International conference of Theater Without Borders

“Borders and centres: transnational encounters in early modern theatre, performance and spectacle”

Sponsored by Herzog August Bibliothek

20. – 24. May 2012, Bibliotheca Augusta, Bibelsaal

Sunday, 20 May 2012 Arrival day,

10.00 onwards: Guesthouse Schünemannsche Mühle
(NB Theatersaal, Schünemannsche Mühle, available for meetings all
day Monday to Wednesday).

19.00 “Ratskeller” (Wolfenbüttel Market Square)
Informal dinner (not provided) for all. Restaurant facilities close 21 hrs.

Monday 21 May 2012

Schünemannsche Mühle

8.00 Breakfast (provided)

Herzog August Bibliothek, Bibelsaal Bibliotheca Augusta

09.00 Welcome by the Herzog August Bibliothek, introductions, coffee

10.00 Session 1: The English players in early modern Europe I
Chair, Rob Henke (St Louis)

10.00-10.30 Session 1, Presentation 1
Ralf HAEKEL (Göttingen): Fratricide Across Borders: The theatrical and literary
reception of Hamlet from Der Bestrafte Brudermord to Wilhelm Meister

10.30-10.45 DISCUSSION

10.45-11.15 Session 1, Presentation 2
Bärbel RUDIN (Independent Scholar): Die „lange Welle“ der elisabethanisch-
jacobäischen Dramatik auf dem Kontinent: Neues zum Repertoire des englischen
Kolonial- und Exiltheaters

11.15-11.30 DISCUSSION

11.30 Coffee
12.00-12.30  Session 1, Presentation 3
M A KATRITZKY (Open): “A plague o' these pickle herring”: from London drinkers to Wolfenbüttel stage clown.
12.30-12.45  DISCUSSION

12.45  The Open University Welcome Lunch (speakers and chairs)

14.30  Session 2: Transnational encounters: drama across borders
Chair TBC

14.30-15.00  Session 2, Presentation 4
Ton HOENSELAARS (Utrecht): “Everyman” Behind Barbed Wire
15.00-15.15  DISCUSSION

15.15-15.45  Session 2, Presentation 5
Peter MARX (Köln): Hamlet in seventeenth- & eighteenth-century Germany
15.45-16.00  DISCUSSION

16.00  Coffee

16.30-17.00  Session 2, Presentation 6
Gautam CHAKRABARTI, Kirill OSPOVAT, Leonie PAWLITA, Madeline RUEGG (Berlin): Informal introduction to the ERC-funded Research Project “Early Modern European Drama and the 'Cultural Net'” (“DramaNet”), led by Joachim Kuepper.
17.30  Theater Without Borders Steering Group ONLY
Schünemannsche Mühle, Theatersaal
Steering Group Planning Meeting
Agenda: TWB second publication (editors: Robert Henke & Eric Nicholson); third publication (editors: Pavel Drábek & M A Katritzky); future publications; Workshop 2013; future workshops; AOB.
20.00  Dinner (not provided): informal meeting for all at restaurant TBC

Tuesday 22 May 2012

Schünemannsche Mühle
8.00  Breakfast (provided)

Herzog August Bibliothek, Bibelsaal Bibliotheca Augusta
9.30  Session 3: Transnational encounters: the London stage
Chair, Michael Armstrong-Roche (Wesleyan)
9.30-10.00  Session 3: Presentation 7
Natasha KORDA (Wesleyan): The Sign of the Last: Gender, Material Culture and Artisanal Nostalgia in Thomas Dekker’s The Shoemaker’s Holiday (1599)
10.00-10.15  DISCUSSION

10.15-10.45  Session 3: Presentation 8
Susanne WOFFORD (NYU): The Inhuman Stage, ‘Standing like stone with thee’”: Ovid and The Winter’s Tale
10.45-11.00  DISCUSSION

11.00  Coffee
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| 11.30-12.00  | Session 3: Presentation 9  
Melissa WALTER (Fraser Valley): **Reforming civility in Measure for Measure (1604)**. |
| 12.00-12.15  | DISCUSSION                                                            |
| 12.30        | Lunch break (own arrangements)                                       |
| 14.00        | Tour of Herzog August Bibliothek & its exhibitions; & of Wolfenbüttel town and/or Castle Museum, TBC |
| 16.30        | Coffee                                                                |
| 17.30        | **Schünemannsche Mühle**  
Session 4: *The English players in early modern Europe II*  
Chair, Michael Armstrong-Roche (Wesleyan) |
| 17.30-18.00  | Session 4: Presentation 10  
Anston BOSMAN (Amherst): **Theatrical Mobility: Muddling Faustus** |
| 18.00-18.15  | DISCUSSION                                                            |
| 18.15-18.45  | Session 4: Presentation 11  
Nigel SMITH (Princeton): **Political Theology Right and Wrong: Andreas Gryphius and the English Revolution**. |
| 20.00        | Dinner (not provided): informal meeting for all at restaurant TBC   |

