provenance, the First Folio’s act divisions largely frame today’s Shakespeare, four centuries on.

Glaringly, given the plays’ origins, this scholarship has largely ignored theatre as an agent or source for the divisions in the First Folio, which (aside from Q1622 *Othello*, and there imperfectly) are absent from all of the pre-1623 quartos. In this paper I reframe the question in theatrical terms. The question I wish to pose is, to what extent are the conditions of indoor performance (at court, elsewhere, and – post c.1610 – at the Blackfriars) registered in the First Folio? And, once we admit this possibility, we might consider what further conclusions might be drawn, both for performance then and editorial practice now.

SHAKESPEARE FIRST FOLIO PANEL

“All in one volume”: Shakespeare’s First Folio as a Drama Collection from a European perspective.

Tronch Pérez, Jesús (Universitat de València)

The phrase “all in one volume” is one of the distinctive features of Shakespeare’s First Folio as advertised in the 1622 English translation of the Frankfurt Book Fair catalogue published by John Bill in 1622: “Playes, written by M. William Shakespeare, all in one volume, printed by Isaack Isaggard, in fol[io].” Since then, book historians and critics have pointed out its singularity as a collection of plays published in the prestigious folio format, as the first drama collection that raises its playwright to the status of “‘author’ on the basis of his plays alone” (Kastan 63), as different from Benjamin Jonson’s 1616 folio *Works*, that included a few of his plays among other literary pieces. This paper examines how singular or unprecedented Shakespeare’s First Folio is when the context is broadened from an English to a European frame of reference. To that end, the present essay surveys drama compilations published in Europe prior to 1623 and compares their traits with those of Shakespeare’s First Folio. For this survey, single and combined searches have been carried out in various online catalogues for books classified as or containing drama, for books in folio format, and for the important dramatists of the contemporary traditions of Italian, French, Spanish, Portuguese, German and Dutch theatre. The comparison looks at various collected-plays editions, at folio compilations, and finally focuses on Lucas Fernández’s *Farsas y églogas al modo y estilo pastoril y castellano* [*Farces and eclogues in the pastoral and Castilian style*] printed in 1514 in Salamanca.

PAPERS

The Evolution of Female Roles on the English Stage, 1570-1700.

Amelang, David J. (Universidad Autónoma de Madrid)

This paper uses quantitative analysis to explore the dynamics of gender, and more specifically the presence and protagonism of female characters, in the dramatic literature of late-sixteenth and seventeenth-century England. In particular it seeks to illustrate visually how women's progressive involvement in the artistic process – as writers, performers and spectators – enhanced the protagonism of female roles in early modern English theatre. The presence of professional actresses in the Restoration as opposed to the Shakespearean period, the fewer female spectators in the Globe-like amphitheatres of suburban London compared to the indoor playhouses of the City, or the emergence of the first professional female dramatists in the late-seventeenth century are among the most significant factors that directly impacted the length and prominence of female roles in the plays being staged during what is commonly perceived as the Golden Age of English playmaking.

PAPERS

“A dromme or an emptie vessel”: Spain and the Shaping of English Colonial Identity in Richard Hakluyt.

Borge, Francisco J. (University of Oviedo)

When Richard Hakluyt embarks on his self-imposed task of placing Protestant England in the colonial race, *displacing* Catholic Spain comes at the top of his agenda. But this goal went far beyond occupying the physical space Spain had secured in the New World. England's pervasive anti-Spanish sentiment becomes in Hakluyt a well-planned strategy, one that would help formulate a new English national identity guaranteeing their ultimate success as a transatlantic empire. For Hakluyt, Spain is not only the main rival to defeat militarily. More importantly, in all his work, but most significantly in his *Discourse of Western Planting*, Hakluyt uses the concepts of “Spain” and “the Spanish” as ideological parameters against which a new English identity will take shape.

Starting from the *Discourse*, but also considering the prefatory matter and the editorial policy of his *Divers Voyages* and *Principal Navigations*, this paper explores the role of Spain in Hakluyt's project of formulating a renewed English national identity as a necessary basis for England's colonial success. In Hakluyt's nationalistic outlook, Spain is not only the enemy to beat, but the necessary “other” against which the *new* England, and a *New England*, triumphantly emerge.

PAPERS

Travel narratives in seventeenth-century fiction in England: John Raymond's *An Itinerary* (1648) and William Congreve's *Incognita* (1692).

Botías Domínguez, Pilar (University of Córdoba)

This paper aims to demonstrate how William Congreve is indebted to John Raymond's *An Itinerary Contayning a Voyage Made through Italy* (1648) to create the setting of his first and only novel, *Incognita: or, Love and Duty Reconcil'd* (1692). *Incognita* is set in Florence, yet the year is never precisely indicated. However, due to the masquerade and the joust surrounding the celebration of the nuptials we might surmise that the story is set during the Renaissance.

F.W. Bateson suggested that some of the events bear some resemblance to those happening in London in 1689: the coronation of William and Mary. Based on Congreve's correspondence he never travelled this far. In fact, the farthest country he had ever travelled to was the Netherlands. It is widely believed that Congreve read and used John Raymond's *An Itinerary* (1648), as it contains many descriptions of Siena and Florence. The depiction of the setting is of vital importance in *Incognita* and after a careful reading of Raymond's book, the text evinces Congreve's use of this travel narrative. Congreve introduces historical buildings and characters, as if he gained the knowledge *in situ*. A selection of paragraphs from both texts are analysed to pinpoint the similarities. Although Congreve never visited Italy, *Incognita* is written with flawless details. Thus, by means of Raymond's travel narrative Congreve was able to provide the perfect ambiance for the story.

PAPERS

***Hamlet* across the Channel: European Perspectives on Its Musical Adaptations.**

Bottez, Alina (University of Bucharest)

Borders are limits, but they are also points of passage that need to be bridged. This paper looks at Shakespeare's masterpiece, aiming to fathom why *Hamlet* has been one of the most consistent cultural bridges between East and West, between "at home" and "elsewhere", between theatre and other media – moreover, a play that focuses on borders meant to be crossed

To this effect, the study analyses *Hamlet's* journey both to an exotic borderland – the USSR – and to a new medium with Kozintsev's film whose soundtrack was signed by Shostakovich – two serial border-crossers who created under the influence of the Geneva spirit, itself an attempt to bridge a chasm. Pascal Bentoiu's *Hamlet* reflects the socialist regime in Romania and crosses the border of national significance. Karel Horký *The Poison of Elsinore* is a prequel written in the East (Czechoslovakia) under the direct impact of J. F. Kennedy's assassination in the West. Musically, *Hamlet* crosses another genre border and reaches musical theatre: Roman Grygoriv and Illia Razumeiko's *Hamlet. Drama per musica* (Ukraine) crosses the border of time and death, as it is set in the cemetery where the prince and his court are buried.

This paper tries to investigate how these musical transmediations mark or cross borders and how their Shakespearean source of inspiration was meant as subterfuge, dissidence, escape, identification, or yearning. As the veteran Elizabethan drama is reinvented in the twentieth and twenty-first centuries, it metamorphoses and mimetically borrows features from the social, cultural, political, religious, and artistic context of the country in which it is adapted. The trans-national, trans-cultural, and transmedial travels of the text blur its initial identity at first and lend it a new identity subsequently. *Hamlet* ceases to be English, and each nation adapts it as a mirror of its own identity. If Shakespeare is "not of an age, but for all time," *Hamlet* is not of one country, but for all nations.

PAPERS

European Courts in the Early Tudor State Papers: Transnational Interaction and Influence in an English Epistolary Network, 1523-1547.

Burge, Caitlin (C2DH, University of Luxemburg)

In Anglo-centric narratives of Henry VIII's England, the State Papers archives have often been framed as the 'postbag' of the Principal Secretary, Thomas Cromwell, addressing the ways in which the archives are dominated by his letters and papers. Though the European influence on the State Papers of this period has certainly been acknowledged, the *extent* of this has been less concretely demonstrated. This paper uses digital network analysis to 're-map' the archives in this period to re-balance these narratives, measuring European contributions to the State Papers and exploring transnational interaction and influence through this quantitative lens, employing these methods as new 'frameworks' of understanding rather than new types of *evidence*.

To challenge these narratives, this paper uses an epistolary network focused on Cromwell's presence in the archives through to the end of Henry VIII's reign (1523-1547), using metadata cleaned and collected from Gale's *State Papers Online* by Ruth and Sebastian Ahnert, as part of their AHRC project *Tudor Networks of Power*. Using degree centrality scores and purpose-written code using NetworkX in Python, this paper quantitatively 'maps' contributions to the State Papers, in contrast to and in the context of Cromwell's place in the network. Focusing on Francis I of France, Holy Roman Emperor Charles V, and James V of Scotland, the first part of the paper briefly demonstrates the epistolary collections of these courts in the English State Papers, considering where they overlap with English actors and, just as importantly, where they exist independently of any English communications. The second section of the paper will focus on how these contributions changed over

time, plotting changes in degree scores year on year for key European actors. In doing so, the paper reflects on how quantitative network measurements reflect international European events – such as changes during the French and Scottish wars in the 1540s – as well as more explicitly ‘English’ affairs, namely the influence of international relationships on the fall of Thomas Cromwell in 1540. Taking this last example as a case study, this paper closes by demonstrating how digital methodologies allows us to quantify connections and, importantly, identify the significance of links and actors in a wider European context, heretofore unfeasible with traditional analogue means. In doing so, it presents digital analysis of epistolary networks as a new way to view archival materials and international relations at scale to explore early modern England in a European context – and indeed, early modern Europe in an English context – in new and exciting ways.

