

# 34th SEDERI International Conference

## Cabinets of Curiosities: Collecting Displaying Consuming

University of Salamanca

24-26 April 2024

## Programme and Abstracts

Sederi

Spanish and Portuguese Society for English Renaissance Studies



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Departamento de  
Filología Inglesa



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# 34<sup>th</sup> SEDERI International Conference

Cabinets of Curiosities:

Collecting

Displaying

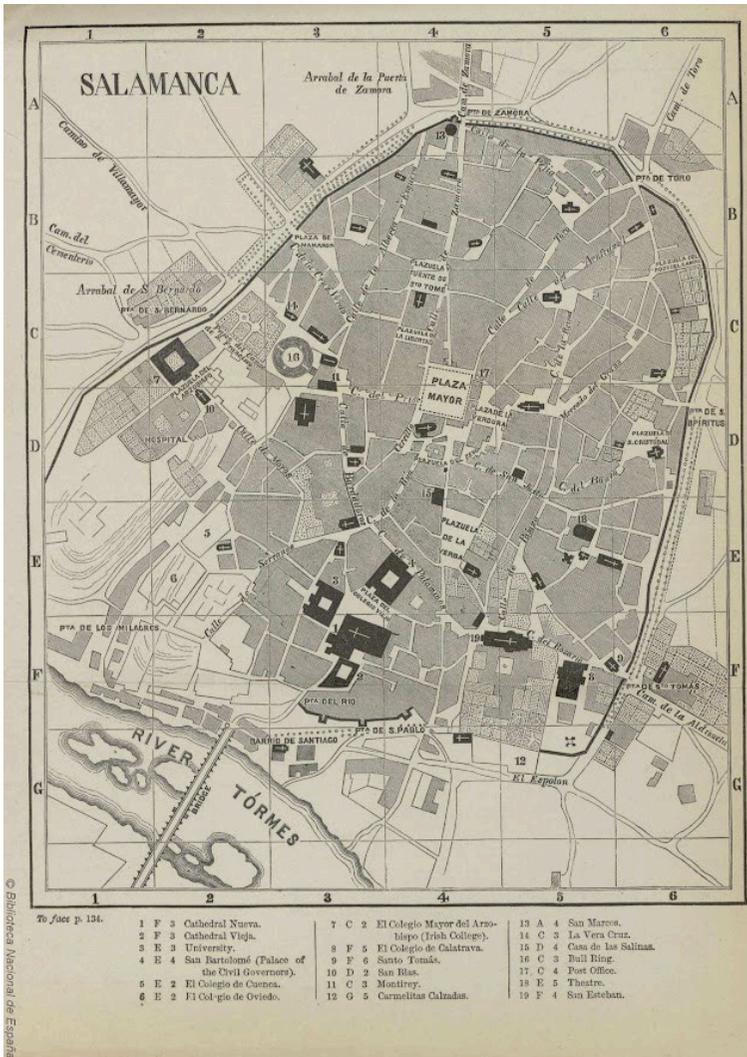
Consuming

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## Programme and Abstracts





1890 Map of Salamanca. From *A Handbook for Travellers in Spain* by Richard Ford. Published in London: John Murray, Albemarle Street.

# CONFERENCE PROGRAMME

| WEDNESDAY 24 <sup>th</sup> APRIL  |   |   |   |
|---|---|---|---|
| 09:00-09:30   | <p style="text-align: center;"><b>REGISTRATION</b><br/>Sala de Juntas, Facultad de Filología</p>  |   |   |
| 09:30-10:15   | <p style="text-align: center;"><b>OFFICIAL OPENING</b><br/>Aula Magna, Facultad de Filología</p>  |   |   |
| 10:15-11:30   | <p style="text-align: center;">Aula Magna<br/><b>PLENARY SESSION 1</b><br/><b>John Considine (University of Alberta)</b><br/><b>The Dictionary or Whole Treasure of Words</b><br/>Chair: Zenón Luis-Martínez<br/>(Universidad de Huelva)</p>  |   |   |
| 11:30-12:00   | <p style="text-align: center;"><b>Coffee Break</b><br/>Claustro de Hospedería</p>   |   |   |
| 12:00-13:30   | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Aula Magna<br/><b>Panel 1: Anglo-Iberian Cultural Contacts</b><br/>Chair: Rui Carvalho Homem<br/>(Universidade do Porto)</p> <p><b>The Crafts' Room and Anglo-Portuguese Relations</b> Susana de Magalhães Oliveira</p> <p><b>'Heu quanta de spe decidi': Robert Greene's <i>The Spanish Masquerado</i> and the Emblemizing of Spanish Post-Armada Decadence</b> Francisco José Borge López</p> <p><b>Peace to the Palaces but Culture at War: England and Spain During the Reign of James I</b> Óscar Alfredo Ruiz Fernández.</p> </td> <td style="width: 50%; vertical-align: top;"> <p style="text-align: center;">Salón de Actos<br/><b>Panel 2: Studies in Early Modern Prose</b><br/>Chair: Paula Barba Guerrero<br/>(Universidad de Salamanca)</p> <p><b>'Man is nothing but a receptacle of diseases in his body': The Physicality of Pessimism, New illnesses, and Living Detritus in John Donne's Rhetoric</b> Juan Gallego Benot</p> <p><b>'Si vis voces cattorum intelligere': Master Streamer's Magical Recipe in William Baldwin's <i>Beware the Cat</i></b> Carlos Molina Valero</p> <p><b>About the Expansion of Early Modern English Studies (Starting with the Spanish Baroque)</b> Fernando Gómez Herrero</p> </td> </tr> </table> | <p style="text-align: center;">Aula Magna<br/><b>Panel 1: Anglo-Iberian Cultural Contacts</b><br/>Chair: Rui Carvalho Homem<br/>(Universidade do Porto)</p> <p><b>The Crafts' Room and Anglo-Portuguese Relations</b> Susana de Magalhães Oliveira</p> <p><b>'Heu quanta de spe decidi': Robert Greene's <i>The Spanish Masquerado</i> and the Emblemizing of Spanish Post-Armada Decadence</b> Francisco José Borge López</p> <p><b>Peace to the Palaces but Culture at War: England and Spain During the Reign of James I</b> Óscar Alfredo Ruiz Fernández.</p> | <p style="text-align: center;">Salón de Actos<br/><b>Panel 2: Studies in Early Modern Prose</b><br/>Chair: Paula Barba Guerrero<br/>(Universidad de Salamanca)</p> <p><b>'Man is nothing but a receptacle of diseases in his body': The Physicality of Pessimism, New illnesses, and Living Detritus in John Donne's Rhetoric</b> Juan Gallego Benot</p> <p><b>'Si vis voces cattorum intelligere': Master Streamer's Magical Recipe in William Baldwin's <i>Beware the Cat</i></b> Carlos Molina Valero</p> <p><b>About the Expansion of Early Modern English Studies (Starting with the Spanish Baroque)</b> Fernando Gómez Herrero</p> |
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| 13:30-14:00 | <p>Aula Magna<br/> <b>Book Presentation 1</b><br/> Chair: Miguel Sebastián Martín (Universidad de Salamanca)</p> <p><i>El Pícaro Inglés, de Richard Head</i> María José Coperías-Aguilar ed. &amp; Sonia S. Perelló trans. <i>Presented by María José Coperías-Aguilar &amp; Sonia S. Perelló</i></p>   | <p>Salón de Actos<br/> <b>Book Presentation 2</b><br/> Chair: René Tissens (Universidad de Salamanca)</p> <p><i>Festivalizar el Teatro. Un Recorrido a través de la Celebración de William Shakespeare</i> Isabel Guerrero. <i>Presented by Isabel Guerrero</i></p>   | <p>Aula Minor<br/> <b>Book Presentation 3</b><br/> Chair: Alina Bottez (University of Bucharest)</p> <p><i>La Tragedia de Mariam, la Hermosa Reina de los Judíos, de Elizabeth Cary</i> Víctor Huertas-Martín ed. &amp; trans. <i>Presented by Victor Huertas</i></p>  |
| 14:00-15:30 | <b>Lunch Break</b>  |   |  |
| 15:30-17:00 | <p>Aula Magna<br/> <b>Panel 3: Invention Displayed: The Logical Storehouses of Early Modern Literature (Panel organized by Zenón Luis-Martínez)</b><br/> Chair: Jonathan Sell (Universidad de Alcalá)</p> <p><b>'Discabineded &amp; presented to the eye': Political Theology as Ramist <i>Wunderkammer</i> in William Temple's <i>A Logical Analysis of Twentie Select Psalms (1605)</i></b> Zenón Luis-Martínez</p> | <p>Salón de Actos<br/> <b>Panel 4: Cabinets of Words</b><br/> Chair: Javier Ruano (Universidad de Salamanca)</p> <p><b>Collecting Body Parts and Figures of Speech: A Consideration of Rhetorical Theory in the Elizabethan Epyllia</b> Sonia Hernández Santano.</p> <p><b>Punctuation in Early Modern Texts: The English Translation of Rembert Dodoens' Herbal in Handwriting and Printing</b> Juan Lorente Sánchez</p> | <p>Aula Minor<br/> <b>Panel 5: Manuscript and Print</b><br/> Chair: David J. Amelang (Universidad Autónoma de Madrid)</p> <p><b>The Curious Case of Cambridge, Trinity College, MS 0.2.40: Natural Sciences and Spanish Treasures</b> Tamara Pérez-Fernández</p> <p><b>Cabinets of Curiosities in the Light of Polish travel diaries from the 16<sup>th</sup> to the 18<sup>th</sup> Centuries</b> Aleksandra Ziober</p> |

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|                | <p><b>The Greatest Showman: Shakespeare's Aristotelian Exhibits</b><br/>Russell Hugh McConnell</p> <p><b>Discabineting Paradise: Backstage in the Logical Storehouse of John Milton's Epic Catalogue</b><br/>Emma Annette Wilson</p>  | <p><b>Pe boke of Ypocras in Early Modern English</b><br/>Irene Diego Rodriguez</p>   | <p><b>Reframing an epistemic curiosity: The Mexican calendar in <i>The pleasant historie of the VVeast India, now called new Spayne...</i> (1587)</b><br/>Rita Queiroz de Barros</p>   |
| 17:00-18:00    | <p>Aula Magna<br/><b>Panel 6: Restoration Staging</b><br/>Chair: Jorge Figueroa (Universidade de Vigo)</p> <p><b>Women's Books on the Restoration Stage: A Preliminary Catalogue</b><br/>María José Mora Sena</p> <p><b>The Invisible Cabinet: The Closet in Restoration Drama</b><br/>Juan Antonio Prieto Pablos</p> | <p>Salón de Actos<br/><b>Panel 7: Anglo-Iberian Journeys</b><br/>Chair: Berta Cano Echevarría (Universidad de Valladolid)</p> <p><b>Commodities, Mobility and Desire in the <i>Fastigínia</i></b><br/>Rui Carvalho Homem</p> <p><b>Collecting News: Relaciones, Cartas, and Avisos about the Departure of the Prince of Wales from the Spanish Court</b><br/>Anunciación Carrera de la Red</p> | <p>Aula Minor<br/><b>Panel 8: Translation</b><br/>Chair: Rita Queiroz de Barros (Universidade de Lisboa)</p> <p><b>Decoding a Spanish Translation of Utopia through Digital Editing</b><br/>Inmaculada Ureña Asensio</p> <p><b>A Gentleman's Diversion: The Translation of Female Characters in the First English Rendition of Mme. de Villegieu's <i>Les Exilez</i></b><br/>Sonia Sofía Perelló Pigazos</p> |
| 18:00<br>19:00 | <p><b>Visit to the Historical Library &amp; Wine Reception</b><br/>Claustro de Hospedería</p>   |  |  |

THURSDAY 25th APRIL

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| <p>09:00-10:30</p> | <p>Aula Magna<br/>Panel 9: Research Projects<br/>Chair: Marta Cerezo (UNED)</p> <p><b>Discourses of Exile and the Textualization of Religious Conflict in Modernity: the Irish College in Salamanca in a European Context</b><br/>Javier Burguillo</p> <p><b>Madrid Early Modern Seminar (MadEMS)</b> David J. Amelang</p> <p><b>CIRCE (Early Modern Drama on Screen)</b><br/>Víctor Huertas-Martín &amp; Nora Rodríguez Loro</p> | <p>Salón de Actos<br/>Panel 10: <i>The Essex Champion: A Forgotten Plea for a Transnational Reappraisal of the Rise of the Novel.</i> (Panel organised by Javier Pardo)<br/>Chair: Francisco López Borge (Universidad de Oviedo)</p> <p><b>The Iberian Books of Chivalry in English Translation: A Backdrop for Interpreting <i>The Essex Champion</i></b> Jordi Sánchez-Martí</p> <p><b>The Rise of Romance: The Romantic, the Picaresque, and the Quixotic in <i>The Essex Champion</i></b> Pedro Javier Pardo</p> <p><b>Prose Fiction in Late-17<sup>th</sup> Century England: Reading Lists in William Winstanley's <i>The Essex Champion</i></b><br/>Leticia Álvarez Recio</p> | <p>Aula Minor<br/>Panel 11: Shakespearean Curiosities<br/>Chair: Francesca Rayner (Universidade do Minho)</p> <p><b>The Uncanny, Magic, and Wonder – a Collection of Curiosities in Shakespeare's <i>The Tempest</i> and its Musical Transmediations</b> Alina Bottez</p> <p><b>The Princes in the Tower: Romanticizing <i>Richard III</i> for the Spanish Stage</b> Keith Gregor &amp; Jennifer Ruiz-Morgan</p> <p><b>De-nationalizing <i>Macbeth</i> on the Spanish Stage (2001-2020): the Galician Exception</b> Juan F. Cerdá</p> |
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| <p>10:30-12:00</p> | <p>Aula Magna<br/>Panel 12: Performance<br/>Archives as Cabinets of Curiosities<br/>(Panel organized by Veronika Schandl)<br/>Chair: Keith Gregor (Universidad de Murcia)</p> <p>Shakespearean Cabinets and Burlesques in the Hungarian Theatre Museum and Institute collection<br/>Veronika Schandl</p> <p>Theatre Memorabilia and Imagining a Performance Archive for Ophelia in Portugal<br/>Francesca Rayner</p> <p>Twentieth-Century Spanish Shakespeare: Records in the Spanish Theatre Documentation Centre and the Theater Censorship Archive<br/>Elena Bandín</p> | <p>Salón de Actos<br/>Panel 13: Restoration Drama<br/>Chair: Juan Antonio Prieto Pablos (Universidad de Sevilla)</p> <p>A Quaker in Bridewell; or, Shakespeare's Ferdinand and the Bawdy House Riots of 1668<br/>Jonathan P. A. Sell</p> <p>The Wonder of Wit in Restoration England<br/>Martina Pisani</p> <p>Generic Hybridity in Thomas Durfey's Comedies of the 1680s and 90s<br/>Jorge Figueroa Dorrego</p> | <p>Aula Minor<br/>Panel 14: Time Travel<br/>Chair: Jennifer Ruiz Morgan (Universidad de Extremadura)</p> <p>'Gotta Serve Somebody': Displays of Miltonian Hell in Bob Dylan's Pandemic Album Tour<br/>Nadia López-Peláez Akalay</p> <p>The Use of Flashback and the Question of Accessibility in Kenneth Branagh's Shakespearean Adaptations<br/>Begoña Fernández Sienra</p> <p>Prospero's Book: An Existential Study of Ageing in Shakespeare's <i>The Tempest</i><br/>Guillem Mas-Solé</p> |
| <p>12:00-12:30</p> | <p style="text-align: center;"><b>Coffee Break</b><br/>Claustro de Hospedería</p>  |  |  |

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| 12:30-13:45 | <p style="text-align: center;">Aula Magna<br/> <b>PLENARY SESSION 2</b><br/> <b>Gary Taylor (Florida State University)</b><br/> <b>From Planetary Tragedy to the Cabinet Stage</b><br/> Chair: Mark Hutchings<br/> (Universidad de Salamanca)</p>   |  |   |
| 13:45-15:30 | <b>Lunch Break</b>  |  |   |
| 15:30-16:00 | <p style="text-align: center;">Aula Magna<br/> <b>Book Presentation 4</b><br/> Chair: Cinta Zunino-Garrido (Universidad de Jaen)</p> <p><b><i>Cartas Sociables, de Margaret Cavendish</i></b><br/> Sonia Villegas López ed. &amp; trans.<br/> <i>Presented by Sonia Villegas López</i></p>  | <p style="text-align: center;">Salón de Actos<br/> <b>Book Presentation 5</b><br/> Chair: María José Mora<br/> (Universidad de Sevilla)</p> <p><b><i>Henry Constable: The Complete Poems</i></b><br/> María Jesús Pérez-Jáuregui ed.<br/> <i>Presented by María Jesús Pérez-Jáuregui</i></p>   | <p style="text-align: center;">Aula Minor<br/> <b>Book Presentation 6</b><br/> Chair: Marta Bernabeu<br/> (Universidad de Salamanca)</p> <p><b><i>400 Años de The Changeling (Thomas Middleton y William Rowley, 1622)</i></b><br/> John D. Sanderson ed.<br/> <i>Presented by John D. Sanderson, Berta Cano Echevarría, &amp; Gary Taylor</i></p>  |
| 16:00-18:00 | <p style="text-align: center;">Aula Magna<br/> <b>Panel 15: Renaissance Wonders</b><br/> Chair: Elena Bandin (Universidad de León)</p> <p><b>Renaissance ‘Singularities’: Moving Statues and Automata on the Stage and Beyond</b><br/> Xenia Georgopoulou</p> <p><b>The Book, the Cauldron, and the Flower: Shakespeare’s Magical Paraphernalia</b></p> | <p style="text-align: center;">Salón de Actos<br/> <b>Panel 16: Other Shakespeares’</b><br/> Chair: Juan F. Cerdá (Universidad de Murcia)</p> <p><b>The Embodiment of Lady Macbeth’s Archive in Claire Underwood: Serial Shakespeares, Shakespeare’s Archive, Transmedia and the Body in House of Cards (Beau Willimon, David Fincher, 2013-18)</b><br/> Víctor Huertas-Martín</p> | <p style="text-align: center;">Aula Minor<br/> <b>Panel 17: Libros y lecturas en el Colegio de los Irlandeses de Salamanca (Panel organized by Javier Burguillo)</b><br/> Chair: Leticia Álvarez Recio (Universidad de Sevilla)</p> <p><b>Noticias sobre la biblioteca del Colegio de Irlandeses de Salamanca</b><br/> Javier Burguillo</p> <p><b>Los libros de Paul Sherlock (1595 - 1646) y el ideal del misionero irlandés</b><br/> Cristo José de León</p> <p><b>William Bathe (1564-1614) y la Puerta de las lenguas</b></p> |

