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Acknowledgments

We acknowledge the Traditional Owners of the land where this conference takes place, the Wurundjeri people of the Kulin Nations, and pay our respects to the Elders both past and present.

We are grateful to the School of Culture and Communication and Trinity College at the University of Melbourne for their support of this conference. Thanks, too, to Mark Houlahan, Darryl Chalk and Laurie Johnson (the convenors of the most recent ANZSA conferences in 2016 and 2014) and the ANZSA Executive Committee for their advice and assistance.

— Gayle Allan, Rob Conkie, David McInnis, and Paul Salzman

Cover image credit: John Bedovian (Senior Designer, External Relations, University of Melbourne)
Welcome from the ANZSA President

It is my great pleasure on behalf of ANZSA to welcome you to Melbourne for the 14th biennial conference. This wonderful city has been ranked the world’s most liveable city for each of the past seven years by The Economist, so it represents an ideal location—great place to visit, but you would want to live here. I attended a symposium at the University of Melbourne just before the last ANZSA conference, and knowing that many of the same facilities will be used for this year’s conference, I think we are all in for a treat.

Conferences offer many opportunities for like-minded people to discuss weighty matters and to build strong networks, but it is also important that we use these events to grow lasting friendships and to enjoy the time we get to spend together. I am particularly heartened to see so many international delegates on the program for this year’s ANZSA—our Australasian community of scholarship and practice feels very much a part of the global community. Those of you who made it to Waikato in November 2016 will remember, as I do, how much fun we all had. With the theme for this ANZSA conference being Shakespeare at Play, how can we pass up the invitation to enjoy some additional playtime in the world’s most liveable city?

For our postgraduate and early career researchers attending your first ANZSA, or perhaps your first conference of any ilk, I extend a special welcome. Our association remains particularly committed to keeping Shakespeare Studies invigorated by new generations of scholars, so we are always happy to provide material support through the bursaries and—an award that is very close to my heart—the Lloyd Davis Memorial Prize. My special thanks to those of you who entered this year, giving me a sneak peek at the quality of work that awaits.

To our international delegates, my thanks for your enthusiasm in the face of long-haul travel. If this is your first ANZSA as well, I hope you will find your time with us to be as intellectually stimulating and as fun as I have found these conferences in the past. Remember us to your colleagues when you return home, and then by all means feel welcome to come again with friends in tow in 2020. Make it your 2020 vision.

Don’t end with a joke, they said, but who’s laughing now? Yes, exactly. On that note, let me just take this last opportunity to remind you that ANZSA is your association, so don’t be strangers. Seek out a member of the executive to discuss what we can do for you, come along to the biennial general meeting and have a say, and play a role in Shakespeare at Play.

Professor Laurie Johnson (USQ)
President, ANZSA
Welcome from the Dean

Welcome to the Australian and New Zealand Shakespeare Association conference for 2018. It’s very pleasing to note that this is the first visit of the conference to the University of Melbourne. I am delighted to welcome conference delegates on behalf of the Faculty of Arts which has such a strong tradition in Shakespearean scholarship.

The study of English literature in our English and Theatre Studies programs remains a popular and vibrant aspect of the Melbourne Bachelor of Arts degree. The BA continues to flourish and is the most popular choice for Australian undergraduates. In 2018, we will admit a new cohort of students, many of whom will choose to specialise in English subjects. Their peers joining other Faculties may well encounter Shakespeare through our ‘breadth’ subjects as part of a degree structure intended to produce graduates with a rounded appreciation of culture and provoke critical engagement with disciplines outside the range of their specialised academic interest.

The Arts West redevelopment, which will host several sessions for the conference, opened in 2016 with acclaim for its architectural quality and the innovative design of the teaching spaces which are intended to stimulate creativity and promote collaborative learning. I hope you will take the opportunity to explore Arts West and indeed the buildings and gardens of the Parkville Campus, and enjoy the many attractions of the Melbourne city summer.

The conference program features several contemporary issues for Shakespeare scholars, including Roslyn Knutson on authorship attribution and Gina Bloom on motion capture video-gaming and Shakespeare. Claire Bourne, of Penn State University, will be giving a talk on the printing of the plays in the seventeenth century.

I sincerely hope that you all enjoy the conference and that this first visit to the University of Melbourne will be one that the Association will reflect upon as a success that it will want to repeat in future years. I extend my thanks to the organising committee and wish you all a fulfilling and rewarding experience at this conference.

Professor Mark Considine
Dean of Arts
University of Melbourne

January 2018
Shakespeare and Melbourne

The University of Melbourne welcomes ANZSA delegates and is proud to host the conference for the first time in 2018.

The City of Melbourne and the University of Melbourne have a long-standing love of Shakespeare.

In 1860, as the tercentenary of Shakespeare’s birth loomed, the people of Melbourne began planning their commemorative activities. A Shakespeare Memorial Committee, led by G. W. Rusden, Sir Redmond Barry and other prominent Melburnians was established. At a town hall meeting, the committee initially decided to commission a statue of Shakespeare (ignoring one rowdy member of the public’s suggestion that the memorial should instead ‘take the form of a juvenile reformatory’).

When the fundraising campaign fell short of the mark, the committee elected to use the money raised to endow a Shakespeare Scholarship at the University of Melbourne. In 1866, the University Council accepted the £752 and contributed a further £248 of its own, and the net annual income is still awarded today to the student producing the best essay of 4000–5000 words on Shakespeare’s work. The prize is worth $3500 in 2018.

The city of Melbourne is also home to the Melbourne Shakespeare Society (established in 1884), which is one of the oldest literary societies in the southern hemisphere; amongst its earliest presidents were such Shakespeare scholars as Alfred Hart (Stolne and Surreptitious Copies: A Comparative Study of Shakespeare’s Bad Quartos), Edward Sugden (A Topographical Dictionary to the Works of Shakespeare...), and Ernest Henry Clark Oliphant (The Plays of Beaumont and Fletcher, An Attempt to determine their respective shares and the shares of others).

2016, the quatercentenary of Shakespeare’s death, saw a renewed desire to commemorate Shakespeare at the University of Melbourne, and the launch of an even more ambitious fundraising campaign. The Shakespeare 400 Trust was established in order to ensure that the teaching of Shakespeare studies continues to thrive and to benefit our students and the cultural and intellectual life of the community at large.

The University of Melbourne’s hosting of the 2018 ANZSA conference is a reflection of its commitment to Shakespeare studies, within and beyond the classroom. Welcome to our campus and our city.

David McInnis,
Gerry Higgins Senior Lecturer in Shakespeare Studies,
University of Melbourne.

Keynotes

*All keynote presentations will take place in the Forum Theatre (Room 153, Arts West).

Thursday 08 February, 930-1045am:
The Richard Madelaine Memorial Lecture

Roslyn L. Knutson, University of Arkansas at Little Rock

‘A Theatre Historian asks: “What kind of dynamite are the attributionists playing with?”’


The Richard Madelaine Memorial Lecture honours the memory of ANZSA founding member, Associate Professor Richard Madelaine (UNSW), who passed away on 25 June 2012. Richard was co-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 UP, 1998). He is particularly remembered for his remarkable devotion to his students (he was the recipient of three excellence in teaching awards).
Friday 09 February, 1130am-1pm

Gina Bloom, University of California, Davis
@PlayTheKnave

‘Rough Magic: Glitchy Performance in The RSC Tempest and the Videogame Play the Knave.’

Gina Bloom joined the UC Davis English faculty in 2007. Before coming to Davis, she taught at the University of Iowa and Lawrence University. Her areas of interest include early modern English literature, especially Shakespeare and drama, gender and feminist theory, theater history and performance, sound studies, and digital arts/humanities. Her first book, Voice in Motion: Staging Gender, Shaping Sound in Early Modern England (University of Pennsylvania Press, Material Texts series, 2007), won the award for best book of the year from The Society for the Study of Early Modern Women. Current print projects include a book about games and spectatorship in the early modern English theater. Digital projects include essays in the Folger Luminary iPad app for Shakespeare’s Midsummer Night’s Dream and a collaborative project (with students and faculty in the UCD ModLab) to produce a Shakespeare video game, Play the Knave. Bloom has held fellowships from the Institute for the Study of Humanities at the University of Wisconsin, Madison, the Folger Library, the Huntington Library, and the American Council of Learned Societies (ACLS). And she is the Book Review Editor for the journal Theatre Survey. She serves on the Executive Committee for the Modern Language Association (MLA) Forum on Shakespeare and is also a trustee for the Shakespeare Association of America (SAA).

Saturday 10 February, 1130am-1pm

Claire M. L. Bourne, Pennsylvania State University
@roaringgirle

‘PRINTED AS IT WAS PLAYED’

Claire M. L. Bourne is assistant professor of English at Penn State University (PSU), where she teaches courses on Shakespeare, early modern drama, the history of the book, and theater history. She is completing a monograph entitled Printed As It Was Played: Typographies of Performance in Early Modern England, which studies typographic experimentation and convention in plays printed between the early sixteenth and early eighteenth centuries. In chapters about special characters (¶, ☞, ❀, &c), punctuation (—, [], *, &c), scene division, and illustration, she focuses on the difficulties and creativity involved in remediating performance into readable matter and argues for the vitality of mise-en-page to our understanding of how plays by Marlowe, Jonson, Beaumont and Fletcher, Shakespeare, Dryden, and others were performed and read in the period. The book is an extension of her dissertation, which was awarded the J. Leeds Barroll Dissertation Prize in 2013 by the Shakespeare Association of America. She has received support for this project from the Folger Shakespeare Library (long-term fellowship, 2014-15), the Bibliographical Society of America (Katharine Panter Fellowship in the British Book Trades, 2015-16), VCU’s Humanities Research Center (residential fellowship, Spring 2016), and the Huntington Library (Francis Bacon Foundation Fellowship [short-term], 2016-17).
Plenary Panel

Friday 09 February, 6-715pm

The Craig Auditorium, Trinity College

Shakespeare Republic
@ShakesRepublic

Featuring Director Sally McLean and actors from the web series: hosted by Susan Bye (Australian Centre for the Moving Image)

Shakespeare Republic is a multiple award-winning web series that celebrates Shakespeare, his works and his enduring legacy, via settings and circumstances that are familiar to a 21st Century audience.

Created and directed by Sally McLean and featuring performances from Nadine Garner (The Doctor Blake Mysteries), Alan Fletcher (Neighbours), Michala Banas (Upper Middle Bogan), Christopher Kirby (Wolf Creek Series 2) and Dean Haglund (The X-Files), among others, Season Two of Shakespeare Republic explores a day in the life of 13 of Shakespeare's characters from 12 different plays who exist in the same world, living their lives in modern society, sometimes meeting, sometimes passing like ships in the night, all using Shakespeare's original text. From Katherina as a politician’s wife to Henry V as a laser strike player … this is deliberately Shakespeare with a difference!

“... polished, beautifully made series from director/producer Sally McLean ... a fine use of the platform and, more importantly, a very fine adaptation of the Bard ... Shakespeare Republic is put together with grace and wit. An assortment of actors do terrific work making the (non-dumbed down) dialogue accessible, prying it open with great care and skill.” - THE GUARDIAN

Visit http://www.shakespearerepublic.com for more information.

Image: Nadine Garner as Viola (supplied by Shakespeare Republic)
Lloyd Davis Prize

Associate Professor Lloyd Davis was just 46 years of age when fate took him from this world in 2005. Yet that brief candle had shone very brightly—a winner of the Australian Universities’ Humanities Teacher of the Year Award, exceptionally collegial and efficient senior academic administration, three books on Shakespeare plus two other introductory academic texts, President of ANZSA, and so many intangibles that left a lasting impression on the lives of those he encountered. In many ways, a shy, pensive figure, but he was the driving force behind the University of Queensland’s successful bid to host the 2006 World Shakespeare Congress. On top of all these achievements, he was a gifted supervisor and inspirational mentor for postgraduate and early career scholars, and it is to remember his contributions to the success of the next generation of researchers in Shakespeare Studies in this region that the ANZSA Executive inaugurated the Lloyd Davis Memorial Prize in 2007. The first prize was awarded in Dunedin in 2008 to David McInnis, one of your hosts this year. For the 2018 conference, it has been decided that the finalists for the prize be given the opportunity to present their work in a dedicated plenary panel. In addition to the winning essay by Emma Rayner (Victoria University of Wellington), delegates will have the opportunity to see presentations of two other very fine postgraduate papers, a sneak peek, as it were, into the future of scholarship in the field that benefited so healthily from the life and work of Lloyd Davis.

Professor Laurie Johnson (USQ)
President, ANZSA

Prize Winners (including current recipient):

2018 Emma Rayner (Victoria University of Wellington)

2016 David Rowland (University of Melbourne)

2014 Anna Cordner (University of Melbourne)

2012 Lachlan Malone (University of Southern Queensland)

2010 Brandon Chua (University of Melbourne)

2008 David McInnis (University of Melbourne)
Wifi

The Visitor network provides easy access to the Internet for short-term guests of the University. Guests include visiting academics, contractors and conference delegates that do not have an eduroam account.

JOIN THE VISITOR NETWORK

Visitor username: sshakespeareatplay
Password: @mO4vv

Once you have read and agreed to the Conditions of Use (see below), access the network by following these steps:

1. Ensure Wi-Fi is enabled on your device.
2. Select Visitor from available wireless networks.
3. Launch a web browser and access any website (On some devices this is done automatically). Your web browser will redirect to the Visitor login screen.
4. Enter the Visitor username and password.
5. Click Connect/Ok.

CONDITIONS OF USE

- You will adhere to all University of Melbourne statutes, policies and guidelines including the University’s Provision and Acceptable Use of IT Policy (https://policy.unimelb.edu.au/MPF1314).
- You will not infringe copyright, including but not limited to downloading copyright material via peer-to-peer (P2P) file sharing.
- You will not apply an unreasonable burden on the network.
- You will not allow any other person to use your account(s).
- You will use up-to-date antivirus software and regularly apply updates to your operating system and applications.
- The University is not liable for loss, damage or consequential loss or damage arising directly or indirectly from use of the wireless network and associated software.

SUPPORT

If you have questions or difficulty connecting to the visitor network please contact the Service Centre on +61 3 8344 0888, Monday to Friday between 8am and 6pm, Monday to Friday, excluding University holidays.
Before the conference

Wednesday 07 February, 4-6pm

Graduate students and Early Career Researcher pre-conference meet-and-greet, followed by drinks

Meet in the Foyer of the Arts West building; the group will walk to Tsubu for drinks (http://tsububar.com.au/)

Venue and Registration

The conference will take place primarily in the Arts West building of the University of Melbourne campus, with registration, two of the rooms, and catering on Level 5; two more rooms on Level 3; and the Forum Theatre on Level 1. Take any entrance of the University and proceed to South Lawn in the middle of campus; the Arts West façade is visible behind the clocktower of the Old Arts building.

Day 1: Thursday

830am Registration opens

Level 5, Arts West

915-1045am Keynote (The Richard Madelaine Memorial Lecture):

Forum Theatre Room 153, Arts West

Roslyn L. Knutson, University of Arkansas at Little Rock

‘A Theatre Historian asks: “What kind of dynamite are the attributionists playing with?”’

Chair: Ian Donaldson

1045-1115am Coffee

Level 5 Lounge

1115am-1245pm Parallel Papers, Session 1 (4 panels)

Panel 1.1 Room 553 Chair: Gayle Allan

Mark Houlahan
University of Waikato

‘Pop-Up Pop-Up: Playing Shakespeare at Auckland’s Globe I & II’

Pop-Up retailing, in the shape of restaurants or temporary shop space, Conventionally takes place over a specific, limited period of weeks or months. The venue pops up, leveraging success and consumer demand out of the certain knowledge that it will pop off before long. In New Zealand, things often happen differently than they do elsewhere. So it has been with the Pop-Up Globe.

Initially the Auckland Pop-Up Globe was devised as a simulation of the 2nd Globe (using Tim Fitzpatrick’s widely published CAD speculations as template), and to celebrate Shakespeare’s 400 in 2016. The initial venue duly staged seven plays over three months, February to May of last year. In 2017, the Globe popped up again, relocated to a new venue: the lawn of a local racecourse, with a modified stage, embellished with Jacobean “refinements”, performing four plays. Later in 2017 this Globe popped across to Melbourne and a third season has been mounted in Auckland for the summer of 2017-2018.

In this paper I will do two things:
1. Survey the general aims and achievements of the project and
2. Reflect on the 2017 production of Othello, a strikingly entertaining and lively production, using a multi-cultural cast
and with a prominent Maori actor, Te Kohe Tuhaka, in the title role.

Mark Houlahan teaches Shakespeare at the University of Waikato, Hamilton, New Zealand. He is immediate past President of ANZSA, and has written numerous essays and chapters on New Zealand and Australian Shakespeares.

Kate Flaherty
Australian National University

‘Playing to Work: The Touring Actress and the Shakespeare Repertoire’

Can the play-work of the touring actress reveal shifts in how the creative agency of Shakespeare’s comic heroines has been understood? Characters such as Rosalind, Viola, Helena (All’s Well), Helena (Dream) and Imogen who set out daring quests, or who find themselves hurled, alone, into new surroundings, are just as atypical of female experience in their worlds as the actress was in 19th century. Women had always travelled, but in this era the actress travelled for work. Her work was to play and frequently, to play Shakespeare. Moreover, touring as an actress entailed earning money, collegial relationships with both men and women, and public status. Theatre was arguably the first industry in which women worked as managers, business partners, and artists, all – by the late 19th-century – on an international scale. Using case studies of Ellen Kean, Fanny Cathcart, and Charlotte Cushman, this paper will explore ways in which this complex socio-political development, and the Shakespeare repertoire that was so integral to it, have shaped each other.

