

Theater Without Borders

April 6-11, Venezia 2010

**Istituto Canossiano, Fondamenta de le Romite
Dorsoduro 1323, 30123 Venezia (Italy)
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~for directions see Dick's advice [attachment]

~RSA map now attached

~please pay Pam €50 conference fee [breakfast, meeting room/AV, coffee, etc]

~don't forget doors lock at midnight!

Tuesday April 6

3pm Gather for refreshments

4 Sala Rossa: Greetings by Organizers, Announcements, Planning for Madrid 2011 and Wolfenbüttel 2012. [All meetings held in this room.]

5 *The Exploding Field of Early Modern Transnationalist Studies.*

Moderated by Christian Billing, with all contributing comments and ideas about topics and issues to be discussed this week. Please bring references on paper, and email them to Susanne.

7 Depart for 'Ae Oche,' pizzeria in Zattere district.
[Reservation for 20 at 7:30. Not incl. in conf. fee]

Wednesday April 7

7:30-9 Breakfast. Included in your conference fee. Please bus own table and keep kitchen tidy.

Morning Session [begins 9AM sharp]

9 Richard Andrews: "*What did Marivaux do to Arlecchino?*"

The most outstanding, and the most long-standing, "transnational" phenomenon in early modern European theatre is the Comédie Italienne: the presence in Paris of an avowedly Italian theatre troupe from the 1660s until 1697, and then from 1716 to 1762. The subject is a huge one, and already much studied: this paper represents a first tentative step into oceanic waters on the part of a member of TWB who is neither Italian nor French, but who views the subject from an essentially Italianist angle. The stimulus for the inquiry comes from the fact that Marivaux, seen by most now as a quintessentially French dramatist, wrote many of his plays for the Comédie Italienne

and thus for Italian actors who based themselves in the *commedia dell'arte* tradition. Why did he do this? What results did he expect, and get? These are large questions; but we can start addressing them via Marivaux's early successful play *Arlequin poli par l'amour* (1720). What actually happens to Arlequin/Arlecchino, when Marivaux gets hold of him? How much of the transformation effected on the mask had already been imposed by other playwrights and performers?

10 David Schalkwyk: "*Proper Names and Common Bodies*" [precirculated]

[Break]

11 Planning session for TWB Volume II (ed. Robert Henke and Eric Nicholson), led by Robert Henke.

1 LUNCH arranged for 20 at nearby restaurant (Santa Margherita). €20 prix fixe (not incl. in fee).

Afternoon Session: "Transnational comedy and tragicomedy"

2:30 Michael Armstrong-Roche: "*Tragicomedy and Taboo on the Early Modern Stage (especially Plautus, Celestina, and Cervantes' marriage-choice plays)*"

My primary focus is on the affinity between the tragicomic "monster" genre and dramatic interest in sexual taboos (including incest). The broader question is the centrality of tragicomedy in the 16th-century theatrical revival (especially in Spain, England, and Italy), so I am looking at the scholarship on English and Italian (as well as Spanish) tragicomedy and will welcome pointers from TWB colleagues to texts, material and other contexts, and theory they have found helpful for thinking about tragicomedy.

Presentations of revised and precirculated papers and discussion led by Jane Tylus

3:30 Susanne Wofford: "*Hymen and the Gods on Stage in Shakespeare's As You Like It and Italian Pastoral*"

4:30 Melissa Walter: "*The construction of character in Twelfth Night's recognition scene: Trunk as prop and novellagram*"

5 Jacques Lezra: "*The Exiled Stage.*"

[Canceled: Pavel Drabek "*The Frivolous Clowns of Early Modern Europe.*" Pavel will email us his paper.]

[Break]

7:30 Depart for Celebration Dinner at 'A beccafico,' San Stefano, reservation at 8:30
(not included in fee)

Thursday April 8

7-8:30 Breakfast

8:30 Final meeting, discussion and wrap-up [Note early start!]

10 Business Meeting

RSA papers by TWB members begin. Please make every effort to attend TWB colleagues' talks. For more details see 'RSA abstracts' attachment

11-12:30 Laura Tosi, "Guazzo, Webster and the Ideology of the Gentleman Courtier"
Univ. Ca' Foscari - San Basilio, Room 1 H

2-3:30 David Schalkwyk, "Gift and Sacrifice in *The Merchant of Venice*." *Religion and Shakespeare's Merchant of Venice 1*. Univ. Ca' Foscari - San Basilio - Aula 2D

2:30-4 Bella Mirabella, " "Barbarians, Moors, Moriscos: Dressing Othello on the English Renaissance Stage." *Renaissance Costume and Textiles: Italy and the East*. Don Orione - Sala Goldoni.