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|             | <p>Oleksandra Filonenko</p> <p><b>An Elizabethan Box of Theatrical Curiosities</b> Terri Bourus</p> <p><b>Wunder to be Found in No Kammer: Sir Thomas Browne's Musæum Clausum</b> José María Díaz Lage</p> | <p><b>Post-pandemic Shakespeare: Religious Influences in the Novel <i>Station Eleven</i></b> Luis Javier Conejero</p> <p><b>Shakespeare Comedies in Belarusian Translation: A Case Study of <i>A Midsummer Night's Dream</i></b> by Alés Razanaŭ Yauheniya Yakubovich Yakubovich</p> <p><b>Shakespeare in the Abbey: 'Civic Shakespeare' in Promenade</b> Isabel Guerrero</p> | <p>Julio César Varas</p> <p><b>Un irlandés en la corte de Lope de Vega</b> María del Mar García Martín</p> |
| 18:00-19:30 | <p>Aula Magna</p> <p><b>SEDERI Annual General Meeting</b></p>  |   |  |
| 21:30       | <p><b>CONFERENCE DINNER</b><br/>(ABBA Fonseca)</p>   |   |  |

| FRIDAY 26th APRIL |   |  |   |
|-------------------|---|--|---|
| 09:30-10:15       | <p>Aula Magna<br/> <b>Book Presentation 7</b><br/>           Chair: Veronika Schandl<br/>           (Pázmány Péter Catholic University Budapest)</p> <p><b>Poetic Theory and Practice in Early Modern Verse: Unwritten Arts</b><br/>           Zenón Luis-Martínez, ed. Presented by: Zenón Luis-Martínez, Jonathan P. A. Sell, Rocío G. Sumillera, María Jesús Pérez-Jáuregui, Cinta Zunino-Garrido, Emma Annette Wilson, &amp; David J. Amelang.</p>  | <p>Salón de Actos<br/> <b>Book Presentation 8</b><br/>           Chair: Gary Taylor<br/>           (Florida State University)</p> <p><b>Shakespeare's First Folio Revisited: Quadricentennial Essays</b><br/>           Remedios Perni, ed. Presented by: Marta Cerezo, Jesús Tronch &amp; Remedios Perni</p>  |   |
| 10:15-11:45       | <p>Aula Magna<br/> <b>Panel 18: Visual Curiosities</b><br/>           Chair: Jesús Tronch<br/>           (Universitat de València)</p> <p><b>Elizabeth I's Cabinets of Curiosity and the Armada</b><br/>           Portrait Group Kaara L. Peterson</p> <p><b>Some Remarkable Pieces of Renaissance Iconography – A Revisitation</b> María de Jesus Crespo Candeias Velez Relvas</p> <p><b>A Portrait of Curiosities: The Puzzle of The Somerset House Conference</b> Berta Cano Echevarría</p> | <p>Salón de Actos<br/> <b>Panel 19: Restoration Fiction</b><br/>           Chair: Miriam Borham Pujal (Universidad de Salamanca)</p> <p><b>Women's Early Fiction in the London Marketplace: a Transnational Approach</b> Sonia Villegas</p> <p><b>The Annals of Love (1672): The English Novel and Desjardins' Inventive Treasure of Post-Classical Stories of Courtship</b> Tomás Monterrey</p> <p><b>Spain on Display: Mme. D'Aulnoy's Memoirs of the Court of Spain</b> M<sup>a</sup> José Coperías</p> | <p>Aula Minor<br/> <b>Panel 20: Textual Curiosities</b><br/>           Chair: Remedios Perni<br/>           (Universidad de Alicante)</p> <p><b>A Herring, an Oxlip, a Spaniel: Analysing Metamorphic Degradation in the Seventeenth-century Burlesque Tradition on Hero and Leander's Myth</b><br/>           Ana Ramírez Camacho</p> <p><b>Martyrdom and Comfort: An undigitized Early Modern Book of Catholic Verse</b> María Jesús Pérez Jáuregui</p> <p><b>Echoes of Seneca's Medea: Unveiling Intertextual Influences in Norton and Sackville's Gorboduc</b> Laura Méndez Márquez</p> |

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| 11:45-12:15 | <b>Coffee Break</b><br>Claustro de Hospedería   |  |
| 12:15-13:30 | Aula Magna<br><b>PLENARY SESSION 3</b><br><b>Susana Flor (Universidade Nova de Lisboa)</b><br><b>Was Queen Catherine of Braganza a collector?</b><br><b>Collecting, Displaying, Consuming at Bemposta, Lisbon</b><br><b>Chair: Nora Rodríguez-Loro</b><br><b>(Universidad de Salamanca)</b>   |  |
| 13:30-15:30 | <b>Lunch</b>  |  |
| 15:30-17:00 | Aula Magna<br><b>Panel 21: Past and Present</b><br>Chair: Tomás Monterrey<br>(Universidad de la Laguna)<br><br><b>Peter Heylyn's Cosmographies and the Unknown Lands of Romances of Chivalry</b> Rocío G. Sumillera<br><br><b>The Allure of the Past: Contemporary Representations of the Renaissance as a Cabinet of Curiosities</b> Diana Marques<br><br><b>Antonio de Guevara's <i>The Diall of Princes</i> in the English Print Trade: Some Notes on the 1557 Edition</b><br>Cinta Zunino-Garrido | Salón de Actos<br><b>Panel 22: Drama's Historical Traces</b><br>Chair: Maria Jesús Crespo Relvas<br>(Universidade Aberta de Lisboa)<br><br><b>On Chess and Jewels: the Allegory of National Identity in Thomas Middleton's <i>A Game at Chesse</i> and Philip Massinger's <i>The Renegado</i></b><br>Beatriz López Fínez<br><br><b>'Is your gold and silver ewes and rams?': Shiny Metallic Surfaces and Allegorical Interpretation in Shakespeare's Plays</b> Jordi Coral Escolà<br><br><b>When Texts Are Collections of Electronic Data: Aspects of Editing Early Modern European Drama at the EMOTHE Project</b> Jesús Tronch |
| 17:00-17:30 | Aula Magna<br><b>SEDERI Research Prize and Closing Remarks</b>  |  |

## Plenaries

### The Dictionary or Whole Treasure of Words

John Considine *University of Alberta*

In 1685, the preacher Henry Killigrew reflected that when Christ healed a man who had been deaf from birth, he not only gave him hearing, but language. A man who had never heard a word now, suddenly, had words at his command. And for the words to have meaning, he needed a new understanding of things. Christ gave him, according to Killigrew, ‘Words, as well as the Power to pronounce them; and Conceptions, as well as Words; ... infusing into his Soul the *Dictionary* or whole *Treasure* of Words in a Moment, together with a Competency of Principles and Notions’. In that view, when early modern lexicographers collected words, they collected notions, as well – and not least among the notions, information about things. One of the purposes of an early modern dictionary was to be a sort of paper museum.

In my lecture, I would like to consider the implications of this point for early modern English lexicography, concentrating on the seventeenth century. Six of the topics on which I would like to touch are as follows. First, the rich encyclopedic vocabulary, much of it of Plinian origin, in sixteenth-century Latin–English dictionaries, and the challenges which it presented for the first English lexicographers in the hard-word tradition, such as Edmund Coote and Robert Cawdrey, the latter in his seminal *Table alphabeticall* of 1604. Second, the impact on English lexicography from 1631 onwards of the overtly encyclopedic work of Johannes Amos Comenius. Third, the developing engagement of Edward Phillips, and later editors of his *New world of English words* from 1658 onwards, with technical and encyclopedic information. Fourth, the lexicographical, encyclopedic, and museum-building work done by Phillips’s contemporaries in the Royal Society of London, especially as reflected in John Wilkins’s *Essay towards a real character and a philosophical language*, and William Lloyd’s ‘Alphabetical dictionary’, issued together in 1668. Fifth, the step towards the making of an illustrated English dictionary, taken in Randle Holme’s

extraordinary *Academie of armorie* of 1688. And last, the marked division between the lexical and the encyclopedic in the work of Edward Llwyd at the end of the century, and Llwyd's new attention to sounds.

By the end of the seventeenth century, I think that a three-way split was becoming evident, between the genres of the catalogue, which described a collection; the encyclopedia, which described the visible world; and the dictionary, which described an audible world, the world of language, the world to which the deaf man was admitted when Christ infused 'the *Dictionary* or whole *Treasure* of Words' into his soul.

### **Was Queen Catherine of Braganza a collector? Collecting, Displaying, Consuming at Bemposta, Lisbon**

Susana Flor *Universidade Nova de Lisboa*

Catarina of Braganza (1638-1705), Infanta of the Portuguese Royal House and Queen of England, had her last will drafted in 1699 at the Palace of the Counts of Soure in the heart of Bairro Alto, central Lisbon. Six years later, Queen Catarina passed away at her Palace at Bemposta, where the will and an attached document titled 'General Provisions' were opened. Less than a month later, the 'Inventory Deed of the Assets left by the Queen's death' was drawn up, with the Judge being the Magistrate Bartolomeu de Sousa Mexia and the scribe João de Campos de Andrade.

For the execution of this Inventory, the Judge relied on the expertise of four goldsmiths and gemstone appraisers from the Casa da Índia: Manuel Nunes, Manuel Leal, Manuel Pereira da Silva and António Martins de Almeida, gold and silver hallmarks. Building upon this extensive documentation, which includes the description of the Bemposta Palace, we will endeavor to respond to the question posed in the title, with some background points. Firstly, the collecting tradition of the House of Braganza; secondly, the separation between the assets of the House of Braganza and those of the Royal Crown (1646); thirdly, the devastating 1755 earthquake for the History of Portugal.

The Queen's own words are not elucidative in clarifying concepts such as 'Collecting, Displaying, Consuming', as when referring to her heritage, she only indicates 'the manner in which I want everything currently used for the ornamentation of the Palace and for the service of my Chapel to be disposed of.'

### **From Planetary Tragedy to the Cabinet Stage**

Gary Taylor *Florida State University*

The modern word *theatre* originates in ancient Athens (*θεᾶτρον*), where it means 'seeing-place' or 'watching-place'. But the long history of this word, in multiple languages over 25 centuries, illustrates the problems of 'things in translation', including applying an old word to a modified thing. The polygonal wooden building called The Theatre, constructed in London in 1576, differs significantly from the ancient Roman and Greek buildings with the same name. Most importantly, The Theatre of 1576, disassembled and then reassembled with the new name 'The Globe' in 1599, was essentially a cylinder partially open at one end: sightlines from different standing and seating places inside that building offered good views of the stage, the actors, and other spectators, but little or no view of the outside world. Early modern 'private' indoor theatres offered no view whatsoever of the outside world. John Orrell celebrates these seeing-places as 'The Human Stage.' By contrast, the sightlines of every spectator in any part of the Athenian Theatre of Dionysos in the fifth century B.C.E. would have included, in addition to actors and chorus, a vast constant background of changing sky, mountains, trees, and cityscape, and many sightlines would have included the sea. I consider the contrasts between Athenian attention to 'planetary tragedy' (exemplified by *Prometheus Bound*) and the early modern and modern focus on private tragedies (exemplified by Middleton and Rowley's *The Changeling*).

## Panel Presentations

**Libros y lecturas en el Colegio de los Irlandeses de Salamanca** (Panel organized by Javier Burguillo) (Please note: the papers delivered in this panel are in Spanish)

Javier Burguillo *Universidad de Salamanca*

Cristo José de León *Universidad de Salamanca*

Julio César Varas *Universidad Autónoma de Madrid*

María del Mar García Martín *Universidad de Salamanca*

### **Noticias sobre la biblioteca del Colegio de Irlandeses de Salamanca**

Javier Burguillo *Universidad de Salamanca*

El Colegio de Nobles Irlandeses de Salamanca (1592-1951) ocupó distintos emplazamientos a lo largo de su historia, siempre cerca de las aulas de la Universidad. En este tiempo, condicionado por distintas circunstancias bélicas, institucionales y presupuestarias, fue haciendo acopio de libros de toda naturaleza hasta alcanzar un número de títulos muy relevante. La presente comunicación presentará las grandes líneas históricas que dan cuenta del sentido de un colegio como este en la ciudad del Tormes e irá mostrando la evolución de dicha biblioteca, tanto en espacios, como en el número de libros y en los distintos intereses editoriales. De esta forma, se mostrará el intercambio intelectual que existió entre dos culturas y dos idiomas a lo largo de los siglos.

### **Los libros de Paul Sherlock (1595-1646) y el ideal del misionero irlandés**

Cristo José de León *Universidad de Salamanca*

Como continuación de la comunicación anterior, en esta intervención se expondrá el proceso de formación de la biblioteca de Paul Sherlock durante el tiempo que ejerció el rectorado del Colegio de los Irlandeses de Salamanca. Después de plantear el marco histórico cultural de este

momento, se dará cuenta de todas las vicisitudes que tuvo que arrostrar la formación de dicha biblioteca y sobre todo se hará un retrato del perfil del perfecto misionero irlandés (del perfecto misionero postridentino) a partir del análisis de las líneas maestras de los títulos encontrados.

### **William Bathe (1564-1614) y la *Puerta de las lenguas***

Julio César Varas *Universidad Autónoma de Madrid*

En la encrucijada política, religiosa y cultural que vive Europa a finales del siglo XVI y principios del siglo XVII, el jesuita irlandés William Bathe brilla con luz propia entre las cortes de Isabel I de Inglaterra y Felipe III de España, como músico, profesor de Gramática y director espiritual de los jóvenes católicos irlandeses del exilio. Inmerso en el ambiente de renovación pedagógica que el Renacimiento ha impulsado en todos los ámbitos, Bathe y su *Ianua linguarum* (Salamanca, 1611) afrontan la urgencia de un momento histórico en que las fronteras se tornan permeables y es necesario abrir nuevas puertas que, mediante el dominio práctico de las lenguas, permitan tender puentes entre todas las gentes.

### **Un irlandés en la corte de Lope de Vega**

María del Mar García Martín *Universidad de Salamanca*

Esta comunicación se interesa por la figura de Donal Cam O'Sullivan Beare (1561-1618), Príncipe de Beare y I Conde de Berehaven y especialmente por su sobrino Philip O'Sullivan Beare (c.1590-1660). Se expondrá el devenir de su mala fortuna política, de su exilio en Castilla y de su apoyo a la causa de los exiliados irlandeses en Europa. Posteriormente, se dará cuenta de la relación personal y literaria del menor de ellos con el grupo literario de los escritores más cercanos a Lope de Vega en el Madrid de Felipe IV.

**Invention Displayed: The Logical Storehouses of Early Modern Literature** (Panel organized by Zenón Luis-Martínez)

Zenón Luis-Martínez *Universidad de Huelva*

Russell Hugh McConnell *Southern Methodist University*

Emma Annette Wilson *Southern Methodist University*

Logic or dialectic comprised one third of the humanist educational *trivium* taught ubiquitously at schools and universities throughout Europe in the sixteenth and seventeenth centuries. Defined as ‘the art of reasoning well’, logic enabled renaissance writers to analyze their world and, through a dual process of invention and disposition, or judgment, to set forth or exhibit their ideas for all to see. Logician and pedagogue Petrus Ramus was an innovator who, as Anthony Grafton and Lisa Jardine have pointed out, took the lead in pioneering advances in printing to teach students new ways of visualizing knowledge through the use of bracketed tables and other diagrammatic approaches; in turn, these new visualizations of knowledge inspired new ways of thinking and expressing ideas. This panel characterizes logic as an intellectual cabinet of curiosity, providing early modern writers with methods of gathering and then displaying their erudition and ideas. Our papers will examine ways in which writers in theology, drama, and epic poetry took advantage of Ramist logic as a strategy for discovering and displaying new ideas. In *A logicall analysis of twentie Psalmes*, William Temple describes his analyzed psalms as ‘discabineted [sic.] & presented to the eye’; this idea of logic as a way of ‘discabineting’ knowledge in early modern writing is the guiding spirit for each of our papers as they explore, respectively, the ways in which 1) Temple put logic at the service of unfolding the content of the Biblical psalms to his early modern readers; 2) William Shakespeare displayed a world of curiosities to his audience members along logical principles; and 3) John Milton used logic to allow his readers to imagine the world before the Fall from grace through his epic catalogues.

**'Discabineted & presented to the eye': Political Theology as Ramist *Wunderkammer* in William Temple's *A Logically Analysis of Twentie Select Psalmes* (1605)**

Zenón Luis-Martínez *Universidad de Huelva*

The career of William Temple (1555–1627) steers between scholarly dedication and professional service. After dedicating to Philip Sidney his edition and commentary of Petrus Ramus's *Dialecticae libri duo*, he served as his personal secretary until Sidney's death in 1586; he then occupied several posts, most relevantly in the household of Robert Devereux, Second Earl of Essex. *A Logically Analysis of Twentie Select Psalmes* (1605) meant for Temple a return to scholarly work, more specifically to Ramist logic, at a time of political adversity following the Earl's fall in 1601. His dedication of the work to Henry, Prince of Wales – a new attempt to gain patronage through scholarship – may have recommended his last public appointment, in 1609, as Provost of Trinity College, Dublin, where he transformed the earlier work on the psalms into *Analysis logica triginta psalmonum* (1611), the first and only instalment of a project that might have contemplated parsing the 150 biblical psalms along logical principles. Temple's only work in English puts its Ramist methodology and structure at the service of its theologico-political doctrine: his aspiration to 'exhibit' the political and religious content of his choice of psalms is materialized through his dissection of the texts into their arguments of logical *inventio* and their ensuing arrangement (*dispositio*) into syllogistic form. In his novel exposition of the psalms, Temple stresses their pliability to be 'discabineted & presented to the eye' when subjected to the analytical tools of Ramist logic, which favour, among other, visual techniques of presentation of its textual material in print. In the attempt to produce useful knowledge out of scholarly methodology, Temple extracts the natural wisdom that Ramists attributed to poetic and Biblical texts and formalises it into a comprehensive and comprehensible catalogue of spiritual arguments, opening its *cabineted* content into 'an argument divulged for the vse of all'.

## **The Greatest Showman: Shakespeare's Aristotelian Exhibits.**

Russell Hugh McConnell *Southern Methodist University*

In this paper I will use three specific examples, drawn from *Romeo and Juliet*, *Othello*, and *Hamlet*, to show how William Shakespeare opportunistically draws upon early modern Aristotelian logic in order to create grotesque, sensational, and emphatically non-didactic cabinets of curiosity which, although their component parts are deliberately inert, perform the action of delighting (but not instructing) his audience. Shakespeare lacked the kinds of firm intellectual affiliations that were normal among his university-educated contemporaries (notably such 'University Wits' as Christopher Marlowe, Robert Greene, and John Lyly). Therefore, for Shakespeare, the hard-fought conflict between traditional Aristotelian logic and revisionist Ramist logic was not one in which he felt any particular obligation to choose a side: for him, competing logical methods were not ironclad positions that demanded his allegiance, but rather sets of tools that he felt free to pick up and put down as the needs of the moment required. A particularly striking example of this Shakespearean intellectual flexibility can be found in his use of Aristotelian logic in crafting verbal cabinets of curiosity in his plays. Aristotelian logic, in contrast to Ramist logic, emphasizes static objects over causal relationships, thus capturing the essentially inert nature of his subjects. This logic is expressed through the art of grammar, which stands second to logic in the *Trivium*. The Aristotelian cabinets of curiosity in these three major tragedies present the reader or audience with highly entertaining displays of exoticism and oddity: Shakespeare temporarily suspends the dramatic priorities of plot and motive, pausing the progress of the play so that the audience may enjoy these lurid 'shows,' whose function as spectacle overrides their ostensible dramatic purposes.

## Discabineting Paradise: Backstage in the Logical Storehouse of John Milton's Epic Catalogue.

Emma Annette Wilson *Southern Methodist University*

This paper conceptualizes the logical storehouse as a cabinet of curiosity, the place in which writers gathered their materials before displaying them in their literary works. It focuses on John Milton's use of the 'Book of knowledge' to display before his readers his vision of heavenly creation, conflict and the fall from grace in *Paradise Lost* (Books 1 and 3). How and why did Milton create and then display his cabinet of paradisaical curiosities in his epic catalogue and invocation? In *The Artes of Logike and Rethorike* (1584), Dudley Fenner invokes the image of the storehouse *qua* curiosity cabinet to advocate for universal access to information. Fenner drew on a tradition that in the sixteenth century goes back to Erasmus and was continued by humanist educators such as Roger Ascham (1570), Pierre de la Primaudaye (1586), Bartholomaeus Keckermann (1600), and Alexander Richardson (1629), whose textbooks extolled the human intellect as a storehouse of riches waiting to be opened. Milton participated in this tradition: in his *Artis Plenior Logicae* (c.1640s), he explains that logic was the art which people could use to understand the whole 'encyclopedia' of knowledge both human and divine: or, the art by which people could build and then examine their cabinets of curiosity about the whole of earthly and heavenly creation. In *Paradise Lost* Milton puts his theory into practice in his epic catalogue in Book 1 (ll.351 ff.); this paper applies reading methods of early modern logic to understand Milton's process in creating his 'cabinet' of epic curiosities. The paper closes by examining the invocation in Book 3 of the epic to consider how logic enables Milton to move from 'a Universal blank' to being able to 'see and tell / Of things invisible to mortal sight' (3.54-55), thereby inviting us into a forsaken paradisaical cabinet of curiosity.