Kate Flaherty is a Lecturer in English and Drama in the School of Literature, Languages and Linguistics, ANU. Kate’s research focuses on how Shakespeare’s works play on the stage of public culture. Her monograph Ours as We Play it: Australia Plays Shakespeare (UWAP, 2011) examined three plays in performance in contemporary Australia. Recent work investigates Shakespeare on the colonial stage and its public interplay with education, gender politics, imperialism, and sectarian friction. Her work has been published in Contemporary Theatre Review, Australian Studies, Shakespeare Survey, and New Theatre Quarterly. She has also contributed to collections published by CUP, Routledge, Palgrave, and Arden Shakespeare. Kate is a Senior Fellow of the Higher Education Academy.

Jane Woollard
La Trobe University

‘Ladies who play Dick: A brief history of women playing Richard III in Australia, America and the United Kingdom’

Many leading female performers played Shakespeare’s heroes Hamlet and Romeo on the nineteenth century stage, but it was less common for women to play male Shakespearean villains. Eliza Winstanley, star of the early Sydney theatre, performed title role of Richard III in 1842 and 1845. The critic of The Australian was shocked when she first announced her intention to play the role, describing it as ‘unsexly’ and indelicate.

In 1865 Sydney critics were again offended when the actress Mrs. Charles Poole, manager of Sydney’s Prince of Wales Opera House, alternated the roles of Othello and Iago over several nights. Lisa
Warrington writes that despite Mrs. Poole’s performance skills, the critics ‘focused on the impropriety and lack of good taste which they felt Mrs. Poole exhibited in playing these roles’.

In 2017 Kate Mulvany played Richard III to critical acclaim, winning a Helpmann Award for her performance. In this paper I will draw on my recent interview with Mulvany to describe her experience of preparing and performing the role. In contrast, I will describe how Winstanley and other nineteenth century female performers may have interpreted the role, given the physical and vocal skills and qualities they could draw upon to craft their version of the ‘crook-backed tyrant’.

Jane Woollard is a director, writer and teacher and PhD Candidate La Trobe University. Her doctoral research investigates the life and performances of Australian performer Eliza Winstanley. Since 2002 Jane has collaborated with playwright Kit Lazaroo on many award-winning theatre projects. Jane’s book Laughing Waters Road: Art, Landscape & Memory in Eltham was released in 2016, and was shortlisted for a Victorian Community History Award. Jane’s play about Eliza Winstanley, Miss W Treads, will be produced at La Mama in September 2017. Jane is the recipient of the 2016 Veronica Kelly Award, and of a 2017 Paul Iles Award from the Society for Theatre Research.
of Queensland where she teaches, for the most part, contemporary fictions. She is presently researching the politics of contemporary responses to pastoral, and the ethical importance of ensuring students have the opportunity to become deep readers in an age of skimming, clicking, and linking.

Daniel K. Jernigan
Nanyang Technological University, Singapore

"The play within the play within the play’s . . . the thing wherein I’ll catch the conscience of the king": Metanarrative Playfulness and Death in Tom Stoppard’s *Rosencrantz and Guildenstern are Dead*

Tom Stoppard’s *Rosencrantz and Guildenstern are Dead* is carefully constructed with Shakespeare’s *Hamlet* as its template, but rather than making Prince Hamlet the focus of the play, Stoppard zeroes in on two minor characters instead, Rosencrantz (ROS) and Guildenstern (GUIL). The play tracks their travels to Castle Elsinore, where they have been summoned to assist Claudius and Gertrude in diagnosing Hamlet’s despondency following his father’s death. Another key difference is that whenever *Hamlet* shifts away from ROS and GUIL, Stoppard maintains them as his focus as they flounder and wander aimlessly, apparently not knowing what to do in the absence of a script aside from wait out their eventual and inevitable deaths. This paper argues that the metanarrative playfulness of the work casts Stoppard himself in a similar position as Prince Hamlet, as he uses the play to tease out the conscience of a theatrical tradition wherein each and every staged death is ultimately identified as part and parcel of a literary tradition that extends from the Greek classical theatre to the present.

Daniel K. Jernigan is Associate Professor of English Literature at Nanyang Technological University (NTU), Singapore. He has written extensively on Tom Stoppard, including his recent monograph, *Tom Stoppard: Bucking the Postmodern* (2013). He also edited *Flann O’Brien: Plays and Teleplays* (2013), and Aidan Higgins’s collection of radio plays, *Darkling Plain: Texts for the Air* (2010).

Eric Johnson
Folger Shakespeare Library, US

‘Non-serious Shakespeareans’

There are millions of people around the world who love Shakespeare, but are neither researchers, nor instructors, nor students. This mass of enthusiasts creates the demand for theatre productions, movies, TV shows, novels, and other works that help sustain the extent and depth of Shakespeare’s popular reputation. They also create political support for Shakespeare’s inclusion in primary and secondary school curricula.

What do we know about these “non-serious” Shakespeareans, and in what ways do they influence the field of Shakespeare studies and the production of Shakespeare-related media? This paper will explore these questions through online usage data derived from the Folger Shakespeare Library and Open Source Shakespeare (www.opensourceshakespeare.org), article downloads from *Shakespeare Quarterly*, book sales of the Folger Shakespeare Library Editions of the complete works, and other relevant data. I will offer some hypotheses about how Shakespeare scholars can take the non-serious audience into account when analyzing how the
plays are received in the modern world, and what opportunities might exist for reaching this audience and engaging them more effectively.

Eric Johnson is the Director of Digital Access at the Folger Shakespeare Library, where he heads the Digital Media and Publications division. He manages the Folger’s various digital initiatives, and oversees Shakespeare Quarterly and the Folger Editions series of Shakespeare’s complete works.

Panel 1.3  Room 353  Chair: Paul Salzman

**Sarah C. E. Ross**  
Victoria University of Wellington

‘Complaint replayed; or, complaint and Echo in Milton’s Comus’

Alone in the woods and about to encounter the wiles of her antagonist, the Lady in Milton’s Comus sings to Echo. ‘Sweet Echo’, the song set to music by Henry Lawes and performed by Alice Egerton, is a complaint, the mode of expressing loss and woe that is ubiquitous through early modern dramatic and poetic texts, and that is often female-voiced. Echo is often complementary to female complaint, as the voice of a woeful woman in the landscape is ‘reworded’ and repeated back to her. The maid’s ‘plaintful tale’ in Shakespeare’s A Lover’s Complaint, for example, reverberates from a ‘sist’ring vale’. Echo typically amplifies and mitigates the complaints of the female speaker, but in Comus, the Lady’s Echo song appears to go unanswered—until, I will argue, the appearance of Sabrina at the end of the action. This paper explores the river nymph Sabrina’s contiguity to Echo, a natural phenomenon at once disembodied and vestigially female, retaining traces of Ovid’s nymph. Drawing on examples of complaint’s echos in dramatic and poetic texts, I seek to explore the dynamic of complaint and answer in Comus and beyond, and to consider Echo afresh through the lens of gender and as a vehicle for the expression of female sympathy for female woes.

Sarah C. E. Ross is Associate Professor in English at Victoria University of Wellington. She is the author of Women, Poetry, and Politics in Seventeenth-Century Britain (2015), Editing Early Modern Women (with Paul Salzman, 2016), and a teaching anthology of Women Poets of the English Civil War (with Elizabeth Scott-Baumann, 2017). She is currently working on women and complaint in the English Renaissance in a Marsden-funded project with Rosalind Smith and Michelle O’Callaghan.

**Ursula Potter**  
University of Sydney

‘Coding for unruly wombs in Shakespeare and Fletcher’

Shakespeare and Fletcher are exceptional for the levels of empathy found in their plays for women’s sexual health. Their works tell us more about popular levels of discourse on women’s biology than any non-fictional sources, and they provide us today with convincing evidence of the powerful role the womb played in early modern England, and the high levels of anxiety it generated in men. It was every woman’s unchallenged right to have a satisfied and
fruitful womb, “our bodies ask it,” as one girl puts it quite simply in Fletcher’s *The Wild Goose Chase* (ca. 1621). The nation’s future rested on healthy fertile wombs and the onus on men to satisfy them underlies much male characterisation in the form of jealousy, fear of cuckoldry, and misogyny.

The medical contextual background is built into the plays via a system of visual and verbal coding for a woman’s sexual status, through often seemingly trivial details embedded in the dialogue or stage presence, such age, complexion, body image, gait, temperament, costume and colour, and food references. What does the nutmeg signify for fifteen-year-old Alinda in Fletcher’s *The Pilgrim* (1621), or Hippolyta’s comments on her sister’s breathlessness in *The Two Noble Kinsmen* (1613), and why does Lucio in *Measure for Measure* (1604), draw attention to Isabella’s rosy cheeks? By recuperating these stage clues we can more fully appreciate the role of women’s biology driving the plots.

Ursula Potter is an Honorary Research Associate with the Department of English, University of Sydney, whose research and publications have covered education and parenting issues in early modern drama, the medical condition of green sickness (the disease of virgins) and religious anxiety and the rise of eating disorders in seventeenth-century England. A book under the title of *The Unruly Womb in Early Modern Drama: Plotting Women’s Biology on Stage* is under contract with the Medieval Institute Publications and ARC Humanities Press, Kalamazoo.

Panel 1.4  Room 253  Chair: Evelyn Tribble

**Adam Hembree**  
University of Melbourne  

‘Strange Power: Stage Mages and Witches Queering their Pitches’

Early modern English drama genders its mages and witches along the lines of mastery. The mage uses careful study, ritual purification, and meticulous craft to master natural and supernatural forces. The witch, according to one common narrative, surrenders to the power of a devil, often to enact revenge. In both cases, the magical practitioner must negotiate the balance between manipulating natural and supernatural forces and becoming a passive vessel for them. Thus the witch damns herself outsourcing to Satan, while the mage’s damnation reads as failure in procedure. As can be expected, neither of these gendered moulds holds fast during staged action. My presentation juxtaposes Marlowe’s ‘Conjuror Laureate’, Doctor Faustus, alongside Elizabeth Sawyer, the *Witch of Edmonton*. While their characterisations support a gendered distinction, their infernal bargains pay the same dramatic dividend. I will pay close attention to the terms of their contracts, and especially to the speech act of summoning a devil. The demonic pact performs the logic of a legal contract, a declaration of fealty, and even of a marriage vow. I read Faustus’s blasphemy and Sawyer’s curse as ‘queer’ actions, in a sense informed by both early modern and contemporary usages.
Adam Hembree is a PhD student at the University of Melbourne. His thesis researches structural similarities between early modern stage action and occult practices. His research interests include etymology, philosophy of language, witchcraft, and monstrosity. Adam also performs and teaches improvised theatre in Melbourne.

Judith Bonzol
University of Sydney

‘Playing with love magic: A pernicious and ungodly use of sorcery, witchcraft, and enchantment’

Evidence that love magic was practised frequently by cunning folk and other practitioners of magic in early modern England can be gleaned from texts on magic and witchcraft, early modern drama, and court records. Authorities viewed love magic as a potential source of social discord. The Conjunction Act of 1542 specifically mentioned the crime of provoking ‘any person to unlawful love’ as a punishable offence, while the Act of 1604 imposed the death penalty for second offenders. Popular perceptions, on the other hand, often comprehended love magic as a means of mending social relationships and achieving social coherence. Shakespeare’s A Midsummer Night’s Dream and Middleton’s The Witch, together with a Star Chamber case from late sixteenth-century Lancashire and a quarter sessions record from early seventeenth-century Somerset reveal the worries and fears of people who consulted cunning folk on matters of love, as well as the concerns of authorities who recognized potential dangers and the need to control the practice. This paper thus argues that the presence of love magic in plays and in court records illuminate our understanding of social relationships in the early modern period, as well as demonstrating the role that love magic played in early modern culture.

Judith Bonzol is an honorary research associate in the history department at the University of Sydney. She has published several journal articles and book chapters on demonic possession, witchcraft, medicine, and cunning folk in the early modern period, including a chapter in the 2014 Ashgate collection, Magical Transformations on the Early Modern English Stage.

Darryl Chalk
University of Southern Queensland

“Void of all Performance”: Conjuring at Play in Barnabe Barnes’ The Devil’s Charter

How seriously should we take the conjuring scenes in The Devil’s Charter? Barely at all, if we believe most of the critical work on this play. Barnabe Barnes’ rancorously anti-Catholic tragedy, performed at court on Candlemas night in early 1607, features several scenes depicting the summoning of demons. Scholars have been largely dismissive of their authenticity. Barbara Howard Traister recently included this play in a survey of conjuring scenes, claiming it as evidence in a trajectory of decline in belief over the veracity of magical rites in the early seventeenth century. Traister labels the play’s conjurations mere playful, innocuous approximations of the real thing. This paper will argue that, quite to the contrary, Barnes’ representation of ritual demonic magic has been significantly underestimated. Extending the work of Andrew Sofer, and drawing on medieval grimoires, early modern conjuring manuals, and anti-Catholic literature, I will suggest that The Devil’s
Charter conforms quite closely to actual magical practice even as it trades, for terrifying effect, on Protestant fears of Catholicism’s demonic capacities. The lengthy summoning of Act 4 Scene 1, in particular, provides an example of this play’s representation of the embodiment of magic in actions, rather than only in words, stopping just short of what might be necessary to transcend the merely performative and, as Marlowe’s Dr. Faustus once purportedly did, bring ‘real’ devils to the stage.

Darryl Chalk is Senior Lecturer in Theatre at the University of Southern Queensland and Treasurer of ANZSA. His current projects include a monograph, Pathological Shakespeare: Contagion, Embodiment, and the Early Modern Scientific Imaginary, and a collection of essays (co-edited with Mary Floyd-Wilson), Contagion and the Shakespearean Stage, forthcoming with Palgrave in 2018.

1245-130pm Lunch (Including the launch of Antipodal Shakespeare, by Gordon McMullan and Philip Mead, with Ailsa Grant Ferguson, Kate Flaherty and Mark Houlahan. Launched by Penny Gay)

130-3pm Parallel Papers, Session 2 (4 panels)

Panel 2.1 Room 553 Chair: David McInnis

Huw Griffiths University of Sydney

‘Trans* Histories and Collaboration in Fletcher and Massinger’s Love’s Cure, or The Martial Maid’

The central plot of Fletcher, Beaumont, and Massinger’s Love’s Cure features a brother and sister who have both been brought up into the gender opposite to their sex. Lucio has been brought up as Posthumia, devoting herself to household management. His sister, Clara, has been brought up as Lucio, the ‘martial maid’ of the subtitle title. Both are obliged, during the play, to give up their cross-dressed upbringing and to behave in a way that is consonant with their expected gender roles. Reluctant at first, the comic marriage plot of the play is ultimately dependent on the two characters’ willingness to be ‘cured’ (as the title has it).

Love’s Cure is the product of multiple adaptations and collaborations. Its origins lie in Guillén de Castro’s La Fuerza de Costumbre (The Force of Custom). And, although the distribution of its authorship has been the subject of debate, the most up-to-date edition now concludes that the only extant version that we have of the play is a substantial 1620s Massinger re-writing of an earlier (c.1615) play that was written by Fletcher, possibly already in collaboration with Massinger (and/or Beaumont).

The play has obvious resonances for some central questions in current investigations into trans* histories, presenting itself as a virtual test case in a debate about how gender is determined: by
biological sex or through what the play frequently refers to as ‘custom’. ‘O custom, what has thou made of him?’ a character called Bobadilla puns, as he despairs of Lucio’s apparent comfort with his status as the young woman, Posthumia.

Has this ‘maid’ been ‘made’? And, if so, where? The work of this paper is to see the extant text as an archive, formed over time, which contains differing attitudes to the relationships between sex and gender. It will use collaboration as a means to navigate these trans* histories.

Huw Griffiths is senior lecturer in early modern English literature at The University of Sydney, Australia. His research focuses on Shakespeare and other early modern dramatists. Particular interests include conceptions of sovereignty and the nation, as well as eighteenth-century adaptations of early modern drama and histories of gender and sexuality.

Anna Kamaralli
University of Notre Dame, Sydney

‘How Fashion Plays the Man in Much Ado About Nothing’

‘Seest thou not what a deformed thief this fashion is?’ When Margaret recollects the wedding apparel of the Duchess of Milan she lists several features of noble Elizabethan ladies’ dress that emphasise the functionless and the purely decorative. This passage is one of Much Ado About Nothing’s many examples of fashion being presented as frivolity, but it marks the only time in the play when women seem as much preoccupied with niceties of dress as men. The clear majority of mentions of fashion in this play are in explicit reference to male shallowness, and men are presented as much more susceptible to being swayed by the influence of fashion. More than a simple cluster of figurative comparisons, Shakespeare relates fashion to changeability, which in turn is related to male inconstancy. Hidden within this play is a finely constructed set of links between the idea that young men will change what they wear in an instant, and that they will similarly change what they profess to believe, or what they think of a woman. The subversive reversal of what might be the expected gendering of such a trope allows for a wise and witty message about knowing what signifiers to trust.