PAPERS

Ophelia's Death Iconography as the Anglicized Legacy of Hecuba.

Byington, Danielle (Universidad de Jaén)

Hecuba, the Queen of Troy and titular character of Trojan War saga appropriations, such as those by Euripides, became “an icon for the re-emerging tragic genre” in early modern English drama after George Peele’s English translations of Greek works, Peele’s career paralleling the beginning of Shakespeare’s, influencing the latter’s plays (*Greek Tragic Women on Shakespearean Stages*, 2017, 120). While Hecuba’s presence is first obvious in *Titus Andronicus*, and later as allusions in other Shakespeare plays, it is Hamlet who invokes the idea of tragedy she embodies not as a metaphor of his situation, but as a mirror which might illuminate the moral conscience. Tanya Pollard goes on to list some of Shakespeare’s characters as “linked with Hecuba in ways that suggest active responses to tragic grief” (*Ibid.* 120), but although *Hamlet* is a pillar of her discussion, Pollard excludes Ophelia, a character I argue not only portrays the essence of Hecuba’s grief but is figuratively transformed into the legacy of Hecuba in the visual arts.

Ophelia iconography centered on the maiden’s death, a popular topic in the arts for four centuries, reflects not merely the tragic event in *Hamlet* but the fervent grief of Hecuba summoned in the play. This collective of imagery adapts Hecuba’s connection to the Matter of Rome and subsequently the Matter of Britain into a lineage reaching across the Channel in which Ophelia’s death iconography serves as an Anglicized appropriation of Hecuba’s legacy. In my essay, I explain this parallel as more profound than two grieving women and explore the mimetic role of tragedy reflected between Ophelia and Hecuba.

PAPERS

The don's personae: Elizabethan vs. Jacobean representations of the hidalgo..

Calvo, Juan José (Universitat de València)

The persona, the mask of the Spanish hidalgo, begins to take shape in England in the late sixteenth century, within the political cadre of the Elizabethan era. The Spanish don, even the common soldier lacking any title of nobility, will be characterised as a *miles gloriosus*: an arrogant braggart and haughty individual despising everybody else and, certainly, any foreigner. Here, we concentrate upon the description of the two most conspicuous Shakespearean 'Spaniards': Don Adriano de Armado, glossed 'a fantastical Spaniard' in *Love's Labour's Lost* (1598) and Don Pedro, Prince of Aragon, in *Much Ado about Nothing* (1598-1599).

The coming to power of the Stuart King James VI of Scotland and I of England and of Philip III in Spain herald a new relationship, since neither monarch was keen on waging war. Moreover, the Galician Count of Gondomar, ambassador to the Court of Saint James, will exercise a great personal influence upon the King: the piratical raids are suppressed or at least hemmed and there are plans of marrying Charles, Prince of Wales and the Infanta Maria Ana, daughter to Philip III. This would come to nothing, but, in the early seventeenth century, the situation was, as with the first Tudors, peaceful. Ben Jonson even includes Spanish and would-be Spanish sentences in *The Alchemist*, indicating a certain level of bilingual contact.

Within this new situation, we highlight the description of the humanist hidalgo Alonso Quijano that the Catholic Irishman Thomas Shelton offers the English readers, in 1612, in the opening chapter of *Don Quixote*: the first of a long series of translations and the seed to an enormous influence upon the English culture.

PAPERS

Gender and Virtue in the Early Fiction of María de Zayas and Margaret Cavendish.

Cantillo Lucuara, Mayron Estefan

Abstract: It is not uncommon to find the name of Spanish novelist María de Zayas y Sotomayor in connection with her English ‘sisters’ of the seventeenth century. Critics have tended to associate her particularly with Aphra Behn not only on the grounds of a fairly plausible case of direct knowledge of the former’s fiction on the part of the latter, but also on account of their similar narrative approaches to authorial voice, self-legitimation as novel writers, and gender politics –see chiefly Romero-Díaz (2002, 2008) and Altaba-Artal (1999). Conversely, no specific study has yet opened a tentative dialogue between María de Zayas and Margaret Cavendish, at least within the cautious limits of a comparative close reading of their respective early prose fiction. As this conference paper seeks to show, both writers share kindred attitudes towards the moral purpose of their narratives, diagnosing identical social causes for concern, constructing a rigid normative discourse on female virtue, and more curiously, offering paradoxical models of masculine moral identity. Predicated on Zayas’s “El desengañado Amando, y premio de la virtud” (1638) and Cavendish’s “Assaulted and Pursued Chastity” (1656), this study will fulfil a two-fold objective: to engage early modern women’s novels in transnational interchanges –beyond transitive views of literary influence– and to pay special attention to how such novels owe their generic classification both to formal commonalities and to thematic fixations on gender, as well as morality.

PAPERS

Murder in the Mediterranean: the crime scenes behind *The Changeling*.

Cano Echevarría, Berta (Universidad de Valladolid)

It has long been established that Middleton and Rowley's *The Changeling* (1622) was based in two combined sources, John Reynolds' *God's Revenge against Murder* (1621) and Leonard Digges' translation of *Gerardo, the Unfortunate Spaniard*, from an original by Gonzalo de Céspedes y Meneses (1622). In this paper I want to revisit the Spanish locations of the play and reconsider the relation between *The Changeling* and its English source, Reynolds' *The triumphs of God's revenge*, as if both works were echoing a true crime story based on actual events that may have happened in the Mediterranean coast shortly before or at the time of Reynolds' sojourn in Spain as a merchant and trade dealer. In so doing I would like to observe the adaptability of the murder mystery genre in the different cultures and its dependence on authentic stories recorded as real events at the time. In the appropriation and different transformations of the actual events I follow the linear progression from one text or set of events to their adaptation, both culturally and generically. Moving backwards from *The Changeling* to *God's Revenge Against Murder* to the crimes in the coast of Alicante and Valencia compiled in the chronicles and diaries of the time, where comparable events were recorded, I intend to explore how these stories circulated, reshaped and adapted as part of the process of cultural transmission between the Mediterranean and the British Isles.

PAPERS

The Labyrinth as textual closure in *Pamphilia to Amphilantus*.

Casanova, Jorge (Universidad de Huelva)

Being a woman, poet, aristocrat, active at court, and a member of the Sidney family, Mary Wroth (1586-1640) has recurrently driven criticism of her work towards gender, family, power and the transgressive. And yet, what her literary output first displays is the solid literary background of a Sidney and, thus, the mastery of the tradition and commonplaces expected by readers of a printed work at the beginning of 17th century in England. *Urania*, her long romance in prose, and *Pamphilia to Amphilantus*, the sonnet sequence which closes it, introduce the reader to an author capable of challenging tradition by performing at the same time a discourse which acknowledges and subverts its background without erasing its traces.

Her sonnet sequence articulates a closure movement through a corona of sonnets which departs from the image of a labyrinth. Pamphilia, after having tried to perform as lover-poet-woman leaving to Cupid the role of silent beloved, finds herself at a dead end: the impossibility to conclude a Petrarchan sequence which, in essence, tries to debunk Petrarch. The inversion of pronouns does not suffice to find her way out of the labyrinth and, therefore, the poet stages a renunciation to subversion with orthodox emblems around the figure of Cupid who must now answer the poet's question: "In this strange labourinth how shall I turne?" This paper presents an emblematic reading of Wroth's final corona to show how the different renditions of Cupid seek closure and successfully find a way out of the maze. However, textual completion and subsequent publication will only reveal another labyrinth, this time out of the text and beyond the author's literary artistry.

PAPERS

Shakespeare, Religion and the Working Men's College.

Cerezo Moreno, Marta (UNED - Universidad Nacional de Educación a Distancia)

This paper deals with Reverend Frederick Denison Maurice's (1805-1872) teaching of Shakespeare's history plays at the Working Men's College (London). It will focus on how Maurice's teachings of Shakespeare—greatly influenced by his social theology of the Incarnation—intended to encourage students, as Maurice stated, to “enter and profit upon the history of modern Europe”. Maurice's educational purpose was to promote a national spirit but also strengthen bonds with other European nations. The presentation will first focus on Maurice's central role in the institutionalisation of English literature by examining his 1840 lecture as Professor of English literature and history at King's College, London. Maurice developed innovative educational methods, with a strong national, transnational, and providentialist nature, that merged the study of English literature and history, which he organised in period survey courses for the first time. Maurice, the main founding member of Christian Socialism, believed in the cultural, social, and religious role of literary education and was convinced that social–national and international–stability could only be reached through the education of the working classes. His teaching of Shakespeare's history plays at the Working Men's College from 1854, after being expelled from King's College, London, for his controversial theological writings, is one of many examples of how religion is at the heart of the cultural transmission of Shakespeare's production in Britain in the 19th-century and the origins of English Studies.