***The Essex Champion: A Forgotten Plea for a Transnational Reappraisal of the Rise of the Novel*** (Panel organized by Pedro Javier Pardo)

Jordi Sánchez-Martí *Universitat d'Alacant*

Pedro Javier Pardo *Universidad de Salamanca*

Leticia Álvarez Recio *University of Seville*

With a few recent exceptions, most accounts of the rise of the novel in Britain have focused almost exclusively on sources originally written in English. It seems to be the proper thing to do when probing into the history of English literature. This panel will attempt to question this presumption by examining this issue from a transnational instead of a national perspective, that is, by considering the reception of foreign—and more particularly Spanish—narratives in English fiction as illustrated by a novel published in the late 17th century. *The Essex Champion* (c. 1694), by William Winstanley, is an unknown but ideal case in point for two reasons: its banishment from all histories of 17th-century English fiction, perhaps another instance of what Barbara Fuchs has diagnosed as occlusion of influence resulting from Hispanophobia (applying both to the original literary authors and later critics or historians); and the way it perfectly epitomises the impact of Spanish fiction, since it encompasses both the Peninsular romances of chivalry and the novel that put an end to them, *Don Quixote*, or even a previous response to them, the picaresque, thus creating a composite novel, a melting pot of the narrative trends and modes of the time. The presence of a myriad of references to contemporary popular titles adds an almost encyclopaedic nature to the pot, and the mediation of the French translation and transformation of the Spanish sources contributes an additional layer of transnationality. This latter is the object of study in a research project, 'The Transnational Quixote,' that has produced the first modern English edition, translation into Spanish, and critical study of *The Essex Champion*. Taking its cue from this recent publication, this panel will defend the relevance of this work—which has remained, if not completely unknown, at least virtually unread for more than two centuries— not just as the first imitation of *Don Quixote* in English prose narrative, but also for the study of the

reception of Peninsular chivalric romances and of popular narrative literature in 17th-century Britain.

### **The Iberian Books of Chivalry in English Translation: A Backdrop for Interpreting *The Essex Champion***

Jordi Sánchez-Martí *Universitat d'Alacant*

*The Essex Champion* was published in a literary and commercial context in which the Iberian books of chivalry had left a deep mark. For well over a century this literary corpus had made its presence felt in England's book market and won the favour of readers and customers from diverse social backgrounds. Significantly, 1694 saw the publication not only of *The Essex Champion* but also of one of the last editions of an Iberian chivalry book in English, namely, the translation of Feliciano de Silva's *Amadis de Grecia*, originally printed in Spanish in 1530. Although Winstanley's work appeared when the printed dissemination of the Iberian chivalric books was coming to an end, it seems reasonable to assume that its reading public were familiar with this corpus and, therefore, it should come as no surprise that the Peninsular romances occupy such a prominent place in the scrutiny of Sir Billy's library. In order to better interpret the literary milieu in which Winstanley composed his romance and the kind of readership he intended to target, this paper presents an overview of the printed circulation of the Iberian books of chivalry in England from their beginnings in the Elizabethan period to their decline at the end of the seventeenth century.

### **The Rise of Romance: The Romantic, the Picaresque, and the Quixotic in *The Essex Champion***

Pedro Javier Pardo *Universidad de Salamanca*

In *The Essex Champion*, William Winstanley narrates the story of a farmer's son whose mind is turned by reading chivalric romances (Peninsular and French as well as native ones), and whose comic adventures as a knight-errant in 17th-century Essex follow in the footsteps of those narrated by Cervantes. This rejuvenation and

indigenisation of the quixotic figure is modelled on the pattern instituted by the first French rewrite of *Don Quijote*, Charles Sorel's *Le berger extravagant*, translated into English in 1653. Winstanley, however, added a most original trait: the squire who plays Sancho to Billy's Quixote, Ricardo, is empowered through the gift of a magical ring which introduces the supernatural into an outwardly realistic diegetic universe, and thus topples it over to the domain of romance. In so doing, the work is in line with other English mock romances such as *Moriomachia* or *Don Zara del Fogo*. In addition to this, the way Ricardo uses his gift is reminiscent of the literature of roguery, which turns him into a sort of picaresque knight-errant. Hence *The Essex Champion* can be described as a hybrid in which romance, the picaresque, and the quixotic are merged in a dialogue not far from Bakhtin's understanding of the novel as a genre. The book thus anticipates two major features of the rise of the novel which have not been duly vindicated so far: the role of foreign models and the survival of romance; or, in more specific terms, the rise of romance amid realism, and the Spanish descent of both modes of fiction.

### **Prose Fiction in Late-17th-Century England: Reading Lists in William Winstanley's *The Essex Champion***

Leticia Álvarez Recio *University of Seville*

The lists of readings that appear in chapters I and IV in William Winstanley's *The Essex Champion* offer an extraordinary information about popular English literature in the late seventeenth century. In chapter one, the narrator describes in detail the books the protagonist uses to learn how to read and write, while in chapter four, clearly inspired by Cervantes's *Quixote*, there is an interesting dialogue between the old Thomasio and the curate, who try to destroy those books in Billy's library that could have exerted, in their view, a pernicious influence on him. This paper explores those bibliographical references as well as the different characters' comments on their didactic function and their role as instruments for entertainment. It also pays attention to other literary works and characters mentioned in other parts of the novel that would have been doubtlessly familiar for

contemporary English readers. All in all, it underlines Winstanley's contribution to seventeenth-century debates on the value of fiction and the formation of a literary canon.

**Performance Archives as Cabinets of Curiosities** (Panel organised by Veronika Schandl)

Veronika Schandl *Pázmány Péter Catholic University Budapest*

Francesca Rayner *University of Minho*

Elena Bandín, *Universidad de Leon*

While performance archives are central to the work of analysing and reconstructing Shakespearean performance, they have received surprisingly little critical attention as key sites of memory in themselves. The panel wishes to examine performance archives as cabinets of curiosities; places of wonder, delight and labour but also places where very different materials and objects can often be found side by side. As Barbara Hodgdon suggests in *Shakespeare, Performance and the Archive* (2008), markings on actors' scripts, promptbooks, rehearsal photos, costume stores and technical notes can supplement recordings of performance and personal memory in order to bring performances to life and elucidate performance choices but also challenge linear narratives of performance. Besides addressing theoretical questions about the nature of theatre archives (Where are they located? On what basis are items selected? Why do they privilege written and visual information over performance objects? What is left out and why? Do theatre archives wish to tell a narrative? etc.), through specific examples, the panel aims at showcasing some of the Shakespeare-related treasures in Portuguese, Spanish and Hungarian theatre archives.

Veronika Schandl explores the establishment of the Hungarian Theatre Museum and Institute, investigating the consequences of the 1952 political decision that led to its establishment and its subsequent impact on the collection. The paper will specifically examine in how cabarets and burlesques that use Shakespearean material feature in the

collection. It will also reflect on the challenges associated with locating non-mainstream material in the archives.

Francesca Rayner's thought experiment imagines what a performance archive for Ophelia in Portugal might look like. Adopting an immersive approach, her paper will examine the possibility of an archive based around performance memorabilia and performance moments that also interrogates the gender stereotypes conventionally associated with the role.

Elena Bandín examines two different archives: the Spanish Theatre Documentation Centre and the Theater Censorship Archive integrated into the *Archivo General de la Administración*. The paper will examine the various materials and paratexts that are preserved in these two archives in relation to some Shakespearean plays performed in Spain during the twentieth century.

## Papers

### 'Heu quanta de spe decidi': Robert Greene's *The Spanish Masquerado* and the Emblemizing of Spanish Post-Armanda Decadence

Francisco José Borge López *Universidad de Oviedo*

Battles can be lost and won well before they are fought, and the battle for propaganda is usually the one which takes preeminence in any conflict. The Armada sent by Philip II in 1588 against the coasts of England might have lost the day in its fight against the elements, but it not less accurate to say that in the decade following this naval confrontation it was the English that definitely managed to win the day before an international audience which witnessed Spain's incipient decadence and England's unstoppable raise to power. In the opening skirmishes, the English fleet managed to capture only one Spanish vessel, the one commanded by Pedro de Valdés, and Sir Francis Drake's main booty probably was the treasure of information he surely got from this unexpected guest he welcomed aboard his own ship. Back in England, and for the more than three years that his imprisonment lasted, Valdés became the target of some prominent English propagandists who, at this precise historical junction, assumed the task of undermining the prestige of Spain, both as a colonial and as a military power. Amongst this, the figure of Robert Greene, especially with his 1589 *Spanish Masquerado*, stands out as a clear example of how Valdés and most of the Spanish actors in the Armada were immediately incorporated to the imaginary of English letters as both emblems of Spanish perfidy and harbingers of Spain's ultimate defeat in favor of the English. This paper explores the rhetorical mechanisms at work in Greene's and other related literary pieces, the ways in which Valdés and his Armada companions became synonym with Spain's doom and England's rise to imperial dominance.

## The Uncanny, Magic, and Wonder – a Collection of Curiosities in Shakespeare's *The Tempest* and its Musical Transmediations

Alina Bottez *University of Bucharest*

This paper tackles the occult and the uncanny in *The Tempest* and its musical adaptations as a collection of curiosities meant both as *captatio benevolentiae* for King James, reputedly engrossed in the study of such matters, and as a magnet for the audience. The play opposes Prospero's white, enlightened, rational, solar magic and Sycorax's black, elemental, destructive, lunar one. The paper circumscribes the play to the conventional attitudes towards magic of its age, while also singling out Shakespeare's covert undermining of these conventions. The characters subliminally relativize King James' blunt condemnations in *Daemonology*, as Prospero's magic is presented as mostly reparative, healing, and life-saving. He is the representative of High Magic, while Sycorax appears as the continuator of Medea, the necromancer.

Magic occasions the suspension of disbelief that allows for other curiosities and instances of hybris: Caliban, the initially inarticulate monster that is half-man, half-fish; Ariel – the disembodied spirit that can become invisible and bewitch through his voice; usurpation – the unlawful arrogation of another person's legitimate right; lechery, infidelity, incest, enslavement, and attempted murder – all sensational themes that are collected as curiosities meant to fashion the fantastic world of a remote island, safely distinct from Europe, but disquietingly redolent of it. These abnormalities will be scrutinised both in Shakespeare's original and in Purcell/Weldon's semi-opera (based on Dryden and Davenant's seventeenth-century 'alteration'), Jeremy Sams' pastiche *The Enchanted Island*, and Thomas Adès' opera *The Tempest*.

The paper hermeneutically concludes that, even if travelling temporally, transnationally, and transmedially, the penchant for the uncanny in the Jacobean original is preserved in its musical adaptations, as the taste for magic, abnormality and 'the other' seems never to grow out of fashion. The changes brought to these curiosities

reflect the historical and social shifts of mentality across the cultural ages that separate Shakespeare from his adapters.

### **An Elizabethan Box of Theatrical Curiosities**

Terri Bourus *Florida State University*

The most systematically unreliable text in the First Folio is *The Merry Wives of Windsor*. The New Bibliography, in one of its few uncontested discoveries, demonstrated that it was printed from a manuscript prepared by Ralph Crane, who completely transformed the original spelling, punctuation, stage directions, and character naming, while adding Latinate scene numbers. Crane, or someone else, also systematically censored and bowdlerized the play's language, eliminating oaths and references to 'God', while changing the name 'Brook' to 'Broome'. F's deficiencies have been concealed by editorial asset-stripping of the 1602 quarto - which, paradoxically, those same editors dismiss as an incoherent memorial reconstruction by actors or spectators. This denigration-and-mining of Q1 has dominated thinking about the play from W. W. Greg (1910) to the latest edition (Cambridge University Press, 2020). My paper adds to defenses of Q1 by other feminist scholars and bibliographers (Helen Ostovich, Laurie Maguire, Emma Smith), in part through considering images and reviews of two recent productions: an Elizabethan-dress revival of Q1 at Ohio State University (2018) and my own 2019 Florida State University modern-dress production. Both productions challenge claims that Q1 is incomprehensible in performance. The classicized, literary, courtly Folio probably represents an adaptation and expansion performed at the Jacobean court in November 1604. By contrast, Q emphasizes - on its title-page and in its structure - the accelerated interaction of a collection of visual verbal eccentrics, combining and transforming characters from Shakespeare's *Henriad* with popular Elizabethan 'humours' and *commedia dell'arte* theatergrams. Editors and critics who demand 'realism' and 'unity' fundamentally misrepresent the theatrical logic of 'merry' ensemble performance (*Sir John Falstaff and the Merry Wives of Windsor*), which emphasizes the pleasure of

immediately recognizable eccentricities brought together in rapid new combinations.

### **A Portrait of Curiosities: The Puzzle of *The Somerset House Conference***

Berta Cano Echevarría *Universidad de Valladolid*

*The Somerset House Conference* is a group portrait of the Spanish, Flemish, and English delegates who signed the Treaty of London in 1604. Although it carries the signature of Juan Pantoja de la Cruz, court painter to Philip II and Philip III, art historians have long contested the attribution, Roy Strong and Karen Hearn, among others, believing it to be Flemish. Yet, as Gustav Ungerer and Javier de Salas have pointed out 'mi señor' (referring to the King of Spain) and other phrases are written in Spanish and the signature 'Juan Pantoja de la X' is from the same period as the painting. The puzzle is complicated by the fact that the two extant versions are presently in English collections (the National Portrait Gallery and the Maritime Museum at Greenwich), while at least one of the copies was in the English embassy in Madrid in the late seventeenth century.

It is my contention in this paper that this focus on attribution has meant that art historians have neglected key elements of the painting itself. Most critics have taken for granted that it accurately represents a room in Somerset House, overlooking two important elements I will address here: the carpet covering the table at which the dignitaries sit, and more significantly the tapestry hanging on the wall behind the visiting delegation. As I propose to show, once we turn our attention to these objects the puzzle of its provenance might become a little more solvable, and this iconic image of early modern diplomacy understood a little better.

## Collecting news: *Relaciones*, *cartas*, and *avisos* about the Departure of the Prince of Wales from the Spanish Court

Anunciación Carrera de la Red *Universidad de Valladolid*

This contribution is concerned with the collection, publication, and dissemination of news in the early modern period. It studies the Spanish printed news relating a hitherto overlooked episode in the history of Anglo-Spanish diplomacy: the departure of Charles Stuart, Prince of Wales, from the Spanish Court and his return to England in September 1623, following the failed negotiations of his marriage to the Infanta Maria Anna.

By the end of October, at least four single-event pamphlets (*relaciones*) narrating Prince Charles's departure from Madrid and journey to the seaport of Santander had come out of the Spanish presses. Until the end of November, a number of newsletters (*cartas*) and brief reports (*avisos*) about his eventful sea passage and arrival and welcome in England had also seen the light. Among all of them, Andrés de Almansa y Mendoza's *Relación de la partida del principe de Walia* has always stood out. It was soon reedited, reissued, abridged, copied, and fully translated into English, Italian and German; today, it is the only one that is published in a modern edition and that has been studied, even if cursorily, while the others remain unknown.

To focus on Almansa's outstanding output would too narrowly circumscribe the gathering, composition, publishing, and reception of news about the Spanish Match solely within courtly circles. Much contrarily, an analysis of the full set of *relaciones*, *cartas*, and *avisos* of the departure and *jornada* of the Prince of Wales, and of the plurality of agents intervening in their production, discloses the surprising extent to which this news was collected – written, transmitted, and consumed – by the non-elites.

## Commodities, Mobility and Desire in the *Fastigínia*

Rui Carvalho Homem, *Universidade do Porto* (CETAPS)

This paper addresses connections between objects, spaces, and desire (acquisitive, erotic) in Tomé Pinheiro da Veiga's *Fastigínia*. This uncertainly dated text (possibly from the 1620s) contains a long and often rambling account, by a Portuguese visitor to Valladolid in 1605, of a set of momentous events. These include the celebrations of the birth of the future Philip IV of Spain (and third of Portugal), and the arrival and sojourn of an English embassy mandated to confirm the Anglo-Spanish peace. Through his authorial persona, whom he calls 'Turpin', Pinheiro da Veiga provides a description of the people, settings and encounters that stand out from such a historical juncture. A recurrent trait of his account is the omnipresence of objects – jewellery and garments, weapons and insignia of power, domestic implements and liturgical objects. It is through such items in the indoor and outdoor environments he visits that Turpin reifies our fascination with (in the words of the editors of a recent set of studies on Early Modern material culture) '[how] people interacted, the spaces in which they did so, the social relationships [in such settings] (...) and the way knowledge travels around those circuits of connection' – and this in the 'period that gave us the cabinet of curiosity' (Richardson et al 2017). Indeed, this paper will argue that, in Pinheiro da Veiga's thoroughly commodified representation of public and private spaces, objects, intensely noted and coveted, are much more than ornaments or complements – becoming rather the devices that ensure the singular memorability of the circumstances for which they become material metonymies.

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## De-nationalizing *Macbeth* on the Spanish Stage (2001-2020): the Galician Exception

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After having examined around thirty productions, there are at least two points to be made regarding the last two decades of Shakespeare's *Macbeth* on the Spanish stage. The first, which I will explore in more detail elsewhere, has to do with gender. From ambitious productions like Carles Alfaro's *MacbethLadyMacbeth*, at the Naves del Español, to modest projects like Mateo Feijoo's all-female adaptation, designed for the 120 seats of the Teatro Pradillo, directors around the country have recalibrated the relationship between the Macbeths. By reshaping the roles and compensating their stage presence, frequently reducing the cast and often deleting or rearranging scenes, Spanish theatres have mostly premiered versions that concentrate on the couple's emotions and on their domestic conflict, an emphasis that has overshadowed other elements of the Jacobean playtext. This tendency testifies to the late modern centrality of feminism and shows how developments in gender politics have shaped Shakespeare and Spain's cultural production in complex ways. But in this paper I wanted to pay attention, instead, to the play's 'Scottishness' and its connection to the politics of nationality to argue that the late emphasis on the play's gender dynamics has come with a parallel disinterest in other political dimensions since, with very little exception, Spanish directors have articulated *Macbeth* as an atemporal tragedy that neither attempts to engage with the play's Jacobean politics, nor tries to find correlative political contexts that would resonate in the present. For this, after revisiting the play's early modern context, I will briefly speculate on a few productions whose regional idiosyncrasies would have allowed addressing *Macbeth*'s complicated political history, but only to illustrate how the productions of Helena Pimenta (2009) and Andrés Lima (2014) are the two rare and contrasting productions in which the late modern Spanish stage, via Galicia, have mirrored the concerns of early modern national politics and of Shakespeare's Scottish machinations.

## Post-Pandemic Shakespeare: Religious Influences in the Novel *Station Eleven* (2014)

Luis Javier Conejero Magro *Universidad de Extremadura*

The dynamic twenty-first century literary landscape has helped bring to the fore the synergy between Shakespearean themes and contemporary narratives, a phenomenon vividly portrayed in Emily St. John Mandel's novel, *Station Eleven* (2014). This paper explores the intricate intertextual tapestry within the novel. It focuses in particular on the fundamental influence of Shakespeare and the Bible, in reflecting Greenblatt's concept of 'marvellous objects'. Mandel's characters navigate a pandemic-altered world, where Shakespeare emerges as an objectified guiding presence. The novel seamlessly incorporates Shakespearean references, portraying the Elizabethan dramatist as 'plague-haunted' through the perspective of one of the characters. A paradox unfolds when Kirsten, one of the main characters, finds vibrancy in the midst of chaos by delivering Shakespearean lines, showcasing the enduring vitality of Shakespeare's words as society breaks down. Taking specific instances from the novel as its starting point, the analysis first highlights the way Mandel incorporates Shakespeare's use of biblical reference. It then navigates the multifaceted intertextual layers and examines their impact on the novel's style, demonstrating how Shakespearean texts and biblical references act as catalogues for offering cultural insight, transcending linguistic and cultural boundaries and testifying to the enduring relevance of the Elizabethan dramatist in the twenty-first century. The research contributes to a broader literary discourse on the lasting impact of Shakespearean and biblical themes in shaping perceptions of catalogues, books and even objects in these 'epochs of space' (Foucault).

