

# Shakespearean PERCEPTIONS

**The 12<sup>th</sup> Biennial Conference of the Australian and  
New Zealand Shakespeare Association (ANZSA)**

**2 – 4 October, 2014**

**The University of Southern Queensland**



Image: Brett Hirsch



# CONTENTS

<b>Acknowledgements</b>	.....	<b>2</b>
<b>Welcomes</b>	.....	<b>4</b>
<b>Preliminaries</b>	.....	<b>6</b>
<b>Keynotes</b>	.....	<b>9</b>
<b>Schedule</b>	.....	<b>13</b>
<b>Panel Abstracts</b>	.....	<b>25</b>
<b>Workshops</b>	.....	<b>37</b>
<b>Paper Abstracts</b>	.....	<b>43</b>

## ACKNOWLEDGEMENTS

The 12th biennial conference of ANZSA (the Australian and New Zealand Shakespeare Association) is being held in conjunction with the 11th annual Shakespeare-in-the-Park Festival. The conference convenors, Associate Professor Laurie Johnson and Dr Darryl Chalk, acknowledge the support offered by Artsworx in the organisation of the event, with a special word of gratitude to Liz Newbury, and we extend our thanks to Professor Jan Thomas and the staff of the Office of Vice-Chancellor.

Many delegates will benefit during this conference from the generous support provided to Artsworx by Stonestreeets Coaches. Thanks also to: Sarah Peters for leading the A-team of helpers; to Melanie Beckman, Simon Beioley, and Dan Timbrell (the A-team); to Paula Araujo and Brie Jurss; and to all the other wonderful staff and students who have given assistance to this event.



## COMPLIMENTARY COACH SERVICE

Delegates who are staying in or near the Toowoomba central business district may soon discover that the Toowoomba campus is a little out of their way, situated as it is on the southern edge of the city. To assist delegates in finding their way to and from the main conference venue each day, there will be a complimentary coach service (courtesy of Stonestreets Coaches) departing from and returning to the Burke and Wills Hotel in the centre of town each day. Its primary route will be south along Ruthven Street, covering the accommodation options previously recommended to delegates (Burke and Wills Hotel, Villa Nova, City Golf Club Motel, Jacaranda Place Motor Inn, and Jeffery's Motel).

The schedule for this service (current at the time of printing) will be:

### **Wednesday, 1 October**

5.15 pm – commence pick up at the Burke and Wills Hotel  
9.00 pm – depart USQ near Allison Dickson Theatre, return to city

### **Thursday, 2 October**

7.45 am – commence pick up at the Burke and Wills Hotel  
8.45 pm – depart USQ near A Block, return to city

### **Friday, 3 October**

8.00 am – commence pick up at the Burke and Wills Hotel  
4.45 pm – depart USQ near A Block, direct to City Hall in Ruthven Street for Mayoral Reception (stops at accommodation may not be possible for this leg)  
9.30 pm – depart Encores Restaurant, to drop delegates at accommodation along Ruthven Street (excluding Burke and Wills Hotel)

### **Saturday, 4 October**

8.00 am – commence pick up at the Burke and Wills Hotel  
5.30 pm – depart USQ near A Block, return to city

We ask, please, that all delegates wishing to use this service inform Liz Newbury (email: [liz.newbury@usq.edu.au](mailto:liz.newbury@usq.edu.au)) at their earliest convenience, to assist in confirming numbers with Stonestreets and ensuring that they will be able to meet our needs.

# WELCOME TO THE 12TH BIENNIAL CONFERENCE OF THE AUSTRALIAN AND NEW ZEALAND SHAKESPEARE ASSOCIATION (ANZSA)

FROM THE VICE-CHANCELLOR AND PRESIDENT, UNIVERSITY OF SOUTHERN QUEENSLAND

I am delighted to welcome you to the University of Southern Queensland (USQ) for the Australian and New Zealand Shakespeare Association's (ANZSA) 12th Biennial Conference. This premier academic conference for Shakespeare Studies in Australia and New Zealand is being hosted in conjunction with USQ Artsworx and the annual Shakespeare in the Park Festival. Toowoomba offers enormous diversity and richness when it comes to education, so it is very pleasing that we have this opportunity to share our beautiful city with Shakespeare scholars from America, Britain, Canada, Europe, Hong Kong, India, Japan, Korea, Malaysia, New Zealand, Taiwan, and of course, Australia.

USQ is a vibrant regional multi-campus institution with over 28,000 students enrolled in our programs throughout Australia and overseas. We have a long-standing commitment to performing arts and literature dating back more than 40 years. The annual Shakespeare in the Park Festival is now in its 11th year, and continues to be a popular showcase of the many talents of our staff and students. It is a testament to the power of the works of Shakespeare to continue to reach generations of new audiences.

We are particularly proud to be the first non-metropolitan Australian institution to host the ANZSA conference, given our commitment to teaching and research in this subject area. Shakespeare and Renaissance drama encompass growing areas of focus at USQ with courses in Theatre, English Literature, and History covering these subjects. We have an exciting record in both traditional and creative arts research outputs as well as postgraduate success at PhD and Masters levels.

Some of the delegates present at this conference will remember the 2006 *Rapt in Secret Studies* conference and the 2011 *Shakespearean Reverie* symposium through which we have developed our association with ANZSA in the past seven years, with particular emphasis on the development of postgraduates and early career scholars in Shakespeare Studies.

We hope to enhance our involvement with the Association by hosting what promises to be a lively and fascinating three days of lectures, performances, and workshops. I extend my thanks to the local organising committee and I wish you all a fulfilling and rewarding experience at this conference.

Professor Jan Thomas  
Vice-Chancellor and President  
University of Southern Queensland

**USQ**  
AUSTRALIA

UNIVERSITY OF  
SOUTHERN QUEENSLAND

---

## WELCOME FROM THE ANZSA PRESIDENT

On behalf of ANZSA it is a great pleasure to welcome you all to the Toowoomba campus of the University of Southern Queensland (USQ) for our 12th biennial conference. This will be my third Shakespeare-themed October in Toowoomba, so I can safely predict you will have a great time here.

This year is the 450th anniversary of Shakespeare's birth (late April, 1564) and also the 214th anniversary of the first public performance of Shakespeare in Australasia—Robert Sideway's *Henry the Fourth* in Sydney, 1800 (for more details talk to Rose Gaby, the Secretary of ANZSA, as the expert on the history of the play on the Australian stage). Sydney Cove is of course somewhat altered since then; so too are the manifold ways we enact, screen, read, print, and digitise play texts by Shakespeare and his inventive contemporaries. Perceiving Shakespeare across this "wide gap of time" (*The Winter's Tale*, 5.3.54) will be our intensely pleasurable business in the coming days.

Australasian-based Shakespeareans tend to be very frequent flyers. An especial welcome to those of you who have crossed the Pacific from East or West to be here. Those long-haul flights remain daunting. Welcome also to postgraduate researchers, and to anyone presenting a first conference paper. I relish your passion, insight, and discoveries, and am especially pleased that for many of you we have been able to partly fund your ANZSA trip, and to honour your works through the Lloyd Davis Essay Prize. I hope you take full advantage of the hospitable expertise ANZSA has to offer.

Mark Houlahan  
President, ANZSA



## WELCOME TO "SHAKESPEAREAN PERCEPTIONS"

The coordinators of the 12th biennial ANZSA conference extend a warm greeting to all of our delegates. We have enjoyed the challenge of putting together the program, and we hope that you will find plenty in it that you will find enjoyable and interesting. There has been a remarkable diversity of approaches taken in response to the call for papers around the conference theme of "Shakespearean Perceptions"—the challenge that this diversity presented to us in compiling themed sessions was significant, but we hope that we have successfully struck a balance between grouping papers that speak to a similar theme and capturing the diversity of the approaches taken by different presenters. We encourage you all to take this opportunity to strike up conversations across disciplines.

We are also privileged this year to be able to host the inaugural Richard Madelaine Memorial Lecture, in honour of Associate Professor Madelaine, a founding member of ANZSA who passed away on 25 June, 2012. His contribution to the association over more than two decades played a significant part in the continuing viability of ANZSA, and we hope that the Memorial Lecture will in some small measure honour Associate Professor Madelaine's achievements for many years to come.

The conference venue is situated in the picturesque garden city of Toowoomba, located at the edge of the Great Dividing Range in Queensland, Australia. We chose this time of year to host the conference in this location, as the recent Carnival of Flowers makes the region an especially attractive place to visit—we recommend taking some time before or after the conference to take in the sights and bouquets the region has to offer. ANZSA 2014 is also being held in conjunction with the 11th annual Shakespeare-in-the-Park Festival, and we are particularly pleased to be able to offer attendance at the opening show of the main stage performance of *Much Ado about Nothing* as a part of delegates' conference registration.

Further information about the venue, the city, and extramural activities will be provided in your conference pack, but please feel free to ask questions at the registration desk or from any of our helpers on site throughout the conference. *Et Sapientia!*

Darryl Chalk & Laurie Johnson  
Convenors, 12th Biennial ANZSA Conference  
University of Southern Queensland



## BEFORE THE ANZSA CONFERENCE

### ANZSA POSTGRADUATE WORKSHOPS

#### WEDNESDAY 1 OCTOBER

Postgraduate students attending the 12th biennial conference of the Australian and New Zealand Shakespeare Association (ANZSA), "Shakespearean Perceptions," have been invited to participate in two free postgraduate workshops on 1 October. The workshops are being facilitated by Professor Emeritus Helen Ostovich (McMaster University) and Professor Evelyn Tribble (University of Otago), and have been coordinated by Brett D. Hirsch and David McInnis.

The workshops involve:

## **Part 1: Interdisciplinarity: Some Practical Guidelines (1 hour)**

### **Professor Evelyn B. Tribble (Otago)**

Literary & performance studies have a long history of appropriating or borrowing from other disciplines in developing new methodology: psychoanalytic criticism and historicist criticism are only two examples of such cross-disciplinary borrowing. But working across disciplines is often problematic; it is notoriously difficult to gain a full understanding of the target discipline, and there are many examples of 'cherry-picking' a cognate discipline, or preferring only those studies that seem to uphold one's pre-existing beliefs (a form of confirmation bias, if you will).

How do researchers map disciplines other than their own? What are the best approaches to working across disciplines or, for that matter, taking on a new sub-field of one's own discipline (e.g. theatre history)?

Workshop facilitators will talk about their own practices and examine one or two case studies, circulated in advance. Participants will be invited to bring particular examples from their own research for discussion.

## **Part 2: Performance and Digital Editing (2 hours)**

### **Professor Emeritus Helen Ostovich (McMaster)**

This workshop will focus on Shakespeare's *Merchant of Venice* and Wilson's *The Three Ladies of London*. Topics include:

1. What did Shakespeare do with his sources and why;
2. How to find background on Jews and Turks: the case of Dr Lopez and varied responses to it; the role of 'hidden Jews' in early modern London; foreigners in early modern London;
3. View of Italians and other foreigners in early modern London;
4. Performance as research: foreigners attempting to speak English in Haughton's *An Englishman for my Money*; the Italian in *Three Ladies of London* (in the trial scenes); perhaps French princess's conversation with her nurse about learning English in *Henry V*, etc.;
5. Options for digital editions: voice over, film clips, traditional word-searches on LEME, full streaming video of productions, etc.

## VICE-CHANCELLOR'S PUBLIC LECTURE

WEDNESDAY 1 OCTOBER, 7:30 – 8:30 PM

ALLISON DICKSON LECTURE THEATRE (USQ)

### *Who Was William Shakespeare?*

Professor Graham Holderness (Hertfordshire)



As an author, Shakespeare is universally known as the greatest writer of the English language. As a man, his life remains largely unrecorded, mysterious, unknown. Of no other great national writer could you ask the question: 'Who was he?'

Graham Holderness goes in search of Shakespeare, looking at lives by leading scholars and biographers, and comparing them with fictional versions in contemporary films such as *Shakespeare in Love* and *Anonymous*. How much of what we think we know of Shakespeare's biography is historical fact, and how much invention, speculation, fiction?

Holderness draws on his celebrated biography *Nine Lives of William Shakespeare* to explore the diversity of interpretations and differences of opinion in writing about Shakespeare's life, and concludes that the Shakespeare biography will always be multiple, discontinuous, and more about Shakespeare's work than his actual life.

**Graham Holderness** has published over 40 books and hundreds of chapters and articles of criticism, theory, and theology. He was one of the founders of British cultural materialism, and is acknowledged as a formative contributor to a number of branches of Shakespeare studies including criticism of the history plays, from *Shakespeare's History* (Macmillan, 1985) to *Shakespeare: the Histories* (Palgrave, 2001); cultural criticism, as in his *Cultural Shakespeare* (University of Hertfordshire Press, 2001) and *Shakespeare and Venice* (Ashgate, 2009); study of Shakespeare in film and television, from his contribution to *Political Shakespeare* (Manchester University Press, 1986) to *Visual Shakespeare*: (University of Hertfordshire Press, 2002); textual theory and criticism, as in his series *Shakespearean Originals* to *Textual Shakespeare: Writing and the Word* (University of Hertfordshire Press, 2003).

More recent work includes *Nine Lives of William Shakespeare* (Bloomsbury/Arden Shakespeare, 2011), and *Tales from Shakespeare: Creative Collisions* (Cambridge University Press, June 2014). He is General Editor of *Critical Survey*; an elected Fellow of the English Association, the Royal Society of Arts, and the Royal Society of Medicine; and Professor of English at the University of Hertfordshire.

**Copies of the new release of *Nine Lives of William Shakespeare* will be available for purchase at this event.**

## ANZSA 2014 KEYNOTES

THURSDAY 2 OCTOBER, 9:15 – 10:30

### Sleeping in Error in *The Faerie Queene* Book 1 and *A Midsummer Night's Dream*

Garrett A. Sullivan, Jr.

This paper will consider relations among perception, affect, cognition and sleep in Edmund Spenser's *The Faerie Queene* and William Shakespeare's *A Midsummer Night's Dream*. In Book 1 of *The Faerie Queene* (which will be my primary focus), Spenser differentiates "timely rest" from an uncanny, irresistible sleep that overwhelms and overtakes Redcrosse. Moreover, he coordinates these two conceptions of sleep to distinctly Protestant and Catholic models of perception, affect and cognition, emblemized through the distinction between Arthur's dream vision of Gloriana and the "fit false dreame" Archimago generates for Redcrosse. Redcrosse's intemperate, Catholic sleep is framed in terms of "error," a category with perceptual, affective, cognitive and generic dimensions. However, while Spenser differentiates the "fit false dreame" from Arthur's vision, the latter event is shadowed by its potentially erroneous nature. I will conclude by briefly discussing how Shakespeare collapses dream vision into fit false dream when he represents the amorous, error-rich slumbers of his young lovers, the "rude mechanical" Bottom, and his own fairy queen, Titania.

**Garrett Sullivan** is the author of *The Drama of Landscape: Land, Property, and Social Relations on the Early Modern Stage* (1998), *Memory and Forgetting in English Renaissance Drama: Shakespeare, Marlowe, Webster* (2005) and, most recently, *Sleep, Romance and Human Embodiment: Vitality from Spenser to Milton*



(2012). He has edited numerous works, including *The Cambridge Companion to English Renaissance Tragedy* (with Emma Smith, 2010) and *Environment and Embodiment in Early Modern England* (with Mary Floyd-Wilson, 2007), and, along with Julie Sanders, is editor of a new Oxford University Press book series, *Early Modern Literary Geographies*.

FRIDAY 3 OCTOBER, 11:15 --12:30

### "Gingerbread Progeny" in *Bartholomew Fair*

Helen Ostovich

The kind of witchcraft that shows up in Jonson's *Bartholomew Fair* is the everyday magical or superstitious assumptions that reveal an underlying belief that all things,

especially if they look human, whether animate or not, possess some inner sentience, some ability to process and enact or at least influence the way any given moment in life develops. It might be a pig's head with an apple in its mouth, luring diners, or a puppet arousing the desire of the beholder for extra-terrestrial assistance, or transgressive gingerbread, an ancient and potent artefact of supernatural power associated with wise-woman cures, dreams, holiday rituals, and image magic. Central to any culture, like festive impersonations in parades, or festive dress in social events, is festive fare: the lure of holiday food possesses the eater, who in turn may be possessed by the food, which exchanges its magical qualities while subsuming human ones. Smithfield is transformed into a land of appetite and desire. Joan Trash, the gingerbread-woman at the fair, is my primary focus as maker of images, although Ursula the pig-woman depicts more obviously a fire-brand-wielding fury from hell. Dame Purecraft, the scheming puritan widow, terrifies the guards of the stocks by seeming to have 'disappeared' or devoured the prisoners kept there. The fear generated by all three women stems in part from their age and strange ability to draw and repel simply by appearing, whether bent like Joan, obese like Ursula, or clad in black and grasping like Purecraft, coupled with their manipulation of human or human-like images. This paper investigates the early modern receptivity to magic and the assumptions of witchcraft associated with the making, manipulating, eating, or selling of human shapes. I will examine some witchcraft pamphlets as leaping-off points to discuss the representation of magnetic or repellent appearance, image magic, and ovens as integral to witchcraft.



**Helen Ostovich** is Professor Emeritus of English & Cultural Studies at McMaster University, founding editor of the journal *Early Theatre*, and general editor of *The Revels Plays* and of the digital series *Queen's Men Editions*. She is Series Editor of the Ashgate Studies in Performance and Early Modern Drama. As a play-editor, she prepared *The Magnetic Lady* for *The Cambridge Works of Ben Jonson* (2012); *The Late Lancashire Witches* and *A Jovial Crew* for *Richard Brome Online* (2009);

and with Holger Syme and Andrew Griffin, a volume of essays, *Locating the Queen's Men, 1583-1603* (2009). She has prepared *The Ball* for *The Complete Works of James Shirley* (OUP) and *The Merry Wives of Windsor* for *Norton Shakespeare 3*. Her most recent essay collections include *The Chester Cycle in Context, 1555-1575*, with Jessica Dell and David Klausner (Ashgate 2012); and *The Alchemist: A Critical Reader*, with Erin Julian, for *Arden Early Modern Drama* (2013). Her current projects include an edition of *The Merry Wives of Windsor* based on Q for *Internet Shakespeare Editions*, and *The Dutch Courtesan* for the *Marston Complete Works*, as well as Heywood and Brome's *The Late Lancashire Witches* and Brome's *A Jovial Crew* for OUP's 4 volume set of Brome's complete works, based on the digital *Richard Brome Online* (Sheffield: HRI online, 2009).

FRIDAY 3 OCTOBER, 3:30 – 4:45

THE RICHARD MADELAINE MEMORIAL LECTURE

The Idea of Communism in Shakespeare

Peter Holbrook

The statement in May 2014 by the Governor of the Bank of England that capitalism was at risk of destroying itself through what he called “unchecked market fundamentalism” perhaps licenses us to look for non- or even anti-capitalist elements in the work of Shakespeare. This paper will explore how the idea of communism operates in a number of the plays. Drawing on the writings of the contemporary anthropologist David Graeber—in particular his argument that what he calls “everyday communism” is an element in *any* stable social system—I will suggest that the idea of communism is not at all alien to Shakespeare. Nature in the works, for example, is essentially communistic: a principle of mutual implication and co-operative participation rather than atomistic isolation or separateness.

**Peter Holbrook** is Professor of Shakespeare and English Renaissance Literature at the University of Queensland, Australia, and Director of the UQ Node of the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800). He is the author of *Shakespeare’s Individualism* (Cambridge University Press, 2010) and *Literature and Degree in Renaissance England: Nashe, Bourgeois Tragedy Shakespeare* (University of Delaware Press, 1994), and co-editor, with David Bevington, of *The Politics of the Stuart Court Masque* (Cambridge University Press, 1998).



**The Richard Madelaine Memorial Lecture** honours the memory of ANZSA founding member, Associate Professor Richard Madelaine (UNSW), who passed away on 25 June, 2012. Past ANZSA President, Penny Gay, proposed the memorial lecture at the ANZSA biennial general meeting, 2012, and will introduce the inaugural presentation at ANZSA 2014. Richard was joint editor, with John Golder, of “*O Brave New World*”: *Two Centuries of Shakespeare on the Australian Stage* (Currency Press, 2001), and joint general editor of the Bell Shakespeare series, as well as the editor of the Shakespeare in Production series edition of *Antony and Cleopatra* (Cambridge University Press, 1998). He is particularly remembered for his remarkable devotion to his students (he was the recipient of three excellence in teaching awards). The ANZSA Executive and the convenors of the 2014 ANZSA conference are proud to be able to inaugurate this memorial lecture in Richard’s honour.

SATURDAY 4 OCTOBER, 11:30 – 12:45

“All that is I see”: Shakespeare and Perception

Graham Holderness

In this keynote lecture, Graham Holderness reads some familiar speeches from key Shakespeare plays in the light of modern theories of perception, asking the Shakespeare texts for advice on such matters as “inattentional blindness,” “the distribution of the sensible,” visual perception and imagination, the “extended mind,” and “embodied cognition”. Holderness triangulates Shakespeare’s dramatic poetry with contemporary psychological and philosophical theories, and early modern works of philosophy and medicine, and asks whether these convergences are endorsements of Shakespeare’s universal wisdom, or genuinely new ways of seeing Shakespeare and the world.

**Graham Holderness** has published over 40 books and hundreds of chapters and articles of criticism, theory, and theology. He was one of the founders of British cultural materialism, and is acknowledged as a formative contributor to a number of branches of Shakespeare studies including criticism of the history plays, from *Shakespeare’s History* (Macmillan, 1985) to *Shakespeare: the Histories* (Palgrave, 2001);



cultural criticism, as in his *Cultural Shakespeare* (University of Hertfordshire Press, 2001) and *Shakespeare and Venice* (Ashgate, 2009); study of Shakespeare in film and television, from his contribution to *Political Shakespeare* (Manchester University Press, 1986) to *Visual Shakespeare*: (University of Hertfordshire Press, 2002); textual theory and criticism, as in his series *Shakespearean Originals* to *Textual Shakespeare: Writing and the Word* (University of Hertfordshire Press, 2003). More recent work includes *Nine Lives of William Shakespeare* (Bloomsbury/Arden Shakespeare, 2011), and *Tales from Shakespeare: Creative Collisions* (Cambridge University Press, June 2014). He is General Editor of *Critical Survey*; an elected Fellow of the English Association, the Royal Society of Arts, and the Royal Society of Medicine; and Professor of English at the University of Hertfordshire.