**Wednesday 23 May 2012**

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| 8.00         | **Schünemannsche Mühle**  
Breakfast (provided) |
| 09.30        | **Herzog August Bibliothek, Bibelsaal Bibliotheca Augusta**  
Session 5: *The English players in early modern Europe III*  
Chair, Martin PRZYBILSKI (Trier) |
| 9.30-10.00   | Session 5: Presentation 12  
Kareen Seidler (Geneva): **Two playtexts both alike in dignity: Romio und Julieta and Der Bestrafte Brudermord** |
| 10.00-10.15  | DISCUSSION                                                            |
| 10.15        | Session 6: *Transnational encounters: the 18th century*  
Chair TBC |
| 10.15-10.45  | Session 6: Presentation 13  
Eric NICHOLSON (NYU): **Northern Lights and Shadows: Transcultural Encounters with Germans et alia in Early Modern Italian Theatre** |
| 10.45-11.00  | DISCUSSION                                                            |
| 11.00        | Coffee                                                                |
| 11.30-12.00  | Session 6: Presentation 14  
Friedemann KREUDER (Mainz): **The mask as the other of the bourgeois self – Alternative forms of representation in the early Wiener Volkstheater of Joseph Felix von Kurz**. |
| 12.00-12.15  | DISCUSSION                                                            |
Basilio’s aria in *Figaro*: mockery, or empowerment, of the subordinate classes?

In the last act of the Da Ponte/Mozart *Nozze di Figaro*, the shady Don Basilio tells us that you cannot win against the powerful in society. The best strategy is to don an ass’s skin, and appear as contemptible as possible so they will ignore you. How was a Viennese courtly audience expected to react to such advice? It is unusual, in TWB discussions, to take as our starting point an extract composed as late as 1786; and unusual also to be looking at opera, rather than spoken drama. But I shall argue that *Figaro* is the arrival point of a long history of classical and transnational European comedy which started in the 16th century; and that the questions raised by Basilio’s aria recur throughout that history, in a manner involving both continuity and change. In addition, some questions raised by modern critics regarding the treatment of operatic heroines (are they ‘undone’ by patriarchal librettists, or rather ‘envoiced’ by the music of their solo arias?) may...

help us to focus on a larger issue. Larger in the sense that women, in early modern society, can be seen as one 'subordinate class' among many.

Bundesakademie (arrives Sunday; leaves Thursday)

Michael ARMSTRONG-ROCHE

Michael Armstrong-Roche is Associate Professor of Romance Languages & Literatures at Wesleyan University (Connecticut, USA). He is author of *Cervantes’ Epic Novel: Empire, Religion, and the Dream Life of Heroes in ‘Persiles’* (U of Toronto P, 2009) and co-author of the research catalogue that accompanied a show he helped organize called *Goya and the Spirit of Enlightenment* (Madrid Prado, NY Metropolitan, Boston Museum of Fine Arts, 1988-1989). Michael is trying to finish a book on Cervantes’s drama, entitled *Cervantes Plays: Ironies of History on the Early Modern Stage*, and has begun work on a study of comparative narratives about early modern theater (focused on Spain, England, Italy, France, and Germany). In the cross-cultural spirit of Theater without Borders, he has been responsible for *Let’s Go* travel guides on Spain & Portugal, France, and California & the Pacific Northwest.

Theatrical Mobility: Muddling Faustus

The paper opens by considering a series of models for the mobility of culture in the early modern period. To start, I track movements of visual artists between England and Europe, showing the pre-eminence of the Mediterranean world, especially Italy, as a site of cultural exchange. But the movements of writers and publishers, musicians, and players and dramatists tell a different story, namely the increasing magnetism for the English of the North Sea world, from Antwerp up to Stockholm and across to the Baltic cities of Gdansk and Riga. How did this interaction work?

Among several possible examples of mobility—others would include Hamlet and The Spanish Tragedy—my talk concentrates on Christopher Marlowe’s Doctor Faustus. Marlowe’s achievement was to dramatize the life of a famous sixteenth-century German scholar, and like the legendary vagabond at its source, Doctor Faustus became an adventurer, appearing throughout Northern Europe from the early 1600s in several languages and media. My subject will be a Dutch version assembled by travelling players on the Continent in the early seventeenth century, recorded around 1650, adapted in 1692 and printed in 1731. Re-patching the drama with scenes from Thomas Dekker as well as Dutch, French, and German motifs, the new play showcases both the flexibility of Marlowe’s design and the bravura reinventions of the later writers and performers whom it inspired.