Keywords: Shakespeare, Emily St. John Mandel's *Station Eleven*, religious iconography, 'marvellous objects', space.

**Spain on Display: Mme. D'Aulnoy's *Memoirs of the Court of Spain***  
María José Coperías-Aguilar *Universitat de València*

Within a period of three years Madame D'Aulnoy published, anonymously, three books about different aspects of Spain: *Mémoires de la cour d'Espagne* (1690), *Relation du voyage d'Espagne* (1691), and *Histoire Nouvelle de la cour d'Espagne* (1692). All three books were immediately translated into English (1692, the first two works, and 1693, the last one), on this occasion merely presented as having been written by 'an Ingenious French Lady', reaching great popularity among readers in England. By focusing on the first book of this series, this paper intends to analyse the way in which Spanish politics, society and economy were displayed to the French and English readers of the late seventeenth century, unfortunately, not always in a favourable light. The book deals with the preparations for the wedding between the Spanish king Charles II (1665-1700) and his bride Marie Louise of Orleans, her arrival in Spain and her first years in the Court of Spain, covering roughly the years 1679-1681. Many details are given about the members of the nobility, the councils and bodies of government of the country, the intrigues at the court, the corruption present in society, as well as the financial problems Spain was facing at the time. The paper will also delve into the real source of this work, the Marquis de Villars's *Mémoires de la Cour d'Espagne 1679-1681*, which -apparently- were only circulated in manuscript form when first written and were not actually printed until 1893.

**'Is your gold and silver ewes and rams?': Gold and Allegory in Shakespeare's Plays**

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In *The Merchant of Venice*, when Shylock recounts the Genesis story of Jacob's speckled sheep, Antonio abruptly demands: 'Was this inserted to make interest good?/ Or is your gold and silver ewes and rams?' The context of an exegetical dispute makes the word 'inserted' suggest the practice of adding glosses to the text of scripture while the metaphorical equation of gold and silver with ewes and rams reinforces the sense of

an allegorical interpretation of biblical narrative. In questioning Shylock's true intention as a storyteller, Antonio is effectively accusing his commercial rival of trying to hide the nasty reality of usurious gain behind the innocent appearance of breeding ewes – a duplicitous rhetorical strategy that he associates with allegory. Taking this moment as its point of departure, this paper argues that Shakespeare's plays interconnect allegorical modes of representation with alluring visions of gold in a way that raises profound questions about the nature of outward signs, false appearance, and the essential opacity of meaning. Readings of Shakespearean drama tend to relegate gold to a metonym for financial profit or ill-gotten riches. Instead, the paper seeks to show that Shakespeare's fascination with the glittery surfaces of metallic wealth gives rise to a deeper understanding of allegory as a mode of representing a world that is perceived to be fallen. Shakespeare engages with traditional notions of allegorical expression – rhetorical, as in Cicero, and typological, as in Augustine – but transcends them in anticipating radically modern ones like those developed by Walter Benjamin and other contemporary thinkers. Shakespeare's poetics of gold thus yields a unique insight into his conception of the meaning and purpose of works of art in a world that is felt to be increasingly secularised.

### **Some Remarkable Pieces of Renaissance Iconography – A Revisitation**

Maria de Jesus Crespo Candeias Velez Relvas *Universidade Aberta, Lisboa, Portugal; CEAUL/ULICES*

When the so-called New World started to be known and acknowledged by the Europeans, at a time without devices to capture *in loco* and later bear witness to the until then inconceivable realities, both the art of the word (oral or written) and the art of the image became crucial. In England, the maritime enterprise would be set in motion during the Elizabethan Age, having thus coincided with a period of stability that would also give room to a late Renaissance and to a refined court society, centred on an inspiring queen.

Two different kinds of iconographic works were then prolifically produced, according to the spirit, artistic tendencies and worldview of the times: i) engravings, woodcuts, drawings and watercolours exhibited what travellers had beheld and later told, thus disclosing, more or less accurately, amazing places and their inhabitants; ii) portraits of monarchs, rulers, courtiers and ladies displayed their wealth, power, social status, and beauty (actual, or enhanced, or emblematic), some as mementos, others as pieces with specific purposes, namely marriage negotiations and/or diplomatic agreements, within a whole new context.

Taking these matters into account and resuming one of my lines of research, I intend to revisit some pieces that fall in the two kinds of iconography mentioned above. Firstly, I will approach Albrecht Dürer's *Rhinocerus* (1515) and Konrad Gessner's *Tatus quadrupes* (ca. 1558). These works had a strong impact at the time, constituting paradigmatic examples of disclosure and of interrelationship between travellers' reports and artists' images. Secondly, I will focus on Nicholas Hilliard's depiction of Elizabeth I in *The Pelican Portrait* and *The Phoenix Portrait* (both ca. 1575), also paradigmatic but on another level. In the absence of regalia, the dimension of the Queen as herald of transformation, renewal and stability is encapsulated in the tiny, yet most relevant bird-shaped jewels, almost concealed amidst the richly embroidered attires and profusion of other gems.

***Wunder* to be found in no *Kammer*: Sir Thomas Browne's *Musæum clausum***

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As demonstrated throughout *Pseudodoxia epidemica*, Browne was well acquainted with the printed catalogues of some of the most famous *Wunderkammern* of his time. Furthermore, he possessed, if not a literal cabinet of curiosities, at least a remarkable collection of the kind of items that were usually displayed therein. Thus, in a 1671 diary entry, John Evelyn writes: '[Browne's] whole house and garden being a paradise and cabinet of rarities, and that of the best collection,

especially medals, books, plants, and natural things' (1). In a more metaphorical sense, the organizing principle of *The garden of Cyrus* can be related to that of a *Wunderkammer*.

However, the author of *Hydriotaphia* could not but be aware of the absences and the gaps that necessarily punctuate the concept of a cabinet of curiosities. His short posthumous tract *Musæum clausum* constitutes, as it were, a *Wunderkammer* in absentia, it being a compendium of 'Some remarkable Books, Antiquities, Pictures and Rarities of several kinds, scarce or never seen by any man now living' (2), i.e., of precisely the kind of things that would exalt any *Wunderkammer* but cannot be found in any of them.

Yet, instead of displaying the purple style with which readers of *Hydriotaphia* are familiar, *Musæum clausum* finds Browne 'in his most whimsical vein' (3). Our author was not blind to the exaggerations, falsifications and plain inventions that plague actual *Wunderkammern* and their catalogues, and in this short text he delights in placing the preposterous next to the plausible and the imaginary next to the real. The aim of this paper, then, is to read this short tract against the aforementioned context, all the better to illustrate Browne's singular combination of erudition and mischievousness.

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2. Sir Thomas Browne, 'Musæum clausum, or, Bibliotheca abscondita: containing some remarkable books, antiquities, pictures and rarities of several kinds, scarce or never seen by any man now living', in Thomas Browne, *The works of Sir Thomas Browne*, edited by Geoffrey Keynes (London: Faber & Faber, 1931), vol. V, pp. 131-142; p. 131.
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## Pe boke of Ypocras in Early Modern English medical miscellanies

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Pe boke of Ypocras outlines the effects the moon produces in each of the twelve zodiac signs upon parts of the body leading to diverse kinds of sicknesses. Treatises gathering this knowledge are known as zodiacal lunaries (Taavitsainen, 1988), as prognosis is based on the moon's passage in the zodiac. Zodiacal lunaries in general, and Pe boke of Ypocras, circulated extensively during the late Middle Ages in several Middle English medical miscellaneous manuscripts. A Middle English corpus and linguistic study of Middle English witnesses of Pe boke of Ypocras has been recently published (Diego-Rodríguez, 2023). However, post-1500 witnesses of Pe boke of Ypocras remain unidentified and unedited in manuscripts. That is why my first aim is to use paleographic evidence to bring to light three sixteenth-century manuscripts containing Pe boke of ypocras to study the transmission of the tract after 1500. The low numbers of witnesses in the Renaissance is due to the fact that astrology decayed and started to be associated with advice columns, magazines, or fraud fortune-tellers (Ackerman-Smoller, 1994). This progressive decline affected the so far apparently unbreakable connection established between medicine and astrology. However, during the first decades of the sixteenth century astrology was still perceived as a science (Dooley, 2014), and 'was part of the scientific mainstream' (Capp, 1979: 180). That is why my second aim is to formulate different hypotheses based on manuscript evidence to justify the disappearance of Pe boke of Ypocras in seventeenth-century medical miscellanies.

Keywords: Pe boke of ypocras, Early Modern English manuscripts, astrological medicine, miscellanies.

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### **The Use of Flashback and the Question of Accessibility in Kenneth Branagh's Shakespearean Adaptations**

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By means of mixing different film genres easily recognizable, accompanying the language of images that visually represent the words expressed by the actors, and using a cast of well-known stars, a fast pace and a naturalistic acting style, Kenneth Branagh has managed to convince audiences around the world to enjoy the film adaptations of an author whose plays were considered boring by the general public and relegated to a mere educational use. In his aim to make these works more accessible, Branagh incorporates a purely cinematographic resource such as the flashback into his adaptations in order to clarify and explain visually those scenes that may be difficult to understand for an audience not familiar with the original work. This study will involve an analysis of the different flashbacks that appear in his adaptations of Shakespeare's plays, especially in *Henry V* (1989), where he borrows scenes from previous works, such as the two parts of *Henry IV*, to achieve a greater understanding of the main character's inner journey and the personal conflicts he goes through; as well as in *Hamlet* (1996) where the British director shows on screen various scenes that do not appear in the original work but that serve to compose a more precise image of the main character's past. Thus, through the use of this purely cinematographic technique, Branagh moves his adaptations

away from the walls of the theatre, and brings the works closer to a more global audience, regardless of their previous knowledge or studies, accomplishing, in the process, his personal mission of making the plays of William Shakespeare as accessible as possible.

### **Generic Hybridity in Thomas Durfey's Comedies of the 1680s and 90s**

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Restoration comedies are less uniform than we may think. They are not all risqué sex comedies, nor either comedies of wit or humours. Most of them mix not only those three elements or comedic forms but also others, such as romance, intrigue, farce, satire, or moral reform in varying degrees. In many cases, one or two of these features are more prominent, and this makes it easier to describe or classify the plays in generic terms. Yet this task seems more complicated in other cases, for instance, in plays written by Thomas Durfey in the 1680s and 90s, such as *A Commonwealth of Women* (1685), *A Fool's Preferment* (1688), *The Marriage-Hater Matched* (1692), or even *Love for Money* (1691). *A Commonwealth of Women* strikingly combines romance, tragicomedy, political satire, farce, and sex comedy. *A Fool's Preferment* is mostly a social satire, but it also features farce and an ending typical of reform comedy. *The Marriage-Hater Matched* makes a brilliant display of humours characters and hilarious farcical scenes, but it may be seen as a contribution to exemplary comedy too. *Love for Money* is more clearly moral and less farcical, but it still includes some farce, an excellent gallery of humours characters, and some political satire. This paper intends to analyse this tendency to generic hybridity, which is most likely due to Durfey's attempt to provide variety and thus satisfy the different likes and sensitivities of an increasingly diverse and demanding audience, within a changing social and political context.

## The Book, the Cauldron, and the Flower: Shakespeare's Magical Paraphernalia

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The Renaissance became the period during which the Western notion of magic finally took shape. Yet, even then, it was not one magic, but rather several varieties of magic which differ in their attitudes towards the world, their application and instruments. At least three can be singled out: the so-called 'learned magic' of the educated elite, the low magic or witchcraft of female practitioners, and the non-human magic of the so-called fairies. 'Learned magic' includes a 'significant portions of what more particularly can be identified as natural magic, image magic, divination, alchemy, and ritual magic' (*The Cambridge History of Magic and Witchcraft*, 2015, p. 333) and was practised in earnest, its upsurge came with the re-discovery of the Hermetic literature; the witchcraft, whatever fantastical, prejudiced and constructed, was feared and persecuted in the Witch Hunts while the fairies' magic was believed to be encountered in the neighbouring woods or hills (though *The Secret Commonwealth of Elves, Fauns and Fairies* by Robert Rev. Kirk appeared in 1692, it reflected the notions which were present also during Shakespeare's time). Each of these types of magic has its set of practices, tools and attributes that underlie stereotypical perceptions of the magical till nowadays.

This paper seeks to analyse how these notions were employed by Shakespeare in his three plays on magic, which neatly fall into the abovementioned categories, presenting a 'catalogue' of the magical as it was imagined during the Renaissance. In every play, a magical instrument (and other magical paraphernalia) associated with every type of magic appears and influences the narrative. Thus Prospero, a Hermetic learned magus, uses a book to work his magic in *The Tempest*, three witches from *Macbeth* seem to concoct their sorceries in a magical cauldron, and Oberon in *Midsummer Night's Dream* needs a particular flower to perform his wicked magical prank on his queen.

**'Man is nothing but a receptacle of diseases in his body': The physicality of pessimism, new illnesses, and living detritus in John Donne's rhetoric.**

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In *Anatomy of the World* (1611), his first published poem, John Donne considers the decaying state of the world and discusses the declining health of the population of early modern England in a long piece written on the death of his patron's daughter. By means of allegorical hyperbole, the poet aims to assert the generalized decadence of the world to make the death of his patron's daughter look not only tragic, but also paradigmatic. The poem relies on myths to offer exempla. Donne exploits the story of the giants that populated the earth before humans did to help him discuss the diminishing stature of people since time immemorial, but he also contributes to the myth with scientific accounts that help explain the phenomena. Donne mentions the poor quality of food and the contamination of the land, as well as 'new illnesses' coming from abroad. While this strategy may be adopted in the poem for purely rhetorical reasons, fifteen years later Donne repeated the imagery of decay from the pulpit of the city parish of St Dunstan's-in-the-West. Linking moral and physical deterioration, he described man as carrying the 'spawn and seeds and eggs of affliction in his own flesh'. Within the framework of grotesque studies, this paper will consider extracts from these two texts to evaluate metaphors of physical decomposition and bodily manifestations of moral decay, and their links to political and biological pessimism.

**Peter Heylyn's Cosmographies and the Unknown Lands of Romances of Chivalry**

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Peter Heylyn's comprehensive *Cosmographie*, a four-book and one-thousand folio-page scholarly achievement, first printed in 1652 and reprinted in 1657, 1666 and 1674, provides readers with, it assures, 'the chorographie and historie of the whole world, and all the principall

kingdoms, provinces, seas, and isles thereof. In it Heylyn expands his previous *Microcosmus, or A little description of the great world* (1621), a publication of four hundred pages in octavo that collects his lectures at Magdalen college Oxford, where Heylyn lectured on historical geography. *Cosmographie* divides the world 'into two parts': 'known' and 'unknown', and while the description of the known territories takes over one thousand pages, only a final seven-page appendix deals with the 'Unknown, or not fully discovered' regions. Heylyn specifically groups these into seven categories, namely, the lands of *Mundus alter et idem*, Utopia, New Atlantis, Faerie Land, Painters Wives Island, the Moon, and 'the Lands of Chivalry', that is, 'such *Ilands, Provinces, and Kingdoms* in the Books of *Errantry*, which have no being in any *known* part of the *World* and therefore must be sought in' *Terra Australis incognita*. By looking into Heylyn's understanding of the geography of romances of chivalry, this paper not only explores contemporary perceptions of 'the Books of *Errantry*' in circulation in mid-seventeenth century England, but also analyses the implications of Heylyn's distinct categories of *imaginary* and *unknown*, and his deliberate use of only the latter to refer to the lands of knights errant.

### **Renaissance 'Singularities': Moving Statues and Automata on the Stage and Beyond**

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In *The Winter's Tale* Shakespeare created one of the most moving scenes (if not *the* most moving scene) of his dramatic oeuvre: Hermione, queen of Sicily, who was thought dead, comes to life after sixteen years of absence. However, she is first presented as a statue carved and painted by the Italian artist Giulio Romano. Although Romano was mostly known as an architect and painter, his epitaph mentioned that he made statues breathe. In Shakespeare's time, though, Romano was largely known for his pornographic drawings, which were engraved in Marcantonio Raimondi's 1524 book *I modi* (*The Positions*). Nevertheless, this part of Romano's work seems irrelevant in *The Winter's Tale*: Hermione's statue is held in a chapel, and the queen is

treated as a saint; moreover, her painted statue alludes to a tomb effigy (despite the fact that she is standing, rather than lying or kneeling). Although Romano's name is not mentioned there, Livia's art collection of 'naked pictures' in Thomas Middleton's *Women Beware Women* seems more relevant to this part of the artist's work. Like Hermione's statue, which is presented by Paulina after the 'looker[s]-on' have viewed her collection of 'singularities', the Duke of Florence also proves a living 'monument' after his friend Guardiano has shown Bianca (whom the Duke wants to seduce) Livia's collection of 'fair[...] ornaments' that 'livelier [...] neither Florence / Nor Venice can produce'. Livia's 'livel[y]' 'ornaments' remind us of Romano's art as described in *The Winter's Tale*. Middleton's story of Bianca and the Duke of Florence was inspired by the true story of the second Grand Duke of Tuscany Francesco I de' Medici and his Venetian mistress Bianca Capello. Partly to please his mistress, Francesco hired the architect, designer and engineer Bernardo Buontalenti to build the Villa di Pratolino (between 1569 and 1581). Although in *Women Beware Women* the art collection is not the Duke's, his historical model commissioned a garden (and a palace) full of 'curiosities', which is worth exploring. Among them the eleven-metre-high 'Appennino', a colossal statue that could almost come to life with water and fire coming from his hollow interior out of its stone 'orifices', and multiple grottoes (both in the garden and in the palace) featuring theatres of automata. Using the moving statues of English Renaissance drama as a starting point, this paper will also explore some real 'curiosities' of Italian Renaissance art.

### **About the Expansion of Early Modern English Studies (starting with the Hispanic Baroque).**

Fernando Gómez Herrero *Independent Scholar*

'[The Baroque] arises from the fact that the full civilisation in which this expanded and even extravagant form of classicism flourished is one from which we in England have been cut off by a curious historical accident' (Chesterton, 1927).

'The England of Queen Elizabeth... possessed such an overflowing vitality and was so eager to take in all that was sufficiently adventurous and picturesque and in some cases mannered that it could digest what would have caused serious trouble to a weaker age.' The subsequent failure of never over succeeding centuries was all the more unfortunate (Susie Harris's *Nikolaus Pevsner: The Life* (2011); p. 297).

The Brits do not do Baroque well, do they? They certainly do not welcome the terminology of the Baroque for self-definition purposes. How? Why? What's the point? This paper proposes the continuation of the interrogation of the 'curiosity' of the typical frames of Early Modern (English) Studies and the intention is to open up these (methodologically national/istic) frames so that we can contemplate wider vistas (continental-European, (Latin) American, Early Modern/colonial, even 'Hispanic Baroque' - with the caveat that the term 'Hispanic' may already not do justice either). In this paper, I look at typical constructions of Early Modern and Renaissance Studies in Britain according to noted scholars of the period, but also conventional university courses and societies (the Society for Renaissance Studies for example). I quickly note a split between the isles and the continent. I quickly add some of the difficulties in the typical uses - and abuses - of the terminology of the Baroque in Britain for purposes or frames of a singular dominant 'national cultural identity,' if only initially. 'Baroque' is typically what 'others' do in other temporalities and geographies, but not 'us here. I wish to interrogate the said split, polemically. Chesterton and Pevsner give us some clues. I add other authors in the immediate scholarly past and also very interesting recent reconsiderations on the Baroque in the Anglo context by Allison, Davidson and Stevenson. I include the latest anthology of John D. Lyons that confirms my working thesis of English separateness despite claims otherwise. I will be making references to recent exhibitions on the British Baroque (Tate Britain) and even some radio programs in the middlebrow domain. Interestingly, the typical literature of the 'century of revolution' (Christopher Hill, Trevor Roper et al.) does not use Baroque terminology at all. It is Italians like Mario Praz or German Jews like Pevsner who historically bring the Baroque to British shores, and they still do as though a certain degree of foreignness was required. The

British continue – for the most part – kicking it out of their ‘system.’ How? Why? There is a Civil War and there is the schism within Christianity and divergent legacies in anti-Baroque sensibilities and historiographies significantly linger apropos the capacious terminology that deals with the XVII century in Europe and the Americas. Polemically, I go for the concrete clash between Anglo and Hispanic dimensions in the second half of this paper. I include some specific findings of two recently deceased figures (John H. Elliott and Jonathan Brown).