## PRE-CONFERENCE EVENTS

### WEDNESDAY, 1 OCTOBER

Registration Desk will be available in A Block Foyer from 12:30 PM until 5:00 PM

### ANZSA POSTGRADUATE WORKSHOP

(1:30 – 5:00 PM; Participants are asked to Meet at A Block Foyer by 1:20 PM)

### VICE-CHANCELLOR'S PUBLIC LECTURE

(Allison Dickson Lecture Theatre, 7:30 – 8:30 PM)

**Graham Holderness**, *Who Was William Shakespeare?*

## CONFERENCE SCHEDULE

### THURSDAY, 2 OCTOBER

**8:30 – 9:00**      **REGISTRATION (A BLOCK FOYER)**

**9:00 – 9:15**      **CONFERENCE OPENING (ARTS THEATRE)**

*“... Th' appurtenance of welcome is fashion and ceremony ...”*

Welcome to Country

Welcome by the Vice-Chancellor and President, **Professor Jan Thomas**

**9:15 – 10:30**      **KEYNOTE 1 (ARTS THEATRE)**

**Garrett A. Sullivan, Jr.**, *Sleeping in Error in The Faerie Queene Book 1 and A Midsummer Night's Dream*

Chair: Laurie Johnson

**10:30 – 11:00**      **MORNING TEA**

THURSDAY 2 OCTOBER CONTD. ...

11:00 – 12:30 PARALLEL SESSION

PANEL (CONCERT HALL)

**Appropriation and Adaptability: Eighteenth-Century Perceptions of Shakespeare**

Chair: **Brett D. Hirsch**

**Brandon Chua**, Perceptions of Authority and Authorship in Exclusion Shakespeare

**Penny Gay**, Rosalind, the Invisible Woman—Until 1740

**Huw Griffiths**, Embracing *Coriolanus* in the Eighteenth Century

PAPER SESSION 1 (SEMINAR ROOM 1 – A221)

*“... These are now the fashion, and so berattle the common stages ...”*

Chair: **Rob Conkie**

**Bernadette Meenach**, Servant of the Text: Training for the Australian Voice through Shakespeare

**Rosemary Gaby**, Sensing the Tavern: Eastcheap via the RSC and Bell Shakespeare

**Adrian Kiernander**, Falstaffs Young and Old: The Nostalgic and Presentist Treatments of Power and Corruption in Two Australian Productions, the 1987 RQTC *Merry Wives of Windsor* and the 2013 Bell Shakespeare Company's *Henry 4*

PAPER SESSION 2 (SEMINAR ROOM 2 – A249)

*“... They are the abstract and brief chronicles of their time ...”*

Chair: **Richard Gehrmann**

**James Cowan**, Shakespeare's Links to Italy

**Libby Connors**, The Western Canon Before Darwin: Shakespeare and Racial Ideology on the Moreton Bay Frontier

**Valentine Watkins**, “For every print I inserted I have my reason”: Contextualising Henry Shaw's Extra-illustrated Edinburgh Shakespeare Folio

THURSDAY 2 OCTOBER CONTD. ...

**12:30 – 1:30 LUNCH**

**1:00 – 1:30 SHOWCASE (SEMINAR ROOM 2 – A249)**

**Penny Gay, Will Christie, Liam Semler, Claire Hansen** (University of Sydney), *The Shakespeare Reloaded Website*

**1:30 – 3:00 PARALLEL SESSION**

**PAPER SESSION 3 (SEMINAR ROOM 1 – A221)**

**“... Bottom! Bless thee! Thou art translated ...”**

Chair: **Danijela Kambaskovic**

**Ted Motohashi**, “I saw Othello’s visage in his mind”: Satoshi Miyagi’s “Mugen-Noh *Othello*” and Translation Theory

**Su Mei Kok**, Dumbing Down, Wisening Up: “Shakespeare Demystified” by the KL Shakespeare Players

**Lekan Balogun**, “Nothing is either good or bad...” Shakespeare and the Yoruba Concept of Right and Left

**PAPER SESSION 4 (SEMINAR ROOM 2 – A249)**

**“... Our virtues lie in the interpretation of the time ...”**

Chair: **Ian B. MacLennan**

**James Tink**, Industrious Servants: The Perception of Labour in *The Tempest*

**Julian Real**, Moll and Astraea: The Hidden Meaning within *The Roaring Girl*

**Evelyn Wallace-Carter**, “Would you buy her? That you enquire after her?” The Different Attitudes towards Women of the Two Soldiers, Claudio and Benedick, in *Much Ado about Nothing*

**WORKSHOP (SEMINAR ROOM 3 – Q501)**

**Preparing a Digital Edition**

**Michael Best, Brett D. Hirsch, Helen Ostovich**

THURSDAY 2 OCTOBER CONTD. ...

**3:00 – 3:30 AFTERNOON TEA**

**3:30 – 5:00 PARALLEL SESSION**

**PANEL (CONCERT HALL)**

**Persuasive Performance, Subtle Gaming and the Absence of Grace:  
Perspectives of Breach in *Troilus and Cressida***

Chair: **Laurie Johnson**

**Sarah Peters**, “Now play me Nestor”: Using Verbatim for Persuasion in *Troilus and Cressida*

**Daniel Timbrell**, “Rub on and kiss the mistress”: Subtle Gaming in *Troilus and Cressida*

**Roberta Kwan**, “You are in the state of grace?” Sixteenth-century Perceptions of Grace, and its Ontological Absence in *Troilus and Cressida*

**PAPER SESSION 5 (SEMINAR ROOM 1 – A221)**

**“... Such shaping fantasies, that apprehend ...”**

Chair: **Hugh Craig**

**David Rowland**, *The Winter's Tale* and its Genres

**Kirk Dodd**, Shakespeare's Creative Process and the Rhetorical “Oration”

**Kathleen French**, Northrop Frye's Green World Revisited: The Search for the Ideal, the Discovery of the New World and Shakespearean Drama

**PAPER SESSION 6 (SEMINAR ROOM 2 – A249)**

**“... Dissolute disease will scarce obey this medicine ...”**

Chair: **Lyn Tribble**

**Ursula Potter**, Padua and the Art of Sensory Perceptions in *The Taming of the Shrew*

**Danijela Kambaskovic**, Lillies and Weeds: Shakespeare's Sense of Smell, Epistemology and Ethics

**Darryl Chalk**, Contagious Perceptions: Appropriating Continental Thinking in Early Modern English Plague Writing

THURSDAY 2 OCTOBER CONTD. ...

**5:00 – 8:45 WELCOME SOIREE & MAIN STAGE PRODUCTION**

Welcome soiree (light food and drinks) is followed by the 11<sup>th</sup> annual Shakespeare-in-the-Park Festival opening performance of *Much Ado about Nothing*. Additional food and drink will be available for purchase on site during the performance.

**FRIDAY, 3 OCTOBER**

**8:30 – 8:45 REGISTRATION (A BLOCK FOYER)**

**8:45 – 10:45 PARALLEL SESSION**

**PAPER SESSION 7 (CONCERT HALL)**

*“... We shall hear music, wit, and oracle ...”*

Chair: **Rhoderick McNeill**

**Christian Griffiths**, Strauss's Modernism and the Reimagining of Ophelia

**Katherine Wallace**, Shakespeare's *Midsummer Night's Dream* in Music

**Sarah Courtis and Ellin Sears**, It's a Twelfth Night Tonight!—Linking Shakespeare and Contemporary Musical Theatre

**John Severn**, Lady Macbeth Unsexes Herself: Taking Account of Perception in Shakespearean Adaptation Studies

**PAPER SESSION 8 (SEMINAR ROOM 1 – A221)**

*“... Tongue-tied simplicity, in least speak most ...”*

Chair: **Adrian Kiernander**

**Claire Hansen**, Complexifying Shakespeare

**Madeline Taylor**, Hamlet in a Hoodie – Why and How are we Contemporising Shakespeare through Design?

**Bernadette Cochrane**, Wires, Strings, and Pipes: Automatous Perceptions of Hermione

FRIDAY 3 OCTOBER CONTD. ...

**PAPER SESSION 9 (SEMINAR ROOM 2 – A249)**

**“... Understandings for thy cases and the numbers of the genders ...”**

Chair: **Sarah Peters**

**Ivy I-chu Chang**, Lesbianizing Shakespearean Perceptions of Madness on the Taiwanese Stage

**Nike Sulway**, Death, Dildoes & Daffodils: A Queer *Winter's Tale*

**Yilin Chen**, When Shakespeare Meets Manga: Representation of Female Sexuality in Recent Graphic Novels of *Hamlet*

**Jess Carniel**, xoxoOphelia: reclaiming Ophelia in a Gossip Girl World

**WORKSHOP (LOCATION: GUMBI GUMBI GARDENS)**

**Elegant Heuristics—Experiments in Historical Phenomenology: Surroundings, Traverses, Depths**

**Lyn Tribble, William West, Penelope Woods**

Participants are advised that this workshop will take place in an outdoor location, and sun smart apparel is recommended.

**10:45 – 11:15 MORNING TEA**

**SHOWCASE (ROOM A206)**

**Rob Conkie**, See *Feelingly* Exhibit

**11:15 – 12:30 KEYNOTE 2 (ARTS THEATRE)**

**Helen Ostovich**, “Gingerbread Progeny” in *Bartholomew Fair*

Chair: **Mark Houlahan**

**12:30 – 1:45 LUNCH**

**1:00 ANZSA AGM (ARTS THEATRE)**

Includes the presentation of the **Lloyd Davis Memorial Prize**.

FRIDAY 3 OCTOBER CONTD. ...

1:45 – 3:15 PARALLEL SESSION

PANEL (CONCERT HALL)

“... *Am not I consanguineous? ...*”

[Sponsored by the UQ Node of the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800)]

Chair: **Ross Knecht**

**Jennifer Clement**, Humility, False and True: Perception and Performance in *Eastward Ho!*

**Karin Sellberg**, “Bloody Business”: (Un)Natural Sanguinity in *Macbeth* and *King Lear*

**Brid Phillips**, “I wear not motley in my brain”: Clothing, Colour and Emotional Expression

PAPER SESSION 10 (SEMINAR ROOM 1 – A221)

“... *And see him dressed in all suits like a lady ...*”

Chair: **Penny Gay**

**Melissa Merchant**, “Age cannot wither her . . .”: The Shakespearean Actress on the English Stage

**Jenny de Reuck**, “Here be Dragons”: *Titus Andronicus* and the Limits of Culture and Gender in Adapting the Shakespearean Performance

**Ian B. MacLennan**, “Original Practices”: Original? Practices? Really?

PAPER SESSION 11 (SEMINAR ROOM 2 – A249)

“... *Blown with restless violence round about the pendent world ...*”

Chair: **Bernadette Cochrane**

**Richard Gehrmann**, Perceptions of Art and War in Afghanistan: Shakespeare in Kabul

**Jami Leigh Acworth**, Those Who Venture Inside: Audience Perceptions of Shakespeare in Prison

**Gayle Allan and Mark Houlahan**, Torn Curtain? Perception, Shakespearean Comedy and the Russian *12<sup>th</sup> Night*

FRIDAY 3 OCTOBER CONTD. ...

PRESENTATION (ARTS THEATRE)

**Much to Do About *Much Ado***

Chair: **Michael Smalley**

Presenters: **Kate Murphy** (Director), **James Davenport** (Designer), **Katie-Jayne Olm** (Actor), and **Myles Waddell** (Actor).

**3:15 – 3:30 AFTERNOON TEA**

**3:30 – 4:45 KEYNOTE 3 (ARTS THEATRE)**

THE RICHARD MADELAINE MEMORIAL LECTURE

**Peter Holbrook**, The Idea of Communism in Shakespeare

Chair: **Penny Gay**

**4:45 – Late MAYORAL RECEPTION, THEATRE TOUR & CONFERENCE DINNER**

Delegates will be transported by Stonestreeets coach, departing USQ main entrance at 4:45, to Toowoomba Town Hall for Mayoral Reception, followed by a tour of the historic Empire Theatre and ANZSA Conference Dinner at Encores Restaurant. Stonestreeets coach collection for evening departure will be at 9:30 at Encores.

SATURDAY, 4 OCTOBER

**8:30 – 9:00 REGISTRATION (A BLOCK FOYER)**

**9:00 – 11:00 PARALLEL SESSION**

PANEL (SEMINAR ROOM 3 – Q501)

**Computational Perceptions**

Chair: **David McInnis**

**Michael Best**, Peeling the Onion—Visualizing Variants in *King Lear*

**Hugh Craig**, *Characters in Hyperspace*

**Brett Hirsch**, *Trees and Forests: Authorship Attribution and Repertory Style*

**SATURDAY 4 OCTOBER CONTD. ...**

**PAPER SESSION 12 (SEMINAR ROOM 1 – A221)**

**“... I will not be myself, nor have cognition ...”**

Chair: **Penelope Woods**

**Ruth Lunney**, Theatrical Sensations: *The Massacre at Paris* and *Titus Andronicus*

**Michael Smalley**, Space, Distributed Cognition, and Scenography at The Globe

**Mike Ingham and Kaoru Nakao**, “Come, you spirits”: An Alternative Afterlife to Shakespeare’s *Macbeth* as Perceived through Japanese Classical Noh Theatre

**Pablo Muslera**, “Life’s but a walking shadow”... or is it? *Macbeth*, Consciousness, and Modern Myth

**PAPER SESSION 13 (SEMINAR ROOM 2 – A249)**

**“... It is religion to be thus forsworn ...”**

Chair: **Jennifer Clement**

**Christine Edwards**, Bookish Perceptions: Christopher Marlowe’s *Doctor Faustus* and Staging Knowledge

**Lachlan Malone**, Corporeal Discord and Aural Physiognomy: Hearing Catholicism in *The Whore of Babylon*

**Jason Gleckman**, Fallen Perceptions in *Hamlet*

**Hyosik Hwang**, Conflicts between Heart and Tongue: a New Perception of the Modern Self in Shakespeare

**WORKSHOP (A209)**

**Acting Tips from Shakespeare**

**Bernadette Meenach**

Please note this is a practical workshop, participants are advised to wear clothes and shoes that they can move around in.

SATURDAY 4 OCTOBER CONTD. ...

11:00 – 11:30 MORNING TEA

SHOWCASE (SEMINAR ROOM 2 – A249)

Scott Alderdice, *The Working With Shakespeare* Web Project

11:30 – 12:45 KEYNOTE 4 (ARTS THEATRE)

Graham Holderness, “All that is I see”: Shakespeare and Perception

Chair: Darryl Chalk

12:45 – 1:45 LUNCH

1:45 – 3:15 PARALLEL SESSION

PAPER SESSION 14 (CONCERT HALL)

“... *Philosophy, to comfort thee ...*”

Chair: Brandon Chua

Daniel Hourigan, Perspectivism and the Psychoanalytic Reading of Shakespeare

Julian Lamb, Towards a Grammar of “Seems”

Ross Knecht, Mimesis and Didacticism: *Richard II*, the Figure of the Mirror, and the Exemplary Tradition

PAPER SESSION 15 (SEMINAR ROOM 1 – A221)

“... *Such forms as here were presupposed ...*”

Chair: Rose Gaby

Simon Beioley, “Lend me but a Vice”: The Allegorical Tradition in Jonson’s *The Devil is an Ass*

John Ghent, Circling Wagons and Cycle Plays

Jitka Štollová, Beyond Shakespeare: Changing Perceptions of Richard III in the Seventeenth Century

SATURDAY 4 OCTOBER CONTD. ...

PAPER SESSION 16 (A249)

“... *Thou shalt see how apt it is to learn ...*”

Chair: **Victoria Bladen**

**Melanie Beckman**, Teaching Shakespeare's Ordinary Supernatural Elements

**Diana R. Harris**, Perceptions of the Surrendered Wife: Transformations of Shakespeare's *The Taming of the Shrew*

**Sheila T. Cavanagh**, “Favours of the World”: The Power of Electronic Collaboration

WORKSHOP (WORKSHOP ROOM 1 – A209)

**Giving Voice to Shakespeare**

**Betty Bryant** and **Veronica Lake**

Participants are advised that this is an active workshop and comfortable clothing is recommended.

**3:15 – 3:30** AFTERNOON TEA

**3:30 – 5:00** PARALLEL SESSION

PANEL (CONCERT HALL)

**See No Evil, Hear No Evil, Speak No Evil: Perceiving  
Offence in Early Modern England**

Chair: **Huw Griffiths**

**David McInnis**, “To guard it from the strokes of trait'rous hands”: Self-censorship and the Printing of Dekker's *Old Fortunatus*

**Laurie Johnson**, Othello's Pivotal, Fatal “O” and the Ear of the Beholder

**Anna Corder**, Perceiving the King in “The Five Senses” and Ben Jonson's *The Gypsies Metamorphosed*

**SATURDAY 4 OCTOBER CONTD. ...**

**PAPER SESSION 17 (SEMINAR ROOM 1 – A221)**

**“... 'tis true: There's magic in the web of it ....”**

Chair: **Darryl Chalk**

**Judith Bonzol**, Cunning Women in the Star Chamber and on the Stage in Early Modern England

**Victoria Bladen**, Perceptions of Screen Magic in Peter Greenaway's *Prospero's Books* (1991) and Julie Taymor's *The Tempest* (2010)

**Jane Nelson**, What's Hermetic about Renaissance Hermeticism?

**FILM SCREENING (SEMINAR ROOM 2 – A249)**

Hosted by **Gayle Allan** and **Mark Houlahan**

**Special screening of Jan Frid's 1955 film *Dvenedsatay a Noch* (12<sup>th</sup> Night)**

**WORKSHOP (WORKSHOP ROOM 1 – A209)**

**Bringing Performance into the Classroom**

**Melanie Beckman** and **Christie Tickell-Devey**

**5:00**

**CONFERENCE CLOSE**



## ABSTRACTS

### PANELS

#### Appropriation and Adaptability: Eighteenth-Century Perceptions of Shakespeare

This panel draws together three papers that examine and complicate the histories of Shakespearean adaptation in the period of the long eighteenth century. Broad questions include how the later periods perceived the Shakespearean text and how we, now, perceive those adaptations. These are addressed through the topics of gender, sexuality, politics, and authority, and across a broad range of Shakespearean texts.

#### **Perceptions of Authority and Authorship in Exclusion Shakespeare**

##### **Brandon Chua**

The Stuart Restoration was a period that initiated, on a large scale, the simultaneous processes of canonization and textual alterations of Shakespeare's works. Restoration culture's declaration of Shakespeare's canonicity, while at the same time negating his texts' recoverability, is exemplified in the preface to Dryden and Davenant's radical alteration of *The Tempest*, which declares "Shakespear's pow'r" to be "sacred as a King's," while introducing, at the same time, a contesting appropriation of the consecrated original. This paper examines a key concept that both enabled and limited this early stage in the historical process of Shakespeare's cultural ascendancy: the notion of sacral kingship. If Dryden and Davenant could analogize Shakespeare's literary authority with monarchical sovereignty, the terms underpinning political sovereignty were being subjected to an uncertain process of redefinition and contestation. This paper will look at a range of Shakespearean appropriations produced during, and in the aftermath of, the constitutional upheaval following the public demands for the Duke of York's exclusion from the line of royal succession. Focusing on the conscious revival of Shakespearean tragedy in the period between the Exclusion Crisis and the early eighteenth century, this paper will consider the specific political and constitutional implications surrounding perceptions of Shakespeare's canonicity and his compromised transmissibility. Focusing on alterations of Shakespearean originals on the grounds of gender dynamics, classical decorum, and sexual politics, this essay will locate them in a wider cultural conversation over the relationship between political and literary authority.

**Brandon Chua** is a Postdoctoral Research Fellow at The University of Queensland node of the ARC Centre of Excellence for the History of Emotions where he researches on 17th and 18th century literature. He is the author of *Ravishment of Reason: Government and the Heroic Idioms of Late Stuart Drama*, published by Bucknell University Press. He is currently working on notions of religious toleration in Enlightenment England, focusing particularly on cultural representations of inter-faith marriages.

## Rosalind, the Invisible Woman—Until 1740

### Penny Gay

Ignoring the six performances of Charles Johnson's 1723 *Love in a Forest* (which Brissenden rightly calls a "gallimaufry" which happened to include Rosalind among its ingredients), *As You Like It's* first recorded performance was in 1740. From that point on, it was enormously popular—particularly the role of Rosalind, taken by every female star in the period, cross-dressing with more or less enthusiasm. This paper will analyse some visual images of the eighteenth-century's Rosalinds, as well as some critical responses from the period. The fascination with gender fluidity here is even more intriguing than any 'new perception' of femininity: the witty woman had a strong presence from the Restoration onwards, but the woman in breeches raised many more questions—and offered, perhaps, different and more subversive questions.

**Penny Gay** is an Emeritus Professor in English at the University of Sydney. She has published extensively on the history of performance of the female roles in Shakespeare, particularly in the comedies. Her current projects focus on contemporary Shakespearean production in Australia, and eighteenth-century women's performances in Shakespeare and other drama.

## Embracing *Coriolanus* in the Eighteenth Century

### Huw Griffiths

Paul Hammond uses Nahum Tate's 1682 adaptation of *Coriolanus*, *The Ingratitude of a Commonwealth*, as an exemplary case of the way in which Shakespeare's "adaptors sought to purge comradeship from any sexual implication." This is easily seen in the extensive revisions Tate makes to the scenes in which Coriolanus and Aufidius meet and, also, the finale which rewrites Coriolanus' downfall as family tragedy. This account of Tate supports other influential accounts of late seventeenth, and early eighteenth-century masculinity and male sexuality which similarly describe rejections of classical and Renaissance forms of homosociality and homoeroticism. What, then, are we to make of texts such as the later adaptation of *Coriolanus* by John Dennis (*The Invader of His Country*, 1720) which, despite significantly altering the Shakespeare text, nevertheless retains and even strengthens the homoerotic implications of the way that comradeship is depicted? This paper traces the unevennesses and anachronisms involved in adapting *Coriolanus* through the late seventeenth and early eighteenth centuries, resisting the story that sees the eighteenth century as merely domesticating older forms of male-male relationships. The critical intention behind this is to intervene in current versions of "Queer Shakespeare" which have elevated transhistorical identification and anachronism to a deliberately ahistorical methodology, rejecting

dominant Foucauldian genealogical methodologies (Medhavi Menon; Jonathan Goldberg). The paper hopes to begin revivifying a genealogical approach to early modern sexuality by allowing anachronistic identifications to emerge within the complex histories of early modern theatre, both script and performance. It explores the queer potential, then, of these transhistorical identifications whilst situating these anachronisms within the genealogical formations of early modern theatre.