PAPERS

Cross-Pollination in Renaissance Botanicals: Floral Imagery in Spenser's Sonnet 64.

Ciraulo, Darlena (University of Central Missouri)

Edmund Spenser's Sonnet #64 from *Amoretti* contains a well-known *blazon* that itemizes the body parts of the poet's beloved: his future wife Elizabeth Boyle. More specifically, the sonneteer in this poem compares his lady's face to a "gardin of sweet flowres" (2). The "dainty odours" fill the air with a panoply of perfumed fragrance, so much so that the blossoms' delightful and variegated smells conjure in the mind of the speaker a sensual, highly idealized picture of romantic love: "damzels" who use such odiferous plants to "decke their lovers bowers" (4). Spenser's choice of sweet-smelling flowers in this *blazon* does not occur randomly or without careful botanical consideration. This paper examines the way in which early modern herbals inform the poet's poetical representation of the female form. The wide circulation of European herbals—such as those by Fuchs, Mattioli, Dodoens, and De l'Obel—influenced English writers, and the botanical illustrations that often accompanied these transcontinental herbals drew on a complicated network of images by European illustrators and woodcutters. I will be analyzing how the cross continental herbals help shape the floral images in Sonnet #64, a poem that not only praises Spenser's future wife, Elizabeth, but celebrates the nation's queen, Elizabeth I.

PAPERS

The Importance of the Biblical Iconography and the Literary Source in Two Spanish Translations of Shakespeare's *Love's Labour's Lost*.

Conejero Magro, Luis Javier (Universidad de Extremadura)

This study focuses on one of Shakespeare's comedies which is most filled with word games, stylistic parodies and topical allusions, *Love's Labour's Lost*, to shed some light on the intertextual connections between its peculiarly rhetorical and poetic form and its possible dramatic sources. Indeed, departing from a source-study –which takes us to Robert Wilson's *The Cobbler's Prophecy* (1590), Pierre de la Primaudaye's *L'Académie Française* (1577, translated into English in 1586), John Lily's early Elizabethan works and some literary features from the *commedia dell'arte*– this presentation will later pay attention to the religious iconography or symbolism of Shakespeare's topical names in *Love's Labour's Lost* and will try to elucidate the stylistic and cultural function of the biblical references underpinning the speeches and the names of the characters of this play. For instance, one of the sources of inspiration of some of the characters who populate Shakespeare's comedy, Henri IV of France, King of Navarre, was a Protestant war hero converted to Catholicism. Eventually, it will inquire into the question of the function of Catholicism in Post-Reformation England, after analysing the onomastic allusions to wars of religion in this text. Furthermore, to carry out such analysis, both its use of English in the original text and its rendering into Spanish will be compared. In other words, this paper will study how two of the Spanish translations of the play approach the historical and religious intertexts in question. It is worth noting that the Spanish texts compared in this paper are by the following translators: Luis Astrana Marín (1951) and Alberto Silva (2002). The concluding remarks will demonstrate how the translations of *Love's Labour's Lost* into Spanish are a valid example of the process of re-contextualisation or re-'culturalisation', while explaining the form and dramatic source in Shakespeare's text.

PAPERS

“This is fairy gold, boy”: Economies of Limitless Value in Shakespeare’s *The Winter’s Tale*.

Coral Escolà, Jordi (Universitat Autònoma de Barcelona)

The economics of Shakespeare’s late plays has received a great deal of attention from critics in the past decades. *The Winter’s Tale* is no exception. Michael Bristow and Barbara Correll have shown how tragicomic deliverance takes a markedly financial form in the tragicomedy and Valerie Forman has developed this insight by demonstrating how the dramatist reinvents the formulas of romance so that they encode what has come to be known as “the mercantilists’ debate” (i.e. the proto-economic writings of, among others, Thomas Mun, Edward Misselden and Gerard de Malynes). However, the play’s distinctive representation of an economy of gold remains unexamined. This paper concentrates on the scene in Act III where abandoned Perdita is found on the seashore by two shepherds in order to show that the play—and, hence, the whole tragicomic redemptive process—pivots on the discovery of gold as divine gift. Perdita’s pot of gold signifies her incalculable worth and, in doing so, it gives rise to an anti-economy of limitless value in the Bohemian scenes that critics associate with an emergent marketplace. While the gift/market dialectic that informs *The Winter’s Tale* has been amply recognized—not least by the studies mentioned above—the key role that gold occupies in it has been downplayed in criticism. The paper concludes that, as a result, the close linkage that Shakespeare makes between the gift of gold and the economy of the global ocean remains largely unexplored.

PAPERS

The “Englishing” of *De boke of ypocras* and its afterlives.

Diego Rodríguez, Irene (Universidad Antonio de Nebrija)

De boke of ypocras is a zodiacal lunary which outlines the effects that the moon causes in each of the twelve zodiacal signs upon parts of the body leading to different types of diseases. The treatise was originally written in Greek and translated from Greek and Arabic sources into Latin in the Early Middle Ages. During the Late Middle Ages this tract circulated extensively and was translated into different European vernaculars, Middle English in particular. Middle English manuscript witnesses have been recently studied (Diego-Rodríguez, 2020; De la Cruz-Cabanillas & Diego-Rodríguez, 2018) in the last years. However, Early Modern versions of *De boke of ypocras* remain unidentified in manuscripts. This paper aims to bring to light three sixteenth-century copies of the Middle English version of *De boke of ypocras*. Moreover, it also aims to study the linguistic and paleographical characteristics of these Early Modern witnesses compared to their medieval counterparts.

PAPERS

Country Life and Reform Comedy in Thomas Shadwell's *Bury Fair*.

Figueroa Dorrego, Jorge (Universidade de Vigo)

The setting of Restoration comedies is normally urban. Most plays are set in London and usually favour its inhabitants and their lifestyle when compared to those of the Country. Country life and people were often related to ignorance, coarseness, and drudgery, and they were ridiculed for that reason. Thomas Shadwell's *Bury Fair* (1689) is one of the few comedies of the period that is set in a provincial town, Bury St Edmunds (Suffolk). Its annual fair was popular for centuries and congregated all sorts of people from the area and even the capital. This paper will analyse how Shadwell uses this country fair mainly as an appropriate site to display a variegated gallery of wits and witwounds, and thus offer an excellent satire on affectation and snobbery. Pretentious members of the local gentry are harshly ridiculed, but Lord Bellamy is presented as a sensible nobleman who has forsworn London libertinism and prefers living in his country estate, enjoying the health, calm, and beauty of nature without renouncing to the pleasures of art, manners, and convivial conversation. This positive view of the Country contrasts with the negative one given by Shadwell in *The Squire of Alsatia* (1688), but it goes well with his attempt to reform comedy and adapt it to a new political *status quo* in the reign of William and Mary.

PAPERS

Prospero as a Hermetic Magus: On Some Influences of Giordano Bruno's Magical Ideas in Shakespeare's *The Tempest*.

Filonenko, Oleksandra (Petro Mohyla Black Sea National University, Mykolaiv, Ukraine; Friedrich-Schiller-Universität Jena, Germany, visiting scholar)

In a concluding essay to the annotated edition of *The Tempest* (2006), Harold Bloom argues that “Shakespeare’s magus is a white magician of the Hermetist kind, possibly on the model of Giordano Bruno or of Doctor John Dee. Yet Prospero surpasses all precursors in his triumphant mastery over nature and his fellow human being”. The mention of Giordano Bruno has a historical basis as the Italian philosopher spent 1583-1585 in England. *The Tempest* was written in 1611, by which time the teaching of Bruno must have spread among the learned circles of English society. This paper seeks to reveal a correspondence between the magical dealings of Prospero with the people in his power and the concept of magic as a means of manipulation as it is conceived in Bruno’s treatise *De vinculis in genere* (*Of Bonds in General*, 1591).

According to Giordano Bruno, some individuals and groups unconsciously agree to be manipulated by a mage able to tame human consciousness through his knowledge of human desires. According to Giordano Bruno, such manipulation requires caution, and the manipulator should not directly disclose his intentions and actions but create the illusion of fulfilment of desires that people seek. Such magic aims at allowing the manipulator to control individuals who, under such influence, form an isolated society. The fundamental basis of this possibility is Eros, as understood in Renaissance, i.e. what we love, what we strive for in our desires, and what we are willing to do to achieve the set goal. It can be observed that Prospero follows the abovementioned magical strategy. With the help of Ariel, he creates a kind of “net of traps” for his adversaries, never coming into direct contact with them and relying solely on magical manipulations until his goals are achieved.

PAPERS

On Divine Bondage: Crossing Borders in Seventeenth-century Women Spiritual Writings within a European Context.

Font Paz, Carme (Universitat Autònoma de Barcelona)

The essence and manifestation of God's love has been a major concern for men and women of faith over the centuries, and the object of mystical, fictional and analytical approaches to understanding the relationship between human and divine nature. This presentation will briefly examine the methodological challenges posed by narratives of faith and grace that seek to represent subjective reality as an experience of universal truth.