Ever since John H. Elliott’s review of José Antonio Maravall’s *Cultura del Barroco*, there is a certain (Anglo) indifference, or coldness, towards the epistemic validity of the nomenclature of the Baroque for vast transatlantic timespaces. The second half of this paper will focus on two or three key aspects of Elliott also in the work with Jonathan Brown involved in the general scaffolding of Iberian worlds. I include highlights of ‘the Empires of the Atlantic World’ and noted exhibitions apropos Cristobal de Villalpando in Mexico City and New York in 2017 curated by Brown. I underline the problematic debilitation of the ‘colonial’ notion. ‘In it but not of it,’ the Anglophone world styles itself as exceptionally in the Sixteenth and Seventeenth centuries traveling both ways across the Atlantic. ‘Baroque,’ it is my contention, undergoes diminution, depreciation, even evacuation, in contemporary Anglophone circles, typically privileging other timespaces for more inspirational self-definitions of hegemonic power/knowledge situations (artistic fields such as music and literature, although less so, may be the exception *as long as* they do not link up in interdisciplinary fashion with history, politics, economics, international law, intra-Christian tensions, etc.). Inside this ‘schism’ in the West, I close down with some suggestions for expansion of Early Modern / colonial vistas of the Western legacy and the many challenges. I have presented this work in Liverpool. I will be presenting it in Birmingham and Oxford. I hope to include Salamanca in significant discussions. In negotiating uneven European and American horizons, Baroque is here ineluctable center of our difficult pasts and presents.

Keywords: Baroque / Barroco, British and American perceptions, Great Britain, United States of America, the 'Hispanic' world (Spain and Latin America), John H. Elliott, Jonathan Brown, art, literature, politics.

### **The Princes in the Tower: Romanticizing *Richard III* for the Spanish stage**

Keith Gregor *Universidad de Murcia* & Jennifer Ruiz-Morgan *Universidad de Extremadura*

In Spain during the mid-1830s Romantic drama took the stage by storm. The vogue for the depiction of elevated passions and heightened feelings strongly contributed to an unprecedented interest in Shakespeare's *Richard III*. Nevertheless, in Spain, as initially in France, the larger-than-life figure of Richard was overshadowed by the presence of his two innocent nephews (the young Princes), and their alleged deaths at the Tower of London. This is the focus of the first Spanish adaptation of *Richard III*, *Los hijos de Eduardo* (1835) by Manuel Bretón de los Herreros, a translation from the French of Casimir Delavigne's *Les Enfants d'Édouard* (1833). *Los hijos de Eduardo* holds a special position in the reception of Shakespeare in Spain, as it constitutes the earliest instance of a history play in the Spanish corpus of Shakespearean texts. Since its premiere in Madrid in 1835, it was revived onstage in different productions over a period of twenty years, paving the way for subsequent spin-offs from de los Herreros's adaptation. Thus, this paper focuses on the unexpected curiosity and great fascination that *Richard III* had for Romantic writers and theatre-goers alike. By examining not only the text of *Los hijos de Eduardo* itself and its relation to its French source, but also the impact that the play had on the contemporary press, this paper seeks to explain and explore Spain's Romantic furore for *Richard III*.

## **Shakespeare in the Abbey: ‘Civic Shakespeare’ in Promenade**

Isabel Guerrero *UNED*

Throughout history, Shakespeare’s plays have been performed in spaces of different nature: from theatrical venues to non-theatrical spaces such as parks, museums or even parking lots. This variety responds to the need for a suitable space when a traditional venue is unavailable, experimentation in performance or just function as a marketing strategy. Unusual spaces are also chosen to celebrate or commemorate the author or a remarkable event, as is the case with Shakespeare in the Abbey – a promenade performance in Westminster Abbey featuring extracts from Shakespeare’s plays and sonnets performed in 2023. The choice of a specific performance space always has an impact on production, performance, and reception. One of the effects of these three dimensions relates to P. Edmondson’s and E. Fernie’s concept of ‘Civic Shakespeare’, which implies making the author more accessible to all sectors of society in spaces that gain new cultural meanings. The religious setting in Shakespeare in the Abbey reinvents its cultural significance as it is transformed into a theatrical space, welcoming all sorts of spectators, and generating a space for social reunion. The choice of plays, the topics, and their interpretation are also influenced and, to some extent, determined by the performance space, which results in productions emphasizing the spiritual insight of the plays, reproducing the ideological ethos of the location, and evoking a certain historic ambiance. By focusing on Shakespeare in the Abbey, this paper will explore the concept of ‘Civic Shakespeare’ through performance in religious settings. To do so, the paper will pay special attention to how the space confers new meanings to the plays and the communal aspect generated by the theatrical event.

## **The Accumulation of Body Parts and Figures of Speech in Elizabethan Epyllia**

Sonia Hernández Santano *Universidad de Huelva*

The key to persuasion, according to classical rhetoricians, was the transfer of the speaker’s emotions to the audience, both through body

language (*actio*) and the ornamentation of discourse with tropes and figures of speech (*elocutio*). In this light, the practice of rhetorical action and the imitation of the elaborate style of Latin authors became two of the pillars of Elizabethan schooling, on the grounds that the cult of words and the mastery of physical eloquence made competent citizens. Humanist poetics thus coined an analogy between style and the human body, based on the idea that words were as efficient as gestures in creating vivid images of emotion (*enargeia*). However, as Richard Halpern noted in *The Poetics of Primitive Accumulation* (1991: 46), this excessive cult of words led to an approach to texts as ‘inventories of rhetorical styles and tropes, not as sources of instructive content’ and ultimately to the ‘destruction of content’. At the same time, the masters’ imposition of corporeal discipline on the training of rhetorical action informed the use of metaphorically (or literally) fragmented bodies as instruments of eloquence in Elizabethan texts.

It is precisely because epyllia rely on the accumulation of stylistic devices, together with an exaggerated attention to the eloquence of body parts as substitutes for the ineffectiveness of words, that this genre has been most recently interpreted by scholars such as Enterline and Weaver as its authors’ questioning of humanist pedagogical assumptions about rhetorical learning. Focusing on the Ovidian poems of Lodge, Shakespeare, Marlowe, and Marston, this essay argues that it is through the problematic dialogue between these two prominent features of Elizabethan minor epic that their authors satirise the humanist reliance on bodies and words as bearers of eloquence.

**The Embodiment of Lady Macbeth’s Archive in Claire Underwood: Serial Shakespeares, Shakespeare’s Archive, Transmedia and the Body in *House of Cards* (Beau Willimon, David Fincher, 2013-2018)**  
Victor Huertas-Martín *Universitat de València*

This paper is a contribution to the Research Project ‘CIRCE: Early Modern Theatre on Screen’ (University of València), and enlarges existing knowledge on Shakespeare in Adaptation and Serial Shakespeares. It is known that *House of Cards* – first aired 1 February

2013, last aired 2 November 2018 – constitutes a palimpsest of Shakespearean plays, including *Macbeth* and *Richard III*. It is also an adaptation of adaptations since it derives from Michael Dobb's novels, also adapted by BBC in 1990. Though parallels have been established between the character of Claire Underwood and Shakespeare's Lady Macbeth, the centrality of this character within the context of Shakespeare's performance archive has not been tackled, when Claire Underwood may be said to embody Lady Macbeth's archive in contemporary popular culture. I, therefore, pursue the following goals: (1) to identify Shakespearean appropriations in Claire Underwood; (2) to interconnect these appropriations with those made in a selection of contemporary *Macbeth* novels and films centered on Lady Macbeth. I argue that Claire reenacts, reactivates, erases and alters adaptive decisions from Shakespeare's archive. To address this, I will rely on (1) transmediality – the discipline that studies the transference of works across media – (2) archive theory – focused on the study of documents and traces, being these Shakespearean or from any other corpus – and (3) critical theory – focusing on Michel Foucault's and Judith Butler's body and subjection theories. The results show a distinction between the incorporation of adaptive decisions originally made by male and by female creatives. Female contributions have recently tended to offer a sanitized view on Shakespeare's 'fiend-like queen.' Yet, the attention paid, in *House of Cards*, to Claire's body does not live up to such sanitization; rather, it openly problematizes it.

**On Chess and Jewels: the Allegory of National Identity in Thomas Middleton's *A Game at Chesse* and Philip Massinger's *The Renegado***  
Beatriz López Fínez *Universidad de Salamanca*

Immersed in a context of political and religious turmoil, the polemic negotiations involved in *The Spanish Match* (1620–1624), along with an unprecedented public interest, coincide with the commodification of news and the development of a powerful political propaganda. These circumstances inevitably influenced the English theatrical season of 1623–1624 and reflected in the highly coded communication that the space of theatre establishes with its audience. In order to explore this

scenario, a parallel interpretation of Middleton's *A Game at Chesse* and Philip Massinger's *The Renegado* is proposed to explore how the distance of representation is employed to solidify collective and national identity as it shapes and displaces the Other.

Given the subtle historical subtext of Massinger's play in contrast with the straightforward and subversive *A Game at Chesse*, a comparative study may help us to untangle some of the political nuances of *The Renegado* and their cultural function. Therefore, we will delve into the dynamics of displacement and dual positions by means of the distance created by the allegory of chess, in Middleton's case, and by the orientalism imbued in the remoteness of Tunis and its symbols. As a result, the disparities of these plays reveal a transition into a politics of ideology, derived here from the anxieties arisen by The Spanish Match; that is, a context of fear for racial and religious corruption and miscegenation as well as the perils of dishonesty and disloyalty covered by appearances.

### **'Gotta Serve Somebody': Displays of Miltonian Hell in Bob Dylan's Pandemic Album Tour**

Nadia López-Peláez Akalay *Universidad de Jaén*

Nobel Laureate in Literature Bob Dylan (2016)'s oeuvre has largely been influenced by – as much as it influences – a wide range of literary authors and genres, to the extent of being popularly and academically compared to William Shakespeare in the quality and projection of his work and creative prowess. Recently, Shakespearean scholar Andrew Muir's *The True Performing of It* (2019) has provided a comparative study of both authors, establishing the universal English writer as Bob Dylan's lyrical pillar. In this line, Dylan's pandemic album, *Rough and Rowdy Ways* (2020), might be one of his more conceptually challenging works ever, as it explicitly deals with the all-consuming image of death and its ghastly dominions. The themes of this later production are not only relatively unusual in Dylan's work but also somewhat discordant with his publicly embraced evangelical Christianity. It was not until the 2023-24 tour, celebrating the album as a new addition to the musical

sphere, that darker meanings could be derived from the lyrics as well as from the setlist.

As usual in Dylan's career, the album contains many significant examples of intertextuality, the most relevant being Milton's *Paradise Lost*. This paper will explore how Bob Dylan self-fashions and fashions the world-stage in a radically Miltonian manner through *Rough and Rowdy Ways* and, especially, the 2023-24 world tour. I will discuss the transtextual relations found between the live renditions of very acclaimed pieces from the setlist and Milton's magnum opus, with allusions conveyed through the lyrical re-contextualisation and overall theatricality of the performances. Particularly, the focus of such comparisons will be on Books 'I' and 'II' from Milton's epic –where the crafting of the main characters and the setting of places like heaven and hell take place – and on Dylan's symbiotic lyrical and audiovisual arrangements for the aforementioned performances.

### **Punctuation in Early Modern Texts: The English Translation of Rembert Dodoens' *Herbal* in Handwriting and Printing**

Juan Lorente Sánchez *Universidad de Málaga*

While traditionally intended to help readers discern the specific moments wherein pauses were required for a correct oral reproduction of a document (Thaisen 2020: 14), the uses of punctuation began to progressively experience some modifications as a consequence of the rise of silent reading praxes, which were established as general rule in libraries just after the introduction of printing (Medina-Sánchez and Rodríguez-Álvarez 2015: 101). Even though discourse-based punctuation still operated in Early Modern English, the system was steadily replaced by grammatical punctuation, with the immense majority of authors devoted to reproducing punctuation symbols as means to signal the various syntactic relationships between a text's sentences, clauses and/or phrases (Calle-Martín and Esteban-Segura 2020: 4; Thaisen 2020: 14). The phenomenon has been broadly dealt with in the academic literature since the last decade of the twentieth century and, above all, the first two of the new millennium. In the last

lustrum in particular, an important number of works have considered punctuation as regards its quantitative distribution and its linguistic functions in different early English text-types, with a special emphasis on medical prose (see, among others, Romero-Barranco 2019; Criado-Peña 2020), yet documents of a different nature have also been surveyed (see, for instance, Calle-Martín 2019; Calle-Martín and Thaisen 2023).

In line with these investigations, the present paper aims to analyze the punctuation of a prestigious herbal of the Early Modern period, i.e., the translation of Rembert Dodoens' *A Nieuwe Herball or Historie of Plants*, first published in English in 1578. The choice of such a piece as object of study does not only stem from the value it had at the time, but also from the fact that a substantial part of it has been preserved in handwriting in G.U.L. MS Ferguson 7 (ff. 23r-48v; 59r). According to de la Cruz-Cabanillas (2016: 12), 'little has been published concerning the punctuation variants in different copies of the same text', especially when it comes to pieces available in both handwritten and printed format (Lorente-Sánchez 2021). This considered, apart from contributing to the spread of the knowledge on the use and distribution of punctuation in early English texts of a diverse typology, this work seeks to provide fresh observations as for the historical linguistic comparison between scribes and printers' writing practices. The paper thus means to accomplish the following objectives: (i) a quantitative survey of the various punctuation marks occurring in the texts; (ii) a qualitative examination of these at macro- and micro-textual levels (see Romero-Barranco 2019: 63); and (iii) an evaluation of the similarities and differences between the manuscript and the printed versions.

Preliminary findings tentatively suggest that still there are some consistent patterns towards the use of punctuation in the handwritten and printed copies of the Early Modern English document under examination, the manuscript volume stands in a less advanced stage of standardization in comparison with the original piece, as the phenomenon seems to be somewhat contingent on the peculiar writing procedures of the scribe.

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## **Cabinet of Devotion: The Crafts' Room and Anglo-Portuguese Relations**

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The Aveiro Museum, formerly the female Dominican Convent of Jesus, a late fifteenth-century building combining elements from the Manueline construction with Renaissance, Mannerist and Baroque renovations, features a unique space known as the Crafts' Room (Sala de Labor). Initially serving as a workplace for nuns engaged in embroidery, it was gradually converted into Santa Joana's Chapel, dedicated to the devotion of the Portuguese princess, who led a devout life within this Convent and passed away in that very room. Evolving into a sanctified room commemorating her beatification, the Crafts' Room is adorned with objects, relics, intricate gilded carvings and meticulously painted canvases depicting pivotal moments in Santa Joana's life. Significantly, among these elements, one reveals her rejection of three marriage proposals, including Richard III's.

In fact, according to multiple Portuguese records, in 1485, the kingdom's counsel met in Alcobaça to discuss the recently widowed English king's proposal to marry the Portuguese princess, Joana de Portugal. Duarte Brandão, later Sir Edward Brampton, was sent to Portugal with a two-fold marriage negotiation assignment: the union between Richard III and Princess Joana, and the proposal for Elizabeth of York to wed the Duke of Beja, who later ascended the throne as King Manuel I.

This paper aims at analysing the Crafts' Room from the perspective of the processes associated with knowledge, access to memory and curation, also essential to the development of the Cabinet of Curiosities, while simultaneously exploring the Anglo-Portuguese connections stirred by Princess Santa Joana and described in the historical records.

## **The Allure of the Past: Contemporary Representations of the Renaissance as a Cabinet of Curiosities**

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The Renaissance period continues to excite our imagination and continues to inspire our culture. Proof of that are the several representations of this period in contemporary culture, both in literature, cinema and television. This renewed interest in the Renaissance shares similar characteristics with Medievalism, a concept that refers to

the recovery of themes and images reminiscent of the medieval period, appealing to values, ideologies and aesthetic senses of the past. Accordingly, Medievalism created an idealised and nostalgic vision of the Middle Ages that has been perpetuated and constantly recovered in order to reflect contemporary attitudes about the past as well as about our times.

In this way, it is possible to apply this concept to contemporary representations of the Renaissance as well. The Renaissance marks the transition from medieval to modernity and was defined by great advancements in several different fields, like music, theatre, literature, art, philosophy, and science. For this, it is considered a Golden Age of our civilisation, and it still fascinates contemporary audiences which continue to adapt the period in several media.

Thus, the aim of this paper is to reflect on these contemporary depictions of the English Renaissance, specifically, through the lens of a cabinet of curiosities. Drawing inspiration from the practice of collecting and displaying objects, antiquities, and technological innovations, this paper examines how present-day representations of the English Renaissance encapsulate its essence as a rich repository of cultural, artistic, and intellectual treasures. Therefore, this exploratory study will try to shed light on the enduring allure of the Renaissance as a source of inspiration and fascination in contemporary culture that still influences our understanding of its legacy and relevance for the present day.

## Prospero's Book: An Existential Study of Ageing in Shakespeare's *The Tempest*

Guillem Mas-Solé *Universidad de Lleida*

Prospero, the exiled ageing sorcerer in *The Tempest*, serves as a captivating lens through which to examine the existential dimensions of the human experience. Like the collectors of the time who sought to gather and understand the wonders of the world, Prospero uses his book to explore and harness the mysteries of magic. The book thus becomes a repository of knowledge and power, much like the eclectic collections found in the Renaissance *wunderkammer*. As Prospero contemplates the latter stages of his life, the book takes on new significance, embodying the existential quest for meaning and understanding in the face of inevitable ageing. Likewise, the island itself serves as a metaphorical space for introspection, mirroring the isolated landscapes of existential thought where individuals grapple with their existence. Existentialist philosophy, with its emphasis on individual choice and the search for meaning, finds resonance in Prospero's contemplation of his magical arts and the transient nature of power. As he relinquishes his control over the island, Prospero engages in a profound existential reflection on the purpose of his life and the impact of the choices he has made. The dramatisation of his existential ageing is therefore intertwined with his relationship to the magical book, coming to symbolise the human quest for understanding, control, and the inevitable contemplation of mortality. Thus, this study aims to unravel the thematic richness of ageing and existentialism in *The Tempest*, using Prospero's book as a central motif. Ultimately, by exploring how the ageing sorcerer navigates the existential challenges posed by his magical knowledge and imminent mortality, this analysis seeks to contribute to future studies addressing the existential experience of ageing of other character creations in and outside the Shakespearean world.