**Huw Griffiths** is a senior lecturer in early modern English literature at the University of Sydney. His current work includes writing a book on Shakespeare's history plays, and investigating how same-sex male relationships are transformed in eighteenth-century adaptations of early modern drama.

### **Persuasive Performance, Subtle Gaming and the Absence of Grace: Perspectives of Breach in *Troilus and Cressida***

In a culture where the difference between private and public existence was marked more by degree than type, a “breach” of any kind in an individual could just as easily impact the health of the state as for a rift in the state to endanger its citizenry. Indeed, as early as 1530 according to the OED, the word “breach” has indicated a “disrupted place, gap or fissure, caused by the separation of moving parts” and had been understood as “a physically broken or ruptured condition of anything” from 1398 at least. The overtly militaristic link of “a gap in a fortification made by a battery” from 1598 was more a continuation of meaning than a reformulation. In *Troilus and Cressida*, Shakespeare's cynical reimagining of the waning days of the Trojan War presents a world in which societal and individual stability are so ruptured that the greatest source of moral consistency is to be found in the abusive rhetoric of the “whoreson cur” Thersites and none are to be regarded so sceptically as the statesmen of the age. The papers of the panel offer analyses on particular examples of “breach” that symbolise this world's degradation, such as the manipulations of characters' verbatim presentation, gaming terminology that highlights masculine deficiency, and the ontological absence of grace that suggests a disorder which permeates everything. Each paper is dedicated to understanding the ambiguities of a supposedly immutable state in Renaissance terms and the resultant turmoil already unleashed in *Troilus and Cressida*.

#### **“Now play me Nestor”: Using Verbatim for Persuasion in *Troilus and Cressida***

**Sarah Peters**

In Act 1 Scene 3 of *Troilus and Cressida* Ulysses recreates a moment of theatre he has witnessed in the Greek camp. Achilles and Patroclus, two soldiers in the Greek army, have been breaching the law of degrees through their imitation and mockery of the Greek generals. Through his restaging of this mockery Ulysses employs narration, juxtaposition and the persuasive positioning of verbatim material in order to convince the generals of Achilles slanderous and infectious behaviour. I suggest that the techniques

employed by Ulysses are synonymous with the contemporary form of Verbatim Theatre. I will analyse this scene through the dual perspectives of Verbatim Theatre critique and Johnathon Gil Harris's theory of untimely matter. Critics of Verbatim Theatre suggest that by using verbatim material playwrights claim an undeserved authenticity and truthfulness to their work and have the capacity to persuade and manipulate audiences through this perceived authenticity. Through his own performance, Ulysses highlights the infectious consequences of Achilles and Patroclus's manipulation of verbatim, whilst simultaneously using this very tactic to manipulate his own audience and discredit Achilles. This scene demonstrates in a fictional setting the potential manipulation that can occur when verbatim is removed from its polychronic context and used as stimulus for performance.

**Sarah Peters** is studying her PhD at the University of Southern Queensland, researching the process and form of Verbatim Theatre. She has presented findings from her research into Verbatim Theatre at various theatre, education and history conferences from 2012 to 2014. Sarah has a background in secondary education and is passionate about community stories, regional theatre, and the empowering potential of performance. She has participated in various local community theatre productions and was commissioned in 2013 to write *twelve2twentyfive*, a one act verbatim play on youth mental health and wellbeing. *bald heads & blue stars*, Sarah's second verbatim work, was performed in August as an integral component of her practice-led research.

### **“Rub on and kiss the mistress”: Subtle Gaming in *Troilus & Cressida***

**Daniel Timbrell**

In *Troilus & Cressida*, it is a reference to a game of bowls that solidifies the perception of Troilus as intrinsically ineffective in the flawed world he inhabits. During the meeting that the aptly named Pandarus has set up between Troilus and Cressida as a prelude to a sexual liaison, he spends part of his time encouraging Troilus to focus his behaviour in anticipation of the seduction to come, including his instructions when it comes to the first kiss of Cressida: “[r]ub on and kiss the mistress” (III.ii.47), referring to the goal in the game of bowls, to “kiss” (gently touch) the master ball with one's bowl. It is the contention of this paper that this reference to a game that required precision as much as brute force acts as an indication of the deficiencies of Troilus in a world that requires more from the aspiring male than simply military prowess for success, since he must be cajoled into such action. Analysing both the importance of violent conquest in conceptions of manly identity in the period, subtlety and guile will be focused on as aspects of this identity that are neglected at one's peril. With further examinations of the importance of games in the period to demonstrate a capacity for such dominance, it can be seen that Troilus's discomfort with such subtlety is not a single aberration but rather a breach in his masculinity. Troilus's lack may not lead directly to the undoing of Troy, but it impacts his ability to make the necessary decisions that could have possibly avoided those consequences.

**Daniel Timbrell** is an early career researcher at USQ. He was awarded his PhD in 2011 with a dissertation that analysed games and gaming practices in early modern English drama and culture. He has had a chapter on gaming practices in *Love's Labour's Lost* published in *Rapt in Secret Studies* (Cambridge Scholars Press, 2010). Daniel was a participant in the seminar "Shakespeare, Performance, and the Sense" at SAA 2014, held in St Louis. He has also presented at ANZSA in 2006, 2008, 2010 and 2012. His interests in the field of Renaissance studies include Renaissance games and pastimes, the connections between competitive gaming and early modern masculinity, and the methods by which such games were invoked on the Renaissance stage to both frivolous and serious purpose.

### **"You are in the state of grace?" Sixteenth-century Perceptions of Grace, and its Ontological Absence in *Troilus and Cressida***

**Roberta Kwan**

Sixteenth-century men and women experienced a seismic shift in the way they were taught to perceive their world. As it took hold, Protestantism displaced the previously hegemonic sacramental ontology of the world with an ontology of the Word. Central to these fundamentally incompatible worldviews were two antithetical theologies of divine grace. While their Roman Catholic antagonists understood divine grace as being progressively mediated by the material—sacramentally, the Reformers insisted that it is received principally and directly through and in the Word of God—linguistically. Not only were irresolvable differences over the doctrine of grace pivotal to the Reformation's provenance, they also engendered significant affective and hermeneutic anxiety. The question of one's eternal, spiritual estate caused deep concern and (perhaps surprisingly) found its way into the heart of Shakespeare's *Troilus and Cressida*. "You are in the state of grace?" asks Paris's unnamed servant of Pandarus (3.1.14). While this question would have been immediately familiar to Shakespeare's contemporaries, the Trojan gentry-man is ignorant of its significance. Pandarus affixes to "grace" notions of human rank—"Grace? Not so, friend. 'Honour' and 'lordship' are my title." (3.1.15-16)—that are promptly supplanted by that which is, at that moment, most salient to his perceptions: "What music is this?" (3.1.16) Divine grace is not only uncomprehended, it is expeditiously elided. Of the two characters with their dissonant worldviews, it is Pandarus who embodies the condition of the world of the play. While grace was critical to perceptions of the early modern world, it is absent from the ontology of the world of *Troilus*. This paper will explore how the absence of this cardinal perceptual frame or horizon is implicated in the disordered and unstable condition, especially the linguistic condition, of the world of one of Shakespeare's most enigmatic dramas.

**Roberta Kwan** is a third year PhD student in the English Department of Macquarie University. Her research topic is Shakespeare and Theological Hermeneutics.

“... Am not I consanguineous? ...”

**[Sponsored by the UQ Node of the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800)]**

The contributors to this panel address the ANZSA conference theme of “Shakespearean Perceptions” with a range of approaches that are nevertheless connected thematically to current research being undertaken under the auspices of the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800), including the complex interrelationships between emotion, social interaction, the physical constitution of the human body, and the cultural (and attempted legal) regulation of material environments and adornments.

**Humility, False and True: Perception and Performance in *Eastward Ho!***

**Jennifer Clement**

Early modern drama often stages the problem of hypocrisy, almost of necessity given the historical and much-studied link between that vice and acting. This paper focuses on the particular kind of hypocrisy known as false humility. In early modern culture, humility was an intellectual virtue, linked especially to knowledge and perception. To possess humility was to know oneself, and one’s relation to the world, correctly. Yet it could be feigned, and the feigner’s hypocrisy remain deceptively imperceptible to the world.

In this paper, I focus on false humility in *Eastward Ho!*, a play essentially concerned with virtue and its perception. Although readings of the play have tended to focus on Quicksilver, the seemingly repentant apprentice, I argue that the merchant Touchstone gives the more interesting performance of false humility, a performance that helps indicate the complexities inherent in a virtue that can be read only through outward signs. Touchstone’s true humility becomes evident through his performance of false humility and through his acceptance of Quicksilver’s repentance as sincere. This acceptance comes about through Touchstone’s hearing of Quicksilver’s gallows ballad, which Touchstone perceives as sincere. I argue that what matters most in this play is not the sincerity of the repentance, but rather Touchstone’s willingness to *perceive* the repentance as sincere. The play suggests, in other words, that the reality of humility matters less than Touchstone’s perception of humility—and, even, that the perception may help create the reality.

**Jennifer Clement** is a lecturer at the University of Queensland. She researches and publishes in the areas of early modern literature and religion, adaptation studies, and book history. Her book *Reading Humility in Early Modern England* is forthcoming from Ashgate, and she is currently working on a new project focusing on the uses and depictions of emotions in early modern sermons.

## “Bloody Business”: (Un)Natural Sanguinity in *Macbeth* and *King Lear*

**Karin Sellberg**

This paper will revisit the title characters of William Shakespeare’s *King Lear* and *Macbeth*, in order to examine how medical discourses of blood, monstrosity and madness function in congruity within these plays and in Early Modern scientific conceptions of the body. It will specifically focus on the discussions of blood and the sanguine in Helkiah Crooke’s *Mikrokosmographia* (1615), William Harvey’s *De Motu Cordis* (1628) and Robert Burton’s *Anatomy of Melancholy* (1621).

Crooke’s and Harvey’s theories of the functions and flows of blood in the body both radically break with traditional views on the subject. As Gail Kern Paster argues in “Nervous Tension” (in *The Body in Parts*, ed. D. Hillman & C. Mazzio, Routledge, 1997), Crooke’s conception of blood expands on the idea of a dual vital/natural blood supply, to form a complex system in which blood vessels and nerves become symbiotic generators of life or creative “spirit,” and in Harvey’s work this “spirit” receives a circulatory, almost centrifugal power. If we read this in parallel with Burton’s text, which discusses the different melancholy dispositions of extra- and exsanguinated corporeality, blood comes to represent our primary source of creativity and mental de- and ascent.

In *Macbeth* and *King Lear* this generative fluid receives a more sinister undertone. The blood of the royal protagonists and their governed nations comes to “thicken” and flow in “corrupted” patterns. This paper will argue that such unnatural sanguinity encapsulates the plays’ creative and destructive motions, as well as their protagonists’ rise and loss of power

**Karin Sellberg** is a Postdoctoral Research Fellow with the Centre for the History of European Discourses at The University of Queensland. She has a forthcoming book on constructions of transgender embodiment in late twentieth-century queer theory and new historicist criticism of early modern drama. Her project at CHED focuses on intersections between early modern histories of sexuality and history of medicine, with an emphasis on the negotiation of experiential accounts and sensuality in medical narrative practices.

## “I wear not motley in my brain”: Clothing, Colour and Emotional Expression

**Brid Phillips**

In *Twelfth Night*, Feste proclaims, “*Cucullus non facit monachum*’ [the cowl does not make the monk] —that’s as much to say as I wear not motley in my brain.” The idea that clothes did not reflect the actuality of the person beneath was a preoccupation of some significance in the early modern period. Philip Stubbes, in his *Anatomie of Abuses*, describes vanity with regard to one’s clothing as a particularly wicked aberration as its

manifestation is on display enticing others to similarly sin. Both the clothes and the colours of the fabrics became a signifier for a person's status, gender, and emotional well-being and as such were regulated by the state for the societal good. Sumptuary laws aimed to control many kinds of expenditure but by the middle of the sixteenth century these laws included regulation of clothing, indicating how influential clothing as a signifier was perceived. Aside from the economic considerations, there were concerns about morality and social order. Feste describes a "doublet of changeable taffeta" underlining the mutable nature of clothing's colour and its purpose. I will explore the relationship between clothing, colours, and the expression of emotions with particular reference to Shakespeare's *Twelfth Night*. I propose that references to clothes in the play were used specifically to demonstrate this relationship and my talk will focus on the cultural context that supports this hypothesis.

**Brid Phillips** is a doctoral candidate at the University of Western Australia with an additional scholarship with the Australian Research Council's Centre of Excellence for the History of Emotions, 1100-1800. Her current research is focused on the use of colour as an emotional tool in the drama of William Shakespeare. She previously completed undergraduate and Masters degrees at UWA in the field of Medieval and Early Modern Studies. She has presented several papers and has published research related to metaphorical place and emotional expression in Chaucer and Shakespeare.

### Computational Perceptions

Digital technologies are radically altering our perception of Shakespeare's works and those of his contemporaries, from the creation of electronic editions and multimedia archives to the adoption of computational and quantitative methods for research. Papers in this panel explore a number of these innovations in scholarly editing, literary and theatre histories, and the intersection between linguistics and literary studies.

### **Peeling the Onion: Visualizing Variants in *King Lear***

#### **Michael Best**

As Humanities scholars continue to explore the digital medium, they are rather like apprentice cooks experimenting with new ways of serving old dishes, and looking for ways of creating a fusion cuisine that brings fresh flavours to the experience of reading. The recipe I'm playing with works with the very traditional ingredients of an edition of Shakespeare. Just as cooks tend to use lots of onions, so the digital medium brings the opportunity to construct editions that are layered, waiting for the reader to peel them away if they want to un-edit, or re-edit for themselves. On the ISE site, for a relatively simple play like *King John* there are facsimiles of the original Folio text on the bottom layer; above it a meticulous transcription with deep encoding of the structures and accidentals of the original; then the modernized text, and on top of it the commentary—annotation and collation—which encapsulates multiple post-publication layers and

accretions from editors. Then there are side dishes of performance and introductory materials of various kinds.

A play like *King Lear*—which I'm just beginning to cook—is a very big onion. As well as everything *King John* needs there is the major complication of the widely variant layers represented by the Quarto text of 1608 and the Folio of 1623, with all the controversy about the exact relationship between the two. What visual recipe can the ISE devise to show the many possible inter-relationships between these layers, especially since their complex interrelationship makes them begin to look more like intertwined networks (or rhizomes)? Even the process of layering implies a degree of privileging one text over another. (Which will be the top layer?) Can—or should—we avoid this kind of choice? How can the digital text reflect the intricacy, richness, and irreducible ambiguities of the originals?

**Michael Best** received his PhD at the University of Adelaide. He taught at the high-school level in Australia and England before moving to Canada in 1967 to the University of Victoria in British Columbia, where he is now Professor Emeritus. As well as publishing editions of works of Renaissance popular culture, he has written on digital media both in research and teaching. He has delivered papers and plenary lectures on electronic media and the Internet Shakespeare Editions (ISE) at conferences in Canada, the USA, the UK, Spain, Australia, and Japan. His current work is focused on the ISE, of which he is Coordinating Editor; he is currently creating a digital edition of *King Lear*.

## Characters in Hyperspace

### Hugh Craig

In this paper I analyse the language of a set of characters drawn from the plays of Shakespeare and his contemporaries and discuss the clusters and contrasts they form according to their use of very common words. At this structural level the patterns reflect the prevalence of longer descriptive and rhetorical speeches as against intensive interactions, of more subjective as against more objective orientations, and of intimate versus distanced relationships. The methods are quantitative, but the results direct attention towards core dramatic issues: how characters perceive the world, interact with each other, and help create the stage world through language. The corpus consists of the 38 plays associated with Shakespeare placed alongside 200 other plays from the period, with texts based on early printed versions. The features used are the 100 commonest function words in the corpus, analysed in the first instance through Principal Components Analysis. I restrict myself to characters speaking 2,000 words or more—600 or so in all. The paper follows a number of researchers like Jonathan Hope, David Hoover, Matt Jockers, Franco Moretti, Jan Rybicki, and Michael Witmore in extending the application of quantitative methods beyond authorship attribution—where they are now well established—to wider questions in literary history.

**Hugh Craig** works at the University of Newcastle, Australia, where he is Deputy Head of the Faculty of Education and Arts and Director of the Centre for Literary and Linguistic Computing. His research is in computational stylistics, mostly applied to Shakespeare and the early modern drama. With Arthur F. Kinney he edited *Shakespeare, Computers, and the Mystery of Authorship* (2009) and he is completing a book on the quantitative literary history of Shakespearean drama with Brett D. Hirsch.

## **Trees and Forests: Authorship Attribution and Repertory Style**

### **Brett D. Hirsch**

This paper investigates the notion of “company” or “repertory” style—that is, the proposition that plays composed for and performed by the same repertory companies share stylistic traits. Beginning with Maclean and McMillin’s foundational study of the Queen’s Men and their plays (1998), this paper critically analyses the evidence marshalled in support of the existence of company/repertory style, and offers insights from computational and quantitative tests.

**Brett D. Hirsch** is ARC Discovery Early Career Research Fellow and Assistant Professor of English and Cultural Studies at the University of Western Australia. He is an editor of the Routledge journal *Shakespeare*, coordinating editor of Digital Renaissance Editions, and general editor of the Bibliography of Editions of Early English Drama. He serves on the executive committees of the Australian and New Zealand Shakespeare Association and the Australasian Association for Digital Humanities. His current projects include a book on stylistic patterns in early modern drama (with Hugh Craig), an edition of *Fair Em* (with Kevin Quarmby), and a history of the editing and publishing of Renaissance plays since 1744.

### **See No Evil, Hear No Evil, Speak No Evil: Perceiving Offence in Early Modern England**

What constituted offensive material in early modern England? In one sense, the answer seems obvious: that which is explicitly outlawed is explicitly offensive. Familiar examples include the Privy Council prohibitions on political and religious issues in drama (1559) and against profanities on stage (1606), and the 1599 injunction of Bishops Whitgift and Bancroft to the wardens of the Stationers’ company to burn certain satirical texts and prohibit their further publication. This panel considers three less-obvious examples of offensive material as it is read, heard and spoken in playbooks, performances and semi-public discourses. The speakers examine a bookseller’s apparent act of self-censorship in tearing out pages of unsold play quartos; a pivotal bawdy utterance on stage with potentially fatal resonances for both the protagonist and the audience; and an anonymous verse whose appropriation of words from a seemingly innocuous court masque produces libellous results.

## **“To guard it from the strokes of trait’rous hands”: Self-censorship and the Printing of Dekker’s *Old Fortunatus***

**David McInnis**

In the mid-twentieth century, Fredson Bowers, the last editor of Thomas Dekker’s *Old Fortunatus*, noted that an “interesting post-publication incident attaches itself to the 1600 quarto” of that play (*Dramatic Works* 109). Bowers observed that “four of the eleven preserved copies of the play are imperfect in sheet E,” and that leaf E2 in particular appears to have given cause for offence. This led him to conjecture that this leaf “was torn out of unsold copies at some date following publication, and was not replaced by a cancellans” (109). This is an exceptionally unusual occurrence, and I am unaware of any comparable case. The four defective copies identified by Bowers are the Eton, Folger, and Harvard A and B copies—over one-third of the extant copies, in his estimation (*RES* 365). It is now possible to supplement and extend Bowers’ observations with further information. In the course of collating the *Old Fortunatus* quartos for my Revels Plays edition, I have located two additional extant copies and discovered that some details of the copies known to Professor Bowers were either missed or misreported to him. Moreover, the appearance of a quotation reproduced from this passage in a printed miscellany in 1600, coupled with other dramatists’ concerns about how their work would be interpreted, strengthens Bowers’ suspicion that the sensitive subject of the Essex rebellion may explain this bizarre act of self-censorship.

**David McInnis** (University of Melbourne) is currently editing Dekker’s *Old Fortunatus* for the Revels Plays series, and has recently co-edited (with Matthew Steggle) *Lost Plays in Shakespeare’s England* (Palgrave, 2014). In addition to his monograph, *Mind-Travelling and Voyage Drama in Early Modern England* (Palgrave, 2013), his work has been published in such journals as *Review of English Studies*; *Medieval and Renaissance Drama in England*; *SEL: Studies in English Literature, 1500-1900*; and *Notes & Queries*. With Roslyn L. Knutson, he is founder and co-editor of the *Lost Plays Database*.

## **Othello’s Pivotal, Fatal “O” and the Ear of the Beholder**

**Laurie Johnson**

Desdemona’s fate is sealed, “indeed,” as Iago says, in a single utterance. The question of the haste with which Othello is swayed by Iago to believe his wife guilty of adultery has tended for the most part to hinge on Iago’s words and whether or not Othello is already predisposed to hear in them the suggestion of his own cuckoldry. Yet my suggestion in this paper will be that the fatal tipping point is provided by Othello himself, who responds to Iago’s question of whether Cassio had been “acquainted” with Desdemona, with a seemingly innocent, “O yes; and went between us very often.” “Indeed!” Iago says, reconfiguring a word into a deed—but what is the word-made-deed

that tips Othello over the edge here? “Acquainted,” as I have argued elsewhere, operates here as a potentially bawdy pun, yet the pun is shown here to be capable of operating also as a fatal conceit, infecting the mind of the Moor. Othello’s first audiences will have been cued to acknowledge that the conceit has already begun to take hold when the first sound offered by Othello is “O,” an utterance that was well known as a bawdy term for the vagina. While many studies of the “O” in Othello have progressed from this rather simple and base association to the semiotic or nihilistic emptiness of a sound that denotes nothingness, I wish to return to the baser set of associations at play in dialogue with the sound’s more fatal resonances in the critical exchange between Iago and Othello in Act Three, Scene Three—if, as I will suggest, “acquaint” and “O” and other related terms like “aught” tip Othello toward the belief that drives him to kill his wife, what is the Elizabethan stage play doing when it cues its audience to hear the evil as well?