Anna Kamaralli is Adjunct Senior Lecturer at the University of Notre Dame Sydney. Her PhD is from Trinity College Dublin. She recently edited Much Ado About Nothing for the new Arden Performance Editions. She is the author of Shakespeare and the Shrew, and also a director, dramaturg and drama teacher.

Kumiko Hilberdink-Sakamoto
Nihon University, Japan

The paper compares all-female Shakespeare productions in Japan and the UK, aiming to explore how cross-gender productions serve as a site of debate on gender – a cultural, social and historical construct. Specifically, I should like to examine Takarazuka’s
“Playing the male” or “playing the female”: Cross-gender Shakespeare in Japan and the UK

Shakespeare productions and the Donmar’s Shakespeare Trilogy.

The Takarazuka Revue, Japan’s all-female theatre company, celebrated its centennial in 2014. This unique theatrical institution has drawn attention from scholars even outside the country, the most notable example of which is Jennifer Robertson’s monograph, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (U of California P, 1998). Following a series of Shakespeare productions in Bow Hall, a smaller venue next to their main theatre, the Japanese adaptation of the French musical version of *Romeo and Juliet* by Gérard Presgurvic was added to their repertoire in 2010.

In the UK, Phyllida Lloyd’s all-female production of *Julius Caesar* at the Donmar Warehouse in 2012 culminated in the Shakespeare Trilogy with *Henry IV* (originally performed in 2014) and *The Tempest*, all performed at King’s Cross theatre last year. Cross-gender or gender-blind casting has become more common in the mainstream Shakespeare scene in the UK, which may indicate a departure from the feminist theatre movement in the past and mark the emergence of new standards in the British classical theatre traditionally dominated by male actors.

Kumiko Hilberdink-Sakamoto is Professor of English at Nihon University, Japan, holding a PhD in English from the University of Birmingham (the Shakespeare Institute), the UK. She contributed to *Shakespeare without English: the Reception of Shakespeare in Non-Anglophone Counties*, eds. Sukanta Chaudhuri and Chee Seng Lim (Delhi: Pearson Longman, 2006) and *Shakespeare in Asia: Contemporary Performance*, eds. Yong Li Lan and Dennis Kennedy (Cambridge: CUP, 2010) and is currently working on a study of fools on stage and cross-gender casting.

In 2017, the Royal Shakespeare Company mounted an ambitious production of *The Tempest* in which Mark Quartley’s performance as Ariel was rendered as a fully digital avatar through the use of live motion capture technology.

In response to director Gregory Doran’s claim that the ‘art drove the technology’ in this production, I propose an inverse critical response, instead examining how the hardware and software used by RSC and Intel impose certain necessary dramaturgical constraints. I will begin by discussing the production’s innovations in live-streaming mocap technology, in terms of the Xsens MVN System and facial recognition software, and their various implications for Ariel’s characterization. I will then go on to discuss the design of Ariel’s digital avatar, in terms of 3D sculpting, skeletal meshes and the Autodesk Motion Builder. I will conclude by examining the final stage effect of the ‘doubled Ariel,’ rendered through the Unreal gaming engine and projection mapping.

Anchuli Felicia King
Columbia University, US

“‘These are not natural events”: Ariel’s technodramaturgy in the Royal Shakespeare Company’s *The Tempest* (2017)”
By demystifying some of the technological wizardry behind this Tempest, I aim to address the negative critical response to Ariel’s high-tech avatar in relation to the challenges of implementing video game frameworks and CGI in a live performance environment. I will equally discuss present innovations in these technological frameworks, challenging Michel Billington’s critique that the production serves ‘as a one-off experiment rather than a signpost to the future.’

Anchuli Felicia King is a multidisciplinary artist, scholar and playwright of Thai-Australian descent who works primarily in live theater. Her areas of interest include emerging technologies, VFX and projection design, music production and writing for performance. Currently based in New York, Felicia has worked with a wide range of companies, including Punchdrunk, The Builders Association, 3LD Arts & Technology Center, Roundabout Theater, 59E59, Ars Nova, the Obie Awards, and Red Bull Theater. In 2017, Felicia is working as the Associate Artistic Director at 3LD Arts & Technology Center while completing her MFA thesis in technodramaturgy at Columbia University.

Penny Gay
University of Sydney

‘Neil Armfield’s production of Brett Dean’s Hamlet, 2017’

Australian composer Brett Dean’s new opera, Hamlet, premiered to excellent reviews and very positive audience responses at Glyndebourne in 2017; it will be revived at the Adelaide Festival in March 2018. Its libretto by Matthew Jocelyn plays on the audience’s familiarity with the story, using material from all three Shakespeare-era texts (and no other words, though they are not necessarily assigned as per the originals). Central to this new opera seria is Neil Armfield’s production, which comes to vivid life as the Players arrive: they clearly provide Hamlet with a ‘world’ in which he can think, and act, productively through play. Throughout, Armfield has deliberately re-used some of the visual tropes from his famous Hamlet/ Belvoir production of 1994-5, to produce an apparently effortless hybridization of opera and spoken-word drama via a conscious foregrounding of theatrical play.

Penny Gay is Professor Emerita in English and Drama at the University of Sydney. She has published extensively on Shakespeare in performance, most recently an essay ‘Shakespeare and Opera’ in Shakespeare’s Creative Legacies (ed. Paul Edmondson and Peter Holbrook, 2016), and a new Introduction to the Third Edition of the New Cambridge Shakespeare Twelfth Night (2017).

Panel 2.3 Room 353 Chair: Darryl Chalk

Kurt Temple
University of Tasmania

‘He was not made for war, Most critical attention paid to Thomas Heywood’s The Iron Age plays (published 1632) deals with the questions surrounding its composition and textual production. Scholars focus on the way that Heywood patched the plays together from his previous works, closely analysing his reuse of material from his early days under
but intertextual play: Heywood's *The Iron Age* and reading against degenerative morality

Philip Henslowe to his longer prose poem, *Troia Britannica*. This paper instead aims to closely read the play on its own merits with a view to examine the way that Heywood uses classical mythology to undermine pervasive notions of so-called 'degenerative morality': the idea in texts like Hesiod's *Theogony* and Ovid's *Metamorphoses* that humanity begins in a perfect state and becomes progressively more irredeemable. One of the central themes of *The Iron Age* plays is the consistent degeneracy of the Greek and Trojan princes alike. Heywood's characterisations of the princes and the relatively positive portrayals of both Helen and Thersites could be read as suggesting that the chief combatants deserve their deaths (only sparing Ulysses as he is committed to further adventures). Through examination of Heywood's use of classical sources, I argue that his readiness to play with intertextuality allows him to impose his own sense of morality onto the material.

Kurt Temple is a PhD student at the University of Tasmania. He is interested in the digital editing of Early Modern plays and ideas of popular authorship. He is currently producing an edition of Thomas Heywood's *The Iron Age* plays for Digital Renaissance Editions (DRE).

Douglas Arrell
University of Winnipeg, Canada

‘Heywood and Shakespeare’

The relationship between Thomas Heywood and Shakespeare has traditionally been viewed as that of a pigmy to a colossus: Heywood imitated and stole from Shakespeare, who remained serenely aloof from the lesser dramatists of the period. In her article ‘Actor, Poet, Playwright, Sharer ... Rival? Shakespeare and Heywood, 1603-4’, Clare Smout suggests that in the early modern London theatre the two were of comparable importance and that each influenced the other; she argues that *Measure for Measure* was influenced by *A Woman Killed with Kindness*. This kind of thinking faces what Janet Clare calls ‘a massive prejudice, Romantic and post-Romantic, in favour of Shakespeare’s originality and a corresponding reluctance to accept that he could produce works derived from others’ (*Shakespeare’s Stage Traffic*, p. 16). I have argued in a recent article that a lost play by Heywood, *Troye*, influenced *Troilus and Cressida*, and I am currently working on an essay that suggests Heywood’s *The Rape of Lucrece* influenced *Macbeth*, rather than, as is usually believed, the other way around. In this paper I outline a new understanding of the relationship between the two playwrights.

Douglas Arrell is a Senior Scholar at the University of Winnipeg, Canada. Before his retirement he was Professor and Chair of the Department of Theatre and Film for ten years. Recent publications include articles on early modern theatre history in *Medieval and Renaissance Drama in England, Early Theatre* and *Early Modern Literary Studies*. 
“Thou wast the cause, and most accurs’d effect” – Some topical logic behind Shakespeare’s word play

In examining Shakespeare’s likely applications of Cicero’s ‘topics of invention’ I have targeted passages that appear to display Cicero’s topical terms. This method is guided by Plett’s theory of *demonstrare artem* which suggests that a mode of rhetorical ‘display’ was used in English grammar schools. This supports the notion that Cicero’s topical terms (definition, partition, name, conjugates, causes, effects, etc.) might have made their way into Shakespeare’s text as he considered Cicero’s topics during composition. My method of targeting topical terms in Shakespeare has engaged incidentally with several passages that prove problematic for editors whilst also offering ‘new’ solutions for those passages. In this paper, I will discuss some of these, such as the ‘double entendre’ behind Snout’s presentation of a ‘wall’ (not just the ‘single entendre’) which makes him a ‘witty partition’ indeed. I will discuss the topical logic behind Richard’s wooing of Lady Anne and show that a particular line is perfectly cogent and does not need alteration as many editors believe. I will also show that Hamlet and Osrick are discussing rhetorical theory more than the cartographical conceit regularly attributed to their exchange. Overall, I will argue that Shakespeare’s applications of Cicero’s topical theory offers a missing link in our understanding of Shakespeare’s artistry.

Kirk Dodd has completed his PhD in Creative Writing and Shakespeare studies. His thesis develops a full-length blank verse Australian ‘Shakespearean’ drama called *The Tragicall Hiftorie of Woollarawarre Bennelong*, which imitates Shakespeare’s style and dramaturgy. His dissertation conducts a systematic analysis of Shakespeare’s texts to determine findings about Shakespeare’s applications of Cicero’s ‘topics of invention’. Kirk is currently developing a number of new ‘Shakespearean’ plays and continuing to research Shakespeare’s heuristic methods of composition.

Panel 2.4 Room 356 Chair: Sarah C. E. Ross

Hannah August
Massey University

‘Self-justifying genre theory in playbook paratexts’

Twenty years ago, Robert Henke observed that ‘the extraordinary success of the English stage is not matched by a coherent body of [dramatic] theory’. Continental writers’ thoughts about the shape of vernacular drama were available, untranslated, in works such as Giambattista Giraldi’s *On the Composition of Comedies and Tragedies* (1554) and Ludovico Castelvetro’s ‘explicated’ *Poetics of Aristotle* (1570), but English readers had only Sidney’s *Defence of Poesy*, with its notorious pronouncement that ‘[English] tragedies and comedies observ[e] rules neither of honest civility nor skilful poetry’. Yet Henke’s statement does not quite hold true. In the first half of the seventeenth century a body of English dramatic theory was established, one that asserted that English tragedies and comedies were ‘skilful poetry’. This body of theory can be found in the paratexts that accompanied the printed plays from this era. In
this paper I will demonstrate how dramatic paratexts performatively adjusted playreaders’ expectations regarding what constituted ‘good’ tragedy and comedy, in order to forestall unfavourable readerly judgements based on Aristotelian (and Sidneian) dramatic theory. This new paratextual ‘body of theory’, I will argue, helped to align playreaders’ expectations regarding quality with those of playgoers, and was an expedient and necessary move in the creation of the new market for printed commercial drama.

Hannah August is a Lecturer in the School of English and Media Studies at Massey University in Auckland. She completed her PhD at the London Shakespeare Centre, King’s College London; her research focuses on the history of reading commercial drama in the early modern period.

**Alexander D. Thom**  
The Shakespeare Institute, University of Birmingham, UK

“The catastrophe of the old comedy”: Edgar and the playing of banishment

The trajectory of Edgar evokes traditional conventions of banishment, especially those established in the earliest period of English commercial drama. He is unjustly outlawed due to slanderous allegations of treason but, through a combination of disguise and physical prowess, he succeeds in clearing his name and vanquishing his false accuser. This quasi-romantic treatment of Edgar’s character has received a mixed critical reception, often due to the apparent facility with which he adopts and sheds stereotypical personas. This paper will explore the variety of roles that Edgar plays over the course of *King Lear*, arguing that their sequence subscribes to and articulates a political and theological hierarchy that the play otherwise represents in a state of collapse. Edgar’s methodical ascension of this structure invites a specific set of generically-informed expectations, one of which materialises in Albany’s offer of the throne. I will argue that Edgar’s ambivalent response to this offer is exemplary of Shakespeare’s deliberate complication of romance conventions but, furthermore, that it is an essential component of the play’s overwhelmingly tragic finale.

Alexander D. Thom is a doctoral student at the Shakespeare Institute, University of Birmingham. His research has been generously supported by the Arts and Humanities Research Council and the Midlands3Cities Doctoral Training Partnership. Alexander graduated from the University of Melbourne with First-Class Honours in 2015, having been awarded the Shakespeare Scholarship and the Bowen Prize, amongst other prizes. His current research interests include the wider corpus of Elizabethan and Jacobean drama, early modern English law and politics, and the cultural histories of banishment.

**David Rowland**  
University of Melbourne

“[N]either right tragedies, nor right comedies”: Philip Sidney and the drama

*An Apology for Poetry* (printed 1595) has been called ‘England’s first philosophically coherent statement of poetics’, and Philip Sidney’s comment deploring the mingling of kings and clowns commands fascination. But although usually understood as the logical emanation of its aristocratic author’s aesthetic principles, Sidney’s neo-classicism cannot fully account for the strident nature of his objection. This paper argues instead that the famous...
of the public playhouses’ proscription against the mixed genres of the public stage is more accurately understood as evidence of Sidney’s dynamic engagement with the cultural developments of his times. While indecorous play had been a feature of vernacular entertainments for centuries, the play of the public stages was for Sidney of a far more pernicious nature. No longer confined to Carnival, no longer limited by the calendar, it imaginatively and effectively signalled a more profound questioning of authority. This paper explores why Sidney, a figure central within his own culture, had good reason to be concerned about the new kinds of play being staged on the margins of that culture.

David Rowland is a PhD candidate in the English and Theatre Studies Program at the University of Melbourne. His thesis examines the various ways that genre was conceived in the early modern period by those involved in the production and reception of dramatic texts.

3-330pm

Coffee

Level 5 Lounge

330-5pm

Parallel Papers, Session 3 (4 panels)

Panel 3.1 Room 553 Chair: Brett Greatley-Hirsch

Hugh Craig
University of Newcastle

‘The compositor, the author, or the roll of the dice: Who or what is responsible for modernisation in successive printed versions of early modern English plays?’

The English language changed especially quickly between the 1580s and the 1620s. There were some large shifts in grammatical words, such as the retreat of ‘thou’, ‘thee’, and ‘thy’ and the corresponding advance of ‘you’ and ‘your’. The nature and extent to which the language of the plays of the time reflects the changes is still relatively unexplored.

In this paper I will focus on one aspect of the larger problem, changes to grammatical forms in multiple witnesses to a single dramatic work. Where there are the expected changes in line with dates of printing, I will examine the question of whether the variation in the changing grammatical forms is best explained by changes made in the printing shop, or better seen as authorial revisions.

The paper will also discuss the aleatory element in the distribution of word types in text samples like versions of a single play. Researchers must take account of expected rates of random fluctuation, and guard against too readily declaring meaningful patterns in small sample sizes.
Hugh Craig directs the Centre for 21st Century Humanities at the University of Newcastle. His research interest is in the application of statistics to literary language. Style, Computers, and Early Modern Drama: Beyond Authorship, written with Brett Greatley-Hirsch, is due out in early 2018.

Tom Bishop
University of Auckland

‘Putting Words in Play’

Puns, amphibologies, catachresis, oxymoron -- this paper returns to the question of Shakespeare’s word play, one of his most distinctive stylistic features, and asks what theory of language might best fit it. Perhaps his attraction to playing with words is just an especially lively feature of a commitment to enargeia in dramatic rhetoric. But it seems more pervasive than that, a thorough-going habit of mind, perhaps even a metaphysical commitment. Taking the latter tack, I will argue that Shakespeare’s verbal playfulness derives from a view of language quite unlike the chiefly grammatical and lexical ones of his day, and that instead his practice has deep affinities with, perhaps even derivations from, pre-Socratic thought, especially that of Heraclitus. For both the English playwright and the Greek philosopher, the play-nature of language is a rushing energy containing, barely, the simultaneity of opposed qualities. In pursuit of the latter thesis, I will explore the availability of pre-Socratic philosophy in the England of Shakespeare’s day as well as contrast Shakespearean language-play practices with those of peers such as Jonson and Donne.

Tom Bishop, Professor and Head of English at the University of Auckland, is the author of Shakespeare and the Theatre of Wonder (1996), translator of Ovid’s Amores (2003), co-general editor of The Shakespearean International Yearbook (since 2003) and the editor of Pericles for the Internet Shakespeare Editions.