Keywords: Prospero, ageing, existentialism, *The Tempest*, Shakespeare

## Echoes of Seneca's *Medea*: Unveiling Intertextual Influences in Norton and Sackville's *Gorboduc*

Laura Méndez Márquez *Universidad de Extremadura*

This presentation delves into the genesis of the first English tragedy, Thomas Norton and Thomas Sackville's *Gorboduc* (1561). This paper will examine the play's intertextual references to Seneca, aiming to underscore the profound impact of Seneca's *Medea* on Norton and Sackville's work. By comparing Seneca's *Medea* alongside *Gorboduc*, it will show the direct references drawn by the Elizabethan playwrights from Seneca, particularly in shaping the character of Queen Videna. This study is innovative in its approach, offering a comparative analysis of the intertexts related to the myth of *Medea* as found in Seneca's work, which the authors of *Gorboduc* could have had accessed. Thus, through a meticulous comparative analysis of Seneca's original work, its reception in Elizabethan England and the resulting echoes found in *Gorboduc*, this presentation aims to unveil the influence of Seneca's *Medea* on early English tragedy. The concluding remarks of this analysis will, first, enrich our understanding of Elizabethan tragedies, serving as a crucial link between late medieval dramas and early Elizabethan tragedies; and, second, shed some light on the often-overlooked early Elizabethan playwrights, such as Norton and Sackville, underscoring their importance amidst the overshadowing success of Shakespeare.

Keywords: Norton; Sackville; *Gorboduc*; Seneca; *Medea*; Elizabethan tragedy; Queen Videna; intertextuality

## *Si vis voces cattorum intelligere*: Master Streamer's magical recipe in William Baldwin's *Beware the Cat*

Carlos Molina Valero *Universidad de Extremadura*

This paper focuses on one of William Baldwin's satires, *Beware the Cat*. 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 eventually published in 1570 (or maybe earlier, in 1561). 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. A text populated by talking cats, werewolves, witches and other *wonders* seems to conform well with the topic of this conference: the cabinet of curiosity. So, one element was selected from all of these curiosities: the magical recipe devised by Master Streamer to understand cats, following the one by (Pseudo-)Albertus Magnus to understand birds (‘*Si vis voces avium intelligere*’, as quoted by Master Streamer in the text). In this paper, we will try to analyse the recipe, in order to identify its function within the text, some of its intertextual connections and some of its textual *cruxes*. In doing so, we hope to shed some light on this satire, hoping to reach a better understanding of the text within its context and within Baldwin’s work.

***The Annals of Love (1672): The English Novel and Desjardins’ Inventive Treasure of Post-Classical Stories of Courtship***

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Marie-Catherine Desjardins, Madame de Villedieu, made a substantial contribution to the general movement of prose fiction from the heroic romance to the *nouvelle* in France, and thus in England, in the late 1660s and early 1670s. She is attributed the creation of the pseudo-memoirs, and the consolidation of the *nouvelle historique* and the *nouvelle galante*. *Annales Galantes* (1670), translated as *The Annals of Love* (1672), was fittingly classified by Paul Salzman as *nouvelle historique*, though its scope and subject-matters respond consistently—and explicitly—to the rules of the *nouvelle galante*. It comprises 21 ‘amorous adventures’ (in Ros Ballaster’s words) distributed in 8 parts, resulting in an anthology of courtship stories based on chronicles and historical records, set in different countries, from the early Middle Ages to the Modern Era. Desjardins claimed and underlined the veracity of the

stories by supplying a prefatory list of sources for consultation. She also reinforced her narrative authority with brief, calculated digressions, comments, and explanations. Besides this kind of alternative history, the book displays an impressive typology of characters and psychological portraits who get involved in a multiplicity of love relationships and situations, as if the book was intended to gather the most excellent collection of courtship curiosities to date. This paper, thus, will firstly examine the structure of *The Annals of Love* as a narrative 'cabinet of curiosities' (inspired by the conference theme). Secondly, it will focus on Desjardins' innovative experiment in the context of the transition from the heroic romance to the *nouvelle* (and the novel) in England. It proposes that the narrator of *The Annals* abandons the unreliable narrator and human-like point of view characteristic of the English heroic romances of the 1660s, and adopts techniques and discourses associated with truth, such as omniscience, biography (and proto-journalism), and history.

### **Women's Books on the Restoration Stage: A Preliminary Catalogue**

María José Mora Sena *Universidad de Sevilla*

The reading habits of early modern women and their ownership of books is a field that has attracted much critical interest in the past few decades. However, the theatrical representation of this practice has barely elicited a handful of studies. The present paper attempts to collect data and offer a preliminary survey of women's book culture as portrayed on the Restoration stage. A word search in the plays produced in England in the period 1660-1700 – initially just looking up terms like read and its inflections, book, novel, or romance – has yielded 150 references to female characters reading, though the complexity of the search process makes the results tentative at best. The figure includes both actual books introduced as props onstage (which amount to one third of this total) and references to the characters' reading habits. As might be expected, prayerbooks and devotional texts make a substantial part of the findings, yet the most sizeable category is that of recreational readings: novels and romances, plays, songs and poems. Among the poems the classics, particularly Ovid, make a small

but significant group. A few bawdy texts are also conspicuous, ranging from international best-sellers like Aretine's *Postures* to scurrilous lampoons. Finally, miscellaneous readings comprise staple household articles like recipe books (surprisingly sparse), but also more singular items that are not usually considered feminine and are associated with different varieties of *femme savant*: lawbooks, books of logic, philosophy, or French literary criticism. The resulting catalogue will lay the groundwork for an analysis of the ways in which books and readings help fashion different models of femininity on the stage.

### **A Gentleman's Diversion: The Translation of Female Characters in the First English Rendition of Mme. de Villedieu's *Les Exilez***

Sonia Sofia Perelló Pigazos *Universitat de València*

The role of literary translation in the shaping of a cultural system has long been discussed. For Even-Zohar (1990), the translation of emerging, new literary models is likely to become a means of creating not only a new repertoire in the target system, but most crucially, new models of reality that may end up replacing the old established ones which are no longer effective. Resistance, however, is also likely to appear. In this sense, the end of the 17th century marks a turning point in literary history. A group of French aristocratic female writers with modern attitudes and ambitions, such as Marie-Catherine de Villedieu, created a new literary genre, the *nouvelle galante*. Writing in a new cultural environment, the salon, about what they wanted from men and their relationships, they explored the ethos and practice of gallantry in France, a codified way of thinking about flirtation and friendship. They were also configuring a new kind of female character: e.g., in Villedieu's *Les Exilez* (1672), women are most praised for their intelligence, rather than their beauty or moral traits. Their novels rapidly spread in translation throughout Europe, especially in England, where the translation of French fiction became a very profitable business. The ethos and sentiment, however, had at times to be altered in translation to adapt them to the British public taste. In 1679, Villedieu's *Les Exilez* was translated into English for the first time, 'by a gentleman for his diversion', and with the author's title changed to 'Monsieur'. This

paper analyses several relevant changes in the depiction of female characters, how this rendition differs from later ones, and its connection to the reception of French protofeminism into the social conventions of the British cultural system.

### **The Curious Case of Cambridge, Trinity College, MS O.2.40: Natural Sciences and Spanish Treasures**

Tamara Pérez-Fernández *Universidad de Valladolid*

Manuscript Cambridge, Trinity College, O.2.40 is a relatively under-researched example of a commonplace book from late fifteenth-century England. It was owned and written by William Wymondham, an Augustinian canon at the priory of Kirby Bellars, in Leicestershire, who scribed at least another manuscript of miscellaneous texts: London, Lincoln's Inn Library, MS 73(68).

Wymondham seems to have had a curious mind, both for the variety of his intellectual interests and for his own rather unorthodox approach towards some of the subject matters. MS O.2.40, written over at least ten years from 1482 to 1492/3 (Britton, 1976), is a collection of texts that show Wymondham's enthusiasm for the natural sciences (with treatises on astronomy, medicine, or hydrodynamics), mathematics (texts on geometry and arithmetic), and literature and philosophy (it contains some excerpts from *The Prick of Conscience* and Wymondham's own poetry). Among these texts stands out a brief note in English, written sideways in fol. 54v, recounting some aspects of the recent fall of Granada to the Catholic Monarchs and the subsequent celebration held at Saint Paul's in London. This text is peculiar not only because of its topic and its singular mise-en-page, but also because some of the details provided by this account, and especially those relating to the booty, seem to be unique among the English and Spanish historiographical sources.

In this paper, I intend to analyze the Granada text and its place in the larger framework of the manuscript, exploring Wymondham's possible sources and his personal interpretation of the events, and, finally, what

this interesting manuscript has to bring regarding information as treasure and, in the case of the Granada note, treasure as information.

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### **Martyrdom and Comfort: An Undigitised Early Modern Book of Catholic Verse**

Maria Jesús Pérez Jáuregui *Universidad de Sevilla*

The works printed in secret presses for the benefit of the oppressed English Catholic community have attracted increasing attention following their cataloguing by Allison and Rogers. Among the multiple catechisms and works of devotional and controversial nature, there is one book of poetry that has been relegated to footnotes within critical studies of recusant literature due to its unavailability, as it is not in *EEBO*. Its long title may be shortened to *Epitaphs* and it was printed in 1604 in an English secret press under a false 'Rouen' imprint, with the I.H.S. monogram on the title page. Nothing is known about the people involved in the publication. What is apparent, however, is the incendiary nature of its contents, which undoubtedly explains the fact that the only extant copy is the one held at Hatfield House. *Epitaphs* comprises a version of Southwell's well-known 'Decease release,' on the execution of Mary Queen of Scots; a ballad on the execution of three Catholic priests in 1588; a copy of 'Calvary Mount is my delight'; a verse letter offering comfort to an imprisoned Catholic; and assorted devotional poems and carols.

This paper, based on the first-hand examination of this unique quarto volume, presents some preliminary conclusions. It is concerned not only with the description of the individual items, but also with the criteria according to which the contents were selected and arranged into a specific order and the ways they interrelate to form a larger unit of meaning –the miscellany. Material contexts are deemed significant to understand how a work would be received by the target audience, in

this case, the persecuted, often dispossessed Catholic readers, in a year in which their hopes for greater toleration under James I were about to be crushed.

### Elizabeth I's Cabinets of Curiosity and the *Armada* Portrait Trio

Kaara L. Peterson *Miami University*

Many Renaissance court portraits, particularly of Elizabeth I, depict their sitters 'encrusted in a carapace' of luminous pearls—'animal-minerals' or 'plant-stones' of much interest since Pliny. In this paper, I will explore 16<sup>th</sup>-century English portraits' characteristic presentation of pearls and other marine species as natural objects of wonder in specific artworks.

The famed three *Armada* works receive much attention from scholars and curators for their presentation of Elizabeth's conspicuous pendant pearl and allusion to the queen's virginity; their allegorical suggestions of nascent colonialism; and celebration of the crown's naval victory over Spain in 1588. Yet this analysis has all but eclipsed mention of the other natural specimens and decorative objects displayed in the portrait trio: it is in fact important to recognize that the *Armada* works contain a visual inventory of a yet-uncatalogued cabinet of wonders.

In the earliest Renaissance evocations, collections of shells, exotic animal specimens, or other organic *naturalia* comprise *Wunderkammern*, contained in cabinets or rooms either for private or public display, as documented most famously by Ferrante Imperato's woodcut from *Dell'istoria naturale* (1599). Like Frans Francken's gallery or 'cabinet' paintings (depicting actual or merely aspirational collections), the *Armada* portraits are two-dimensional artworks very much like other examples in an aristocratic *Kunstkammern* or *studiolo*—namely illustrations of organic specimens and exotic items typically found in many Renaissance *Wunderkammern*. Depicting not merely pearls, but sea stars, globes, and other decorative objects, the *Armada* works are thus unusual for displaying these items in a court portrait, namely of an English monarch. Accordingly, this paper identifies first the natural

specimens and exotic objects in the *Armada* portraits and then argues for why this inventory reveals a unique type of *Wunderkammern* demonstrated in English art.

### **The Wonder of Wit in Restoration England**

Martina Pisani *Universidade de Vigo*

Much like the admiration evoked by the cabinets of curiosities, the logical intricacies of wit were designed to evoke wonder, surprise, and pleasure. Philosophers, intellectuals, and dramatists, akin to the curators of *Wunderkammern*, engaged in the act of categorisation and explanation of the logical mechanisms and rhetorical strategies behind the concept of wit, which was very much in fashion in the literary landscape of the late seventeenth century. In many comedies of the Restoration period, often described as ‘comedies of wit’ or ‘of manners’, the main characters usually display their intellectual, rhetorical, and social superiority by relying heavily on witty repartee, playful banter, and a clever manipulation of language and situations in general. This wit serves town gallants and young ‘women of quality’ to guarantee their success in courtship, and in their outwitting blocking figures and foolish would-be wits. It works a sign of gentility, that distinguishes them from affected fops, uncouth country bumpkins, and witless cits. For dramatists, wit was no doubt a potent tool to elicit the admiration and pleasure of the audience. This paper attempts to offer an understanding of the concept of wit during the late seventeenth century, analysing the comments written by dramatists and thinkers of the time, such as John Dryden, William Congreve, Isaac Barrow, John Locke, or Joseph Addison, that may facilitate the study of the use of wit in Restoration comedies.

### **The Invisible Cabinet: The Closet in Restoration Drama**

Juan Antonio Prieto-Pablos *Universidad de Sevilla*

Closets are a regular reference in Restoration drama. Typically, they are the room which gallants use in order to hide when, during a tryst, they

are about to be found out by their mistress's husband. But, despite their recurrence, they are an invisible place: closets are just supposed to be behind one of the doors on either side of the stage, and their space is virtually never represented on stage. They can be perceived as a no-place, even: a mere theatrical resource, devoid of any correlation with any real room; or, if conceived as a specific place at all, just an extension of the room to which it is annexed: a wardrobe or any such narrow space. Closets were nevertheless regular rooms in Restoration houses and performed a variety of significant functions – so significant, indeed, that they were one of the few rooms with lock and key.

This paper discusses the correspondence between theatrical closets and those in contemporary households according to the functions they were given; it also seeks to define them as gendered spaces, distinguishing between men's and women's closets, and to analyze the implications of a person's entry into them. When the closet is defined as a man's (typically a husband's) exclusive territory, the intruding gallant has access to the family's most valuable material goods, and that makes him a suspect of robbery. When adjacent to a woman's chamber, the gallant comes into a place which to a very large extent is also a symbolic representation of her most private and personal self. Making it open to a gallant is justified only by the urgency of the moment. The superficial perception of closet scenes as comical situations obscures the more serious implication that a woman's closet must remain secret—or invisible—to all, perhaps even to her most intimate acquaintances.

**Reframing an Epistemic Curiosity: The Mexican Calendar in *The pleasant historie of the conquest of the VVeast India, now called new Spayne* (1578)**

Rita Queiroz de Barros *Universidade de Lisboa Centre for English Studies*

Published in 1578 by Thomas Nicholas, *The pleasant historie of the conquest of the VVeast India, now called new Spayne* is the English translation of *Conquista de Mexico*, the second part of López de Gómara's *La istoria de las Indias*. Dated 1552, Gómara's work was the first published account of the Spanish conquest of America, and thus

a key source of information on the New World. It was consequently an immediate success, at home and abroad, and soon translated into English amongst the growing expansionist propaganda characterising late 16th-century Britain.

Though *Conquista de Mexico* was specifically concerned with the life and deeds of Hernán Cortéz, focusing on his military campaigns against the Aztec empire, it included chapters on local flora, fauna, customs, and ideas. That is the case of a description of the Mexican calendar (1552/1554: 285-290), which we may describe as an epistemic curiosity, and which is kept, but interestingly reframed (Baker 2007), in the selective Early Modern English translation of the text (369-376).

After describing the procedures used in Gómara's work to translate the Mexican calendar to Spanish readers – which include one of the earliest European introductions to Nahuatl writing and numerical systems –, this paper will focus on the reframing of that Mexican curiosity in the English text. The introduction of subtle pejorative comments on the native Mexicans in Nicholas's 1578 translation will be interpreted against the paratexts of that edition and finally discussed as further evidence of the role Spain played in the formulation of the new identity of England as a colonial power (Borge 2012, 2023).

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### **A Herring, an Oxlip, a Spaniel: Analysing Metamorphic Degradation in the Seventeenth-century Burlesque Tradition on Hero and Leander's Myth**

Ana Ramírez Camacho *Universidad de Huelva*

In the late Elizabethan period, the publications of Christopher Marlowe's *Hero and Leander* (1598) and Thomas Nashe's *Lenten Stuffe* (1599) provided alternative approaches to the classical legend of Hero and Leander in English literature. Decades later, this tradition found continuity in burlesque poetry: poets exploited the subversive component inherent in the burlesque to such grotesque limits as to degrade either specific aspects of the myth or its classical sources – i.e. Ovid's *Heroides* and Musaeus Grammaticus's *Hero and Leander*. As these texts explore diverse solutions to their burlesque ends, a striking similarity arises throughout these compositions: a degradation of the legend through the transgression of its characters bodies' limits. If seen from the perspective of Mikail Bakhtin's stance of the definition of the grotesque body – 'the grotesque body is a body in the act of becoming' – these writings do not restrict changes of state in characters' physicality to the sole use of imagery regarding the lower bodily stratum and the acts related to it (*Rabelais and His World*, p. 317). Rather, they also exploit their metamorphic component in other unique ways. This paper focuses on the use of botanical and zoological transformations of Hero and Leander in this tradition, from metempsychoses to comparisons with other living creatures. To this end, I examine Thomas Nashe's brief digression on *Lenten Stuffe* (1599) as a vernacular antecedent for the Restoration travesties, as well as a corpus of seventeenth-century burlesque poems regarding this specific matter.

## **Peace to the Palaces but Culture at War: England and Spain during the Reign of James I Stuart.**

Óscar Alfredo Ruiz Fernández *Technical University of Civil Engineering, Bucharest (UTCB)*

Between the years 1603 and 1625 England and Spain were able to find a common ground to leave behind the almost twenty years of conflict that they had endured during the second half of the 16th century. Philip III sought respite for the Hispanic Monarchy, allowing the recovery of the Royal Treasury, and prioritizing the Mediterranean Sea area and the defence of the overseas empire against Dutch, English, and French oceanic expansion. James I Stuart, for his part, sought to consolidate his Scottish dynasty on the English throne and fill the void in the leadership of European Protestantism left after the death of Elizabeth I (1603). However, now his leadership would be based on international arbitration and obtaining major agreements between Protestant and Catholic powers in Europe.

The convergence of objectives between both sovereigns allowed a fascinating period of exchanges of all kinds between both countries. On one side, the recovery of merchandise trade. On the other, the exchange of people, and religious, cultural, and artistic ideas.

During those years, the English Court became a perfect cultural battlefield. The warring factions struggled to guide the Stuarts towards a greater or lesser approach to Spain or Catholicism. The most belligerent court factions against the peace with Philip III, together with the Dutch, French, Venetian, or Savoyard diplomats, compared to the successive Spanish diplomats sent to London, tirelessly dedicated to the task of seducing and attracting the English Court to the Spanish interests.

To do this, Spanish diplomats used, in addition to the most obvious and studied tools such as the exchange of gifts, the allocation of pensions and the creation of a network of confidants and Court factions favourable to peace between both Kingdoms, other instruments to fully commit themselves to victory in the culture war

that occurred in England between supporters and opponents of the Peace of 1604.

The use of the instruments of Spanish soft power, such as cultural diplomacy, diplomacy of the senses, court masques, theatre, literature, the occupation of public spaces, music, religion, cartography or even translation were crucial tools in this culture war about which the Spanish ambassadors would report so much throughout more than two decades of service in England. This struggle, to some Spanish diplomats even worse than an open war, took place in the context of a kingdom largely hostile to Catholicism. And yet, it had notable successes, examples of which are English neutrality in the face of the defeat of the Elector Frederick of the Palatinate in the Thirty Years' War (1618-1648), English containment in the West Indies and the Anglo-Spanish marriage project alliance of 1623.