**Laurie Johnson** is Associate Professor (English and Cultural Studies) at the University of Southern Queensland, and current Vice-President of ANZSA as well as a member of the Executive of AULLA (Australasian Universities’ Languages and Literatures Association). He is author of *The Tain of Hamlet* (2013) and *The Wolf Man’s Burden* (2001), and editor (with John Sutton and Evelyn Tribble) of *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind* (2014) and (with Darryl Chalk) of *Rapt in Secret Studies: Emerging Shakespeares* (2010).

### **Perceiving the King in “The Five Senses” and Ben Jonson’s *The Gypsies Metamorphosed***

**Anna Cordner**

It is well known that there was an explosion of anonymous verse libels in England in the early seventeenth century. Textual sources for these verses can be difficult to recover beyond a more general situation within popular or satirical traditions—even if it is also the case that hybridity and ambiguity surrounding origins is recognised as a constituent feature of verse libels. Although it does not explicitly announce itself as a libel, a verse commonly known as “The Five Senses” offers an interesting exception. Most likely first circulated in 1622-1623 and occasionally attributed to the poet William Drummond of Hawthornden, it is widely reproduced in collections of libels. It bears a much remarked upon resemblance to a song from the Windsor version of Jonson’s masque, *The Gypsies Metamorphosed* (performed in 1621) and is generally acknowledged as an appropriation and repurposing of a section from Jonson’s text. In this paper I investigate the relationship between *Gypsies* and “The Five Senses” and explore the changes that are effected from the earlier masque text to the later libel. The shared textual structure also offers an opportunity to explore the generic characteristics that would have permitted an early modern audience to construct “The Five Senses” as a libel and the rhetorical situations that reinforced such discriminations. From this perspective we can

pose a series of related questions. For instance, what qualities—literary, cultural, social, institutional and so on—differentiate Jonson’s masque from the libel? How does a notion of the senses function in these texts as the grounds necessitating such a distinction? From this reading, what, if any, general principles can we derive regarding the generic status of libels in this period?

**Anna Cordner** completed an MA in Early Modern Studies at the Centre for Editing Lives and Letters at Queen Mary College, University of London in 2011. She is currently a PhD student in the English and Theatre Studies program at the University of Melbourne.

## WORKSHOPS

### Preparing a Digital Edition

**Michael Best, Brett D. Hirsch, Helen Ostovich**

The aim of this workshop is to show the many processes involved in preparing a text as a digital edition for the Internet Shakespeare Editions, Queen’s Men Editions, or Digital Renaissance Editions. The three Coordinating Editors of these projects will discuss and demonstrate how the many interlinking layers of a digital edition are prepared:

- the base text in facsimile and transcription,
- the modernized text(s).
- associated annotations, collations, and performance notes,
- introductory essays,
- and the wide variety of supplementary texts and intertexts the digital medium makes possible.

We will take examples from the three projects to illustrate our discussion.

1. ISE. *King Lear* and the layering of complex, multi-version play texts. This demonstration will show what lies behind the screen in tagging texts to enable the display that will be used in Michael Best’s paper on the variants in *Lear*. He may also (or alternatively) discuss the development of a library of supplementary materials to enhance the contextual reading of the play; source materials, and documents from the period that enrich and extend the understanding of the play. There may be some additional references to *Henry V* to illustrate the use of maps and images as glosses.

2. DRE. In addition to reflections on editing *Fair Em*, highlighting the joys and frustrations of collaboration in its many forms, Brett D. Hirsch will talk about some of the unique challenges DRE is having to deal with—editing plays without an editorial/performance history, and the special difficulties of creating a digital version of manuscript plays.

3. QME: Focusing principally on *Leir*, Helen Ostovich will explain the opportunities the digital medium offers for integrating performance with text through the use of performance notes, images, and videos as a central part of the commentary on the play.

**Michael Best** received his PhD at the University of Adelaide. He taught at the high-school level in Australia and England before moving to Canada in 1967 to the University of Victoria in British Columbia, where he is now Professor Emeritus. As well as publishing editions of works of Renaissance popular culture, he has written on digital media both in research and teaching. He has delivered papers and plenary lectures on electronic media and the Internet Shakespeare Editions (ISE) at conferences in Canada, the USA, the UK, Spain, Australia, and Japan. His current work is focused on the ISE, of which he is Coordinating Editor; he is currently creating a digital edition of *King Lear*.

**Brett D. Hirsch** is ARC Discovery Early Career Research Fellow and Assistant Professor of English and Cultural Studies at the University of Western Australia. He is an editor of the Routledge journal *Shakespeare*, coordinating editor of Digital Renaissance Editions, and general editor of the Bibliography of Editions of Early English Drama. He serves on the executive committees of the Australian and New Zealand Shakespeare Association and the Australasian Association for Digital Humanities. His current projects include a book on stylistic patterns in early modern drama (with Hugh Craig), an edition of *Fair Em* (with Kevin Quarmby), and a history of the editing and publishing of Renaissance plays since 1744.

**Helen Ostovich** is Professor Emeritus of English & Cultural Studies at McMaster University, founding editor of the journal *Early Theatre*, and general editor of The Revels Plays and of the digital series *Queen's Men Editions*. She is Series Editor of the Ashgate Studies in Performance and Early Modern Drama. As a play-editor, she prepared *The Magnetic Lady* for *The Cambridge Works of Ben Jonson* (2012); *The Late Lancashire Witches* and *A Jovial Crew* for *Richard Brome Online* (2009); and with Holger Syme and Andrew Griffin, a volume of essays, *Locating the Queen's Men, 1583-1603* (2009). She has prepared *The Ball* for The Complete Works of James Shirley (OUP) and *The Merry Wives of Windsor* for Norton Shakespeare 3. Her most recent essay collections include *The Chester Cycle in Context, 1555-1575*, with Jessica Dell and David Klausner (Ashgate 2012); and *The Alchemist: A Critical Reader*, with Erin Julian, for Arden Early Modern Drama (2013). Her current projects include an edition of *The Merry Wives of Windsor* based on Q for Internet Shakespeare Editions, and *The Dutch Courtesan* for the Marston Complete Works, as well as Heywood and Brome's *The Late Lancashire Witches* and Brome's *A Jovial Crew* for OUP's 4 volume set of Brome's complete works, based on the digital *Richard Brome Online* (Sheffield: HRI online, 2009).

**Elegant Heuristics—Experiments in Historical Phenomenology:  
Surroundings, Traverses, Depths**

**Evelyn Tribble, William N. West, Penelope Woods**

Using the workshop format, we will present three participatory experiments in historical phenomenology of the physical environments that playgoers in Elizabethan and Jacobean playhouses entered. Participants in the workshop will be led through three sets of exercises aimed at enriching their sensory intelligence of the condition of early playing. It is, of course, impossible to recreate these conditions. But we believe it is both possible and valuable to imagine them concretely, in controlled forms of experience or experiment. Our aim is not to capture these fleeting sensations and practices, but to suggest a richer sense of their resonance in early modern playing. Each individual presentation addresses a different aspect of the literal circumstances of the amphitheatre: the unpredictable weather that it was open to, the kinds of motion and kinesis that it encouraged or required, and the particular kinds of agency that one nonhuman actor, the orange, contributed to playgoing. Taken together, these presentations will not only suggest particular aspects of early modern playgoing, but gesture towards a methodology.

**William N. West** is Associate Professor of English, Classics, and Comparative Literary Studies at Northwestern University, and Chair of the Department of Classics. He is co-editor of the journal *Renaissance Drama*. He is the author of *Theatres and Encyclopedias in Early Modern Europe* (2002), co-editor of Robert Weimann's *Author's Pen and Actor's Voice: Writing and Playing in Shakespeare's Theatre* (Cambridge UP, 2000) and *Rematerializing Shakespeare: Authority and Representation on the Early Modern Stage* (Palgrave, 2005), as well as recent articles on early modern intertheatricality. Current research projects include understanding and confusion in the Elizabethan playhouses, the range of experiences, thoughts, and feelings made possible by early modern playing and playgoing and how early audiences talked about them, the temporality of performance, and humanism and inhumanism in the writings of Angelo Poliziano.

**Evelyn Tribble** is Donald Collie Chair of English at the University of Otago. She is the author of *Margins and Marginality: Some Uses of the Printed Page in early modern England* and *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre*. Her current project is on skill in the early modern theatre.

**Penelope Woods** is a Post-doctoral Research Fellow in the ARC Centre of Excellence for the History of Emotions on a visiting fellowship at the University of Sydney from the University of Western Australia. She is working on the manuscript of her PhD research into spectatorship and architecture carried out in collaboration with Shakespeare's Globe. Penelope has chapters on the operation of intimacy in seventeenth century indoor theatres (*Moving Shakespeare Indoors*, ed. Andrew Gurr and Farah Karim-Cooper, Cambridge University Press, 2014), on Shakespeare and Adaptation (*Theatre and Adaptation*, ed. Margherita Laera, Methuen, 2014), and on young audiences today (*Shakespeare in Practice: The Audience*, Stephen Purcell, Palgrave Macmillan, 2013).

## Acting Tips from Shakespeare

### **Bernadette Meenach**

In *Hamlet* Shakespeare gives us very clear guidelines about how to be a good actor. In fact Hamlet's advice to the travelling players is still relevant to contemporary acting methods. This workshop will unpack Shakespeare's guidelines through a series of practical exercises that aim to prepare the body, the voice, the imagination and the senses for acting. In this intensive workshop session, you will learn how to find the "clues" to acting that Shakespeare has hidden in his texts and grow in confidence as you rehearse and perform sonnets, monologues or scenes. Whether you are a teacher, a Shakespeare fan, or an aspiring actor, this workshop will dispel any fears you have about Shakespeare and provide you with practical methods for approaching any theatrical text.

(Please note this is a practical workshop, participants are advised to wear clothes and shoes that they can move around in).

**Bernadette Meenach** is a graduate of NIDA and QUT. She has acted or directed for organizations including La Boite, QLD Arts Council and QUT. She has been voice coach at institutions including QTC and NIDA. Bernadette is a PhD candidate and a Lecturer at USQ School of Arts & Communication.

## Giving Voice to Shakespeare

### **Veronica Lake and Betty Bryant**

When teaching students about Shakespeare, it is important to emphasise the similarity between our world and the world of Shakespeare. Like our world, Shakespeare's world was a time of change; not just society but ideas were in a state of flux. The nature of man and his position in the world was a core element explored in Shakespeare's plays, primarily through language. His words map the action, conflict, introspection and ideologies of the plays and in today's world are fundamental to our understanding of who we are and from whence we came.

The 21<sup>st</sup> century is a time of great change. Many of our young people exist through technology and a virtual reality where nearly all the senses are eroded or desensitised, particularly speech and the ability to listen. Through the articulation of Shakespeare's words and listening to the rhythms and patterns contained therein, young people in particular, can be opened to new insights and engagement with the ideas of the texts and the way language connects to emotion.

Using the techniques of Cecily Berry—voice director of the Royal Shakespeare Company—Veronica Lake and Betty Bryant have worked to change the way students

perceive the language of Shakespeare; revealing the subtext of the play. Students end up with a strong understanding of the meaning of the words and the inherent emotions. By unlocking Shakespeare in this way, they ensure Shakespeare's text will continue to be appreciated and cherished by future generations. These techniques and activities will be shared with participants of the ANZUS Conference through an active workshop of 90 minutes (the wearing of comfortable clothes is recommended)

**Veronica Lake**, the Head of English Learning Area (Applecross Senior High School), published poet, Churchill Scholar, West Australian Teacher of the year (1994) and Australian Teacher of the year (2007) was introduced to the joys of stage drama at an early age. In addition to teaching, mentoring other teachers, and being chief marker for the Literature examination in year 12, Lake is also a sponsor of the arts and was on the board of Deck Chair Theatre Company. She is currently a board member of the West Australian Youth Theatre Company. Over the past 10 years, she has produced the student poetry anthology *Primo Lux*. She is dedicated to communicating her passion for Literature, Shakespeare and the stage to young people.

**Betty Bryant** developed a passion for Shakespeare at school, studied him at the University of Western Australia and has continually sought ways of ensuring Shakespeare is enjoyed by the young people (and future audiences) of today. In addition to teaching Literature, she has taught maths and art, and has written on the arts in a weekly column for a newspaper. During her time as Teacher Development Coordinator (of Literature, and then of English), she wrote comprehensive programs on teaching Shakespeare using Cecily Berry's techniques. Together Bryant and Lake have conducted workshops for teachers throughout Western Australia and in 2010 they presented a workshop at the conference for the Australian Association for the Teaching of English (AATE).

### **Bringing Performance into the Classroom**

#### **Christie Tickell-Devey and Melanie Beckman**

This workshop is designed to assist English teachers in introducing performance elements into their classroom. Teachers will be taken through a series of activities that can be used to explore Shakespeare's work in an engaging and non-threatening way using performance techniques as a way of accessing the text. Activities will vary from small introductory activities that will allow students to become comfortable with the language, through to examples that can be extended across an entire unit and use performance to explore character and themes. We will also demonstrate how the activities can lead to assessment pieces, including National Curriculum assessment pieces. All activities have been used within our classrooms and have been trialled successfully with junior and senior students. Resources will be provided for teachers to take back to their classroom. Teachers do not need a performance or drama background to utilise the activities in their classrooms.

**Melanie Beckman** is a high school English and History teacher who is currently working to complete her MSTA in English Literature at USQ. She has a strong interest in Shakespeare and in Young Adult Literature and is looking to combine both to help engage student readers in the classroom in the future.

**Christie Tickell-Devey** is a Drama and English secondary teacher with experience in community arts facilitation. She studied her undergraduate degree at USQ and received her MA in Theatre Education from Goldsmith's College, University of London. Christie is currently part of the team developing the USQ Working With Shakespeare project.

## SPECIAL PRESENTATION

### Much to Do About *Much Ado*

This presentation will offer an opportunity to hear some of the Shakespeare-in-the-Park Festival main stage production team discuss this year's production of *Much Ado about Nothing*. These presentations focus on their perceptions and implications of mounting Shakespearean productions from contemporary theatre practitioners.

**Michael Smalley** will chair a panel consisting of **Kate Murphy** (Director), **James Davenport** (Designer), **Katie-Jayne Olm** (Actor), and **Myles Waddell** (Actor)

## DIGITAL EXHIBITION

### See Feelingly

#### **Rob Conkie**

This "paper" will take the form of two visual presentations. The presentations will be digitally projected. Both projections aim to evoke the performative dimensions of the respective theatrical events and focus on elements such as: audience response; affective force; actor presence; and movement through theatrical space.

*Projection 1:* a photographic essay detailing an original practices (staged reading) production of *Othello*. The essay celebrates the potential roughness of original practices Shakespeare, especially as such productions are able to offer a resistance to, and critique of, the orthodoxies of polished, nuanced, and psychologically-driven productions of Shakespeare.

*Projection 2:* a collaboration with a comic book artist in order to re-present and think through the recent Adelaide Festival production of Toneelgroep Amsterdam's *Roman Tragedies*. The separate panels of the comic will screen in turn and require of the viewer an interactive engagement.

## INDIVIDUAL PAPER PRESENTATIONS

### Those who Venture Inside: Audience Perceptions of Shakespeare in Prison

**Jami Leigh Acworth**

The Queensland Shakespeare Ensemble has been running the Shakespeare Prison Project since 2006. As part of this project, audiences from the public are invited to venture inside a maximum security facility to witness and participate in a performance of Shakespeare by inmates who have participated in the project that year. After the September 2013 Project performance of *Comedy of Errors* at the Southern Queensland State Correctional Centre (Gatton), a group of audiences volunteered to participate in various facilitated theatre talks to discuss their experience of going to prison to see a performance. A core theme that came out of these discussions was that performing Shakespeare is/was crucial to the overall success of the production. Most audience volunteers commented that the fact that it was Shakespeare that these inmates were learning was of significant importance.

In this presentation I detail some of the key responses audiences made in relation to the fact that it was Shakespeare's words that the prisoners were speaking and performing. Generally, these audience responses suggest that their perceptions of Shakespeare's work were moved by witnessing prisoners perform and that a major part of the value of the project as a whole, lies in the fact that it is Shakespeare's works that inmates explore. Audiences are a necessary feature of Shakespearean performance, but seeing Shakespeare performed in a prison intrinsically changes the value of the experience of seeing Shakespeare performed and offers audiences a new perception. Witnessing Shakespeare in prison offers a novel social and political context through which to engage with Shakespeare's work.

**Jami Leigh Acworth** is currently undertaking her Masters of Philosophy at the University of Queensland. Her project considers audience participation and response to theatre in prison. Jami Leigh's Honours dissertation was on the concept of a 'Relevant Shakespeare' cultivated within the Company ethos of the Bell Shakespeare Company. Jami's other area of academic interest is Jane Austen in contemporary popular culture. She will be presenting a lecture at the Jane Austen Society of Australia (Sydney) about the YouTube phenomenon of the *Lizzy Bennet Diaries* in October this year. She is currently a casual tutor in English Literature and Drama studies at the University of Queensland.

### Torn Curtain? Perception, Shakespearean Comedy and the Russian *12<sup>th</sup> Night*

**Gayle Allan and Mark Houlahan**

Our paper takes its title from Hitchcock's late career cold war thriller, *Torn Curtain* (1966). In turn, of course, Hitchcock is referencing Churchill's famous 1946 declaration that "from Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent" of Europe. In cultural terms, we can quickly sketch what we think went on behind this curtain, from 1946 to the fall of the Berlin Wall in 1989. We think we know, specifically, what a Soviet-era Shakespeare film will look like, as all we have to do is revisit the leached out terrains of Kozintsev's acclaimed, frequently analysed *Lear* or *Hamlet*. In contrast, on the Western side of the curtain, we can confidently describe what a main stream film of *Twelfth Night* will look like, either consulting the archive of film versions as far back as 1900, or recent popular versions, such as Trevor Nunn's feature film, or the recently released DVD of the Globe's all male historical practices production, starring Mark Rylance and Stephen Fry.

The main point of our paper will be to amend these misperceptions, by analysing Jan Frid's 1955 film, *Dvenedstaty a Noch (12<sup>th</sup> Night)*, a Soviet era comedy rarely screened in the west. Though he trained in film making in Stalin-era film schools, in this film Frid breaks free from any stereotypes of expressionist Russian gloom. He specialised in musical comedy and was heavily influenced by the hyper-emotive screenscapes Douglas Sirk devised in the 1950s. The film makes brilliant use of *soyuzfilm*, the Russian variant of Technicolor; enhancing this further by making the film on location in the Crimea, exploiting its radiant, sundrenched landscapes (so popular then as now for Russian *apparatchik* on summer vacations). In our presentation we will explore aspects of Frid's *mise-en-scène*, the presentation of the households of Orsino and Olivia (more expansive than is customary on stage or screen), the rich evocation of carnival, and the effect on screen of having the same actor play both Viola and Sebastian, breaking free of the dominance of feature film realism.

**Gayle Allan** is a member of the ANZSA committee and co-editor of the ANZSA bulletin. She also co-edits the Marlowe Bibliography on-line with David McInnis. Gayle has recently been working on two ARC-funded digital humanities projects—"Mary Wroth's Poetry: An Electronic Edition", with Paul Salzman at La Trobe University, and the digital archive for the "Early Modern Women Writers Network" project based at the University of Newcastle. Gayle teaches in the Trinity College Foundation Studies Course at the University of Melbourne, and is part of the eLearning design team.

**Mark Houlihan** is current President of ANZSA and the editor, with David Carnegie, of *Twelfth Night* in the Broadview/Internet Shakespeare series and for the Internet Shakespeare itself ([ise.uvic.ca](http://ise.uvic.ca)). Currently he is co-editing (with Bob White and Katrina O'Loughlin) a volume of essays on *Shakespeare & the Emotions*, with papers developed from the ANZSA meeting in Perth, 2012. He teaches Shakespeare studies, Literary Theory and much else at the University of Waikato, Hamilton, New Zealand.

## **“Nothing is either good or bad...”—Shakespeare and the Yoruba Concept of Right and Left**

**Lekan Balogun**

In the words of Clifford Geertz, “culture is best seen not as complexes of concrete behaviour patterns, but as a set of control mechanisms for the governing of behaviour.” Besides, as Okonda Okolo argues, “the cultural (historical) memory is ceaselessly renewed retroactively by new discoveries. Our past, by continually modifying itself through our discoveries, invites us to new appropriations, which lead us towards a better grasp of our identity.” Such applies to the Yoruba culture and belief expressed in the concept of Right and Left, as a trustworthy knowledge of reality, that explains and warns—at the same time—about fundamental situations, the dynamics of life on earth and beyond, and connecting favourably with Shakespeare’s dramaturgy, especially his four greatest tragic plays, and particularly in respect of his tragic protagonists who are capable of good and evil—an essential element in the concept of Right and Left, often expressed in contradictory forms, best explained through symbols such as contained in labyrinths expressed in cultures across the ages. Through rigorous engagements and interpretation, Shakespeare’s oeuvre has come to be seen, in the words of Niyi Osundare, as “a product of social complexes and mutations” and not in any way “a fortuitous outgrowth of some irrational-inspirationalist anarchy.” This paper focuses on how Shakespeare can be read in the context of Yoruba culture, as conceptualised in “Right and Left”, and asks some ontological questions about life, morality, choice, fate and reality, in the light of Sartre’s opinion that “reading is two minds in creative clash,” and concludes that the exercise can be seen as dialectical correlatives.

**Lekan Balogun** has worked variously as a researcher, writer-in-residence, playwright/ artistic director and cultural officer for several organizations in Nigeria, UK and Germany. He is, at present, a PhD candidate, on a doctoral scholarship, in the Theatre programme of the School of English, Film, Theatre and Media Studies, Victoria University of Wellington, New Zealand. His areas of research interest are Postcolonial Shakespeare adaptation and Intercultural Cultural Performance studies.