Howard Blanning
Miami University of Ohio, US

‘M E A S V R E
For Measure.
A Comedy Drama Play of
Old Venice Vienna.
with Richard Burbage
Joseph Taylor
as
Vincentio Lucio
by
William Shakespeare
& sundry’

This paper looks at an attempt at a structural-dramaturgical reconstruction of what was certainly likely perhaps Shakespeare’s original intentions for this infamously problematic play. Relying on original sources, recent scholarship, and the text itself, the paper will hope to present an inviting hypotheses as to how Measure for Measure evolved from the time of its first performance to the date of its first printing.

Howard Blanning is Professor Emeritus of Miami University of Ohio’s Department of Theatre, and currently teaches adjunctly at both the Korean National University of Arts and the Taipei National University of Arts. An abiding project is a new transcription of the four Shakespeare folios.
Paramjeet Kaur  
University of Otago  

“To put thee in remembrance of my death”: Visual Emblems and Revenge in The Spanish Tragedy and Hamlet’  

A. H. Thorndike introduced the term ‘revenge tragedy’ to categorize the Elizabethan and Jacobean plays ‘whose leading motive is revenge and whose main action deals with the progress of this revenge’ (125, emphasis mine). The Spanish Tragedy and Hamlet, with their climatic revenge scenes aimed to avenge the murders of family members, have unarguably come to be known as the quintessential members of this genre. Although the two plays share several common elements like villainous aristocrats, surrogate ghosts, proto-detective revengers and meta-theatrical performances, the strongest parallel is embedded in the fact that neither Hieronimo nor Hamlet witness the murders that they are trying to seek retribution for. The absence of a personal encounter with the gory crime, this paper argues, propels these revengers towards a pursuit for visually illustrative pieces of evidence, that by being emblematic of the actual crime, help them preserve the memories of the dead and test the truth of the information they have received. Focusing on the nature of perceptible proofs used by the revengers—the corpse, handkerchief and letter in The Spanish Tragedy and the ‘Mousetrap’ in Hamlet, this paper aims to show how Hieronimo and Hamlet use spectacle to make the unseen come alive in the progress of their revenge.

Paramjeet Kaur is pursuing a PhD in English Literature at the University of Otago. She is interested in examining theatrical violence in plays that flourished on the English stage between 1590-1640, so as to map the mnemonic, cognitive and emotional transformations that revengers undergo as a result of the brutal murders of their family members.

Jennifer Nicholson  
University of Sydney  

‘Hamlet’s French Philosophy: Playful Writing at the Edge of English’  

Shakespeare’s reputation for puns, or plays on words, is well founded, but one text for which he is particularly well known is a play about words. Language in Hamlet is frequently centred on the impossibility of representing meaning through acting or through words. However, Shakespeare’s playful language does not stop at the edges of the English but moves further beyond it. The critical history of connections between Shakespeare’s work and the Essais of Michel de Montaigne go back as far as 1779. However, this comparative history has been largely conducted through John Florio’s 1603 translation, even though Hamlet was first performed at least as early as 1600, and perhaps much earlier.

Making a case for Shakespeare’s knowledge of French, this paper will trace some of the ways in which Shakespeare has Hamlet translate Montaigne’s philosophy, with a particular focus on plays and playing. As well as acknowledging the influence of the essays’ original French on all three Hamlet texts – the First and Second Quartos, and the Folio – the comparison will reveal the authors’ shared general interests in invoking multiple meanings. Furthermore, doing so will reveal ways in which Shakespeare’s linguistic playfulness in Hamlet works at and beyond edges of English.
Jennifer Nicholson is a PhD candidate in English at the University of Sydney. Her thesis conceptualizes Shakespeare as a translator of French sources in writing ‘Hamlet’. She intends to situate her research between Shakespeare studies and world literature in order to discuss multilingual influences on Renaissance literary production in English.

Panel 3.3  Room 353  Chair: Liam Semler

Fiona Gregory  
Monash University

‘Playing through the Portal: Teaching Shakespeare in a Cross-Cultural Context’

This paper reports on an innovative teaching model developed by colleagues Paul Prescott (Warwick), Fiona Gregory (Monash) and Gabriel Garcia Ochoa (Monash) using what is known as ‘the international portal space’, a state-of-the-art teleconferencing system developed by Warwick and Monash universities. This space enables students at these institutions to work together in real time (early morning in the UK and evening in Australia) on a shared syllabus. In the unit ‘Global Shakespeares’, offered in 2016 and 2017, the syllabus was comprised of Shakespearean texts, which were analysed with a focus on the idea of ‘the global’. Through this use of technology, and what is now referred to as ‘portal pedagogy’, students on opposite sides of the globe were able to engage with Shakespeare, building their own and a shared knowledge of Shakespearean performance in local and global frameworks. Working alongside students from a different cultural context also forced students to re-consider their understanding of the ‘natural’ and ‘given’ in relation to Shakespeare, and thus, in relation to their understanding of culture more broadly. This paper examines the application of portal pedagogy and other strategies that we employed to show how, in this unit, ‘playing with Shakespeare’ became a way of fostering a uniquely affective form of intercultural competence.


Lucy Potter  
University of Adelaide

‘Pedagogical Play: The Shakespeare Matters MOOC’

In this presentation, I share my experiences in creating the Shakespeare Matters MOOC (Bard 101x) for the AdelaideX project. I touch on elements of MOOC creation from the delivery plan to the final product, including the formation of the MOOC team, student co-creation of design and content, the all-important structure of the MOOC, using local and national spaces as well as faces, how to survive a MOOC retreat that you yourself organised, and what it’s like to work with Dave in the recording studio.

Due to the timing of the MOOC’s launch, I will be able to show
some of the key design features through which we achieved coherence as well as consistency across five weeks of content. I will also be in a position to discuss enrolments, completions, and student feedback, and to comment on the processes of moderation.

Dr Lucy Potter is an Associate Professor in the Department of English and Creative Writing, and former Associate Dean (L&T) for the Faculty of Arts at the University of Adelaide. In between MOOC-making activities, she has been teaching *Shakespeare*, *Tragedy*, the study tour *Shakespeare at the Globe*, and pursuing her research interest in the dramatization of ekphrasis in the early tragedies of Christopher Marlowe.

Glen McGillivray
University of Sydney
‘Scaffolded Learning in Rehearsing Shakespeare’

In the last two decades, driven primarily by the work of Tiffany Stern (2000, 2007)) and Simon Palfrey (2007), research into early modern rehearsal techniques has advanced considerably. Fundamental assumptions about how actors prepared for performance, based on modern norms, have been challenged from processes (individual study instead of group rehearsals) to materials (actors parts instead of full scripts). Recent work by Lyn Tribble (2011, 2017) has reconsidered the training, preparation and performance of early modern actors in terms of a ‘distributed or systems-based model of cognition’ (151). Tribble’s ideas articulate to Tim Fitzpatrick’s (2011) theory, contested by some, that the early modern playhouse had only two onstage doors to the left and right of the tiring house (as shown in the DeWitt sketch of the Swan). Through this cognitively limiting resource, the playhouse became part of the cognitive technologies used by the players. Applying these principles, I have developed and taught an undergraduate course entitled Rehearsing Shakespeare that attempts to teach students how Shakespeare’s actors prepared for performance. In this paper I will address the course design that sought to mirror, in a modest way, the scaffolded training of apprentice actors as a pedagogical model.

Glen McGillivray is a senior lecturer in Theatre and Performance Studies at Sydney University. His research focuses on the relationship of acting conventions to emotions in 18th C. acting. In 2015 he was a research fellow at the Folger Shakespeare Library and has published in *RECTR*, *Theatre Notebook*, *TDR* and *Performance Research* amongst others.

Carolyn Sale
University of Alberta, Canada

‘“True Labour” and “True Labour” and

My paper takes up the relation of play to its chief opposite, labour or work, to consider what the historic practice of playgoing as exemplified by Shakespeare’s comedies offers the politics of the play/labour relation now. In a historical moment and cultural circumstances so important to the rise of capitalism and its organization of the lives of the majority around waged labour and
“Commonwealth”: The Politics of Play and Work in Shakespeare’

accumulation of great wealth for the few, Shakespeare’s comedies challenged ideas of what both play and labour were for, and how the relation of the two might be organized. The paper homes in on tension between the two kinds of activity in As You Like It and The Tempest to argue that for Shakespeare’s first audiences playgoing was an activity that cultivated a desire for forms of social organization different from that which obtained, to use As You Like It’s phrase, in the "working day world." In the two plays play is associated respectively with a "golden world" or illusory "commonwealth." Interest in play is, however, anything but frivolous. The argument both draws upon and aims to contribute to contemporary theory by exemplifying what the plays suggest play might be or might do for social forms.

Carolyn Sale (Ph.D. Stanford) is an associate professor in the Department of English & Film Studies at the University of Alberta where she teaches Shakespeare and other early modern literature. She has published extensively on Shakespeare and early modern women writers’ engagements with law, and is completing the book manuscript “The Literary Commons: The Common Law and the Writer in Early Modern England, 1528-1628.”

Rosalind Smith
University of Newcastle

‘Poetry, politics and pain: Complaint in Lady Mary Wroth’s Urania and “A Lover’s Complaint”’

The first part of Lady Mary’s Wroth’s prose romance Urania contains poems overwhelmingly mediated by the mode of complaint, which becomes a site of Sidneian poetic reinvention of the mode and its possibilities in early seventeenth century England. This paper examines the relation such formal experimentation on Wroth’s part might have to one of the most experimental complaints of the period, Shakespeare’s ‘A Lover’s Complaint’, which similarly explores the formal possibilities of the mode in terms of frame, audience and affect. Through these examples, the paper asks what might it mean for the expression of political disenfranchisement, protest and loss in early seventeenth-century England if Jacobean poetry was understood to be underpinned by an Ovidian rather than a Petrarchan framework, and if complaint were positioned as one of the period’s primary poetic modes.

Rosalind Smith is an associate professor in English at the University of Newcastle, and co-coordinator of the Early Modern Women’s Research Network. She has published widely on early modern women’s writing, especially the relationship of gender, genre, politics and history, including the recent collection Material Cultures of Early Modern Women’s Writing (Palgrave, 2014) and the monograph Sonnets and the English Woman Writer, 1560-1621: The Politics of Absence (Palgrave, 2005).

Alan F. Hickman
The American University in Dubai, UAE

The volume entitled Shake-speares Sonnets was first published in quarto form in 1609. Ever since, a debate has raged about whether or not the poet played a hand in ordering the poems. I will make the case that Shakespeare was, indeed, active in their publication and that the final arrangement of the poems is his. I shall do so by
**“To Play the Watchman”: Continuity as a Product of Form in Shakespeare’s Sonnets**

looking at the poems in relation to one another on the page. In addition to the content of the poems, I shall be looking at features such as their typography, composition, and punctuation. My contention is that the poems play off of one another in unexpected ways. For example, their very placement in the quarto (only Sonnet 154 occupies its own page in the text—the remaining sonnets may be said to “scroll” from page to page) contributes to the narrative flow of the poems. One leads into the next, like chapters in a book. It is almost as if Shakespeare is winking at the reader as he/she struggles to make sense of the “story” the poems tell. It takes a “watchman” of the sort adduced in Sonnet 61 to locate and follow the trail he has left.

Alan F. Hickman is an Associate Professor of English at the American University in Dubai. He received his Ph.D. in Literature from the University of Arkansas in 1990. He has taught, at the college level, in the United States, Europe, and Asia. His publications include poems, reviews, and scholarly articles, most recently in *Linguaculture* and *Cahiers Élisabéthains*.

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**5 for 530pm**

**Drinks**

*Bernardo Family Atrium, Gateway Building, Trinity College*
Day 2: Friday

930-11am Parallel Papers, Session 4 (4 panels)

Panel 4.1 Room 553 Chair: Victoria Bladen

Arpad Mihaly
La Trobe University

‘Shakespeare and Cue Scripts: What can we make of early modern theatre and education?’

This paper explores some features of early modern theatre and education and asks what use we can make of them. We will look at activities such as:

1. Cue Scripts
2. Progymnasmata (exercises in primary schooling)
3. Choric Speaking
4. Jesuit Pedagogy and the role of theatre in education

These aspects are some of the unique features of early modern learning which are no longer part of contemporary education. If “the past” is a foreign country then Shakespeare’s texts can be seen as a foreign language, and this paper gives some practical examples of adapting these activities for contemporary theatre making.

Arpad Mihaly is a doctoral candidate Theatre Directing, in the Creative Arts and English school of Latrobe University. After training as a drama and media teacher (Deakin University) he enjoyed the art forms so much he helped set up an experimental touring theatre company, during which he unknowingly directed the future “Russell Street Bomber” in a Pentridge Prison theatre production. As a professional actor, he helped the Pram Factory close down and then set up and run the Melbourne Fringe Festival. Later he worked in front of and behind the camera in feature length and short films as actor, co-writer and researcher. Arpad then tried teaching drama and media in high school (often) without equipment, curricula or classroom. This, and postgraduate study in Australian Studies and then in Teaching Shakespeare the RSC Way, (University of Melbourne), gave him the tools and experiences to support tertiary student volunteers to use Shakespeare in language learning with refugees and asylum seekers, to teach students to write essays about critical thinking in creative media, and now, to research early modern learning by students, such as Shakespeare.

Liam Semler
University of Sydney

‘Ardenspace to Shakespeed: Trajectories of Play on the Shakespeare Reloaded Website’

This paper describes the creation and use of a gamified, online learning module called Shakespeed. Shakespeed offers a fresh way into exploring Macbeth and The Tempest. The module is found on the Shakespeare Reloaded website and represents an attempt to actualise the idea of an ardenspace (a space of educational discovery and experimentation). The paper will cite teacher and student responses to Shakespeed.

Liam Semler is Professor of Early Modern Literature at the University of Sydney and leader of the Better Strangers project which is a collaboration between the school Barker College in Sydney and academics based at the University of Sydney and the Australian National University. He is author
of *Teaching Shakespeare and Marlowe: Learning versus the System* (Bloomsbury, 2013) and various essays on Shakespeare education.

**Christian Griffiths**
Monash University

‘The Shakespeare sandpit: Standards of experimentation in student theatre production’

Student theatre is often overlooked as a site for the analysis of performance practice in Shakespeare studies. Among other reasons, this may reflect the perception that student performances are developed by inexperienced practitioners, and are therefore of little critical or reflective value. While the first part of this statement is certainly true enough, the second need not be so easily accepted.

Given the material subsidy that often supports student theatre, it may enjoy a freedom to experiment (and to fail) in ways that more professional theatres may be at pains to avoid. This freedom counter-balances the limitations of relatively inexperienced casts and crews, whose notions of “experiment” may seem reductive in comparison with more experienced practitioners, by allowing a degree of unauthorised ‘play’ in the theatre process.

I analyse several productions of Shakespeare *The Tempest* to demonstrate that the sometimes-shambolic nature of student performances supports a theatrical critique of social hierarchy that is a mainstay of political Shakespeare scholarship. I argue that this quality counters the rigid hierarchies that are often the premise for modern theatre culture, and that it reflects an application of Brechtian ‘populism’ that may be key to articulating the political ambivalences of the plays in performance.

Christian Griffiths has completed his doctoral thesis on how the use of music in Shakespeare is aligned to political readings of the plays. He also pursues inter-cultural analyses of Shakespearean criticism through the translation of non-Anglophonic Shakespeare scholarship.

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**Brid Phillips**
University of Western Australia

‘Love’s Labour’s Lost: Emotions at Play in the Playground of Love’

Anna K. Nardo in *The Ludic Self in Seventeenth-Century English Literature* says ‘Games, sports, and festivals promote social stability by channelling tensions into contest and periodic indulgence of excess and by displaying under controlled conditions the frightening anarchy that a complete release of tensions might unleash.’ Within *Love’s Labour’s Lost*, which is figured as a playground, there are displays of emotional tension and excess which are motivated and moderated by acts of playing. The plot is secondary to the games which are played within its confines. Emotional responses related to rules, control, and the negotiation of tension find expression in its playing spaces. This paper will suggest that the play has an overarching ludic framework, in which the static boundaries of individual games are blurred, and variations of emotional exchange take place. It argues that the
framework is informed by the courtly love-hunt and its associated emotional transactions, and explores the correlation between dynamic emotional register and increasing ludic references and engagement. In particular, it will analyse the impact that the games have on the emotional response of the players who, both knowingly and unknowingly, are reacting to a ludic situation that is apparently beyond their control.

Brid Phillips received her doctorate in 2017 on research concerning emotions and colour in William Shakespeare’s drama. She has published a chapter in an edited collection on Shakespeare and emotions and has had two further chapters accepted for publication. She has formed a Moved Reading Project which reads early modern drama linked to taught units at The University of Western Australia.

Scott Alderdice
University of Southern Queensland

‘Playing Games with Shakespeare’

According to Vygotsky’s Zone of Proximal Development theory, humans learn most effectively in an environment of social interaction. The Dutch historian Johan Huizinga further emphasized the importance of the safe and ordered social space of play as a domain fundamental to the development of culture. Learning resources developed for the online portal, Working with Shakespeare, have been designed to foster and facilitate creative play as a collaborative practice-led means to exploring the works of Shakespeare in secondary school classrooms. Having identified the component competencies and understanding fundamental to an effective interpretive engagement with Shakespeare’s plays, the researcher has drawn on thirty years of practice as a professional theatre director and tertiary acting teacher, to design a range of real world games which enable peer-assisted playful exploration and knowledge growth in those elements. A comprehensive range of games have been devised to enable students to play with Shakespeare’s language and devices, and to engage in contemporaneously focused interpretive interrogations of his plays. This paper proposes to present a precise of the major games in operation with early data evidencing the effectiveness of play as a means to overcoming obstacles to student learning in the study of Shakespeare.