Keywords: Spain. England. Diplomacy. Culture War. Soft Power

### **A Quaker in Bridewell; or, Shakespeare's Ferdinand and the Bawdy House Riots of 1668**

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Despite its undercurrents of patriarchal and proto-colonial repression, Shakespeare's *The Tempest* is still cherished as a tale of repentance and forgiveness, where curiosity precedes a sort of salvific knowledge and Prospero is the dramatist's ultimately benign alter ego. Formally, it is the next best thing to a cabinet of curiosities, as is Davenant and Dryden's adaptation, *The Tempest, or the Enchanted Isle* (1667), which juxtaposes stage curiosity with audience prurience. Curiouser still is Thomas Duffett's burlesque of the latter, in Shadwell or Betterton's stage version (1674): *The Mock-Tempest: or the Enchanted Castle* (1674) replaces shipwreck with stormed brothel, island with Bridewell Prison, while its in-the face humour makes any curiosity or prurience beside the point. What the Restoration rewrites of the original *Tempest* underscore is Prospero's mercantilist trafficking with his daughter, which reaches its toxic peak in institutionalised prurience concerning

filial virginity. In moral terms, Duffett's play suggests there is no difference between Prospero – whether Shakespeare's or Davenant and Dryden's dynasts – and his own, the Head-Keeper of the Bridewell, who is willing to prostitute his daughters until an advantageous match can be found. It also adds circumstantial weight to allegorical readings of *The Tempest's* inaugural storm which view buffeted vessel as ship of state, 'roarers' as historical forces of disorder, and sailors as servants temporarily turned masters in a topsy-turvy world. For, as critics have noted, Duffett's opening scene with the riot at Stephania's brothel has an identifiable historical referent in the Bawdy House Riots of 1668. However, the religious overtones of Duffett's burlesque and their historiographical significance have not received sufficient attention. Against a conceptual backdrop of curiosity and prurience, this paper attempts to explain why *The Mock-Tempest* should convert Shakespeare's Ferdinand into a Quaker led into temptation at Bridewell.

### **When Texts Are Collections of Electronic Data: Aspects of Editing Early Modern European Drama at the EMOTHE Project**

Jesús Tronch *Universitat de València*

In this paper, I explain how words and texts from early modern European drama are treated and represented as electronic data (understood as information that is electronically stored and processed) at the ongoing EMOTHE Project, whose main output is an open-access digital library of the classics of early modern Italian, French, Spanish, Portuguese and English theatre, including translations and adaptations. Digital play-texts are semantically encoded according to the guidelines of the Text Encoding Initiative (TEI). Around seventy-five percent of the texts now available are taken from published editions (with due permission when appropriate) so that these encoded texts can be seen as 'metaeditions' (Portela 2022, p. 101). I explain how preparing TEI-encoded editions or 'metaeditions' for EMOTHE involves not only thinking of texts beyond the analogical mode in which we see them on paper or on a screen, but also making interpretative judgements and editorial decisions similar to those made by editors who establish a text from a historical approach (as defined

by Tanselle 1995). When the intervention in a ‘metaedition’ involves altering the previously established text (as in the modernization of spelling, expansion of abbreviated speech prefixes, correction of typographical errors, transposition of stage directions, signalling of textual lacunae), the digital edition can be regarded as a ‘creative’ scholarly, though nonhistorical, edition (Tanselle 1995, pp. 13-14). In some cases, the EMOTHE editor-encoder might be seen as practising what might be called a ‘critical encoding’ inasmuch as critical judgement is applied to decisions on how to interpret and represent textual features electronically according to a given data model. All in all, editing early modern play-texts for the EMOTHE Digital Library entails being aware of ‘what is involved in working with computer data’ (Allés 2020, p. 75) and considering texts as collections of electronic data.

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#### Decoding a Spanish Translation of *Utopia* through Digital Editing

Inmaculada Ureña Asensio *Universidad de Jaén*

This presentation focuses on the process of creating a digital edition of the 1637 Spanish translation of Thomas More’s *Utopia*. This digital edition contains a set of multilingual texts. Together with a diplomatic edition of Geronimo de Medinilla’s translation, the edition contains a

modernized version of the Spanish text, the Latin text from the 1518 March edition of *Utopia*, and Ralph Robinson's 1551 English rendering. The objective of this project is not only to edit Medinilla's work, which was last edited in 1805 but to create an enriched resource of study for Morean and early modern studies.

The texts have been encoded with the TEI language. The markup has been thoughtfully designed to offer a parallel alignment of texts. Medinilla's translation has been divided into sentences and connected to the corresponding segments in the Latin and English works. *Utopia de Thomas Moro* was rendered in the seventeenth century and had a political intention behind it. The process of text alignment reveals distinctive nuances in Medinilla's translation style, providing insights into its original intention. This paper will go through the most relevant examples considering the context of the present edition and will briefly mention the different stages of the project (transcription, data modeling, alignment, encoding and publication), and the digital methods selected.

### **Women's Early Fiction in the London Marketplace: a Transnational Approach**

Sonia Villegas-López *Universidad de Huelva*

Fiction was no newcomer in the literary market of seventeenth-century London, though its popularity grew exponentially during the Restoration. It was then that the genre found a place of privilege on the stalls of many booksellers, who wished to feed readers old and new with the latest romances, stories, histories and novels, among which women's books, both native and foreign, having been translated from different European languages, began to be prominent. This paper proposes to work on catalogues like Mish's *English Prose Fiction, 1600-1700* (1967), Baldner's *Bibliography of Seventeenth-Century French Prose Fiction* (1967) and, above all, the EEBO digital repository, and follow studies like Hunt, Mandelbrote & Shell's *The Book Trade and Its Customers* (1997), Hume's 'The Economics of Culture in London, 1660-1740' (2006), and more recently Orr's *Novel Ventures* (2017). In

so doing, it is the purpose of this paper to analyse the flow of publication of women's fiction in the period going from 1660 to 1700 to study which authors were published and which forms were consumed. Also, I will extract from the corpus of women's late seventeenth-century fiction specific information about the history of the book and especially about the growing acceptance fiction was gaining, by examining who were the booksellers who supported women's works, and among them who chose native authors or preferred female texts in translation. Looking at circumstances like their inscription in the Stationer's Register or their advertisement in the *Term Catalogues* will also give us clues about marketing strategies and author's attribution, devolving us a very complete picture of the promotion of women's fiction in the Restoration market. Hopefully, this preliminary analysis will help us reach conclusions about the transnational nature of women's early fiction in English and their contribution to the development of the genre on a larger European scale.

**Shakespeare's Comedies in Belarusian translations: A Case Study of *A Midsummer Night's Dream* by Aleś Razanaŭ**

Yauheniya Yakubovich Yakubovich *Universitat de València*

Insofar as Belarus still remains, in many senses, a *terra incognita* for the Europeans, its cultural and literary heritage is little-known. In the translational tradition of a young and minoritized Belarusian literature, the existence of Belarusian translations of works written by Shakespeare—one of the key authors in the European Literature, and also one of the most translated ones – may attest to the self-sufficiency, semantic resourcefulness and stylistic potential of the target language.

Belarusian Shakespeare has not yet been widely investigated in the Belarusian Academia (cf. e.g. Borisova, 1964; Yarmolinskaya, 2014); even less, in English (we can cite Zelezinskaya, 2022a & 2022b and little else). Therefore, the aim of this paper is to approach the issue of Shakespearean translation into Belarusian from (socio)linguistic, translational and literary standpoints.

To achieve this, we pursue here the following main goals: 1) to present a brief historical overview of Belarusian translations of Shakespeare's dramatic works and their productions on the Belarusian scene; 2) to disclose, as a case study, the translation of *A Midsummer Night's Dream* by the famous Belarusian poet Aleś Razanaŭ.

Thus, the first part of the paper will introduce, in a fairly panoramic way, the history of Shakespeare in the Belarusian-speaking theatre. I will also describe the linguistic situation (bilingualism, sociolinguistic challenges, language promotion; cf. Woolhiser, 2011; Woodsworth, 1996) that has influenced the cultural processes essential to understand Belarusian literary translations.

To continue, the second part will be focused on translational questions.... Firstly, it will touch upon the Slavonic tradition of literary translation (cf. Etkind, 1982; Vlahov & Florin, 2009), inherited by the Belarusian translators, who developed their technique alongside, for instance, the Russian and the Polish ones. Secondly, we will concentrate on the specific case of Aleś Razanaŭ's 1989 version of the comedy *A Midsummer Night's Dream*, which was firstly staged in 2018.

As Aleś Razanaŭ (1948-2021) is a language-centred poet, his strategic search for the 'belarusification' - i.e. a domestication (using Venuti's term, cf. Venuti, 2008) - of the Shakespearean text will be analysed. More specifically, we will carry out a study on some linguistic properties of the Belarusian version of Shakespeare's comedy. These linguistic features are, as will be shown, interconnected to the translating method that Razanaŭ employs (cf. Dakukin, 2022).

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### **Cabinets of Curiosities in the Light of Polish Travel Diaries from the 16th to the 18th century – Destinations, Collections, Descriptions.**

Aleksandra Ziober *University of Wrocław*

While traveling, near and far, representatives of the nobility and nobility of the Polish-Lithuanian Commonwealth often had to deal with a world previously unknown to them. In their memories, we often encounter expressions of admiration for the cities they visited, architectural objects and works of art. Less often, however, we deal with a feeling that we can define as surprise, bewilderment or shock caused by encountered objects or customs. Such a reaction depended on the traveler's upbringing in a given culture, whereby 'information' from the outside was absorbed in an appropriate way, characteristic only of the selected group. A special place in the pages of travel memories is occupied by the visited cabinets of curiosities, where various types of objects were collected, but also animals that were often unknown to a peregrinant from the territory of the Polish-Lithuanian state. Objects that were defined as 'strange' or 'different' (which often applied to cabinets of curiosities) were usually not included in other diaries or geographical compendia known to Old Polish travelers. Therefore, it seems that opinions about exhibits collected by aristocracy, princes and rulers were subjective assessments and opinions about the 'anomalies' seen. During the proposed speech, I would like to present which cabinets of curiosities in Europe were most often visited by travelers from the Polish-Lithuanian state, which objects/animals attracted their greatest attention and what were the reasons for their specific reactions. An important issue will also be to analyze how they tried to describe exhibits previously unknown to them, which went beyond the cultural codes and social norms in which they were brought up.

## Antonio de Guevara's *The Diall of Princes* in the English Print Trade: Some Notes on the 1557 Edition

Cinta Zunino Garrido *Universidad de Jaen*

The works of the Spanish writer, historian and clergyman Antonio de Guevara gained an enormous popularity in sixteenth-century England as well as in many other European countries. Proof of this remarkable reception is the great number of translations and editions that his works experienced in the Tudor era. This paper focuses on the English publication of *The Diall of Princes* (originally published in Valladolid in 1529 as *Reloj de príncipes*) and more particularly on its 1557 edition. Guevara's *Reloj de príncipes* is an enlarged version of a previous publication on the meditations of Marcus Aurelius entitled *Libro áureo de Marco Aurelio*, first issued in Seville in 1528. This text was first translated into English as *The Golden Book of Marcus Aurelius Emperor* by John Bouchier and sent to press by Thomas Berthelet in 1535. Rather than a faithful translation of *Reloj de príncipes*, Bouchier's text was a slightly altered version of its French translation, but successful enough as its subsequent re-editions – more than ten – confirm. The popularity of Guevara's text is besides substantiated by a second translation carried out in 1557 by Thomas North, who extended *The Golden Book* to comprise its longer version as issued in *Reloj de príncipes*. This new edition of Guevara's manual similarly went through different editions and reprints, the latest dating from 1619. The purpose of this paper is to analyse the circumstances that surrounded the publication of the first edition of this translation printed by John Wayland in 1557. This is the only version of *The Diall of Princes* containing a woodcut border that represents Edward VI, which is all the more significant if we take into account that the book was published during the reign of Mary Tudor, to whom North explicitly dedicates his work. The fact that North's dedication to a Catholic queen is preceded by a woodcut that recalls her Protestant antecedent can shed light on the ideological context that encouraged this second translation as well as on the print trade of sixteenth-century England.

## Book Presentations

María José Coperías-Aguilar *Universitat de València*

Sonia S. Perelló *Universitat de València*

### ***El Pícaro Inglés*, de Richard Head**

Edición y notas de María José Coperías

Traducción y notas de Sonia S. Perelló

Letras Universales – Ediciones Cátedra

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This annotated translation with a critical introduction is one of the partial results of the Research Project *Early Novel in English, 1660–1700: Database and Textual Editing* (ENEID), funded by the Spanish Ministry of Industry, Economy, and Competitiveness (Proyecto de Investigación de Excelencia, Ref. FFI2017-82728-P), which aims at studying the development of the novel as an emerging genre in the Restoration period. Richard Head's *The English Rogue*, as the original title reads, is considered the first picaresque novel written in English. First published in 1665 without a license due to its obscene contents, it went through some revisions to be published again in 1667. It was an immediate success and there were several editions, apart from some sequels, in the following years.

This is the first critical, annotated edition of *The English Rogue* in any language, including English. The 'Introduction' (pp. 7-80) deals with both the Spanish and English rogue literature tradition as a source for *The English Rogue*, and then it moves on to analyse different issues such as authorship, intertextuality and reception. This version is based on the 1667 edition, with seventy-six chapters. The translation aims at keeping the vocabulary as close as possible to the text in English and to some expressions in the seventeenth century. Special care has been taken with the translation of verse. The text is accompanied by around five hundred and forty footnotes.

Isabel Guerrero UNED

Isabel Guerrero, *Festivalizar el teatro. Un recorrido a través de la celebración de William Shakespeare*

Murcia: EDITUM, Editorial de la Universidad de Murcia, 2023

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Shakespeare was well aware of the ability of the theatre to conjure up the whole world into the wooden O and, accordingly, brought onto the stage the vast fields of France, walking forests, or storms on the high sea. When his plays are performed on the festival stage, theatre festivals bring their meanings onto those worlds, an influence that extends beyond the performance itself and affects the levels of production and reception as well, that is, the whole theatrical event. The volume *Festivalizar el teatro. Un recorrido a través de la celebración de William Shakespeare* explores the meanings of theatre festivals, their evolution, elements, and defining characteristics to then approach their celebration of the English playwright throughout history. The analysis brings into the foreground the debate about the playwright's identity that has arisen at the heart of these events. This volume combines Shakespeare studies and theatre studies to provide a theoretical and historical framework to define theatre festivals and the significance of celebrating Shakespeare in such events. The first section, 'Los festivales de teatro en su definición teórica', establishes a theoretical framework to describe theatre festivals as cultural events. The second section, 'La festivalización de Shakespeare', focuses on the historical development of Shakespeare festivals in English-speaking countries.

## Introduction

Los festivales de teatro en su definición teórica

1. Hacia una definición de los festivales de teatro

1.1 La festivalización de Europa

1.2 Los festivales de teatro: definición y etimología

2. Los elementos de los festivales

2.1 Espacio

2.2 Tiempo

2.3 Públicos

- 2.4 La agrupación de acontecimientos teatrales
- La festivalización de Shakespeare
- 3. Del Jubileo de Garrick (1769) a los festivales en Stratford (1950)
- 3.1 Shakespeare y el fenómeno de los festivales
- 3.2 El origen de los festivales de Shakespeare: el Gran Jubileo (1769)
- 3.3 Hacia la idea de festival: las celebraciones en Stratford-upon-Avon (1816-1864)
- 3.4 Los primeros festivales en Stratford y el Memorial Theatre
- Los festivales contemporáneos
- 4.1 Los festivales de posguerra: el Festival de Gran Bretaña (1951) y el Cuarto Centenario (1964)
- 4.2 Los festivales de Shakespeare en Norteamérica
- 4.3 Shakespeare y su proyección global a través de los festivales de teatro
- Conclusiones

For more information:

<https://publicaciones.um.es/publicaciones/public/obras/ficha.seam?numero=2997&edicion=1>

Victor Huertas  
Universitat de València

***La tragedia de Mariam, la hermosa reina de los judíos***, de Elizabeth Cary.

Edición bilingüe anotada, introducción y traducción.

València: Publicacions de la Universitat de València, 2023.

ISBN: 978-84-9133-593-1

This critical edition of *The Tragedy of Mariam*, written by Elizabeth Cary (published 1613) contains the first Spanish translation of the play. The edition comprises a preliminary study-context of production of the play, study on feminine writing in the Elizabethan-Jacobean literature, a discussion on the home as reflection of the state, a short reflection on feminine writing as resistance, Elizabeth Cary's biography, date of composition, literary sources, literature review, performance history,

study on the text and study on the translation. The modern English text and the Spanish translation include 'Dedication,' 'The Argument,' the five acts of the play and footnotes. Finally, annexes include chronology, acronyms and critical apparatus.

For more information:

<https://roderic.uv.es/items/d86cf47e-0a68-4b16-a06a-2ef2af6f9f2b>

María Jesús Pérez-Jáuregui  
*Universidad de Sevilla*

***Henry Constable: The Complete Poems***, ed., María Jesús Pérez-Jáuregui

Pontifical Institute of Mediaeval Studies, 2023

ISBN: 978-0-88844-232-1

This book provides a new comprehensive critical edition of the sonnets of Henry Constable (1562-1613), an early modern Protestant-born Catholic convert who threw over a promising career to serve his new faith. Constable was long dismissed as a minor poet, a Catholic traitor, or both, and his many achievements as a pioneer within both the secular sonnet vogue of the 1590s and religious poetry writing in England are now acknowledged at last.

The edition rests on extensive first-hand collation of the primary sources —some of them newly discovered— a concern with the circumstances of textual production and transmission, and a sound grasp of the intellectual and cultural context. The thorough introduction and notes are a one-stop guide to understanding Constable and will be of interest to literary scholars and political and cultural historians working on early modern England and France and in the growing area of transnational English Catholicism.

Marta Cerezo UNED  
Jesús Tronch Universitat de València  
Remedios Perni Universidad de Alicante

Remedios Perni, ed., *Shakespeare's First Folio Revisited: Quadricentennial Essays*  
Ediciones Universidad de Salamanca, November 2023  
ISBN: 978-84-1311-867-3

Our presentation will introduce the collective volume *Shakespeare's First Folio Revisited: Quadricentennial Essays*, edited by Remedios Perni and published by Ediciones Universidad de Salamanca in November 2023. This compilation of essays delves into the 1623 book *Shakespeares comedies, histories, & tragedies. Published according to the true originall copies*, now known as the First Folio, published by John Heminges and Henry Condell seven years after Shakespeare's death. As is widely recognised, the First Folio opens with the iconic Droeshout Portrait, representing the earliest and most iconic portrayal of Shakespeare. This engraving has inspired numerous interpretations, much like Shakespeare's own plays and poems. Ben Jonson's preface and the editors' notes have also ignited extensive research and speculation. Significantly, without the First Folio, we would have lost half of Shakespeare's plays, as they had not been previously published in quarto form.

*Shakespeare's First Folio Revisited* aims to commemorate the 400th anniversary of this influential publication by reflecting on the relevance, value, and place of the works it contains in the history of literature and contemporary society. This volume encompasses a diverse range of approaches within Shakespeare studies, including editorial history, textual and literary analysis, philosophy, cognitive theory, critical cultural studies, and visual culture studies. Renowned Shakespearean scholars, both nationally and internationally, have contributed to this project. Notable authors include Jonathan Bate, Sonia Massai, Miguel Ramalhete Gomes, Eric Rasmussen, Rosa García-Periago, Ángel Luis Pujante, Craig Dionne, Evelyn Gajowski, Jesús Tronch, and Marta Cerezo. Our presentation will feature insights from the editor, Remedios Perni, together with Marta Cerezo and Jesús

Tronch, shedding light on the process of writing and editing the chapters that make up this book.

