

ENGLISH LITERATURE IN THE WORLD:

From Manuscript to Digital
New Pathways

ABSTRACTS | RESUMOS

DAY 1 – MAY 7 | DIA 1 – 7 MAIO

Jesús López-Peláez Casellas
(Universidad de Jaén, Spain)

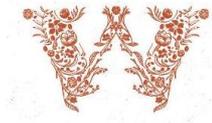
“Ther’s Portugal, a good air:” Eleazar from *Lust’s Dominion*, Felipe de África and the Construction of the Early Modern Alien.

Lust’s Dominion; or, the Lascivious Queen (ca. 1599) is a deceitfully simple play collaboratively written by Thomas Dekker with William Haughton and John Day. Upon a first reading (the play has not been staged for more than four centuries) what we perceive is a spectacular *façade* of adultery, eroticism and lust, crimes, a civil war, boundless ambition, unbridled desire and numerous betrayals, all this in the midst of an immoral Spanish court (a symptom of which is Eleazar the Moor’s rise to power). However, I will argue that what we really find here is a sophisticated and polysemic play, not only full of intertextual allusion and producing a paradoxical relation with the Muslim alien but also evolving in a constant dialogue with the various historical periods through which it lived in terms of composition and staging. I will finally suggest a possible historical identity for the play’s villain, Eleazar, one which extratextually links him with early modern Morocco, Spain and Portugal.

Bionote:

Professor Jesús Casellas is a (accredited) Professor of English at the Universidad de Jaén, where he regularly teaches English and comparative literature and culture of the early modern period. Dr López-Peláez has been a visiting scholar at Arizona State University, Michigan State University, Penn State University and, on two separate occasions, the Folger Shakespeare Library in Washington DC.

Dr López-Peláez is the current Head of the English Department, Director of a Research Group on English studies, Chief Editor of the ‘Literary Studies’ Series of



the Universidad de Jaén Academic Press and a Corresponding Member of the North American Academy of the Spanish Language in New York.

Prof López-Peláez is the author and (co)editor of books published by Peter Lang, Gdansk University Press, Universidad de Jaén, or Sílex, and his articles have appeared in, among others, the Journal of World History, Studies in Philology, ATLANTIS, Studia Neophilologica, Journal of SEDERI, or Popular Music.

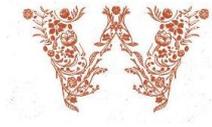
Jorge Bastos Silva
(ULICES/CEAUL, UPorto, Portugal)

The Canonization of the Utopian: Some Notes on the Front Matter of the Early Editions of Thomas More's Work in Several Languages (1516-1637)

Thomas More's *Utopia* was published in Latin and in no less than six vernacular translations in the course of the sixteenth and the first half of the seventeenth centuries: German, Italian, French, English, Dutch and Spanish. The present paper will consider relevant features of *Utopia* as a book (More's *libellus uere aureus*, as it is perhaps half-mockingly described), namely the information verbally and graphically inscribed in selected paratexts. The paper will examine discursive as well as material aspects of the early editions, focusing in particular on the title pages, in the light of the question of canonization: the canonization of the work, of the author, and of the concept of utopia itself.

Bionote:

Jorge Bastos da Silva teaches in the Department of Anglo-American Studies, the Faculty of Arts and Humanities, University of Porto. His main fields of research are English Literature and Culture, Intellectual History, Utopian Studies, and Translation and Reception Studies. He is the author and editor of a number of works, among which: *English Literature and the Disciplines of Knowledge, Early Modern to Eighteenth Century: A Trade for Light* (2017); *A Time to Reason and Compare: International Modernism Revisited One Hundred Years After* (2016); *Tradução e Cultura Literária. Ensaio sobre a Presença de Autores Estrangeiros em Portugal* (2014); *The Epistemology of Utopia: Rhetoric, Theory and Imagination* (2013); *A Instituição da Literatura. Horizonte Teórico e Filosófico da Cultura Literária no Limiar da Modernidade* (2010); *Vasco José de Aguiar, Utopista Português do Século XIX* (2010); *Shakespeare no Romantismo Português. Factos, Problemas, Interpretações* (2005); *O Véu do Templo. Contributo para uma Topologia Romântica* (1999). He is the editor of *Op. Cit.: A Journal of Anglo-American Studies*



Maria de Jesus C. Relvas
(ULICES/CEAUL, UAberta, Portugal)

Iconographic Manuscripts:
Reading some Portraits of Henry VIII and Elizabeth I

The representation of Henry VIII and Elizabeth I on canvas during the English Renaissance was determinant in the construction of the Tudor myth, at a time when the art of the individual portrait was being largely developed. Within a context full of dynastic adversities since the very beginning – and beyond the fact that the portraits of the Queen are far more abundant than her father’s – the iconography of the two monarchs constitutes an elaborate form of writing through images, a metonymic narrative displaying their power, sovereignty and supremacy. In the present era, an innovative approach to these paintings has been rendered possible, once the information and communication technology is generating a new kind of relationship between works of art and their audience: we can now visit museums from our computers and even peruse into private collections, thus having the opportunity to thoroughly explore them.

Bearing all these aspects in mind, and taking advantage not only of the rich iconographic works available in the cyberspace but also of the new means to observe, in ‘close reading’, their details, I intend to focus on Hans Eworth’s *Henry VIII* (ca. 1545) and on Marcus Gheeraert’s *The Ditchley Portrait* (ca. 1592), the latter depicting Elizabeth I. My analysis will be complemented with the approach to another *Henry VIII* (ca. 1530-35), attributed to Joos van Cleve, and to a set of portraits attributed to Nicholas Hilliard and created around 1575, also depicting Elizabeth: *The Pelican* and *The Phoenix*.

