



9th WORLD
SHAKESPEARE
CONGRESS

Handbook

*International Shakespeare Association
Charles University & National Theatre*

Renaissance Shakespeare:
Shakespeare Renaissance

Prague 17–22 July 2011

Scena Tertia.

*Enter Antigonus, a Marriner, Babe, Sheepeheard,
and Clowne.*

Ant. Thou art perfect then, our ship hath toucht vpon
The Defarts of Bohemia.

Mar. I (my lord) and feare
We haue Landed in ill time: the skies looke grimly,
And threaten present blifters. In my confcience,
The heauens with that we haue in hand, are angry,
And frowne vpon 's.

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Welcome

Dear Delegates,

On behalf of the International Shakespeare Association and the principal Congress host, Charles University, Faculty of Arts, I am honoured to welcome you to Prague.

The Prague Congress is the first global Shakespeare meeting in the countries of the former Soviet bloc. Several Congress events will remind us of Shakespeare's importance for the survival of freedom and creativity under totalitarian regimes. Thirty-two years ago a performance of *Macbeth*, staged by Czech dissidents in a living room, was disrupted by the communist secret police, arresting actors as well as audiences. Shortly after, this event became central for Tom Stoppard's one-act play *Cahoot's Macbeth* (1979), representing the regime's violence with an almost Czech sense of humour and grotesque.

This anecdote illustrates the crucial role of Shakespeare as a mediator among people living in completely different political and cultural circumstances. The main topic of the Congress, "Renaissance Shakespeare: Shakespeare's Renaissances", gives a broader interpretive framework for the exploration of the functions of Shakespeare's work in early modern Europe as well as in the present globalized, or rather "glocalizing", world. From a multitude of perspectives - including the links between Kafka and Shakespeare, the Shakespearean inflections of Afro-Canadian or Native American theatre, the role of Shakespeare in modern national emancipation movements, the stage practices of itinerant "comedians" in Central Europe, or the transformations of Shakespeare's work in intercultural productions or digital media - the Congress will trace the strains of innumerable and often incredible histories of Shakespearean revivals in the contexts of diverse cultural, political, economical, and technological changes.

As the Congress venue, Prague is a city where different theatre traditions and influences frequently interacted. Robert Browne's troupe of "English comedians" visited the city with a prominent tradition of Jesuit drama possibly in 1596 and certainly in 1603. In 1619 they returned to celebrate the wedding of Princess Elizabeth to the Elector of Palatine. Shortly before that time Czech aristocrats on their travels were watching plays in the Globe and other London theatres. By the mid-seventeenth century the number of early Czech adaptations of Shakespeare's plays had grown amazingly. In the 1650s *The Winter's Tale* was produced as *The Tragicomedy of the Clever Thief*. Ten years later one could watch a puppet show based on Shakespeare's plays while walking Prague streets. The audiences of the 1790s applauded the burlesque *Hamlet*; or, *The Prince of Lilliput*.



Throughout the nineteenth century, the Czech national emancipation movement was rallied under the banner of Shakespeare's art. In 1864, during the tercentenary celebrations, *Perdita* was presented to the festive crowds as "*Perdita Ars Bohemica*" and in the bleak years of World War I Prince Hal represented the hopes in the restoration of an independent Kingdom of Bohemia with a monarch from the British Royal Family. In the twentieth century, the cultural appropriation of Shakespeare acquired stronger political overtones. In 1938, a Brechtian adaptation of *Hamlet*, entitled *Hamlet III, or Thrones Good for Timber*, was performed as an avant-garde "Theatre of Labour". After the Soviet invasion in 1968, the productions of the First Quarto of *Hamlet* or *Love's Labour's Lost* were welcomed by audiences as anti-regime statements.

The cultural programme of the Congress reflects the richness of the present cultural life in Prague and the role of Shakespeare in it. The National Theatre has prepared a theatrical happening centred on the dumb-show *Autolycus's Shoulder-blade*, based on the bitter humour of the fourth act of *The Winter's Tale*. The broader public will be attracted by a festival of Shakespearean film and an exhibition of Czech Shakespeare productions. Another major Czech cultural event, the Shakespeare Summer Festival is contributing two performances: two parts of *Henry IV* (in one night) and *The Merry Wives of Windsor*. The South Bohemia Theatre in České Budějovice will stage *Macbeth* during the post-Congress excursion. The Jewish Museum has prepared *Shylock's Ghosts*, a one-man performance by Robert Gordon, showing the impact of the play on the Jewish culture. The programme will also include the screening of the film version of Václav Havel's latest play, *Leaving*, based, among other sources, on *King Lear*.

The political and cultural contacts between Elizabethan and Jacobean England and the Czech lands will be explored in a series of excursions prepared by historians from Charles University and mapping the deeds and thoughts of Edward Kelley, Dr John Dee, Sir Philip Sidney, Edmund Campion, the "Winter Queen" Elizabeth, and the men of the Scottish Regiment who fought for Frederick at White Mountain in 1620.

I believe that the Ninth World Shakespeare Congress will become a major international academic, cultural, and educational event, combining the general focus on Shakespearean revivals in diverse cultures with a special emphasis on Shakespeare's reception in Central Europe and on the roles of Shakespeare in the process of intercultural communication and national emancipation.

Let me wish you an enjoyable stay in Prague, and many valuable and rewarding experiences from these academic and cultural events.

Professor Martin Procházka
Director of Graduate Studies
Department of Anglophone Literatures and Cultures
Charles University in Prague

Local Organizer
9th World Shakespeare Congress

International Shakespeare Association

The International Shakespeare Association (ISA) offers an opportunity for individuals and institutions to join together to further the knowledge of Shakespeare throughout the world. Its central commitments, outlined in its constitution, are to link the work of various Shakespeare associations and societies and to advise on the foundation and development of new associations; to advise on the initiation and planning of the World Shakespeare Congresses; to support an information centre, covering research, publication, translation, and performance; to circulate a diary of future performances, conferences and graduate courses; to aid travel in the interests of Shakespeare scholarship and performance. The ISA has been involved in the organisation of nine Shakespeare congresses, beginning in Vancouver, since its foundation in 1974: Washington DC (1976), Stratford-upon-Avon (1981), Berlin (1986), Tokyo (1991), Los Angeles (1996), Valencia (2001), Brisbane(2006), and now Prague (2011).

For membership details or information regarding the ISA, please visit:
www.shakespeare.org.uk

International Shakespeare Association (ISA)	
Dame Judi Dench	President
Professor Ann Jennalie Cook	Vice President
Professor Stanley Wells	Vice President
Professor Werner Habicht	Honorary Vice-President
Professor Dieter Mehl	Honorary Vice-President
Professor Jill Levenson	Chair
Professor Tetsuo Kishi	Vice-Chair
Dr. Nick Walton	Executive Secretary and Treasurer

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Akiko Kusunoki	Tokyo Woman's Christian University
Jill Levenson (Chair)	Trinity College, University of Toronto
Chee Seng Lim (d.)	University of Malaya
Lena Cowen Orlin	Shakespeare Association of America
Jose O'Shea	Universidad Federal de Santa Catarina
Roger Pringle	Emeritus Shakespeare Birthplace Trust
Martin Procházka	Charles University
Hanna Scolnicov	Tel-Aviv University

ISA Congress Committee	
Martin Hilský	Charles University
Andreas Höefele	University of Munich
Ton Hoenselaars	University of Utrecht
Peter Holbrook	University of Queensland
Peter Holland	University of Notre Dame
Christa Jansohn	University of Bamberg
M. J. Kidnie	University of Western Ontario
Akiko Kusunoki	Tokyo Woman's Christian University
Chee Seng Lim (d.)	University of Malaya
Kate McLuskie	Shakespeare Institute
Lena Cowen Orlin	Shakespeare Association of America
Roger Pringle	Emeritus Shakespeare Birthplace Trust
Martin Procházka	Charles University
Jesús Tronch Pérez	University of Valencia

"How splendid that the World Shakespeare Congress is to take place in Prague, with its wonderful cultural history and its distinguished theatrical tradition! I offer my very best wishes to all participants for a thoroughly successful and enjoyable time in this great city."

Dame Judi Dench, C. H., Honorary President.

Local and International Hosts



UNIVERZITA KARLOVA
V PRAZE

Charles University in Prague

Charles University in Prague was founded in 1348 and is one of the world's oldest universities. Today it has 17 faculties (14 in Prague, 2 in Hradec Králové and 1 in Plzeň), 3 university institutes and 6 centres for educational, scientific, research, development and other activities or for provision

of information services. The university has more than 7,500 employees, 4,000 of these being academic and research staff. Over 51,000 students are studying at Charles University (which is roughly a sixth of all students in the Czech Republic), in more than 300 degree programmes and 660 study disciplines. More than 18,000 are studying in bachelor's programmes, 25,000 in master's programmes and more than 7,000 in doctoral programmes. Over 6,000 students are from abroad.

For more information please visit: www.cuni.cz



Faculty of Arts

The Faculty of Arts at Charles University in Prague is a traditional centre of Czech scholarship. Its prestige is based on an unrivalled number of fields (almost 90 different fields

can be studied), on the depth and intensity of study and on its selective character, documented by the fact that thousands of prospective students apply for study at this Faculty every year. Almost 7000 students studied at the Faculty of Arts in 2008. Many former students have become leading personalities in the social life of the Czech Republic. The Faculty of Arts is the only school in Europe at which all the languages spoken in the Member States of the European Union can be studied. Thanks to its seven hundred leading teachers and researchers, the Faculty of Arts is the most important Czech educational institution oriented towards the humanities, which constantly presents new and innovative ideas, thus continuing a centuries old tradition of academia.

The institution was established as a Faculty of Liberal Arts within the University on the basis of the founding document of Charles IV of April 7, 1348. In doing so, the monarch strove to make the Kingdom of Bohemia an important centre of the Holy Roman Empire. Because it was the custom to first attend the Faculty of Liberal Arts, where students initially underwent education primarily in rhetoric and philosophy, the faculty became the University's largest and in 1366 it was endowed with the first college building, the Karolinum.

The beginnings of the English studies at the Faculty of Arts can be traced back to the division of Charles University into the Czech and the German parts in 1882. The Chair of English Studies was established in 1912. Since that time Prague English Studies became well-known for the school of Prague Structuralism. The eminent members of the department include René Wellek, F.O. Matthiessen or Zdeněk Stříbrný. The leading Czech Shakespearean Martin Hilský has translated Shakespeare's complete works into Czech.

For more information please visit: www.ff.cuni.cz

Národní divadlo The National Theatre, Prague

The National Theatre is the Czech Republic's representative stage. It is one of the symbols of Czech national identity and a part of the European cultural arena. It is a bearer of national cultural heritage and at the same time an arena for free artistic creativity. The theatre is a living artistic organisation which understands tradition as imposing a task and duty to find constantly new interpretation and an endeavour to achieve the highest artistic quality.

Today's National Theatre comprises four artistic ensembles – opera, drama, ballet and Laterna Magika – which alternate in performances in the historic building of the National Theatre, the Estates Theatre, the Kolowrat Theatre and the New Stage. All four artistic ensembles choose their repertoire not only from the wealth of classical references, but in addition to Czech authors also focus on modern international creative work.

For more information please visit: www.narodni-divadlo.cz

Local Organizing Committee

Martin Procházka	Department of Anglophone Literatures and Cultures, Charles University in Prague (member of the ISA Congress Committee)
Martin Hilský	Department of Anglophone Literatures and Cultures, Charles University in Prague (member of the ISA Congress Committee)
Lubomír Konečný	Director, Institute of Art History, Czech Academy of Sciences
Martin Kovář	Head, Department of History, Charles University in Prague
Jiří Šesták	Director, Jihočeské divadlo, České Budějovice
Pavel Drábek	Department of English and American Studies, Masaryk University in Brno
Ondřej Černý	Director, National Theatre in Prague
Štěpán Kubišta	Director, Nová scéna, National Theatre
Libor Gross	Representative, Shakespeare Summer Festival, Prague
Zina Pecková	Representative, Congress Business Travel (CBT)

Keynote Speakers and Lectures

The Congress Organizers regret to announce that the conversation between Václav Havel and Tom Stoppard on “Shakespeare and Political Change” has been cancelled because of the sudden deterioration of Václav Havel’s health, which led to his hospitalization. Under these circumstances Tom Stoppard has also cancelled his participation. All of us wish Václav Havel good health and speedy recovery.

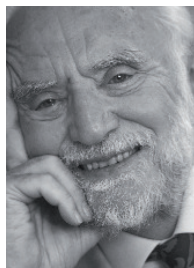
Stanley Wells

Plenary: “Shakespeare: Man of the European Renaissance”

Venue: Estates Theatre

Monday, 18 July, 9:30 – 10:45

Stanley Wells is Chairman of the Trustees of Shakespeare's Birthplace, Emeritus Professor of Shakespeare Studies of the University of Birmingham, Honorary Emeritus Governor of the Royal Shakespeare Theatre, a Trustee of the Rose Theatre and a member of the Council of Shakespeare's Globe. His books include *Literature and Drama*; *Royal Shakespeare: Studies of Four Major Productions at the Royal Shakespeare Theatre*; *Modernizing Shakespeare's Spelling*; *Re-editing Shakespeare for the Modern Reader*; and *Shakespeare: the Poet and his Plays*. He edited *A Midsummer Night's Dream*, *Richard II*, and *The Comedy of Errors* for the Penguin Shakespeare and *King Lear* for the Oxford Shakespeare. He was for nearly twenty years the editor of the annual *Shakespeare Survey*, and writes for the *New York Review of Books* and other publications. He has edited *The New Cambridge Companion to Shakespeare Studies* and is General Editor (with Gary Taylor) of *The Complete Oxford Shakespeare* and co-author of *William Shakespeare: A Textual Companion*. His most recent books are *Shakespeare in the Theatre: An Anthology of Criticism*; *The Oxford Dictionary of Shakespeare*; *The Oxford Companion to Shakespeare* (edited with Michael Dobson); *Shakespeare For All Time*; *Looking for Sex in Shakespeare*; *Shakespeare & Co.*; *Is It True What they Say About Shakespeare?*; *Shakespeare's Sonnets and Coffee with Shakespeare* (the last two co-authored with Paul Edmondson), and *Shakespeare, Sex, and Love*. He holds honorary degrees from Furman University and from the Universities of Hull, Craiova, Durham, Warwick, Munich, and Marburg. He was awarded a CBE in 2007 for services to literature. His works have been translated into Chinese, Czech, Estonian, Korean, Norwegian and Romanian.



Martin Hilský

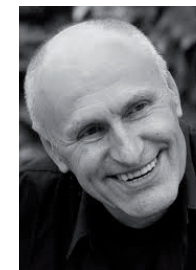
Plenary: “Shakespeare’s Theatre of Language:

Czech Experience”

Venue: Estates Theatre

Tuesday, 19 July, 9:30 – 10:45

Martin Hilský became Professor of English literature at Charles University, Prague, in 1993. Martin is at present one of the most prominent translators of Shakespeare's plays and poems into Czech. He is a recipient of the prestigious Jungmann Prize for his Czech rendering of Shakespeare's *Sonnets* (1997). In 2002 he was awarded Tom Stoppard Prize for the translation and interpretation of Shakespeare and in the same year he was awarded an MBE by Her Majesty the Queen Elizabeth II for his lifelong achievement as translator, writer and teacher in the service of English literature. Martin Hilský's publications include *Současný britský román* (Contemporary British Fiction, 1991), the book-length study of modernist writing in Britain *Modernisté* (The Modernists, 1995). He is an editor and co-author of a book of essays on contemporary American literature *Od Poea k postmodernismu* (From Poe to Postmodernism, 1993) and on English modern literature (with Ladislav Nagy) *Od slavíka k papouškovi* (Nightingales and Parrots, 2003). He has also written more than sixty essays on British and American literature. So far Martin Hilský has translated thirty eight plays by Shakespeare. In 2009 he completed translations of all Shakespeare's poems including *Venus and Adonis*, *The Rape of Lucrece*, *The Phoenix and the Turtle*, *A Lover's Complaint*, *The Passionate Pilgrim* and *The Sonnets*. Martin Hilský is an editor of a widely acclaimed dual language edition of Shakespeare's plays and poems provided with notes and commentaries, so far six volumes have been published (*A Midsummer Night's Dream*, *The Sonnets*, *The Merchant of Venice*, *Hamlet*, *King Lear*, *Othello*).



Marjorie Garber

Plenary: “Czech Mates: When Shakespeare Met Kafka”

Venue: Estates Theatre

Wednesday, 20 July, 9:30 – 10:45

Marjorie Garber is the William R. Kenan, Jr., Professor of English and of Visual and Environmental Studies at Harvard University, where she has been Chair of the Committee on Dramatic Arts, Chair of the Department of Visual and Environmental Studies, and Director of the Carpenter Center for the Visual Arts. She is a Trustee of the English Institute, and served until recently as a member of the Board of Directors of the American Council of Learned Societies, and the President of the Consortium of Humanities Centers and Institutes. A graduate of Swarthmore College and of Yale University, she has taught at Yale, at Haverford, and - since 1981 - at Harvard.



Garber has published sixteen books and has edited seven collections of essays. The scope of her work is both broad and deep - her topics range from animal studies to literary theory, but her work has mostly been centered on Shakespeare. Garber has written five widely admired books on the playwright, including her most recent, *Shakespeare and Modern Culture* (Pantheon, 2008); *Profiling Shakespeare* (Routledge, 2008); and *Shakespeare After All* (Pantheon, 2004), which received the 2005 Christian Gauss Book Award from Phi Beta Kappa. The book is an extensive study of Shakespeare's plays, the fruits of more than twenty years of teaching large lecture classes at Harvard and Yale. Newsweek magazine chose *Shakespeare After All* as one of the five best nonfiction books of 2004, and praised it as the "indispensable introduction to an indispensable writer ... Garber's is the most exhilarating seminar room you'll ever enter."

Described by Jonathan Culler as "consistently our shrewdest and most entertaining cultural critic," and by Catherine R. Stimpson as "the liveliest, wittiest, and most scintillating of writers about culture," Garber has also published a number of works of cultural criticism and theory: *Vested Interests: Cross-Dressing and Cultural Anxiety* (Routledge, 1992); *Vice Versa: Bisexuality and the Eroticism of Everyday Life* (Simon & Schuster, 1995), *Dog Love* (Simon & Schuster, 1996), *Symptoms of Culture* (Routledge, 1998), *Sex and Real Estate* (Pantheon, 2000), and *Quotation Marks* (Routledge 2002). Her work educational theory, university culture and the arts include *Academic Instincts* (Princeton, 2001), *A Manifesto for Literary Study* (University of Washington, 2003), and *Patronizing the Arts* (Princeton University Press, 2008).

Her most recent book is *The Use and Abuse of Literature* (Pantheon, 2010).

Djanet Sears

Plenary: "Race(ing) Othello: Writing Back/Talking Back"

Venue: Estates Theatre

Thursday, 21 July, 9:30 – 10:45

Djanet Sears is the recipient of Canada's highest honour for dramatic writing: the Governor General's Literary Award. She is Artistic Director of the AfriCanadian Playwrights Festival, and an adjunct professor at the University of Toronto. Her award-winning play *Harlem Duet* was featured as part of Canada's Stratford Shakespeare Festival's 2006 season, and became the festival's first production to be written by a person of African descent. Her other published works include *Afrika Solo*, (SisterVision Press, 1990), and *The Adventures of a Black Girl in Search of God*, (Playwrights Canada Press, 2003). Her radio adaptation of *The Adventures of a Black Girl in Search of God* for the CBC Radio, received a Canadian



Screenwriting Award from the Writers Guild of Canada, and Gold Prize at the International Radio Festival Of New York. The published work was also shortlisted for a 2004 Trillium Book Award. She is also the editor of 3 anthologies: *Testifyin': Contemporary African Canadian Drama*, Vols. I & II, (Playwrights Canada Press, 2000 & 2003 respectively), and *Tellin' It Like It Is: A Compendium of African Canadian Monologues for Actors* (Playwrights Canada Press, 2000), all firsts of their kind in Canada. She has been a Visiting Scholar at Stanford University, a Creative Fellow at the Royal Shakespeare Company and Warwick University, Playwright-in-Residence at Guelph University, and International Artist-in-Residence at the Joseph Papp Public Theatre in New York City. Her other honours include: the Martin Luther King Jr. Achievement Award, the Toronto Arts Foundation William Kilbourne Award, the African Canadian Achievement Award, a Reel Black Award, the Harry Jerome Award for Excellence in the Cultural Industries, and the Floyd S. Chalmers Canadian Play Award.

