

**2019 Seminar Abstracts: Iberian Romance and Its English Afterlives**  
**Professor Joyce Boro, Université de Montréal**  
**Dr Louise Wilson, Liverpool Hope University**

**Respondents:**

**Professor Barbara Fuchs, University of California, Los Angeles**  
**Professor Helen Moore, University of Oxford**

**Provenance and Reception of Iberian Chivalric Books in English (XVIII–XX):  
 The Case of Anthony Munday's *Palmendos* (1589)**

**Dr Leticia Álvarez-Recio**  
**Universidad de Sevilla**

The concept of provenance with a focus on ownership and transfer as markers of an object's economic and artistic value has been reconsidered over the past twenty years. Scholars such as David Shaw (2005, 2010), David Pearson (1998, 2005), Gail Feigenbaum, and Inge J. Reist (2012) have insisted on the use of provenance to learn about readership, book circulation, trade, and, in general, book culture. They agree on the status of books —not just the texts themselves— as historical documents and cultural artifacts that provide information on the use readers and collectors make of them. This paper follows in their footsteps when describing the provenance of all extant copies of the first edition of Anthony Munday's *Palmendos* (1589). By reconstructing the history of each of those copies, an attempt is made to determine how and when Munday's book stopped being a matter of leisure or a book of conduct and became an object of scholarly enquire and market speculation.

The three copies that have survived are now held in the Bodleian, British, and Huntington libraries respectively. The Bodleian volume (Vet. A1 e.110) is considered first, as it provides the earliest record that helps locate this book in the mid-late seventeenth century. The second volume to be studied is that of the British Library (C.56.d.10) whose earliest record goes back to the early nineteenth century. The third copy, in the Huntington Library (HEH 62667), is examined last, as its earliest record dates back to the late nineteenth century. This essay offers a provenance account of the circulation of those three books from the late seventeenth century up to the early twentieth century, together with a number of testimonies by contemporary readers and scholars who apparently used them. A close study of the status of the first edition of *Palmendos* in the English and American book markets may cast significant light on the way Iberian chivalric romances in English were approached by readers and scholars across centuries.

**Anthony Munday's History Writing and Translation of Chivalric Romance: *Palmerin of England* (1596) and *A briefe chronicle of the successe of times* (1611)**

**Professor Emerita Donna B. Hamilton**  
**University of Maryland**

In the sixteenth century, historical narratives preserved facts of history while also serving polemical purposes. In tracts and treatises, in lengthy historical accounts and in shorter ones, the rehearsing of historical events was a common discursive strategy for argument. Familiarity with reading a wide variety of history-laden polemical texts acclimates us to the formulaic rehearsal of certain historical bits. We may recognize the polemical purpose, but we also recognize the history being recounted. We have read it before, however in different contexts and for different purposes. In contrast, we often think of the stories of chivalric

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romance as fantastical, as fictive. In this paper, I illustrate the use of history writing within polemical works in order to argue that the broad historical and geographical frame of reference used for polemical texts was similar to the frame of reference used in some chivalric romances, as in *Palmerin of England*. Recognizing the similarities in these reading and writing experiences opens the way to understanding better how Anthony Munday used chivalric tales as another way to alert the reader to the truths he saw in history.