By paying special attention to three seventeenth-century women writers from different Christian backgrounds, we shall see in what ways their notion of individual conscience was constructed and invoked as the primary reason for writing and public speaking against political error, pastoral misconduct, and domestic abuse within their congregations and communities of faith. Their arguments point at the "hypocrisie" and superficiality of the alleged "liberty of conscience and freedom" of their own communities, claiming to be freer in their obedience to God.

This paper will bring to light Maria Jesus de Ágreda manuscript *Leyes de la esposa* (1637) for the first time, Arcangela Tarabotti's *La semplicità ingannata* (1654), and Anne Wentworth's *A Vindication* (1670) and examine the discourse of divine love and personal conscience as a common feature of female spirituality within a European context.

I shall discuss the relationship between literary genre and theological tradition, the limits of reason and the imagination as sources of knowledge, and the faint borderlines between obedience and freedom of conscience as paths for intellectual inquiry.

PAPERS

Hamlet Performed by Women: A 21st Century Gender Perspective on Shakespeare.

Forés Rossell, Maria Consuelo

The idea of culture as a political means of denounce and struggle developed by Jonathan Dollimore and Alan Sinfield, and the idea of Shakespeare as a political tool described by Michael Bogdanov, is not new. The ultimate revision of Shakespeare's works under the gender perspective is the consequence of the current critical approaches of scholars such as Kate McLuskie, Lynda Boose, or Valerie Traub. From these theories, the concept of Shakespeare as a vehicle to show conflict and diversity opens up a means to fight for social change and rights improvement. In the field of Shakespeare Studies, there are different trends in order to develop a gender revision on Shakespeare, but I will focus on the analysis of the radical method of appropriating male roles such as Hamlet, for its representative prominence and its cultural power. From a historical perspective, as Tony Howard shows, credited and famous actresses such as Sarah Bernhardt or Asta Nielsen, have performed the role of Hamlet as an acting challenge from the beginning of the 20th century. This trend has continued, but 21st century female performances of the Danish Prince, such as those by Blanca Portillo, Maxine Peake, or Cush Jumbo, have applied a deliberate gender perspective, with a feminist focus which transforms the representation into an act of cultural activism that enhances Hamlet's reach in current society.

Therefore, we are witnessing an increasing number of European female appropriations of *Hamlet* which deserve an analysis to study the qualitative transformation of the character of the Prince of Denmark, as it is reshaped with new and meaningful female or non-binary shades. With this new paradigm in mind, I will theorize about how the play may become a framework to show vindications of gender equality and gender diversity through the appropriation of the most iconic Shakespearean character.

PAPERS

“Can this anatomy, this skeleton, these ruins, this rubbish of Job speak?” Donne’s wretched Catholic Church.

Gallego Benot, Juan (Universidad Autónoma de Madrid / University of Groningen)

As Dean of Saint Paul’s Cathedral, John Donne manifested a robust Anti-Catholic position in his sermons. However, he sometimes had to engage with the Roman Catholic tradition to explain the doctrinal foundations of the established English Church. This ambiguous and unstable position towards the Roman Church, as being both the origin and the enemy of the Reformed faith, gave him no small amount of trouble. He found himself having to deal with both High Church

Laudian advocates and Puritan members of the Church, who were increasingly less eager to find a common ground. He also had to conceal the Spanish and Italian origins of his doctrinal sources, as Peter McCullough has recently shown. My presentation will argue for a comparative reading of Donne’s sources, hence showing his ecumenical ecclesiology and his rather ambiguous position towards the foundations of the English Church. The following sermons will be key to my analysis: “Preached in Lent, to the King, April 20, 1630, Job xvi. 17-19”, and “Preached to King Charles, at Saint James, April 30, 1625, Psalm xi, 3”.

PAPERS

Wyndham Lewis, the Shakespeare Critic as Fascist?

Gomes, Miguel Ramalhete (University of Lisbon, CEAUL, CETAPS)

Despite being one of the great modernist contributions to Shakespeare criticism, Wyndham Lewis's *The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare* (1927) has suffered from a neglect that had obscured its important role in refashioning early modern English and European cultures and literatures for the politically turbulent 1920s. This neglect can be directly traced to Lewis's flirting with fascism, culminating in his 1931 pamphlet, *Hitler*. Without wishing to evade Lewis's more grievous statements in relation to fascism, but also avoiding the simplistic marketing ploy of the title of Fredric Jameson's otherwise ground-breaking *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist* (1979), scholars of Wyndham Lewis have stressed instead the irregularity of Lewis's political development. *The Lion and the Fox's* considerable focus on the Elizabethan reception of the work and figure of Machiavelli has thus been reinterpreted by Robert L. Caserio (the editor of the volume for the planned Oxford edition of *The Collected Works of Wyndham Lewis*) not as an endorsement of fascism but as a critique of a Mussolinian agent principle in politics.

This paper thus aims to discuss how Lewis approaches the reception of Machiavelli and Machiavellianism both in early modern England and, in a gesture mixing historicism and presentism, also in European history up to the twentieth century, at which point he offers Shakespeare as a great opposing principle to Machiavellianism. This unusual strategy, apparently at odds with Italian fascism, yet evidencing Lewis's attraction for violence and conflict, will thus be analysed in order to begin to determine some of the ways in which Machiavellianism and Italian fascism affected Lewis's Shakespeare criticism.

PAPERS

“Atheists, Libertines, and Ignorants”: Thomas Durfey’s redefinition of comic male character types after the Glorious Revolution.

Gómez Lara, Manuel José (Universidad de Sevilla)

Jeremy Collier’s violent attack on Thomas Durfey’s trilogy *The Comical History of Don Quixote* (1694-96) in his *A Short View of the Immorality, and Profaneness of the English Stage* (1698) had an immediate response from the dramatist in a long preface to his next play, *The Campaigners* (1698). In his defence against the accusations of immorality, he claims the offended clergyman seems not to have heard of his regular use of plots and characters to “the depression of vice and encouragement of virtue”, then he lists a carefully selected series of comedies from his wide production: *The Virtuous Wife* (1679; 1680), *The Royalist* (1682), *The Boarding School* (1691), *The Marriage-Hater Matched* (1691) and *The Richmond Heiress* (1693). Focusing on that selection, this paper will discuss Durfey’s use of male character types in the changing social context following the accession of William and Mary II. Although critics have contended that playwrights tried to adapt to the new moral climate embodied by the royal couple, mainly by taming the rake and foregrounding the role of the constant gallant, I will argue that rather than a change in his dramatic practice, Durfey constructs a narrative to vindicate it in the eyes of potential patrons aligned with King William.

PAPERS

Ghosting Hamlet; or the ‘Spectral’ as European Cultural Catalyst.

Gregor, Keith (University of Murcia)

Referencing critical studies by Scofield (1980), Foakes (1993), de Grazia (2007) and Höfele (2016), as well as the philosophical speculations of Nietzsche and Derrida, the paper examines the contradictory impact of Shakespeare’s *Hamlet* on the European avant-garde in the early years of the twentieth century. Heavily underscored by either the Turgenevian view of the play’s protagonist as a conservative egotist or his Laforguan reinvention as solitary romantic aesthete, early twentieth-century cultural appropriations of Hamlet’s character present him as epitomizing a morbid personal or, at a metaphorical level, collective introspection, at the same time as they frequently advance Fortinbras as a determined and hyperactive alternative. With the numerous crises that hit the countries of Europe and culminated in the First World War, the need to “de-Hamletize” art became a *casus belli* of the continent’s literary cultural vanguard. In the paper proposed, part of a larger reflection on post-war anti-Hamletism, I consider the precise reasons for this response in the work of a number of European—including Spanish—authors and reflect on how the much flaunted ‘ghosting’ of Hamlet could serve the dual function of both cultural and political critique *and* enabling aesthetic gesture.

PAPERS

Heading West and burning the ships: Brutus and the English destiny in Gutierre Díaz de Games's *El Victorial* (15th c.).

Hernández Pérez, M^a Beatriz (Universidad de La Laguna)

In 1922, William Entwistle's research proved that Geoffrey of Monmouth's *Historia Regum Britanniae* --regarded as one of the most widely read semi-historical sources in the West Middle Ages-- had also enjoyed an early success in the Iberian kingdoms. Its spread as a result of the marriage policy carried out by the Angevine and the Castilian houses coincided with the dissemination of the classical Trojan legend in the wake of the Twelfth-century Renaissance. Since then, its explicit presence or echo in a number of late medieval and early modern chronicles and fictional prose works remained constant. Skipping Monmouth's direct reference, one such 15th century Castilian work, *El Victorial*, mentions, instead, a certain *Coronica de los Reyes de Inglaterra*, out of which a peculiar set of episodes from English ancient and recent history are drawn. Regarded as the first historical biography in Spanish, *El Victorial* introduces the figure of Pero Niño (1378-1453), a sea captain who privateered at the service of the Castilian kings and other key historical figures, to be eventually appointed count of Buelna. Its author, Gutierre Díaz de Games, offers a realistic depiction of the young warrior's battles and sites across the mainland, as well as of his sea campaigns from Mediterranean into Atlantic waters --his attacks to Berber and Italian coasts (1404-1405), or his sporadic participation in some of the skirmishes of the Hundred Years' War, where he would attack English ports (1405-1406). This paper approaches the section dedicated to England in *El Victorial*, more specifically, the "Story of Brutus and Dorotea", which not only reveals the significance of the Trojan adaptation in the context of the international conflict, but also contemporary perceptions of the English history and character, thus exposing the political tensions Pero Niño and Díaz de Games were subject to.