PLENARY: DIRECTING SHAKESPEARE: THE COLD WAR YEARS

Venue: Estates Theatre

Friday, 22 July, 9:30 – 10:45

Chair: **Ann Jennalie Cook** (ISA Vice-President and former Chair; Emerita, Vanderbilt University, USA)

Robert Sturua (Shota Rustaveli Dramatic Theatre, Georgia) "Directing Shakespeare"

Vlasta Gallerová (Kolowrat Theatre, Prague, Czech Republic) "Theatre as a Place of Freedom"

Karel Kříž (Academy of Performing Arts, Prague Czech Republic) t.b.a

Congress Programme at a Glance

SUNDAY 17 JULY 2011	
12:00– 16:45 – 19:00	Venue: Charles University, Faculty of Arts
	Registration
12:00–17:00	Book exhibition
17:00–19:00	Venue: National Theatre Opening ceremony
19:00–21:00	Venue: National Theatre Welcome reception
MONDAY 18 JULY 2011	
08:00–17:00	Venue: Charles University, Faculty of Arts - Registration
08:30–18:00	Book exhibition
09:30	Venue: Estates Theatre PLENARY LECTURE "Shakespeare: Man of the European Renaissance" Professor Stanley Wells, CBE
10:45	Venue: Estates Theatre Morning tea
11:15	Lunch Break (lunch not provided)
13:30–19:15	AFTERNOON SESSIONS Venue: Charles University, Faculty of Arts
13:30–15:00	<div> <div> PANEL (room 131) Editing Hamlet Chair: Ann Thompson (King's College London, UK) Nick Clary (St Michael's College, Vermont, USA) Hardin Aasand (Indiana University-Purdue, Fort Wayne, USA) Alessandro Serpieri (University of Florence, Italy) Neil Taylor (Roehampton University, UK) Jesús Tronch-Pérez (University of Valencia, Spain) </div> <div> PANEL (room 301) Shakespeare, England, Britain, Europe and the Rest of the World Chair: Graham Holderness (University of Hertfordshire, UK) John Joughin (University of Central Lancashire, UK) Willy Mailey (University of Glasgow, UK) Balz Engler (Emeritus, University of Basel, Switzerland) Margaret Tudeau-Clayton (University of Neuchâtel, Switzerland) </div> </div>
13:30–15:00	<div> <div> PANEL (room 300) The Renaissance of Shakespeare on Film Chair: Mark Thornton Burnett (Queen's University, Belfast, UK) Mark Thornton Burnett (Queen's University, Belfast, UK) Alexander C. Y. Huang (George Washington University and MIT, USA) Poonam Trivedi (Indraprastha College, University of Delhi, India) </div> <div> PANEL (room 200) International Relations in Shakespeare's Histories Chair: Atsuhiko Hirota (Kyoto University, Japan) Atsuhiko Hirota (Kyoto University, Japan) David Bevington (University of Chicago, USA) Jean-Christophe Mayer (Université Paul-Valéry Montpellier III, France) James Tink (Tohoku University, Japan) </div> </div>
13:30–15:00	<div> <div> PANEL (room 18) Shakespeare in Bohemian Music Chair: Christa Jansohn (University of Bamberg, Germany) Olga Mojišová (Czech Music Museum, Prague, Czech Republic) Gabriele Buschmeier (University of Mainz, Germany) and Christa Jansohn (University of Bamberg, Germany) Albrecht Riethmüller (Freie Universität Berlin, Germany) </div> <div> PANEL (room 217) Marxist Shakespeares: Art, Entertainment, and Genre Chair: Hugh Grady (Acadia University, USA) Hugh Grady (Acadia University, USA) Donald Hedrick (Kansas State University, USA) Jean Howard (Columbia University, USA) </div> </div>
15:00	Venue: Charles University, Faculty of Arts Afternoon Tea

14	1530–1730	SEMINAR (room 301)	SEMINAR (room 300)	SEMINAR (room 18)	SEMINAR (room 429)	SEMINAR (room 209)
		What was Shakespeare Really Like? A Twenty-First-Century Renaissance in Shakespearian Biography?	Four Hundred Years of <i>The Tempest</i> SESSION 1	Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition	Shakespeare's Plays in Print Outside Britain	Magic and the Occult in Shakespeare and his Contemporaries
		Paul Edmondson (The Shakespeare Birthplace Trust, UK) Paul Franssen (University of Utrecht, Netherlands)	Virginia Mason Vaughan (Clark University, USA) Tobias Döring (University of Munich, Germany)	Michele Marrapodi (University of Palermo, Italy) Robert Henke (Washington University, USA)	Marta Straznicky (Queen's University, Canada) Lukas Erne (University of Geneva, Switzerland)	Lisa Hopkins (Sheffield Hallam University, UK) Helen Ostovich (McMaster University, Canada)
		SEMINAR (room 217)	SEMINAR (room 317)	SEMINAR (room 201)	SEMINAR (room 111)	SEMINAR (room 200)
		Shakespeare and Early Modern Popular Culture	Culinary Shakespeare	Shakespeare's Sonnets	Shakespeare and the Visual Arts	Shakespeare's Romantic Comedies: Uses, Adaptations, and Appropriations
		Paola Pugliatti (University of Florence, Italy) Janet Clare (University of Hull, UK)	David B. Goldstein (York University, Toronto, Canada) Amy L. Tigner (University of Texas, Arlington, USA)	Bob White (University of Western Australia, Australia) Dympna Callaghan (Syracuse University, USA)	Shormishtha Panja (University of Delhi, India) Clare McManus (Roehampton University, UK) Fernando Cioni (University of Florence, Italy)	Kent Cartwright (University of Maryland, USA) Fernando Cioni (University of Florence, Italy)
	1730	Seminar sessions conclude				

	1745–1915	WORKSHOP (room 209)	WORKSHOP (room 131)
		Shakespeare Without Chairs	The Cambridge World Shakespeare Encyclopedia
		Carol Chillington Rutter (CAPITAL, University of Warwick, UK)	Bruce Smith (University of South California, USA) Kathy Rowe (Bryn Mawr College, USA)
		WORKSHOP (room 300)	WORKSHOP (room 317)
		Global Shakespeares in the Digital Archive	Dancing in Shakespeare
		Peter Donaldson (MIT, USA) Alexander C. Y. Huang (George Washington University and MIT, USA)	Nona Monahan (Mount Holyoke College, USA)
	1915	Workshop Sessions Conclude	
	2030	Venues: The Prague Castle – the courtyard of the Supreme Burgrave Palace and Malá Strana (Little Quarter) – the courtyard of the School of Music and Performing Arts SUMMER SHAKESPEARE FESTIVAL PERFORMANCES (in Czech): Henry IV (both parts abridged in one performance at the Supreme Burgrave Palace) The Merry Wives of Windsor (the courtyard of Liechtenstein Palace – the School of Music and Performing Arts)	
	2100	Venue: The Spanish Synagogue, Vězeňská 1, 110 00 Prague 1 David Peimer and Robert Gordon, <i>Shylock's Ghosts</i> – Free tickets available at registration.	
	1400–1800	Venue: Charles University, Faculty of Arts	
	0830–1800	Registration Book exhibition	
	0930	Venue: Estates Theatre PLENARY LECTURE “Shakespeare's Theatre of Language: Czech Experience” Professor Martin Hilský, MBE	
	1045	Venue: Estates Theatre Morning tea	
	1115	Lunch Break (lunch not provided)	
	1330–1915	AFTERNOON SESSIONS Venue: Charles University, Faculty of Arts	
		TUESDAY 19 JULY 2011	

1330–1500	PANEL (room 200)	PANEL (room 300)
Contemporary Intersections in the Shakespeare Renaissance		Digital Humanities and Shakespeare Renaissance: Virtual Reality, Motion Capture, and Live Streaming of Early Modern Theatre
Chair: Armando R. Cobos (California Institute of Technology, USA) Mark Bland (De Montfort University, UK) Jean Brink (Huntington Library, USA) Tiffany Werth (Simon Fraser University, Canada) Robert Stillman (University of Tennessee, USA)		Chair: Peter Donaldson (MIT, USA) Joanne Tompkins (University of Queensland, Australia) Richard Fotheringham (University of Queensland, Australia) Matt Delbridge (University of Queen Mary, UK)
PANEL (room 18)		PANEL (room 131)
Shakespeare and the Visible World of the Renaissance		Shakespeare in the Habsburg Empire and the Emergence of Modern National Identities SESSION 1
Chair: Stuart Sillars (University of Bergen, Norway) John Astington (University of Toronto, Canada) Catherine Belsey (Swansea University, UK) Michael Neill (University of Auckland, New Zealand)		Chair: Martin Procházka (Charles University, Prague, Czech Republic) Manfred Draudt (University of Vienna, Austria) Mariangela Tempere (University of Ferrara, Italy) Marta Gibińska (Jagiellonian University, Krakow, Poland)
PANEL (room 301)		PANEL (room 429)
Shakespeare, Lope de Vega, and Festivals in Renaissance Europe		Shakespeare Illustrated
Chair: Ronnie Mulryne (Emeritus, Warwick University, UK) Margaret Shewring (Warwick University, UK) David Sánchez Cano (Universidad Alfonso X, Madrid, Spain)		Chair: François Laroque (Université Paris III La Sorbonne Nouvelle, France) Stephen Orgel (Stanford University, USA) Michael Wyatt (Stanford University, USA) Sophie Chiari (Université de Provence, France)
Venue: Charles University, Faculty of Arts Afternoon tea		
1500		

1530–1730	SEMINAR (room 317)	SEMINAR (room 301)	SEMINAR (room 18)	SEMINAR (room 429)	SEMINAR (room 300)
	Multitudinous Seas: The Ocean in the Age of Shakespeare	“Nothing if not critical”: International Perspectives on Shakespearean Theatre Reviewing	Shakespeare on the International Screen: <i>Macbeth</i>	Shakespeare, War, and the Conditions of Performance	Four Hundred Years of <i>The Tempest</i> SESSION 2
	Bernhard Klein (University of Kent, UK) Steve Mentz (St. John's University, USA)	Paul Prescott (University of Warwick, UK) Peter J. Smith (Nottingham Trent University, UK) Janice Valls-Russell (IRCL, Université Paul Valéry, Montpellier, France)	Sarah Hatchuel (Université du Havre, France) Nathalie Vienne- Guerrin (Université de Montpellier III, France) Victoria Bladen (University of Queensland, Australia)	Tina Krontiris (Aristotle University, Thessaloniki, Greece) Irena Makaryk (University of Ottawa, Canada)	Virginia Mason Vaughan (Clark University, USA) Tobias Döring (University of Munich, Germany)
	SEMINAR (room 111)	SEMINAR (room 200)	SEMINAR (room 201)	SEMINAR (room 209)	SEMINAR (room 326)
	Shakespeare and Crime	The Body-Mind in Shakespeare's Theatre	Shakespearean Players in Early Modern Europe	Plants and Gender in Early Modern Literatures	“Glocalizing” Hamlet in Performance: Geo- politics and Media- discourses in New Millennium Europe
	Bettina Böcker (Shakespeare- Forschungsbibliothek München, Germany) Nadia Bishai (King's College London, UK)	Evelyn Tribble (University of Otago, New Zealand) Laurie Johnson (University of Southern Queensland, Australia) John Sutton (Macquarie University, Australia)	Pavel Drábek (Masaryk University, Brno, Czech Republic) M. A. Katritzky (The Open University, UK)	Jennifer Munroe (University of North Carolina at Charlotte, USA) Vin Nardizzi (University of British Columbia, Canada)	Nicoleta Cîmpoeș (University of Worcester, UK) Lawrence Guntner (Technische Universität Braunschweig, Germany)
1730	Seminar Sessions Concludetak si				

1745–1915	PANEL (room 200)	PANEL (room 300)
Asian Shakespeare and Intercultural Performance		
Chair: Mami Adachi (University of Sacred Heart, Japan) Hyon-u Lee (Soonchunhyang University, Korea) Li Lan Yong (University of Singapore, Singapore) Kaori Kobayashi (University of Doho, Japan) Michiko Suematsu (Gunma University, Japan)		
PANEL (room 131)		
Shakespeare in the Habsburg Empire and the Emergence of Modern National Identities SESSION 2		
Chair: Manfred Draudt (University of Vienna, Austria) Martin Procházka (Charles University, Prague, Czech Republic) Madalina Nicolaescu (University of Bucharest, Romania) Attila Kiss (University of Szeged, Hungary)		
Shakespeare and Minority Linguistic Communities: Whose Renaissance?		
Chair: Jesús Tronch-Perez (University of Valencia, Spain) Dirk Delabastita (University of Namur, Belgium) Roshni Mooneeram (University of Nottingham Ningbo, China) Elena Dominguez Romero (Universidad Complutense de Madrid, Spain) and Rubén Jarazo Alvarez (University of La Coruña, Spain)		
1915	Panel Sessions Conclude	
2030	Venues: The Prague Castle – the courtyard of the Supreme Burgrave Palace and Malá Strana (Little Quarter) – the courtyard of the School of Music and Performing Arts SUMMER SHAKESPEARE FESTIVAL PERFORMANCES (in Czech): Henry IV (both parts abridged in one performance at the Supreme Burgrave Palace) The Merry Wives of Windsor (the courtyard of Liechtenstein Palace – the School of Music and Performing Arts)	

WEDNESDAY 20 JULY 2011		
0800–4000	Venue: Charles University, Faculty of Arts	
	Registration	
0830–1400	Book exhibition	
0930	Venue: Estates Theatre PLENARY LECTURE “Czech Mates: When Shakespeare Met Kafka” Professor Marjorie Garber	
1045	Venue: Estates Theatre Morning tea	
1115	Lunch Break (lunch not provided)	
1400	Afternoon activities: Excursions (Optional at additional cost) Meeting point: Charles University, Faculty of Arts	14.00–16.00 Edmund Campion, Sir Philip Sidney and the Prague Jesuit College 14.00–19.00 Last Years of Edward Kelley: Imprisonment at Křivoklát Castle 14.00–19.00 Prague of Rudolph II and Frederick Palatine
2030	Congress Dinner (venue Rudolph's Foundry, Vikárka Restaurant, Vikářská 39, Prague Castle, 119 00 Prague)	
THURSDAY 21 JULY 2011		
0830 –1700	Venue: Charles University, Faculty of Arts	
	Registration	
0830–1800	Book exhibition	
0930	Venue: Estates Theatre PLENARY LECTURE “Race(ing) Othello: Writing Back/Talking Back” Djanet Sears	
1045	Venue: Estates Theatre Morning tea	
1115	Venue: Estates Theatre ISA General Meeting	
1215	Lunch Break (lunch not included)	
1330–1915	AFTERNOON SESSIONS Venue: Charles University, Faculty of Arts	

1330–1500	PANEL (room 200)	Rethinking Othello in Source Study, Stage History, Film Chair: Carol Thomas Neely (University of Illinois, USA) Marianne Novy (University of Pittsburgh, USA) Penny Gay (University of Sydney, Australia) Joyce MacDonald (University of Kentucky, USA)	PANEL (room 300)	The Presence of the Past Chair: Avraham Oz (University of Haifa, Israel) Alan Sinfield (University of Sussex, UK) Evelyn Gajowski (University of Nevada, Las Vegas, USA) Bruce Smith (University of Southern California, USA) Linda Charnes (Indiana University, Bloomington, USA) Adrian Kiermader (University of New England, Australia) Avraham Oz (University of Haifa, Israel)
	PANEL (room 301)	Crawl, Adapt, and Diverge: New Evolutionary Paths in Shakespeare Ecocriticism Chair: Marcus Nordland (University of Gothenburg, Sweden) Randall Martin (University of New Brunswick, Canada) Edward Geisweidt (Warburg College, USA) Sharon O'Dair (University of Alabama, USA)	PANEL (room 131)	The Queen of Bohemia's Wedding Chair: James J. Marino (University of Cleveland, USA) Richard M. Preiss (University of Utah, USA) Nadine Akkerman (CELL, Queen Mary, University of London) James J. Marino (University of Cleveland, USA)
	PANEL (room 18)	Early Modern Englishwomen Dramatists Chair: Marion Wynne-Davies (University of Surrey, UK) Alison Findlay (Lancaster University, UK) Akiko Kusunoki (Tokyo Woman's Christian University, Japan) Paul Salzman (La Trobe University, Australia) Marion Wynne-Davies (University of Surrey, UK)		
1500	Venue: Charles University, Faculty of Arts Afternoon Tea			

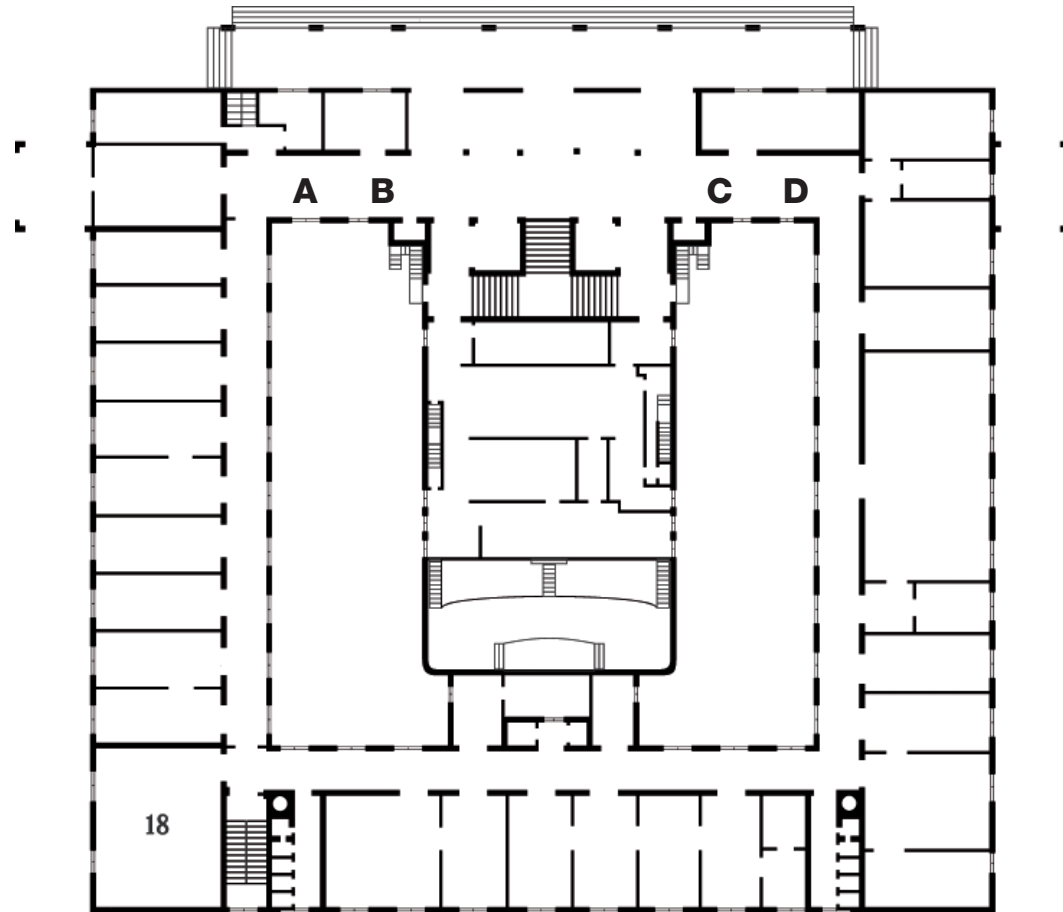
1530–1730	SEMINAR (room 301)	SEMINAR (room 300)	SEMINAR (room 18)	SEMINAR (room 429)	SEMINAR (room 209)
	Civil War in Shakespeare, His Contemporaries, and His Successors	Global Shakespeare	Shakespearean Metamorphoses: Intermedial Transactions	Venus and Adonis and The Rape of Lucrece	Counter-Shakespeares: Performing the “Jacobean” Today
	Mihoko Suzuki (University of Miami, USA) Miki Suehiro (Senshu University, Japan)	Richard Wilson (University of Cardiff, UK) José Manuel González (University of Alicante, Spain)	Anna Stegh Camati (University Andrade, Brazil) Tom Bishop (University of Auckland, New Zealand)	Dieter Mehl (Emeritus, University of Bonn, Germany) John Roe (University of York, UK)	Pascale Aebischer (Exeter University, UK) Roberta Barker (Dalhousie University, Canada) Kathryn Prince (Ottawa University, Canada)
	2000-2009: A Decade of Shakespeare in Performance	Evidence, Trial, and Proof: Post-Reformation Legal Thinking and Theatrical Representation	Shakespeare's Ireland, Ireland's Shakespeare	Shakespearean Practice, Shakespeare Industry and Indigeneity	
	Sonia Massai (King's College London, UK) Beatrice Lei (National Taiwan University, Taiwan)	Barbara Kreps (University of Pisa, Italy) Jason Rosenblatt (Georgetown University, USA)	Rui Carvalho Homem (Universidade do Porto, Portugal) Clare Wallace (Charles University, Prague, Czech Republic)	Alan Filewod (University of Guelph, Canada) Klára Kollinská (Charles University, Prague, Czech Republic)	
1730	Seminar Sessions Conclude				

1745–1915	WORKSHOP (room 209)	WORKSHOP (room 317)
	Stand up for Shakespeare	Acting Out with Incarcerated Youth at Play
	Jacqui O'Hanlon (Director of Learning, Royal Shakespeare Company, UK) Tracey Irish (Royal Shakespeare Company, UK)	Lori Taylor, Jennie Israel, and Robert Walsh (Actors' Shakespeare Project, Boston, USA)
	PANEL (room 200)	SPECIAL EVENT (room 200)
	Shakespeare's Italy, from Machiavelli to the Present	Living Shakespeare
	Chair: Paul A. Kottman (The New School, New York, USA) Shaul Bassi (Università Ca' Foscari, Venice, Italy) Julia Reinhard Lupton (University of California at Irvine, USA) Gilberto Sacerdoti (Università di Roma Tre, Italy) Paul A. Kottman (The New School, New York, USA)	Tina Packer (Founding Artistic Director of Shakespeare and Company, USA) in conversation with Nick Walton (The Shakespeare Birthplace Trust, UK)
1915	Sessions conclude	
2030	Venue: Lucerna Cinema, Vodičkova 36, Prague 1 Václav Havel, Leaving (Odházení), film version directed by Václav Havel (2011) with English subtitles Free tickets available at registration.	
0830–1400	Venue: Charles University, Faculty of Arts Registration Book exhibition	FRIDAY 22 JULY 2011
0930–1045	Venue: Estates Theatre PLENARY "Directing Shakespeare: The Cold War Years" Chair: Professor Ann Jennalie Cook Robert Sturua (Shota Rustaveli Dramatic Theatre, Georgia) Vlasta Gallerová (Kolowrat Theatre, Prague, Czech Republic) Karel Kríž (Academy of Performing Arts, Prague Czech Republic) t.b.a	
1045	Venue: Estates Theatre Morning tea	
1115	Lunch break (lunch not provided)	
1330–1730	AFTERNOON SESSIONS Venue: Charles University, Faculty of Arts	

1330–1500	PANEL (room 18)	PANEL (room 217)
	Shakespeare Before the Flood	Experiments with Genre: Shakespeare's Plays and Verse
	Chair: Marion O'Connor (University of Kent, UK) Lucy Munro (Keele University, UK) Anthony Parr (University of the Western Cape, South Africa)	Chair: Peter Holbrook (University of Queensland, Australia) Alexander Shurbanov (University of Sofia, Bulgaria) Sukanta Chaudhuri (Jadavpur University, India) Gabriel Egan (Loughborough University, UK)
	PANEL (room 300)	PANEL (room 131)
	Calling Back Yesterday: Stoppard and Shakespeare	Shakespeare's Medieval Mediations
	Chair: Andreas Höfele (University of Munich, Germany) Hanna Scolnicov (Tel-Aviv University, Israel) Jill L. Levenson (Trinity College Toronto, Canada) Hersh Zeifman (York University, Canada)	Chair: Peter Holland (University of Notre Dame, USA) Ruth Morse (Université Paris V Denis Diderot, France) Supriya Chaudhuri (Jadavpur University, India) Helen Cooper (University of Cambridge, UK)
	PANEL (room 301)	
	Birth or Rebirth? Mapping Female Presence in Shakespearean Scholarship and Theatre in the Nineteenth Century and Beyond	
	Chair: Grace Ioppolo (Reading University, UK) Grace Ioppolo (Reading University, UK) Georgianna Ziegler (Folger Shakespeare Library, USA) Krystyna Kujawinska-Courtney (University of Łódź, Poland)	
1500	Venue: Charles University, Faculty of Arts Afternoon tea	