**Less than Kind: Challenging Love and Literary Inheritance in Anglo-Iberian Exchange**

**Professor Kristen L. Olson and Professor Robin M. Bower**  
**Pennsylvania State University**

In her study of the structural effects of hagiography on secular cultural expression in the Renaissance, Julia Lupton asserts that “typology always produces counter-logics that resist or dislocate its historical schematizations,” as intertexts both inform and disrupt their generic, indeed genetic, connection (*Afterlives of the Saints*, xx). This paper examines figural parallels among secular forms, tracing resonances between fifteenth-century Iberian romance and Elizabethan pastoral drama, examining clear lines of literary inheritance transmuted in the effaced continental influence in English literature. In particular, it explores the fraught intersections of gender, desire, and modes of power in Juan de Flores’ “*Grisel y Mirabella*” (1495) and Shakespeare’s *A Midsummer Night’s Dream* (1595-96) and *Much Ado About Nothing* (1598-99). We examine these texts’ representation of the discourses of misogyny that permeated the *querelles des femmes* tradition, traceable in the effacement/sublimation of female voice and agency in the exercise of juridical law. These intersections raise important questions not only about the further problematizing of female agency in erotic expectation, but also about the influence as well as the erasure of Iberian tradition from English literary history in these transmutations of theme and form.

**The publication of chivalric romances in England, 1570–1603.**

**Professor Jordi Sánchez-Martí**  
**Universidad de Alicante**

The international dissemination of the Iberian romances of chivalry started 500 years ago with the publication in Rome of an edition of *Amadis de Gaule* in Spanish, printed by Antonio Martínez de Salamanca in 1519. It wasn’t until the 1540s, however, that this literary corpus started to circulate in French and Italian translations, whereas the first English version did not appear until the end of the 1570s. Such belated distribution in England was probably due to the prolonged printed afterlife of the Middle English verse and prose romances, which remained in print during the sixteenth century until ca. 1569, when the printer William Copland died.

This paper will start by analyzing some of the causes that contributed to the decline of the English medieval romances during the 1560s and to their disappearance in the decade following Copland’s death. Next, considering that the literary tastes and preferences of the English reading public changed in the course of the sixteenth century, I will examine some social developments of the 1560s and 1570s that impacted on the book trade in general and

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the consumption of medieval romances in particular. Finally, I will explore some of the decisions and strategies Elizabethan printers and publishers adopted to meet the continued demand for chivalric literature until the end of the sixteenth century and beyond. Initially, printers and publishers promoted the publication of Iberian romances in English translation, but eventually they found it advantageous to diversify their products and, towards the end of the century, encouraged the composition of new chivalric romances in English and, once again, rescued the Middle English romances from oblivion.

**Letters exchanged: Literary/Dramatic Exchange in and between Iberian and Shakespearean Romance**

**Professor Susanne L. Wofford**  
**New York University**

I'd like to explore the trope of the letter which is delivered, misdelivered, torn up, or retrieved in Montemayor's *Diana* and to consider how this prose device is transformed from prose to dramatic theatergram: seeing letters exchanged, delivered, misdelivered, destroyed, recovered, and rediscovered on stage versus how these experiences are understood in prose. Reading these scenes scattered throughout the *Diana* may reveal something about the "letters" Spain was sending to England in the massive publishing spree of the Amadis de Gaule novels, the *Diana*, and other prose romances, which became inspirational models for the stage. I have recently written an article on the use of the theatergram of the servant who writes a letter to himself in Shakespeare's *Two Gentlemen* and Lope's *El perro del hortelano*, but I was not able to explore in any detail the Montemayor romance as subtext. In focusing more specifically on the prose romance, I hope to be able to consider the difference—experientially, phenomenologically for the reader/character—of the reading of letters in a narrative, and the enacting of these scenes on stage. The transformation of the prose romance letter to a letter received or read on stage—even in some cases written on stage—can give us some interesting insight, I hope, into some of the emotional, symbolic and interpretive differences between prose narrative and drama as media, between romance in prose and romance on stage. I rely of course on Alan Stewart's valuable study *Shakespeare's Letters*. Although there have been a number of important recent works on the English Romance, such as Helen Cooper's *The English Romance in Time* (2008), and Nadini Das's *Renaissance Romance* (2011), there has been less focus on the ways romance moves onto the stage and what happens to key tropes, themes and devices when they are embodied, especially when they are transferred not only from prose to drama but from Spanish to English, from the contexts of Iberian pastoral and chivalric romance. I am in the process of learning more about the scholarship on the *Diana*, and look forward to learning from the seminar participants' work as well.