The paper opens questions on how theatre traveled in the Renaissance and today, on the linguistic and political sensitivity of translation and adaptation, and on the recovery of an archive that casts light on neglected cross-cultural connections.

Bundesakademie (arrives Sunday; leaves Thursday)
Gautam CHAKRABARTI (Berlin)

Gautam Chakrabarti is an Assistant Lecturer in English Literature at the Freie Universität Berlin, where he is also finishing his PhD on "the Introduction of Early-Modern European Drama in India", under Prof. Joachim B. Küpper, within the ERC-Project "DramaNet". He has studied English Literature and Culture Studies in Jadavpur University (MA, 2000) and Jawaharlal Nehru University (MPhil, 2005), India, and has taught the same in various colleges of the University of Delhi (2003-2010). He was a Visiting Lecturer in English language, literature and culture and Hindi in a couple of universities and institutes in St Petersburg, Russia, in Autumn-Winter, 2008-9. In Spring-Summer, 2009, he made a conference-cum-fieldwork-tour of various universities and archives in Finland, the Baltic States, Poland, the Czech Republic, Germany and Russia, for a research-project on "Literature and Politics in the Cold War"; and is also interested in Indic Studies, Jewish literary-cultural history and Ethnomusicology, themes on which he hopes to work in the future. He has also lectured in the University of Turku, Finland (2006-7), the Moscow State University, the Russian State University for the Humanities and the Institute for Oriental Studies, Moscow, the University of Tartu, Estonia (2009), the Universitas Karolinanas, Prague (2009), and the Jagellonian University, Kraków, (2011-12) on the above topics, Indian writing in English and Indian cultural history.

Auditor & Group presenter: informal introduction to Joachim Küpper's DramaNet early modern drama research group

The proposed doctoral dissertation, which is situated within the ambit of the ERC-Research-Project "Early Modern European Drama and the 'Cultural Net" (referred to, hereafter as "DramaNet"), led by Herr Professor Joachim Küpper, the Principal Investigator, seeks to investigate, using, biocritically and historiographically, among others, the specific example of a late-eighteenth-century Russian musician, theatre-director, traveller, linguist, Indologist and, as recent archival research in St Petersburg, Russia, suggests, spy, Gerasim Lebedev (1749-1818), "the floating of early modern European drama material to the non-occidental East". On 27th November, 1795, he directed the first Bengali play to be performed on the Calcutta-stage, making it the first "modern" play to be staged in the Indian Subcontinent: it was The Disguise, a comedy written by Richard Paul Jodrell (1745-1831), an English classicist and dramatist, and was followed by a staging of another comedy, Love is the Best Doctor, freely-adapted from Molière's L'Amour Médecin on 21st March, 1796. These adaptations were made with the assistance of his Bengali tutor Goloknath Das and, having been performed on a stage "[d]ecorated in the Bengallese style", constituted an interesting network of transcultural negotiations. It will be the present author's attempt to explore the transcultural processes through which a couple of early modern core-European drama-texts, through the performative-interpretative agency of a peripheral-European non-state actor, initiated a subliminal dissemination of "the first phenomenon of mass culture in human history" into the culturally-hybrid and richly-interstitial space/s of the Indian stage in the late eighteenth century sans either "physical constraint ('conquest', imperialism) or... ideological subversion ('missionary' activities)". Though, of course, the often-deterministic nature of British political-cultural imposition/s in India, starting from the Calcutta-based East India Company's heydays, cannot be denied, especially as Shakespearean dramaturgy and studies proved to be some sort of a cultural hegemon later in the nineteenth century.

Cora DIETL

AUDITOR & HAB Director’s guest

Library Visiting Fellow

Pavel DRABEK

Pavel Drábek is Assistant Professor of theatre history and English literature in the Departments of Theatre Studies and English and American Studies, Faculty of Arts, Masaryk University. He specialises in early modern theatre in England and central Europe, Czech translations of Shakespeare and music theatre. He is Artistic Director and librettist of the Ensemble Opera Diversa (www.operadiversa.cz). His books include: Fletcherian Dramatic Achievement: A Study in the Mature plays of John Fletcher (2010), Czech Attempts at Shakespeare (2010; in Czech), and edited collections, Shakespeare and his Collaborators over the Centuries (2008; with K. Kolinská and M. Nicholls), and Czech Stage Art and Stage Design (2011; with Christian M. Billing).

