

PORTS, AND PIERS AND ROADS
SELF AND WORLD IN
EARLY MODERN CULTURE

SEDERI 2010
SPANISH AND PORTUGUESE SOCIETY
FOR ENGLISH RENAISSANCE STUDIES
22-24 APRIL 2010
FACULDADE DE LETRAS DA UNIVERSIDADE DO PORTO



LIST OF PARTICIPANTS WITH PRESENTATIONS

03_03_2010

Agnes Matuska (University of Szeged, Hungary), with Karen Kettnic | Negotiating Frames of Representation: the Vice and His Performance

Alan F. Hickman (American University in Bulgaria) | In a Minor Key: Visual Effects in Shakespeare's Sonnets

Ana Sáez Hidalgo (University of Valladolid, Spain) | Backstage Anglo-Spanish Diplomacy and the English Catholic Exiles

Ángeles Tomé Rosales (University of Vigo, Spain) | "D'ye fleer, poysonous Witch?": Selves and Others in Mary Pix's *The Spanish Wives* (1696)

Antonella Piazza (University of Salerno, Italy) | Journeys in *Paradise Lost* and the Mapping of New Spaces

Bernhard Klein (University of Kent, UK) | 'To pot straight way we goe': Robert Baker in Guinea, 1563-4

Berta Cano Echevarría (University of Valladolid, Spain) | Handbooks for Ambassadors: Protocol and Practice

Björn Quiring (Institute for English Philology, Munich, Germany) | "Dowered with our curse and strangered with our oath": *King Lear* and the Naturalized State of Exception

Boris Drenkov (University of Munich, Germany) | Self and World in the Discourse of Guiana

Carla Larouco Gomes (University of Lisbon, Portugal) | Re-assessing the Role of Henry VIII in England's Political and Religious Turning-point

Carme Font Paz (Autonomous University of Barcelona, Spain) | The Case for Prophecy: Politics, Gender and Self-representation in Seventeenth-century Prophetic Genres

Carme Font Paz (Autonomous University of Barcelona, Spain) | Anna Trapnel: Prophecy in the Urban Landscape of London

Clara Calvo (University of Murcia, Spain) | Celebrating Freedom with Shakespeare's *Dream*: Cross-Dressing and Conscientious Objection in 1919

Claudia Richter (Free University of Berlin, Germany) | Calvinism, Self, and World: Calvin's Influence on Modern Conceptions of the Self

Cristina Paravano (University of Milan, Italy) | The Space of Identity and the Identity of Space in *The City Wit* by Richard Brome

Dana Colarusso (University of Toronto, Canada) | Existential Cartography and other Critical Departures in *King Lear* and *Hamlet*

Davide Del Bello (University of Study of Bergamo, Italy) | Mapping Mystery: Shakespeare's Romances and the Early Modern Poetics of Mystification

Douglas Lanier (University of New Hampshire, USA) | *Huapango* and *In Othello*: Ethnicity, Class, and Post-Racial Othello on Screen

Efterpi Mitsi (University of Athens, Greece) | "What is this but stone?": The Statue of Priam in *Dido, Queen of Carthage*

Ewa Sawicka (Warsaw University, Poland) | Literary Landscapes in William Shakespeare's Last Plays

Francesca Guidotti (University of Bergamo, Italy) | Shakespeare and the Roads of Mind: Language as Tuition and Therapy

Francesca Maria Gorini (University of Milan, Italy) | 'Who's there?': Fortinbras' way to Elsinore in Two Film Versions of *Hamlet*

Francesca Rayner (University of Minho, Portugal) | Roads to Self-determination: Performance of Shakespeare in Portugal in the New Millennium

Francesca Rayner (University of Minho, Portugal), with Keithy Gregor | Alternative Shakespeares under the Dictatorships: *Romeo and Juliet* in Spain and Portugal

Francisco J. Borge (University of Oviedo, Spain) | 'The asse... in a lyons skynne': Richard Hakluyt's Grammar of Anti-Spanishness

Glyn Redworth (University of Manchester, UK) | Self, Discourse, and Knowledge: the Example of Ambassador Gondomar

J. A. Prieto-Pablos (University of Seville, Spain) | The Making of Restoration Comedy

Joan Curbet (Autonomous University of Barcelona, Spain) | "Home to His Mother's House": Mariology and the Sense of Place in John Milton's *Paradise Regained* (1671)

Joan Curbet (Autonomous University of Barcelona, Spain) | Katharine Evans and Sarah Cheevers: Cultural Clashes in the Isle of Malta

Jorge Figueroa-Dorrego (University of Vigo, Spain) | The Transgressive Nature of Restoration Jilt Narratives

José Luis Oncins Martínez (University of Cáceres, Spain) | News, Tidings, Tears and Water: Some Notes on a Feature of Shakespeare's Style