## **Teaching Shakespeare’s Ordinary Supernatural Elements**

**Melanie Beckman**

Supernatural elements are regularly associated in Shakespeare with works like *Macbeth*, *The Tempest* and *Hamlet*, making these popular texts to teach in the age of *Twilight* and the *Walking Dead*. However, it is worth demonstrating that supernatural elements can be found elsewhere, indeed everywhere, by virtue of the incorporation of the supernatural into the domestic sphere on stage. The domestic sphere was where the early moderns expected to encounter demons, ghosts and other forms, and thus it can be argued that several of Shakespeare’s plays contain subtle supernatural elements

which allow for the audience to recognise and connect with the plays. This essay will examine three of the Bard's most famous and popularly taught works—*Hamlet*, *Othello*, and *Romeo and Juliet*—to apply the theory that the supernatural was present inherently in these works because of their domestic settings. I believe that this reading of *Romeo and Juliet* in particular can be modified for use within the classroom in order to provide another way to engage student readers with the works of Shakespeare.

**Melanie Beckman** is a high school English and History teacher who is currently working to complete her MSTA in English Literature at USQ. She has a strong interest in Shakespeare and in Young Adult Literature and is looking to combine both to help engage student readers in the classroom in the future.

### **“Lend me but a Vice”: The Allegorical Tradition in Jonson’s *The Devil is an Ass***

**Simon Beioley**

Since Bernard Spivack’s *Shakespeare and the Allegory of Evil* (1958) the character of “The Vice” has become a recognised archetype of the Late Medieval and Early Modern Theatre. Yet its relationship to and distinction from Devil figures remains somewhat ambiguous. Spivack highlighted the superiority of the Vice to Devil figures, observing the latter’s changing (and perhaps diminishing) presence on the stage, but preferring to focus on the eminence of the Vice. John D. Cox, more recently (2000), critiques the teleological aspects of this interpretation of the Vice which sees the Vice as a secular heir to the Devil tradition, and put forward his own position in which the Vice is instead a phase in the wider tradition of Devils. This paper re-examines the relationship between devils and the Vice through an examination of Johnson’s 1616 play *The Devil is an Ass*. Appearing as it does in the post-*Doctor Faustus* era, with Devils back in vogue, Jonson’s play hearkens back to allegory in presenting the Vice alongside devils as outdated figures, making it a play perhaps uniquely suited for an examination of these issues.

**Simon James Beioley** is a PhD student studying at USQ. His research focus is on the development of the Vice figure, with a particular leaning towards Jacobean incarnations of the Vice, building on an interest in the archetype fostered by his Honours Dissertation “Social Mutability in Brecht’s Shakespeare Adaptations: *Roundheads and Peakheads*, *The Resistible Rise of Arturo Ui*, and *Coriolanus*”.

### **Perceptions of Screen Magic in Peter Greenaway’s *Prospero’s Books* (1991) and Julie Taymor’s *The Tempest* (2010)**

**Victoria Bladen**

In Shakespeare’s *The Tempest* (1611), the performance of magic involves aspects of knowledge (natural, mathematical, alchemical, astrological and astronomical), control (of

humans, spirits, natural elements), language, illusion and theatrical display. Magic in *The Tempest* is also highly metatheatrical, inevitably reflecting on the cultural processes of playwriting, acting and directing. The exercise of supernatural power in the play also invokes a range of implications, moral, political, gendered, and postcolonial, which provide rich scope for contemporary directors to explore. This paper explores the screen magic of two film adaptations of Shakespeare's *The Tempest*: Peter Greenaway's *Prospero's Books* (1991) and Julie Taymor's *The Tempest* (2010). In exploring "screen magic" I will look at the aesthetic depictions and perceptions of magic, together with their ideological implications, including the way they harness early modern ideas, symbols and signs of magic. Also explored will be the ways that the films are metafilmic, reflecting on the process of creating film. The paper will argue that both adaptations by Greenaway and Taymor are particularly multi-layered and alert to the central paradox of *The Tempest* that a play intensely concerned with control is also ultimately about release and the relinquishing of control.

**Victoria Bladen** has taught in Shakespeare and literary classics at The University of Queensland, Australia and has published three Shakespearean text guides in the Insight Publications (Melbourne) series: *Romeo and Juliet* (2010), *Julius Caesar* (2011) and *Henry IV Part 1* (2012). She co-edited *Macbeth on Screen* (Presses Universitaires de Rouen et du Havre, 2013), in the French *Shakespeare on Screen* series, and has published articles in several volumes of the series (*The Roman Plays*, *Hamlet*, *Macbeth*, with *Othello* forthcoming). Other publications include articles on: tree and garden imagery in the poetry of Andrew Marvell, representations of Zeus in early modern culture, references to Shakespeare in Jane Austen, and the pastoral genre in Joan Lindsay's *Picnic at Hanging Rock* and Peter Weir's film adaptation. Currently she is working on a book project, *The Tree of Life in the Early Modern Imagination*, based on her doctoral research, and co-editing volumes on *Supernatural and Secular Power in Early Modern England* (Ashgate, forthcoming 2014) and *Shakespeare and the Supernatural*. She is on the editorial board for the *Shakespeare on Screen in Francophonie* project in France.

## **Cunning Women in the Star Chamber and on the Stage in Early Modern England**

**Judith Bonzol**

In 1605, Joane Guppie, a cunning woman from the County of Dorset, countered allegations of witchcraft against her by presenting a Bill of Complaint to Star Chamber, charging a neighbouring gentry family with assault and defamation. In the interests of self-preservation, Guppie constructed an image of herself as an honest healer wrongfully accused of witchcraft. This paper explores and illuminates the ambiguous position of cunning folk in early modern English society by comparing the Guppie case with two theatrical depictions of cunning women: John Lyly's *Mother Bombie* (1594) and Thomas Heywood's *The Wise Woman of Hogsdon* (first performed around 1604). All three women inhabit a liminal space between harming and healing, or black and white witchcraft. The plays reflect this complexity with Lyly depicting his cunning woman as wise and good,

providing necessary helpful services to her clients. Heywood's cunning woman, on the other hand, is a shrewd business woman, self-interested and devious, and yet her services prove vital for the good of the community. Both playwrights depict the ambiguous figure of the cunning woman as an ideal agent to channel their own particular political and personal concerns.

**Judith Bonzol** is an honorary associate in the history department at The University of Sydney. Her paper is taken from her chapter in the 2014 Ashgate publication, *Magical Transformations on the Early Modern English Stage*, edited by Lisa Hopkins and Helen Ostovich.

### **xoxoOphelia: Reclaiming Ophelia in a Gossip Girl World**

**Jess Carniel**

This paper focuses on Michelle Ray's young adult novel *Falling for Hamlet* (2011) in which *Hamlet* is reimagined in twenty-first century Denmark, complete with mobile technology, digital surveillance and paparazzi. Narrated by Ophelia, who has survived the bloodbath at Elsinore and is telling her tale on national television, Ray's novel attempts a feminist reclamation of that character while also trying to place her story within a context relatable to contemporary teen audiences. As a consequence of this shift in context and Ophelia's narration, greater thematic emphasis is placed upon gender, class, celebrity and surveillance. This paper examines these themes within the broader consideration of adapting Shakespeare and other canonical texts for contemporary young adult audiences. It questions whether such adaptations and reimaginings are successful in opening up new audiences, or whether it simply further highlights the divide between modern readers and classic texts.

**Jessica Carniel** is a Lecturer in Humanities at the University of Southern Queensland. Her research takes a cultural studies approach to examining how gender and ethnicity operate in various forms of cultural texts, including social media, literature and film, and sport. She is particularly interested in interactions between popular texts and other cultural forms, and how these are adapted and appropriated within diverse cultural environments.

### **Favours of the World: The Power of Electronic Collaboration**

**Sheila T. Cavanagh**

This paper will discuss the work of the World Shakespeare Project, which uses videoconferencing to link students and arts practitioners in numerous communities (currently the US, UK, Morocco, India, Brazil, Argentina, North American Tribal Colleges, and a prison in Washington State) for Shakespearean discussions and performance

exercises. Focusing on the conference theme of “ways of seeing Shakespeare in Political and Social Contexts,” this talk will describe the kinds of conversations, projects, and publications that have emerged from these diverse collaborations and will discuss the challenges and benefits of using technology to bring together widely different academic groups.

**Sheila T. Cavanagh**, founding director of the World Shakespeare Project, is Professor of English and Distinguished Teaching Scholar at Emory. She also held the Masse-Martin/NEH Distinguished Teaching Professorship. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in the Faerie Queene* and *Cherished Torment: the Emotional Geography of Lady Mary Wroth’s Urania*, she has also published widely in the fields of pedagogy and of Renaissance literature. She is also active in the electronic realm, having directed the Emory Women Writers Resource Project since 1994 and serving for many years as editor of the online *Spenser Review*.

## **Contagious Perceptions: Appropriating Continental Thinking in Early Modern English Plague Writing**

**Darryl Chalk**

A long established critical commonplace has plague pamphlets in early modern England remaining oblivious to emerging Continental thinking about plague’s aetiology. Instead of the theory that plague was a contagion of tiny ‘seeds’, as propounded by the likes of Fracastoro and Paracelsus, medical writers in England supposedly adhered only to classical conceptions of bodily imbalance. This idea has been particularly prevalent in the relatively recent upsurge of criticism concerned with reading early modern English literature and drama in the context of how plague and other diseases were perceived at this time. In *Sick Economies* (2004), for example, Jonathan Gil Harris argued that English plague commentators simply “failed to understand plague as a determinate, pathological ‘thing in motion’” (111). This paper suggests that the influence of the new Continental theories on English medical literature at this time has been significantly underestimated.

**Darryl Chalk** is Senior Lecturer in Theatre at the University of Southern Queensland and Treasurer of ANZSA. He is co-editor with Laurie Johnson of *Rapt in Secret Studies: Emerging Shakespeares* (Cambridge Scholars, 2010), and has published a range of articles and book chapters on Shakespeare and early modern studies. This includes, most recently, chapters on *The Winter’s Tale* in *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind* (Routledge, 2014) and on *Coriolanus* in *Renaissance Shakespeare/ Shakespeare Renaissances: Proceedings of the Ninth World Shakespeare Congress* (U of Delaware Press, 2014). He is currently writing a monograph on contagion and theatricality in early modern English drama and culture.

## Lesbianizing Shakespearean Perceptions of Madness on Taiwanese Stage

Ivy I-chu Chang (張靄珠)

Director Wei Ying-chuan's Shakespearean adaptation, *The Scenes of Madness: Buffet of Shakespearian Tragedies* (2002), consists of five Acts and eighteen scenes excerpted from Shakespeare plays: *King Lear*, *Macbeth*, *Othello*, and *Hamlet* along the motifs of love, ambition, betrayal, jealousy, murder, madness and death. The stage design is aimed at breaking the theatrical illusion of the fourth wall; double casting and gender blending are used to achieve Brechtian alienation. In addition, she has drawn great attention with her subtle manipulation of the incongruity between verbal codes and visual codes of post-modern theater. I will analyze Wei's *The Scenes of Madness* from three directions: Wei combines Elizabethan Buffoonery and contemporary popular culture to create a queer, elective version of Shakespearian theatre and scrambles the movement of Beijing Opera, TV commercial babbling, snapshots from movies, and the strips from television variety shows or melodramas to create *The Scenes of Madness*, connoting convulsive beauty, unveiling the unspoken truth and cruelty with clownishness, decadence, and extravagance; as Director Wei ironically emphasizes "lightness" and "entertainment" in her adaptation of Shakespeare tragedies, yet how does she excavate the overwhelming dark side of humanity; and how does the grotesque beauty created by the performers' bodies and bizarre and extravagant costumes tantalize and tease both straight and gay audiences' desire while causing their gender anxiety? I will position Wei's theatricality in the context of Taiwan's queer theater and gay and lesbian representation to discuss how her cross-boundary performativity makes parodies of the metaphors of specters, vampires, ghosts and monsters inherent in Taiwan's lesbian representation and discourse, which exemplifies lesbianism's marginalization and lack of social and culture space.

**Ivy I-chu Chang** is Professor of Foreign Languages and Literatures Department and the former provost of National Chiao Tung University. She received her PhD of Performance Studies from New York University with distinction. Her research interests mainly focus on theater, films, gender studies, and globalization theories. Her major books include *Remapping Memories and Public Space: Taiwan's Theater of Action in the Opposition Movement and Social Movements from 1986 to 1997*, and *Queer Performativity and Performance*. Her articles and essays have appeared in such journals as *The Drama Review*, *Research in Drama Education*, and *Concentric*.

## When Shakespeare Meets Manga: Representation of Female Sexuality in Recent Graphic Novels of *Hamlet*

Yilin Chen

Shakespeare was first adapted into manga, the Japanese comics, in the 1970s. Due to the global dissemination of manga, numerous manga versions of Shakespeare appeared

in Asian and British markets. Manga Shakespeare then appeared as a new genre of visual literature in the early twenty first century. The British *Manga Shakespeare Hamlet* (2007) used manga as a medium of introducing Shakespeare to teenagers or first-time readers. Around the same time, two manga adaptations of *Hamlet* came out in East Asia, a Taiwanese *Hamulete* (2006) and a Japanese *Hamuretto* (2011).

Seeing manga as a new way of representing Shakespeare's text, it is necessary to decode the unique Japanese visual language (JVL). Subsequently, this paper studies in what ways Japanese manga techniques are incorporated in British and Taiwanese manga adaptations of *Hamlet*. Since the U.S. Occupation of Japan (1945-1952), Japanese manga artists have assimilated the aesthetics of western cartoons and developed a distinctive drawing style. Non-Japanese manga artists mimic the style and yet their narratives are not always in accordance with Japanese conventions.

Traditionally, comics are drawn for young readers; therefore, comic book artists tend to omit the text which contains sexual and violent implications. This paper examines the ways in which Gertrude's and Ophelia's sexualities are filtered in these three respective graphic novels for their target readers. Despite intercultural fusion in the manga style, these works demonstrate the social attitudes towards women's bodies and sexual desires in different cultures.

**Yilin Chen** is an Associate Professor at the Department of English Language, Literature and Linguistics, Providence University in Taiwan. She studies Shakespeare and theatre history from 1600 to the present. Her most recent publication is *Staging Sexuality in an All-male Adaptation of Romeo and Juliet in Studies in Theatre and Performance* (Routledge 2014), which investigates the audience's reception and diverse erotic tensions generated in the contemporary cross-gender Taiwanese Shakespearean production. Her current research interests are the global dissemination of Japanese manga Shakespeare and the representation of gender and sexuality in manga adaptations of Shakespeare. She is also funded by the Ministry of Education to undertake a MOOCs (Massive Online Open Courses) project of Global/Local Shakespeare course in 2014.

## **Wires, Strings, and Pipes: Automatus Perceptions of Hermione**

**Bernadette Cochrane**

The "awakening" of Hermione's statue in *The Winter's Tale* is one of the most celebrated coups de théâtre in the Early Modern period. An actor plays a character, a character that then feigns being a statue of her dead self that, almost miraculously, seems to come to life. Paulina's animation of the "statue" toys mercilessly with the audience's imagination, cognition, and apprehension. It is a theatrical sleight-of-hand *nonpareil*. But, what then if the statue is, in fact, a statue? This paper investigates the possibility of Hermione's "statue" being an automaton, of it being a theatrical contrivance. Early Modern literature—plays, poems, and prose—abounds with animated entities. Both real life and fictional

automata would have been familiar territory for many. Given this familiarity, it may not be unduly far-fetched to think that for some of the original theatre-audience there was an expectation that the “statue” of *The Winter’s Tale* would (or could) both move and speak. The “statue” of Hermione, therefore, poses an ontological conundrum. Actor or statue; statue or actor ... it all becomes a matter of perception.

**Bernadette Cochrane** is a Lecturer in Drama at the University of Queensland and co-convenes the Translation, Adaptation and Dramaturgy Working Group of the International Federation of Theatre Research. Recent publications include *New Dramaturgy: International Perspectives on Theory and Practice* (Methuen Drama, co-edited with Katalin Trencsényi); “Screening from the Met, the NT, or the House: what changes with the live relay”, *Theatre to Screen*. Spec. issue of *Adaptation*, July 2014 (with Frances Bonner); and “Dramaturgically Translating the Structural” *Invisible Presences: Translation, Dramaturgy, and Performance*. Eds David Johnston, Alyson Campbell, Kurt Taroff. Bristol: Oberon, forthcoming 2015.

## **The Western Canon before Darwin: Shakespeare and Racial Ideology on the Moreton Bay Frontier**

**Libby Connors**

This paper looks at debate among European settlers about how to respond to frontier violence occurring near the small township of Brisbane in the 1840s. This rough township of less than 1000 white men, thirty percent fewer white women, including convict workers who still comprised about a quarter of the workforce, was surrounded by many thousands of Aboriginal owners still living on their traditional lands. The decade of the 1840s between the abolition of slavery (1833) and the publication of Charles Darwin’s *On the Origin of Species* (1859) produced fraught interaction over the issue of Aboriginal people’s rights. The paper will focus on the first Anglican priest appointed to this tough frontier district and the milieu in which he ministered. A gentle tertiary educated Scot, the Reverend John Gregor was an unusual figure in this pastoral district. At least one of his letters to his bishop, which he made public, reveal Shakespearean influence on his writing and on his ideas about Aboriginal people, placing him on one side of a political debate soon to be swept aside as the aggression of social Darwinism and colonial self-government take hold.

**Libby Connors** is Senior Lecturer in History at the University of Southern Queensland. She is a co-author of three books and many articles on Australian history. Her current research interests focus on Indigenous law and politics in the early colonial period and recent environmental politics. She is a regular contributor to Law and History conferences and is currently vice-president of the Australian and New Zealand Law & History Society. Her book on the southern Queensland frontier is due to be published by Allen & Unwin in May 2015.

## **It's a Twelfth Night Tonight! – Linking Shakespeare and Contemporary Musical Theatre**

**Sarah Courtis and Ellin Sears**

Contemporary musical theatre arguably developed out of a variety of theatrical traditions, including the works of Shakespeare. Both can be seen to be informed by performative heritage as well as popular culture, including the music and dance styles of the day. However, there is little academic writing available in this field to validate this link. This paper will specifically identify connections between Shakespeare's works and contemporary musical theatre, and how they can inform each other in order to effectively communicate with modern audiences. We will demonstrate this through previous examples of practice led research as well as by looking at the music and songs which are intrinsically worked into Shakespeare's plays. We shall also argue that the addition of the stylistic devices of musical theatre can enhance a Shakespearean production and communicate the story more effectively to modern audiences as well as enhance concepts of musical theatre. In conclusion, this paper, by the examination of musical theatre and Shakespeare's works shall clarify the connections between the above areas and illustrate how they can best be used to create an enjoyable theatre experience.

**Sarah Courtis** is studying a Doctorate of Philosophy at Murdoch University in the area of Musical Theatre: specifically the role of lyrics and their structuring within the musical theatre context. She has been writing lyrics for nearly ten years with credits on tours to Chile and Malaysia. She completed her Honours thesis 'Scattered Across Time: Wagner's Influence on the Contemporary Lyric in Musical Theatre' in 2012 and has recently joined the academic staff as a tutor in the Shakespeare unit.

**Ellin Sear**'s background is predominantly in dance and musical theatre, however her passion for the Bard has seen her choreograph the movement for a variety of Shakespearean productions including Elizabethan court dances in *As You Like It* (2011), a musical adaptation of *Twelfth Night* (2012) set in the 1940s, and the creation of a singing, dancing narrator in *The Winter's Tale* (2012) which toured successfully to Malaysia in 2013. She completed her BA (Hons) in Theatre and Drama in 2012 and is currently enrolled as a PhD candidate at Murdoch University in Perth, Western Australia. She currently tutors the Shakespeare unit at Murdoch.

### **Shakespeare's Links to Italy**

**James Cowan**

As part of my PhD research at the University of Queensland, I have been studying the life of Vespasiana Gonzaga (1531-91), a sixteenth century prince who built an Ideal City (*la Citta ideale*) in Italy (Sabbioneta). During my investigations, I became aware of his link to Shakespeare. At a dinner in 1567 in Casale Monferrato, south-west of Milan, the prince

made a number of remarks during the round-table discussion that were subsequently recorded by Stefano Guazzo, his friend. Guazzo later wrote a book detailing the conversation at that dinner, which was translated into English prior to coming to the notice of Shakespeare. It is believed that many of the remarks made during that evening, derived from Guazzo's book, turned up in lines from *Hamlet*. I intend to explore this remarkable relationship between an Italian city-builder, the first modern urban planner in Europe, a so-called *uomo universale*, and the character of Hamlet himself. I will argue that Vespasiano Gonzaga became the prototype for Hamlet. I will also explore the book by Stefano Guazzo, *La Civile Conversatione*, and its influence upon English literature.

As part of my dissertation, I will further argue that Sabbioneta might well have been the setting for Shakespeare's play, *A Midsummer Night's Dream*. There is sufficient evidence to suggest that Shakespeare did indeed travel in Italy, and may well have visited Sabbioneta (Roe, 2011). My paper will be accompanied by photographs of Sabbioneta and Casale Monferrato in order to enhance audience understanding of this remarkable confluence between an Italian prince and Shakespeare.

**James Cowan** is the author of more than thirty books. He is a recipient of the ALS Gold Medal for literature for his novel, *A Mapmaker's Dream*. Many of his books explore Aboriginal spirituality, the Dreaming life, and the importance of myth as a vehicle for cultural expression. Other works are set in Egypt, Turkey, Italy, France, and Mauritius. Currently he is completing his PhD thesis on the life of Vespasiano Gonzaga at the University of Queensland. He is the founder of Philo Cafe in Byron Bay. This year he is celebrating 50 years as a creative writer and poet.

### **“Here be Dragons”: *Titus Andronicus* and the Limits of Culture and Gender in Adapting the Shakespearean Performance**

**Jenny de Reuck**

This paper takes as its point of departure an all-female production of *Titus Andronicus* which, under the auspices of the then newly formed female performers' collective, HIVE, I adapted and directed in Perth, Western Australia (2011). It elaborates on the “journeys” undertaken by the cast and crew into the fraught territory of gender and the prescriptive constructions placed on the creative impulse by the demands of a specific, culturally determined yet, paradoxically, globalised aesthetics that attempts to dictate the reception of the Shakespearean “text”. Despite the reinventions and adaptations of the canon that have arguably provided the “Shakespeare Industry” with its continuing vitality, single-sex productions, particularly all-female productions, continue to polarise critical opinion.