Worlds-in-Between and their Inhabitants

Max Weber writes about the modern "disenchanted" world breaking away from its older counterpart, the spiritual or magical world of myth and religion. Rather than viewing this essential dichotomy as diachronic, there is grounds to approach the two as concurrent, collateral modes of existence – the one representing the everyday world (the subject of history), the other present in the "enchanted" habitat of the theatre (or the art). In Marvin Carlson's words, theatre is a "haunted" activity, "visiting" everyday audiences by inhabitants of the other, mythological world – in the likeness of humans but representing always more and always less than individuals. The paper, which dialogically reacts to Rob Henke's introduction to the Theater Without Borders II volume, discusses an array of European characters of itinerant theatres, viewing them as inhabitants of the "worlds-in-between" – intercultural, social as well as near-occultist media-tors between the material cultures and the metaphysical world of magic, mythology and theatre. Examples circumnavigate the perennial theatergram of the Harrowing of Hell.

Bundesakademie (arrives Sunday; leaves Wednesday evening Rilano 24/7 Hotel Wolfenbüttel (private booking).

Ralf HAEKEL

Ralf HaeKel is Juniorprofessor of English Literature and Culture at Georg-August-Universität Göttingen. He studied English, German, and History at Goethe-Universität Frankfurt on Main and University College Galway, Ireland. In 2003 he received his PhD from Freie Universität Berlin. Prior to his current employment, Ralf HaeKel worked as Assistant Professor at Humboldt-Universität

Fratricide Across Borders: The theatrical and literary reception of Hamlet from Der Bestrafte Brudermord to Wilhelm Meister

"And we have, have we not, those priceless pages of Wilhelm Meister. A great poet on a great brother poet. A hesitating soul taking arms against a sea of troubles, torn by conflicting doubts, as one sees in real life." In the ninth episode of James Joyce’s Ulysses, Stephen Dedalus meets with notable members of the Irish literary renaissance and discusses with them his own theory of William Shakespeare’s Hamlet. The above quoted statement made by the librarian represents the exact opposite of Stephen’s own position, but...
Berlin, and he was a post-doctoral fellow at the graduate school *Klassizismus und Romantik im europäischen Kontext* at Justus-Liebig-Universität Giessen. He is currently preparing his latest book *The Soul in British Romanticism* for publication. His other publications include *Die Englišchen Komödianten in Deutschland. Eine Einführung in die Ursprünge des deutschen Berufsschauspiels*, Heidelberg: Winter, 2004; *Leib/Seele – Geist Buchstabe*. Dualismen in Ästhetik und den Künsten um 1800 und 1900, ed. RH & Markus Dauss, Würzburg: Königshausen & Neumann, 2009; and *Discovering the Human*. Life Sciences and the Arts in the 18th and Early 19th Centuries, ed. RH & Sabine Blackmore (forthcoming).

It also represents the standard nineteenth-century interpretation of *Hamlet*. This kind of reading is the outcome of a re-evaluation of Shakespeare taking place in the eighteenth century during which he changed from being a man of the theatre to the prototypical literary genius.

In my talk I want to analyze this rise of Shakespeare in Germany, which can be described as a transition from a theatrical to a primarily literary reception. *Der Bestrafte Brudermord* was first performed in 1710 and published in 1781, and here we find a reading of *Hamlet* that is still wholly theatrical, with a strong focus on performative action. In 1766, Marin Wieland published a prose translation of Shakespeare’s *Hamlet*. And in 1795, the drama plays a key role in Goethe’s *Wilhelm Meisters Lehrjahre*. Finally, Wilhelm Schlegel’s verse translation of 1798 established Shakespeare as a German classic. The re-evaluation of *Hamlet* is, I would like to argue, the result of turning Shakespeare’s play from a theatrical to a literary work which has to be seen as part of the attempt to make Shakespeare a contemporary of the Romantic period, effectively fashioning him as the “third German classical writer” next to Schiller and Goethe himself.

Bundesakademie (arrives Sunday; leaves Thursday)

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Robert HENKE

Robert Henke is professor of Drama and Comparative Literature at Washington University in St. Louis. He is the author of *Pastoral Transformations: Italian Tragicomedy and Shakespeare’s Late Plays* (University of Delaware Press); *Performance and Literature in the Commedia dell’Arte* (Cambridge University Press), and co-editor, with Eric Nicholson, of *Transnational Exchange in Early Modern Theater* (Ashgate). He is the recipient of fellowships from Villa I Tatti, Fulbright, and the National Endowment for the Humanities. He is now writing a book about poverty and charity in early modern Italian and English theater, and has just completed an essay on John Webster for the forthcoming *Cambridge Companion to Shakespeare and Early Modern Dramatists*. He is a member of the international research collective Theater Without Borders, dedicated to the transnational study of early modern theater.