June Schlueter (Lafayette College, USA) | The Early Modern Autograph Album

Jürgen Pieters (Ghent University, Belgium) | *Measure for Measure*: Early Modern Theatre and the Politics of 'Governmentality'

Karen Kettnc (University of Szeged, Hungary), with Agnes Matuska | Negotiating Frames of Representation: the Vice and His Performance

Katarzyna Kwapisz Williams (University of Lodz, Poland) | At the Moment of Transition: The Afterlife of Shakespeare in Cyberspace

Keith Gregor (University of Murcia, Spain), with Francesca Rayner | Alternative Shakespeares under the Dictatorships: *Romeo and Juliet* in Spain and Portugal

Leticia Álvarez-Recio (University of Seville, Spain) | Romance as a Commercial Strategy in Early Modern Theatre: *The True Chronicle History of King Leir* (1594)

Manuel J. Gómez Lara (University of Seville, Spain) | Theatrical Adaptations and the Merging of Sentimental and Political Tragedy: *The History and Fall of Caius Marius* (Thomas Otway, 1679)

Margherita Pascucci (Royal Holloway, University of London, UK) | "Thou art the thing itself": Poverty in *King Lear*

Maria de Jesus Crespo Candeias Velez Relvas (Open University, Portugal) | Renaissance Voyages: Amazing Worlds, Strange Creatures, Unexpected Realities

María Jesús Pando Canteli (University of Deusto, Spain) | Outlanders: Letter Writing and Transnational Women Networks in Early Modern Catholic Europe

María Jesús Pérez Jáuregui (University of Seville, Spain) | "[I will be] seen for the wonder I am": Disney's Claudius and the Portrayal of Decay and Violence in the *Lion King*

Maria Jose Diez Garcia (University of Salamanca, Spain) | Shakespeare's Heroines in the Irish Midlands: Marina Carr's Ophelia and Cordelia

María José Mora (University of Seville, Spain) | Constructing the Self in the Restoration Epistle Dedicatory

Maria Zulmira Castanheira (New University of Lisbon, Portugal) | Representations of Elizabeth I in the Periodical Press of Portuguese Romanticism

Mark Hutchings (University of Reading, UK) | The Theatre of Diplomacy [Prearranged panel "Performing Embassies: Spain and England, 1588-1625"]

Martin Orkin (University of Haifa, Israel) | Construing Spaces of Performance: Early-modern England, Venice, Cyprus, Present-day Palestine and Israel

Miguel Ramalheite Gomes (University of Porto, Portugal) | Goths 1985

Olena Lilova (Zaporizhia Classic Private University, Ukraine) | Tudor Hall as a Theatre Stage

Paula de Pando (University of Seville, Spain) | Warrior Heroes and "pious Princes": from Banks's *Cyrus the Great* to Rowe's *Tamerlane*

Paulo Eduardo Carvalho (University of Porto, Portugal) | Ambivalence and Melodrama in a Portuguese Contemporary Staging of *The Merchant of Venice*

Philip Lorenz (Cornell University, USA) | "In the course and process of time": Repetition, Exception and Form in *Henry VIII*

Pilar Cuder-Domínguez (University of Huelva, Spain) | Resisting Categorization: the Work of Margaret Cavendish

Rafael Vélez Núñez (University of Cadiz, Spain) | D'Avenant's *The Playhouse to be Let* as Recycled Drollery

Rebekka Rohleder (University of Hamburg, Germany) | "A world within a world": Performing Space in Ben Jonson's Masques

Remedios Perni (University of Murcia, Spain) | Ophelia was Here

Rosa María García Periago (University of Murcia, Spain) | *Romeo and Juliet's* Shadow and Diasporic Filmmakers: *Mississippi Masala*, *Bollywood/Hollywood*, and *My Bollywood Bride*

Sonia Villegas López (University of Huelva, Spain) | Geographies of Interiority: Exile in Women's Epistolary Fiction of the Restoration

Teresa Louro (University of Porto, Portugal) | *Hamlet*, Historicism and Psychoanalysis

Vassiliki Markidou (National and Kapodistrian University of Athens, Greece) | "This last farewell to *Cooke-ham* here I give:" Dislocation, Memory and Gender in Aemilia Lanyer's "The Description of Cooke-ham"

Veronika Schandl (Pázmány Péter Catholic University, Hungary) | "The flash and outbreak of a fiery mind": the Stage as Hamlet's Mind in Gábor Bódy's 1981 *Hamlet* Production

Xavier Gascón (Autonomous University of Barcelona, Spain) | Hester Biddle: Vision, Travel and Universalist Politics

Zenón Luis-Martínez (University of Huelva, Spain) | 'Hercules in the invenom'd Shirt': A Sketch for a Grammar of Tragic Motives (1677-1682)