Following a successful career as a professional theatre director Scott Alderdice has worked as an acting teacher at the University of Southern Queensland since 1998. He co-founded the USQ outdoor Shakespeare Festival which ran from 2004 until 2015. The Working with Shakespeare website is a focus of his PhD study.

Daniel Timbrell
University of Southern Queensland

“My fortune runs against the bias”: Bowling and the

Act 3 scene 4 of Richard II presents the Queen’s unwitting forecast for the current situation facing the titular monarch that doubles as a warning as to the long-term fate as regards kingship itself in the play. Despondent over the likelihood that Richard will be deposed, she turns down the prospect of playing at bowls since “‘Twill make me think the world is full of rubs, / And that my fortune runs
Battle for Sovereignty in *Richard II*

against the bias” (4-5). It is the contention of this paper that an examination of the game of bowls serves to indicate the tensions that underlay both this contest over sovereignty and the extent to which even the victor will be affected. Analysing the importance of conquest in conceptions of masculine identity in the period, it will be seen that the combination of force and guile that marks the successful bowler serves as an illustrative analogy of Bolingbroke’s usurpation of Richard’s position. Yet, neither can such a victor turn a blind eye to the risks inherent in such inveterate gaming be entirely negated by the victor. The newly-crowned Henry IV is painfully aware that the instability unleashed by this contest is unlikely to be forgiven or forgotten.

Dr Daniel Timbrell is an early career researcher based at the University of Southern Queensland in Toowoomba. He gained his PhD through the University of Southern Queensland with a thesis that examined the connections between competitive gaming and masculinity in early modern drama. His interests include Renaissance games and pastimes, and the methods by which such games were invoked on the Renaissance stage to both frivolous and serious purpose. He was the Samuel Ernest Sprott Fellow for 2016 and is currently working on a monograph about the impact that games and other pastimes have on early modern theatre.

Panel 4.3  Room 353  Chair: Jennifer Nicholson

**Marina Gerzić**  
University of Western Australia  

‘I wish the bastards dead: Adapting Richard III in Children’s Literature’

This paper analyses a selection of twenty-first century adaptation of William Shakespeare’s *Richard III* for children. Through comparisons with Shakespeare’s canonical play-text, as well as earlier adaptations of Shakespeare for children, such as those by Charles and Mary Lamb, *Tales from Shakespeare* (1807), as well as the many illustrated narrative retellings that followed in the Lambs’ footsteps, this paper will focus on the interplay of methods used by authors of these Shakespeare adaptations specifically geared to children to help the young audience relate to and make sense of the story of Richard III. These retellings of *Richard III* are often characterised by an irreverence and play with its source material. Shakespeare’s language is often heavily edited and translated, and illustrations are frequently used to embody Richard and convey his morality. These works allow readers to experience his physicality and disability through an imitation of the way in which they would experience his character through stage and screen adaptations, that is as a predominantly visual experience. This paper will examine how readings of these works interpret and visualise Richard’s appearance and the sources and assumptions which underpin these visualizations.

Marina Gerzić works for the Centre for Medieval and Early Modern Studies at The University of Western Australia in both research and administrative roles. She was recently appointed the Executive Administrator for the Australian and New Zealand Association for
The works of Shakespeare have been used profitably by many modern and contemporary Australian poets, including C J Dennis, the fictitious Ern Malley, A D Hope, Peter Steele, Jill Jones, Peter Goldsworthy, John Kinsella and Toby Fitch. This paper surveys the ways in which Australian poets have appropriated Shakespeare’s work. While Australian responses to, and uses of, Shakespeare and his work have been diverse, a common emphasis on playfulness, inventiveness and humour, sets itself against a post-first folio tradition of English poets who have written about Shakespeare and his work – represented primarily by figures such as Milton, Keats and Arnold. In doing so, Australian responses challenge the worst excesses of bardolatry, either by ridiculing their pious nature, or by highlighting those features of Shakespeare’s work that such traditions downplay.

Aidan Coleman is working on a biography of the poet John Forbes, assisted by an Australia Council grant. He is a tutor at the University of Adelaide and a co-designer of the MOOC Shakespeare Matters for AdelaideX. Aidan reviews for The Australian and writes Shakespeare textbooks.

Early modern adaptations are prior to the establishment of Shakespeare seen as a virtual if not literal divinity – Shakespeare is not yet an “unparalleled literary genius.” The question of ‘irreverence’ is interesting when thought of as a phenomenon over time, because ‘Shakespeare’ is not yet, in the 18th century, a figure requiring special reverence. The ‘rules’ of literature, and the content of social discourse and accepted knowledge have also shifted significantly from the early modern period; meaning, we interpret the plays differently now and we find different things funny.

The 2012 Stuart Bousel redux of The Merchant of Venice in San Francisco talks in interesting ways to George Granville’s 1701 adaptation, The Jew of Venice. Granville creates humour at the expense of Shylock, whom Bousel de-emphasises; and Granville cleans up the Christians – characters that the modern Bousel imagines as ruthless, metrosexual Wall Street traders.

What both are united by is this idea that they can achieve, through different means, what Shakespeare wanted to. In the modern period, this is regarded as an often-cheeky “standing on the shoulders of giants” – in the early modern, as doing him a favour.
Megan Blake is a final-year PhD candidate at Monash University, researching the influence of author-concepts on hermeneutics. She was recently published in *Colloquy* journal, on ‘The Emergent Author: Affective Response to a Friend of a “Very Special Artificial Kind”’ (2015) and spoke at the June meeting of the Melbourne Shakespeare Society.

Panel 4.4  Room 356  Chair: Anna Kamaralli

**Thomas Kullman**  
Osnabrueck University, Germany  

“Wordplay and Courtship in *Romeo and Juliet*, *Much Ado About Nothing* and *As You Like It*”

In each of the three plays, *Romeo and Juliet*, *Much Ado About Nothing* and *As You Like It* the prospective lovers engage in a courtship ritual which is characterized by a certain playfulness, and wordplay is invariably part of the courtship game. When answering Romeo’s playful comparison of Juliet to a saint, Juliet puns on palmer (pilgrim) and the palms of the hands; Rosalind avers to Orlando that he has “overthrown/ more than your enemies”, i.e. both literally overthrown Charles the wrestler and metaphorically overcome Rosalind’s peace of mind. Beatrice and Benedick famously engage in a series of playful fights with words before becoming aware of their love for one another.

My contention is that it is through the means of play that courtship becomes possible in a society traditionally determined by patriarchal structures, and that the rules of the game, both of courtship and wordplay, are based on the advice given in Castiglione’s treatise *The Courtier*. In staging courtship games involving wordplay the dramatist cannot only give a dramatic shape to the process of falling in love; he can also display to a large audience how courtly culture functions.

Thomas Kullmann is professor of English Literature at Osnabrueck University, Germany. His many fields of interest are Shakespeare and Renaissance culture, English children’s literature and the culture and literature of British India. He has published two books on Shakespeare, one on landscape and nature in nineteenth-century British novels and one on children’s literature.

**Ashleigh Green**  
University of Melbourne  

‘Birds and the Language of Love in *Much Ado About Nothing*’

*Much Ado About Nothing* is one of Shakespeare’s Wittiest comedies, featuring sparring lovers, deception, disguises and layered, euphemistic language that can be difficult for modern audiences to decipher. This paper will examine just one aspect of *Much Ado*’s wordplay, focusing on the repeated use of avian symbolism in order to build a deeper understanding of this play, the characters, and the relationships they share.

During the talk, different lines which reference birds will be examined in their original cultural context, allowing us to
reconstruct how Elizabethan audiences might have understood them. Metaphors of luring, catching, taming, hunting and netting birds abound, and particular birds are used to enrich the banter between the warring lovers. When compared to contemporary examples, these will take on a new dimension of meaning.

Birds have always had a prominent place in the language of courtship, sometimes as poetic symbols, and sometimes as pure innuendoes. Since Much Ado is a play concerned with love, sex and anxieties about fidelity, it makes for a valuable case study to explore how the bard and his contemporaries related birds to the world of wooing.

Ashleigh Green is a PhD candidate at the University of Melbourne currently completing a thesis on birds and avian symbolism in Ancient Rome.

Matthew Halton
University of Sydney

‘The Masked Prince in Castiglione and Much Ado About Nothing’

Castiglione writes in his Book of the Courtier that a Renaissance prince may, by putting on a mask, become able to engage in pastimes and modes of behaviour that would otherwise fall beneath the dignity of his station. The mask, crucially, does not operate as a way of concealing the prince’s identity but as a way of compelling his underlings to behave as if his identity has been concealed, allowing him to evade the constraints of rank while still holding on to all the privileges of it. It is not an actual disguise but the symbol of a disguise, which only the power of the prince transforms into an effective reality. Leonato’s court in Much Ado About Nothing bears a distinct resemblance to the setting of Castiglione’s book, and critics have occasionally argued that Shakespeare’s play may have been informed by Castiglione’s writing on the courtly virtues, the social role of jokes, sexual morality and the appropriate limits of princely power. Masks play a key role in both the second act’s revel and the double wedding that concludes the play. If it is true that Castiglione can shed light on Much Ado then his suggestion that masks in the Italian court are often transparent, and a way of demonstrating the extent of the prince’s command over his subjects, makes possible a reading of these scenes as a veiled critique of the aristocratic system by which the Messina courtiers’ power is maintained.

Matt Halton is a PhD candidate at the University of Sydney, currently based in Brisbane. His academic interests include the history of cuckoldry, subjectivity and theatrical disguise.

11-1130am

Coffee

Level 5 Lounge
1130am-1pm  
*Forum Theatre  
Room 153, Arts West*  

**Keynote:**  
**Gina Bloom,** University of California, Davis  
@PlayTheKnave  

‘Rough Magic: Glitchy Performance in The RSC *Tempest* and the Videogame *Play the Knave*’  

Chair: Rob Conkie

1-2pm  
*Level 5 Lounge*  

**Lunch**

2-330pm  

**Lloyd Davis plenary panel + Elizabethan movement workshop**

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<th>Panel 5.1</th>
<th>Lloyd Davis plenary panel (Forum Theatre, Room 153, Arts West)</th>
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**Kenneth Crowther**  
University of Southern Queensland  

‘Playing with Demons: Acedia as Demonic Humouralism in *King Lear*’

Many have recognized that *King Lear* focusses on ideas of possession: the possession of a kingdom, land and power; possession of other people; possession of one’s self; one’s vision and senses, and of a sound mind. In this paper, I contend that there is another form of possession operating in the play’s mechanics – that of demonic possession. I suggest that the underlying cause for Lear’s insanity and its tragic outcomes is the medieval sin of *acedia*. Though by the turn of the 17th Century it had been replaced by sloth and idleness, *acedia* is a far more nuanced and complex condition, with humoural, spiritual and psychological causes, manifestations and implications. Unlike its reductionist descendants, *acedia* spoke to more than mere bodily inactivity, revealing an inner emptiness and turmoil resulting from a despairing rejection of spiritual goodness and duty. Also unlike idleness, *acedia* – characterized as the ‘Noonday Devil’ by the Desert Fathers – was not combatted by work, but rather, by spiritual commitment, contemplation, feasting, and even by play. This paper builds upon the work of Gail Kern Paster and Stuart Clark by combining the fields of humouralism and demonology, and reveals *acedia* – a rejection of community and play – as the central sin in *King Lear*.

Kenneth Crowther received his Bachelor’s degree from USQ in 2010, and an MA from Macquarie in 2015. He is the head of the Arts and English Departments at Toowoomba Christian College, and is currently completing a thesis for a Master of Arts at USQ focusing on locating traces of *acedia* in Shakespeare.
John Fletcher and Philip Massinger’s tragedy *Sir John Van Olden Barnavelt* (1619) was written, censored, revised, licensed, and performed all in the space of three months after the trial and execution of the Dutch statesman Johan van Oldenbarnevelt. The play dramatizes his fall from grace from the position of Land’s Advocate of Holland and Maurice, Prince of Orange’s seizure of power over the Republic. Although Barnavelt is represented as a religious conspirator, the play places no hope in the figure of Orange. In the final scene, Barnavelt is decapitated, and in sinister fashion, so too are his fingers accidently lopped off. This paper will argue that Barnavelt’s severed hand is emblematic of the textual production of *Barnavelt*. The play itself only exists in manuscript copied by the scribe Ralph Crane, with prompts added by the bookkeeper, and the copious comments, crosses, and deletions of the censor Sir George Buc. There is no evidence that the manuscript was returned to the playwrights after Buc’s censoring, indeed, Crane takes on the role of the playwrights and revises the play himself. Each individual involved leaves their hand on the play, lopping off the playwrights’ authority. For a drama that plays with the singularity of sovereignty, it is interesting that its textual production cultivated multiple playwrights.

Gabriella Edelstein is a PhD student at the University of Sydney, and has completed a Masters of Shakespeare Studies at King’s College London. Her thesis explores how the concept of authorship was constructed and constrained by censorship and collaboration in the early seventeenth century.

An almost modish ailment in early-modern times, melancholy is often invoked in Shakespeare’s plays. But though the humoral upset receives a distinctively comic expression in the figure of *As You Like It*’s Jaques, few would laugh at the frenzied sadness of Ophelia or the Jailer’s Daughter. Here in Shakespeare’s plays, as in Burton’s *Anatomy of Melancholy*, female melancholy is theorized as different in kind from the more “genial” male mode; indeed, whilst the latter can be seen to inspire great existential insights (think of Jaques’ “All the world’s a stage […]”), female grief is instead aired through uninterpretable ramblings, or even stifled in silence. I intend to put Shakespearean depictions of feminized melancholy – which are overtly performative, and comprised of discourse that is readily aestheticized by male interpreters - in dialogue with the embodied expressions of melancholy featured in the poetry of seventeenth-century women writers Hester Pulter and An Collins. In constructing this dialectic of melancholy observed and melancholy experienced, I ask what agency might be assumed by the female speaker when she herself guides the reader through her melancholic complaints, as opposed to the (still not insignificant) power that Shakespeare’s women are afforded when made into a spectacle for the theatrical gaze.

Emma Rayner
Victoria University of Wellington

“‘I cannot choose but weep’: Female melancholy from within and without’
Emma Rayner is a Masters student at Victoria University of Wellington, and is writing her thesis on the representation and expression of female melancholy in seventeenth-century literature. She is completing her MA under the supervision of Dr. Sarah Ross, as part of a Marsden-funded women and complaint project.

5.2 Elizabethan Movement Workshop (Room 356, Arts West)

**Ian Maclennan**  
Laurentian University, Canada

This is a beginner’s workshop to experience some of the different ways in which the upper echelons of society lived and moved during late sixteenth century. It is intended that the workshop be participatory, but it is not strenuous in any way.

The workshop begins with a brief overview of the etiquette at court, what was important in terms of one’s physicality, and the importance of hierarchy to social order. Then the workshop moves to its practical/studio stage. We will learn how to walk, how to acknowledge, how to curtsey or bow, and how to be presented at court.

The workshop ends with learning how to dance a simple *pavane*.

The workshop should last 1½ hours. Participants are encouraged to wear loose clothing.

Ian Maclennan is a Canadian director, actor, and scholar, teaching theatre history at Laurentian University He has acted, directed and taught in Canada, the United States, Great Britain, Australia and Taiwan. His research interests include single-sex performance of Shakespeare and LGBTQ theatre.

330-4pm  
*Coffee*  
*Level 5 Lounge*
Panel 6.1  Room 553  Chair: Bríd Phillips

Amy Perry  
Sydney, Australia  
‘A Story of National Identity Told Through Shakespeare’s Plays’

Australian Identity can be viewed through the lens of evolving approaches to performing Shakespeare’s plays from 1788 to the present day. Australia’s relationship with Shakespeare has changed over time and these changes reflect changes in our society and self-perception. By tracing through Australia’s historical relationship with the plays of Shakespeare parallels can be drawn between the development of our national identity and the directorial choices made by our theatre companies.

Drawing on research of accounts from theatre practitioners, directors and actors as well as reviews of pertinent productions, trends explored include:

- the rejection of faux British accents and the appropriation of the plays into Australian contexts;
- the inclusion of reference to specifically Australian social and political events;
- the growing trend of freely adapting classical works; and the increased prominence of Indigenous language productions.

Amy Perry is an actor and educator, currently teaching Drama in Sydney, Australia. In addition to her acting performance degree (Theatre Nepean) and her teaching qualifications (UWS), Amy holds an MA in Shakespeare and Theatre from the Shakespeare Institute (UBham) and a Graduate Certificate in Indigenous Education (Macquarie University).

Jennifer Fewster  
AusStage  
“‘Good luck lies in odd numbers”: The AusStage database and Shakespeare’s contribution to the Australian story’

AusStage is the national online resource for live performance research in Australia. It comprises a freely accessible online database, and a suite of tools designed to enhance the research potential for scholars, industry and public alike. AusStage is a unique national resource. It reflects our history and our passions as a nation, making available information on 240,000+ events, artists and arts organisations that define our collective story.