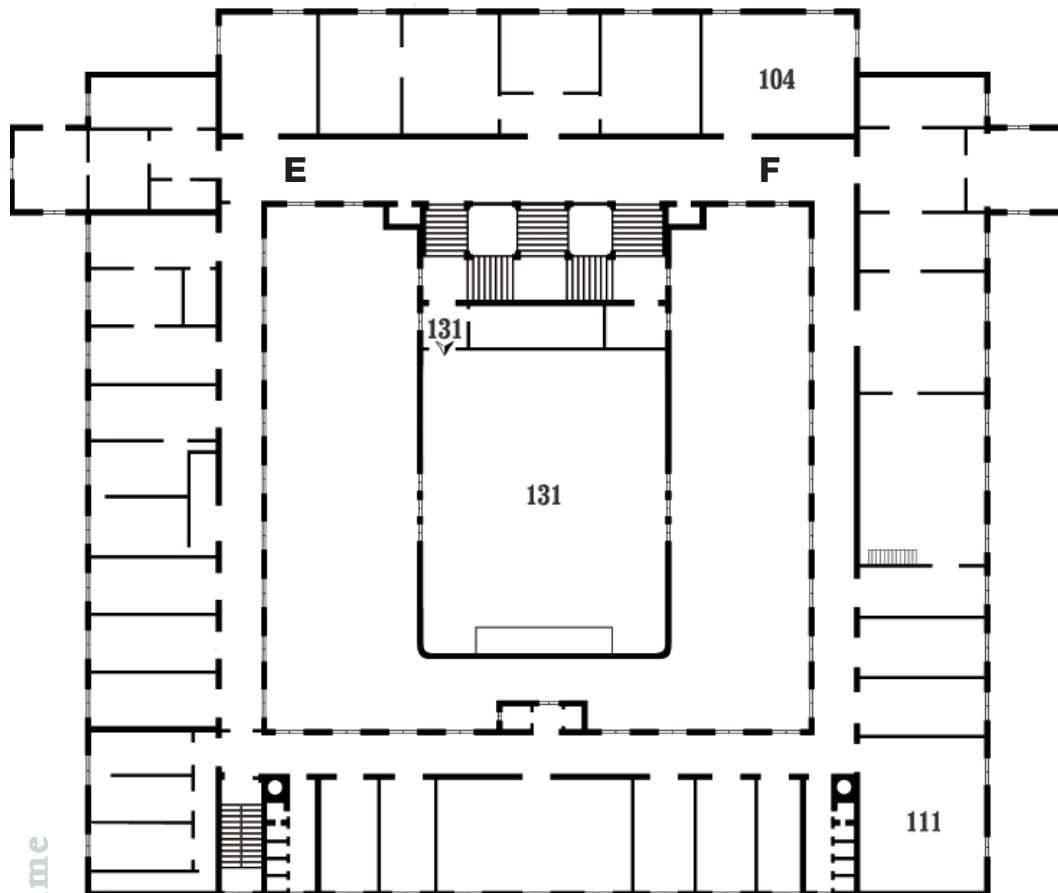
1530–1730	SEMINAR (room 317)	SEMINAR (room 300)	SEMINAR (room 209)	SEMINAR (room 429)	SEMINAR (room 18)
	Shakespeare on the Arab Stage	Shakespeare and Children's Literature	Shakespearean Stagings in Post-Communist Europe	"Must I remember?" Trauma and Memory in Early Modern England	Global Spin-Offs
	Rafik Darragi (Emeritus, University of Tunis, Tunisia) Margaret Litvin (Boston University, USA)	Velma Richmond (Emeritus, Holy Names College, Oakland, USA) Susanne Greenhalgh (Roehampton University, UK)	Emil Sirbulescu (University of Craiova, Romania) Nikolai Zakharov (Russian Academy of Science, Russia)	Rebecca Totaro (Florida Gulf Coast University, USA) Margaret Healy (University of Sussex, UK)	Richard Burt (University of Florida, USA) Lingui Yang (Donghua University, Shanghai) Yukari Yoshihara (University of Tsukuba, Japan)
	SEMINAR (room 200)	SEMINAR (room 111)	SEMINAR (room 301)	SEMINAR (room 201)	
	Expectations, Experience, and Experimentation in Shakespeare's Theatre	Shakespeare as Intertext	Shakespeare after REED	Shakespeare and Renaissance Forms	
	Roslyn L. Knutson (University of Arkansas, USA) Per Sivefors (Gotland University, Sweden)	Melissa Croteau (California Baptist University, USA) Eleni Kyriakou Pilla (Northern Arizona University, USA)	Sally-Beth Maclean (University of Toronto, Canada) Lawrence Manley (Yale University, USA)	Stuart Sillars (University of Bergen, Norway) Susanne Wofford (New York University, USA)	
1730	Seminar Sessions conclude				
1830–2030	Venue: The Ambassador's Residence, U.S. Embassy in Prague, Dr. Zikmunda Wintra 3, 160 00 Prague – Bubeneč Farewell drinks				

Floor Plan Faculty of Arts



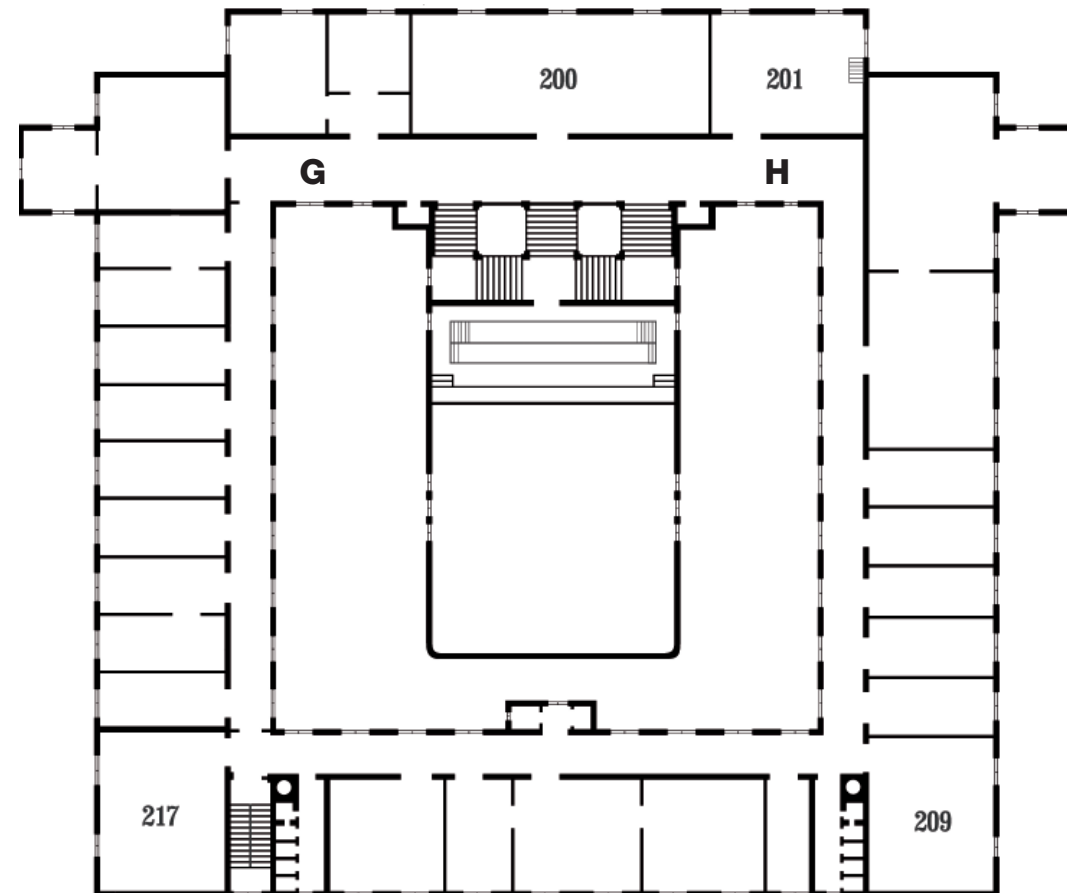
Ground floor

Cambridge University Press	A	Oxford University Press	C
Continuum	B	Taylor & Francis, Routledge	D



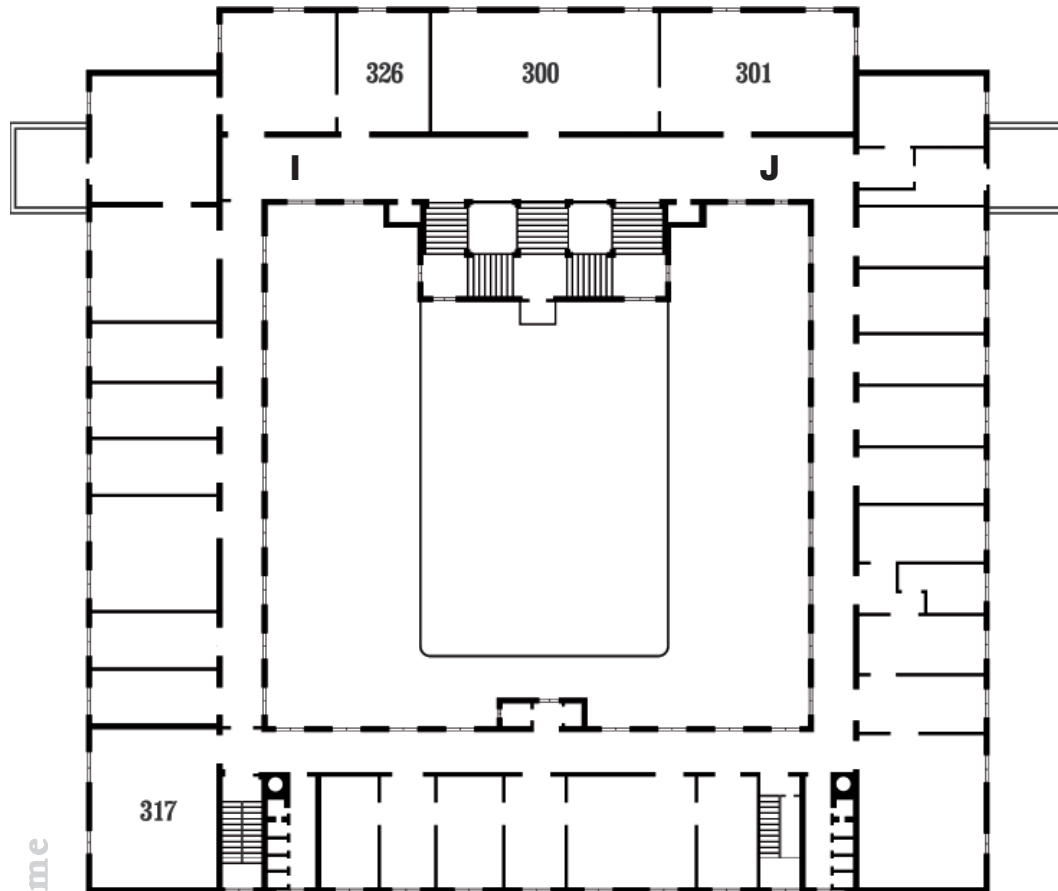
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The Arden Shakespeare	E
Johns Hopkins University Press	F



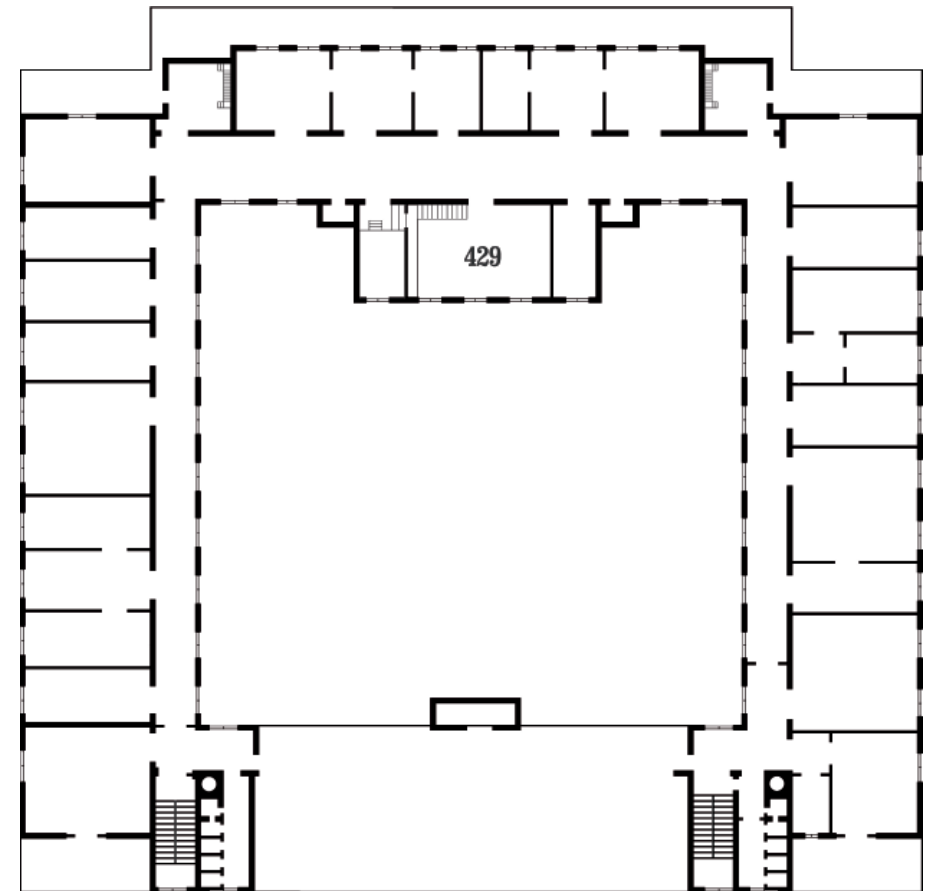
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Ashgate	G
John Wiley – Blackwell	H



3rd floor

Manchester University Press	I
Palgrave MacMillan	J



4th floor

MONDAY 18 JULY 2011

Venue: Faculty of Arts

13:30–15:30

1. EDITING HAMLET**(room 131)**Chair: **Ann Thompson** (King's College London, University of London, UK)**Ann Thompson** (King's College London, University of London, UK) "Reflections on Editing the Three-text Arden *Hamlet*"**Nick Clary** (St Michael's College, Vermont, USA) "www.hamletworks.org: an eVariorum website"**Hardin Aasand** (Indiana University-Purdue University, Fort Wayne, USA) "'Canoniz'd Bones' and 'Burst Cerements': The New Variorum *Hamlet* in the 21st Century"**Alessandro Serpieri** (University of Florence, Italy) "Editing and Making Sense of Q1 *Hamlet*"**Neil Taylor** (Roehampton University, UK) "*Hamlet*: The Editor's Sub-Text"**Jesús Tronch-Perez** (University of Valencia, Spain) "Editing *Hamlet* for a Multilingual Database Collection of European Classical Theatre"**4. SHAKESPEARE, ENGLAND, BRITAIN, EUROPE AND THE REST OF THE WORLD****(room 301)**Chair: **Graham Holderness** (University of Hertfordshire, UK)**Graham Holderness** (University of Hertfordshire, UK) "Shakespeare and England"**John Joughin** (University of Central Lancashire, UK) "Shakespeare and Nowhere"**Willy Maley** (University of Glasgow, UK) "Shakespeare and Britain"**Balz Engler** (Emeritus, University of Basel, Switzerland) "Shakespeare and Europe"**Margaret Tudeau-Clayton** (University of Neuchâtel, Switzerland)

"International Shakespeare"

2. THE RENAISSANCE OF SHAKESPEARE ON FILM**(room 300)**Chair: **Mark Thornton Burnett** (Queen's University, Belfast, UK)**Mark Thornton Burnett** (Queen's University, Belfast, UK) "Conceptual Equivalents: Latin American Shakespeare Film"**Alexander C. Y. Huang** (George Washington University and MIT, USA) "Of Samurai and Knights-Errent: Unthinking Visuality in East Asian Shakespeare Films"**Poonam Trivedi** (Indraprastha College, University of Delhi, India) "*The Last Lear*: A New Turn in Indian Shakespeare Cinema"**5. INTERNATIONAL RELATIONS IN SHAKESPEARE'S HISTORIES** **(room 200)**Chair: **Atsuhiko Hirota** (Kyoto University, Japan)**Atsuhiko Hirota** (Kyoto University, Japan) "The Balance of Power in Lear's Kingdoms"**David Bevington** (University of Chicago, USA) "Marriage Negotiations as Instruments of Diplomacy in Shakespeare's History Plays"**Jean-Christophe Mayer** (French National Centre for Scientific Research, France) "Shakespeare's Undiplomatic Readers"**James Tink** (University of Tohoku, Japan) "Stranger, Citizens and Saints: International Relations and Tudor Identities in *King Henry VIII/All Is True*"**13. SHAKESPEARE IN BOHEMIAN MUSIC****(room 18)**Chair: **Christa Jansohn** (University of Bamberg, Germany)**Gabriele Buschmeier** (Academy of Sciences and Literature, Mainz, Germany) and **Christa Jansohn** (University of Bamberg, Germany) "Georg Benda: A Global Composer and His Singspiel *Romeo und Julie* (1776)"**Olga Mojžíšová** (Smetana Museum, Prague, Czech Republic) "Shakespeare and Smetana"**Albrecht Riethmüller** (Freie Universität Berlin, Germany) "Orchestral Othello: Antonín Dvořák's Concert Overture (1892), op. 93"**6. MARXIST SHAKESPEARES: ART, ENTERTAINMENT AND GENRE** **(room 217)**Chair: **Hugh Grady** (Arcadia University, USA)**Hugh Grady** (Arcadia University, USA) "Reification, Mourning, and the Aesthetic in *Antony and Cleopatra* and *The Winter's Tale*"**Donald Hedrick** (Kansas State University, USA) "Genealogies of Fun: The Revolutionary Emergence of Entertainment Value as a Theoretical Problem"**Jean Howard** (Columbia University, USA) "Early Modern Tragedy: Genre, the Aesthetic, and the Social"**TUESDAY 19 JULY 2011**

Venue: Faculty of Arts

Afternoon sessions 13:30–15:30

19. CONTEMPORARY INTERSECTIONS IN THE SHAKESPEARE RENAISSANCE**(room 18)**Chair: **Armando R. Cobos** (California Institute of Technology, USA)**Mark Bland** (De Montfort University, UK) "What Shakespeare read or acted: Sejanus, Contexts and Consequences"**Jean Brink** (Huntington Library, USA) "Shakespeare Reading Spenser and the Leir Play: Sources and Topicality in *King Lear*"

Tiffany Werth (Simon Fraser University, Canada) “Shakespeare in the Forest of Romance”
Robert Stillman (University of Tennessee, USA) “Shakespeare Reading Sidney: Pathetic Optics, Paphlagonian Spectacle, and *King Lear*”

12. DIGITAL HUMANITIES AND SHAKESPEARE RENAISSANCES: VIRTUAL REALITY, MOTION CAPTURE, AND LIVE STREAMING OF EARLY MODERN HEATRE (room 300)

Chair: **Peter Donaldson** (MIT, USA)

Joanne Tompkins (University of Queensland, Australia) “The Use of Virtual Reality Models in Capturing the Spatiality of Early Modern Venues”

Richard Fotheringham (University of Queensland, Australia) “Using Virtual Modelling to Examine Renaissance Staging Options”

Matt Delbridge (Queensland University of Technology, Australia) “Training the Actor for Performance Capture”

3. SHAKESPEARE AND THE VISIBLE WORLD OF THE RENAISSANCE (room 18)

Chair: **Stuart Sillars** (University of Bergen, Norway)

John Astington (University of Toronto, Canada) “Shakespeare’s Pictorial Knowledge”

Catherine Belsey (Swansea University, UK) “Shakespeare and Renaissance Ecphrasis”

Michael Neill (University of Auckland, New Zealand) “‘A book where one may read strange matters’: Envisaging Character on the Shakespearean Stage”

14. SHAKESPEARE IN THE HABSBURG EMPIRE AND THE EMERGENCE OF MODERN NATIONAL IDENTITIES (SESSION 1) (room 131)

Chair: **Martin Procházka** (Charles University, Prague, Czech Republic)

Manfred Draudt (University of Vienna, Austria) “The Role of Shakespeare in the Establishment of Austria’s National Theatre and Identity”

Mariangela Tempera (University of Ferrara, Italy) “‘Patria Oppressa!': *Macbeth* in Habsburg Italy”

Marta Gibińska (Jagiellonian University, Kraków, Poland) “Shakespeare and the Struggle for Cultural Identity in Habsburg Poland”

15. SHAKESPEARE, LOPE DE VEGA, AND FESTIVALS IN RENAISSANCE EUROPE (room 301)

Chair: **Ronnie Mulryne** (Emeritus, Warwick University, UK)

Ronnie Mulryne (Emeritus, Warwick University, UK) “Early Modern European Festival: *Antony and Cleopatra* and *The Merchant of Venice*”

Margaret Shewring (Warwick University, UK) “Festival Culture in Shakespeare’s England: Disrupting Ceremony in the Second Tetralogy”

David Sánchez Cano (Universidad Alfonso X, Madrid, Spain) “Festival Spectacle in a Play by Lope de Vega”

16. SHAKESPEARE ILLUSTRATED (room 429)

Chair: **François Laroque** (Université Paris III La Sorbonne Nouvelle, France)

Stephen Orgel (Stanford University, USA) “The Illustrated Shakespeare”

Michael Wyatt (Stanford University, USA) “*Love’s Labor’s Lost* and the Language Arts”

Sophie Chiari (Université de Provence, France) “Textual and Visual Strategies: Shakespeare’s Labyrinth”

EVENING SESSIONS 17:45 – 19:15

9. ASIAN SHAKESPEARE AND INTERCULTURAL PERFORMANCE (room 200)

Chair: **Mami Adachi** (University of Sacred Heart, Japan)

Hyon-U Lee (Soonchunhyang University, Korea) “The Yard and Korean Shakespeare”

Li Lan Yong (University of Singapore, Singapore) “Of Spirits and Sundry Other Phenomena in Intercultural Shakespeare: Text and Performance”

Kaori Kobayashi (University of Doho, Japan) “Intercultural Shakespeares in Meiji Japan — Tsubouchi Shoyo’s Production of *Hamlet* in 1911”

Michiko Suematsu (Gunma University, Japan) “Intracultural/Intercultural Strategies of Modern Japanese Shakespeare”

18. THE TRAFFIC IN ROMANCE: SHAKESPEARE, INTERTEXTUALITY, INTERNATIONALISM (room 300)

Chair: **Helen Cooper** (University of Cambridge, UK)

Valerie Wayne (University of Hawaii, USA) “Temporal Elisions and Ambiguous Locations in *Cymbeline* and *The Tempest*”

Monica Matei-Chesnoiu (Ovidius University, Constanța, Romania) “Transylvania, Scythia, and the Euxine Sea: Eastern European Shifting Locations in Pericles”

Lori Humphrey Newcomb (University of Illinois, USA) “Shakespeare’s Palimpsestuous Romance”

14. SHAKESPEARE IN THE HABSBURG EMPIRE AND THE EMERGENCE OF MODERN NATIONAL IDENTITIES (SESSION 2) (room 131)

Chair: **Manfred Draudt** (University of Vienna, Austria)