**PRESENTER & SESSION CHAIR:**

Monday morning (session 1)

**TWB Annual Workshop 2012:**

A Retrospective summing-up

Bundesakademie (arrives Sunday; leaves Thursday)

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Ton HOENSELAARS

Ton Hoenselaars is professor of Early Modern English Literature and Culture at Utrecht University. He is the founding Chair of the Shakespeare Society of the Low Countries, and the President of the European Shakespeare Research Association (ESRA). He is also the 2012 Sam Wanamaker Fellow at Shakespeare's Globe in London (and delivered the Annual Sam Wanamaker Lecture earlier this year). He has written extensively on Anglo-Foreign relations, as in *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries* (Fairleigh Dickinson UP 1992), *Shakespeare’s History Plays* (Cambridge UP, 2004) and *Shakespeare and the Language of Translation* (London: The Arden Shakespeare, 2004; revised, in paperback, 2012). With his wife, Ieme van der Poel, he is annotating the new Dutch translation (in 6 volumes) of Marcel Proust’s *À la recherche du temps perdu*. Part 1 appeared in 2009. He is the “Editor for Europe” on the *Cambridge World Shakespeare Encyclopedia* (General editor: Bruce Smith). Due to appear in a year or two. He is currently finishing the *Cambridge Companion to Shakespeare and Contemporary Dramatists* (due to appear later this year), and a book on the World War I

*“Everyman” Behind Barbed Wire*

Soon after its revival during the early twentieth century, the anonymous English morality play of *Everyman* was performed with great frequency. This paper looks at one of the early productions of the play that has been neglected so far, an amateur production performed in World War I captivity in Germany. Looking at the conditions under which the play was produced, the company’s awareness of the play’s medieval tradition, as well as its objectives, this paper interprets this production of the play – whose Dutch source had originally already made the Channel crossing from the Continent of Europe to Britain – as a theatrical appeal for a Europe without borders at the time when these were being contested with unprecedented military force by both England and Germany.

Bundesakademie (arrives Sunday; leaves Wednesday after lunch)

M A Katritzky is the Barbara Wilkes Research Fellow in Theatre Studies in the English Department of The Open University, Milton Keynes, UK, Visiting Research Fellow to the Herzog August Library, Wolfenbüttel, and a former Fellow of the Alexander von Humboldt Foundation and NIAS (The Netherlands Institute for Advanced Study). Recent books: Healing, performance and ceremony in the writings of three early modern physicians: Hippolytus Guarnonius and the brothers Felix and Thomas Platter (Ashgate 2012), Women, medicine and theatre 1500-1750: literary mountebanks and performing quacks (Ashgate, 2007), The Art of commedia: a study in the commedia dell'arte 1560-1620 with special reference to the visual records (Rodopi, 2006), and, co-authored with colleagues in The Open University English Department, The Handbook to Literary Research (Routledge, 2010). |

*Elke HUWILER*

Elke Hwuiler works as an Assistant Professor at the German Department of the University of Amsterdam and is a member of the Early Modern Drama Research Group as well as of the City Research Group of the University of Amsterdam. She publishes on Early Modern Drama and is currently working on a four-year postdoctoral research project on questions of identity and self-reflexivity in Swiss Secular Plays of the 16th century. She is currently preparing a conference on the topic of cultural negotiations through performance in European Early Modern Theatre which will be held at the University of Amsterdam in February 2013.

*Early Modern Theatre in Europe: Various Perspectives*

In this presentation, I will introduce the work(s) of the various members of the Early Modern Drama Research Group at the University of Amsterdam. The members of the group work at different departments of the Faculty of Humanities and bring various perspectives to the field of Early Modern Drama: Theatre culture and visual arts in Italian Baroque, Architecture of the Medieval and Early Modern City, Renaissance and Ancient Theatre, Dutch Theatre History, Theatre and Space, Medieval Religious Plays, Law and Drama in French Early Modern Theatre, and Swiss Secular Plays are the key research areas of the members. The presentation will focus on the Early Modern Drama Research Group as a whole as well as on my own postdoctoral research project on Early Modern Swiss Drama, "Self-Reflection in Swiss Secular Plays of the Early Modern Period. A Cognitive Narratological Approach", in which mostly secular plays are analyzed regarding the potential of self-reflexivity in narration and performance. The performances were carried out by the citizens on temporarily built stages within the cities, and the plays – examples of morality and sin, parodies of low social classes, depictions of excessive living and punishment, critique on historical and political events, etc. – carry traces of the way people viewed the boundaries and limitations of their own social, political and religious life.