AusStage contains tens of thousands of stories. And yet those stories are at the same time one story: the story of the performing arts in Australia, as the country has journeyed from colonial settlement to modern democracy. It is this capacity to reflect both the plurality of Australian culture, but also its common historical trajectory, that makes AusStage a resource for everyone. It can represent information numerically, verbally and graphically. It can produce maps showing the locations of events, artists and arts organisations, and how the lines of aesthetic transmission between them have developed over time.
This paper discusses what AusStage can tell us about Shakespeare’s ongoing contribution to the Australian story. It will examine his place in the fabric of our culture by looking at the frequency and distribution of performances of his works in Australia from 1800.

Jenny Fewster joined AusStage (www.ausstage.edu.au), the Australian national online resource for live performance research, when the project began in 2000 and was appointed Project Manager in 2003. During her time with AusStage the project has been successful in gaining over $5 million (AUD) in funding from the Australian Research Council, Australian National Data Service, National eResearch Architecture Taskforce, eResearch South Australia and the Australian Access Federation. Jenny is active in nurturing relationships between university researchers and cultural collections. She is currently the Deputy Chair and Secretary of the Performing Arts Heritage Network of Museums Australia and has served on that Committee for the last ten years.

**Lori Leigh**
Victoria University of Wellington

“If this were played upon a stage now”:
A site-sympathetic staging of *Twelfth Night*

In her 2012 article, “Shakespeare, Rehearsal and the Site-Specific”, Bridget Escolme imagines a Shakespearean rehearsal process that begins with the question, “‘what does this mean if I say it *here*?’ (here in time, here in space, here in front of an audience sitting or standing there).” Broadening Escolme’s invocation beyond vocal utterance to ask “what does this mean if I *play* it here” this paper investigates a site-sympathetic production of *Twelfth Night* rehearsed and performed in an art gallery by the New Zealand company Bright Orange Walls. Rather than simply playing *in* a space, this paper explores playing and displaying *with* space. By forging relationships between site, texts, and audiences, such interactions generate fresh, often “playful,” perspectives on Shakespeare. From Olivia’s description of herself as portraiture to Feste’s reference to the image of “We Three”, *Twelfth Night* is a play obsessed with visual and graphic representation while motifs of spectatorship, perspective, and interpretation abound in the play. Even the subtitle, “What You Will” implicitly invites the audience to consider a viewpoint. An art gallery, after all, is primarily a place of exhibition or display—often not only of art but also of those who produce or come to view the art.

Lori Leigh is a senior lecturer in the Theatre Programme at Victoria University of Wellington, New Zealand and freelance theatre practitioner. Her research focuses on Early Modern, particularly Shakespearean, stagecraft, performance, and dramaturgy, specifically intersections of gender and sexuality. Dr. Leigh has published chapters and articles with Oxford University Press and *Shakespeare*, the journal of the British Shakespeare Association, a monograph, *Shakespeare and the Embodied Heroine: Staging Female Characters in the Late Plays and Early Adaptations* (Palgrave Macmillan).
Shakespeare’s late play *Antony and Cleopatra* has the distinction of having not one but two characters (Enobarbus and Iras) die on stage from undetermined causes, perhaps more specifically as the result of excess emotions. In both cases, moreover, attention is drawn to these moments; “Have I the aspic in my lips?” asks Cleopatra (5.2.292), as surprised as an audience by Iras’s sudden collapse.

Enobarbus’s words as his death approaches (4.9.15-18) suggest a Christian perspective on such death. He refers to his heart about to be broken, which involves a Christian metaphor, one particularly favored by Protestants, concerning the hard heart of stone (symbolizing the 10 Commandments) replaced by the soft heart of flesh (capable of bearing the imprint of Jesus). Yet, from a Christian perspective, in an era prior to Jesus, such a transformation is not possible -- and so the breaking of hard hearts results in death.

In such ways, the proximity of the setting of *Antony and Cleopatra* (31 BC) to the onset of Christianity suggests a tantalizing yet frustrating condition for the play’s characters, so close to the onset of redemption yet unable to perceive or attain it. This conference paper explores this predicament in *Antony and Cleopatra* and other plays such as *King Lear*. It also aims to think of the situation in the light of Shakespeare’s own historical position, one characterized by a recent and dramatic Reformation – yet one that might nonetheless have been seen by Shakespeare and his contemporaries as incomplete, and on the verge – as in Enobarbus’s time – of even more momentous developments to come.

Jason Gleckman is an Associate Professor of English at The Chinese University of Hong Kong where he teaches composition, backgrounds to Western Civilization, Shakespeare, and film. His essays on Shakespeare have appeared, most recently, in *Reformation, Shakespeare*, and *Appositions*.

‘That Shakespeare’s view of society is bound up with his belief in kingship as the principal of order, the divinely ordained channel for maintaining a just order on earth corresponding to the divine rule of the cosmos, is one of the most obvious and incontrovertible aspects of his outlook in life.’


Shakespeare’s worldview has provided the preeminent imagination and power behind English as a *lingua franca* of Western exceptionalism. Yet, secular accommodations have limited
productions from the Shakespearean canon through contemporary materialist adaptations. Muting the Divine order resonating within the Bard’s plays, Ancient, Christian, and Pagan understandings, historical references and symbolic intentions become obscured. Post-secularism opens the door to a recirculation of these themes. Within Renaissance ideals, Shakespeare’s individuals transcend and transgress the boundaries between the exoteric and esoteric, terrestrial and celestial arc of human activity.

Glou: O! Let me kiss they hand.
Lear: Let me wipe it first; it smells of mortality

Shakespearean performance is able to represent systems of belief through historical re-enactments of his archetypes’ diversity of psychology and faith. Providing this fuller realisation within the scholarly and performance space will be the subject of my paper in the context of King Lear, The Tempest, and A Midsummer Night’s Dream.

Jeremy Johnson is a NIDA graduate and works as a Director and Playwright in Sydney. His plays have been performed in Australia and USA where he lived in Houston Texas for 8 years working as an actor, director and writer, as well as teaching script writing in secondary schools. His plays include: Direct From Broadway, Bohemian Grove, Palace of Mention, Speak English or Die, and Shavasana. Adaptations include: Enemy of the People, Three Sisters, and The Ghost & Mrs. Muir. Jeremy is the founding director of La Luna Youth Theatre Company in Townsville which celebrated its 30th birthday in 2017. As Co-director of Songe Arts he produced three successful seasons of 10X10 short play festival from which sprang the world wide ‘Short and Sweet’ phenomenon. A collection of Jeremy’s plays was published in 2013 and has recently completed a Masters in Research at the University of Sydney, ‘The Shock of Presence: Peter Brook & Jerzy Grotowski and their Influence of Australian Performance’.

Angela Schuman
Monash University

‘All the Church is a Stage: Shakespeare and the Play of Catholic Imagination’

The newly Reformed England in which Shakespeare lived and wrote his plays levelled at the Catholic Church the charge of being ‘theatrical’. The music, incense, statues, incantations and ostentatious vestments were, to the eyes of the logocentric Protestant (suspicious of all performance as a kind of untruth), symptomatic of the deceptive stratagems of that meretricious Whore of Babylon, the Church of Rome. To what extent did Shakespeare share this view of truth and fiction? Are they diametrically opposed, or can one enhance the other? Is a play simply a kind of lying, as Gosson and Stubbes maintained, or can art ‘hold a mirror up to nature’? In this paper I will explore Shakespeare’s treatment of the epiphanic possibilities and limitations of the theatre, and its porous relationship with the rites of the ‘old faith’. I will examine the tension between Catholic and Protestant semantics, and how Shakespeare exploits this space, playing with the different meanings of the verb ‘to act’ and
pushing the boundaries of the imagination to expose its revelatory potential.

Angela Schumann is a PhD candidate at Monash University. Her thesis explores the influence of medieval Catholicism on Shakespeare’s understanding of psychology. Angela’s publications include “‘But as a Form in Wax’: An Ecofeminist Reading of Shakespeare’s *A Midsummer Night’s Dream*”. (Colloquy, 2015).

Panel 6.3 Room 353 Chair: Kate Flaherty

**Nicola Kelly**
University of Melbourne

‘Actions that a Man Might Play: Hamlet’s Performance of Grief’

The sorrow of Shakespeare’s Hamlet is legend. From his soliloquies and dialogues to his costume and motives, he is held up as the iconic representation of a grieving, tragic figure in the same way that Yorick’s skull, held aloft by Hamlet, has become the iconographic representation of the play. However, the articulation and expression of grief are problematic for Shakespeare’s prince. Aware of the nature of his personal grief as something considered, conscious, and contested, Hamlet doubts the validity of his emotional state, concerned that it is somehow lacking. Though he acknowledges his ‘motive’ and ‘cue for passion,’ he is simultaneously transfixed by what he perceives as his own apathy and uncertainty, and accordingly believes himself incapable of the emotional performance appropriate to his situation. This is never more evident than in his encounters with the players, whose passionate enactments he acclaims, even as he disparages (or fails to recognise) his own. By emphasising the conception of emotion as something conscious and constructed, and acknowledging its performativity, we can question whether or not Hamlet’s grief possesses some intrinsic, internal quality, or whether it is externalised, and performed solely for others—not just playgoers, but also the other characters within the text.

Nicola Kelly is a PhD candidate from the University of Melbourne’s department of English and Theatre Studies. Her current research examines emotions, particularly grief, in Shakespeare’s *Hamlet* and Chaucer’s *Troilus and Criseyde*, interrogating the potential differences in literary representations of emotional performances across the Medieval-early modern divide.

**Luisa Moore**
Australian National University

‘Shakespeare, Rossetti and the Transgressive Play of Artistic Interpretation’

Nineteenth-century visual representations of Shakespeare’s characters offer modern scholars a fascinating window into the nuances of the Victorian reception of his plays, and much valuable work has been done in contextualising these images in terms of such issues as Victorian bardolatry, cultural assumptions about gender, class and race, and contemporary theatrical practices. Scholars have shown somewhat less interest, however, in exploring how complex visual representation permits a kind of free play to
subversive or ‘inappropriate’ (and perhaps partly unconscious) interpretations of characters’ implied interiority, interpretations which the artist might have disowned if fully articulated in prose.

Taking as a case study Dante Gabriel Rossetti’s 1858-9 pen-and-ink drawing *Hamlet and Ophelia*, which portrays the opening of the ‘nunnery’ scene, this paper will explore how the non-verbal, non-explicit mode of interpretation typical of visual art allowed Rossetti free play in subverting the sentimentalised Victorian reception of Hamlet (stemming from Goethe, Coleridge and Hazlitt). He drew (without, perhaps, being fully aware of what he was doing) something darker and more disturbing, more akin to the apparently innovative twentieth-century critique of *Hamlet* spearheaded by Wilson Knight in the 1930s.

Luisa Moore completed Honours in English at Monash University. She holds a Diploma in Visual Arts from The University of Melbourne, and is currently in her second year of postgraduate study at the Australian National University. Her research focuses on the interdisciplinary topic of Hamlet, psychology and visual art, which she is completing under the supervision of Kate Flaherty, Alexander (Sasha) Grishin and Peter Groves.

**Douglas McQueen-Thomson**
Cornell University, US

‘Freud’s Dung Heap’

Freud is disgusted by Shakespeare’s *Hamlet*. His perspective on *Hamlet* is presented first in an 1897 letter and developed further in *The Interpretation of Dreams* (1899), though I argue that Freud’s position is best understood through his comments on Shakespeare’s family and a dung heap in *Civilization and Its Discontents* (1930).

After its publication, Freud become an authorship sceptic. In 1935 he added a footnote to a revised edition of *The Interpretation of Dreams* stating that he was almost certain now of de Vere’s authorship of Shakespeare’s works, explaining that a dirty detail from Shakespeare’s life convinced him of this: ‘We do not think highly of the cultural level of an English country town in Shakespeare’s time when we read that there was a big dung heap in front of his father’s house in Stratford.’ Freud is disgusted by the disorder of a dung heap but also the class affront it embodies.

Freud’s marginal comments on *Hamlet* reveal that his disgust was not at the primal scene of incest but at the idea of a disorderly and contaminated play. In this paper, I examine the implications of Freud’s disgust for subsequent interpretation of play, disorder, and uncleanness in *Hamlet*.

Douglas McQueen-Thomson is completing a PhD in English literature at Cornell University in 2017 on fortune and chance in early modern English literature. His previous publications address Shakespeare, book culture, and critical theory. Three of his past pieces on Shakespeare in performance were anthologized in *Shakespearean Criticism* as outstanding critical work.
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<td>6-715pm</td>
<td><strong>Shakespeare Republic plenary panel</strong>  &lt;br&gt; The Craig Auditorium, Trinity College  &lt;br&gt; Featuring creator and director Sally McLean and actors from the web series; chaired by Susan Bye (Australian Centre for the Moving Image).  &lt;br&gt; A graduate of The Actors Institute, London, Sally McLean’s acting credits include roles in various Australian and British television series and films, including the lead of ‘Angie Powers’ in the BAFTA Award-winning ‘Bootleg’. Her work in screen production began with the BBC in their Music &amp; Arts Department, London. This led to her forming her own production business, Incognita Enterprises, under Honorary Patron, Sir Nigel Hawthorne KB, CBE (1929-2001). Now back in her native Australia, Sally is currently Creator/ Director of the multi award-winning web series Shakespeare Republic (winner of the 60th CINE Golden Eagle Award for Best Digital Series, USA), now in its second season, and the award-winning Shakespeare short film ‘Speaking Daggers’ (awarded ‘Highly Commended’ Finalist by Jury President, Sir Kenneth Branagh at the 2017 SBT Shakespeare Film Festival, UK). For more information, visit <a href="http://incognitaenterprises.com/creative-director-sally-mclean/">http://incognitaenterprises.com/creative-director-sally-mclean/</a></td>
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In this paper, I suggest a solution to the classic problem of Hamlet’s real or pretended madness which hinges on the notion of impertinence. With Robert Weimann and Margreta de Grazia, I assume that under his antic disposition, Hamlet is playing the Vice, a performance which is interpreted as madness by the other characters in the play. Employing Stanley Cavell’s notion of normality, I try to show how Hamlet’s antic performance can be read as an act of rebellion against the very play that he is a part of, and that the seemingly contradictory accounts of his madness in the tragedy can be reconciled if we take the implications of this rebellion into account.

Reto Winckler studied English literature and philosophy at the University of Hamburg, Germany, and King's College London. He graduated cum laude with an M.A. on Shakespeare's Fool under the supervision of Norbert Greiner, and then went to China to teach English, literature and drama in Xi'an and Shenzhen. Since 2014, he has been reading for a PhD in English literature at the Chinese University of Hong Kong under the supervision of Professor Julian Lamb. His research focuses on madness and folly in Shakespeare's plays. He is also interested in Wittgenstein, German history and literature, comparative literature, modernism, science fiction, American literature, film and television, skateboarding and dogs. He lives in Shenzhen, China and commutes to Hong Kong.

On the First Sunday of Advent, and both the Thirteenth and Eighteenth Sundays after Trinity, Shakespeare and his contemporaries heard in church the directive ‘love thy neighbour as thyself’. Various sixteenth-century texts expound this biblical ethical principle. One’s neighbour is ‘as well friend as foe’ according to the Elizabethan homily ‘A Sermon of Christian Love and Charity’. Calvin argues in his Institutes that there is ‘no more violent or stronger emotion’ than self-love, and that one ought to ‘transfer’ this emotion ‘to others’ such that it shapes neighbourly encounters.

Gripped by his misinterpretation of the cordiality between Hermione and Polixenes, The Winter’s Tale’s Leontes describes himself as having had ‘his pond fished by his next neighbour, by / Sir Smile, his neighbour.’ While falsely accusing Polixenes of unneighbourly play-acting, Leontes claims that, because of
Hermione’s ‘playing’, he is forced to also play a (humiliating) role: ‘Go play, boy, play. Thy mother plays, and I / Play too, but so disgraced a part’. Leontes’ playing wants neighbourly love, and both parallels and contrasts other characters’ ‘playing’ throughout TWT. My paper will explore the idea of playing as a neighbourly encounter—as an ethical interaction—within Shakespeare’s drama, and possible implications for the encounter within the theatre between players and their neighbours: their audience.

Dr Roberta Kwan (Macquarie Uni) researches intersections between Shakespeare’s dramatic works, the Reformation and reformation theology, and modern theology and philosophy. She has published articles in *English Studies* and *The Journal of Literature, Language and Culture*, and is currently revising the manuscript of her PhD that focuses on Shakespeare’s ‘problem plays’, the Reformation and hermeneutics.

**Sue Tweg**  
Melbourne, Australia

‘Playing Dead’

Although thoughts about death, particularly the inevitability of our own one day, are probably the most daunting anyone can have, the theatrical experience of tragedy allows living people to encounter at a distance hard questions (posed by characters) and a range of responses (played out by characters).

This paper is based on my recent experience with rehearsed readings of two great Jacobean plays, *The Winter’s Tale* (Shakespeare, in which I read Hermione) and *The Duchess of Malfi* (Webster, which I directed). Both plays contain convincing scenes of characters dying or being killed, or even shown as dead, all of which work powerfully on receptive audience members and engaged performers alike. I discuss how the essential interplay between dialogue and stage action navigates everyone through the horrors of ‘playing dead’.