Martin Procházka (Charles University, Czech Republic) “Shakespeare, Mácha and Czech Romantic Historicism”

Madalina Nicolaescu (University of Bucharest, Bucharest, Romania) “Shakespeare in the Nineteenth-century Transylvania”

Attila Kiss (University of Szeged, Hungary) “Hungarian Cult of Shakespeare”

27. SHAKESPEARE AND MINORITY LINGUISTIC COMMUNITIES: WHOSE RENAISSANCE? (room 301)

Chair: **Jesús Tronch-Perez** (University of Valencia, Spain)

Dirk Delabastita (University of Namur, Belgium) “Shakespearean English as a Minority Language”

Roshni Mooneeram (University of Nottingham Ningbo, China) “Shakespeare in Creole”
Elena Dominguez Romero (Universidad Complutense Madrid, Spain) and **Rubén Jarazo Álvarez** (University of La Coruña, Spain) “Minority Languages and World Literatures Facing Centrism: The Case of Álvaro Cunqueiro’s Galician *Don Hamlet*”

THURSDAY 21 JULY 2011

Venue: Faculty of Arts

Afternoon sessions 13:30–15:00

11. RETHINKING OTHELLO IN SOURCE STUDY, STAGE HISTORY, FILM (room 200)

Chair: **Carol Thomas Neely** (University of Illinois, USA)

Marianne Novy (University of Pittsburgh, USA) “Shakespeare’s Sources and the Ambitious Outsiders of *Othello*”

Penny Gay (University of Sydney, Australia) “Talking about men (*Othello* 4.3): Desdemona and Emilia in the Late Twentieth Century”

Joyce MacDonald (University of Kentucky, USA) “Writing Black Women into Shakespeare: Djanet Sears’s *Harlem Duet*”

20. THE PRESENCE OF THE PAST (room 300)

Chair: **Avraham Oz** (University of Haifa, Israel)

Alan Sinfield (University of Sussex, UK) “Bear them hence”

Evelyn Gajowski (University of Nevada, Las Vegas, USA) “The Politics of Presentism”

Bruce Smith (University of Southern California, USA) “Presentism in the Archive”

Linda Charnes (Indiana University, Bloomington, USA) “Toward a More Flexible Notion of History”

Adrian Kiernander (University of New England, Australia) “‘What we do’: Presentism, Historicism and Conventionalism on the Shakespearean Stage”

Avraham Oz (University of Haifa, Israel) “Size and Matter, Wooden O and Nationhood: The Rise and Fall of an Immeasurable Metonymy”

21. CRAWL, ADAPT, AND GRAFT: NEW EVOLUTIONARY PATHS IN SHAKESPEARE ECOCRITICISM (room 301)

Chair: **Marcus Nordlund** (University of Gothenburg, Sweden)

Randall Martin (University of New Brunswick, Canada) “‘I wish you joy o’th’worm’: Darwin’s ‘Life of Worms’ and the Ecology of Shakespearean Tragedy”

Edward Geisweidt (Wartburg College, USA) “Quickening Hair: An Evolutionary Perspective on the Shakespearean Body”

Sharon O’Dair (University of Alabama, USA) “Adapt or Die: The Evolution of Shakespearean Tragedy in Film”

22. THE QUEEN OF BOHEMIA’S WEDDING (room 131)

Chair: **James J. Marino** (University of Cleveland, USA)

James J. Marino (University of Cleveland, USA) “The Queen of Bohemia’s Wedding”

Richard M. Preiss (University of Utah, USA) “A Special Decorum: Bartholomew Fair and the Lady Elizabeth’s Men”

Nadine Akkerman (CELL, Queen Mary, University of London, UK) “The Cult of the Queen of Hearts: The Image of Elizabeth as reflected in Poetry, Painting & Letters”

23. EARLY MODERN ENGLISHWOMEN DRAMATISTS (room 18)

Chair: **Marion Wynne-Davies** (University of Surrey, UK)

Alison Findlay (Lancaster University, UK) “Four weddings, two funerals and tragicomic resurrections: *Much Ado About Nothing* and *Love’s Victory*”

Akiko Kusunoki (Tokyo Woman’s Christian University, Japan) “*Love’s Victory* as a Response to *Romeo and Juliet*”

Paul Salzman (La Trobe University, Victoria, Australia) “Re-Editing *Love’s Victory*”

Marion Wynne-Davies (University of Surrey, UK) “Wroth’s *Love’s Victory* and the Question of Stage History”

EVENING SESSIONS 17:45 – 19:15

17. SHAKESPEARE’S ITALY, FROM MACHIAVELLI TO THE PRESENT (room 200)

Chair: **Paul A. Kottman** (The New School for Social Research, New York, USA)

Paul A. Kottman (The New School, New York, USA) “Defying the Stars: Tragic Love in Shakespeare’s *Romeo and Juliet*”

Shaul Bassi (Università Ca’ Foscari, Venice, Italy) “‘Some god direct my judgment!’ Shakespeare and Italian Political Traditions”

Julia Reinhard Lupton (University of California at Irvine, USA) “Shakespeare’s Italian Things”

Gilberto Sacerdoti (Università di Roma Tre, Italy) “Rough Magic and Italian Blasphemies in *The Tempest*”

FRIDAY 22 JULY 2011

Venue: Faculty of Arts

13:30–15:00

25. SHAKESPEARE BEFORE THE FLOOD**(room 18)**Chair: **Marion O'Connor** (University of Kent, UK)**Lucy Munro** (Keele University, UK) “‘I, that have seen Joseph Taylor, and Lowen, and Swanstead’: Shakespeare and the King’s Men, 1623-42”

Anthony Parr (University of the Western Cape, South Africa) “Shakespearean Traces in the Early Plays of James Shirley”

26. EXPERIMENTS WITH GENRE: SHAKESPEARE’S PLAYS AND VERSE (room 217)Chair: **Peter Holbrook** (University of Queensland, Australia)**Alexander Shurbanov** (University of Sofia, Bulgaria) “The Dramatic Propensities of Shakespeare’s Sonnets: A Renaissance Feature”**Sukanta Chaudhuri** (Jadavpur University, India) “Shakespeare’s Lost Pastorals”**Gabriel Egan** (Loughborough University, UK) “Shakespeare’s Countryside Across the Genres”**8. CALLING BACK YESTERDAY: STOPPARD AND SHAKESPEARE (room 300)**Chair: **Andreas Höfele** (University of Munich, Germany)**Hanna Scolnicov** (Tel-Aviv University, Israel) “Narrative and Dramatic Sources of Stoppard”**Jill L. Levenson** (University of Toronto, Canada) “The Stoppard Chronicles”**Hersh Zeifman** (York University, Canada) “Stoppard and Shakespeare”**10. SHAKESPEARE’S MEDIEVAL MEDIATIONS****(room 131)**Chair: **Peter Holland** (University of Notre Dame, USA)**Ruth Morse** (Université de Paris, Denis Diderot, France) “Shakespeare and the British Antiquity”**Supriya Chaudhuri** (Jadavpur University, India) “Making Visible: Afterlives in Shakespeare’s *Pericles*”**Helen Cooper** (University of Cambridge, UK) “Shakespeare’s Medieval Reading”**7. BIRTH OR REBIRTH? MAPPING FEMALE PRESENCE IN SHAKESPEAREAN SCHOLARSHIP AND THEATRE IN THE NINETEENTH CENTURY AND BEYOND****(room 301)**Chair: **Grace Ioppolo** (Reading University, UK)**Grace Ioppolo** (Reading University, UK) “Getting into the Archives: Women as Researchers in 19th century Britain”**Georgianna Ziegler** (Folger Shakespeare Library, USA) “*La Galerie de Shakespeare*: French Women Respond to England’s Bard”**Krystyna Kujawińska-Courtney** (University of Łódź, Poland) “Born Outside the Magic Pale of the Anglo-Saxon Race: Political and Personal Dimension of Helena Modjeska’s Contribution to Shakespeare Studies”

MONDAY 18 JULY 2011

Venue: Faculty of Arts
(15:30–17:30)

**32. WHAT WAS SHAKESPEARE REALLY LIKE? A TWENTY-FIRST-CENTURY
RENAISSANCE IN SHAKESPEARIAN BIOGRAPHY? (room 301)**

Leaders: **Paul Edmondson** (The Shakespeare Birthplace Trust, UK)
Paul Franssen (University of Utrecht, Netherlands)

Shakespeare's life is back in the limelights. This renewed surge raises some questions. How can we begin to understand what Shakespeare was really like? What might we say of his personality, his method of work, his world perspective? What has characterised Shakespearean biography in the new millennium? What discussions surrounding the life story have come to be expected, and on what grounds? Which biographies are thought to have innovated and why? Where is the borderline between serious biography and fiction? Can fiction make a meaningful contribution to Shakespeare studies, or not? If so, on what conditions?

This seminar is seeking to welcome participants who are willing to look afresh at what we might begin to say about Shakespeare's life, and especially his personality, in the context of Shakespearean biographies and landmark Shakespearean "biographical moments" of the last decade (for example, the Cobbe "life" portrait of Shakespeare). Papers are invited on life-writing, how Shakespeare's work has been related to his life, new 'discoveries', and innovative biographical writing; and also on the contribution of fictional works to the dissemination of knowledge (or disinformation) about Shakespeare's life.

Participants:

Noemi Vera Berraquero (Universidad de Murcia, Spain)
Sonja Fielitz (University of Marburg, Germany)
Graham Holderness (University of Hertfordshire, UK)
Magdalena Maciejewska (University of Łódź, Poland)
Marga Munkelt (University of Münster, Germany)
Lois Potter (Emeritus, University of Delaware, USA)
Ángel-Luis Pujante (University of Murcia, Spain)
Robert Sawyer (East Tennessee State University, USA)
Katherine Scheil (University of Minnesota, USA)
Rene Weis (University College, London, UK)

2. FOUR HUNDRED YEARS OF THE TEMPEST (SESSION 1)**(room 300)**

Leaders: **Virginia Mason Vaughan** (Clark University, USA)
Tobias Döring (University of Munich, Germany)

First performed ca. 1611, Shakespeare's *Tempest* has flourished ever since, whether in the study, on the stage, or in writers' and artists' imaginations. In its four hundred year history, *The Tempest* has served as a multivalent cultural signifier, changing through the generations and from one area of the globe to another. As commentators have frequently noted, Shakespeare drew upon accounts of new world exploration in shaping his play; at the same time, *The Tempest* reflects the discourse of old world politics, drawing perhaps on the court history of Prague and the Bohemian succession. This seminar will provide the opportunity to explore any and all of these metamorphoses. Papers may focus on the text at the moment of production, on its transmission through editorial processes and changing interpretive and staging practices, or on contemporary re-readings. Our goal is to set changing *Tempests* within their historical, social and political contexts and to showcase the many ways Shakespeare's last solo play is both a shaper and a receptor of cultural significance.

Participants:

Malvina Aparicio (Universidad del Salvador, Argentina)
Susana Biasi (Universidad del Salvador, Argentina)
Tom Clayton (University of Minnesota, USA)
Agata Dąbrowska (University of Łódź, Poland)
Nardini Das (University of Liverpool, UK)
Ewan Fernie (The Shakespeare Institute, University of Birmingham, UK)
George L. Geckle (University of South Carolina, USA)
Trevor H. Howard-Hill (University of South Carolina, USA)
Ruru Li (University of Leeds, UK)
Scott Maisano (University of Massachusetts, Boston, USA)
Andrew Moran (University of Dallas, USA)
John M. Mucciolo (Glen Ridge Public School, USA)
Eleonora Oggiano (University of Verona, Italy)
Hisao Oshima (Kyushu University, Japan)
Anna Kowalcze-Pawlik (Jagiellonian University Kraków, Poland)
Nathaniel Amos Rothschild (Boston University, USA)
Simon Ryle (Cambridge University, UK)
P. A. Skantze (Roehampton University London, UK)
Katrin Trüstedt (University of Erfurt, Germany)
Eckart Voigts-Virchow (University of Siegen, Germany)
Donna Woodford Gormley (New Mexico Highlands University, USA)
Mimi Yiu (Georgetown University, USA)

3. SHAKESPEARE AND THE ITALIAN RENAISSANCE: APPROPRIATION, TRANSFORMATION, OPPOSITION (room 18)

Leaders: **Michele Marrapodi** (University of Palermo, Italy)
Robert Henke (Washington University, USA)

This seminar aims to place Shakespeare's works within the context of the European Renaissance and, more specifically, within the context of Italian cultural, dramatic, and literary traditions, with reference to the impact and influence of both classical and contemporary culture. The topics may range from a reassessment of Italian novellas, theatre, and discourses as direct or indirect sources, analogues, paralogues, and intertexts for the construction of Shakespeare's poetry and drama to a reconsideration of other cultural transactions, such as travel and courtesy books, the arts, fencing, dancing, fashion, and so forth. The critical perspective of the seminar is to regard the pervasive presence of the Italian world in early modern England not only as a traditional treasure trove of influence and imitation but also as a potential cultural force of ideological appropriation, transformation, and opposition.

Participants:

Steve Sohmer (University of California, Los Angeles, USA)
Eric Nicholson (Syracuse University in Florence, Italy)
Tania Demetriou (St John's College, Oxford University, UK)
Jason Lawrence (University of Hull, UK)
Simonetta de Filippis (Università degli studi di Napoli "L'Orientale", Italy)
John Roe (University of York, UK)
Thomas Kullmann (Universität Osnabrück, Germany)
Lucia Nigri (University of Manchester, UK)
Carlo Lorini (Università di Venezia, Italy)
Bruce Young (Brigham Young University, USA)

4. SHAKESPEARE'S PLAYS IN PRINT OUTSIDE BRITAIN (room 429)

Leaders: **Marta Straznicky** (Queens's University, Canada)
Lukas Erne (University of Geneva, Switzerland)

This seminar investigates the history of Shakespeare's plays in print outside Britain. Recent work on Shakespeare's plays in relation to early modern print culture has produced a wealth of new findings, but there has been little research on Shakespeare and print cultures outside Britain. Major work on global Shakespeare tends to examine appropriations and adaptations in performance, while studies that focus on translation are chiefly concerned with philology, linguistics, and semiotics.

This seminar draws together scholars interested in Shakespeare's plays as books in any number of national or international settings. Possible topics include how translations negotiate the early printed texts, the international traffic in printed editions, or readership communities for Shakespeare's plays in various historical and geographical contexts. Scholars interested in the cultural and political facets of Shakespearean appropriations might look into the variety of institutions (universities, libraries, courts, academies, theatres, etc.) in which Shakespeare's cultural authority was constituted as a specifically textual property. Other topics might include the impact of Shakespeare translations on native literary cultures and vice versa, the relationship between reading and theatrical audiences for Shakespeare's plays outside Britain, or the relationship of print culture to the history of theatrical adaptations in a given setting.

Participants:

Paula Baldwin (with Braulio Fernández) (Universidade de Los Andes, South America)
Elena Bandin (University of Murcia, Spain)
Judy Celine Ick (University of the Philippines-Diliman, Philippines)
Nurul Farhana Low Abdullah (University of Science, Malaysia)
Marcia Amaral Peixoto Martins (Pontificia Universidade Catolica do Rio de Janeiro, Brazil)
Iulia Milica (Alexandru Ioan Cuza University, Romania)
Julia Paraizs (Central European University, Budapest)
Agnieszka Szwach (Uniwersytet Humanistyczno-Przyrodniczy, Kielce, Poland)

5. MAGIC AND THE OCCULT IN SHAKESPEARE AND HIS CONTEMPORARIES (room 209)

Leaders: **Lisa Hopkins** (Sheffield Hallam University, UK)
Helen Ostovich (McMaster University, Canada)

To Shakespeare and his contemporaries, Prague was the home of magic, where Rudolf II had collected wizards and magi. This seminar welcomes papers which explore any aspect of witchcraft, magic or the occult in the plays of Shakespeare, either alone or in conjunction with one or more other Renaissance dramatists. Of particular interest are the relationship between magic and nature; the influence of specific individuals who were interested in magic; the relationship between magic and science; and the intersection of magic and discourses of race, gender, and nation.

Participants:

Dana Chetrescu Percec (The West University of Timișoara, Romania)
Andrzej Wicher (University of Łódź, Poland)
Laura Levine (New York University, USA)
Barbara Traister (Lehigh University, USA)
Sandy Feinstein (Penn State University, USA)

Jill Delsigne (Rice University, USA)
Bronwyn Johnston (University of Oxford, UK)
Verena Theile (North Dakota State University, USA)
Peter Kirwan (University of Warwick, UK)
Micah Snell (St Andrews University, UK)
Jasmine Lellock (University of Maryland, USA)
Nick Davis (University of Liverpool, UK)
Alisa Manninen (University of Tampere, Finland)

11. SHAKESPEARE AND EARLY MODERN POPULAR CULTURE (room 217)

Leaders: **Paola Pugliatti** (University of Florence, Italy)
Janet Clare (University of Hull, UK)

The late twentieth-century saw a move towards the study of Shakespeare as part of a popular theatre tradition. Robert Weimann's pioneering book *Shakespeare und die Tradition des Volkstheaters* was published in Berlin in 1967 although it did not reach a wider audience until 1978 when it was translated into English. The same year, Peter Burke's *Popular Culture in Early Modern Europe* appeared and was similarly recognized as a pioneering work. Crucially, Burke raised fundamental issues on the very meaning of 'popular' and on the relationship between 'popular' and 'élite' culture in early modern European cultural formations. Both Weimann and Burke had a deep influence on later writings, especially in the English-speaking world. Yet, it could be said that their respective influences have remained discrete: following Weimann, there has been work on early modern English theatre such as Michael Hattaway's *Elizabethan Popular Theatre* (1982) while other scholars have responded to the theoretical issues raised by Burke, expanding his suggestions to reach other cultural contexts.

A further influence has been Bakhtin's work and particularly his writings on carnival and the carnivalesque which has produced insightful studies of festivities, carnival and misrule (M. Bristol, *Carnival and Theatre: Plebeian Culture and the Structure of Authority in Renaissance England*, 1985; F. Laroque, *Shakespeare et la fête*, 1988; Engl. Trans.: Shakespeare's Festive World, 1991). More recently, studies have appeared reappraising the links between the theatre and 'the popular' and demonstrating a revival of interest in the subject. This is notable in a study by Mary Ellen Lamb (*The Popular Culture of Shakespeare, Spenser and Jonson*, 2006) and in a collection of essays edited by S. Gillespie and N. Rhodes (*Shakespeare and Elizabethan Popular Culture*, 2006). It is still the case, however, that literary theorists have developed their ideas on the subject working mainly within the category of the literary and written while researchers in the field of popular culture have failed to make use of results achieved in the field of literature. The latter, in particular, have paid comparatively little attention to the debate within

post-modern literary studies on the concept of "canon": an idea which inevitably implies a distinction between "centre" and "periphery" (what is "normative" and "canonical" is inevitably implied in any definition of the "metamorphic" and "marginal"). Indeed, the very idea of "canon" and its potential connections with the category of the "popular" offers this seminar a framework for an enlivened study of Shakespeare within early modern popular culture.

The seminar invites papers on the many ways in which in Shakespeare's plays demonstrate their engagement with early modern popular culture. Further, we would welcome papers that explore the intertwining of the popular with different, more socially privileged or elite manifestations of contemporary culture. It also invites a general reconsideration of traditional distinctions between elite and popular culture (or 'hegemonic' and 'subordinate', in Gramsci's definition); issues which still wait to be satisfactorily discussed and 'tried' on a significant and considerably "canonical" literary corpus.

Participants:

Luca Baratta (University of Florence, Italy)
Nicoletta Caputo (University of Siena, Arezzo, Italy)
David Cressy (Ohio University, USA)
Heike Grundmann (University of Munich, Germany)
Francois Laroque (Université Paris III, La Sorbonne Nouvelle, France)
Vladimir Makarov (Kazan University, Russia)
Richard Meek (University of Hull, UK)
Roberta Mullini (Università di Urbino Carlo Bo, Italy)
Donatella Pallotti (University of Florence, Italy)
Natalia Pikli (Eötvös Loránd University, Budapest, Hungary)
Diane Purkiss (Oxford University, UK)
Ciara Rawnsley (University Of Western Australia, Perth, Australia)
Karoline Szatek-Tudor (Curry College, Milton, MA, USA)
John Cox (Hope College, USA)

8. CULINARY SHAKESPEARE (room 201)

Leaders: **David B. Goldstein** (York University, Toronto, Canada)
Amy L. Tigner (University of Texas, Arlington, USA)

This seminar explores questions of food and eating in Shakespeare. The study of food in our period has evolved far beyond the practice of pointing out representations of food in Shakespeare, to the development of a complex network of questions about what it means to eat, and to make decisions about eating, in both the Renaissance and modern contexts. Most recently, analyses of food in Shakespeare have taken place largely within debates about humoralism and dietary literature, consumption, and interiority.

This seminar seeks to extend those lines of inquiry, while exploring alternative ways of conceiving eating in the work of Shakespeare and his contemporaries. Issues that participants address might include the relationship between eating and Renaissance attitudes toward trade, exploration, and conquest; the aesthetic and political ramifications of changes in English diet; transformations in philosophical and practical ideas about health, the body, and desire; relations between contemporary and early modern perspectives on food; links between the materiality of food and the intellectual practices of writing and representation; the explosion of cookbook writing in the Tudor and Stuart periods as it relates to the evolution of the drama; how eating functions in performance; and the role of ethics in Shakespearean eating.

Participants:

Stephanie Chamberlain (Southeast Missouri State University, USA)
Xenia Georgopoulou (University of Patras, Greece)
Peter Kanelos (Loyola University, USA)
Linda McJannet (Bentley University, Waltham MA, USA)
Peter Parolin (University of Wyoming, USA)
Karen Raber (University of Mississippi, USA)
Sally Templeman (University of Exeter, UK)
Wendy Wall (Northwestern University, USA)
Rebecca Lemon (University of South California, USA)

7. SHAKESPEARE'S SONNETS

(room 317)

Leaders: **Robert White** (University of Western Australia, Australia)
Dympna Callaghan (Syracuse University, USA)

Although neglected until the Romantic age, Shakespeare's Sonnets have ever since then generated not only endless biographical speculation but also complex theories of subjectivity, identity, and gender, amongst a host of other thematic approaches. This seminar invites contributions on any aspect of the sonnets, though it is hoped the emphasis will lie on studies of reception and on challenging critical explication, rather than biography for its own sake.