2:30-4 Maria Galli Stampino, "Who's Our Enemy? Who's on Our Side? The Case of Lucrezia Marinella's *Enrico*" *Looking Forward, Looking Back: Empires in Venetian and Iberian Epics*. Università Ca' Foscari - San Basilio - Aula 1F

Friday April 9

7:30-9 Breakfast

11-12:30 Natasha Korda, "Alien Women Workers as 'Players' in Civic Pageants," Pamela Brown, "Othering Heights: Player Queens and Boy Divas," and Eric Nicholson, "Translating the Theatrical *Virtuosa* from Venice to London." *Translating Female Performance*, chaired by Jean Howard. Archivio di Stato - Aula della Scuola di Archiviista, Paleografica, e Diplomatica.

11-12:30- Maria Galli Stampino [co-chair and respondent] in *Transnational Women Rulers*. Don Orione - Sala Canova

2:00-3:30- Melinda Gough- "Magnificence, Mistresses, and Marie de Medici's 1602 Ballet of the 16 Virtues." *Rivalry and Competition at Court III: Pawns and Power Brokers*

at the Queens' Courts in Early Modern France. Ca' Foscari, San Basilio, Aula 2C

Saturday, April 10

7:30-9 Breakfast

9-10:30 Eric Nicholson chairs *Arlecchino Across the Alps*. Robert Henke, "Arlecchino/Harlequin and the Performance of Poverty." Virginia Scott, "Images of Agnan Sarat: Farce and Parody in Paris in the Late Sixteenth Century." M.A. Katritzky, "Giovanni Paulo Alfieri; rehabilitating the French career of an Italian commedia dell'arte troupe leader and quack doctor." Istituto Veneto

2:00-3:30 Susanne Wofford chairs *Shakespeare, Rembrandt, and the Question of Technique*. Harry Berger presents. Università Ca' Foscari - San Basilio - Aula 0F

4-5:30 Jane Tylus, "Gendering the Canon: Catherine of Siena and the Fourth Crown" *Shifting Canons: The Four Crowns of Florence*. Univ Ca' Foscari - San Basilio, Aula OE

4-5:30 Natasha Korda chairs *Localizing London*. Jean Howard and Mary Bly are panelists. Università Ca' Foscari San Basilio - Aula 1F

On Saturday evening, join us if you can at "Lasciatemi Morire" (Madscenes and Laments by Monteverdi et al -- see poster attachment), at 5 PM at Museo della Fondazione Querini Stampalia. We will go out afterward, then possibly take a boat around Venice.

Sunday April 11

7:30-10 Final breakfast (and cleanup). Departures. *Don't forget to pay your conference fee!*

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RSA

Saturday 10 April, 9.00 - 10.30

Istituto Veneto, Palazzo Cavalli Franchetti, Sala del Giardino

Arlecchino across the Alps: Comic and farceurs in France

Sponsor: Massachusetts Center for Renaissance Studies

Organizer: Virginia Scott, University of Massachusetts Amherst

Chair: Eric A Nicholson, Syracuse University in Florence

Robert Henke, Washington University

Arlecchino/Harlequin and the Performance of Poverty

In the 1667 scenario "La fille desobeissante," the famous Harlequin/Arlecchino Domenico Biancolelli assumes the disguise of a destitute and famished discharged soldier. At once virtuosically and ridiculously, before a

skeptical interlocuteur he sequentially proceeds through the various ruses—all typical disguises of itinerant beggars—of muteness, deafness, blindness, and lameness. Biancolelli's brilliant performance is analyzed through two contexts: Arlecchino/Harlequin performing hunger and destitution on the French stage from the Italian actor Tristano Martinelli to Biancolelli; and the larger, transnational context of what might be called the "performance of poverty" in the commedia dell'arte and other early modern theaters.

M. A. Katritzky, The Open University

Giovanni Paulo Alfieri: rehabilitating the French career of an Italian commedia dell'arte troupe leader and quack doctor

French theatre historians have identified Jehan-Paul Alfieri as the leader of an Italian commedia dell'arte troupe that seemingly appeared from nowhere in 1612 to share the final Paris season of Valleran Le Conte's renowned French troupe, before disappearing back into historical oblivion. But is Alfieri's theatre-historical footprint really this modest? In suggesting that his troupe impacted not just briefly in the French capital, but for over four decades across the length and breadth of early modern France, and revealing that his activities were medical as well as theatrical, my recent archival findings contribute a new chapter to Alfieri's overdue rehabilitation.

Virginia Scott, University of Massachusetts Amherst

Images of Agnan Sarat: Farce and Parody in Paris in the Late Sixteenth Century

Some ten visual images—a drawing, some woodcuts, several engravings—document the existence of a *farceur* named Agnan Sarat who was active in Paris in the last years of the sixteenth century. These images, combined with a few legal and verbal references, make it possible to speculate with some authority about the repertory of Sarat and his troupe, especially their use of parody and obscenity, as well as their relationship to one or more of the Commedia dell'Arte troupes that played in the city in that era.