By comparing the documented experiences of the processes that led to the performance in Perth with those of a traditionally conceived, earlier production (*Titus Andronicus*,

Murdoch 2006) the problematic nature of cross-gender casting is interrogated and some of the cultural assumptions in the reception of these performances are exposed. Drawing on Roman Ingarden's phenomenological theories of meaning-construction in the literary work of art, the paper argues that—despite their apparently delimiting constraints—the metaphysical impact of the drama (its meaning-making) is not confined by gender (or class or race): an all-female production such as HIVE's, assuming it meets its aesthetic and intellectual obligations, is as legitimate an exploratory endeavour as any other.

**Jenny de Reuck** is an Associate Professor in the English and Creative Arts Program, Murdoch University. She is the founder of Children's Theatre at the University, writing and directing her original scripts for young audiences, some of which have been published as e-books. Since 2009, she has built a reputation locally amongst high schools in Perth and internationally in Kuala Lumpur, Malaysia, for her adaptations of Shakespeare. These involve the creative collaboration of ensembles drawn from the undergraduate and Honours programs as well as from among the doctoral candidates she supervises with an original theatre in education production the outcome. She has published in both traditional and non-traditional journals: her research fields include not only theatre for young people and Shakespearean adaptation, but also feminist performance, postcolonial studies and new historicism.

## **Shakespeare's Creative Process and the Rhetorical "Oration"**

### **Kirk Dodd**

This paper discusses the problems of classifying the formal oration in Shakespeare. The only text published on this subject is *The Oration in Shakespeare* (1942) by Milton Boon Kennedy. Kennedy applies an "extrinsic" and prescriptive method of classification, essentially seeking to find speeches in Shakespeare that would qualify as orations in the real world. Yet Kennedy overlooks other oratorical compositions that are applied to an array of scenarios unique to the drama. The main problem lies in who we are willing to accept as the recipient of Shakespeare's persuasive manoeuvres—whether only onstage characters (as Kennedy does), or whether we would accept the ticket-holding audience as the required "assembly" and recipients of persuasion? This paper argues that a dramatic oration can be "intrinsically" identified by how it is constructed; whether directed at a single person or a multitude. Examining a speech from *Richard II* (which does not make it into Kennedy's sample), a framework of Cicero's "topics of invention" is applied to argue for the speech's formal status as an oration. By taking an intrinsic approach to classifying the oration in Shakespeare, this paper argues that the existing scholarship proves inadequate for understanding Shakespeare's craft and intentions, and opens up a gap for further analysis.

**Kirk Dodd** is a Research Officer in the Faculty of Arts and Social Sciences at the University of New South Wales. He is in the second year of his creative writing PhD. He is a trained actor, has a BA (Hons) in English Literature, where his thesis investigated the creative processes of Henry James, and is currently researching the rhetorical precepts of composition used by William Shakespeare. His other interests include intertextuality and metafiction.

## **Bookish Perceptions: Christopher Marlowe's *Doctor Faustus* and Staging Knowledge**

**Christine Edwards**

From very early in Christopher Marlowe's *Doctor Faustus*, books take the stage, and the play repeatedly reminds the audience that the man who will sell his body and soul to the devil is a scholar. The problem this presents, as R.W. Ingram puts it, "was to present an intellectual hero to a largely unintellectual audience and to do it in such a way that they would recognize both the vastness and the perversity of his intellect". For Ingram, Marlowe achieves this by drawing upon religious knowledge: a form of knowledge that the audience would have been familiar with and able to judge for themselves. With such knowledge, Ingram and other critics suggest, the audience would know when Faustus was misquoting the Bible and omitting important passages. However if Marlowe was merely concerned with making scholarship more familiar, why does Faustus open with reading through Aristotle, Galen, and Justinian before turning to the Bible itself? Indeed, the repeated use of books from a whole range of disciplines suggests that the play is concerned with more than just characterising a scholar who is prone to misreading. To my mind the play asks persistent questions about books and their readers, including the limitations of knowledge, the amoral potential of poetry, and the cultural power of books. In this paper I argue that such questions extend beyond the immediate problem of whether Faustus is himself an adept scholar and challenge audience perceptions.

**Christine Edwards** is currently completing her PhD at the University of Queensland, where she also completed her BA (Hons.) in English Literature and Writing. Her research examines the relationship between Christopher Marlowe's classical training in imitation and the subversive innovation of his plays and poetry.

## **Northrop Frye's Green World Revisited: The Search for the Ideal, the Discovery of the New World and Shakespearean Drama.**

**Kathleen French**

In *Anatomy of Criticism* Northrop Frye proposes that, in some of his comedies and romances, Shakespeare constructs green worlds that act as alternatives to the "real" worlds of the plays. At the beginning of the play characters leave the normal world and travel to the green world, where comic resolution is achieved so that they can return at

the end to the normal world. In addition to linking this pattern to mythic symbols of the seasons and death and rebirth, Frye sees the green world as having analogies to “the dream world we create out of our own desires”. This paper will suggest that the plays should be read within a wider early modern context of the search for the ideal and the discovery of the New World. In a political context of increasing monarchical absolutism, early voyagers to the Americas encountered a way of life that challenged all their previous preconceptions about society and the nature of man, and they were forced to re-evaluate their beliefs. Many initially believed that they had found a prelapsarian world, but further experience resulted in the dismantling of the Edenic discourse and the related belief in a classical Golden Age. Travellers, reporting on their experiences in the Americas used the societies they encountered to criticise the faults of European civilisation, but also to demonstrate the universality of human sinfulness. Focusing especially on *As You Like It*, this paper will argue that Shakespeare dramatizes a similar perception; his green worlds are, in fact, fallen worlds that, in many ways, mirror the faults of the “real” worlds of the plays. In this way they reflect the dreams that we try to create, but also the recognition that these dreams cannot be fully realised.

**Kathleen French** is a PhD student at Sydney University. She is writing her thesis on happiness in the early modern period; the title of the thesis is “Happiness: Early Modernity and Shakespearean Comedy.” Kathleen is currently tutoring in the English department of Sydney University.

## **Sensing the Tavern: Eastcheap via the RSC and Bell Shakespeare**

### **Rosemary Gaby**

The two great tavern scenes at the heart of Shakespeare’s *Henry IV* plays are full of references to the sensory texture of early modern London: we hear of mouldy stewed prunes, canary wine that perfumes the blood, apple-johns, beslobbered garments and jordanes that need to be emptied, along with corporeal sensations such as Bardolph’s burning face, Doll’s nausea and Falstaff’s sweat. This visceral fictional environment has been represented on stage and screen in a wide range of contexts, evoking medieval, Elizabethan and more contemporary taverns, but always exploiting aspects of the sensory experience of the tavern that resonate across time. This paper compares representations of the Eastcheap tavern in productions by the RSC in 2014 and the Bell Shakespeare Company in 2013, and explores connections between the disparate tavern environments they evoke and the cultural contexts of performance.

**Rosemary Gaby** is a senior lecturer in English at the University of Tasmania and secretary of ANZSA. She has published widely on early modern drama and Shakespeare in performance and is currently working on an edition of *Henry IV, Part Two* for the Internet Shakespeare Editions. Recent publications include *Open-Air Shakespeare: Under Australian Skies* (Palgrave Macmillan) and an edition of *Henry IV, Part One* for the Internet Shakespeare Editions and Broadview Press.

## Perceptions of Art and War in Afghanistan: Shakespeare in Kabul

**Richard Gehrman**

This paper maps the responses to the performance of Shakespeare in Afghanistan against Western understandings of the Afghanistan war. In 2005 and 2006 international observers lauded the production of *Love's Labours Lost* in Kabul as an example of the triumph of the resilient Afghan spirit and as evidence of Afghanistan's rejection of a narrow version of Islamist-based Afghan identity. Intertwined with this were assumptions that such a production also heralded the success of a progressive global culture and a defeat of the obscurantist values of the Taliban. The performances became the subject of academic discourse and a television documentary, and in 2012 a detailed insider's account was published as *Shakespeare in Kabul*. Creative interactions were revealed between the cast and director / actress Corinne Jaber, playwright / journalist Stephen Landrigan, assistant director / translator Qais Akbar Omar, and the reader is left with questions of the ownership and representation of the production. Published seven years after the original performances, *Shakespeare in Kabul* was the subject of more measured reviews at a time when the large scale NATO-based mission in Afghanistan was clearly undergoing transition and when world-wide presumptions of Western dominated globalisation were challenged by an energetic Islamist counterculture. My exploration of the Afghan Shakespeare phenomena moves beyond discussions of global Shakespeare into an analysis of western perceptions of the war in Afghanistan itself.

**Richard Gehrman** is a Senior Lecturer in International Studies at the University of Southern Queensland. He researches war and memory, as well as identity and cultural appropriation. This year he has published on entertaining Australian troops in Afghanistan and Iraq, and on the male body as military costume. He has completed several graduate degrees, including a Master's degree on cultural representation and English society at Magdalene College, Cambridge. As an army reservist, Richard served in Afghanistan briefly in 2006 and for eight months in 2008 to 2009.

## Circling Wagons and Cycle Plays

**John Ghent**

Perception of medieval moralities, saints' plays and cycle plays inevitably shapes views of the evolution of Tudor drama. Shakespeare's *Richard III* is seen as a Morality Play. *Pericles* has a kinship to the *Digby Magdalene*. But medieval scholars still cannot agree on the means and the meaning of medieval drama. Relations between East Anglian Moralities from *Mankind* to *Everyman*, from *The Castle of Perseverance* to the *Croxton Play of the Sacrament*, remain a source of confusion and controversy. Despite decades of research into documents and deeds, there is still no general agreement about the staging of the cycle plays. The N-Town Plays and the Towneley Plays are now seen as compilations rather than localised cycles.

The purpose of this paper is to suggest that scholars may have radically misunderstood the staging of medieval plays and that this misunderstanding goes back to Richard Southern's seminal publication of *The Medieval Theatre in the Round* in the 1950s. The diagram associated with *Perseverance* has been misinterpreted as an image of a stage set. Despite persistent doubts and questions about the "medieval theatre in the round"—most comprehensively by Natalie Crohn Schmitt—scholars still circle the wagons around Southern. This paper offers an alternative view of *Perseverance* and its related diagram which in turn casts a new and different light on the meaning, purpose and staging of the moralities, suggests a new approach to the staging of the cycle plays and opens up a different evolutionary pathway for Tudor drama.

**John Ghent** is a PhD candidate at the University of Waikato, New Zealand, under Mark Houlahan and Anne McKim.

## **Fallen Perceptions in *Hamlet***

### **Jason Gleckman**

In the wake of the Protestant Reformation, the sense of human potential, so greatly expanded during the earlier Italian Renaissance, was suddenly vastly reduced. According to prevailing Calvinist thinking, human beings were believed to have fallen so far from their initial perfection that every element of them would be constituted by sin. Saint Augustine had argued that a consequence of original sin and the fall of Adam and Eve was "concupiscence," a tendency for people to seek out the baser desires of the flesh rather than aim for the elevated consciousness of the spirit. For Calvin, and others, however, "concupiscence" signalled not only a decline in the body's spiritual potential but a total degradation of every possible aspect of human nature—including the will, the reason, and even the perceptions. This conference paper aims to discuss *Hamlet* in the context of such fallen perceptions. As a character, Hamlet questions the nature of perception constantly; he wonders, for example, how an evil king like Claudius and an adulterous wife like Gertrude could be perceived by the populace as worthy leaders. These challenges of perception become even more pressing for Hamlet when it comes to properly comprehending the ghost—is it Hamlet's father or something more demonic? In this paper, I will argue that the play of *Hamlet* suggests that human perception, even in the case of a very intelligent, sensitive, and cautious person such as Hamlet, is doomed to misread and misinterpret circumstances. This is particularly so in relation to circumstances pertaining to spirituality, the realm in which, according to Protestant thinking, the deficiencies caused by concupiscence are most intense.

**Jason Gleckman** is an Associate Professor in the English Department at The Chinese University of Hong Kong. He teaches courses in composition, Western literary history, and film. He has published essays on Shakespeare and other Renaissance figures including Thomas More, Thomas Wyatt, and Edmund Spenser. He is currently finishing a book on Shakespeare and Protestantism.

## Strauss's Modernism and the Reimagining of Ophelia

### Christian Griffiths

Although German composer Richard Strauss was a keen Shakespearean, his prodigious body of musical works contains only two instances of explicit engagement with Shakespearean literature. The first was his early symphonic poem *Macbeth*, which was completed in 1888 (Opus 23), and the second, his setting of Ophelia's songs from *Hamlet*, which he published in 1918 as part of a *lied*-set (Opus 67, 1-3). Although the majority of Strauss's *lied*-writing was securely oriented to the markets of bourgeois taste, the *Ophelia lieder* uncharacteristically employ modernist devices, such as dissonance, extended range and violent changes in tempo, that have ensured the set has never been well-received in performance traditions. In this paper, I consider the cultural and biographical influences that prompted Strauss to compose this set, and argue that the composer conceived it as a gesture of protest against the exploitation of his art. This use of *Ophelia* as a symbol of protest, however, involves a distinctly modernist reimagining of the Shakespearean figure, whose representation in the preceding century had been aligned to the tradition of the *femme-fragile* in range of artistic media. I argue that Strauss's reimagining of Ophelia counters the *femme-fragile* image more effectively than many subsequent attempts to modernise the character. I argue that this exemplifies the ways in which art-settings (or in this case, *lied*-settings) of the Shakespeare songs can function as Shakespearean criticism, and thereby facilitate creative new approaches to the interpretation of Shakespearean literature.

**Christian Griffiths** is a PhD candidate in Literary and Cultural Studies at Monash University. His thesis is on interdisciplinarity and the discourse of the Shakespeare songs. In 2015 he will be continuing his research at Goethe University in Frankfurt as a part of Monash's Joint Award program.

## Complexifying Shakespeare

### Claire Hansen

This paper will use the lens of complexity theory to investigate the creation of Shakespeare as a cultural phenomenon. As a theory interested in understanding the operation of dynamic, complex systems, complexity provides a unique and enlightening 'perception' of Shakespeare. I will argue that the complexivist concepts of decentralisation and self-organisation are especially useful for examining the proliferation and self-perpetuation of "Shakespeare"—as myth, as cultural icon, as industry. I will also explore similar processes at work in Shakespeare's *Julius Caesar*.

**Claire Hansen** is a PhD candidate, casual lecturer and tutor at the University of Sydney. Her thesis is centred on the ways in which complexity theory can be used in Shakespeare

studies. She is also a research assistant for the *Shakespeare Reloaded* project at the University of Sydney. Claire's recent journal publications explore pedagogy and early modern drama, and in 2013 she completed a Postgraduate Teaching Fellowship and received the Dean's Citation for Excellence in Teaching.

## **Perceptions of the Surrendered Wife: Transformations of Shakespeare's *The Taming of the Shrew***

**Diana R. Harris**

The controversial ending of *The Taming of the Shrew* has posed problems for modern audiences wanting to enjoy the entertainment offered by Katarina and Petruchio, while resisting the reactionary sexual politics embedded in the so-called "surrender speech" of the final scene. The problem of how to present the resolution of the play emerged again this year in our college, Bradfield Senior College (part of the Northern Sydney Institute of TAFE), when my colleague Rhema Tieu decided to put on an abridged version—a "sampling"—of the play with a small group of students keen to be involved in extra-curricular drama. As happens often in educational settings, there were limitations in terms of time and resources available for this project, especially as students were balancing competing demands from the Gorgon that is the NSW HSC. Rhema took a sampling of selected scenes, replacing much of the dialogue with physical theatre, so that the experience became more of a brief encounter with the exhilarating characters and their gendered dynamic—an invitation to delve further. By showing and discussing with the students extracts from a variety of filmed adaptations of the play, I was able to illustrate how other actors and directors before them had dealt with the ending that they as C21 participants found particularly alien.

In this paper, then, I will examine briefly how a selection of film and television adaptations and transformations have presented the "surrender speech," culminating in the *Shakespeare Re-Told* episode of *The Taming of the Shrew* (BBC 2005) and its innovative transformation of the play into contemporary British television drama. The perception of filmed adaptations of Shakespeare has changed as dramatically in the last decade as our perceptions of television drama: filmed Shakespeare is as central to our reception of Shakespeare as staged, and television drama is now where challenging stories are most excitingly being told. I will also reveal how our students dealt with the "problem" in their own encounter with the play.

**Diana R. Harris** teaches English at Bradfield Senior College, Northern Sydney Institute of TAFE. She has lectured at the University of Auckland, where she gained her PhD, and has published in the area of Shakespeare on screen. Her research interests include literary adaptations and New Zealand literature, especially Katherine Mansfield.

## Perspectivism and the Psychoanalytic Reading of Shakespeare

Daniel Hourigan

Freud famously claimed to never have read Nietzsche but the latter's interest in Shakespeare's plays and the playwright himself arose from a remarkably similar wish to understand the role of perspective in shaping human experience and civilisation. Unlike the *petit bourgeois* reception of Shakespeare's work as no more than a theatrical text, the genealogy of philology and psychoanalysis has made *Hamlet* the premiere narrative of modern human experience shaped by perspectivism—beyond good or evil. Yet the rationale for this reification of Shakespeare's play is only glossed in Simon Critchley and Jamieson Webster's recent survey of the philosophical and psychoanalytic literature on *Hamlet: Stay, Illusion! The Hamlet Doctrine* (Verso, 2013). This discussion explores some ways to deepen Critchley and Webster's account of the perspectives upon *Hamlet* by asking why psychoanalysis is drawn to this play above others, going so far as to position Hamlet before Oedipus as *the* mirror for the modern psyche. This problem presents four theses for discussion: (1) the Nietzschean philological heritage of the psychoanalytic account of the human civilisation overlays tragic experience with human experience so that the two are as one; (2) the perspectivism of this tragic experience is in tension with the nihilistic rationalism that characterises cultural modernity in the West; (3) scepticism rather than Kantian critical philosophy underlies the value of *Hamlet* for both Nietzsche and Freud; and (4) this scepticism creates a categorical difference between the genealogical-psychoanalytic reterritorialisation of *Hamlet* as an applied psychoanalysis and post-Kantian phenomenological critique of *Macbeth* that insist on the existential "there is".

**Daniel Hourigan** researches the intersection of law, philosophy and culture in a wide array of literatures. He teaches English Literature at the University of Southern Queensland, is an Adjunct Research Fellow for the Griffith Law School at Griffith University, and is the series associate editor of *Edinburgh Critical Studies in Law, Literature and the Humanities* published Edinburgh University Press. His latest book *Law and Enjoyment: Power, Pleasure and Psychoanalysis* is to be published by Routledge in early 2015.

## Conflicts between Heart and Tongue: A New Perception of the Modern Self in Shakespeare

Hyosik Hwang

Edgar emphatically says at the end of *King Lear*, "Speak what we feel, not what we ought to say." His emphasis on feeling, emotion, and passion could be identified with the contemporary Protestant theologians' new concern with sincerity. To them David's passionate confession to God in the Psalms serves as the best example of being sincere. The proffered heart, an emblem that emerged in the late Renaissance, is one of

the most conspicuous visual representations of this idea. In practical terms, however, it was very dangerous for the contemporary people to express their convictions or inner thoughts in public in the religio-political circumstances of the Reformation. Iago cynically comments on the proffered heart by saying “I will wear my heart upon my sleeve for daws to peck at.” This ideal of sincerity was devotedly wished by the contemporary Protestant people living in the difficult climate of the Reformation. For the majority of the people, however, it was a goal hardly to be achieved in their public lives. For the most part they lived compromised social lives. Despite this negotiation, the ethical imperative for sincerity was urgent enough to make them acutely conscious of conflicts between heart and tongue which led to a new perception of the emerging modern self. This paper will discuss how the pressures of the Reformation contributed to the shaping of a new perception of the modern self by providing evidences from Shakespeare and other related documents of the time.

**Hyosik Hwang** is Professor of English at Chungbuk National University, Korea. He holds a PhD from the University of Nebraska-Lincoln, USA with a dissertation on Shakespeare's history plays. His scholarly papers have appeared in journals including *Shakespeare Review*, *The Classic and English Renaissance Literature*, *Teaching English Literature* (published in Korea), and *West Virginia Philological Papers* (published in the United States). He served for several scholarly associations in Korea, and is now serving as vice-president for the Shakespeare Association of Korea.

### **“Come, you spirits”: An Alternative Afterlife to Shakespeare's *Macbeth* as Perceived through Japanese Classical Noh Theatre**

**Mike Ingham and Kaoru Nakao**

Following the success in the west of the transnational Shakespeare adaptations of Yukio Ninagawa it may be imagined that—as with traditional Chinese theatre forms which have taken so effectively to Shakespeare—there will be a natural reciprocity between the classical Noh form of Japan and Shakespeare's plays. However, a brief survey of Japan's intermedial-intercultural flirtations and outright love affairs with Shakespeare soon reveals that Shakespeare adaptations are much more evident in Kabuki, Kyogen, and newer speech drama forms, such as Seigeki (direct drama) and Shingeki (new drama), than in the more ascetic and tradition-bound Noh form. Experimentation with the innovative hybrid concept of Noh-gaki has offered fertile new ground, but is often perceived as inauthentic or even a profanation of cultural tradition.

Our paper will consider the potential of the Noh form as a theatrical genre for communicating a radically different Shakespeare experience to contemporary audiences. With reference to specific performance examples we will argue that transculturation of Shakespearean drama through the vehicle of the transcendent and ritualised Noh can offer fresh perception of theatrical possibility for both western and Japanese audiences. It invites both audience constituencies to share in alternative ways of seeing and feeling

about the iconic and sometimes culturally conservative constructs of Shakespeare and Noh respectively. Starting from the phenomena of cultural mobility and transmission, we analyse and discuss two post-millennium *Macbeth* productions by Nomura Mansai and Noriko Izumi respectively. As with David Greig's imaginative sequel, *Dunsinane*, these versions offer alternative vision for the afterlife of the Scottish play on both literal and metaphorical levels.

**Mike Ingham** has taught English Studies in the English Department at Lingnan University since 1999. He is an Associate Professor specialising in theatre and film studies. Mike's publications include *Hong Kong—A Cultural and Literary History in the City of the Imagination* series (Signal Books UK/ HKU Press, 2007), articles in *Theatre and Performance* and *Shakespeare*, the entry for "Shakespeare and Jazz" in *The Cambridge Shakespeare Encyclopedia* (forthcoming), as well as a forthcoming monograph with Routledge on theatre-film transmediality.