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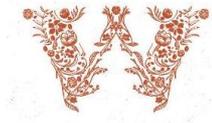
Maria de Jesus Relvas is a Professor of English Studies (with Tenure) at the Department of Humanities of Universidade Aberta (Distance Education University of Portugal), where she teaches English Literature of the Renaissance, English Society and Culture, Masterworks of Western Literature, and Themes of Classic Culture.

She is a Researcher at CEAUL/ULICES (University of Lisbon Centre for English Studies) and at LE@D (Distance Education Laboratory, U Aberta), and an Associate Member of SEDERI (Spanish and Portuguese Society for English Renaissance Studies).

Her areas of academic research and interest are Medieval and Renaissance studies, Renaissance imagery and iconography, Victorianism, and Distance Education.

She has participated in several research projects in Portugal and abroad, within the fields of Literature and Distance Education.

The following works can be counted among her publications: “Beholding a ‘Brave New World’: Sir Walter Raleigh’s The Discovery of Guiana and William



Shakespeare's *The Tempest*"; "Myths (Re)Told in the Iconography of Elizabeth I"; "A Villain and a Monster – The Literary Portrait of Richard III by Thomas More and William Shakespeare"; "Beyond Time and Oblivion: Sir Robert Sidney's autograph manuscript"; "Evaluating Continuous Assessment Quality in Competence-Based Education Online: The case of the e-Folio" (co-author; EDEN 2009 Best Research Paper Award).

Susana Oliveira
(ULICES/CEAUL, Portugal)

"Well then, I caution you to conduct yourself piously":
Networks of Exchange in Anglo-Portuguese 16th Century Diplomacy

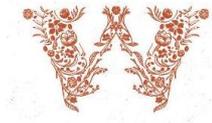
In June 1567, Elizabeth I sent Dr. Thomas Wilson on a diplomatic assignment to Lisbon. His mission was to present before the Portuguese king and his court the English Queen's displeasure and firm protest against the Portuguese conduct at sea: she simply could not approve of Portugal's 'innovative' policies, which included sinking English ships, seizing their cargo and imprisoning their crews. The fact that English privateers had been endangering the Portuguese economy and the Anglo-Portuguese Alliance for decades was an irrelevant coincidence of sea strategy, a matter that the English emissary would have to avoid at all costs. Therefore, significant political and economic complexities, as well as disagreements, underlined Wilson's diplomatic mission.

The English ambassador finally arrived in Lisbon on the 5th of October, after having endured a terrible storm at sea, only to admit himself directly in a hospital. There, he was visited by Ayres Cardoso, the Portuguese ambassador he had formerly met in London, who welcomed him on behalf of the King. In his letter to Cecil, Wilson mentions a second visitor, a man of the Inquisition, and his message of warning: "Well then, I caution you to conduct yourself piously and to not arise amongst us any schism." Religious asymmetries distanced the two kingdoms even farther, while simultaneously emphasised the role of diplomacy in the establishment of a common ground of understanding, a bridge between two worlds.

Based on Wilson's mission to Lisbon, this paper explores the Anglo-Portuguese diplomatic correspondence and the exchange of ambassadorial missions between the courts of Portugal and England in the 16th century.

Bionote:

Susana Oliveira is concluding her PhD in English Culture and Literature at the Faculty of Letters – University of Lisbon. Her thesis focuses on the Portuguese Diplomacy in the Elizabethan Court. She has a Master's Degree in English Studies,



with a dissertation on early modern women through the perspective of the scholastic and the medieval frames of thought.

She works as a tutor, teaching English Society and Culture, at Universidade Aberta, and she also teaches Undergraduate and Master Courses in two Higher Education Institutions.

She is a researcher on English Studies at the University of Lisbon Centre for English Studies (CEAUL / ULICES) and participates in the Networks of Exchange International Project. Her research interests concentrate on early modern Anglo-Portuguese affairs, in particular on diplomacy through a bibliographic and manuscript survey and diplomatic correspondence analysis.

She has published articles on Early Modern Women, Diplomacy and The Tudor Myth.

Alcina Sousa
(ULICES/CEAUL, UMadeira, Portugal)

From the multimodal digital to the print text and backwards: Revisiting Austen's
Pride and Prejudice with Fielding's diaries

This paper is intended to deconstruct ways of approaching texts from a contemporary reader's perspective, i.e., the so-called digital natives, driven by mediatized representations of fictional texts, film viewing, trailers and digital communication: from the multimodal digital to the print version and backwards towards language and aesthetic appreciation of canonical English literature through the lens of contemporary non-canonical fiction, namely Fielding's "Bridget Jones' Diary" (1996) and Austen's *Pride and Prejudice*. All in all, the brief analysis on discourse and peculiar style in Fielding's texts (McRae 1990: 23) is "intended to establish a relationship between language and artistic function", or highlight the way choices of "manner rather than matter, of expression rather than content" and clues emerge from language analysis of the literary production.

Bionote:

Alcina Sousa is tenured Assistant Professor of English Linguistics in the Faculty of Arts and Humanities, University of Madeira, where she teaches since 1993. Her main academic interests include discourse analysis, intercultural pragmatics, corpus-based approaches, stylistics and critical and creative reading in a foreign language, linguistics/literature interface, as well as language and identity, on which she has supervised MA and PhD dissertations and done research in national and international projects, being also visiting professor at national and international institutions. She is a research member at ULICES, research collaborator at CLEPUL/Madeira, Poetics, Linguistics Association Ambassador in Portugal, ENIEDA Network founding member and member of its Advisory Board



(2010 -). She is also member of editorial and scientific boards of a number of academic journals and annual international scientific meetings. She is vice-president of AICA. Her recent publications include book chapters, two co-edited volumes, as well as a large number of peer-reviewed papers.