PAPERS

"Remedies to cure the diseases or ill-affections of the Eares, Eies, Nose and Mouthe." Punctuation in London, Wellcome Library, MS. 676.

Linehan Gómez, Sinéad (University of Málaga)

Punctuation is an essential component of the written text, due to their shared history these two elements are bound (Parkes 1992, 1). Both modern and medieval punctuation are essentially of a syntactic structure, marking the grammatical system of the written word. Anyhow, the medieval punctuation was also 'to a great extent rhetorical' so as to underscore 'the structure of the text' for a meaningful reading aloud (Derolez 2003, 185). Parkes states how 'new conventions' emerged to help the readers to 'extract the information conveyed' in the written text (1992, 1). However, the 6th century marked the beginning of the development of the punctuation system as the written text came to be preferred 'for silent reading which subsequently became established as the norm' (Parkes 1992, 1).

The subject of study of the present paper is the English recipe book housed in London, Wellcome Library, MS. 676. The title of this volume is 'Remedies to cure the diseases, or ill affections of the Eares, Eies, Nose and Mouthe' and it is dated 'In Dei Nomine feliciter incipit 1607'. The volume offers four different sections relating the different parts of a person's head, nevertheless, the first part additionally includes six chapters treating 'diseases of the heade, haire, & face'. In order to display this manual in orderly fashion, the scribe of this volume adopted a wide range of punctuation symbols. In light of this, the objective of this paper is threefold: a) to classify the marks of punctuation in the witness; b) to analyse the uses and functions of the different marks of punctuation in view of context; and c) to discern whether the text was conceived by the scribe in terms of a grammatical or a rhetorical rationale of punctuation.

PAPERS

Thomas Smith's *A Discourse of the Commonweal of this Realm of England* (1581) and Early Modern Monetary Thought.

López-Peláez Casellas, Jesús (Universidad de Jaén)

What economic historians call the 'political economy outlook' holds that around the late 1500s manufacturing and trading activities acquired a new and unseen centrality within the Elizabethan worldview. This new consideration of these two closely linked activities, industry and trade, was not exempt, at the time, of criticism as it involved a reversal of traditional values. As a matter of fact, the residual ideology that was rejected -a structure of feeling in which aristocratic or noble activities struggled to preserve their prerogatives in economic, social and cultural terms- was still in place. In this paper I will examine the seminal role played in this process by Thomas Smith's *A Discourse of the Commonweal of this Realm of England* (composed ca. 1549, published 1581). The *Discourse* is an economic tract that, in the manner of a semi-fictionalized dialogue between, mostly, a Doctor and a Knight (and secondarily a Husbandman, a Capper and a Merchant), explores an emergent social and economic ideology. This new economic mentality, I will argue, eventually put the basis of a new approach to the notion of the *common wealth*, and paved the way for the so-called 'English explosion' of the sixteenth century, which left a significant mark in late 1500s playwrights and prose writers.

PAPERS

Imagining Elsewhere: Shakespeare's Unstable Venice.

McConnell, Russell Hugh (Southern Methodist University, Dallas, Texas)

Theatre historian Alan Dessen defines the convention of “unlocalized space” on the bare early modern English stage. The locale of any given scene does not precede the actor; rather, the actor, through props, costume, and spoken language, must create the locale. The ontology of place on the early modern stage is therefore in constant flux, being created and recreated scene-by-scene (and sometimes line-by-line) within the language of the play and within the imagination of the audience. The fact that locale is determined by language creates both problems and opportunities. Shakespeare's attitude towards language throughout his career is clear, consistent, and paradoxical: language is foundational to human thought and society, but it is also unstable and unreliable. When language is the main building material with which early modern English theatre constructs settings, those settings are necessarily built on sand.

In this paper, I will explore how Shakespeare deliberately exploits the instabilities of place and language in order to create a vision of Continental Europe as a place of unstable social and economic networks. In Shakespeare's *The Merchant of Venice*, the city of Venice is inescapably cosmopolitan – a seething mix of ethnicities and religions from all over Europe, North Africa, and the Near East, a mix that would have been fascinatingly exotic for his London audience. Furthermore, the characters in the play are alarmed to discover that their own city has no stable law or identity, its most important and central institutions turning out to be built on the shifting foundations of foreign trade. The heart of Venice cannot be found in Venice itself, being dispersed and displaced amongst the economic activity of the “strangers” whom the Venetian natives hate, yet upon whom they depend. Through the examination of institutions and the verbal construction of locales, Shakespeare presents a Venice whose networked nature brings great wealth and cultural interest, but which also undermines native identities.

PAPERS

The Dark Lady in *L.O.V.E.*: Volcano Physical Theatre's Adaptation of the Sonnets.

McJannet, Linda (Bentley University)

In 1993, Volcano Physical Theatre Company, in partnership with choreographer Nigel Charnock, created *L.O.V.E.*, a dramatic adaptation of Shakespeare's sonnets. According to founder and artistic director, Paul Davies, Volcano seeks "to reinvigorate theatre, reminding us of [its] popular, even Dionysian, potential." He describes *L.O.V.E.* as an "attempt to fuse the two halves of [British] culture: the 'classic' and the 'contemporary.'" Volcano took the implied narrative of the Q 1609 sequence as a given, graphically depicted all the possible sexual pairings, and invented its own violent denouement. Although the devisors took a free hand (not to say a sharp knife) to the texts, 53 sonnets were used to create the script, and thirty-odd were spoken in full, some more than once. The choreography integrated throughout the performance was often funny as well sexy and physically challenging; the music, which ranged from Bach to Shirley Bassey, likewise commented on the action, reinforcing it or creating dissonance.

If, as is the case in *L.O.V.E.*, dramatizing the sonnets means allowing the Dark Lady or the Lovely Boy speak the words the Poet used to express *his* view of their situation, the difference in effect will be profound. Suddenly, the Lovely Boy or the Dark Lady may be seen to experience the desire, pain, or mistrust that the Poet did. In the text, the Lady is in many ways the least prominent and most despised character; however, in this adaptation, she is textually, choreographically, and emotionally the dominant figure. While she toys with enacting the archetype of the castrating woman, she emerges (at least to this twenty-first century American feminist observer) as a complex "Shakespearean" heroine.

PAPERS

William Baldwin's anti-Catholic Satire Context: *Beware the (Reformation) Cat*.

Molina Valero, Carlos (Universidad de Extremadura)

This study focuses on one of William Baldwin's satires, *Beware the Cat*. As is well-known, penned by this printer assistant in 1553, the publication of this *novella* was delayed several years because of Queen Mary's ascension to the throne –since it was, in essence, a subtle but pervasive anti-Catholic satire– and it would be eventually published in 1570. Not only the content of the text was controversial, as Joseph Ritson claimed in his *Bibliographia Poetica* (1802) the existence of a 1561 edition, but also because this text, which has been labelled 'the first English novel', (*i.e.* not a translation or an adaptation from another language but an original production), is of particular interest for the development of vernacular prose fiction in English. Baldwin's proto-novel, imbued with the spirit of Reformation, takes the form of anti-Catholic propaganda, mocking superstition in general and Catholicism in particular. In this paper, we will try to present this uncommon text, to look at its ideological and formal features. This way, we will deal briefly with some of its more interesting features: its anti-Catholicism, its embedded narrative and some of its fairy-tale elements. In doing so, we hope to reach a better understanding of the text within its context and within Baldwin's work.

PAPERS

Women's Contribution to the Development of Fiction in Britain from 1621 to 1666.

Monterrey, Tomás (Universidad de La Laguna)

This paper aims to chart the increasing participation of women in the formation and development of prose fiction in seventeenth century England, more exactly in the 45-year span running from the publication of Mary Wroth's *Countess of Montgomery's Urania* in 1621 to the publications of Cavendish's *The Blazing World* and the translation of La Fayette's *The Princess of Monpensier* in 1666. It will focus on women's writing, production and reception of fiction. This topic has been neglected by scholarly criticism, perhaps owing to that genre's marginal status. Besides Wroth and Cavendish, A[nna] W[eamys] was apparently the only known woman who contributed to English fiction by proposing a continuation of Sidney's romance, while a certain S. C. remains unidentified. By comparing prefatory information with the nature of the narrative text, we could also speculate that some female writers drastically avoided public identification by surrogate authorship (as it was the case with the French writer Madelaine de Scudéry) or anonymity. With respect to production and distribution, female printers and booksellers—mainly widows—hardly ever printed or sold fiction. Even so, some printer/bookseller that Henry Plomer, for example, identified as male in his *Dictionary of Printers and Booksellers [...] (1641-1677)* was indeed female. Regarding reception, whereas women were seldom mentioned or addressed to in the prefatory texts, nearly 25% of the total new fiction published between 1621 and 1651 was dedicated to them—almost as many as those dedicated to men in the same period. The second part of the paper will explore the relationship between female dedicatees or ideal readers with the avowed purpose of the books and their genres. The discussion will demonstrate that women were gradually held among the target or potential readers of an increasing variety of narratives.