Elke Huwiler works as an Assistant Professor at the German Department of the University of Amsterdam and is a member of the Early Modern Drama Research Group as well as of the City Research Group of the University of Amsterdam. She publishes on Early Modern Drama and is currently working on a four-year postdoctoral research project on questions of identity and self-reflexivity in Swiss Secular Plays of the 16th century. She is currently preparing a conference on the topic of cultural negotiations through performance in European Early Modern Theatre which will be held at the University of Amsterdam in February 2013.

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*The Sign of the Last: Gender, Material Culture and Artisanal Nostalgia in Thomas Dekker’s The Shoemaker’s Holiday (1599)*

The Shoemaker's Holiday's celebration of male confraternity among its “courageous cordwainers” has received a great deal of critical attention. Dekker's play, according to one recent critic, depicts an "artisan's utopia [that] is distinctly a man's world." Contemporary xenophobia aimed at immigrant artisans (as voiced in the Dutch Church libel of 1593) is purportedly assuaged in the play through the embrace of Dutch shoemaker Hans Meulter (really Roland Lacy in disguise) by Simon Eyre’s journeymen, and by Eyre's culminating Shrove-Tuesday feast, which disarms any threat of an apprentice riot. Closer attention to the material culture staged in Dekker's play, however—including its shoes, but also a range of other crafted objects—reveals a quite different landscape of labor, one that foregrounds the transformation of London’s guild economy by female artisans wielding tools and technologies imported from the Netherlands and northern France.

**Library Visiting Fellow**

Bundesakademie (arrives Sunday; leaves Thursday)
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<th>Friedemann KREUDER</th>
<th>The mask as the other of the bourgeois self – Alternative forms of representation in the early Wiener Volkstheater of Joseph Felix von Kurz.</th>
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<tr>
<td>Friedemann KREUDER is Professor and Head of the Department for Theatre Studies at the Johannes Gutenberg University Mainz. He is president of the Gesellschaft für Theaterwissenschaft e.V., co-founder of the working group Theaterhistoriographie (Gesellschaft für Theaterwissenschaft) and spokesman of the International Postgraduate Programme (IPP) Performance and Media Studies at the University of Mainz. He has published books and articles about the theatre of the director Klaus Michael Grüber, Richard Wagner, the bourgeois theatre of the 18th century and medieval theatre.</td>
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<td>This paper’s example from Vienna illustrates the poetics and aesthetics of the “other theatre” (Rudolf Münz) in germanophone areas, which shall be examined with respect to its tensions regarding the bourgeois model and their artistically productive interdependence in the areas of dramaturgy and acting. The traditional methods of theatre forms inspired by commedia dell’arte experienced a shift in meaning in the context of the bourgeois era: they bore the potential to explore alternative models of bourgeois identity with theatrical means. In this regard, another point of departure of this paper is that the bourgeois society of the 18th century reformulated the ideal of the individual, which had been virulent at least since the late 16th century, in a historically significant and new way in the fiction of the autonomous “bourgeois individual”. After all, the economically ambitious bourgeoisie in the 18th century tried to maintain the identity of the stable economically powerful citizen through self-made concepts and aimed to disguise this social construct through the proliferation of massive ideological discourse as a “natural” condition. One of the main tools of the commoditisation of this ideological construct was the bourgeois, so-called “natural” art of acting that stabilised the self-fashioning and self-assurance of the bourgeois citizen as a cultural practice in the sense of a mutual mimicry. Despite societal counteraction through clerical, anti-theatrical discourses, the models that anticipated behaviour, especially emotional expression, on the stage of the bourgeois theatre became exemplary for the formation of a bourgeois identity and thus theatre became a leading metaphor of bourgeois society in the age of Enlightenment. Evidently, many actors and actresses knew how to make good use in daily life of especially this scope of action that the bourgeoisie left their marginalised existences and that opened up from this, in bourgeois eyes, “idle”, unproductive pursuit, which often took place outside the city walls in comedy shacks as a “pastime”. By pushing the limits of theatre as play to the full and by openly displaying this playful character through their acting techniques rather than, on the opposite, trying to hide it, they crossed the narrow borders of bourgeois ideas of identity and gender roles.</td>
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<th>Birgit Ulrike MUNCH</th>
<th>Auditor</th>
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<td>Birgit Ulrike Münch gained her doctorate in 2007, since when she has taught early modern art history in the Art History Department of the University of Trier. A former Fellow of the Herzog-August-Bibliothek Wolfenbüttel, she is the author of Geteiltes Leid. Die Passion Christi in Bildern und Texten der Konfessionalisierung. Von der</td>
<td>Bundesakademie (arrives Sunday; leaves Monday)</td>
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<td>Eric Nicholson (Ph.D Renaissance Studies, Yale University)</td>
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<tr>
<td>Kirill OSPOVAT (Berlin)</td>
<td>My intended research will deal with neoclassical tragedy as a performative genre characteristic for early modern European court theater and inscribed into the overall system of courtly ritual. My starting point has been the oeuvre of Alexander Sumarokov (1717 – 1777), the first Russian neoclassical dramatist and the founder of Russian-language court theater, but the questions I intend to raise will not be limited to any single author or a single national tradition. Instead, I will address general questions of social and cultural functioning of court theater, one of the crucial institutions of the pan-European absolutist “culture of power”. Indeed, the common culture of representation shared by courts and rulers across Europe resulted in a unified theatrical language, transferred by travelling companies and individual professionals. Performances of Italian opere serie and French plays became usual for courts outside France or Italy, and 18th-century Russia was no exception. Placing the genre of neoclassical tragedy in this sociocultural context, I will focus on the actual work as well as representations of women in the performance and production of early modern European theatre.</td>
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<tr>
<td>Bundesakademie (wife of Martin Przybilski). Arrives Sunday; leaves Monday</td>
<td>Auditor &amp; Group presenter: informal introduction to Joachim Kuepper’s DramaNet early modern drama research group</td>
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framework, I will explore its role as a ritual of royal power. As Walter Benjamin has demonstrated, early modern tragedy re-enacted the fundamental notions of supreme power; drawing on this approach, I will show how neoclassical tragedies functioned as a performative medium whereby political and moral consensus was reaffirmed and renegotiated. I will argue that emotional techniques attributed to tragedy by neoclassical theory were manipulated on court stage in order to secure collective acceptance of the values underlying the current order.