Participants:

Abdulla al-Dabbagh (United Arab Emirates University, UAE)
Sibylle Baumbach (University of Mainz, Germany)
Kevin Curran (University of North Texas, USA)
Robert Darcy (University of Nebraska at Omaha, USA)
Valerio de Scarpis (Ca' Foscari University, Venice, Italy)
Diana E. Henderson (Massachusetts Institute of Technology, USA)
Mike Ingham (Lingnan University, Hong Kong)

Danijela Kambaskovic-Sawers (University of Western Australia, Australia)
Irina S. Prikhodko (The Institute of World Literature Russian Academy of Sciences, Russia)
Shankar Raman (Massachusetts Institute of Technology, USA)
Gerald Silverman (Independent Scholar)
Jyotsna G. Singh (Michigan State University, USA)
Catherine Belsey (Swansea University, UK)
Katharine Mauss (University of Virginia, USA)
Lynne Magnusson (University of Toronto, USA)

9. SHAKESPEARE AND THE VISUAL ARTS

(room 111)

Leaders: **Shormishtha Panja** (University of Delhi, India)
Clare McManus (Roehampton University, UK)

This seminar invites papers on the influence of Shakespeare on the visual arts and their influence on his works, both dramatic and poetic. Papers may deal with instances of ekphrasis in Shakespeare's works; they may analyse Shakespeare's contribution to the *ut pictura poesis* tradition; they may discuss the ways in which Shakespeare's approach to the verbal medium mirrors the Renaissance artist's approach to painting and sculpture. Can one see any similarities between Alberti's notion of *istoria* or Vasari's concept of *disegno* and Shakespeare's aesthetics? Is there any evidence of the great paragone or competition between poetry and painting, initiated by Leonardo da Vinci, in Shakespeare's works? What are Shakespeare's views on the problems of artistic representation and how are they analogous to theorists and art historians like Alberti, Leonardo da Vinci and Vasari? Alternatively, papers could also deal with how Shakespeare's works have influenced the visual medium, whether it be in the form of illustrations to Shakespeare's plays or frontispieces to his published works.

Participants:

Julianna M. Bark (University of Geneva, Switzerland)
Armelle Sabatier (Université Paris II Panthéon-Assas, France)
Xochitl Gilkeson (University of Wisconsin, Madison, USA)
Alan Young (Acadia University, USA)
Joanne Rochester (University of Saskatchewan, Canada)
Neslihan Ekmekçioğlu (Hacettepe University, Ankara, Turkey)
Lindsay Kaplan (Georgetown University, USA)
Stuart Sillars (University of Bergen, Norway)
Jennifer Low (Florida Atlantic University, USA)
Naysan Mojgani (University of California, San Diego, USA)

10. SHAKESPEARE'S ROMANTIC COMEDIES: USES, ADAPTATIONS, AND APPROPRIATIONS (room 200)

Leaders: **Kent Cartwright** (University of Maryland, USA)
Fernando Cioni (University of Florence, Italy)

This seminar approaches the topic of Renaissance Shakespeare / Shakespeare Renaissances by exploring the uses of Shakespearean romantic comedy, with adaptations and appropriations understood as important means for establishing use-value. The romantic comedies seem less obviously appropriated for political purposes than the histories or tragedies. Indeed, the association of comedy with pleasure, laughter, and festivity may discourage considering its sociological effects – as if pleasure were beyond ideology. On the other hand, it hardly makes sense to turn the romantic comedies into crypto-tragedies.

Thus, a consideration of how Shakespeare's romantic comedies are adapted, appropriated, and used raises a number of questions. To what uses are romantic comedies put as they are adapted for different historical ages and for different nations and locales? What aspects of the "Renaissance Shakespeare" tend to survive in staging traditions, and what aspects consistently suffer excision or undergo transmutation? Further, what aspects of the adaptations themselves become habitually repeated and complicated, and to what effect? What happens to genre in the process of adaptation and appropriation? As romantic comedies are adapted to local or historical situations, what interests or ends do they serve? What makes Shakespeare's romantic comedies useful for adaptation? Can we identify particular eras or locals or circumstances around which adaptations or appropriations tend to cluster, with the impression of a Shakespearean revival or "renaissance"?

From a generic point of view, the seminar invites discussion, further, about how the pleasure of a specific comedy might be described and what effects might be associated with it? Indeed, how might we theorize pleasure? What are the implications of Shakespeare's tendency to imbed uncertainties, doubts, and unresolved details within the arc of comic resolution? How might the effects or uses of Shakespearean romantic comedy be compared with, say, the uses of Renaissance Italian comedy? (Here and above, Louise George Clubb's notion of "theatergrams" may be helpful.)

In terms of adaptation or appropriation, the plays that are most frequently the object of such transmutation are probably *The Taming of the Shrew*, *The Merchant of Venice*, *The Comedy of Errors*, and *A Midsummer Night's Dream*. This seminar welcomes new ideas about these plays, and it also encourages participants to explore the less frequently adapted comedies.

Participants:

Ian MacLennan (Laurentian University, Canada)
Anthony Guy Patricia (University of Nevada, USA)
Naomi Liebler (Montclair State University, USA)
Iska Alter (Hofstra University, USA)
Clara Calvo (University of Murcia, Spain)
Deanne Williams (York University, Canada)
Yilin Chen (Providence University, Taiwan)
Denise A. Walen (Vassar College, USA)
Ivona Misterová - Škanderová (University of West Bohemia, Pilsen, Czech Republic)
Mustapha Fahmi (Université du Québec à Chicoutimi, Canada)
Samuel Crowl (Ohio University, USA)
Valeria Pellis (University of Florence, Italy)
Richard L. Nochimson (Yeshiva University, USA)
Francesca Montanino (University of Siena, Italy)
Brett Gamboa (Dartmouth College, USA)
Agnes Savai-Matuska (University of Szeged, Hungary)
Carol Thomas Neely (University of Illinois at Urbana-Champaign, USA)

TUESDAY 19 JULY 2011

Venue: Faculty of Arts
 (15:30–17:30)

6. MULTITUDINOUS SEAS: THE OCEAN IN THE AGE OF SHAKESPEARE (room 317)

Seminar Leaders: **Bernhard Klein** (University of Kent, UK)
Steve Mentz (St. John's University, USA)

This seminar explores the sea and its associated spaces, including ships, islands, beaches, and ports. It examines early modern oceans as "contact zones," spaces of inter-cultural exchange, mutual recognition, unexpected alliances, and cross-cultural collaboration. Early modern oceanic vistas connect Shakespeare studies to a series of major contemporary discourses, especially globalization, post-colonialism, environmentalism, and technology studies. Participants might explore any of these fields; we would welcome, for example, global readings of first-contact narratives, environmental understandings of oceanic space in drama ("the sea-coast of Bohemia" seems apposite), post-colonial reconsiderations of the travel accounts published by Hakluyt and Purchas, or readings of the cultural impact of such technologies as the Mercator projection, the navigational chart, or the Portuguese carrack. The seminar also emphasizes that the early modern sea represented arguably the first truly international space. Hugo Grotius's

Mare Liberum (1609) inaugurated the sense of the ocean as more-than-national, a space of freedom and mutability that challenges orderly systems of thought. Recognizing the current critique of an “Atlantic studies” that relies too strongly on Anglo-American narratives and sources, we seek participants who will define a more plural and truly global transoceanic world.

Participants:

Tamsin Badcoe (University of Geneva, Switzerland)
Rita Banerjee (University of Delhi, India)
Hillary Eklund (Loyola University, New Orleans, USA)
Imtiaz Habib (Old Dominion University, USA)
Jemima Matthews (University of Nottingham, UK)
Maria Shmygol (University of Liverpool, UK)
Valerie Traub (University of Michigan, USA)

35. “NOTHING IF NOT CRITICAL”: INTERNATIONAL PERSPECTIVES ON SHAKESPEAREAN THEATRE REVIEWING (room 301)

Leaders: **Paul Prescott** (University of Warwick, UK)
Peter J. Smith (Nottingham Trent University, UK.)
Janice Valls-Russell (IRCL, Université Paul Valéry, Montpellier, France)

This seminar will bring together an international array of academics, journalists, broadcasters, theatre practitioners and students to debate the current state/s of Shakespearean theatre criticism across the globe. The Shakespearean theatre review is a key site for the local and global circulation of knowledge and opinion. Despite its cultural and economic importance, its impact on reputations, box offices, and the circulation of Shakespeare in wider culture, the activity of theatre reviewing is rarely placed under sustained scrutiny. Papers might address the following issues/questions:

- The comparative strengths and weaknesses of Shakespearean reviewing – amateur, journalistic, or academic – across a range of different cultures.
- The function of the review in selling, circulating and memorialising Shakespearean performance in your national theatrical climate.
- The medium – online, newspaper, academic journal, radio – and implied audience of the review.
- The impact of reviewing on performance practice.
- What do theatre practitioners want from reviews?
- What might different traditions of theatre criticism learn from each other?
- How do Anglophone reviewers read non-Anglophone Shakespeare and vice-versa?

Participants:

Sarah Olive (University of York, UK)
Barry Gaines (University of New Mexico, USA)
Juan F. Cerdá (University of Murcia, Spain)
Peter Holland (University of Notre Dame, USA)
Robert Ormsby (Memorial University of Newfoundland, Canada)
Sara Thompson (University of Maryland, USA)
Hyon-U Lee (Soonchunhyang University, Seoul, South Korea)
Nathalie Rivière de Carles (University of Toulouse le Mirail, France)
Penny Gay (University of Sydney, Australia)
Jeannie Farr (The Shakespeare Institute, University of Birmingham, UK)
Irene Middleton (Georgia Institute of Technology, USA)
Isabelle Schwartz-Gastine (University of Caen, France)
Rob Conkie (La Trobe University, Victoria, Australia)
Markus Marti (University of Basel, Switzerland)

13. SHAKESPEARE ON THE INTERNATIONAL SCREEN: *MACBETH* (room 18)

Seminar leaders: **Sarah Hatchuel** (Université du Havre, France)
Nathalie Vienne-Guerrin (Université de Montpellier III, France)
Victoria Bladen (University of Queensland, Australia)

How can we account for the fact that a play that is so tightly linked to one particular nation (Scotland), has been adapted to so many diverse cultures? This seminar invites papers on screen versions of Shakespeare's *Macbeth*, which has inspired filmic adaptations in a stunning number of countries all around the world: Australia (dir. Geoffrey Wright, 2006), India (*Maqbool*, dir. Vishal Bharadwaj, 2003), Japan (*Throne of Blood*, dir. Akira Kurosawa, 1957), Madagascar (*Makibefo*, dir. Alexander Abela, 1999), the United States (dir. Orson Welles, 1948), or the UK (dir. Trevor Nunn, 1979; dir. Jeremy Freeston, 1997). This transnational appeal of *Macbeth* is also reflected in Roman Polanski's 1971 film production which was financed by Denmark, Germany, the US, Finland and France.

A variety of approaches will be welcomed in this seminar. The papers may examine, among other aspects:

- how the play is (textually, aesthetically, ideologically, etc.) transformed when directed for the screen;
- what each adaptation reveals about the (sometimes postcolonial) culture in which it is set;
- how Shakespeare's playscript (or plot) interacts with national ideologies and representations;

- how the screen versions have been influenced and shaped by previous theatre productions;
- how the female characters (Lady Macbeth, the three witches) are represented in various cultures;
- how the magical aspects of the play interrelate with the magical aspects of film.

Participants:

Manjushree S. Kumar (Independent Scholar)

Adele Seeff (University of Maryland, USA)

Charles Forker (Indiana University, USA)

William C. Carroll (Boston University, USA)

Dominique Goy-Blanquet (Université de Picardie, France)

Ann-Marie Costantini-Cornede (Université Paris V René Descartes, France)

Jose Ramon Diaz-Fernandez (University of Malaga, Spain)

Lalita Pandit Hogan (University of Wisconsin – La Crosse, USA)

Susan O'Malley (City University of New York, Kingsborough, USA)

Warren Chernaik (King's College, University of London, UK)

Gayle Allan (La Trobe University, Victoria, Australia)

Courtney Lehmann (University of the Pacific, USA)

Pierre Kapitaniak (Université Paris VIII, France)

Elinor Parsons (De Montfort University, UK)

Pascale Drouet (Université de Poitiers, France)

Andrew Fleck (San Jose State University, USA)

12. SHAKESPEARE, WAR, AND THE CONDITIONS OF PERFORMANCE (room 429)

Seminar Leaders: **Tina Krontiris** (Aristotle University, Thessaloniki, Greece)

Irena Makaryk (University of Ottawa, Canada)

This seminar is interested in exploring Shakespeare in extremis: the way that the extreme conditions created by war affect the interpretation, performance, and reception of Shakespeare's plays. Participants in the seminar are invited to address, among other topics, the following:

- performing Shakespeare at the front;
- performing Shakespeare under war censorship;
- the relation among place, reception, and interpretation during wartime - translating Shakespeare during wartime
- gender, race, class, and genre in wartime conditions

Using as a starting point Raymond Williams's theorization of place and occasion of cultural events, the seminar will ultimately attempt to address the question of whether, or to what extent, such theorization can hold in wartime, when material, cultural, and

social conditions change (sometimes radically, as during WWII), as do the significations attached to such theatrical conventions as stage-space, props, costume, and seating space for audience.

Participants:

Anna Cetera (University of Warsaw, Poland)

Jesús Tronch Perez (Universitat de València, Spain)

Zeno Ackermann (Freie Universität, Berlin, Germany)

Carla Dente (University of Pisa, Italy)

Mark Bayer (University of Texas at San Antonio, USA)

Yu Jin Ko (Wellesley College, USA)

2. FOUR HUNDRED YEARS OF THE TEMPEST (SESSION 2)

(room 300)

Leaders: **Virginia Mason Vaughan** (Clark University, USA)

Tobias Döring (University of Munich, Germany)

First performed ca. 1611, Shakespeare's *Tempest* has flourished ever since, whether in the study, on the stage, or in writers' and artists' imaginations. In its four hundred year history, *The Tempest* has served as a multivalent cultural signifier, changing through the generations and from one area of the globe to another. As commentators have frequently noted, Shakespeare drew upon accounts of new world exploration in shaping his play; at the same time, *The Tempest* reflects the discourse of old world politics, drawing perhaps on the court history of Prague and the Bohemian succession. This seminar will provide the opportunity to explore any and all of these metamorphoses. Papers may focus on the text at the moment of production, on its transmission through editorial processes and changing interpretive and staging practices, or on contemporary re-readings. Our goal is to set changing *Tempests* within their historical, social and political contexts and to showcase the many ways Shakespeare's last solo play is both a shaper and a receptor of cultural significance.

Participants:

Malvina Aparicio (Universidad del Salvador, Argentina)

Susana Biasi (Universidad del Salvador, Argentina)

Tom Clayton (University of Minnesota, USA)

Agata Dąbrowska (University of Łódź, Poland)

Nardini Das (University of Liverpool, UK)

Ewan Fernie (The Shakespeare Institute, University of Birmingham, UK)

George L. Geckle (University of South Carolina, USA)

Trevor H. Howard-Hill (University of South Carolina, USA)

Ruru Li (University of Leeds, UK)

Scott Maisano (University of Massachusetts, Boston, USA)

Andrew Moran (University of Dallas, USA)
John M. Mucciolo (Glen Ridge Public School, USA)
Eleonora Oggiano (University of Verona, Italy)
Hisao Oshima (Kyushu University, Japan)
Anna Kowalcze-Pawlik (Jagiellonian University Krakow, Poland)
Nathaniel Amos Rothschild (Boston University, USA)
Simon Ryle (Cambridge University, UK)
P. A. Skantze (Roehampton University London, UK)
Katrin Trüstedt (University of Erfurt, Germany)
Eckart Voigts-Virchow (University of Siegen, Germany)
Donna Woodford Gormley (New Mexico Highlands University, USA)
Mimi Yiu (Georgetown University, USA)

16. SHAKESPEARE AND CRIME (room 111)

Seminar Leaders: **Bettina Boecker** (University of Munich, Germany)
Nadia Bishai (King's College, University of London, UK)

Beyond its immensely popular stagings of crimes like murder, theft and prostitution, Shakespeare's theatre was linked to the criminal in other significant ways. Situated in the notorious Bankside district, the Globe physically embodied the fine, and often permeable, line separating acting from legally punishable offences, accentuating the disturbing similarities between thespians and malefactors; actors bordered on the criminal, while criminals were, after their own fashion, performers. Shakespeare's theatre thus is never without a degree of complicity in its representations of criminal deviance; wherever the early modern stage treats of the illicit, the immoral or the illegal, it also treats of itself. This association among the theatrical and the criminal extends far beyond the Globe, though, to include other cultural practices, most famously, judicial punishments. From the stocks to the scaffold, the punitive measures meted out to offenders were dramatic and immediate, highlighting the bodies of the criminals, their spectacular performances and the audience who witnessed them. Against this backdrop of the multiple, multi-faceted interrelations between theatre and crime in early modern England, the seminar explores (1) the uses and functions of crime in Shakespearean drama, and (2) the plays' dialogues with, and interrogations of, contemporary discourses on crime and criminality.

Participants:

Angela Kikue Davenport (Tokyo Women's Christian University, Japan)
Sara Eaton (North Central College, USA)
Trish Thomas Henley (University of Cincinnati, USA)
Niels Herold (Oakland University, USA)
Richard Madelaine (University of New South Wales, Australia)

Claudia Olk (Freie Universität Berlin, Germany)
Phillippa Tichotová (Charles University, Prague, Czech Republic)

18. THE BODY-MIND IN SHAKESPEARE'S THEATRE (room 200)

Seminar Leaders: **Evelyn Tribble** (University of Otago, New Zealand)
Laurence Johnson (University of Southern Queensland, Australia)
John Sutton (Macquarie University, Australia)

The last decades in Shakespeare scholarship has been dominated by a desire to return "the body" to Shakespeare's theatre. New readings of embodiment have greatly enriched historical, theoretical, and performative approaches to Shakespeare, overturning the hegemony of character-based and psychological readings of the plays (and, indeed, the purely literary focus on the plays as texts for interpretation) by examining relationships between the Elizabethan theatre (as a physical space and a socio-geographical location), the audience, the play text, and the performance (which incorporates the actor's body as much as the lines on the page). Yet it may be an opportune moment to wonder whether the recent return to 'the body' in early modern scholarship risks placing too great an emphasis on the body, at the expense of concern with the mind. Does the new work on embodiment offer a way of reconceiving the early modern mind in relation to the Elizabethan and Jacobean stage? Approaches to the topic may include, but are not limited to, cognitive approaches to Shakespeare, phenomenology, distributed cognition, early modern conceptions of mind-body relationships, and studies of mind and body in performance or in text.

This seminar builds upon the increasing interest in Shakespeare and embodiment, seeking to extend these concerns to a renewed attention to the relationship between body and mind. Post-structuralist thought has tended to avoid discussions of mind in the belief that such approaches are necessarily universalizing and transhistorical. Instead, critical readings have focused on the materiality of the body and of objects. While these approaches have produced important re-readings of Renaissance culture, it is our view that a re-assessment of the role of the mind may be able to deepen and enrich our accounts of embodiment and material culture. Two respondents have agreed to work with the members of our seminar: Dr. Gail Paster of the Folger Shakespeare Library, and Professor John Sutton, Department of Cognitive Science, Macquarie University.

Participants:

Hardin L. Aasand (Indiana University - Purdue University Fort Wayne, USA)
Paul Budra (Simon Fraser University, Vancouver, Canada)
Darryl Chalk (University of Southern Queensland, Australia)
Emma Firestone (Cambridge University, UK)
Lianne Habinek (Bard College, USA)

David Hawkes (Arizona State University, USA)

Tiffany Hoffman (McGill University, USA)

Ros King (University of Southampton, UK)

James A. Knapp (Loyola University Chicago, USA)

Rachel McPherson (Oxford University, UK)

Avi Mendelson (Brandeis University, USA)

Miki Nakamura (Osaka University, Japan)

Simon Palfrey (Oxford University, UK)

Jan Purnis (University of Regina, Canada)

Maura Tarnoff (Saint Louis University, Madrid, Spain)

Clifford Werier (Mount Royal University, Canada)

Michael Schoenfeldt (University of Michigan, USA)

17. SHAKESPEAREAN PLAYERS IN EARLY MODERN EUROPE (room 201)

Seminar Leaders: **Pavel Drábek** (Masaryk University, Brno, Czech Republic)

M. A. Katritzky (The Open University, UK)

The seminar invites papers dealing with the culturally influential presence of the English travelling players in Europe 1584-1700. Papers may consider topics such as individual players or troupes, transnational contacts between English and German, French or other European players, and/or the specific repertoire of the actors. Theatre-historical, historical, literary and historiographical approaches are welcome.

Participants:

Anston Bosman (Amherst College, USA)

Kareen Klein (University of Geneva, Switzerland)

June Schlueter (Lafayette College, USA)

37. PLANTS AND GENDER IN EARLY MODERN LITERATURES (room 209)

Leaders: **Jennifer Munroe** (University of North Carolina at Charlotte, USA)

Vin Nardizzi (University of British Columbia, Canada)

While scholars of Shakespeare have employed the methods of ecocriticism with great success in recent years, much of this scholarship, with few notable exceptions, tends to examine the rich relations between Shakespeare's works, early modern English subjects, and animals. In this seminar, however, we ask participants to focus their work specifically on representations of plants in Shakespeare's writings as well as in their adaptations by writers from England, Europe and/or the Americas. Since ecocriticism stresses that one's connection to a specific place at a specific time influences one's sense of the natural world, we aim to broaden the scope of our ecocritical inquiry to interrogate how the

material relationship between plants and early modern people and their representation in Shakespeare (or those texts that adapt and/or revive his works) informs the construction of masculinity, femininity, and national identity. This seminar thus considers the particular import of gender in the ways early modern human beings understood, expressed, and experienced the plant kingdom in material as well as metaphorical terms; and it also pushes beyond England's shores to make room for scholars to pose these questions of texts from continental and colonial traditions. Essays that are comparative in focus are, of course, encouraged.

Anticipated questions:

- How might an understanding of plants in material, not just in symbolic, terms in texts by Shakespeare afford us a sense of their relationship to literary production that may be different for men and women in different areas of the early modern world?
- How might the relationship between humans and the vegetable kingdom be expressed and/or understood through the performance of gender in particular in these texts?
- Is the way humans experience plants—through practice as well as through the imagination—always inherently gendered? How is that gendering racialized and/or politicized in texts by Shakespeare?
- How does the geographic specificity of the spaces where plants are grown, used, and represented inform and perhaps determine a plant's meaning?