PAPERS

The Jacobite Underworld in *Durfey's Love for Money, or The Boarding School* (1691).

Mora, María José (Universidad de Sevilla)

Thomas Durfey was clearly caught on the wrong foot by the English revolution of 1688. Only a few years earlier he had ridiculed the Whigs with considerable relish in comedies like *Sir Barnaby Whigg* (1681) or *The Royalist* (1682); his chief patrons had always been prominent Tories (the Dukes of Ormond and Albemarle) and, though his access to the court was not as easy under James II as it had been in the times of King Charles, he had endeavoured to court his favour writing congratulatory poems and odes. Unfortunately for Durfey, the last of these panegyrics (June 1688) celebrated the birth of the Prince of Wales, not precisely a theme to recommend him after the change of regime. It is hardly surprising that he should have spent some time in relative obscurity and even sought employment as a singing-master in a boarding school in Chelsea. When he finally returned to the stage in Spring 1691, he must have concluded that half-measures would not do. In the first comedy he produced, *Love for Money, or The Boarding School*, he went all out to ridicule the Jacobites and their plots. The present paper will analyse Durfey's satire of the Jacobite underworld in this play, from his mockery of the doctrine of passive obedience in the character of a henpecked husband, to his portrayal of the tavern culture of cashiered officers, the archetypal setting for their displays of flamboyant loyalty and empty bravado.

PAPERS

Benito Arias Montano's Anglo-Irish Tour, April-May (1568).

Olivares Merino, Eugenio M. (University of Jaén)

On 22 April 1568, Arias Montano left Spain for Antwerp to meet the renowned French book printer and publisher Cristopher Plantin. King Philip II had commissioned the Spaniard to oversee and complete an impressive project: a new edition of the *Polyglot Bible*, which eventually became known as the *Antwerp Bible* or *Biblia Regia*. The Spanish king had instructed Arias Montano not to cross France, but take instead the sea route from Laredo. Due to adverse weather conditions, the ship deviated from its intended course and docked at a port in Southern Ireland. From there, Arias Montano travelled to Dublin and then sailed across the Irish sea to Chester. Once in England, he headed for London, briefly visiting Oxford on his way to the capital city. Finally, he embarked at Dover and arrived in the Netherlands on May 16. This three-week period is frequently mentioned in biographic accounts of Arias Montano. However, this unexpected journey through Ireland and England might not have been totally unplanned. Apart from searching for useful manuscripts for the polyglot, the Spaniard may have intended to gain insight into the unstable political and religious situation in Ireland. It is likely that Arias Montano had scheduled a meeting with the Spanish ambassador in London, as well as some English Catholics who were unhappy with Elizabeth Tudor's religious policies.

PAPERS

The language of *germanía* as an alternative for the translation of 16th and 17th century thieves' cant into Spanish: the example of *The English Rogue*.

Perelló Pigazos, Sonia Sofía

In this paper, I propose the use of *germanía*, the coded language of the Spanish underworld in the 16th and 17th centuries, as an alternative for the translation of 16th and 17th-century thieves' cant. Spanning almost four centuries, thieves' cant, the secret language of rogues and vagabonds, comprises an obscure and evolving vocabulary. Made popular firstly in Elizabethan literature, many of its terms are nowadays considered slang, and it is generally agreed that its translation into the target language's informal, slang, or colloquial dialects is a feasible solution. While this may be the case for more recent texts, 16th and 17th-century works include thieves' cant terms that have their meaning fixed by the context in which they were conceptualised: too remote in time to be conveyed by modern choices. For a translation to achieve chronological verisimilitude, the solution should aim to recreate, contemporarily, not only the functional purposes but also the semiotic potential of thieves' cant. As a social language bound to marginal groups, it implies the existence of a specific common system of beliefs and a distinct identity. Hence, for works set in the 16th and 17th centuries, the language of *germanía* may constitute an effective choice. As thieves' cant, the *germanía* was also echoed by the most prominent writers of the time despite (or because of) its cryptic nature. To test their correlation, this paper analyses the upcoming Spanish translation of two different types of functional texts written in thieves' cant and featured in Richard Head's 1665 novel *The English Rogue*: a glossary of terms and a canting song.

PAPERS

Politics, Wit and the Rhetoric of Insult in Thomas Shadwell's *Bury Fair*.

Pisani, Martina (Universidade de Vigo)

Bury Fair is a comedy written by Thomas Shadwell in the year 1689. Although its main plot is centred around the romantic courtship of the witty protagonists, Wildish and Gertrude, the play also deals with several political issues. This is due to the historical context this comedy was written in, the so-called Glorious Revolution, when the rivalry between Whigs and Tories was fervent both in society and the stage. Shadwell, a prominent Whig supporter, infused this comedy with his political views, advocating for the end of libertinism and absolutist monarchy. As a matter of fact, it is possible to divide the characters of this comedy according to the political ideas they display and, more importantly, according to the language they use. Wit is an essential element that characterises the language of Restoration comedies: it consisted in the ability of the playwright to associate different ideas in a new and original way. Besides, wit (or the lack thereof) is also essential in the characterisation and the sociopolitical dynamics shown on stage. This paper will analyse the notion of wit and how witty language is used in this comedy, for example as part of the rhetoric of insults between characters such as Oldwit and both Lady and Mrs Fantast. Analysing these witticisms (whether true or affected) and the manner in which different characters understand and practice wit will help us understand the political and ethical views that pervade in this play.

PAPERS

Rethinking William Davenant's Contribution to the Development of Scenery.

Prieto-Pablos, Juan A. (Universidad de Sevilla)

William Davenant has for long been acknowledged as the person who most significantly contributed to the introduction of scenery in English commercial theatres, with the opening of the Lincoln's Inn Fields Theatre in 1661. His commitment seems evident both in his own declarations of intent and in extant records on the shows mounted by his company. That scenery became indispensable in Restoration theatre is beyond question, once the back wall of pre-Restoration stages was dispensed off. What is not so evident is what kind of scenic resources Davenant envisaged as most suitable for each kind of production. His policy has been questioned only in recent years, and only by a few theatre critics, such as Dawn Lewcock and Andrew Walkling. I intend to supplement their arguments and posit that Davenant may have striven to maintain a dual policy regarding the display of scene sets: he may have favoured changeable scenery for operatic and other spectacular pieces only, as in Jacobean masques, whereas regular pieces would display fixed scenery, on the basis of the show's generic ascription, in the manner advocated by continental scene designers like Sebastiano Serlio. As evidence of this policy, I intend to present the clear divergence in his use of stage directions referring to locale and scene change in his plays, depending on their generic ascription. I shall focus most particularly on *The Playhouse to Be Let*, a composite piece in which each act represents a different dramatic genre, and which therefore comprises all scenic options as conceived by him.

PAPERS

“Out of the Spanishe tongue”: Hispanisms and Americanisms in the 1578 English translation of López de Gómara’s *Historia de la Conquista de Mexico*.

Queiroz de Barros, Rita

Dated 1552, López de Gómara's *Historia de la Conquista de Mexico* is part of the first published history of the conquest of the New World. Though it met with “discontent from a circle of officials, historians, and conquistadores alike” (Castaño, 2019), it was soon translated into other European vernaculars. In England, it was first translated in 1578, by Thomas Nicholas, who came into contact with Gómara’s work during his stay in the Canary Islands. Maintaining the praise of Hernando Cortez and of the Spanish imperial drive characterizing the source text, Nicholas’s translation explicitly aims to use the example given by the Spaniards to advocate the conquest of the West Indies by the English; it has thus been seen as a contribution to the expansionist propaganda increasingly present in 16th century England (Pennington, 1972; De Schepper, 2012). Entitled *The pleasant historie of the conquest of the VVeast India...*, this translation has been analysed in AMERLEX, a database derived from a research project devoted to the compilation and register of the lexical Americanisms (Amerindian and from Spain) present in a selection of Spanish and English texts on America published until 1700.

The purpose of this paper is twofold:

1) to assess the lexical influence of the Spanish source text on the English translation by means of a quantitative and qualitative analysis of the Hispanisms (as *vergantine*), Spanish-mediated Americanisms (as *tameme*), and indirect translational options of new concepts present in the English text.

2) to briefly describe the presence and image of Native American languages in Nicholas's translation, an issue thus far neglected in the literature (see e.g. Wager, 1949; Suárez, 2015).

This case study will therefore contribute with information on the history of the English vocabulary and on the reception of Native American languages and the West Indies as mediated by the Spaniards.

REFERENCES

Castaño, Victoria Rios (2019) Images of Cortés in Sixteenth-Century Translations of Francisco López de Gómara's *Historia de la conquista de México* (1552). *Target: International Journal of Translation Studies*, 31/2.

Pennington, Loren E. (1972) John Frampton and Thomas Nicholas: Two Sixteenth-Century Propagandists for English Expansion. *The Emporia State Research Studies*, XX/4: 5-23.