<table>
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<tr>
<th>Leonie PAWLITA (Berlin)</th>
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<th>Martin PRZYBILSKI</th>
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<th>Bärbel RUDIN</th>
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Bundesakademie (arrives Sunday; leaves Thursday)

| Kareen SEIDLER (Geneva) | The purpose of my dissertation project is to explore the uses in early modern drama of the Patient Griselda myth as floating cultural material from which European playwrights drew their inspiration. I devote particular attention to the English play, *Patient and Meek Grissil* (1603), by Thomas Dekker, Henry Chettle and William Haughton, and the Spanish comedy by Félix Lope de Vega Carpio, *El ejemplo de casadas o prueba de la paciencia* (1615). A major aspect of this project considers the ways in which these works make use of the monstrous and the grotesque in language (through metaphors, comparisons, analogies, etc.), in the plot and in the configuration of characters in order to address issues such as marriage, tyranny and, most of all, to question Griselda’s status as ideal wife.

Two playtexts both alike in dignity: *Romio und Julieta* and *Der Bestrafte Brudermord*

Among the extant seventeenth-century German Shakespeare adaptations, *Der Bestrafte Brudermord* has attracted intense scholarly attention, since it was first regarded as a possible source for Shakespeare’s *Hamlet*, or even as a translation of the lost Ur-*Hamlet*. In comparison, *Romio und Julieta* has been neglected. Yet both plays are fascinating for a number of reasons. Firstly, they are documents of the theater, of theatrical tradition, of a time when German professional theater came into being. Secondly, because of their close relation to the English originals they can, to a certain extent, give valuable insights into both the Shakespearean texts and early modern performance practices. I aim to illustrate why the two plays are important for Shakespeareans today. My paper will further analyze recent performances of both plays, to show how modern productions offer new perspectives on the playtexts.

Jugendgästehaus (arrives Sunday; leaves Thursday)

| Madeline RUEGG (Berlin) | The purpose of my dissertation project is to explore the uses in early modern drama of the Patient Griselda myth as floating cultural material from which European playwrights drew their inspiration. I devote particular attention to the English play, *Patient and Meek Grissil* (1603), by Thomas Dekker, Henry Chettle and William Haughton, and the Spanish comedy by Félix Lope de Vega Carpio, *El ejemplo de casadas o prueba de la paciencia* (1615). A major aspect of this project considers the ways in which these works make use of the monstrous and the grotesque in language (through metaphors, comparisons, analogies, etc.), in the plot and in the configuration of characters in order to address issues such as marriage, tyranny and, most of all, to question Griselda’s status as ideal wife.

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Jugendgästehaus (arrives Sunday; leaves Thursday)

| Nigel SMITH | Political Theology Right and Wrong: Andreas Gryphius and the English Revolution.

Bundesakademie (arrives Sunday; leaves Thursday)

| Melissa WALTER | Reforming civility in *Measure for Measure* (1604).

