



Universitat d'Alacant  
Universidad de Alicante

Secretaría General  
Universidad de Alicante  
Sra. Esther Algarra Prats

Alicante, 4 de septiembre de 2015

Estimada Sra.

Solicito sea incluido como punto del orden del día del próximo Consejo de Gobierno:

- A propuesta de la Facultad de Filosofía y Letras, nombrar como Doctor Honoris Causa por la Universidad de Alicante a D. Stephen Greenblatt.



Unitat de Relacions Institucionals  
Unidad de Relaciones Institucionales

Unidad de Relaciones Institucionales



Universitat d'Alacant  
Universidad de Alicante

Facultat de Filosofia i Lletres  
Facultad de Filosofía y Letras

Sra. Aránzazu Calzada González  
Secretaria General de la Universidad de Alicante

Benvolguda Aránzazu:

La Junta de Facultat de Filosofia i Lletres, en sessió ordinària de 29 de juliol de 2015, va aprovar, per unanimitat, elevar a Rectorat de la Universitat d'Alacant la proposta de nomenament com a doctor *honoris causa* del professor Stephen Greenblatt de Harvard University, a proposta del Dept. de Filologia Anglesa.

Adjunte l'escrit del Departament en qüestió, així com el currículum i l'acceptació del Doctor Greenblatt.

Alacant, 30 de juliol de 2015

Ben cordialment,

Josep Lluís Martos Sánchez  
Secretari



La Junta de Facultad de Filosofía y Letras, en sesión ordinaria de 29 de julio de 2015, aprobó, por unanimidad, elevar a Rectorado de la Universidad de Alicante la propuesta de nombramiento como doctor *honoris causa* del profesor Stephen Greenblatt de Harvard University, a propuesta del Dpto. de Filología Inglesa.

Adjunto el escrito del Departamento en cuestión, así como el currículum y la aceptación del Doctor Greenblatt.

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**Asunto: Propuesta de Investidura de Doctor Honoris Causa Prof. Stephen Greenblatt (Harvard University)**

El año 2016 será un año dedicado a la conmemoración del aniversario de la muerte de los dos escritores más universales de todos los tiempos: Miguel de Cervantes y William Shakespeare, cuya influencia sigue siendo paradigmática en nuestro mundo. Ambos murieron el 23 de Abril de 1616, aunque no se corresponda con el mismo día, ya que en España e Inglaterra se seguían distintos calendarios. Con este motivo se celebrarán actos culturales y académicos en distintas partes del mundo, teniendo como centro y culminación de los mismos el World Shakespeare Congress que se celebrará del 31 de Julio al 6 de Agosto en Londres y Stratford upon Avon, y dentro del cual la figura y la obra de Cervantes ocupará un lugar especial. También la universidad de Alicante, dado su reiterado interés por la cultura, su influencia social y su apuesta por acontecimientos que tienen una trascendencia en la sociedad alicantina, ha querido sumarse a dichos actos, nombrando una Comisión para la coordinación y organización de las distintas actividades que se llevarán a cabo durante el año 2016, uno de cuyos actos más relevantes y emblemáticos sería la investidura del Prof. Stephen Greenblatt como Doctor Honoris Causa, a propuesta del Departamento de Filología Inglesa, por ser uno de los Departamentos más directamente involucrado en esta conmemoración.

Se adjunta

Justificación propuesta

Breve biografía y publicaciones relevantes

Aceptación de la propuesta por parte del Prof. Stephen Greenblatt

### Justificación

Pocos estudiosos de la talla de Stephen Greenblatt podrían proponerse para recibir la máxima distinción académica de la Universidad de Alicante dentro de los actos conmemorativos para la celebración del cuarto centenario de la muerte de Cervantes y Shakespeare por su contribución al estudio e interpretación de la obra de William Shakespeare, sobre todo, y por su interés, también en la obra de Miguel de Cervantes. El Prof. Stephen Greenblatt es una de las figuras más destacadas, influyentes y reconocidas dentro de la crítica literaria mundial y de la cultura americana, en particular, dada su contribución decisiva al nuevo historicismo y a los estudios culturales, abriendo nuevos horizontes y perspectivas de acercamiento a textos que van más allá de lo estrictamente literario y canónico. Aunque es, fundamentalmente, conocido por sus aportaciones a la crítica literaria y, más en concreto, a la shakespereana, su interés académico abarca numerosos campos tales como cultura, arte, arquitectura, biología, religión, psicología, antropología... Entre sus méritos sobresalen:

- Elaboración de la teoría conocida como “poética cultural” y cuya puesta en práctica se ha dado en llamar “nuevo historicismo”.
- Interés por lo cultural durante la época renacentista y actual y que finalmente se ha concretado en su “Cultural Mobility Manifesto”.
- Ganador del prestigioso premio Pulitzer en 2012.
- Docencia en las prestigiosas universidades de Berkeley y Harvard, donde actualmente es titular de la cátedra “John Cogan University Professor of Humanities”.
- Personaje y referente dentro de la cultura actual americana.