**Dr Kaoru Nakao** is an Assistant Professor specialising in Noh Theatre in the Theatre Studies section of the School of Letters in Osaka University. Her previous work was as a researcher in the Waseda University Theatre Museum. Her doctoral studies and subsequent research work have all been in this field. She has begun working on various projects recently with an intercultural angle, including a study of recent Noh versions of several Shakespeare plays and also a study of comparative theatre forms in China and Japan, particularly Noh Theatre and Kunju.

## **Lillies and Weeds: Shakespeare's Sense of Smell, Epistemology and Ethics**

**Danijela Kambaskovic**

Pre-modern associations of the sense of smell with a high level of intuitive cognitive and moral capacity are related to two concepts of pre-modern epistemology and ethics: *vis aestimativa* (the power of estimation), one of Aristotle's three "internal senses" thought to be responsible for foresight, prudence and design; and *synderesis*, which Thomas Aquinas defined as an innate ability of humans to access ethical and cognitive insight instinctively in a way which precedes, and cannot be entirely explained by, the engagement of rational capacity. Similar concepts have existed in antiquity under different names; an earlier interpretation of the link between an instinctive moral capacity and the sense of smell has been recorded in the ancient Hebrew tradition, where *Ruach*, the middle soul or the spirit which contains moral virtues and the ability to distinguish between good and evil, is etymologically linked to the verb ריח, (*riach*), to smell; Calvin draws on the connection in attributing to Christ the superior ethical sense whereby he "by smelling alone ... will perceive what would otherwise be unknown"; in attributing to Fear of God the smell which "precedes the sight of the eyes or the hearing of the ears", and explicating the word 'smell' "in an active sense, as meaning to give a keen smell ... so that this sagacity may be also included among the gifts of the Spirit". The concept is present also in secular texts: *The Garden of Eloquence*, Henry Peacham's manual for

budding early modern English writers, connects olfactory and ethical categories: “abominations of sinne do stink and are odious to God and all good men”. Sir Philip Sidney compares writers’ block to constipation and calls for “rhubarb words” to unblock it, metaphorically linking foul smell and tortuous and repugnant physicality with the notion of stymied design. Shakespeare also often uses the sense of smell in ethical, epistemological, cognitive or pre-cognitive contexts. Hamlet recognises that “something is rotten in the state of Denmark” (1.4.90); the speaker of the Sonnets warns the young man that “lillies that fester/ smell far worse than weeds” (94:14), and Macbeth wonders “What rhubarb, cyme, or what purgative drug / Would scour these English hence?” (5.3.55-56). Synderetic uses of the sense of smell in Shakespeare’s works are discussed in the context of pre-modern and contemporary thought on epistemology, ethics and mental health.

**Danijela Kambaskovic** is Research Associate, Australian Research Council Centre of Excellence for the History of Emotion 1100-1800, working on a book project concerned with cultural history of love and literary genres (*The New Life: Love Written in the First Person and the European Renaissance*). Her research on pre-modern epistemology and ethics, particularly the doctrinal, cognitive and medical writing on the five senses, includes recent research chapters: with C. Wolfe, “The Senses in Philosophy and Science: From the Nobility of Sight to the Materialism of Touch,” in *A Cultural History of the Senses in the Renaissance*, ed. Herman Roodenburg, 6 vols (New York: Berg, 2014); “Among the Rest of the Senses...Proved Most Sure’: Ethics of the Senses in Early Modern Europe,” in *Conjunctions of Mind, Soul and Body*, ed. Danijela Kambaskovic (Dordrecht: Springer, 2014); “Living Anxiously: The Senses, Society and Morality in Pre-Modern England”, *Hearts and Minds: Ordering emotions in Europe, 1100-1800*, ed. Susan Broomhall (Brill, 2015). She has recently published a book of poetry (*Internal Monologues*, Fremantle Press, 2013) and finished an edited collection of essays on ideas surrounding the nexus of body and soul (*Conjunctions: Body, Mind and Soul in the Middle Ages and the Renaissance* (Springer, 2014).

### **Falstaffs Young and Old: the Nostalgic and Presentist Treatments of Power and Corruption in two Australian Productions, the 1987 RQTC *Merry Wives of Windsor* and the 2013 Bell Shakespeare Company’s *Henry 4*.**

**Adrian Kiernander**

This paper examines the issue of social and political corruption as embodied in the characterisation of Falstaff in two Australian productions: the Royal Queensland Theatre Company production of *The Merry Wives of Windsor* with Bille Brown, directed by Geoffrey Rush in 1987, and the 2013 Bell Shakespeare Company production of *Henry 4* with John Bell as Falstaff. Both productions, though 26 years apart, were created in a context of the public exposure of serious political corruption in and around the state governments of Queensland and New South Wales respectively. I argue that the enthusiastic response to both productions was intensified because of the juxtaposition of

Shakespeare's plays and local events and people. In the case of Bille Brown, wearing a hugely padded fat-suit, there was an obvious visual similarity between Falstaff and the obese figure of the Bjelke-Petersen government's high-profile "Minister for Everything" Russ Hinze, and the production was performed while the state government, which had been led by the Premier Joh Bjelke-Petersen since 1968, was in the process of imploding.

In the recent production, the Sydney season of *Henry 4* was running simultaneously with the NSW Independent Commission Against Corruption investigation into the activities of well-known politicians and lobbyists. There was no attempt, as far as I can recall, to make Bell's Falstaff resemble any of the figures who have been implicated so far, but the play was taking place in a context where the huge scale of the "real life" corruption was being very publicly uncovered, and where the air was full of the stench. The parallels between the political theatre and the theatrical politics were very apparent in both cases, but the productions used the idea of staging Shakespeare in the present in two very different ways, one using nostalgia and the other set (roughly speaking) in time present.

**Adrian Kiernander** has been Professor of Theatre & Performance at the University of New England since 1993. Prior to that he taught theatre and worked as a director at the University of Queensland and Victoria University of Wellington. He has been a regular theatre and opera critic for *The Australian* and *The Bulletin*, has directed over 50 theatre and opera productions, and in 1984 received a French Government scholarship to study in France with Ariane Mnouchkine and the Théâtre du Soleil. He has published a book on the work of Mnouchkine and her company in the Cambridge University Press "Directors in Perspective" series. He was president of the Australasian Drama Studies Association from 1994 for five years and was an Executive member until 2011. He was the founding chair of the Council of Heads of Australian University Theatre Studies Institutions, and has acted as vice-president of the Australian and New Zealand Shakespeare Association. He is a member of the editorial board of *Australasian Drama Studies*, and has served on the Drama Examinations Committee of the NSW Board of Studies.

## **Mimesis and Didacticism: *Richard II*, the Figure of the Mirror, and the Exemplary Tradition**

### **Ross Knecht**

The figure of the mirror, from a contemporary perspective, would seem to imply an understanding of art and literature as mimetic representations of life. But in the early modern period, as Debora Shuger has shown, the mirror was understood not only as a reflection of life, but also as an ideal or standard to be followed. This is certainly the way the figure functions in an exemplary and didactic text like *The Mirror for Magistrates*, in which historical figures are represented as patterns for living, ideal models to be imitated or cautionary examples to be shunned.

Shakespeare's *Richard II*, however, employs the figure of the mirror in a way that appears to depart from the exemplary tradition. In a scene which seems to consciously recall works like *The Mirror*, Shakespeare has Richard call for a mirror during his deposition, which he expects to provide evidence of the trials and sorrows he has endured. But he finds that it reflects only his still-youthful face: "No deeper wrinkles yet? / Hath sorrow struck so many blows upon this face of mine / And made no deeper wounds?" The episode seems to reject the moralising conventions of *exemplaria* and inaugurate the kind of naturalism for which Shakespeare is traditionally celebrated.

This paper will interrogate this apparent shift from the didactic to the mimetic, arguing that despite a deliberate turn away from the particular conventions Tudor *exemplaria*, *Richard II* nevertheless seeks to impress a set of values upon its audience. These values—including the commitment to truth that naturalism itself implies—are more subtle than those advocated in texts like *The Mirror*, but they nevertheless remain a crucial part of Shakespeare's theatre.

**Ross Knecht** is a postdoctoral research fellow in the Centre for the History of Emotions at the University of Queensland. His work focuses on Shakespeare and early modern literature, with a special interest in the early modern discourse of the passions, the philosophy of language, and the history of pedagogy. He is the author of articles in *Comparative Literature* and *ELH: English Literary History* and is currently at work on a manuscript concerning the intersections of passion, grammar, and schooling in sixteenth-century literary texts.

## **Dumbing Down, Wisening Up: 'Shakespeare Demystified' by the KL Shakespeare Players**

**Su Mei Kok**

Malaysian productions of Shakespeare's plays are typically few and far between. There have been occasional standout productions in Shakespearean English; such as a 2000 production of *The Merchant of Venice* probing controversial governmental policies of racial discrimination, and a 2007 production of *The Tempest* incorporating the traditional costumes and martial arts of the Malay community. But there has not been a stable company dedicated to Shakespeare—until recently. This paper discusses the work of the KL Shakespeare Players, whose "Shakespeare Demystified" series instituted in 2011 has seen a yearly production of a Shakespearean play. That the company's manifesto is to "un-scarify Shakespeare" and its productions are always abridged versions of the texts highlight Malaysians' general unfamiliarity with, and apprehension towards, the Bard. Yet the company's approach has shifted significantly over these four years; moving from fast-paced performances within a tiny room to a measured "performance-lecture" in a theatre about double the size of their initial playing space. Discussing the company's choices and the responses it has received, this paper provides a look at contemporary attitudes

towards Shakespeare in Malaysia. It considers the impact of educational policies, including the growth of international schools teaching British, Australian, and American syllabuses, and the decision in 2000 to introduce Shakespeare into the national syllabus (in the form of Sonnet 18, and an excerpt from Macbeth's final soliloquy repackaged as a "poem" titled "Life's Brief Candle"). Discussing the cultural significances of Shakespeare in the former British colony, it ponders the effect the KL Shakespeare Players may have on local attitudes and the viability of a nation having its very own Shakespeare company.

**Su Mei Kok** is pursuing her doctoral studies in the University of Malaya. Her research interests include the work of Thomas Middleton and the effects of local knowledge on the reception of early modern drama.

## Towards a Grammar of "Seems"

### Julian Lamb

There might appear to be little incentive in flogging this dead horse: the issue of seeming in *Hamlet*. One of the aims of this paper is to see whether the horse might be encouraged to move if pointed in a different direction. My more particular aim is to map *Hamlet*'s use of the word "seems" and its cognates in the hope that we might achieve a perspicuous view of what Wittgenstein would call their "grammar": the totality of their uses (in this case) in the language of a specific play. By this we might more clearly see how its characters think about themselves and world they inhabit.

In a too much loved episode of the play, Hamlet chides the world of Elsinore for feigning sorrow, and announces emphatically, "I know not 'seems'." "Seems" here is synonymous with dissimulation; it is distinguished by Hamlet from that which really is; and "that which really is" (as so many critics have argued) is here identified as an emotional, or cognitive, or psychological inwardness. This is the kind of seeming that has attracted most critical interest. However, there are other and quite different uses of the word, for example: "this goodly frame, the earth, seems to me a sterile promontory." "Seems" here is not dissimulation, but is the name that Hamlet gives to the process by which he perceives the world in a way which is somehow truthful to his emotional and psychological condition. A word which can be used both to accuse the world of inauthenticity and to revere the self as formulating its own authentic vision of the world is surely one whose uses are worth looking at once again.

**Julian Lamb** completed his PhD at the University of Cambridge on a Commonwealth Scholarship. He has published on early modern pedagogy and poetry, including Shakespeare and Donne. He is currently Associate Professor at The Chinese University of Hong Kong where he teaches literature and drama.

## Theatrical Sensations: *The Massacre at Paris* and *Titus Andronicus*

Ruth Lunney

Marlowe's *The Massacre at Paris* and Shakespeare's *Titus Andronicus* were the theatrical hits of January 1593 and January 1594, respectively. This paper will consider their popular appeal from the viewpoint of 1590s audiences and their customary modes of cognition and experience. It will look beyond the reputation of these plays for extreme violence to consider them as experiments in the perception of violence. With both, the audience is immersed in sensory experience, leading to different ways of processing sensory information. The discussion will focus upon, but not be limited to, the sense of hearing for *Massacre* and that of sight for *Titus*.

**Ruth Lunney** is Conjoint Lecturer, School of Humanities and Social Science, University of Newcastle, Australia. Her publications include *Marlowe and the Popular Tradition: Innovation in the English Drama before 1595* (2002; paperback 2011) and *John Lyly* (2011), the first-ever collection of essays on Lyly's works, as well as essays on Marlowe, Lyly, and Shakespeare, and book and theatre reviews.

### “Original Practices”: Original? Practices? Really?

Ian B. Maclennan

In 1992, at a teleconference about the new Shakespeare's Globe which was in construction at the time, the prime mover of the project, Sam Wanamaker, was asked if boys would be playing the roles of women in productions at the new/old theatre. “Absolutely not!” was the reply. And thus was one casting decision made or reinforced even before the productions had been chosen or begun to be rehearsed. When Mark Rylance began as Artistic Director of the new enterprise (and it certainly was an enterprise), he made a conscious choice to recreate (to some extent) the playing conditions and activities of the Elizabethan and Jacobean outdoor theatres. This way of playing he referred to as “original practices”. However, as noted above, not all the “practices” were to be followed and the productions at Shakespeare's Globe, while claiming to be “original practices”, cherry-picked which “practices” to revive. Shakespeare's Globe is not the only theatre company to perform “original practices”. In the UK, Edward Hall's Propeller and Mark Puddle's The Lord Chamberlain's Men have adopted performance techniques which could be called “original practice”. In Canada, the Stratford Festival in 2013 presented an “original practices” *Romeo and Juliet*, directed by Tim Carroll (of Shakespeare's Globe). With this all happening in the last twenty or so years, there has begun to be a reaction to the use of the term “original practices” and what it stands for. This paper will discuss the original intent of the technique and the reaction to it and hopefully initiate a discussion about current performance practices of Shakespearean plays.

**Ian MacLennan** is a director, actor, and scholar teaching theatre history at Laurentian University in Canada. He has acted and directed in Canada, the United States, Great Britain, Australia and Taiwan. His research interests include single-sex performance of Shakespeare and LGBT theatre. Representative publications include articles and chapters in *Theatre Studies*, *Shakespeare's Local Habitations*, and *Shakespeare Matters*. His most recent directing gig was *The Comedy of Errors* at Providence University (Taichung City, Taiwan), Providence's entry for last year's Chinese Universities' Shakespeare Festival.

### **Corporeal Discord and Aural Physiognomy: Hearing Catholicism in *The Whore of Babylon***

**Lachlan Malone**

This paper examines the interplay between perceptions of aural phenomena and treasonous Catholicism in both early modern religious discourse and anti-Catholic drama. I will demonstrate that not only does Catholicism embody a specific sound in Thomas Dekker's *The Whore of Babylon* (1606), but also that Catholic bodies emit contagious reverberations capable of infecting English Protestants with dissonant behavior. Representing inharmonious sounds and pathogenic noises, Catholic characters throughout this play recurrently coax English bodies into committing treason, dissension, and other actions perceived to be Catholic. In contrast, the leading Protestant body in the play, which is a monarch modeled on Queen Elizabeth I, symbolises a harmonious apparatus. Hearing even the faintest of Catholic sounds because of the papal body's inability to cease producing jarring noises, the Protestant sovereign in the drama is able to detect dissonant bodies through acts of aural physiognomy and providential hearing.

**Lachlan Malone** is currently completing his PhD at the University of Southern Queensland. He was the recipient of the Lloyd Davis Memorial Prize at ANZSA 2012, and has presented at the Shakespeare Association of America in Toronto, 2013, the Sussex Centre for Early Modern Studies conference on Popes and the Papacy in Early Modern English Culture, 2013, and the Centre for Early Modern Exchanges, UCL (2013).

### **Servant of the Text: Training for the Australian Voice through Shakespeare**

**Bernadette Meenach**

The movie *The King's Speech* gave a brief insight into the work voice teachers may do to assist a speaker in need. It is a given in the theatre industry that actors need voices that can be clear, expressive, and flexible enough to fulfill the obligations of the play and

the space. Voice teachers then have developed a range of methods to assist both the “common man” and the actor. This paper discusses the role of the voice teacher and argues the primary importance of Shakespeare in Australian training methodologies. While the influence of such luminaries as Berry, Linklater, and Lessac is evident in Australian training, Hamlet, Prince of Denmark, may be the dominant pedagogue.

**Bernadette Meenach** is a graduate of NIDA and QUT. She has acted or directed for organizations including La Boite, QLD Arts Council and QUT. She has been voice coach at institutions including QTC and NIDA. Bernadette is a PhD candidate and a Lecturer at USQ School of Arts & Communication.

## “Age cannot wither her . . .”: The Shakespearean Actress on the English Stage

### Melissa Merchant

On December 8th 1660, following a long history of absence and exclusion, the actress made her debut on the London stage. The name of the very first professional English actress has been lost, but it is known that she appeared as Desdemona in a production of Shakespeare’s *Othello*. Since that time, actresses have clamoured to appear in productions of the plays in the Shakespearean canon. What is so fascinating about the actress on the English stage is that, almost as soon as they were permitted to perform publicly, women began to play male roles within the productions. A distinction needs to be made between the transvestism of the English Renaissance stage, which existed out of necessity, and the cross-casting/cross-dressing of the English actresses after the Restoration. This paper intends to use a cultural materialist framework in order to explore the reasons behind female to male cross casting and explain the appeal that the male characters in the Shakespearean canon might hold for an actress.

**Melissa Merchant** completed a PhD at Murdoch University in 2013, with a thesis titled *The Actress and Shakespeare*. Her areas of research interest include English Renaissance and Restoration drama, women on the English stage and theatrical emotional representation. Recent conference papers have included “Gay, Ideal or Fallen: The myth of the feminine on the Restoration stage” at the ESRA Shakespeare Conference in Montpellier in 2012. “To give Sorrow Words: Representations of Suffering on the Early Modern Stage” at the ARC Centre of Excellence for The History of Emotions’ 2012 collaboratory and “‘I come unknown’: The Restoration’s Reception of the Actress” at ANZSA 2012. Melissa has worked as a sessional tutor/lecturer for a variety of units within the School of Arts at Murdoch University. She has also worked as an online tutor for the Open University and between 2010 and 2011 taught English Composition for Fort Hays State University in Shenyang, China.

## **“I saw Othello’s visage in his mind”: Satoshi Miyagi’s “Mugen-Noh Othello” and Translation Theory**

**Ted Motohashi**

This paper tries to detect key elements in the translated performance of Shakespeare by focusing on Satoshi Miyagi’s “Mugen-Noh *Othello*” (“*No Play of Spirit Othello*”), first performed in Tokyo by Ku=Nauka Theatre Company in 2005, and subsequently seen in New Delhi, having now acquired a classic status of renowned Shakespearean adaptation in a foreign language that bridges a gap between the traditional form of Noh and the modern stage-presentation. Watching traditional theatres become culturally significant at the interface with otherness, as the distance between “our own” traditions and our lives is as expansive as the one between “alien” traditions and us. The spectator of traditional theatres becomes involved with multi-layered processes of translation in which the actor’s body becomes a palimpsest on which a number of historical gazes are super-scribed. The spectator is able to interpret an accumulation of different memories contained in the actor’s body as something comparable with his or her contemporary otherness. Traditional theatres create sites where past memories are revoked through translation, but ultimately transferred back into the past. Translatability rests on our awareness of the differences between past and present, between self and other, as well as of the compatibilities between the two. This paper suggests that this “Mugen-Noh *Othello*” searches for the realm of non-translatability which any theatrical production in a language other than the original has to deal with. By analyzing several scenes in this production, I argue that translation on stage could revitalize cross-cultural negotiations not between outer forms but between inner-most traditions of particular speech-acts.

**Ted Motohashi** is Professor of Cultural Studies at the Tokyo University of Economics. He received his D.Phil. in literature from the University of York, U.K. in 1995. His publications include several books on drama studies, cultural and postcolonial studies, and recently essays on the reception of Western critical theories and cultural studies within the contemporary Japanese academia in *Cultural Typhoon 2009: Collection of Critical Essays* (2011), and on Shakespeare and media literacy, “‘A voucher stronger than ever law could make’: Writing and Media Literacy in *Cymbeline*” (2012). He is a leading translator into Japanese of the works by Homi Bhabha, Gayatri Spivak, Rey Chow, Judith Butler, David Harvey, Noam Chomsky and Arundhati Roy amongst others.

## **“Life’s but a walking shadow” ... or is it? Macbeth, Consciousness, and Modern Myth**

**Pablo Muslera**

The Scottish play is a tightly packed bundle of nerve and gristle. It invites the audience to commune with the mind of a killer, and share his doubt in which senses may be

trusted. Macbeth's permanent wakefulness balances his lady's sleepwalking. The supernatural world intrudes into the domestic; witches on the heath appear in a letter from husband to wife, and Banquo's ghost turns up for dinner. This uncertainty is paralleled in the play's composition, and possible political subtext. Did Middleton write those witch scenes? Is Malcolm and Donalbain's flight an allegory for James I's own escape from the Gunpowder plot, or the clutches of the Gowries? Is the play's message that even a rightful king can be murdered, or that Scotland can be made whole only through England's help?

My paper explores some of these ambiguities, through practice-led research. A mosaic artefact combines prose and iambic pentameter to contemporise the Scottish play: addressing some of its probable sources and adaptations, and illustrating how indissoluble Shakespeare's "fiction" is from historical accounts, contemporary events, and our own experiences and perceptions. Brophy (2006: 144) links modern neurological studies to the ineffable process of creative composition, suggesting that our own grip on reality is no more certain than Shakespeare's. Early evidence from writing my artefact suggests "intertextuality as methodology" (my phrase), where Bakhtin's "dialogic life" (in Shotter 1992: 18) runs from the historical Macbeth to Shakespeare's play and modern adaptations, bouncing back again to inform our readings of the Scottish play—and ourselves.