De Schepper, Susanna L. B. 2012. "Foreign" Books for English Readers: Published Translations of Navigation Manuals and their Audience in the English Renaissance, 19 1500-1640. PhD thesis, University of Warwick, Centre for the Study of the Renaissance.

Suárez, María Fernanda Valencia (2015) Visiones inglesas sobre la región Maya en el siglo XVI. *Península*, X/2: 71-96.

Wager, Henry Raup (1949) *Francisco Lopez de Gomara and His Works*. Worcester, MA: American Antiquarian Society.

PAPERS

From Sestos to Yarmouth: Geographical Transpositions of the Myth of Hero and Leander in Thomas Nashe's *Lenten Stuffe* (1599).

Ramírez Camacho, Ana (Universidad de Huelva)

The myth of Hero and Leander, as recounted by Ovid's *Heroides* and Musaeus Grammaticus's *Hero and Leander* (ca. 1st century AD and late 5th century AD respectively), is a story of how passion overcomes the geographical borders between Europe and Asia. Ovid's well-known version, which set the basis for the Renaissance poetic love lament, focused on the psyche of its protagonists. Later, Musaeus Grammaticus's Greek poem established the erotic epyllion as a genre, and became highly influential in Renaissance Europe. In England, Christopher Marlowe's *Hero and Leander* (1598) stands out as the major example of this latter form. Yet a parallel tradition subverted the classical treatments in order to emphasize a grotesque eroticism and an urban context. This paper focuses on Thomas Nashe's *Lenten Stuffe* (1599) as a precedent for this burlesque tradition. In Nashe's satiric piece, a brief etiological digression becomes the starting point for the transposition of the Mediterranean context to a local, parodic setting. Specifically, the Elizabethan author slightly changes the end of the myth so it concludes in the Norfolk town of Yarmouth, thus inserting the legend in the history of this port town. Hence, the geographical transposition operates as a *reductio ad absurdum* of the classical genre conventions. A detailed study of Nashe's irreverent imitation of classical patterns will be regarded here as the precedent for a later corpus of Restoration burlesque poems.

PAPERS

Digital Humanities and Early Modern Times: an Overview.

Relvas, Maria de Jesus C. (Universidade Aberta, Lisboa;
CEAUL/ULICES; LE@D; CETAPS)

Oliveira, Susana De Magalhães (Universidade Aberta, Lisboa;
CEAUL/ULICES; LE@D)

The present proposal on Digital Humanities results from three premises:

- i) the authors' teaching experience at a distance education university (UAb, Lisboa, Portugal), whose e-learning methodology, based on its exclusive Virtual Pedagogical Model, was implemented in 2007-2008
- ii) the authors' participation in the recently created DIGITHUM Project (LE@D – Laboratório de Educação a Distância e Elearning, UAb)
- iii) the authors' main object of study, i.e. Early Modern Times, in general, and the English Renaissance, in particular.

As it is well known, the study of corpora of ancient eras has always involved complex processes, essentially regarding access and handling. The digital repositories are not only erasing a series of obstacles, but also generating a new kind of relationship between the works and the ones who deal with them, scholars or not: we can now visit libraries and museums from our computers, as well as peruse into private collections; we can even spot details in texts and paintings that would otherwise remain hidden to the eye.

Digital Humanities constitutes a vast, complex field which has had a remarkable development in the last years, within the broad conjuncture of computing and digital technologies. It is not our intention to focus on its definition, or on the theoretical reflection that is being produced. Well aware of such production, we will rather approach the most significant

characteristics of Digital Humanities – its transversality and its potentialities – and then consider some materials available in cyberspace. In a first moment, we will briefly present a compilation of digital repositories that, in the course of our research so far and according to our view, are relevant to Early Modern Studies; in a second moment, we will survey two of them, their characteristics and their assets as digital tools used to expand our ability to study and undertake research in the Arts and Humanities, specifically in Early Modern Times: Newberry – Medieval, Renaissance, and Early Modern Studies; Primary Sources – Early Modern Resources.

PAPERS

The Drama of 1623: Hispanic Worlds in English Renaissance Culture.

Samson, Alexander (University College London)

The peak year for translational activity from Spanish into English, 1623, would have longer term repercussions on the dramatic as well as political culture of Jacobean England. Plays preceding the prince's mad dash to Madrid to secure the Infanta already meditated on Spain's imperial prowess and what another dynastic imbrication might mean. Multidirectional, many-layered, multi-dimensional contacts, encounters, and exchanges, through translation, peace and war, sharing and appropriating technology and material practices, produced a complex web of dynamic, shaping and determining influences in early modern England. Transnational, connected, and global history approaches have complicated and undermined literary histories rooted in communities that had yet to come into being and languages whose identification with culture was merely emergent. In this presentation, I propose to present some early results from my work producing a new synthesis about England and Spain in the early modern period, focussing on plays that construct Spain from within (*All's Lost by Lust*, *The Spanish Gypsy*, *A Game at Chess*) to others that focus on Iberia from a political cultural perspective, is absolutism what Charles learnt from his sojourn in Madrid (*The Renegado*, *The Island Princess*, *The Roman Actor*, *The Young Admiral* and *The Opportunity*). This paper departs from the perspective that while often disavowed Hispanic worlds were nevertheless key to the emergence of many aspects of English Renaissance Culture.

PAPERS

A Hispanic *Hamlet*': the Cultural Mobility of *Cardenio*

Sawyer, Robert (East Tennessee State University)

The term “Hispanic Hamlet” is taken from Michael Billington’s review of *Cardenio* directed by Gregory Doran and performed by the RSC at the Swan theatre in Stratford in 2011. The original version of the play was entitled “The History of Cardenio,” and it was co-written by Shakespeare and John Fletcher, a member of his acting company, and co-writer with Shakespeare for at least two plays. The royal records show payment was made to a Shakespearean actor, Fletcher, who starred in a play performed by Shakespeare’s theatre company. In 1653, the same play, “The History of Cardenio,” based on a section of Miguel de Cervantes most famous work *Don Quixote* (translated into English by Thomas Shelton in 1612), appeared in a register of soon-to-be published works. However, *Cardenio* never appeared in print.

Almost 75 years later, an English playwright named Louis Theobald, who was also a playwright and editor, produced and published a play he called *Double Falsehood* claiming it was based, in part, on at least 3 original manuscripts of *Cardenio*. In 2010, the Arden Shakespeare series published *Double Falsehood*, but according to Gary Taylor, this amounted to false advertising because their edition “contains writing by Fletcher and Shakespeare, as well as Theobald,” and he goes on to maintain that because the Arden edition has “parts of a play, written by two great playwrights (Shakespeare and Fletcher, who also co-wrote *Henry the VIII* with the Bard) the Arden *Double Falsehood* “rearranged and overlaid and mixed with material written by a not-so-great playwright, Theobald, more than a century later,” it should not be

considered Shakespearean. Instead, the *New Oxford Shakespeare* (co-edited by Taylor and others in 2016), only prints the “fragments” of *Cardenio*, he thinks are the words of Shakespeare’s collaboration with Fletcher.

My paper traces the “cultural mobility” of these complex play variations using Greenblatt’s notion of this term, as both in the literal sense of movement, across channels in this case, which produce “contact zones where cultural objects are exchanged by intermediaries or translators, which are then presented or consumed.” In the review by Billington in 2011, he refers to the production’s *Cardenio* character as one who “impotently seeks revenge like a Hispanic Hamlet.” He also praises the “abundance of Catholic ritual, dance-filled fiestas, and the blend of sex and death.” In short, I agree with Peter Kirwin that Arden’s *Double-Falsehood* acts as a “productive stimulus for debate, rather than as a final statement” and should not saturate the cover of its text with Shakespeare’s name, which remains, to me at least, as a false advertisement.

PAPERS

“Remembrance of things past” - Theatrical memory, nostalgia, and burlesque in recent Austrian and Hungarian adaptations of Shakespeare.

Schandl, Veronika (Pázmány Péter Catholic University, Hungary)

The essay wishes to investigate the questions of performance memory and nostalgia in four recent Shakespeare burlesques that revived nineteenth-century theatrical modes, namely those of the Volksstück (folk play) and the melodrama. The paper looks at Susanna Wolf's *Ein Wiener Sommernachtstraum* (2004) and *Was Ihr Wollt's* (2005), both of which reached back to the Viennese folk theatrical traditions, as well as Zsolt Győrei's and Csaba Schlachtovszky's *Bem, the Galician of Debrecen* (2002), an *Othello* burlesque in the style of melodramatic Trauerspiel, and their *Hamlear* (2021), a burlesqued spin on both *Hamlet* and *King Lear*.

While examining these plays, which, albeit from two different countries (Austria and Hungary), both tap into a common Austro-Hungarian theatrical tradition of the 1800s, the paper wishes to situate these dramas in recent theatrical trends that revive theatrical memory in performance, like archival performances and reenactments. The focus of this investigation will be nostalgia, more specifically how the genre of the burlesque is linked to nostalgia. Challenging notions with which previous scholarship (most importantly Susan Bennett's works) discussed nostalgia in Shakespeare productions, the paper will introduce Svetlana Boym's ideas of restorative and reflective nostalgia as useful terms to discuss contemporary Shakespeare burlesques, and their links to nineteenth-century theatrical tradition, demonstrating that, together with the burlesque's innate playfulness, reflective nostalgia can challenge teleological narratives, show diversity and multi-perspectives, and be a voice of cultural plurality, healthy self-reflexivity, and subversion.