Además, y curiosamente, dos de sus contribuciones más sobresalientes están directamente relacionadas con Shakespeare y Cervantes. En el primer caso, los estudios shakespereanos no serían los mismos sin la publicación de obras tan influyentes como *Renaissance Self-Fashioning: From More to Shakespeare* (1980), *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (1988) y *Learning to Curse: Essays in Early Modern Culture* (1990). Coincidiendo con el interés concitado por la recuperación del *Cardenio*, la obra perdida de Shakespeare e inspirada en la primera parte del *Quijote*, Stephen Greenblatt ha escrito, en colaboración con Charles Mee, una obra de teatro de lo que podría haber sido la obra shakespereana, basándose para ello en *Double Falsehood* de Lewis Theobald.

### Breve Biografía Prof. Stephen Greenblatt

Stephen Jay Greenblatt was born on 7 November 1943 in Cambridge, Massachusetts, USA. He did his undergraduate and graduate work at Yale University, earning his BA in 1964, an M.Phil. in 1968 and his Ph.D. in 1969. As

part of his graduate work, he also studied at Cambridge in England, earning his M.Phil. there in 1966. For twenty eight years he taught at the University of California, Berkeley, where he became a member of the editorial collective for the journal *Representations*, launched in 1983, in which much of the most influential work in the early days of new historicism was published. In 1997 he moved to Harvard University to become, first, Harry Levin Professor of Literature and then, from 2000, Cogan University Professor of the Humanities. He is the author of numerous books and articles, including *Will in the World: How Shakespeare Became Shakespeare*. He is General Editor of *The Norton Anthology of English Literature* and of *The Norton Shakespeare*. He has also edited seven collections of criticism, and is the co-author (with Charles Mee) of a play, *Cardenio*. His honours include the 2012 Pulitzer Prize and the 2011 National Book Award for *The Swerve*, the William Shakespeare Award for Classical Theatre, and two Guggenheim Fellowships. Among his named lecture series are the Adorno Lectures in Frankfurt, the University Lectures at Princeton, and the Clarendon Lectures at Oxford, and he has held visiting professorships at universities in Beijing, Kyoto, London, Paris, Florence, Torino, Trieste, and Bologna, as well as the Renaissance residency at the American Academy in Rome. He has also acted as President of the Modern Language Association of America, one of the most influential professional academic bodies.

#### Selected Works

-- (1973) *Sir Walter Raleigh: The Renaissance Man and His Roles*, New Haven: Yale University Press.

In some senses a precursor to *Renaissance Self-Fashioning*, this book (based on his doctoral thesis) analyses the prominent Elizabethan courtier, Sir Walter Raleigh, seeking to explore the ways in which Raleigh attempted to 'fashion his own identity as a work of art'. Greenblatt focuses on the contradictions within Raleigh's life, his complex relation to the world he inhabited, and the inadequacy of the distinction between life and art in thinking about Raleigh's life. Ideas such as role-playing and theatricality are central to the argument, leading to a sense that Raleigh's project is achieved when he ascends the scaffold for his final performance at his execution.

-- (1980) *Renaissance Self-Fashioning: From More to Shakespeare*, Chicago, IL: University of Chicago Press.

This is the book that launched Greenblatt's reputation, and is often taken as a starting point for the dominance of new historicism in Renaissance literary studies. In a series of deft and dense readings of canonical texts by Thomas More, William Tyndale, Thomas Wyatt, Edmund Spenser, Christopher Marlowe and William Shakespeare, Greenblatt lays out his influential notion of 'self-fashioning'. Because of its range and length, this remains the best place to start a serious engagement with his work, and in many ways is still his most important book.

-- (1988) *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*, Oxford: Clarendon Press.

*Shakespearean Negotiations* is, perhaps, the book that has aroused the most

controversy in Greenblatt's work. Its most famous chapter 'Invisible Bullets', appearing in several anthologies, contains the crucial argument on subversion and containment that raised, and continues to raise, the political dimension of new historicist practice in a clear manner. The book's central concept of 'social energy' not only allows Greenblatt to open up readings of Shakespearean texts alongside nonliterary material, providing a rationale for what might otherwise appear to be rather arbitrary connections, it also prompts a consideration of the role that Shakespeare and his texts continue to exert beyond the early modern period.