Foreword: Ghost Folios – Emma Smith

Shakespeare's First Folio Revisited: An Introduction – Remedios Perni

Part One. The First Folio: Textual and Editorial Approaches

1. The Singularity of Shakespeare's First Folio as a Drama Collection in a European Context – Jesús Tronch

2. The Case for the Folio – Jonathan Bate

3. A Portrait of Shakespeare's Folio: Sarah Siddon's Editorial Legacy in Current Editorial Theory and Practice – Sonia Massai

4. From Folio Tragedy to Quarto History Again: Generic Overdetermination in *Troilus and Cressida* – Miguel Ramalhete Gomes

Part Two. Disseminating the First Folio

5. Passage to India: A Shakespeare Folio's Long Strange Trip – Eric Rasmussen

6. Unveiling the Mystery: The 'Copy' of Shakespeare's First Folio in Roorkee, India – Rosa García-Periago

7. The Gondomar First Folio: Lost, Stolen or Invented? – Ángel Luis Pujante

Part Three. The First Folio: More than a Book

8. Randall T. Davidson's Aldermanbury Shakespeare Sermon (1923): A Religious and Theatrical Commemoration of the First Folio – Marta Cerezo

9. The First folio's Wonder: Shakespeare's Compulsive Patterns of Invention – Craig Dionne

10. Romancing the Stone: The First Folio, Fragmentation and Wholeness – Evelyn Gajowski

Zenón Luis-Martínez *Universidad de Huelva*  
Jonathan P. A. Sell, *Universidad de Alcalá*  
Rocío G. Sumillera, *Universidad de Granada*  
María Jesús Pérez-Jáuregui *Universidad de Sevilla*  
Cinta Zunino-Garrido *Universidad de Jaen*  
Emma Annette Wilson *Southern Methodist University*  
David J. Amelang *Universidad Autónoma de Madrid*

Luis-Martínez-Zenón, ed. *Poetic Theory and Practice in Early Modern Verse: Unwritten Arts*  
Edinburgh University Press, 2023  
ISBN: 9781399507820.

How did ideas about the poet's art surface in early modern texts? By looking into the intersections between poetry, poetics and other discourses – logic, rhetoric, natural philosophy, medicine, mythography or religion – the essays in this volume unearth notions that remained largely unwritten in the official literary criticism of the period.

Focusing on questions of poetry's origins and style, and exploring individual responses to issues of authenticity, career design, difficulty, or inspiration, this collection revisits and renews the critical lexicons that connect poetic theory and practice in early modern English texts and their European contexts. Reading canonical poets and critics – Sidney, Spenser, Marlowe, Shakespeare, Puttenham, Dryden – alongside less studied figures such as Henry Constable, Barnabe Barnes, Thomas Lodge, Aemilia Lanyer, Fulke Greville or George Chapman, this book extends the coordinates for a dialogue between literary practice and the Renaissance theories from which they stemmed and which they helped to outgrow.

Introduction: Unwritten Arts – Zenón Luis-Martínez

I Origin: Poetic Aetiologies

1: Justified by Whose Grace? Poetic Worth and Transcendent Doubt in Late Elizabethan and Early Jacobean Poetry – Joan Curbet Soler

- 2: The Logical Cause of an Early Modern Poetics of Action – Emma Annette Wilson
- 3: Anatomies of Love: Material (Mis)interpretations of Cupid’s Origin in Elizabethan Poetry – Cassandra Gorman
- II Style: Outgrowing the Arts
- 4: Bloody Poetics: Towards a Physiology of the Epic Poem – Rocío G. Sumillera
- 5: Figuring Ineloquence in Sixteenth-Century Poetry – David J. Amelang
- 6: Eloquent Bodies: Rhetoricising the Symptoms of Love in the English Epyllion – Sonia Hernández-Santano
- III Poesis: Art’s Prisoners
- 7: Philip Sidney’s Sublime Self-Authorship: Authenticity, Ecstasy and Energy in the *Defence of Poesy* and *Astrophil and Stella* – Jonathan P. A. Sell
- 8: From Favour to Eternal Life: Trajectories of Grace and the Poetic Career in the Sonnets of Henry Constable and Barnabe Barnes – María Jesús Pérez-Jaúegui
- 9: Thomas Lodge’s ‘Supple Muse’: Imitation, Inspiration and Imagination in *Phyllis* – Cinta Zunino-Garrido
- 10: The Worthy Knots of Fulke Greville – Sarah Knight
- 11: George Chapman’s ‘Habit of Poesie’ – Zenón Luis-Martínez
- Afterword – Clark Hulse

For further information, and open access to the volume, please see <https://edinburghuniversitypress.com/book-poetic-theory-and-practice-in-early-modern-verse.html>.

John D. Sanderson *Universidad de Alicante*  
Berta Cano-Echevarría *Universidad de Valladolid*  
Gary Taylor, *Florida State University*

John D. Sanderson, ed., *400 años de 'The Changeling' (Thomas Middleton y William Rowley, 1622)*  
Universidad de Alicante, 2023  
ISBN: 978-84-1302-227-7

In order to commemorate the 400th anniversary of the first performance of *The Changeling* (Thomas Middleton & William Rowley, 1622), an English Renaissance theatre play unusually located in Alicante, Spain, this volume is published, bringing together texts written by foreign and Spanish academics specialised in the play and its English literary period, in the Alicante/Spanish context (both social and literary) in which *The Changeling* is located and, finally, a traductological approach is also supplied. These texts are the result of several lectures which were presented at a conference which, with the same title as this volume, was held at the University of Alicante on November 16th and 17th 2022. At the end of the second day of the conference, a Spanish staging of the play was premiered at the Teatro Principal of Alicante based on a translation of *The Changeling* previously published as *El Trueque* (John D. Sanderson, ed. & trans.; Alicante: Instituto Alicantino de Cultura Juan Gil-Albert, 2002), which is also referred to in this volume.

1. Introducción / Introduction - John D. Sanderson
2. *The Changeling*: Middleton, Rowley, Eliot, and the Sin of Synecdoche - Gary Taylor
3. *The Changeling* by Design - Mark Hutchings
4. Murder in the Mediterranean: The Crime Scenes behind *The Changeling* - Berta Cano Echevarría
5. Entre España e Inglaterra: Máscaras de Corte y Teatro durante los Años de la paz Angloespañola (1603-1625) - Óscar Alfredo Ruiz Fernández
6. De Cervantes a Middleton: Espacios, Figuras, Trazas y tramas de un Tránsito Literario - Miguel Ángel Auladell Pérez

7. Alicante in the Early Seventeenth Century: The Socio-Economic and Political Profile of a Mediterranean City and Backdrop of an English Revenge Tragedy – Armando Alberola Romá
8. Religiosidad Popular y Devociones en Alicante durante el Siglo XVII – José Iborra Torregrosa
9. Análisis Contrastivo de las Traducciones al Alemán y al Español de *The Changeling* – Elena Serrano Bertos

Sonia Villegas López *Universidad de Huelva*

***Cartas sociables*, de Margaret Cavendish**

Traducción y edición crítica de Sonia Villegas López

Letras Universales – Ediciones Cátedra

ISBN: 978-84-376-4723-4

Publicación: Febrero 2024

Margaret Cavendish's *CCIX Sociable Letters* was originally published in 1664 and is now translated and edited in Spanish for the first time. This annotated edition is one of the results of the research project *Early Novel in English, 1660–1700: Database and Textual Editing* (ENEID), funded by the Spanish Ministry of Industry, Economy, and Competitiveness (Proyecto de Investigación de Excelencia, Ref. FFI2017-82728-P), which dealt with the vast corpus of prose fiction works published in the Restoration period. Cavendish's *Sociable Letters* has often occupied a liminal space between the fictional and the autobiographical, since it related the author's bittersweet experiences in the Low Countries during the Interregnum, as portrayed in the epistolary exchanges between Cavendish herself and another imaginary lady with whom she shared the plights of exilic life.

Following this biographical mood, the 'Introduction' (pp. 9-90) presents Cavendish's varied literary production in the light of her vital circumstances and pays special attention to her experiments with genre and form in association with her role as an aristocratic woman writer

in exile. Her letters are presented as an intellectual exercise on female sociability that in her case amounts to a decisive political move into public discourse, in an attempt to stitch up the country after the Civil War.

## Projects

David J. Amelang  
*Universidad Autónoma de Madrid*

### **Madrid Early Modern Seminar (MadEMS)**

The academic year 2024-2025 will see the launch of the Madrid Early Modern Seminar (MadEMS), a joint venture carried out by scholars of the Universidad de Alcalá, the Universidad Autónoma de Madrid and the Universidad Nacional de Educación a Distancia. The purpose of MadEMS is to bring together and connect students and scholars of the English language and culture, with particular focus on the literary and artistic output of the sixteenth and seventeenth centuries, based in and around the Spanish capital through a series of events spread across the academic calendar.

Javier Burguillo  
*Universidad de Salamanca*

### **Discourses of Exile and the Textualization of Religious Conflict in Modernity: the Irish College in Salamanca in the European context (PID2020-119995GB-I00)**

One of the most notable episodes in the early modern Europe was the confrontation between the English and Hispanic monarchies. Its nature was not simply dynastic or territorial, like many other conflicts of the time, but also cultural and religious, concerning the conception of an idea of state and citizen, as well as the management of power and public opinion. In this context, Castilla was a privileged place to welcome English, Irish and Scottish catholic students who were fleeing repression and who, in exile and with Spanish help, set up a network of schools within a complex work of resistance and ideological rearmament dedicated to supporting the cause of the old religion in the British Isles.

The present project aims to study the institutional, cultural, and intellectual trajectory of the Royal College of San Patricio de Nobles Irlandeses de Salamanca (1592-c.1951) within this framework. Over the course of three years, from 2021 to 2024, it seeks to recover, organize, describe, and make known the documentary, bibliographic and artistic heritage of the school with the intention of facilitating research into its historical relevance from a multidisciplinary perspective.

Víctor Huertas-Martín *Universitat de València*  
Nora Rodríguez-Loro *Universidad de Salamanca*

### **CIRCE (Early Modern Theatre on Screen): Preliminary Results and Further Research Aims**

‘CIRCE (Early Modern Theatre on Screen)’ (Universitat de València) is a digital humanities project which derives from ‘EMOTHE: The Classics of Early Modern European Theatre.’ EMOTHE comprises digital editions, adaptations and translations of plays from the five early modern European traditions—English, French, Spanish, Portuguese and Italian. CIRCE compiles information on screen adaptations (film, television and multimedia) of plays of the above-mentioned traditions, following Linda Hutcheon’s theory of adaptation. Members of CIRCE have devised a database sufficiently flexible and robust to gather information on the vast legacy of adaptations of early modern plays. In this presentation, we will first explain the CIRCE database; secondly, we will discuss some of the findings obtained during the first two years of the project, as well as some of the further research aims and the challenges that we may find to meet these.

Keywords: Early Modern Drama; Cinema; Television; Multimedia; Digital Humanities

#### Reference

Hutcheon, Linda. *A Theory of Adaptation*. New York and London: Routledge, 2013.



## Restaurants

**Vinodiario:** <https://vinodiario.com>

Wine bar, local food, vegetarian options

Address: Plaza Basilio 1, 37001

Contact: 923614925

**Taberna de Liberos:** <https://tabernadeliberos.com/home-movil/>

Traditional food, contemporary cuisine

Address: Calle Liberos 24, 37008

Contact: 923324984

**Corte y Cata:** <https://www.corteycata.es>

Traditional food, contemporary cuisine

Address: Calle Serranos 1, 37008

Contact: 923055342

**El Bardo:** <https://www.restauranteselbardo.com/el-bardo-centro/>

Traditional cuisine and tapas

Address: Calle Compañía 8, 37008

Contact: 923219089

**Mesón Cervantes:** <https://www.mesoncervantes.com>

Traditional cuisine and tapas

Address: Plaza Mayor 15, 37002

Contact: 923217213

**Restaurante Valencia:** <https://www.restaurantevalencia.com>

Traditional cuisine, local products

Address: Calle Concejo 15, 37002

Contact: 923217868

**Oro Viejo:** <https://www.restauranteoroviejo.es>

Traditional and contemporary cuisine

Address: Plaza de San Benito 5, 37003

Contact: 923215492

**Salam:** [https://gastroranking.es/r/salam\\_12989/](https://gastroranking.es/r/salam_12989/)

Mediterranean cuisine, vegetarian options

Address: Calle Placentinos 10, 37008

Contact: 923263018

**El Laurel:** [https://gastroranking.es/r/el-laurel\\_12991/](https://gastroranking.es/r/el-laurel_12991/)

Vegetarian restaurant

Address: Calle San Pablo 49, 37008

Contact: 923260601

**Veggie Sue's:** <https://www.happycow.net/reviews/veggie-sues-salamanca-268362>

Homemade vegan meals (eat in and take away)

Address: Calle Condes de Crespo Rascón 12, 37002

Contact: 611418948

## Tapas

**Cuzco Bodega:** <https://cuzcobodega.es>

Traditional gourmet tapas, vegetarian options

Address: Calle Juan del Rey 5, 37002

**Wine Lovers:** <https://wineloversalamanca.es>

Wine bar, gourmet tapas

Address: Calle Íscar Peyra 5, 37002

Contact: 676401492

**iPan iVino:** <https://ipanivino.com>

Traditional tapas

Address: Calle Felipe Espino 10, 37002

Contact: 923268677

**Café Atelier:** <https://cafeatelier.es>

Vegetarian and vegan tapas

Address: Calle Serranos 33, 37008

Contact: 923345395

**Don Quijote:** <https://bardonquijote.es>

Varied tapas, sit-down meals

Address: Calle Serranos 28, 37008

Contact: 923268375

**Tapas 2.0:** <https://grupotapas.com/2.0/>

Varied traditional tapas, sit-down meals

Address: Calle Felipe Espino 10, 37002

Contact: 923216448

**Las Caballerizas:** <https://carta.menu/restaurants/salamanca/las-caballerizas-3>

Tapas, sit-down meals, Faculty bar

Address: Calle Tostado 3, 37008

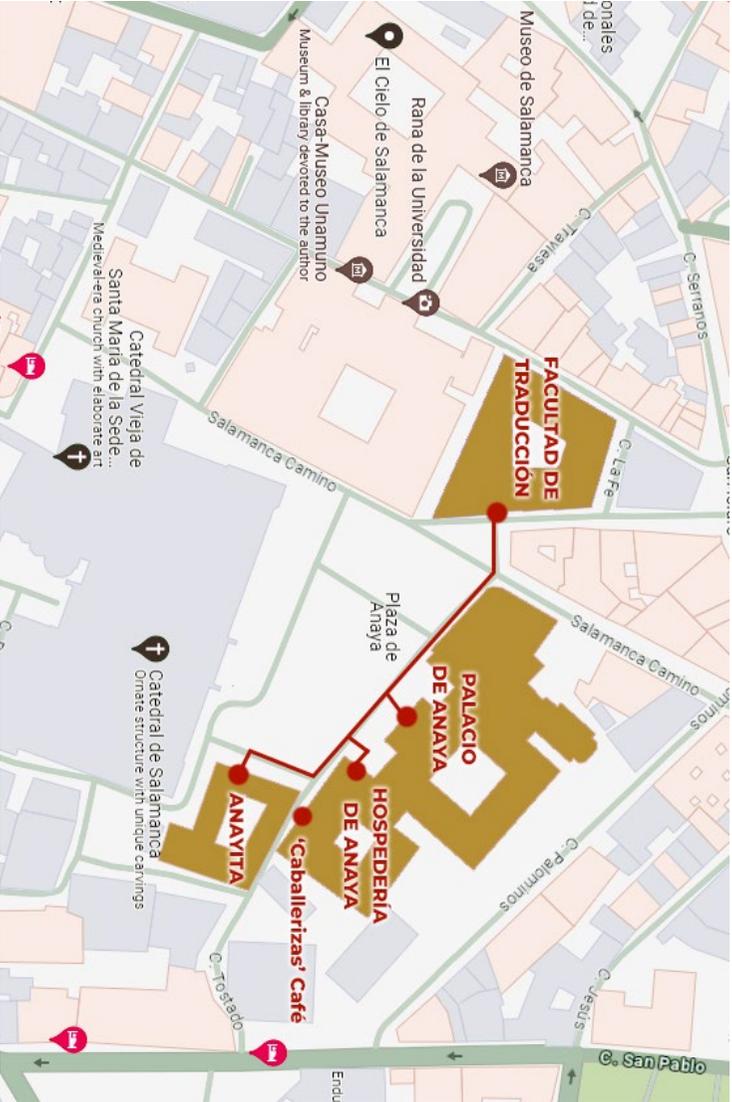
Contact: 663163839

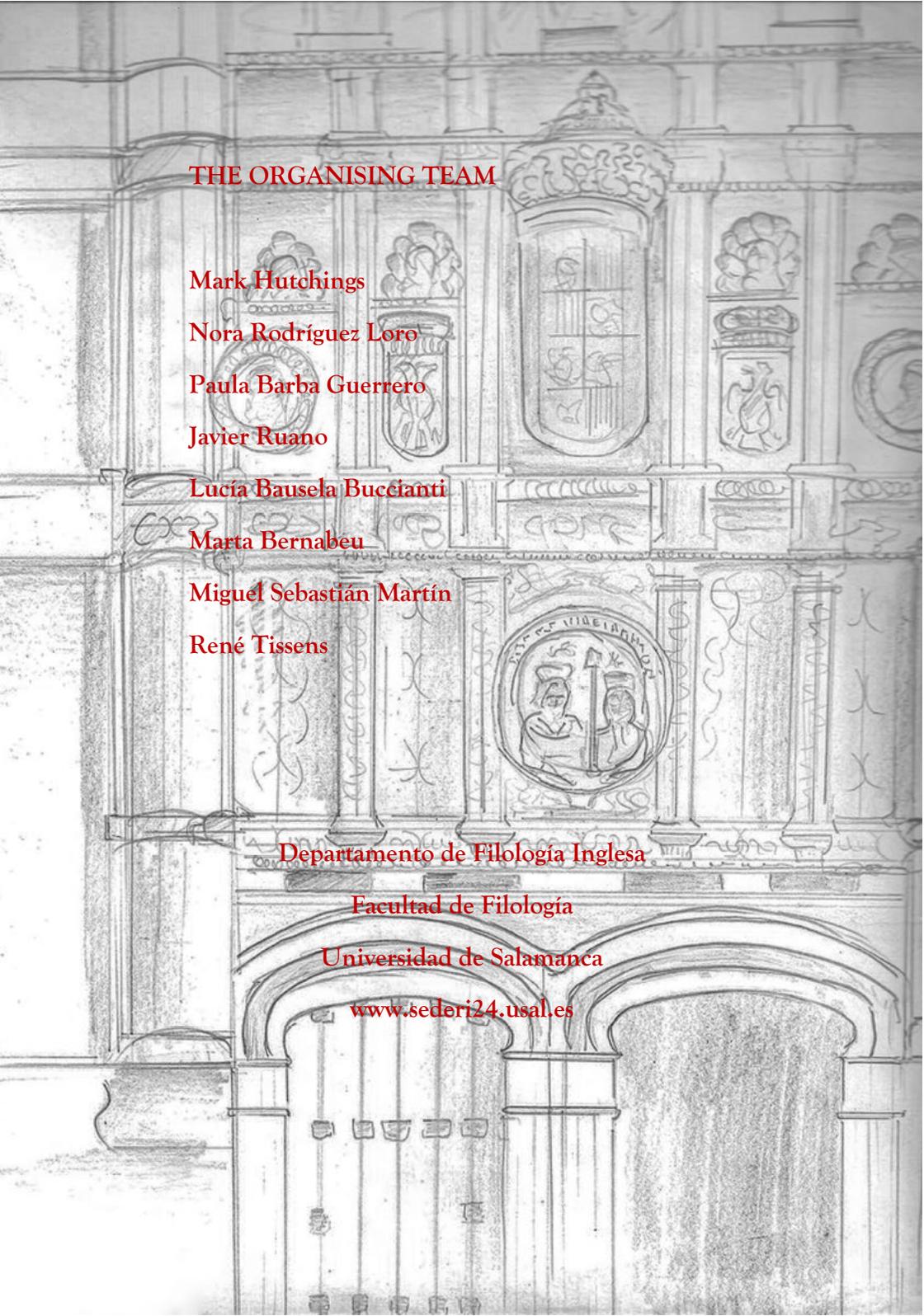
**Taberna Dionisios:** <https://www.tabernadionisos.com>

Traditional food and tapas

Address: Calle Íscar Peyra 16, 37002

Contact: 923265861





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