Melissa Walter writes about early modern Shakespearean adaptations, *Der Bestrafte Brudermord* has attracted intense scholarly attention, since it was first regarded as a possible source for Shakespeare’s *Hamlet*, or even as a translation of the lost Ur-*Hamlet*. In comparison, *Romio und Julieta* has been neglected. Yet both plays are fascinating for a number of reasons. Firstly, they are documents of the theater, of theatrical tradition, of a time when German professional theater came into being. Secondly, because of their close relation to the English originals they can, to a certain extent, give valuable insights into both the Shakespearean texts and early modern performance practices. I aim to illustrate why the two plays are important for Shakespeareans today. My paper will further analyze recent performances of both plays, to show how modern productions offer new perspectives on the playtexts.

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The representation of conversation in Italian novella collections and in texts like Castiglione’s *Book of the Courtier* and Guazzo’s *Civil Conversation* is an important influence on the development of Shakespearean comedy. In particular, critics have paid relatively little attention to the frame tales of novella collections and, when considering Shakespeare’s debt to the Italian novella, have focused on the adaptation of plots from these sources. One of the important characteristics of this conversational frames is their representation of women’s voices and authority as part of discussions of social norms and aesthetic choices. *In Measure for Measure*, the devaluing of women’s voices threatens to destroy civility. *Measure for Measure* adapts the storyline in which a woman is asked by a male family member to spoil her chastity in order to save a brother’s life or the family’s status, which appears in *Measure for Measure* (1604), the portion of *Edward III* (1596) that is usually attributed to Shakespeare, Thomas Middleton’s *A Woman Killed with Kindness* (1603-7), and a number of novellas. The scenario itself points out contradictions in the ideology of chastity and makes a problem out of the fact that a woman’s value as property was at least partly based on her commitment to chastity, but when Shakespeare adds a second woman and a bed trick, he amplifies the cultural contradiction inherent in the plot and questions the ability of public debate to shape truth. My presentation will examine the portrayal of civility in George Whetstone’s *Heptameron of Civil Discourses*, which contains a translation of Cinthio’s novella on which *Measure for Measure* is based, and in Shakespeare’s play.

**Bundesakademie** (arrives Saturday; leaves Thursday)

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**PRESENTER & SESSION CHAIR:**

Wednesday evening (session 8)

The Inhuman Stage, “Standing like stone with thee”: Ovid and *The Winter’s Tale*

This paper re-examines the statue scene in *The Winter’s Tale* from the perspective of statues of goddesses that move, rather than from the perspective of Pygmalion’s awakening of his own “ivory girl.” It suggests that the god or goddess, which transcends the human, and the statue as nonhuman help to identify the stage itself as an “inhuman” institution that stages versions of the human while reminding its audiences that what it presents is not the warm and living life of, for instance, the human awakened from stone in the Pygmalion story. If the end of *The Winter’s Tale* can be read as example of humanist paragon, then the statue scene read in its larger allusive context insists on seeing drama as not outside of or opposed to the stillness of the statue, but rather as achieving time, movement, temporality and even “the human” through it. Mt paper asks why Shakespeare might turn to classical stories (mostly from Ovid) about the worship of the gods as statues in order to create through the non-human presence of the statue a theatrical presence more powerful than the human. Often read as alluding to Pygmalion as an artist-figure, the final scene of *The Winter’s Tale* may allude even more powerfully to the first half of the Pygmalion story, and to other myths such as that of Iphis and Ianthe, where human desire, and indeed human identity itself is shaped through worship of a statue as habitation of the goddess and her power. This reading may help to suggest why the artist, who in the Pygmalion story is associated with narcissism, is decentered from the final scene of Shakespeare’s play even though Act 5 scene 2 is replete with references to the arts. Cultural intertexts include Lyly’s *Gallathea*, and Ovid’s *Iphis and Ianthe*, and Pygmalion, as well as some Ovidian statues in Spenser's *Faerie Queene.*

**Bundesakademie** (arrives Sunday; leaves Thursday)
European drama, and narrative and literary theory. Her publications include *The Choice of Achilles: The Ideology of Figure in the Epic* (Stanford University Press, 1992); *Epic Traditions in the Contemporary World: The Politics of Community* (coedited with Jane Tylus) (University of California Press, 1999); *Shakespeare: The Late Tragedies* (Prentice-Hall, 1995); and *Hamlet: Case Studies in Contemporary Criticism* (St. Martin's Press, 1994). Her current projects include two manuscripts on Shakespeare and transnational drama (or are they one?) tentatively entitled: *The Apparent Corpse: Popular and Transnational Bodies on the Shakespearean Stage and Foreign Nationals: Intercultural Literacy and Literary Diaspora in Early Modern Europe*. 