PAPERS

Voltaire, the Quakers and eighteenth-century Shakespearean criticism.

Sell, Jonathan P. A. (Universidad de Alcalá de Henares)

Voltaire's animus against Shakespeare has been much noted and variously explained. In his dogged defence of the neoclassical dramatic canons, he has been viewed generously as the last-ditch champion of a precious but obsolescent worldview; less generously as an irksome curmudgeon, increasingly out of date with his times. However viewed, his retrograde aesthetics contrasts surprisingly with his progressive philosophy, while the cultural impact of his introduction of Shakespeare to the French public is overshadowed by his intemperate criticism of the playwright. Nonetheless, the influence of Voltaire on eighteenth-century Shakespearean criticism is evident. This influence, usually parsed in terms of the concurrent Anglo-French culture wars, is seen as provocative: English critics began to define their own canon of Shakespearean criticism in reaction to the strictures of M. Arouet, who became the favourite whipping-boy of England's eighteenth-century bardolaters. Yet this paper shows how, too, Voltaire's four letters on the Quakers in his *Lettres Anglaises* (1728) raise issues of fanaticism, enthusiasm and the miraculous which, in English religious discourse of the period, were benchmarks of doctrinal schism but became hallmarks of genius in the emerging new canon of Shakespearean criticism. Voltaire's letters on the Quakers did not directly furnish bardolatry with some of its crucial dogmas, but their imprint is evident in the writings of least one critic, while their outsider gaze onto one of the sects ostracised by the Act of Toleration (1689) illuminates some of the religious background to the new Shakespearean creed.

PAPERS

Imagining Ireland in Francis Kirkman's Continuations to *Don Bellianis of Greece*.

Sumillera, Rocío G. (Universidad de Granada)

In the note to the reader to Part III of *The honour of chivalry, or, The famous and delectable history of Don Bellianis of Greece* (1672), the London author, translator, librarian and bookseller Francis Kirkman (1632-c.1680) affirms to have “taken more then ordinary pains in describing the ancient Kingdom of *Ireland*”. Kirkman had already made Ireland a major setting in *Bellianis of Greece* Part II (1664), his inventive continuation to Jerónimo Fernández’s romance of chivalry *Belianís de Grecia* (1547), rendered into English by an enigmatic L.A. in 1598. In his own Part II, Kirkman introduced the subplot, structurally central in Part III, around Peter, Knight of the Keys, said to be originally from “an Island called *Ireland*”, located “in the west part of Christendome”, and his beloved the virtuous Princess Magdalena, daughter of the King of Sardinia and a model of Christian heroism. This paper explores Kirkman’s descriptions of Ireland in Parts II and III to *Don Bellianis of Greece* in geographical and political terms, as well as his reasons for making the neighbouring island of Ireland a crucial location for the adventures of a story that would experience great editorial success and that would undergo multiple adaptations and abridgments throughout the eighteenth and the nineteenth centuries.

PAPERS

Female Sociability in Margaret Cavendish's Letters.

Villegas-López, Sonia (Universidad de Huelva)

In many of her works, Margaret Cavendish, Duchess of Newcastle, invokes sociability as an aristocratic means to stitch up England after the civil war and the years of the Interregnum. Though providing a political and textual context for this notion of sociability in Cavendish's time, I will concentrate on female sociability in particular. The creation of alter egos, especially in her letters—the companionate pieces *CCXI Sociable Letters* and *Philosophical Letters*—constitutes Cavendish's proposal for female intervention in the public world. Especially in the years of her continental exile, but also more generally as part of her politics of self-introspection as a scholar and as a writer, female friendship becomes in her letters a model for national reconciliation that might be imitated by men, a fact that is reinforced by the specific use of the private letter form. As it happens elsewhere in her literary output, Cavendish chooses radically different forms; I argue that by setting such different genres together—the familiar letter and the philosophical or scientific reflection—she points to a dynamic intervention in public affairs which remains, nonetheless, within the safe boundaries of ideal and Platonic friendship, one which aims at a faint hint of gender revolution, but which ultimately hardly threatens the *status quo*.

PAPERS

Logic and the Early Modern Europe-Wide-Web: Investigating the Transnational Knowledge Networks Formed by Early Modern Logicians and their Textbooks.

Wilson, Emma Annette (Southern Methodist University)

This paper will combine traditional literary analysis with Digital Humanities to investigate the ways in which early modern logic textbooks and their writers formed an imagined community spanning continental Europe and England, one predicated on the exchange and circulation of ideas across that diverse geographic area. Literary analysis will trace word use and intellectual influence among logic books from England and Europe to discover links between writers and their textbooks, and then Digital Humanities network analysis will visualize those transnational relationships and bring to life this imagined community that connected early modern England and Europe's minds in the most intimate way possible, through their expression and ways of thinking about the world.

In early modern Europe, logic formed the bedrock of the education system the *trivium* alongside grammar and rhetoric. It was taught ubiquitously in schools and universities from the Iberian peninsula to France, Germany, Italy, the Low Countries, Scandinavia, England and beyond. Every country wrote and printed their own logic textbooks, but they did not do so in isolation: a close examination of the word usage, printing history, and educational networks of these textbooks reveals deep-rooted intellectual genealogies running between these texts and their writers, showing intricate and enduring links between developments in their ideas, their pedagogical approaches and their broader philosophies about the business of life itself. There were two

dominant approaches, Ramism and Aristotelianism, but an examination of the influences and connections between logicians and their texts in the period reveals deep links even between writers from different nations espousing rival schools.

All edited collections about early modern logic are a testament to the multi-national quality of this subject, from *The Influence of Petrus Ramus* (2001) to *Ramus, Pedagogy, and the Liberal Arts* (2009), *The European Contexts of Ramism* (2019) and more, all examining the role of logic and logic textbooks in a diverse range of European nations. This paper takes the next step by examining the transnational qualities of these texts by scrutinizing the influence between writers from different countries, sometimes working in different vernacular languages and sometimes in Latin, to understand how in this period logic served as a kind of intellectual *lingua franca*, connecting people from very diverse places through shared methods of thinking about their world. Specific to this conference and its focus, the paper will examine the works of English logicians to investigate their multifaceted European connections and relationships which demonstrate the ways in which the encounter and exchange of ideas across the Channel, in both directions, directly enriched the cultural intellectual life of the emerging modern states.

Many writers of logic textbooks never met the logicians from other countries from whom they drew inspiration or sometimes against whom they railed, but by tracing the intricate and detailed relationships between their works and visualizing these findings via Digital Humanities technologies, we can gain a new understanding of how this educational system can be seen to play a substantive role in forging strong transnational community connections. The title of the paper is purposefully playful, but it is perhaps not too far a stretch to suggest that the transnational long-distance intellectual communities created by these writers of logic textbooks and the students who learned from those textbooks can be seen as a prototype of the kind of communities enabled by the World Wide Web today, predicated not on geographic

proximity but on shared interests and ways of thinking. It is important to note that having shared ideas and deep intellectual connections does not mean that these textbooks were homogeneous: there is inevitably significant overlap in any set of textbooks purporting to teach a particular subject, but the paper wishes to showcase the subtle, unique touches which are present in each logic textbook if you look closely, and which are the embodiment of the diverse cultural enrichment which was made possible through this early modern transnational intellectual network.

PAPERS

Love at a Profit in Thomas Lodge's *The Complaint of Elstred*.

Zunino-Garrido, Cinta (Universidad de Jaén)

The Complaint of Elstred is the closing poem of *Phillis*, the sonnet compilation published in 1593 by Thomas Lodge. The complaint narrates the conflict between Humber the Hun and king Albanactus, whose death was avenged by his brother Locrinus, who ends up having an adulterous relationship with Humber's wife, Elstred. As the title indicates, the poem chiefly focuses on the misfortunes that befall Elstred and her daughter, Sabrina, who become victims of queen Gwendolen in her revenge for her husband's (Locrinus) treachery and affront. Among other features, the terms on which Elstred establishes her relationship with her two lovers might call the attention of a modern reader interested in the monetary dimension of literary discourse as studied by New Economic Criticism. Elstred's affairs are based on what could be described as a commercialization of love that paradoxically benefits the apparent victim of the story. In this context, concepts such as profit-seeking, gold as gift or the nature of value—absolute and relative—appear to permeate an early modern lyrical text that was composed at a time when the emergent marketplace and the impact of spreading commercialism made authors re-imagine the subjectivities of love and erotic desire in light of the deep ambiguities that all processes of valorisation acquired in this historical and social context. Therefore, the purpose of this paper is to analyse the metadiscursive dimension of the early modern poetics of gold and profit-seeking in Lodge's complaint, an analysis that will undoubtedly be informed by Lodge's own financial experiences and his concern with the importance of gold and usury as partly materialized in his *An Alarum Against Usurers* (1584).