ENGLISH LITERATURE IN THE WORLD:
From Manuscript to Digital
New Pathways

ABSTRACTS | RESUMOS

DAY 2 – MAY 8 | DIA 2 – 8 MAIO

Raluca Radulescu
(Bangor University, UK)

Writing History, Writing Romance in Late Medieval England: Navigating Texts with Extensive (Digital) Manuscript Traditions

This talk will discuss the place occupied by the Brut chronicles tradition in the writing of vernacular history and literature in late medieval England, and the transition between manuscript and print. It starts from concepts of space and place as drawn from Geoffrey of Monmouth's *Historia regum Britanniae*, later distilled in the Anglo-Norman, Latin and Middle English versions of the Brut, and moves on to consider the impact of identity-shaping (personal, class and national) in the chronicles via a series of close linguistic comparisons and broader considerations of format, editing, and compilation techniques. Due to the sheer number of extant manuscripts (over 200) and early printed editions (17 between 1480 and 1527), the process of understanding the role played by authors, scribes, compilers and later printers of the *Brut* can only be envisaged, however, by means of digital approaches to the extant manuscripts and early printed books. How these new methods can work, and the perils of entrusting textual and linguistic materials to 'the machines' are very present in the study of such a diverse and often inconsistently copied and frequently adapted text (the Middle English Brut, which was eventually printed by William Caxton as *Cronicles of Englond* in 1480).

Bionote:
Professor Raluca Radulescu is founding Director of the Centre for Arthurian Studies at the Univ. of Bangor and Co-director of the Institute for Medieval and Early Modern Studies, Univ. of Bangor and Univ. of Aberystwyth (UK). She is President of the British Branch of the International Arthurian Society and Editor of the Journal of the International Arthurian Society.

To date her research has focused on Arthurian and non-Arthurian romances, medieval chronicles, political culture and gentry studies. In recent years she has started working on two other related projects: one engaging with the cultural importance of the medieval miscellany as a repository of literary and non-literary texts, the other focusing on medieval identity as expressed in visual representations. She is the author of two monographs *Romance and Its Contexts in Fifteenth-century England: Politics, Piety and Penitence* and *The Gentry Context for Malory's Morte Darthur*. She has also co-edited several of collections of essays.
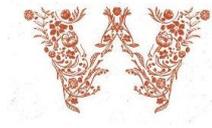
Miguel Alarcão
(CETAPS, FCSH-UNova Lisboa, Portugal)

Text and image, sound and (e-)motion: re-viewing the Bayeux Tapestry in the digital era

Although an historical, not a literary, fact, the battle of Hastings (14th Oct.1066), a kind of 'prologue' to the Norman Conquest and its multiple narration(s) and narrative(s), has been explored by such authors as Edward Bulwer-Lytton (*Harold, the Last of the Saxon Kings*, 1848), Rudyard Kipling's poem "The Anvil" (publ. 1911) and Julian Rathbone (*The Last English King*, 1997). But the momentous events of 1066 (and all that!) were obviously committed to writing long before the invention of the printing press (15th. century); suffice it to mention, for example, some versions of *The Anglo-Saxon Chronicle*. However, how many people would have been able to --- literally --- **read** such information in the late 11th century-early 12th century England, still in the age of the manuscript? Surely, not many... We must therefore take a broader and more pragmatic view of the concept of "literacy" and, focusing our attention in the Bayeux Tapestry --- a truly visual narrative ---, contemplate other ways of seeing/reading it both then and now.

Bionote:
Has a BA in Portuguese and English Studies (1981), MA in Anglo-Portuguese Studies (1986) and PhD in English Culture (1996), awarded by the New University of Lisbon, where he currently holds the post of Associate Professor. He is the co-Coordinator of the Faculty's earliest research group on Medieval Studies (1999-2004).Among his main publications, are: *Príncipe dos Ladrões: Robin Hood na Cultura Inglesa (c. 1377-1837)*, 2001 (PhD dissertation; out of print); *This royal throne of kings, this sceptred isle': breve roteiro histórico-cultural da Idade Média inglesa (Séculos V-XV)*, 2014. He has also co-edited several works, such as: Luís Krus, Maria Adelaide Miranda and **Miguel Alarcão** (coord.), *Morar. Tipologia, funções e quotidianos da habitação medieval*, 2000/2001; **Miguel Alarcão**, Luís Krus and Maria Adelaide Miranda (coord.), *Animalia. Presença e Representações.*

2002; Luís Krus, **Miguel Alarcão** and Maria Adelaide Miranda (coord.), *A Nova Lisboa Medieval*, 2005; Carlos Ceia, **Miguel Alarcão** and Iolanda Ramos (coord.), *Letras & Ciências. As Duas Culturas de Filipe Furtado*, 2009; Maria Zulmira Castanheira e **Miguel Alarcão** (org.), *O Rebelde Aristocrata. Nos 200 Anos da Visita de Byron a Portugal*, 2010. He has also published around 60 articles in Festchrifts, proceedings and academic journals.

Miguel Andrade
(ULisboa, Portugal)

A Pantera e o Dragão: Dois sopros em batalha no *Physiologus* Anglo-Saxónico

"The Panther", poema anglo-saxónico do Exeter Book, insere-se no esquema textual do Physiologus e dos bestiários, que oferecem descrições de características de animais subordinadas a uma interpretação alegórica. Neste poema, um dos pontos essenciais que marcam a pantera é a sua rivalidade com o dragão, "with whom for ever he wages eternal, unceasing war". Na alegorização, a pantera significaria Cristo, e o dragão o Diabo. Esta rivalidade é também apresentada nos bestiários e acompanhada por iluminuras que a ilustram. Ora, o dragão constitui no imaginário medieval, frequentemente, representação do Mal supremo. O facto de a pantera ser uma das criaturas escolhidas para se opor ao Inimigo poderia causar alguma estranheza.

Consideraremos, pois, o poema e as características associadas a cada criatura, comparando-o com outros exemplos do mesmo motivo alegórico. Iremos também observar as referências ao dragão noutras fontes que se relacionem com o universo textual do poema "The Panther". A Imagem será importante para entender este conflito, dado que a iconografia pode expressar detalhes omissos no texto. Julgamos que a chave para compreender o estabelecimento de uma relação tão peculiar da pantera com o dragão se poderá encontrar nas próprias características geralmente associadas ao sáurio, nomeadamente o hálito venenoso, a que se contrapõe o bafo aromático da pantera. Para tal averiguar, recorreremos a uma breve observação dos tradicionais conflitos com dragões e da presença do veneno nestes. Veremos de que forma o "duelo" da pantera se relaciona com o corpus e se constitui uma excepção ou um lugar-comum da sauromaquia.

Bionote:
Miguel Andrade graduated with a BA in History in 2015 and completed a Postgraduate Course in Medieval Studies in 2016, both at the School of Arts and Humanities of the University of Lisbon. Currently, he is enrolled in the same college in a Master's Degree in History with a Specialization on Medieval History, writing a thesis on the theme "The Symbolism of the Dragon in Medieval Norse Culture". His current research goals focus on monsters, the medieval imagination

and Norse culture, having previously published on the theme of the Norse dragon. His academic interests embrace mythology, religion and cultural history at large.