-- (1990) *Learning to Curse: Essays in Early Modern Culture*, London and New York: Routledge.

This collection brings together essays published between 1976 and 1990. It includes some of Greenblatt's most important statements on methodology, including his attempts to outline his notion of cultural poetics, and to relate this poetics to other critical modes, such as psychoanalysis and anthropology. Topics covered by the essays include Shakespeare, Marlowe, and colonialism. Of particular interest are 'Psychoanalysis and Renaissance Culture', 'Towards a Poetics of Culture' and 'Resonance and Wonder'.

-- (1991) *Marvelous Possessions: The Wonder of the New World*, Oxford: Clarendon Press.

It engages particularly with the travel narratives produced by writers such as Mandeville and Columbus, detailing the encounters between European travelers and the inhabitants of the New World. It is particularly important for rethinking ideas of mimesis, and in its elaboration of wonder.

-- (1997) 'What is the History of Literature?', *Critical Inquiry* 23, 460-81.

Trying to answer the question in his title, Greenblatt makes some valuable observations on the relation between 'literature' and 'literacy', looking at both in terms of specific historical understandings of them as categories. These are, in turn, related to the question of teaching literature in the modern academy, and he comments on Bacon, Shakespeare and the American university through a concern for the ways in which literature and literacy have been involved in the definition and redefinition of social status.

-- (2001) *Hamlet in Purgatory*, Princeton, NJ: Princeton University Press.

Traces the roots of Shakespeare's *Hamlet* in the medieval and early modern practices of mourning and burial, emphasizing the changing attitudes towards Purgatory. There is some fascinating material on ghosts, possession, imagination and questions of belief and believability. It nevertheless offers an intriguing and original route into thinking about *Hamlet*.

--(2004) *Will in the World: How Shakespeare Became Shakespeare*, London: Jonathan Cape.

This is, in many respects, a biography of Shakespeare. It fits with the suggestions that Greenblatt made when President of the Modern Language Association that academic critics should make attempts to reach a broader audience. This highly

readable book is fundamental among Shakespeare biographies, however, for its insistence on the necessary role of imagination in life-writing.

--(2009) *Cultural Mobility. A Manifesto*, Cambridge University Press.

It is a blueprint and a model for understanding the patterns of meaning that human societies create. Drawn from a wide range of disciplines, the essays collected here share the conviction that cultures, even traditional cultures, are rarely stable or fixed. Radical mobility is not a phenomenon of the twenty-first century alone, but is a key constituent element of human life in virtually all periods. Yet academic accounts of culture tend to operate on exactly the opposite assumption and to celebrate what they imagine to be rooted or whole or undamaged. To grasp the shaping power of colonization, exile, emigration, wandering, contamination, and unexpected, random events, along with the fierce compulsions of greed, longing, and restlessness, cultural analysis needs to operate with a new set of principles.

--(2011) *The Swerve: How the Renaissance Began*, London: Vintage.

A somewhat surprising turn in Greenblatt's career, perhaps, in that this is a story that tells us how, almost six hundred years ago, a short, genial man took a very old manuscript off a library shelf. The book was a miraculously surviving copy of an ancient Roman philosophical epic, *On the Nature of Things* by Lucretius and it changed the course of history. He found a beautiful poem of the most dangerous ideas – that the universe functioned without the aid of gods, that religious fear was damaging to human life, and that matter was made up of very small particles in eternal motion. These ideas fuelled the Renaissance, inspiring Botticelli, shaping the thoughts of Montaigne, Darwin and Einstein.

Aceptación de la propuesta por parte del Prof. Stephen Greenblatt

De:

Everett, Aubrey <aeverett@fas.harvard.edu>

Para:

jm.gonzalez@ua.es

Fecha:

Mon, 22 Jun 2015 20:47:00 +0000

Asunto:

RE: Honorary Doctorate Award

Dear José,

Professor Greenblatt asked me to write to you and say that he would be deeply honored if Alicante University chose to bestow on him an honorary Doctorate. Please let me know what other information or materials you may need in order to move forward.

Many thanks.

Aubrey

Aubrey Everett  
Assistant to Stephen Greenblatt  
Harvard University  
Department of English  
12 Quincy Street  
Cambridge, MA 02138  
(617) 496-0491