Participants:

Lynne Bruckner (Chatham University, USA)

Joan Fitzpatrick (Loughborough University, UK)

Stephen Guy-Bray (University of British Columbia, Canada)

Rebecca Laroche (University of Colorado at Colorado Springs, USA)

20. "GLOCALIZING" HAMLET IN PERFORMANCE: GEO-POLITICS AND MEDIA-DISCOURSES IN NEW MILLENNIUM EUROPE (room 326)

Seminar Leaders: **Nicoleta Cinpoes** (University of Worcester, UK)

Lawrence Guntner (Adam Mickiewicz University, Poznan, Poland)

In 1977, the "ACTOR PLAYING HAMLET" in Heiner Müller's *Hamletmachine* announced: "I am not Hamlet. I don't play a part anymore. My words no longer meaning anything to me... My drama no longer takes place." In the 1980s, a time of political upheaval, Shakespeare's ubiquitous Dane proved to be a most protean figure, readily adapting himself to the national stages of Eastern and Western Europe. In the 1990s, still floating on the heady tide of long desired political change and good will, the play was instrumental in recovering lost history and in telling previously censored stories.

In the first decade of the new millennium, much has changed in Europe: massive migration, pan-European Neo-Nazism, a new and active Moslem self-awareness, and the resurgence of Russia are just a few items on the historical agenda. In response to this new context *Hamlet* is no longer a vehicle for recovering, or creating, a national cultural memory but has become a trans-national, multi-cultural, “glocalized” site for positioning both play and protagonist between quickly changing geo-political developments and local events. This relocation has frequently been paired with the inclusion of various other media discourses in the performance space once reserved for traditional theatre acting.

At the Magdeburg Chamber Theatre (2000), for example, Hamlet was cast as a local rapper and his poetic blank verse reduced to snippets from four speeches. At the Dramatiska Teatern in Malmö, Shakespeare’s *Hamlet* was ‘reborn’ as *Mohamlet* (2006), a play geared to the Swedish Arab Islamic community, while at the Teatro Nacional Sao Joao in Porto, *Um Hamlet a Mais* (2006) was characterized by a dialogue between the theatre performance of gender and the medial amplification of that performance. At Teatr Polski in Wroclaw, *Hamlet* (2006) focused on Ophelia, sexually abused by her father and her brother and eventually strangled in a bathtub by Horatio while the projected backdrop of forest life underwent disturbing computer distortions. At the Odeon Theater in Bucharest, *Hamletmachine* (2007) lent Hamlet and the play’s search for meaning epic proportions with scenographic paraphernalia that stood in crass contrast to the paucity of Müller’s text, while at the Radu-Stanca Theater in Sibiu (2008), the play was transformed into science fiction reminiscent of *The Matrix*. At the Staatstheater Stuttgart (2009), *Hamlet* became agit-prop: Old Hamlet a Nazi army officer, Fortinbras a young Fascist skinhead, while Polonius was a woman and Gertrude a man.

Prompted by such examples, this seminar invites an exploration of how twenty-first century European performances of *Hamlet* have attempted to empty and refill the signifiers “Hamlet” and “Europe” with contemporary signification. More specifically, it aims to examine the use of multiple performance formats with which professional and amateur as well as school and festival stages are “glocalizing” *Hamlet* so that Hamlet’s “words” still “mean” something and his “drama” still takes place today.

Some issues and questions for papers and discussion:

Does *Hamlet*, the quintessentially political play, still have a political agenda at a time when borders and identities, national, sexual, and political, are shifting?

How media technologies have redefined the signifier “Hamlet”, as play and character, as well as what performance means in the twenty-first century?

What is the role of Hamlet’s dramatic language, especially in the multi-lingual performances that have become popular in contemporary multi-lingual Europe? Or has his “story” been displaced by a theatre of images and special effects?

How have traditional gender roles been questioned, re-cast and redefined in contemporary *Hamlet* productions?

Participants:

Jacek Fabiszak (Adam Mickiewicz University, Poznań, Poland)

Rolf Müller (Fanny-Leicht-Gymnasium, Stuttgart, Germany)

Graham Keith Gregor (University of Murcia, Spain)

Cornelia Loder (Ernst-Moritz-Arndt Universität, Greifswald, Germany)

Margaret Rose (Milan State University, Italy)

Carmen Szabo (University of Sheffield, UK)

Vasso Yannakopoulou (University of Athens, Greece)

Antonella Piazza (University of Salerno, Italy)

Maria Izzo (University of Salerno, Italy)

Mariangela Tempera (University of Ferrara, Italy)

Peter Marx (University of Bern, Switzerland)

THURSDAY 21 JULY 2011

Venue: Faculty of Arts

(15:30 – 17:30)

21. CIVIL WAR IN SHAKESPEARE, HIS CONTEMPORARIES, AND HIS SUCCESSORS

(room 301)

Leaders: **Mihoko Suzuki** (University of Miami, USA)

Miki Suehiro (Senshu University, Japan)

This seminar will investigate literary representations and political analyses of civil war in late sixteenth- to late seventeenth-century England. Shakespeare examines civil war in his two tetralogies, Roman plays and *Macbeth*. Marlowe and Chapman produced plays concerning civil war; non-dramatic contemporary writers who wrote about civil wars include Samuel Daniel, Ann Dowriche, and Elizabeth Cary. We will focus on this notable interest in civil wars, ancient and contemporary, in Shakespeare’s time, and the relation of their representation to the English political situation.

We also encourage consideration of plays, histories, and memoirs written during the English Civil Wars (Thomas May, Abraham Cowley, Margaret Cavendish, Lucy Hutchinson), Restoration plays on civil war (Katherine Philips, Aphra Behn, Nathaniel Lee), and Shakespeare adaptations in the 1670s and the early 1680s (John Crowne, Nahum Tate). How does the trauma of actual civil war and the threat of another—in the Popish Plot and the Exclusion Crisis—impact these representations? Questions to be considered by the seminar include: the proper form and ends of the polity; political

legitimacy and authority; the relation between state and family— rebellion against the father, fratricidal rivalry, and women as subjects in both family and state; the relation between self and other in civil wars; the relation of civil war to foreign war; comparison of ancient and modern civil wars; the difference gender makes in representations of civil war.

Participants:

Holger Klein (University of Salzburg, Austria)

Hanako Nadehara (Tokyo Women's Christian University, Japan)

Emma Depledge (University of Geneva, Switzerland)

Katharine Eisaman Maus (University of Virginia, USA)

Vimala C. Pasupathi (Hofstra University, USA)

Christy Desmet (University of Georgia, USA)

Carol Blessing (Point Loma Nazarene University, USA)

Paul Innes (University of Glasgow, UK)

Yoshiko Matsuda (University of Tsukuba, Japan)

Nigel Smith (Princeton University, USA)

Katharine Gillespie (Miami University, USA)

Sue Wiseman (Birkbeck College, University of London, UK)

Joanne Wright (University of New Brunswick, Canada)

Joel Rodgers (University of Toronto, Canada)

22. GLOBAL SHAKESPEARE

(room 300)

Leaders: **Richard Wilson** (University of Cardiff, UK)

José Manuel González (University of Alicante, Spain)

The 2011 World Shakespeare Congress in Prague provides an apt opportunity to reconsider the implications of the name Shakespeare gave his own theatre. The 400th anniversary of the first recorded performance of *The Tempest* also offers an appropriate occasion to examine the ways in which Shakespeare's plays and poems engage with an emerging global economy. His wordplay on "the great globe itself" suggests that Shakespeare was fully conscious of the potential of "this under globe" as a model for this first global moment of international and multilateral exchange, and intended his own writing to "compass the globe". Yet his texts are haunted by anxieties about "th'affrighted globe" and "this distracted globe" that hint at awareness of the limitations of a "globe of sinful continents". So, to what extent was Shakespeare invoking a world culture when he called his playhouse the Globe? What were the assumptions "hid behind the globe" when Shakespeare named his stage? After 400 years of translation and reproduction in "states unborn, and accents" then unknown, what are the limits to Shakespearean universality? How does the process of transformation of local or regional phenomena into global ones and the reduction and removal of barriers between national borders affect the

appropriations and adaptations of Shakespeare to the different cultures and spaces? And how do we read and see Shakespeare texts as they travel across time to different places, especially in relation to the seminar transnational focus?

"Global Shakespeare" will aim to revisit these questions in the light of Jacques Derrida's comment that these works offer a virtual ideal for a global community: "Here the example of Shakespeare is magnificent. Who demonstrates better that texts loaded with history offer themselves so well in contexts very different from their time and place of origin, not only in the European twentieth century, but in Japanese or Chinese transpositions?" But Derrida then asked, "Is it possible to gather under a single roof the apparently disordered plurivocity" of the world's Shakespeare reproductions: "Is it possible to find a rule of cohabitation, it being understood this house will always be haunted by the meaning of the original?" Between these theoretical parameters, "Global Shakespeare" will therefore also aim to reflect on the tension between historicist and reception-based criticism in contemporary Shakespeare studies, and the extent of what Robert Weimann has called Shakespeare's "commodious thresholds".

Possible themes to be explored therefore include universality, translation, toleration, hospitality, trans-national performance, multinational cinematic adaptations, protectionism, cultural taboos, religious fundamentalism, the global dispersal of the playwright's work via the internet, the imaginative and intellectual construct of "the great globe itself", and the collapse of the global and the local into the "glocal".

"Global Shakespeare" invites participants to address these topics or other issues relating to Shakespeare and globalization. The seminar would be initially based upon circulated research papers, but which would also introduce significant texts to enable a full discussion of the ways in which 'Global Shakespeare' is experienced and produced.

Participants:

Thomas Cartelli (Muhlenberg College, USA)

Yury Chernyak (Classic Private University, Zaporizhzhya, Ukraine)

Anna Maria Cimitile (Università degli Studi di Napoli "L'Orientale", Italy)

Patrick Crapanzano (St John's University, USA)

Pilar Ezpeleta (Universitat Jaume I, Castelló de la Plana, Spain)

Daniel Gallimore (Japan Women's University, Japan)

Colette Gordon (University of Cape Town, South Africa)

Emi Hamana (Tsukuba University, Japan)

Alice Leonard (University of Warwick, UK)

Jennifer Mi-Young Park (University of North Carolina at Chapel Hill, USA)

Vincent Montalt (Universitat Jaume I, Castelló de la Plana, Spain)

Erik S. Roraback (Charles University, Prague, Czech Republic)

Kiernan Ryan (Royal Holloway, University of London, UK)

Carolyn Sale (University of Alberta, Canada)
Barbara Sebek (Colorado State University, USA)
Joseph Sterrett (Aarhus University, Denmark)
Miguel Teruel (Universitat de València, Spain)
Vikram Singh Thakur (University of Hyderabad, India)
Julia Wing Chun (University of Hongkong, Honkong)
Sandra Young (University of Cape Town, South Africa)

24. SHAKESPEAREAN METAMORPHOSES: INTERMEDIAL TRANSACTIONS (room 18)

Leaders: **Anna Stegh Camati** (University Andrade, Brazil)
Tom Bishop (University of Auckland, New Zealand)

Shakespeare's continuing passage across different genres, media, histories, and geographies affects at each turn his cultural status and authority. Working with contemporary theories of adaptation and/or intersemiotic translation, this seminar will explore the negotiations and shifts of meaning involved in the process of cross-media transfer among drama, performance art, opera, cabaret, puppetry, musical theatre, film, and television. Poststructuralist and other translation discourses have challenged the notion of "fidelity" with a variety of arguments. Each new incarnation or version or appropriation is a complex arena, whose deformations have potential life and meanings of their own. Since each medium has its own specific configurations, various resistances may manifest in the process of metamorphosis through acts of mediation, interpretation, and repetition. We seek papers that raise practical and theoretical issues related to cross-media transformations, including the blurring of generic boundaries, hybridization, and explorations of the particular 'grains' of subsuming genres, including digital and other arts and media. Together, we hope to investigate the migration of Shakespeare's texts through a sequence of media, and to explore the changes in authority, resonance and use the plays undergo along such a circuit.

Participants:
Mail Marques de Azevedo (University Andrade, Brazil)
Liana de Camargo Leão (Universidade Federal do Paraná, Brazil)
Paromita Chakravarti (Jadavpur University, India)
Abha Singh (University of Delhi, India)
Aneta Mancewicz (Kazimierz Wielki University, Poland)
Célia Helene Guimarães (Universidade Presbiteriana Mackenzie, Brazil)
Maria Luiza Guarnieri Atik (Universidade Presbiteriana Mackenzie, Brazil)
Alfredo Michel Modenessi (Universidad Nacional Autónoma de México, Mexico)
Cristiane Busato Smith (Universidade Tuiuti do Paraná & University Andrade, Brazil)

Célia Arns de Miranda (Universidade Federal do Paraná, Brazil)
Miguel Ángel Montezanti (Universidad Nacional de la Plata, Argentina)
Elizabeth Ramos (Universidade Federal da Bahia, Brazil)

25. VENUS AND ADONIS AND THE RAPE OF LUCRECE (room 429)

Leaders: **Dieter Mehl** (Emeritus, University of Bonn, Germany)
John Roe (University of York, UK)

This seminar proposes to take a fresh look at Shakespeare's two narrative poems: 'Venus and Adonis' and 'The Rape of Lucrece'. A great deal of new work has been done on these two poems in a number of critical editions and challenging critical studies. We invite participants to explore these texts in ways that we hope will lead to informative discussion: questions of gender and/or of love, desire and rape; the relation of these poems to other plays and poems of the time or to other works by Shakespeare; the larger historical and/or political context; the reception of these poems in art, music and translation or in different periods; the material text and its readership; the poems in performance.

Participants:
Michele de Benedictis (Università degli studi di Cassino, Italy)
Pia Brinzeu (West University of Timișoara, Romania)
Patrick Cheney (Pennsylvania State University, USA)
Jason W. Gleckman (Chinese University of Hong Kong, Hong Kong)
John McGee (University of Geneva, Switzerland)
Souhash Kumar Roy Moulick (University of North Bengal, India)
Subha Mukherji (University of Cambridge, UK)
David Schalkwyk (Folger Library, Washington D.C., USA)
Michael Schoenfeldt (University of Michigan, USA)
Kay Stanton (California State University, USA)
James W. Stone (National University of Singapore, Singapore)

26. COUNTER-SHAKESPEARES: PERFORMING THE "JACOBAN" TODAY (room 209)

Leaders: **Pascale Aebischer** (Exeter University, UK)
Roberta Barker (Dalhousie University, Canada)
Kathryn Prince (Ottawa University, Canada)

In 1996, Susan Bennett, in *Performing Nostalgia*, noted a flurry of late twentieth-century revivals of plays by Shakespeare's contemporaries that employed dissident politics and alternative aesthetics in opposition to the conservative, nostalgic, "heritage" Shakespeare predominant in Britain at that time. Do the plays of Shakespeare's contemporaries

remain politically charged, and is their disruptive potential relevant outside of a British (or even merely English) context? This seminar will probe and expand the opposition between Shakespeare and “counter-Shakespeare” to question what is at stake in the production of Shakespeare’s contemporaries from national, global, historical, aesthetic, generic, and theoretical (or other) perspectives. We will investigate how “the Jacobean” has been interpreted and exploited, analyze the interpretive frameworks applicable to Jacobean comedies, tragedies, and tragicomedies, and assess the relationship between performance and criticism – including, for example, whether the criticism can explain why certain plays have had multiple revivals while others have been ignored. We also invite participants to consider the impact that the “Jacobean” revival has had on contemporary genres, such as film, TV, novels, and computer games.

Participants:

Kim Solga (University of Western Ontario, Canada)
Catherine Silverstone (Queen Mary, University of London, UK)
Jeremy Bloomfield (University of Exeter, UK)
Ramona Wray (Queen’s University, Northern Ireland)
Lisa Hopkins (Sheffield Hallam University, UK)
Sarah Hatchuel (Université du Havre, France)
Nathalie Vienne-Guerrin (Université de Montpellier III, France)
Richard Burt (University of Florida, USA)

27. 2000–2009: A DECADE OF SHAKESPEARE IN PERFORMANCE (room 200)

Leaders: **Sonia Massai** (King’s College, University of London, UK)
Beatrice Lei (National Taiwan University, Taiwan)

Looking forward to Prague and to 2011 we encourage contributors to take part in a retrospective of Shakespeare in the “Noughties”. What were the defining moments of Shakespeare in performance during the first decade of the 21st century? And to what extent was the world map of Shakespeare in performance redrawn during this ten-year period? For the purpose of this seminar, performance is understood in the broadest possible sense – i. e. as performative practices cutting across media, traditions and conventions. Our interest lies primarily in interrogating rather than surveying the field: how do we recognise “defining” performances of Shakespeare? how do we read them? to what extent do different Shakespeare’s depend on different ways of experiencing performance?

Participants:

Christie Carson (Royal Holloway, University of London, UK)
Michael Dobson (Birkbeck College, University of London, UK)
Isabelle Schwartz-Gastine (University of Caen, France)

Wai Fong Cheang (Centre for General Education, Chang Gung University, Taiwan)
Yanwing Leung (National Taiwan University, Taiwan)
Shuhua Wang (National Ilan University, Taiwan)
Mika Eglinton (University of London, UK)
Katharine Goodland (City University of New York, USA)
Jay L. Halio (University of Delaware, USA)
Natasha Archer (University of Reading, UK)

31. EVIDENCE, TRIAL, AND PROOF: POST-REFORMATION LEGAL THINKING AND THEATRICAL REPRESENTATION (room 317)

Leaders: **Barbara Kreps** (University of Pisa, Italy)
Jason Rosenblatt (Georgetown University, USA)

Inter-personal conflicts and problems of knowing what--in lay parlance--may be considered “facts” are common to the narratives of both law and theatre. Indeed, theatrical plots are frequently based on adversarial events that reputedly or actually took place, representing genres of social disruption that the legal community studied and debated in the exercise of their profession. The epistemological issues common to law and theatre are grounded, externally, on the perspectives of spectatorship; internally, such concerns generate psychological questions and involve the very real problem of penetrating the human mind to arrive at any reliable insight into the individual’s perceptions and behavioural motivation.

This seminar welcomes all phases of evidence-gathering and notions of proof: cognition and responsibility (including early modern theories about perception and behaviour); categories of evidence; the issues contended and the proper venues for pleading or hearing them within the various court jurisdictions available in early modern England; convictions (both popular and legal) about what constitutes proof; the semiotics of representation in the courts and/or in the theatre.

Participants:

Nancy Mohrlock Bunker (Macon State College, USA)
Emine Seda Çağlayan (Hacettepe University, Turkey)
David Carnegie (Victoria University of Wellington, New Zealand)
Derek Dunne (Trinity College, Dublin, Ireland)
Edward Gieskes (University of South Carolina, USA)
Akihiko Shimizu (University of St. Andrews, Scotland)
Kimberly Redman West (Wallace Jordan Law Firm and Cumberland Law School, Birmingham, USA)

29. SHAKESPEARE'S IRELAND, IRELAND'S SHAKESPEARE (room 111)

Leaders: **Rui Carvalho Homem** (Universidade do Porto, Portugal)
Clare Wallace (Charles University, Prague, Czech Republic)

This seminar will explore the mutual consequence suggested by the chiasmus in its title. It responds to a growing critical interest in textual relations involving “Elizabeth’s other isle” (Highley 1997) and the work of Shakespeare and other Early Modern authors. It aims to extend this recent interest by welcoming papers both on representations of Ireland and the Irish in Elizabethan and Jacobean texts, and on the afterlife that the writing of Shakespeare and his contemporaries has encountered in Ireland.

Critical designs that bear on Shakespeare’s Ireland and Ireland’s Shakespeare have often invoked the discourses that are proper to comparative literature, studies of intertextuality, canon-formation, and postcoloniality. The resulting insights emphasise the tensions between a centre of power and a territory whose closeness has enhanced rather than hindered its validity as a defining other. The seminar will therefore welcome papers that highlight how productive Shakespeare’s work (the “centre of the canon” – Bloom 1994) can prove for the study of historical dynamics that have shaped the cultural and political traditions of Britain and Ireland. Further, the analogies provided by postcolonial and subaltern studies allow for the dynamics that characterise Shakespeare and Ireland to be brought to bear upon relations involving other cultures.

Participants:

Patrick Lonergan (National University of Ireland, Ireland)
Teresa Louro (CETAPS, Universidade do Porto, Portugal)
Andrew Murphy (University of St. Andrews, Scotland)
Stephen O’Neill (National University of Ireland, Ireland)
Giuseppina Restivo (Università degli Studi di Trieste, Italy)

30. SHAKESPEAREAN PRACTICE, SHAKESPEARE INDUSTRY AND INDIGENEITY (room 326)

Leaders: **Alan Filewod** (University of Guelph, Canada)
Klára Kolinská (Charles University, Prague, Czech Republic)

This seminar brings together scholars and theatre artists from around the world to examine problems of Shakespearean performance and indigenous cultural production. Taking as its starting point Yvette Nolan and Kennedy Cathie MacKinnon’s aboriginal reworking of *Julius Caesar* in *Death of a Chief* at Native Earth Productions in Toronto in 2008, the seminar investigates how Shakespearean performance serves both to legitimize and delegitimize indigenous cultural production in societies marked by histories of colonialism and displacement.

In *Performing Canada: The Nation Enacted in the Imagined Theatre*, Alan Filewod (session co-chair) argues that the Shakespeare industry in Canada restages a history of cultural invasion and racial surrogation. “Shakespeare,” considered as a culturally neutral site of humanist commonality, marks an “absent authentic” that reinforces Anglophone hegemony in an increasingly pluralist society. At the same time it secures the structure of critical and aesthetic value that regulates the institutional theatre sector. In this model of historical development, Shakespearean practice has functioned as a marker of cultural accession by which minoritized and non-Anglophone theatre work achieves critical legitimacy.

The seminar proposes to gather scholars and artists, familiar with or engaged in Shakespearean practice in ‘settler-invasion’ cultures (Australia, Canada and New Zealand) and ‘imperialized’ cultures (Caribbean, South Africa, India) to investigate, in both practical and theoretical terms, how this process of accession functions to produce and mark indigeneity. In this context, indigeneity refers not simply to ‘aboriginal’ subjectivity but as well to racial and social categories marked and confirmed as embodied in the process of performance. Possible questions for discussion include, but are not limited to, the following:

How is contemporary Shakespearean practice related to indigenous cultural production?
 Does Shakespearean practice *produce* indigeneity?
 What are the issues involved, and what are the practical implications?
 What is the position of Shakespearean productions informed by indigeneity in the larger context of the tradition of Shakespearean practice?

Participants:

Jennifer Drouin (University of Alabama, USA)
Anais Janin (UQAM, Canada)
Sorouja Moll (Concordia University, Canada)
Katharine Goodland (The City University of New York’s College of Staten Island, USA)

FRIDAY 22 JULY 2011

Venue: Faculty of Arts
(15:30– 17:30)

1. SHAKESPEARE ON THE ARAB STAGE**(room 317)**

Leaders: **Rafik Darragi** (University of Tunis, Tunisia)
Margaret Litvin (Boston University, USA)

This seminar aims to explore the diverse dramatic adaptations of Shakespeare that have flourished in the Arab world in recent years. In many Arab countries the prevailing artistic fashion favours original works rather than adaptations; Shakespeare's reputation is that of a highly difficult source of inspiration. Yet many top Arab playwrights and directors have appropriated Shakespearean characters and/or plots. Their plays range from parody and pastiche to metatheatrical reflection, political satire, and even tragedy. Such work is gaining increasing prominence in the West: for instance, an "Arab" version of *Richard III* was commissioned by the Royal Shakespeare Company in 2006 and later invited to help represent "Arab performance" at a festival in Washington, DC.