People suspend disbelief at a particular moment so that the full emotional charge of a most confronting situation may be encountered as though it were real - even though it’s understood to be a play. For performers, though, ‘playing dead’ may feel sufficiently disconcerting that some of us recall how Tom Stoppard playfully engaged (through his Player) with the art of dying convincingly onstage in *Rosencrantz and Guildenstern are Dead*.

Sue Tweg was a Senior Lecturer at Monash University for over thirty years and Deputy Director of the Centre for Drama and Theatre Studies until her retirement a few years ago. She is the immediate past-President of the Melbourne Shakespeare Society and continues to be active in research, play-reading and directing.
Liverpool coach Bill Shankly once said, ‘Some people believe football is a matter of life and death. I am very disappointed with that attitude. I can assure you it is much, much more important than that.’ Shankly would have liked Michael Almereyda’s Hamlet (2000) and the teen Shakespeare adaptations 10 Things I Hate About You (Junger, 1999), O (Nelson, 2001), and She’s the Man (Fickman 2006), all of which use competitive sports as a way to represent high-stakes events in the late twentieth and early twenty-first century. While Shakespeare’s plays include swordplay, which appears in a number of adaptations, they make no mention of football or basketball. The highly ritualized fencing in Hamlet, football in 10 Things and She’s the Man, and basketball in O create the space for physical challenges that are, for their participants, a matter of life and death, even as they add a layer of irreverence to the looser, teen adaptations. That sport also provided a clear winner and loser adds an extra layer of ideological work to sport’s role in how Shakespearean adaptations address their audience. In an American culture in which the middle-class white Hollywood audience is less and less likely to take part in war and is distanced from concrete political action, sports offer the most culturally legible means to indicate that something important is happening.


This paper explores how two film appropriations of Shakespeare – Ernst Lubitsch’s To Be or Not to Be (1942) and Andrew Fleming’s Hamlet 2 (2008) – share a common concern with ham acting, failure, and authenticity. The term ‘ham’ used to describe bad actors – specifically, bad actors who overact – measures the distance between ambition and achievement; a ham is not an actor who aims low, but one who aims high and fails to reach that goal. In To Be or Not to Be, the figure of the ham actor is where the genres of comedy and tragedy meet and mix, giving us tragicomedy. Yet the figure of the ham makes visible the artifice of these generic categories, and their relation to reality, rejecting the seeming authenticity of realism for a different kind of authenticity that returns us to Hamlet as, precisely, a play about the failure to act.

It’s this failure to act, or to act properly, that inflects the more recent film Hamlet 2, which rejects tragedy altogether in its irreverent proposal that time travel – aided by Jesus Christ – is what Hamlet needs as therapy to recuperate his bad relationship with his father. The protagonist of this film, Dana – played by
Steve Coogan – is a failed actor, failed teacher, and failed husband. Ham, not to mention cheese, afflicts him in every one of these roles. Paradoxically, overacting leads Dana to ultimate success; yet it is so overwhelming and undeserved a success – so inauthentic, in a word – that the audience can only regard as a parody of success or, more audaciously, as a success that exposes the idea of success itself as ideologically determined and, fundamentally, a fantasy.

Jennifer Clement is Senior Lecturer in Literature at the University of Queensland. She has published work on Shakespeare and adaptation; religion and literature; and book history. Her book Reading Humility in Early Modern England was published with Ashgate in 2015 and she is currently working on a book about early modern sermons and emotions.

Nikolai Endres
Western Kentucky University, US

‘Playing with Shakespeare:
The (Ir)Reverence of Gay Shakesporn’

King Lear, A Midsummer Night’s Cream, As You Lick It, Coriolo’s Anus, Juliet Copulate – the possibilities of Shakesporn are endless. Critics have looked at those hardcore pictures (with varying degrees of excitement), but little attention has been paid to its gay versions, of which there are not nearly as many. The unsurprisingly titled Romeo & Julian, a hybrid musical and xxx-movie, seems to have never heard of Shakespeare, but there is a virtually unknown gem, Jean-Daniel Cadinot’s Le voyage à Venise (1986), a sumptuous costume piece (until the actors get out of the costumes), a rare instance of a sophisticated engagement with the Bard and refutation of Richard Burt’s thesis in Unspeakable ShaXXXpares, “While it is possible to ‘porn’ Shakespeare, it would appear that porn cannot be ‘Shakespeared’.” Carnival, of course, is a time of play, of theatricality, of gender-bending – in short, of Elizabethan spectacle. How does Romeo know whether he is with Juliet or Julian? Not until (s)he is naked. How is queer desire masked and revealed? Anything goes during carnival, but what if Julien is a foreigner (French) and lower class? Add to that a feuding gay uncle, Venice’s plethora of balconies and tombs, and magicians lurking everywhere with love potions. In fact, because of its setting, it is worth comparing to Le voyage à Venise to Lucas Kazan’s Desire: Journey to Italy 2 (1999), a brilliant pornographic adaption of one of the most high-brow texts in the gay canon: Thomas Mann’s Death in Venice. Porn Studies is a growing field, but little has been published on pornographic representations of canonical literature. It is time to put Shakespeare in Shakesporn. What could be more reverent?

Nikolai Endres received his Ph.D. in Comparative Literature from the University of North Carolina-Chapel Hill in 2000. As Professor of World Literature at Western Kentucky University, he teaches Great Books, British literature, classics, mythology, critical theory, film, and gay and lesbian studies. He has published on Plato, Ovid, Petronius, Gustave Flaubert, Richard Wagner, Walter Pater, Oscar Wilde, E. M. Forster, André Gide, F. Scott Fitzgerald, Mary Renault, Gore Vidal, and others. He just completed a literary biography of American novelist Patricia Nell Warren, author of the famous gay novel The Front Runner. His next project is an investigation of pornographic adaptations of canonical gay texts.
Laurie Johnson
University of Southern Queensland

‘The Nose Plays: Nasiform Stereophonies at Newington Butts’

A rhinological myth has extended itself, Pinocchio-like, across the scholarly imagination in which Shakespeare’s Shylock, Marlowe’s Barabas, and numerous cognate characters are seen as having been portrayed on early modern stages with the aid of a large false nose. Propping up this myth is the old canard that such an accessory is recorded within the inventory of the Admiral’s Men’s stage properties and costumes by Phillip Henslowe. Even scholars seeking to correct the myth of Shylock’s false nose, for example, invariably leave unquestioned the suggestion that Henslowe listed one in his inventory and cite a secondary source as evidence of its presence there or simply state it as fact. To set the record straight, Henslowe’s inventory knows no nose. This revelation need not mean that we should wipe the nose myth altogether from our thinking, as if it is all a tissue of lies. No doubt William Rowley’s reference to ‘the artificial jew of Malta’s nose’ (A Search for Money, 1609) has a whiff of truth to it, albeit in hindsight. My paper will explore the repertory of the Admiral’s and Chamberlain’s Men at the Newington Butts Playhouse in June 1594 to identify possible ways in which the nose that Rowley remembers insinuated itself into plays performed alongside Marlowe’s Jew of Malta within a repertory sequence that scholars have conventionally regarded as utterly disjointed. These nasiform stereophonies, as I will call them, might reveal some unwitting effects of an otherwise conscious approach by the two companies to repertory construction.

Laurie Johnson is Associate Professor (English and Cultural Studies) at the University of Southern Queensland and the current President of ANZSA (Australian and New Zealand Shakespeare Association). His most recent book is Shakespeare’s Lost Playhouse: Eleven Days at Newington Butts (Routledge, 2018).

Wai Fong Cheang
Chang Gung University, Taiwan

‘Texts and Representations: Reimagining Shakespeare’s Dramatization of the Battle of Agincourt’

This paper discusses the possible ways to dramatize the Battle of Agincourt in Shakespeare’s Henry V by comparing four textual versions of the play—the three known quarto versions published in 1600, 1602, 1608, and the first folio published in 1623. Remarkably, the prologue in Henry V makes an apology for the limitation of the play to present the military engagement between England and France by referring to the stage as ‘this unworthy scaffold,’ ‘this cockpit’ and ‘this wooden O,’ which cannot hold ‘the vasty fields of France’ (Prologue 10-13). When one stages this play, the challenging task of representing the war with its huge scope can be complicated by small details in the texts, such as a different diction which may have a different implication. By exploring the meanings created by the differences among the various texts, the paper attempts to reimagine various reasonable ways to put Shakespeare’s Battle of Agincourt on the stage with different significations.

Wai Fong Cheang is Professor of English at Chang Gung University,
Taiwan. She earned her Ph.D. from the Graduate Institute of Foreign Languages and Literatures at National Taiwan University. She was a visiting scholar at the Department of English at Harvard University in the academic year 2014. Currently, she serves on the editorial board of Chang Gung Journal of Humanities and Social Sciences. She has published on Shakespeare, cultural studies and language policies.

Priyanka Roy
Victoria University of Wellington

‘Playing with Feminine Rage: The Language of Shakespeare’s “Angerly” Women’

This paper examines female emotions and the language of feminine rage in Shakespeare’s plays. Shakespeare’s heroines relish and thrive on playing with words. What can the verbal dexterity of the irate women that inhabit the world of Shakespeare tell us about their emotional actuality? By plucking terms such as ‘angerly,’ ‘wrath’ and ‘rage’ from his plays, this paper investigates how Shakespeare’s heroines interact and employ his spirited language to fashion their emotions and the feelings of those around them. It also asks whether there is a distinctive lexis for women’s anger and to assess how Shakespeare uses literary devices to portray feminine rage in his works and to what effect. The paper emerges out of the author’s doctoral thesis probing female emotions in early modern England, particularly feminine rage in Shakespeare. This paper analyses feminine rage as a theatrical and literary prop and explores its capacity to inspire ideas of creation, action and revolution. It also considers in brief how Shakespeare’s choleric women and their fiery language are reproduced and received in contemporary criticism and staging of his plays. This paper inspects whether the emotive language of Shakespeare offers a space for establishing female selfhood on stage.

Priyanka Roy is a PhD student in Theatre Studies at Victoria University of Wellington. She is working on Shakespeare and emotions. Her research examines feminine rage and its interpretation in early modern English and contemporary theatre.

11-1130am

Coffee

Level 5 Lounge

1130am-1pm

Keynote:

Claire M. L. Bourne, Pennsylvania State University
@roaringgirle

‘PRINTED AS IT WAS PLAYED’

Chair: David McInnis
1-2pm

*Lunch (including ANZSA General Meeting at 115pm in Room 553)*

*Level 5 Lounge*

2-330pm

Parallel Papers, Session 8 (3 panels)

| Panel 8.1 | Room 553 | Chair: Gayle Allan |

**Fiona Wells-Lakeland**
University of Waikato

‘Ghost Play:
The problem of ghost identity in *Hamlet* and *Macbeth*’

The presence of ghosts in *Macbeth* and *Hamlet* pose a number of questions for a post-purgatory Protestant. Where do these spirits come from if not from the now outlawed purgatory? The more vexing question is, who are they? The ghost in *Hamlet* appears in ‘same figure like the King that’s dead’ but he might be a demon in disguise. Banquo’s ghost does not speak but Macbeth describes him, as ‘gory’ and ‘marrowless’, as if Banquo was an animated corpse walking zombie-like into the feast. Like Pacman perhaps the only sensible thing to do is to run away when confronted by such beings. Banquo’s appearance can and has been analysed as the feverish torments of Macbeth’s mind, yet if he is a real presence what is he; Banquo or a fantastical creature? These texts play with the identity of the ghosts; and surviving playtexts provide suggestive evidence for how initial audiences might have received these ghosts. This paper will investigate the difficulty of establishing ghost identity within the plays, as well as some of the theological and cultural implications of such ghosts; and suggest that the identity problem, in these plays, is linked to concerns about identity in similar characters from twenty-first century science fiction and fantasy texts.

Fiona Wells-Lakeland is a PhD student and tutor in the School of English at the University of Waikato, New Zealand. She is intrigued by what immortal beings, in Renaissance and twenty-first century fantasy and science fiction, say about our anxieties around personal and cultural identity.

**Victoria Bladen**
University of Queensland

‘Child’s Play in Kurzel’s *Macbeth* (2015)’

In a scene in Justin Kurzel’s *Macbeth* (2015), children play and jostle for a toy crown, echoing the darker events of the adult narrative; while in another, a child witch carries a doll that carries voodoo implications. Kurzel presents a compelling adaptation, adding to the play’s rich screen history and emphasising the motif of the child in a very physical and embodied way. The concept of the child claims central importance through the physical presence of child figures in key episodes. This paper will consider the ways in which Kurzel’s foregrounding of children in key scenes, with their embodied presence, facial expressions and gestures, retells *Macbeth*. The sustained performance of the child motif opens up new perspectives on the play, on the screen history of *Macbeth*, and the critical discourses on the play surrounding the Macbeths’
childlessness. Macbeth’s lack of heir, and his identity as a killer of children is a sign of his unfitness to rule. Kurzel’s new vision in this regard taps into Shakespeare’s close linking of political virility with paternity across the tragedies and histories. Kurzel’s interpretation, through its emphasis on the embodied presence of children, and the darker resonances of play, offers new perspectives on the play.

Dr Victoria Bladen teaches in literary studies, adaptation and poetics at The University of Queensland, Australia. She has published four Shakespearean text guides in the Insight Publications (Melbourne) series, and is currently co-editing Shakespeare on Screen: King Lear (forthcoming Cambridge University Press) and Shakespeare and the Supernatural (forthcoming Manchester University Press).

Angela Warren
University of Tasmania

‘Playing the Players: Negotiating and Crossing Boundaries in Punchdrunk’s Sleep No More’

Ben Brantley, the New York Times theatre reviewer, described the audiences of the Emursive presentation of Punchdrunk’s Sleep No More as ‘clumsy, anonymous lugs in white face masks who keep elbowing one another out of the way to get a better view of the sex and violence’. This characterisation may be offensive to some (and spot-on to others) but, regardless of its truth or insufficiency, it highlights one of the central identifiers for which the Sleep No More experience has become well-known; namely, its ‘active’ audiences.

Drawing on survey, interview, and extant social media data this paper explores how—and why—these active audiences attempt to negotiate, play with and alter the boundaries within and around the space, the performers and the performance text of Sleep No More. Further, it posits that one of the key appeals of boundary play in this scenario is, perhaps counter to expectation, to affirm or re-establish the authority of the performer or performance text.

Angela Warren is a PhD Candidate at the University of Tasmania. Her research is focused on the audience and fan practices at the heart of the site-specific immersive theatre production Sleep No More.

Panel 8.2 Room 556 Chair: Peter Groves

Barbara Sharpe
Melbourne, Australia

‘Playing with Names’

Character names may have quite deep effect on the reader or audience of the plays, and a permanent habitation in our language and imagination. While in Shakespeare’s vast galerie humaine names are at times borrowed, recycled, historical, generic (Kate; Antonio), repetitive in sound (Bianca and Biondello in the Shrew), confused (Jaques & Jaques), or an eclectic mish-mash (the soldiers in All’s Well), our playwright also consciously plays with names, for laughs; for the pleasure of it – but also, and especially, in serious play.
This paper will consider how the choice, source, association, received meaning or pronunciation of a name can colour the audience’s response to a character; give a twist to a plot (‘My name is Walter Whitmore’) or an inkling of the playwright’s thinking; and hold a mirror to Shakespeare’s life and contemporary society in both London and Warwicks – with some emphasis on the name Henry and the Boar’s Head tavern scene, and the rustic wenches of As You Like It and The Winter’s Tale.

Barbara Sharpe was a professional reader and teacher, and since 2006 has edited the Melbourne Shakespeare Society’s quarterly The Melbourne Shakespearean, for which she writes a ‘What’s in a name?’ column. She is also a regular contributor to The Dickens Newsletter and publishes the occasional short story and local history.

Sophia Marsden-Smith
Williamstown High School, Melbourne, Australia

‘The Shakespearean Humanistic Sublime: The Formation of the Relational Early Modern Self in The Tempest’

I would like to discuss Shakespeare’s famous romance, The Tempest from the critical lens of the Shakespearean Humanistic Sublime. I would also like to discuss how this play continues to be one of the most commonly performed plays in Melbourne, specifically using the Melbourne University Shakespeare Company’s 2008 production and the Maribyrnong Sly Rat Theatre Company’s production in 2017. Part of the fascination with this play, I will argue is because of the intensity of the Shakespearean Humanistic Sublime evident within this play. The Shakespearean Humanistic Sublime is a pre-Romantic sublime that centres on characters experiencing the sublime together rather than as individuals, and thus creating a social fabric through shared emotions, which forms the Early Modern or Renaissance self. The Early Modern self is defined as Shakespeare’s characters coming to understand their place in the world through their mutual recognition of themselves in others. This relational identity is a direct consequence of the characters’ sublime experiences in The Tempest. This relational self focuses on the characters’ relational individualism as they collectively experience journeys towards self-knowledge and self-discovery. The purpose of this paper is to notice that ideas of the sublime manifest in humanistic ways in Shakespeare’s plays. Therefore, this paper will argue that there is a Shakespearean humanistic sublime, which creates the relational Early Modern identity for his characters in The Tempest.