**Pablo Muslera** has a particular interest in exploring the boundary between creative writing and traditional scholarship, through intervening in Shakespeare's works. He is in the third year of his PhD in Languages and Linguistics at the University of South Australia. His project is by artefact/exegesis: a contemporary prose adaptation of Macbeth, investigating both the process of myth-making, and writing as practice-led research. He hopes to publish his prose artefact as a novel. Pablo has had a sonnet published in *The Melbourne Shakespearean* and short stories included in *Phoenix: Piping Shrike 2012* (University of South Australia). In 2013, Pablo presented a paper on the ways *Othello* has been appropriated by various cultures, at the Britgrad Shakespeare Conference in Stratford-upon-Avon in June, and the AULLA conference in July.

## What's Hermetic about Renaissance Hermeticism?

**Jane Nelson**

I argue that *King Lear* holds evidence that Shakespeare knew and made use of the religio-philosophic text, the *Corpus Hermeticum*. I ask first why the religious hermetic discourse has gone unrecognised in Shakespeare's works, and suggest that Yates's notion that the Renaissance Hermetic Tradition was grounded in astral magic may be a contributing factor. Second, I ask how Philip Sidney and Shakespeare might have encountered the text of the *Corpus Hermeticum* and suggest that the translation and commentary by the Christian Hermetist, Lodovico Lazzarelli, published in Paris in 1505,

paved the way for the favourable reception of the text in France by both the Catholic episcopate and the Huguenot court. Sidney's friend, the Huguenot Philippe du Plessis Mornay, made use of Hermetism in the work which Sidney had begun to translate when he died.

**Jane Nelson** was born and educated in Sydney and for several years taught English, French and English as a Second Language in Australia, New Britain, Papua and the Solomon Islands. Returning to Adelaide, I spent several years as an advisor in Multicultural education and completed a Master of Education before joining a Methodist Boys' School as Head of English. In retirement I now pursue my interests in reading, theatre-going, travel and learning, not to mention four lively grandchildren. A fascination with the Renaissance has led me to broaden my interests to include history and theology. I completed a Master of Arts degree two years ago and am currently a doctoral candidate inquiring into religious Hermetism in Shakespeare's plays.

## **Padua and the Art of Sensory Perceptions in *The Taming of the Shrew***

### **Ursula Potter**

Why does Padua feature so prominently in *The Taming of the Shrew*? The city is mentioned no less than 23 times, a record for any city in any of Shakespeare's plays and for his audience an unambiguous foregrounding of Padua's reputation in England. Padua was famous for its university and for the numbers of young Englishmen who studied there. The sixteenth-century Paduan *studium* was renowned above all for its teaching of medicine, and many graduates returned to set up practice in England well-grounded in a natural philosophy which held the senses integral to disease treatment.

Apart from the mention of physicians attending the duped Christopher Sly, in the Induction, there are no overt references to physic in the play, yet for an Elizabethan audience Renaissance medical theory looms large in the plot, in their understanding of mind and body manipulation through the power of the senses. The drunken tinker Sly is induced into believing himself a lord by isolating him from his familiar surroundings and assailing his senses with unfamiliar sights, sounds, smells, touch and taste. This replicates an accepted medical deception referred to as a *dolus ad bonum* (beneficial ruse) which tricks the imagination. Petruccio's assaults on Katherine's mind and body follow the same theory, but whereas the Induction is staged as a comic theatrical trick, Petruccio's treatment of Katherine is a more thought-provoking exposition of the practice of Italian medical humanism on the adolescent virginal body.

**Dr Ursula Potter** is an Honorary Associate with the Department of English, University of Sydney, whose research has covered education and parenting issues in early modern drama and the medical condition of green sickness (the disease of virgins). Her work on the connections between religious anxiety and the rise of eating disorders in early

modern English daughters, has developed into an interdisciplinary project on the role of spirituality and religion in the onset of anorexia nervosa today. This project is being conducted by the Department of Clinical Psychology at Sydney University, and the School of Medicine, University of Western Sydney. For a list of publications see: <https://sydney.academia.edu/UrsulaPotter>

## **Moll and Astraea: The Hidden Meaning within *The Roaring Girl***

### **Julian Real**

Thomas Dekker and Thomas Middleton's 1611 play, *The Roaring Girl; or, Moll Cut-purse*, is a play fascinating for its critique of a misogynistic and corrupt Stuart society. The protagonist, Moll, takes a one-woman, autonomous and subversive stand against patriarchal and social oppression, and reveals herself as the only virtuous member of society. Such a portrayal is paradoxical, given that the character represents a notorious cross-dresser, thief, and suspected prostitute, Mary Frith, who also appeared on the stage during at least one performance of the play. Critics, especially since the 1980s and the advent of feminist criticism, have eagerly seized upon the play in order to explore contemporary concepts of gender and sexuality. However, Moll's sexual, moral, and social ambiguities have defied straightforward categorisation and she remains perhaps the most elusive figure of Early Modern drama. I wish to present evidence that identifies Middleton and Dekker's creation as a dual but opposing representation of Frith and the mythical goddess of Justice, Astraea, a figure who featured heavily in the cult of Elizabeth I. This compelling evidence is drawn from the primary text and other primary sources and provides new insight into both the message of the play and the humanitarianism of the playwrights.

**Julian Real** undertook academic study late in life after enjoying careers in the Armed Forces, Ambulance Service, and New Zealand Police. He completed his BA in English and History with Classics minor in 2013 and is currently enrolled in the University of Otago, English Honours program.

## ***The Winter's Tale* and its Genres**

### **David Rowland**

The paper adopts genre as a basis for perceiving Shakespeare's *The Winter's Tale* (1609/10). By way of commonly held designations such as "late" and "romance," perceptions of this play have been dominated by a concern with its chronological placement within the canon of Shakespeare's works. However, setting the play against a background of the literary relations that were significant at the time of its production allows us to clearly distinguish issues of genre from issues of authorship. Against such a

background, where the material practices involved in Renaissance drama are foregrounded, the designations “late” and “romance” can no longer be easily accommodated, and the play can be treated as the basic commodity of a commercial repertory company. In this way, some of the anomalies which later critics found so troubling are able to recede in significance, and the reductiveness of the author-centric model is replaced by a more capacious historicization which values the play for its complexity.

**David Rowland** is a PhD candidate in the English and Theatre Studies program at the University of Melbourne. Using genre theory as a general framework of understanding, his research examines how the different social and theatrical contexts of the English Renaissance impacted on the kinds of drama produced.

## **Lady Macbeth Unsexes Herself: Taking Account of Perception in Shakespearean Adaptation Studies**

### **John Severn**

As has often been noted, in Giuseppe Verdi's operatic adaptation of Shakespeare's *Macbeth* (1847, revised 1865), Lady Macbeth's invocation of the spirits does not include a demand that she be unsexed. Nonetheless, while the libretto makes no other reference to unsexing, evidence from 1847 suggests that, for some audience members at least, Lady Macbeth was perceived as scandalously unsexing herself. This paper argues that adaptation studies of Shakespearean operas that take into account neither the ways that the performing body is perceived, nor the role in the reception process of historically and locally specific conventional knowledge, risk misrepresenting both the adaptation as a work and its engagement with its Shakespearean source. Taking as an example a scene from Verdi's *Macbeth* that is often glossed over in adaptation studies as adding little to the opera, this paper explores the role of schemata in creating meanings beyond those ostensibly contained in the words and music, and the ways in which the perception of the physical demands that the production of particular phonemes and ornamentation have on the performing body contributes to the creation of character. A consideration of these aspects reveals further, complex, levels of engagement with Shakespeare that challenge conventional approaches to Verdi's *Macbeth*, both as an opera and as an adaptation of Shakespeare.

**John Severn** is a PhD candidate at the University of New South Wales, completing a thesis on jukebox-musical adaptations of Shakespeare's plays. He has published articles on musical and operatic adaptations of Shakespeare in *Studies in Musical Theatre*, *Shakespeare Bulletin* and *Cambridge Opera Journal*, with further articles forthcoming in *Theatre Journal* and *Music and Letters* later this year.

## Space, Distributed Cognition, and Scenography in The Globe

**Michael Smalley**

*For 'tis your thoughts that now must deck our kings,  
Carry them here and there; jumping o'er times,  
Turning the accomplishment of many years  
Into an hour-glass. (Henry V, Prologue 29-32)*

Tim Fitzpatrick's compelling argument in *Playwright, Space and Place in Early Modern Performance*—extrapolating common playhouse resources in the early modern period from a spatial analysis of the period's play texts—has found a number of allies. Evelyn Tribble's use of distributed cognition to support Fitzpatrick's conclusions is a case in point. Tribble persuasively argues that the space is made to work more effectively under Fitzpatrick's stage management system. What is less well developed in Tribble's argument is the artistry of space and the audience's reception of that space. The artistry of space is a key focal point of scenographic enquiry and I will argue that there is much mutual benefit to be had from scholars of spatial dramaturgy, distributed cognition, and scenography sharing their approaches as they share a common goal of treating play texts as incomplete guides to a production which is completed only in their production through theatrical work practices and reception by an audience.

**Michael Smalley** is the Stage Management and Technical Production Lecturer at the University of Southern Queensland. His professional theatre practice includes credits as an actor, artistic director, director, lighting designer, sound designer, in addition to his main specialism of stage management. This career has seen him work with many theatre companies throughout Australia, England, and Canada. His research interests involve the fields of and connections between scenography, stage management, critical pedagogy, and theatre history.

## Beyond Shakespeare: Changing Perceptions of Richard III in the Seventeenth Century

**Jitka Štollová**

From a contemporary perspective, the development of the image of Richard III is usually perceived as teleological, culminating in Shakespeare's highly vibrant portrayal. Earlier works by More and Holinshed have typically been examined as Shakespeare's sources, rather than as independent texts. Likewise, Colley Cibber's adaptation of *Richard III* (1700) is usually regarded as a curious Restoration rewriting, inferior to the Elizabethan original – although Cibber's was the preferred version for 150 years. This example suggests that the literary amalgamation of the portrayal of Richard III has not been a straightforward, Shakespeare-centred process.

This paper aims to argue that to position Shakespeare as the alpha and omega of Ricardian representation is to overlook the subtle changes that were occurring in the seventeenth century, i.e. in the period between the publication of Shakespeare's play in 1594 and Cibber's adaptation in 1700. Stuart authors, nowadays mostly forgotten, offer a surprisingly diverse range of opinions on the king. Focusing on the slow process of re-evaluating King Richard in the 1610s and 1620s, I hope to show that despite being a highly popular and influential play, Shakespeare's *Richard III* did not create a fixed template which others would merely imitate. It is also thanks to this that the seventeenth century witnessed the greatest diversity in Ricardian representations since the battle of Bosworth in 1485.

**Jitka Štollová** is a scholarship PhD candidate at Trinity College, Cambridge. Her dissertation examines the representation of Richard III in seventeenth-century literature and visual art. She is also interested in Jacobean drama and drama in the English Republic. Her essay on paratexts in James Shirley's plays will be included in the upcoming collection of essays as a part of the AHRC-funded project "Complete Works of James Shirley".

### **Death, Dildoes & Daffodils: A Queer *Winter's Tale***

#### **Nike Sulway**

This paper is a creative excavation of the temporal and textual gaps in Shakespeare's *The Winter's Tale*. The paper playfully interrogates the interstices between Shakespeare's play and Robert Greene's *Pandosto* (1595) through the interjections of a queered Autolycus; that rogue who says of him/herself: "Though I am not naturally honest, I am so sometimes by chance" (*The Winter's Tale*, 4.4), and of Winter whose tale, after all, this is.

Through this focalisation—the voices of Winter and Autolycus—the paper explores and expands on the relationships between the women in the play, particularly between Hermione/Bellaria and Paulina, in part responding to Theodora Jankowski's question: "Where was Hermione kept so secretly for sixteen years [was she] living at Paulina's?" (300).

**Dr Nike Sulway** is a writer and academic. She is the author of several novels, including *Rupetta*, which—in 2014—was the first work by an Australian writer to win the James Tiptree, Jr Award. The award, founded in 1991 by Pat Murphy and Karen Joy Fowler, is an annual award for a work of "science fiction or fantasy that expands or explores our understanding of gender". She teaches creative writing at the University of Southern Queensland.

## Hamlet in a Hoodie—Why and How are we Contemporising Shakespeare through Design?

**Madeline Taylor**

There is currently a trend in theatre production to set period texts—notably Shakespeare, in contemporary dress. While there are a range of social and economic imperatives encouraging the trend, this paper focuses on some of the artistic and cultural reasons for this increase and the issues surround them. This paper will argue that the practice relates to three ongoing aesthetic debates:

- tensions surrounding “high culture” and accessible artistic practice in Australia
- the notion of making traditional texts relevant to modern audiences
- the aesthetics of post modernity

The trend is illustrated by recent productions from both major theatre companies in Brisbane, Queensland Theatre Company and La Boite Theatre Company, and this paper uses two of these recent productions to evaluate this practice, these debates, and the ideologies that underpin them.

**Madeline Taylor** is both a researcher and creator of theatre. Beginning her theatre industry career at 17, she has since worked on over 75 productions in theatre, dance, opera, circus, contemporary performance and film around Australia and the UK. In 2010 she completed a research internship at the Victoria & Albert Museum under Donatella Barbier. Alongside this she is developing her academic career, completing a dissertation at QUT focused on contemporary costume practice in Australia in 2011 and since taught there in costume and fashion theory. She is also a co-director for fashion and design collective *the stitchery* and Australian Editor for the World Scenography Project.

## Industrious Servants: The Perception of Labour in *The Tempest*

**James Tink**

*The Tempest* is clearly a play that has been perceived by modern audiences as an exploration of sorts of the origins of colonial modernity. This paper will argue that it is also a drama that explores ideas of different forms of labour, and one which specifically raises questions about the perception of different forms of work, production and service throughout the plot. This paper stems from a particular theatrical lacuna in the text: is Caliban ever conscious of Ariel’s presence and direct power over him, or does he always attribute that power to Prospero? The absence of dialogue between the two islanders creates an intriguing textual silence that deserves further study. In fact, the way in which the relationship between Caliban, Ariel and Prospero is perceived, both within the play and by the reader, invites reflection on the ideas of knowledge, power and labour in *The Tempest*: what is the affinity between Ariel and Caliban, despite their different powers of labour? This leads to further topics of perception in the drama: for

example, understanding the phenomenology of magic, as both a renaissance belief and a metaphor for theatricality, and the politics of recognition, whereby characters strive to be acknowledged and redeemed by others as part of the romance plot. In this paper I will examine the Caliban and Ariel relationship in the terms of early modern arguments about active and contemplative labour, and proposes ways in which this argument continues to be relevant for contemporary interpretations of the play.

**James Tink** is Associate Professor in English Literature at Tohoku University, Sendai, Japan. He received his doctorate from the University of Sussex in the U.K., and has taught at Middlesex University (London), Tokyo Woman's Christian University, and Keio University in Japan. He researches and publishes on seventeenth century English literature, including Shakespeare and Civil War-period poetry.

## Shakespeare's *Midsummer Night's Dream* in Music

### Katherine Wallace

The dramatic and poetic works of William Shakespeare have had immense influence on musical composition and performance. There are over 50,000 Shakespeare-inspired musical works, including something for every instrument, voice, genre, and style of Western (and much non-Western) music. *A Midsummer Night's Dream* has inspired at least 1700 of these. Of course, every Shakespeare-inspired composition, from the sixteenth century to today, is a reflection of that period's attitudes toward music, human nature, and, most importantly, the Bard himself. This paper will address the issue of Shakespearean re-invention through a discussion of three musical works—Henry Purcell's *The Fairy Queen* (1692), Felix Mendelssohn's *Ein Sommernachtstraum* Op. 21 (1826), and Benjamin Britten's *A Midsummer Night's Dream* (1960).

**Katherine Wallace** is a scholar and performer who is passionate about the music, art, and literature of the early modern period. Assistant Professor at the Yong Siew Toh Conservatory of Music, National University of Singapore, Dr. Wallace currently lectures in music history and musicology; she has previously taught at Rice University, the University of Houston, Cy-Fair College (Houston), and the University of Alberta. Her research, encompassing Medieval and Renaissance vocal music, the intersection of music and literature, and feminist musicology, has been published in: *Conjunctions of Mind, Soul and Body from Plato to the Enlightenment* (Springer, forthcoming 2014); *International Journal of Music Education: Practice* (Feb 2014); *Sun Yat-sen Journal of Humanities* (Jan 2010); and *Music in Art: International Journal for Music Iconography* (Nov 2008). Dr. Wallace has been guest editor for the *Lute Society of America Quarterly* (Nov 2003), and is currently on the editorial board of "Studies in Music, Dance and Theatre Iconography," for the *Répertoire International d'Iconographie Musicale* (Vienna: Hollitzer Wissenschaftsverlag). Katherine holds a PhD in Music and an M.A. in Comparative Literature from the University of Alberta; in addition to her academic work, she has recorded for the Arktos, Ablaze Records, and Catsprey labels.

## **“Would you buy her? That you enquire after her?”: The Different Attitudes towards Women of the Two Soldiers, Claudio and Benedick, in *Much Ado about Nothing***

**Evelyn Wallace-Carter**

In *Much Ado about Nothing* Shakespeare contrasts how Claudio's lack of imagination affects his perception of other characters' motivations, and how little he learns from his experiences during the course of the play with the leap that Benedick takes so that he comes by the end of the play to see women and the world around him aright. In this well-structured play, with its witty dialogue and realistic characters, we encounter these two young (or in Benedick's case “youngish”) males who are obstructing their own growing relationships with the young women who are their possible or promised partners. Claudio does this during the course of the play by rejecting Hero in a particularly cruel and spiteful way, saying to Leonato, her father: “take her back again, / Give not this rotten orange to your friend!” (4.1.31-33). And in the past Benedick has had some sort of broken relationship with Beatrice, as we are told when she says that “once before he won [her heart] with false dice,” although there is also a suggestion of something occurring in the present in those words, “once before.” (2.1.277-78). Initially, both these young men prefer to seek confirmation of their male identity by means of bonding with other males.

**Evelyn Wallace-Carter** is a fifth generation South Australian who worked for many years, in Adelaide and London, in public relations. Some twenty years ago, as a consequence of working for the Department of Fisheries and following persuasion by the fishermen, she wrote a 408-page history of the fishing industry in South Australia, *For they were fishers*, which was re-issued in December 2011. As a mature-age student, Evelyn gained an Ordinary Degree and an Honours Degree of Bachelor of Arts from Flinders University in South Australia, and in 2009 her doctorate. Much to the surprise of the fishing community, both her Honours thesis and her PhD thesis concerned Shakespeare's works. She has lectured and presented papers on these topics, as well as speaking at seaside festivals and to interested groups about the fascinating history of the people and boats involved in the fishing industry in South Australia since that state's foundation as a British colony in 1836.

## **“For every print I inserted I have my reason”: Contextualising Henry Shaw's Extra-illustrated Edinburgh Shakespeare Folio**

**Valentine Watkins**

I am studying a collection of extra-illustrated Shakespeares located at the Auckland Public Library in New Zealand. The collection in question is a 40-volume Edinburgh Folio, which has had over 3,500 individual illustrations added to it by a man named Henry Shaw—a one-time councillor for Auckland and an avid book collector.

Shaw spent over a decade piecing together the material for this Shakespeare extra-illustration (also known as “grangerizing”), and upon donating the collection to the Public Library in 1916 (along with a whole raft of other rare texts), he dedicated the collection for the “benefit of Shakespeare students in New Zealand”. In the wider scheme of extra-illustrated Shakespeares, and the three-centuries-long extra-illustration movement as a whole, this appears to be a unique characteristic. Generally, grangers, as they are known, were created for individual consumption or as discussion objects amongst a small group of people.

Shaw's dedication of the collection for posterity, as well as the collection's late entry into the movement (the grangerizing movement had all but wound down by the early twentieth century) and antipodean point of origin, makes his folio an oddity of both print history and Shakespearean criticism, particularly in the realm of visual Shakespeares. My thesis sets out to analyse and contextualise the collection within these parameters.

**Valentine Watkins** is an Editor and part-time MA candidate at the University of Melbourne. Originally from Auckland, his research interests include Early Modern English Literature (particularly Shakespeare and Marlowe), print culture, art history, book illustration and travel literature.



## CALL FOR PAPERS:

25th University Grant Commission International Conference and Theatre Festival  
Organised by – Department of Drama, Rabindra Bharati University, India

### Shakespeare Reconsidered

(On the eve of the 450th Anniversary of Shakespeare's Birth)

Date: 17th to 20th March 2015

The Department of Drama, Rabindra Bharati University proposes to hold a 4-day International Conference on Shakespeare together with a Shakespeare Play Festival in March 2015 to celebrate the 450th anniversary of Shakespeare's Birth. The expected dates are **17th to 20th March 2015** and the venue shall be **Jorasanko Thakurbari, Rabindra Bharati University, Kolkata.**

Shakespeare the playwright has remained with for at least 430 years, inspiring productions, giving rise to acting and production styles, stimulating intellectual controversy, and becoming an academic powerhouse. He has been performed and studied worldwide, and has virtually become the theatrical mascot of some countries like England and Germany. And yet the utility of studying Shakespeare today has been challenged, and even his identity has been questioned. The proposed Conference endeavours to bring together through discussions as many as possible of these aspects through papers presented by national and international scholars and theatre practitioners. Some of the topics we would like to have discussed at the Conference are suggested below:

- *The Relevance of Shakespeare in Our Times*
- *Interpreting Shakespeare: Themes*
- *Interpreting Shakespeare: Theatre, Film, and Video*
- *Shakespeare in Adaptation and in Translation*
- *Ways of seeing Shakespeare in political and social contexts*
- *Shakespearean Music and Shakespeare's Songs*
- *Editing Shakespeare for Performance*
- *Shakespeare and Tagore: Influences and Departures.*
- *Shakespeare in the Classroom: Problems and Solutions*
- *Audiences of Shakespeare in the past, present and future*

The above list, however, does not limit the choice of topics for intending participants. Any paper relevant to our modern understanding of Shakespeare, especially those pertaining to the theatrical aspect of Shakespeare, will be welcome. We welcome proposals for the conference. Papers must be no longer than 20 minutes.

Research Scholars may also submit proposals for papers of ten minutes. All proposals should contain the name of the author; the title of the paper; a 200-250 word abstract; the paper's intended audience (academic/scholarly, practitioner, educator); technical requirements; a brief biographical note on the author; a full postal address, telephone number, fax number and e-mail address. The proposals should be sent by electronic mail to [dept.drama@rbu.ac.in](mailto:dept.drama@rbu.ac.in)