This seminar will build upon the questions sparked by the panel on Arab Shakespeare at the 8th WSC (Brisbane, 2006). Participants will be invited to focus on one or more Arab/ic plays and to analyze the intention behind the author/director's treatment of Shakespeare. The ensuing discussion will aim to produce a typology or map of Arab Shakespeare appropriation, and to pinpoint some of the relevant paradigms for theorizing this young but growing sub-field. In particular, we will inquire whether – in view of Shakespeare's perfectly naturalized status in some Arab theatre cultures and his "outsider" status in others – the paradigm of "intercultural appropriation" is a fruitful theoretical approach at all.

Participants:

Jacqueline Jondot (Université de Toulouse le Mirail, France)
Francis Guinle (Université Lumière, Lyon 2, France)

33. SHAKESPEARE AND CHILDREN'S LITERATURE**(room 300)**

Leaders: **Velma Richmond** (Holy Names College, Oakland, USA)
Susanne Greenhalgh (Roehampton University, UK)

Children's literature can properly be identified as "Shakespeare Renaissances" because it creates new life in works derived from "Renaissance Shakespeare" and inspires subsequent adult encounters. This seminar invites participants to consider the multiple ways in which over centuries Shakespeare has been retold / adapted for children in stories, performances, cartoons, film, toys, and pedagogy. Social, political, and religious

implications are possible ways to explain that "infantalization" is not an adequate response to children's versions of Shakespeare.

Participants:

Kate Harvey (Trinity College Dublin, Ireland)
Thomas Kullmann (University of Osnabrück, Germany)
Ishrat Lindblad (Stockholm University, Sweden)
Darragh Martin (Columbia University, USA)
Laura Tosi (University Ca' Foscari, Venice, Italy)
Mark Kittlaus (Shenandoah University, USA)

34. SHAKESPEAREAN STAGINGS IN POST-COMMUNIST EUROPE (room 209)

Leaders: **Emil Sirbulescu** (University of Craiova, Romania)
Nikolai Zakharov (Russian Academy of Science, Russia)

Theatre in Romania had always been a space of spiritual resistance. The way the liberating messages were transmitted is one of the inexplicable paradoxes of totalitarian societies. December 1989 meant a total change of situation for the theatre as institution and as space for creation. But the political events following the "revolution" did not fulfill the expectations. As a consequence, the audience left the theatre and caused a very serious crisis solved only in recent years. The workshop addresses such questions as: How do different appropriations of Shakespeare in former Communist countries resemble or contradict pre- and post-Iron Curtain situation in Romania? How did changes in the funding basis affect company structure and resources for the physical realisation of Shakespeare on the stage? Can we talk of a "split" audience – part of which prefers the performances of the repertoire theatres and the other part affording the more expensive performances of private companies? Are there any forms of censorship still manifest in the selection of one play or another, or is it only the financial aspect that prevails? Obviously, the questions above are only tentative. Any proposals addressing the main topic will be seriously considered.

Participants:

Anca Codruța Stănișoara (Centrul Universitar Drobeta-Turnu Severin, Romania)
Emily Oliver (The Shakespeare Institute, University of Birmingham, UK)
Marcela Kostihova (Hamline University, USA)
Lucian Ghita (Yale University, USA)

14. “MUST I REMEMBER?” TRAUMA AND MEMORY IN EARLY MODERN ENGLAND (room 429)

Leaders: **Rebecca Totaro** (Florida Gulf Coast University, USA)
Margaret Healy (University of Sussex, UK)

As he recalls his mother's affection for his deceased father, Hamlet suffers from a memory that he cannot dislodge: “Let me not think on't,” he concludes, but he continues to reiterate his pain in multiple forms. Shakespeare's plays and poetry contain many forms of narrative trauma, reviving time and again for public consumption the national, personal, and imaginary dramas of suffering. This seminar seeks papers that explore the some aspect of the following: trauma in the plays, poetry, and/or prose of Shakespeare and his contemporaries within and outside of London's drama scene; texts that bear the less overt marks of personal, social, national, religious, or authorial trauma; the implications of representing and viewing trauma. Papers may be broadly theoretical or particularized readings.

Participants:

Linda Anderson (Virginia Polytechnic Institute and State University, USA)
Jonathan Day (Liverpool University, UK)
Joanna Montgomery Byles (University of Cyprus, Cyprus)
Jonathan Hart (University of Alberta, Canada)
Patrick Colm Hogan (University of Connecticut, USA)
Rory Vincent Loughnane (Trinity College Dublin, Ireland)
Elizabeth Pentland (York University, Canada)
Natasha Sofranac (Belgrade University, Serbia)

15. GLOBAL SPIN-OFFS (room 18)

Leaders: **Richard Burt** (University of Florida, USA)
Lingui Yang (Donghua University, Shanghai, China)
Yukari Yoshihara (University of Tsukuba, Japan)

This seminar investigates the ways in which Shakespeare has been translated into “Shakespeares,” making the line between “proper” and “improper” Shakespeare hard to determine and defend. We will consider the entire whole range of “Shakespeares,” from “conventional” adaptations to “oppositional” ones, from reverential re-creations of canonical Shakespeare to “bastard” appropriations, in a variety of mediums from stage/movie spin-offs to non-stage pop spin-offs (TV, videogames, comics, advertisement etc.), produced all over the world, in the age. Global Shakespeare spin-offs show us that Shakespeare has always been “Shakespeares,” mediatized and subject to dislocation, decontextualization, and fragmentation.

The seminar will explore questions such as: What theoretical models of culture, media, adaptation, and performance Shakespeare's reproduction and adaptation help us to understand global Shakespeares? What do we mean by ‘global’ Shakespeare spin-offs? Does it indicate that he is at every corner of the global village? Or, is his cultural capital “global” as is the capitalist system in the late 20th century and in the new millennium? How do non-English spin-offs, especially those with affinities with pop and youth culture, differ “dumbed-down” Shakespeares rewritten in the idiom of mass culture in the United States? Do these “rip-offs” simply use Shakespeare as a marketing gimmick, or do they offer, stranger kinds of work?

Participants:

Maurizio Calbi (University of Salerno, Italy)
Chong Zhang (Fudan University, China)
Zhang Qiong (Fudan University, China)
Nely Keinänen (University of Helsinki, Finland)
Linda Petříková (Charles University, Prague, Czech Republic)
Carla Della Gatta (Northwestern University, USA)
Jan Suk (University of Hradec Kralove, Czech Republic)
Wu Hui (Communication University of China, China)
Peter Donaldson (Massachusetts Institute of Technology, USA)
Yimin Luo (Southwest University, China)
Younglim Han (Kyungpook National University, South Korea)
Yukiko Mori (Tokyo University of Agriculture and Technology, Japan)
Ryuta Minami (Shirayuri College, Japan)

19. EXPECTATIONS, EXPERIENCE, AND EXPERIMENTATION IN SHAKESPEARE'S THEATRE (room 200)

Leaders: **Roslyn L. Knutson** (University of Arkansas, USA)
Per Sivefors (Linnaeus University, Sweden)

What did audiences in Shakespeare's theatre expect from the experience of playgoing, and how might their satisfaction be determined? This seminar seeks to explore the ways early modern audiences received satisfaction in relation to their anticipation and experience of theatre visits, including such diverse factors as the physical/tactile experience itself; expectations grounded in the kind of play being attended; and the idea of theatre as a commercial or “purchased” event. Seeking to expand current lines of research on playgoing as a cultural phenomenon, the proposers here welcome papers on audience satisfaction and the ways in which audiences assessed their overall theatrical experience, with particular focus on the physiological and sensory aspects of being a playgoer; the relative appeal of a diverse repertory that offers both familiar narratives and generic experimentation; and the general context of rising consumerism in Shakespeare's time.

Participants:

Eleanor Collins (Oxford University Press, UK)

Jennifer R. McDermott (University of Toronto, Canada)

David McInnis (University of Melbourne, Australia)

Dimitry Senyshyn (University of Toronto, Canada)

Ian Smith (Lafayette College, USA)

Leslie Thomson (University of Toronto, Canada)

38. SHAKESPEARE AS INTERTEXT

(room 111)

Leaders: **Melissa Croteau** (California Baptist University, USA)

Eleni Kyriakou Pilla (Northern Arizona University, USA)

[A]ny text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.—Julia Kristeva

This seminar will examine the ways in which Shakespeare—his texts, his life, his likeness—is alluded to and represented in diverse texts or artifacts and the motivations and significance of such intertextual play. Papers may investigate Shakespeare's influence around the globe in non-literary arts: music, painting, statuary, architecture, dance, etc. Papers on artifacts of popular culture, such as advertising, souvenirs, tchotchkes (e.g., Shakespeare bobble-heads, coffee mugs, t-shirts, etc.) also are welcome. Of course, myriad literary intertexts exist, including novels, plays, and innumerable works of poetry. Media intertexts also abound, and contributors to the seminar may focus on film, television, or commercials. In keeping with the theme of this seminar, most papers will take a cultural studies approach. Whether one calls this type of quotation *intertextuality*, *transtextuality*, or *heteroglossia*, the focus is to explore the ways in which Shakespeare, in various guises, is in dialogue with other texts, sundry genres, and heterogeneous environments. This pursuit allows us to “(re)evaluate” Shakespeare ‘by means of comparison, counterposition and contrast’ (Mary Orr, *Intertextuality: Debates and Context*).

Participants:

Douglas M. Lanier (University of New Hampshire, USA)

Adele Lee (University of Greenwich, UK)

Ellen “Red” Smucker (The Shakespeare Institute, University of Birmingham, UK)

Dmytro Drozdovskiy (Taras Shevchenko Institute of Literature, Ukraine)

Kirsten Inglis (University of Calgary, Canada)

Eleni Pilla (Northern Arizona University, USA)

Miguel Ramalheite Gomes (Universidade do Porto, Portugal)

Maria Clara Versiani Galery (Universidade Federal de Ouro Preto, Brazil)

Christian Smith (University of Warwick, UK)

Oana-Alis Popescu (University of Bucharest, Romania)

36. SHAKESPEARE AFTER REED

(room 301)

Leaders: **Sally-Beth Maclean** (University of Toronto, Canada)

Lawrence Manley (Yale University, USA)

During the past thirty years the Records of Early English Drama (REED) project has published documentary evidence of entertainment in the English provinces in a series of volumes that have contributed to reassessment of professional theatre in the Elizabethan era. This seminar invites papers that explore recent developments in Shakespearean studies stimulated by fresh archival research and/or REED initiatives in the following areas:

- patronage of theatre in all its forms
- acting companies: repertory, provincial touring and London careers, financing
- convergence of medieval and Elizabethan dramatic style and genre
- theatrical spaces: building types, material conditions
- digital applications: research databases, performance texts, data visualization

A variety of approaches will be welcomed and need not be restricted to Shakespeare alone, but rather can be applied more broadly to the period of his lifetime.

Participants:

Douglas H. Arrell (University of Winnipeg, Canada)

Nicola Boyle (Loughborough University, UK)

Jane Freeman (University of Toronto, Canada)

Susanna Gebhardt (University of Geneva, Switzerland)

Alexander C. Y. Huang (George Washington University and MIT, USA)

Oliver Jones (University of York, UK)

David Kathman (Independent scholar, Chicago, USA)

Siobhan Keenan (De Montfort University, Leicester, UK)

Alan Nelson (University of California at Berkeley, USA)

Marion O'Connor (University of Kent, UK)

Brian Walsh (Yale University, USA)

23. SHAKESPEARE AND RENAISSANCE FORMS

(room 201)

Leaders: **Stuart Sillars** (University of Bergen, Norway)

Susanne Wofford (New York University, USA)

We propose a seminar that would focus on Shakespeare's knowledge of Renaissance forms from diverse artistic media as well as from different countries. We purposely leave the term ‘Renaissance Forms’ general to include painting, music, philosophy, emblems and other visual images but also acting traditions, *lazzi* from the *commedia dell'arte* tradition, theatergrams, staging traditions and other specifically theatrical conventions

that travel from the continent and elsewhere onto the Shakespearean stage. Our aim is to explore through exchange of papers the ways in which an international perspective can help us to understand how Shakespeare's drama incorporates a diversity of Renaissance forms, of art, of thought, and of drama, from the many Renaissances in the different parts of Europe and beyond.

Participants:

Stefanie Bauerochse (Bavarian State Theatre, Germany)

Christian M. Billing (University of Hull, UK)

Rob Carson (Hobart and William Smith College, USA)

Stephen Merriam Foley (Brown University, USA)

Judith Haber (Tufts University, USA)

Karen Kettnich (Loyola University, USA)

Charles Moseley (University of Cambridge, UK)

Hugh Richmond (University of California at Berkeley, USA)

Lauren Shohet (Villanova University, USA)

Brandie Siegfried (Brigham Young University, USA)

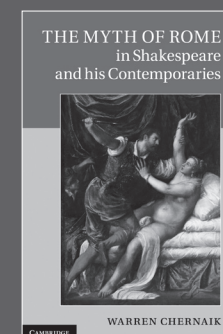
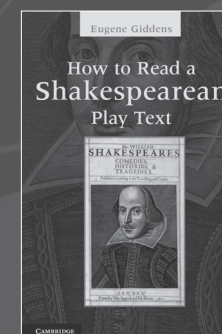
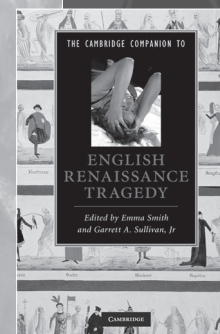
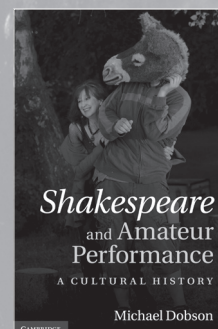
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And so beguile thy sorrow.”*

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MONDAY 18 JULY 2011

Venue: Faculty of Arts
17:45–19:15

1. Shakespeare Without Chairs (room 209)

Carol Chillington Rutter (CAPITAL, University of Warwick, UK)

This practical workshop is aimed at Higher Education teaching, that is, undergraduate and postgraduate teaching of Shakespeare in universities. It disseminates work developed in ‘Shakespeare Without Chairs’ seminars at the CAPITAL Centre, University of Warwick, that gets students out from behind desks and onto their feet to think beyond the written text of the Shakespeare script to the performances that that script invites. Some students think of this as ‘3-dimensional literary criticism’; others, as a way of constantly reminding themselves that a Shakespeare play = words + performance and that thinking about performance is as important to understanding what the play is doing as working on the words. This workshop will concentrate on *The Winter’s Tale*. Like its partner workshop, ‘Stand Up for Shakespeare’, it will show HE teachers how to plan a practical workshop – and to what ends. It will develop a repertoire of physical activities – ‘Precious Object/Toxic Waste’ – that will feed in to close readings of two scenes that participants will explore on their feet.

2. The Cambridge World Shakespeare Online (room 131)

Katherine Rowe (Bryn Mawr College, USA)

Bruce R. Smith (University of Southern California, USA)

Like many fields in the humanities, Shakespeare studies is experiencing rapid development in digital tools and online archives that support the daily work of a wide variety of users: scholars, school students, university students, actors and directors, and theatre audiences. Indeed, we are entering a second phase of digital innovation (‘Shakespeare 2.0,’ we might call it), marked by the global reach and interactivity of online media and by significant challenges of scale as archives for performance and adaptation, bibliography, facsimiles, full-text searching, and a host of historical documents proliferate online. Cambridge World Shakespeare Online (CWSO) is being designed to catch this wave and to meet these challenges. Under development are plans for combining the complete texts of the New Cambridge Shakespeare editions with the 300+ articles of the *Cambridge World Shakespeare Encyclopaedia* with direct links to digital archives

like those of the British Library, the Folger Shakespeare Library, ArtStor, the Department of Modern and Contemporary Performance at the Victoria and Albert Museum, and the ‘Global Shakespeare’ performance archive at MIT. A demonstration of the prototype for CWSO will set up the main purposes of this workshop: to gather responses and suggestions about the design and functions of CWSO from the congress’s international cadre of Shakespeareans and to explore the possibility of the International Shakespeare Association as the sponsor of an on-going board to vet permanent contributions to CWSO by its users.

4. Global Shakespeares in the Digital Archive (room 300)

Peter Donaldson (MIT, USA)

Alexander C. Y. Huang (George Washington University and MIT, USA)

The age of global Shakespeares and digital video archive is upon us, and online video research tools have become indispensable when we research and teach worldwide performances of Shakespeare. It is an age when Shakespeare and world cultures foster symbiotic and antithetical relationships with equal force. This workshop serves two purposes:

To introduce participants to the resources, research tools and new pedagogical possibilities afforded by the MIT Global Shakespeares digital performance archive and research space located at <http://globalshakespeares.org/> The project provides global, regional, and national portals to Shakespeare productions within a federated archive. There are portals to Shakespeare performances in the UK and North America, the Arab World, India, Asia, and Brazil, containing full videos and video highlights.

And to work with practitioners or users of digital Shakespeare archives and participants without any experience but are curious about new pedagogical possibilities; to brainstorm about the practical and theoretical implications of a broad range of digital Shakespeare projects including video and textual archives. What can one do with these digital tools that has not been possible until now? Are there any limitations or drawbacks? What critical resources might we bring to thinking about the place of the archive in Shakespeare studies today?

6. Dancing in Shakespeare (room 317)

Nona Monahin (Mount Holyoke College, USA)

Shakespeare’s plays contain numerous references to dance, some of which are used to create puns, others to illuminate a particular character or dramatic situation. Dancing also occurs as part of the action of many plays, although Shakespeare does not specify which dances he may have had in mind. This workshop will begin with an overview of the extant dance sources from late sixteenth- and early seventeenth-century England, France, and Italy, and proceed to a critical examination of selected passages from Shakespeare’s plays. Through a combination of informal discussion, video examples, and, if room permits,

physical participation, the workshop will address questions such as the following: how much information do we have about the dances mentioned in Shakespeare's plays, and is it enough to enable us to reconstruct them? How does a director or choreographer wishing to use period dancing in a production find appropriate dances that fit the given dialogue and action or that can be adapted to do so with minimum alteration to the original choreography? How can Shakespeare's dance references be made intelligible to today's audiences? How might this be attempted in productions not using period staging?

THURSDAY 21 JULY 2011

Venue: Faculty of Arts

17:45–19:15

3. Stand up for Shakespeare (room 209)

Jacqui O'Hanlon (Director of Learning, Royal Shakespeare Company, UK)

Tracey Irish (Royal Shakespeare Company, UK)

This practical workshop will offer an experience of the active theatre based approaches to teaching Shakespeare developed by the Royal Shakespeare Company (RSC) and the University of Warwick. The approach is closely focussed on the three principles of the RSC's Stand Up For Shakespeare manifesto - do it on your feet, see it live and begin earlier. The session will demonstrate how a *King Lear* workshop might be planned in order to give children and young people an engaged and critical experience of the play. The RSC and Warwick partnership has successfully developed transferrable drama and theatre exercises and techniques which are accessible for teachers to use in their own work. They have also developed ways of structuring and sequencing a workshop journey towards a strong sense of the experience of Shakespeare as theatre. These approaches have been used in a wide range of educational settings including schools with challenging circumstances. The second dimension of this work is an emphasis on ensemble based learning to mirror the RSC's processes of ensemble based theatre making. In ensemble based learning there is a focus on developing critical thinking and social as well as artistic engagement on making sense of Shakespeare. The skills and values identified with the RSC ensemble are the foundation for the teaching and learning of Shakespeare in schools.

5. Acting Out with Incarcerated Youth at Play : “stand and unfold yourself” (room 317)

Lori Taylor, Jennie Israel, Robert Walsh

(The Actors' Shakespeare Project, Boston, USA)

The Actors' Shakespeare Project was founded in 2004 by a collaborative group of Boston's finest actors and teaching artists. ASP was created in the belief that vibrant, resonant, text-based, actor-based Shakespeare productions matter in Boston's diverse neighbourhoods and communities.

Since 2004, ASP has produced 29 plays in 16 unconventional venues in metro Boston and developed a strong roster of education and outreach programs. The cornerstone of our outreach work is Incarcerated Youth at Play in Massachusetts Department of Youth Services resident facilities for boys and girls.

ASP teaching artists work with youth inside facilities to explore and perform scenes from a Shakespeare play for an audience. These youth give voice to their stories and deepen their artistic skills through ensemble building, character development, and text and voice work with ASP company artists.

This workshop will give an overview of the kinds of activities ASP does with youth, the structuring and sequencing of our curriculum, and the documented impact of the program. We do performance-based work with Shakespeare's text with youth so we can stand and unfold ourselves in relationship with one another. As we delve into the powerful and rich world of Shakespeare's plays, be it *Hamlet*, *Othello*, or *Romeo & Juliet*, we reveal something about what it means to stand up and speak from ourselves.

Special Event
FRIDAY 22 JULY, 13:30

Venue: Faculty of Arts

Living Shakespeare

(room 200)

Tina Packer (Founding Artistic Director of Shakespeare and Company, USA)
in conversation with **Nick Walton** (The Shakespeare Birthplace Trust, UK).

The highlights will be the productions of *Henry IV* (both parts in one performance) and *The Merry Wives of Windsor* during the Shakespeare Summer Festival in the Prague Castle and of *Macbeth*, staged on Saturday, 23 July by the Jihočeské divadlo in the Baroque garden of the Castle of Český Krumlov, Revolving Auditorium. The tickets are available on Excursions and Tours on-line form.

HENRY IV

The Summer Shakespeare Festival is the only event in Prague to offer Shakespeare's plays in authentic historical settings. It is one of the oldest and biggest open-air festivals in Europe that focuses solely on the work of the illustrious playwright. The festival takes place every summer at the most beautiful Czech and Slovak castles, attracting around 80,000 spectators annually. The beginning of the festival dates back to the early 1990s; an idea of Václav Havel who, as President of the Czech Republic, intended to open the Prague Castle to live arts and a variety of cultural events.

Henry IV (according to the Czech translation by Professor Martin Hilský) will be produced at the most exquisite of the festival's stages, the Supreme Burgrave's House of the Prague Castle. The two-part play has been abridged into one performance by Lucie Bělohradská, an experienced theatre director and playwright.

July 18 and 19, 20:30

The performance ends at 11 pm and is in Czech language.