Sophia Marsden-Smith (née McQuillan) is currently a secondary English and History teacher at Williamstown High School. She completed her Honours Thesis on ‘The Shakespearean Humanistic Sublime’ in 2013 at The University of Melbourne under the supervision of Dr. Aleksandra Hultquist. She then completed a Masters of Teaching (Secondary) in 2014-2015 also at The University of Melbourne, focusing her Masters research project on using Embodied Pedagogies (Sinclair, 2015) and RSC techniques to teach Shakespeare to students in the secondary English classroom.
Judith Rodriguez  
Melbourne, Australia

‘A suite of poems’

This presentation is comprised of a suite of poems based on ideas about, and experiences of, Shakespeare’s plays. Themes include: various discovery of current relevance - personal, social, educational, political - in these loved and studied texts.

The poetry of Judith Rodriguez AM, BA (Qld), MA (Cantab) has been published from the 1960s on. National prizes include the FAW Christopher Brennan Poetry Prize (1994). She wrote the libretto for Moya Henderson’s opera *Lindy* (Sydney Opera House, 2002). She has taught English Literature in several universities and Professional Writing at Deakin.

Julian Lamb  
Chinese University of Hong Kong

‘Performing the Storm in *King Lear*’

Blow, winds, and crack your cheeks! rage! blow!  
You cataracts and hurricanoes, spout  
Till you have drench’d our steeples, drown’d the cocks!

When Lear says these lines, is the storm already happening? If not, they are a performative invocation of a storm about to happen; but if so, as is usually the case in performance, their performative status and function is more difficult to determine. They are not a plain description of what is already taking place, but nor can their performativity be characterized either as an invocation (for what they invoke already exists), or a command (for what they command is being done anyway). They thus have a curious status: neither purely performative, nor purely descriptive, but – in a curious way – both. This paper will utilize J.L. Austin’s distinction between illocutionary and constative utterances – a distinction he eventually dissolves – to account for the curious dissolution of the distinction in Lear’s lines. It will then consider the particular relevance of this form of utterance to the character of Lear himself who, in his rages, attempts to inscribe his will onto the brute phenomena of nature.

Julian Lamb received his PhD from Cambridge University on a Cambridge Commonwealth scholarship. He has published a monograph on early modern pedagogy, and his articles on Shakespeare, early modern linguistics, and English Renaissance poetry have appeared in journals such as *English Literary Renaissance*, and *Shakespeare Quarterly*. He teaches literature and drama at the Chinese University of Hong Kong.

Evelyn Tribble  
University of Otago

‘A Strange, Hollow, and Confused Noise’: Prospero’s ‘Start’ and the phenomenology of magic.

Why, in the midst of his daughter’s wedding masque, does Prospero suddenly ‘start,’ causing the entire performance to end in confusion, marked by a ‘strange, hollow, and confused noise’? I explore possible answers to this question through two avenues: the representation ofStartle on stage, and what we might term the phenomenology of magic. The start is often construed as an act of betrayal of the body, particularly fraught in a culture that
Phenomenology of Magic’ emphasized forms of bodily control and comportment. On stage, the start can be a powerful tool in the arsenal of the playwright, representing a liminal moment, a sudden change of state or orientation. Starts often signal the sudden breakdown of a state of absorption or altered consciousness (including a dream/wake state, trances, and conjuration). For this reason the startle can be explored as an indicator of the state of mind induced by conjuration, especially the psychic costs of magic as they are represented in The Tempest.

Evelyn Tribble is Professor and Donald Collie Chair of English at the University of Otago, Dunedin, NZ. Her books Margins and Marginality: The Printed Page in Early Modern England (Virginia, 1993); Cognition in the Globe: Attention and Memory in Shakespeare’s Theatre, Palgrave Macmillan, 2011), and Early Modern Actors and Shakespeare’s Theatre: Thinking with the Body (Bloomsbury, 2017). She has also published articles in Shakespeare Quarterly, Shakespeare, Shakespeare Survey, Shakespeare Studies, Textual Practice, and ELH, among others. She will take up a position as Professor of English at the University of Connecticut in August 2018.

Régis Augustus Bars Closel
Shakespeare Institute, UK & Universidade de São Paulo, Brazil

‘Playing the land in Shakespeare’s Plays’

How does land play a part in Shakespeare’s plays? Does it disappear when the action unfolds on stage or during the reading process? Alternatively, does it play an important part —although not visible— in stitching together the action, characters, and the plot? Does it contain early modern subtexts that are still important to a modern audience and readers? Although in the background, land and its derivations —specific locations, settings, places, rooms, and open fields— are present throughout. Whether referring to fictional or historical places, such spaces compose an intertwined web of social relationships that can recompose how different characters and social classes/roles representatives act and react. This paper proposes to explore these questions in Shakespeare’s collaborative plays in the light of spatial and geographical studies, mainly through the lenses of Henri Lefebvre’s concept of ‘social space’, in which space is socially produced through spatial practices, individual aesthetic experiences, and social conveniences. This paper will argue that such social spaces found in the plays point to the shift towards early modern conceptions of land as well as they highlight important economic, social, ecologic, and gender questions.

Presently, Dr Closel is an Academic Visitor at the Shakespeare Institute, UK and a Post-Doctoral researcher at USP, Brazil, supported by FAPESP scholarships. His current project involves early modern politics of the land and drama. He has translated Arden of Faversham (1592) and Sir Thomas More (1600) into Brazilian-Portuguese, coedited two books, and has published several articles.
The word *play* has a Wittgensteinian reticulation of meaning that embraces apparent contradictions. Play is the opposite of work: it is freedom from constraint. The *OED* calls it ‘Free action’, and ‘activity engaged in for enjoyment … [rather] than for a serious or practical purpose’ (‘Thy mother plays’, Leontes tells his son sardonically). Yet when he dismisses Mamillius with ‘Go, play, boy, play’, the child will have already discovered that play without constraints is not much fun: it’s the rules, after all, that create the game. Poets play with language, and they do so for our ‘pleasure’, but also for ‘a serious … practical purpose’, that of communicating their artistic vision. A playwright like Shakespeare imagines a play not as sentences but as utterances—sentences shaped by discursively appropriate intonational patterns and prosodic structures—, and the power of a complex metre like iambic pentameter is that it allows the poet to communicate (in part, at least) that vision, provided the actor knows the rules, and agrees to play the game of metre. Too often modern actors, seeing metre as ‘mere’ constraint, cannot or will not play that game, and substitute their own uninformed ‘freedom’ for the poet’s creative play.

Peter Groves teaches poetry, Shakespeare and other Renaissance English literature at Monash University, Melbourne. His publications on metre include two monographs (one on Shakespeare’s rhythms) and a series of articles on poets from Chaucer to Philip Larkin. He is currently working on a large-scale project on the theory of verse-movement.

Shakespeare’s sonnet sequence of 1609 embodies formal poetic echoes of the broadly ‘Platonic’, Renaissance theory of *the music of the spheres*. In 1619 the astronomer Johannes Kepler published a mathematical articulation of those celestial harmonies, dedicating this master-work to James I of England and saying that he had devised this version of the harmonious ‘divisions of the octave’ more than twenty years earlier – as a ‘basis’ for ‘your Davidic harp, glorious King’.

If Shakespeare’s successive sonnets are aligned with the successive notes in musical scales articulating the canonical series of Renaissance ‘modes’, then the rare deviations from his familiar rhyme-scheme *abab cdcd efef gg* reliably track the locations of the
notes that are discordant with the tonic according to Kepler’s theory of the cosmic harmonies. Uncovering this correspondence between Shakespeare’s sonnet sequence and Kepler’s music theory will enrich understanding of both.

John Bigelow was trained in Philosophy, and held academic positions in Philosophy in NZ, Canada, and Australia and is now an Emeritus Professor at Monash University. He is studying for a PhD on Shakespeare’s sonnets, supervised by Peter Groves, Alan Dilnot, Chris Worth, and John Griffiths at Monash.

Thomas M. Lahey
Incline Village, NV, US

‘A Digital Analysis of Macbeth’

Following his WW II army service, Kurt Vonnegut enrolled at the University of Chicago (1945-7) to earn a Master’s degree in Anthropology. In his rejected thesis, Vonnegut presented his idea that plots have shapes, there are a limited number of shapes, and plots with the same shape can be compared, e.g., Cinderella and the New Testament.

I attended St. Rita High School, Chicago, IL, Father Albert A Durant, OSA (RIP) taught my senior English. Fr. Durant had his students graph Macbeth to determine its climax. Each student reduced Macbeth to a sequence of weighted events. An event is defined by act, scene, text line number(s), e.g., 3 or 5-17, event synopsis, and a signed integral weight (-5 to +5). The weight reflected the student's thoughts about how the event affected the drama, a positive/negative weight for an increase/decrease in intensity or effect on Macbeth. Next, we graphed the sum of the weights:

- X-axis. Weighted events sequentially.
- Y-axis. Running sum of the weights to the current event.

The graph of the accumulated weights clearly identified the climax and anticlimaxes.

Recently I used a spreadsheet to create a sequence of weighted events, the events and graph will be presented.

Univ of Illinois, BS Engineering Physics, MS Mathematics.
Employers. GE Computer Dept, Daystrom, Digitek, Lahey Computer Systems, Inc. (1967 - ...)
Arizona State University, teacher Fortran Programming.
Retired member of US Fortran Standard Committee.
Co-author, Fortran 90 Programming.
Kathryn Parker  
University of Sydney

‘Togetherness and subversive play in the Robin Hood balladry of Shakespeare’s As You Like It’

Shakespeare’s As You Like It has long been associated with the Robin Hood tradition in its contrast between exiled and usurping Dukes in green and urban political spaces. This paper will explore the role of two songs and a ballad within the play which intensify an emotional sense of togetherness for the audience with the exiled Duke and his merry band of lords in the forest. English broadside ballads were one of the most widely sold forms of print in the early modern period. By setting lyric texts to tunes from ballads and other traditional songs, Shakespeare plays on the connection of other performance mediums to generate meaning and emotional response for theatre audiences. As the songs in As You Like It connect with the wider oral tradition of Robin Hood, they bring the past and the present simultaneously into the musical fabric of the comedy. I will demonstrate how the songs play on the emotional and the political intrigue of the forest to question the power structures in early modern England for Shakespeare’s early audiences.

Kathryn is a PhD student with the Australian Centre of Excellence for the History of Emotions at the University of Sydney under the supervision of Professor Liam Semler and Dr Alan Maddox. Kathryn recently completed an MA in Shakespeare Studies at King’s College London in 2015, with the support of the John Monash Cultural Scholarship. Kathryn has previously worked as a dramaturg and musician with Australian Broadcasting Corporation, Radio National and in Australian independent theatre, as well as at the Rose Playhouse in London. Kathryn completed a Bachelor of Arts with first class honours at the University of Sydney in 2012 and a Bachelor of Music Studies at Sydney Conservatorium of Music in 2011.

Una McIlvenna  
University of Melbourne

‘Mocking Death and Pain in Early Modern Execution Ballads’

Executions in early modern Europe were a serious business, expected to be moments for profound religious reflection on one’s life choices and ultimate salvation. There is evidence that for many of the executions that were performed, this meditation did go on. However, there were plenty of occasions when the serious nature of salvation was the subject of mockery. For the executions of heretics, the destruction of the criminal was a moment for jubilation. For the executions of traitors, it was a time of relieved celebration. For the executions of Jews, there was little sympathy in the first place. This paper will look at ballads in English, French, German and Italian that were playful – and sometimes horribly vengeful – in their mockery of the executed criminal. This playful attitude towards the brutal torture and punishment of others could be manifested in multiple ways: through lyrics, melody, and imagery. But while it may seem barbaric to a modern audience, this mockery had its own important lessons to teach.

Una McIlvenna is Hansen Lecturer in History at the University of Melbourne. Her research interests lie in the fields of early modern
cultural and literary history, which she has previously taught at Queen Mary University of London and the University of Kent. From 2011-2014 she was a Postdoctoral Research Fellow with the ARC Centre for the History of Emotions, based at the University of Sydney, where she began her ongoing project investigating emotional responses to the use of songs and verse in accounts of crime and public execution across Europe. She has published articles on execution ballads in *Past & Present* and *Huntington Library Quarterly*, and is currently working on a monograph entitled ‘Singing the News of Death: Execution Ballads in Europe 1550-1900’. Her recent work on this project has widened into considering news-songs on numerous topics, including natural disasters and wonders, military battles and sieges, and politics and social satire.

Andrew Hui
Yale-NUS College, Singapore

‘How Plays End: *The Tempest* and *Winter’s Tale*, for example’

This paper asks a simple yet fundamental question: How does Shakespeare end his plays? The way I wish to explore this is through the question of community. As Hannah Arendt argues in *The Human Condition*, any political action is meaningless unless historians and narrators give it a retrospective significance. In the tragedies, the ending is a call to the public sphere of action and speech (*Hamlet, Romeo and Juliet, Othello*). In the romances and comedies, it often retreats into the private world of intimate, shared reflection. In the *Tempest*, Prospero invites his guests to his ‘poor cell’ wherein he’ll tell ‘the story of my life / And the particular accidents gone by.’ Leontes in the *Winter’s Tale* similarly says: ‘Lead us from hence, where we may leisurely / Each one demand an answer to his part.’ The ending becomes a threshold moment—the vanishing point of the present reality and the imaginary future after the play. Prospero and Leontes believe that there is a time outside of the play, that their lives will go on.

As such the ending becomes a sort of reunion and reintegration into the polis—there is an incipient, renewed community in the horizon. I wish to suggest that characters in Shakespearean drama are always ‘I.’ In the endings, there is a tentative attempt to become ‘we.’

Andrew Hui is Assistant Professor of Humanities at Yale-NUS College, Singapore. He received his PhD from Princeton in comparative literature and is author of *The Poetics of Ruins in Renaissance Literature*.

Jennifer A. Low
Florida Atlantic University / NYU, US

‘Playing with Shakespeare in the Artists’ Book’

This paper examines how elements of play function in artists’ books that appropriate or pay homage to Shakespeare, analyzing Arne Wolf’s *Hamlet II.2* (1991) and the collaborative work *The Bad Quarto* (2015).

Artists’ books are volumes whose medium is conceived as an artwork; typography, graphic design, images, and book design are...
more often the maker's focus than textual meaning. An artists' book ‘integrates the formal means of its realization and production with its thematic or aesthetic issues’ (Drucker 9). Text is negligible in many artists’ books, so using Shakespearean text signals a challenge to the form's dominant artistic mode.

These book artists use ‘play’ to challenge assumptions about the artists’ book and Shakespeare. By ‘play,’ I mean following a predetermined set of rules to bring about an unknown outcome as in a game; a lighthearted and irreverent manipulation of elements; and finally, the active period when an activity has begun and its result is inconclusive. These books initially challenge the spectator to engage in active code-reading; following that, they encourage readers to reconceive their relation to the artist through his manipulation of Shakespearean text and the figure of Shakespeare--and finally their own relation to Shakespeare through the book’s design.

Jennifer A. Low, visiting scholar at NYU, is the author of Manhood and the Duel: Masculinity in Early Modern Drama and Culture as well as Dramatic Spaces: Scenography and Spectatorial Perceptions, and co-editor of Imagining the Audience in Early Modern Drama 1558-1642. She is Professor Emerita at Florida Atlantic University.

Paul Salzman
La Trobe University & University of Newcastle

‘Playing With Scissors: Cutting, pasting, and Shakespeare editing’

This paper will focus on James Orchard Halliwell Phillipps’s approach to assembling his Folio edition of Shakespeare. I will argue that the ‘collage’ of cuttings from primary texts, copying, and illustrations, put into scrapbooks by Halliwell Phillipps forms a playful counterweight to the edition itself. Following on from this I want to discuss two approaches to annotation in the 19th century which had far-reaching consequences for the editing of Shakespeare through to the present day: the assemblage methodology, which reached its height with the new variorum editions founded by H H Furness, versus the clean text approach exemplified by the Globe Shakespeare (derived from the Cambridge edition). Of these two possibilities, assemblage has dominated, as seen in the ongoing success of the various Arden Shakespeares, with few modern examples of clean text editions that receive any kind of imprimatur from scholars and teachers. Does this mean that in the game of Shakespeare editing, the editor always beats the author?

Paul Salzman is an Emeritus Professor at La Trobe University and a Professorial Fellow at The University of Newcastle. His new book, Editors Construct the Renaissance Canon: 1825-1915, will be published by Palgrave Macmillan in July this year.

Rob Conkie
La Trobe University

You are invited to sit with my scrapbook of ‘Falstaff Down Under’, and even to contribute to it. The scrapbook is made up of images
‘Falstaff Down Under’

and related text taken from my 2016 production of *The Merry Wives of Windsor*. The images, in particular, sketches made my comic book artist Bernard Caleo, will take you down under Falstaff (if that’s a place you’re prepared to visit)...

Rob Conkie is Senior Lecturer in Theatre at La Trobe University. His teaching and research integrates practical and theoretical approaches to Shakespeare in performance. He is the author of *Writing Performative Shakespeares: New Forms for Performance Criticism* (Cambridge University Press, 2016), *The Globe Theatre Project: Shakespeare and Authenticity* (Edwin Mellen Press, 2006), and the co-editor of the special issue of *Critical Survey*, ‘Creative Critical Shakespeares’ (2016). He has twice (2013, 2016) been appointed Associate Investigator of the ARC Centre of Excellence for the History of Emotions, Europe 1100–1800 for which he has produced theatre productions and workshops and related symposia. He has directed about a third of the Shakespeare canon for the stage.
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