The Supreme Burgrave's House of the Prague Castle, Jiřská 6, Praha 1

Tickets on sale for 35 EUR

THE MERRY WIVES OF WINDSOR

The comedy, translated into Czech by Professor Martin Hilský, is directed by Jiří Menzel, one of the central personalities of the Czechoslovak New Wave Cinema. The production features some of the best Czech comedy actors. It will be performed at the picturesque summer stage at the Lichtenstein Palace, directly in Malostranská Square.

July 18 and 19, 20:30

The performance ends at 10:45 pm and is performed in Czech language.

The Music and Dance Faculty of the Academy of Performing Arts in Prague, Malostranská Square 13, Praha 1

Tickets on sale for 35 EUR.

2011 SHAKESPEARE CONGRESS ACCOMPANYING PROGRAMME (17-22 JULY, 2011)

The New Scene of the National Theatre has prepared an accompanying programme to coincide with the Congress, open to the public.

SHAKESPEAREAN OPEN-AIR CINEMA AT THE NATIONAL THEATRE PIAZZETTA

Every evening of the week of the Congress, a projection of a Shakespearean film adaptation will take place in the open area behind the New Scene building, the so-called piazzetta. All projections are free of charge.

July 17, 21:30 Prospero's Books

A symbol-ridden film shot by Peter Greenaway and based on Shakespeare's *The Tempest*. The protagonist is the former Duke of Milan, Prospero, banished to live on a desert island, where he sojourns together with his little daughter and twenty-four books, the essence of all human knowledge and imagination. Thanks to these books, Prospero is able to build a magical island empire, command all the supernatural creatures and avenge himself upon his enemies. Greenaway has created an exceptionally imaginative, almost baroque luxuriant, work where captivating images are accompanied by a remarkable soundtrack. Directed by: Peter Greenaway; music: Michael Nyman; starring: John Gielgud, Michel Blanc, Erland Josephson, Tom Bell, Kenneth Cranham, Mark Rylance, Pierre Bokma, and James Thiérée.

July 18, 21:30 Al Pacino – Richard III

An artistic documentary film combines a film inquiry (involving both ordinary people on the street and important theatre directors, scholars and historians) with Al Pacino's own reflections on approaching Shakespeare's drama, while also containing a series of staged key scenes from *Richard III* (both in the form of rehearsals and grandiose film scenes). Directed by: Al Pacino; music: Howard Shore; starring: Al Pacino, Alec Baldwin, Kevin Conway, Kevin Spacey, Winona Ryder, F. Murray Abraham, Kenneth Branagh, Kevin Kline, James Earl Jones, Rosemary Harris, Peter Brook, Derek Jacobi, John Gielgud, and Vanessa Redgrave.

July 19, 21:30 Romeo and Juliet 63

A fascinating insight into the emergence of one of the most famous Shakespearean productions in the history of the National Theatre – *Romeo and Juliet*, directed by Otomar Krejča in 1963. This unique and rarely shown documentary stars Jan Tříska as Romeo, Marie Tomášová as Juliet, Olga Scheinpflugová as the Nurse, Luděk Munzar as Mercutio and many other actors from the drama company of the National Theatre. Directed by Radúz Činčera.

July 19, 22:30 A Midsummer Night's Dream

Even in the city centre you can experience a magical evening in the wood of Athens! As his last film, Czech artist and director Jiří Trnka chose Shakespeare's story of two couples unhappily in love, of mechanicals intoxicated by the theatre and of supernatural beings with many human weaknesses. Through this world famous story, Trnka wanted to show the virtuosity of the Czech school of animation, which at that time was experiencing its heyday. This immensely difficult project arouses admiration and respect even after so many years. The music was composed by Václav Trojan and performed by the Czech Philharmonic Orchestra, conducted by Karel Ančerl and accompanied by Kühn's Children Choir. The film received many international and local awards and is rightly considered a treasure in the world animated film. Directed by Jiří Trnka.

July 20, 21:30 A Merchant of Venice

This Shakespeare's play gained a new intensity in Michael Radford's film from 2004. A timeless story about chance and fate governing human lives, but also about anti-Semitism. Radford engaged a stellar cast and created a classic adaptation, illustrated with attractive film images. Directed by Michael Radford; music: Jocelyn Pook; starring: Al Pacino, Jeremy Irons, Lynn Collins, Joseph Fiennes, Gregor Fisher, Charlie Cox, Anton Rodgers, Ben Whishaw, Kris Marshall, Ron Cook and others.

July 27, 21:30 Henry V.

This film version of Shakespeare's eponymous history play was the directorial debut of Kenneth Branagh, an Irish Shakesperean actor who is also well-known today as a director. Branagh tried to update the story of the young English king and free himself from a traditional approach: his king is torn by doubts and suffers from feelings of loneliness, despite becoming a victor and incumbent of the French throne. Directed by and starring: Kenneth Branagh; also starring: Emma Thompson, Derek Jacobi, Charles Key and Fabian Cartwright.

July 22, 21:30 Shakespeare in Love

The screenwriters Marc Norman and Tom Stoppard wrote an intriguing and funny story inspired by Shakespeare's life and work. The film was awarded seven Oscars, including the Best Film, Best Actress in a Leading Role (Gwyneth Paltrow) and the Best Actress in a Supporting Role (Judi Dench). Direction: John Madden; music: Stephen Warbeck; starring: Gwyneth Paltrow, Geoffrey Rush, Joseph Fiennes, Antony Sher, Tom Wilkinson, Patrick Barlow, Simon Callow, Judi Dench, Imelda Staunton, Colin Firth, Ben Affleck and Rupert Everett.

In case of rain, the films will be shown at the adjacent Nová Scéna Theatre. (Národní třída 4)

**Autolycus' Shoulder-blade – A Happening at the Piazzeta of the National Theatre
July 17, 20:00****July 18, 17:00**

The Piazzeta of the National Theatre will host a thematic event with an unusual name, *Autolycus' Shoulder-blade*. This spontaneous clown show is inspired by the humour of the rascal Autolycus, who so tellingly represents Bohemia in Shakespeare's *Winter's Tale*. Take a look at the Bohemian landscape of the fourth act of *The Winter's Tale* and meet not only Autolycus, the roguish thief, but also the grave diggers from *Hamlet*, acrobats and a mischievous funk band.

Starring: Vanda Hybnerová, Zuzana Krónerová, Martin Zbrožek, Števo Capko and others.

Open –Air Shakespearean Gallery

For almost all of July there is the opportunity to view an exhibition of large scale photographs at the Piazzeta, mapping the rich tradition of Shakespearean dramaturgy at the National Theatre. The exhibition, *Play Shakespeare*, will show thirty two displays with commentaries on the most important performances of Shakespeare's dramas throughout the entire history of the National Theatre.

The launch of the exhibition will take place on 18 July at 11:45. The exhibition is open every day till the end of July.

All events are free.

Václav Havel: Leaving (Odcházení)

Screening of Václav Havel's film *Leaving* (Odcházení, 2011), based on his eponymous play (2007), will take place in the **Lucerna Cinema**, Prague 1, Vodičkova 36, on **Thursday, 21 July, from 20:30. Free tickets** available at the Congress registration desk.

Shylock's Ghosts: The Afterlife of Shakespeare's Jew

Venue: **Jewish Museum in Prague – Spanish Synagogue**

Věžeňská 1, Prague 1

July 18, 2011 at 21:00

Director: David Peimer

Actor: Robert Gordon

Organized by the Jewish Museum in Prague on the occasion of the 9th World Shakespeare Congress, with a kind support of Ms. Mary Ann Cloyd of Los Angeles, California.

The Merchant of Venice as a text exists today in the shadow of the Holocaust. Moving from medieval to modern anti-Semitism, the performance will deconstruct Shakespeare's play in a range of different cultural contexts.

In Shakespeare's England the play would have been viewed within the perspective of a long tradition of Christian anti-Semitism (anti-Judaism) typified by the later views of Martin Luther: First ... set fire to their synagogues or schools...This is to be done in honor of our Lord and of Christendom, so that God might see that we are Christians. But if we now ... were to protect and shield such a house for Jews, existing right before our very nose, in which they lie about, blaspheme, curse, vilify, and defame Christ and us ... it would be the same as if we were doing all this and even worse... Second, I advise that their houses be razed and destroyed ... Third, all their prayer books and Talmudic writings, in which such idolatry lies, cursing, and blasphemy are taught, be taken from them... Fourth, I advise that their rabbis be forbidden to teach henceforth on pain of loss of life and limb. (Martin Luther, *On the Jews and their Lies*, 1543).

Regardless of what Shakespeare's own intentions may have been, the play has been made use of by anti-Semites throughout its history. The end of the title in the 1619 edition "With the Extreme Cruelty of Shylock the Jew..." describes how Shylock was viewed by the English public in the 1590s.

The Nazis used Shylock for their propaganda. Shortly after the 'Kristallnacht' pogrom in 1938, *The Merchant of Venice* was broadcast for propagandistic ends over the German airwaves. Productions of the play followed in Lübeck (1938), Berlin (1940), and elsewhere within Nazi-occupied territory.

Was there any form of filth or crime...without at least one Jew involved in it. If you cut even cautiously into such a sore, you find like a maggot in a rotting body, often dazzled by the sudden - a Jew." (Hitler)

The Jew ... is an exploiter: the Jews are a people of robbers. He has never founded any civilization, though he has destroyed civilizations by the hundred... everything he has stolen. "(Hitler – speech in Munich, July 1922)

The depiction of Jews in the literature of English-speaking countries ... bears a strong imprint of Shylock. Much of English literature up until the 20th century depicts the Jew as "a monied, cruel, lecherous, avaricious outsider tolerated only because of his golden hoard". Such anti-Semitic notions are a grotesque distortion of the historical facts. During Shakespeare's day, money lending was a very common occupation among Jews. This was due to Christians staying out of the profession due to their belief at that time that usury is a sin and the fact that it was one of the few professions available to Jews in medieval Europe, who were prohibited by law from most professions.

The performance by Robert Gordon, directed by David Peimer, deploys a number of contrasting interpretations of Shakespeare's play in the context of the history of European anti-Semitism to explore the various possible meanings it may have today.

David Peimer is a Professor of Theatre at University College, Falmouth, UK and at the University of the Witwatersrand, Johannesburg, and directs theatre for the Nobel Prize winner Pinter Centre in London. He has won many awards (including the Soros Open Society Award, Goethe Inst Award, South African National Playwriting and others), directed many plays in 3 continents, and given numerous papers around the world. He has also been Professor of Theatre at New York University (Prague campus). Born in South Africa, Peimer graduated from Columbia University on a Fulbright Scholarship. He has worked as a director and playwright in South Africa, Prague, New York, the UK, Germany and directed over 25 plays of which 7 were his own. His most recent book of plays *Armed Response; Plays from South Africa* was published in 2009. Peimer has directed 3 plays in English in Divadlo Na Zbradli (Prague, CZ), working with a multi-national ensemble of actors. He was also the only artist from Africa invited to stage work at the Prague Quadrennial in 2003. For this, he worked with performers from many countries and created a major installation in the Prague.

Robert Gordon is Professor of Drama at Goldsmiths University of London where he is the Director of the Pinter Centre for Performance and Creative Writing. He has worked in the UK, South Africa, Italy, the USA and Ireland as an actor, playwright and director. His play about the impact of apartheid on South African women, *Red Earth*, and *Waterloo Road*, his play about Lilian Baylis, were presented at the Young Vic. He acted in *A Chekhov Quartet* which toured the UK before being performed in Moscow and Yalta in 1990. In the USA he has acted Pinter's *Monologue* and directed *The Lover* and *Ashes to Ashes*. He was co-director of Moveable Feast Company in Dublin for whom he directed the theatre pieces, *Beds*, *La Corbiere*, *Le Crapaud* and the trilogy *Jersey Lilies* by Irish poet Anne Hartigan in Dublin and the USA. In London, he has directed rarely performed Restoration plays such as Wycherley's *Love in the Wood* and *The Plain Dealer*, and Etherge's *Love in a Tub*. His production of a site-specific version of Calvino's *Invisible Cities* played in over twenty outdoor locations in Rapallo in 2002 and he directed his own adaptation of Baricco's *Novecento* for the Teatro della Clarissa and Teatro Portofino. In the USA, Robert has taught performance theory and practice at Duke University, Colby College, State University of New York, in London at Royal Holloway, the Guildhall School of Music and Drama, the Actors' Centre, BADA, the Drama Studio, and the Acting Company as well as at Witwatersrand University, Durban University of Technology, Natal Playhouse in South Africa.

CONGRESS OPENING AND WELCOME RECEPTION

July 17, 2011, 17:00–21:00

National Theatre

Národní street 223/2, Prague 1

Included in the registration fee

CONGRESS DINNER

July 20, 2011 – 20:30–23:00

Restaurant Vikárka – Rudolph's Foundry

Location - Prague Castle

Price: 50 EUR per person

Price includes 4-course menu and drinks

At the very beginning of the 14th century church institutions were located at the site of the restaurant, however later Charles IV granted the Bishop of St. Vitus Cathedral the right to brew beer and the monks' liquor flowed here in abundance. During the Hussite wars the brewing of beer was discontinued, however it was renewed during the reign of Rudolph II. His court abounded in Spanish grandees who spent their riches in the local tavern, and the site was also frequented by artists from all over the world selling their works in the Vladislaus hall.

In the autumn of 2005 the entire restaurant underwent extensive reconstruction. The project was prepared by the architectural studio of Ladislav Lábus.

Rudolph's Foundry – A long, forsaken-looking building erected in 1594 by Rudolph II on the site of a knight's and rebuilt in the Hussite period. During Rudolph's reign there was an alchemist workshop here. The building was later changed into a court stable and finally served as a storage space, even during the rebuilding of the St. Vitus Cathedral, which began in 1876. It was renovated in 1964 and recently underwent a complete reconstruction.

Rudolph's Foundry is accessible from the Foundry courtyard and from the Mihulka tower, both spaces served as an alchemistic workshop during the times of Rudolph II. It has a capacity of 240 people.

CONGRESS FARWELL DRINKS

July 22, 2011, 18:30–20:30

The Ambassador's Residence

U. S. Embassy in Prague

Dr. Zikmunda Wintra, Prague 6

Included in the registration fee

You are kindly asked to confirm your attendance at the registration desk by Wednesday, July 20, 12 o'clock, at the latest. There you will receive a personal ticket that you will have to show, together with your picture ID and your congress badge at the entrance to the U.S. Ambassador's Residence.

Please note that the Congress organizers and participants have to comply with rules for guests entering the U.S. Ambassador's Residence. If you fail to show the ticket, your picture ID and Congress badge, you will not be admitted to the Farewell Drinks.

Congress Secretariat

CBT: +420-224 942 575 / 9

Medical Facilities***Hospital Na Františku***

Na Františku 847/8, Prague 1

Phone: **224 946 981**

Dental Facilities***Municipal Hospital***

Spálená 12, Prague 1

Phone: **222 924 268**

Emergency

In case of emergency call **112** for fire, police or ambulance services.

To and from the Ruzyně Airport

Bus 119 to Dejvická Metro Station (Fare: 26,- CZK)




Taxi AAA Taxi (cca 500,- CZK to the city centre)

Prague Public Transportation

Website: www.dpp.cz

1) METRO

The Prague Metro network consists of 3 lines designated by letters and differentiated in colour:

- A**  green colour (Depo Hostivar station - Dejvicka station)
- B**  yellow colour (Cerny most station - Zlicin station)
- C**  red colour (Letnany - Haje station)

Changes are possible at Muzeum station (lines A and C), Mustek station (lines A and B) and Florenc station (lines B and C).

The metro operates daily from 5 a.m. to 12 p.m. The time interval between train departures is approximately 2 - 3 minutes during the workday rush hours and 4 - 10 minutes during off-peak hours.

2) TRAMS

Daytime operation is from 4:30 a.m. to midnight. Night operation is from midnight to 4:30 a.m. and is provided by tram numbers 51 to 59 at an interval of 30 minutes. The central interchange station for night lines is the Lazarska stop. Tram schedules are located at individual stops.

3) BUSES

The daytime and night operation of buses is similar to tram operation. The night service is provided by bus numbers 501 to 514 and 601 to 604. Bus schedules are located at individual stops.

4) THE FUNICULAR

The Funicular to Petrin Hill operates along the route Újezd - Nebozizek - Petrin. The Funicular operates daily from 9:00 a.m. to 11:30 p.m. (April - September) and from 9 a.m. to 11:20 p.m. (October - March) with traffic intervals between 10 and 15 minutes.

Prague City Transport Fares

Travelling by city transport is possible only with a valid ticket. Passengers have to obtain their tickets before boarding a vehicle or entering the Metro system. The ticket is valid only if marked in the validation appliance (a yellow ticket stamping machine found near the door of trams or at the entrance to metro stations). Tickets can be bought at selected Metro stations or in Dopravní podnik Information Centers, hotels, at news stands, travel bureaus, department stores, etc. Single tickets can also be bought from ticket machines located at Metro stations or near some bus and tram stops.

Fares

Transfer ticket 26,- CZK

Discounted (children 6 to 15 years) 13,- CZK

- the ticket is valid for 75 minutes after validation. During off-peak hours, i.e. 8 p.m. to 5 a.m. on working days and all day on Saturdays and Sundays ticket validity is prolonged to 90 minutes.

Ticket with limited transfer options 18,- CZK

Discounted (children 6 to 15 years) 9,- CZK

- in trams and buses a non-transfer ticket is valid for 20 minutes after validation and does not allow changing of lines. In the underground the non-transfer ticket is valid for 5 stations after validation (excluding the starting station) and allows transfers between underground lines. The time validity of the non-transfer ticket in the underground is limited to 30 minutes.
- Non-transfer tickets are not valid on night trams and buses or for the Petřín Funicular. Prices may increase during the year.

Freight

- luggage, prams without babies 18,- CZK
- dogs 26,- CZK

Tourist Tickets

- for 24 hours 100,- CZK, children (6 - 15 years) 50,- CZK
- for 3 days (72 hours) 330,- CZK (+ 1 child 6 to 15 free of charge)
- for 5 days (120 hours) 500,- CZK (+ 1 child 6 to 15 free of charge)

These tickets are valid for all the city transport facilities and allow for changes.

The ticket is valid from the moment of its validation. These tickets can be bought in the Information Centres of the Prague Public Transit Company and in the Information Centres of the Prague Information Service (PIS).

Free-of-Charge Transport of Passengers and Objects

- children up to 6 years of age
- citizens of the Czech Republic and foreigners with a residential permit aged over 70
- disabled persons (only citizens of the Czech Republic, holders of ZTP and ZTP-P card) including wheelchair, guide and dog
- prams with babies
- animals in protective boxes
- luggage of up to 25 x 45 x 70 centimeters
- rod-like luggage up to the length of 150 centimeters and 20 centimeters in diameter
- boards up to 100x100x5 centimeters
- 1 pair of skis
- bicycles

Ticket Inspection

The validity of tickets can be checked by the ticket inspectors of Dopravní podnik at any time during travel or waiting in the Metro system. The ticket inspector is entitled to ask a passenger to produce his or her valid ticket, to confiscate invalid tickets, and to collect a penalty (950 CZK, 700 CZK if paid at once) in the case of travel without a valid ticket. In the case of unpaid freight the penalty is 200 CZK, which is reduced to 100 CZK, if it is paid on the spot or in an excess fare ticket office of Dopravní podnik. To prove their identity, inspectors produce yellow-and-red badges. They issue receipts for the penalty amounts.

Information for Disabled Persons

Barrierless access in Metro:

A-line – stations Dejvická, Muzeum, Stránská, Skalka, Depo Hostivar

B-line – stations Zličín, Stodulky, Luka, Luziny, Hurka, Nové Butovice, Smíchovské nádraží, Vysocanská, Kolbenova, Hloubětín, Rájská zahrada, Černý Most

C-line – stations Letňany, Prošek, Strizkov, Ládví, Kobylisy, Nádraží Holesovice, Vltavská, Florenc, Hlavní nádraží, Muzeum, Vyšehrad, Pankrác, Budejovická, Roztyly, Chodov, Opatov, Háje

Special bus lines No. 1 and No. 3 providing transport of disabled persons in wheelchairs connect the suburbs Černý Most II, Jižní Město II, Řepy, Sídliště Dabčice with the centre of Prague (Metro station Florenc) where a change of lines is possible. These lines are in service during the working days only.

Line No. 291 connects the health facilities in the area of I. P. Pavlova Square - Charles Square - I. P. Pavlova Square.

TAXI

The maximum prices for taxi services in the district of the capital city of Prague:

- ride in the district of the capital city of Prague 28,- CZK/1 km
- boarding fee 40,- CZK
- waiting 6,- CZK/1min.

The maximum prices are valid for all vehicles offering taxi services in the district of Prague. The price for waiting includes waiting in a traffic jam (slow traffic) as well as waiting on the customer's request. Fare outside the district of Prague is not limited.

- Each taxi has to be equipped with a permanently installed roof lamp with the TAXI sign.
- The registration number, company name and price list including the basic rate, kilometer rate and one-minute-waiting rate must be displayed on both front doors of the taxi. These prices must correspond with the prices set on the taximeters in the taxi.
- Customers are recommended to order a taxi by means of nonstop dispatching offices, where information on fares is available in advance.
- When the journey is completed, the driver is obliged to issue an orderly and fully filled receipt for the payment. The receipt must be issued by the taxameter printer.

Eating out

All these restaurants and cafés are within walking distance of the Estates Theatre and the Faculty of Arts and offer both non-vegetarian and vegetarian food for reasonable prices. Most should have English menus and English-speaking staff.

TRADITIONAL CZECH PUBS

U Parlamentu	Kaprova 6 (www.uparlamentu.cz/index.html)
U Knihovny	Veslavínova 10 (www.uknihovny.cz)
P.U.B.	Veslavínova 3 (www.thepub.cz/praha-1/o-nas/?lng=en)
Lokál	Dlouhá 3 (www.ambi.cz/ambiente-lokal-kontakt_eng.php)
Kolkovna	V Kolkovně 8 (www.kolkovna-restaurant.cz)
U Rudolfinu	Křížovnická 10 (www.praguepubs.co.uk/pubs-details.php?id=3)

PIZZERIAS

Pizza Donna	Veslavínova 10 (www.pizzadonna.cz)
Grosseto Marina	Alšovo nábřeží (www.grosseto.cz/en/marina)
Pizza Colosseum	Ovocný trh 8 (www.pizzacoloseum.cz/myslbek.php)

INTERNATIONAL

Mistral Café	Valentínská 11 (www.mistralcafe.cz/en)
Restaurant Appetit	Dlouhá 23 (www.apetitpraha.cz/restauracedlouha/english)
Orange Moon	Rámová 5 (www.orangemoon.cz/ramova-en/index.html)
La Casa Argentina	Dlouhá 35 (www.lacasaargentina.cz/index-en.html)

CAFÉS

Rudolfinum Gallery Café	Alšovo nábřeží 12 (www.galerierudolfinum.cz/en/page/cafe)
Krásné Ztráty	Náprstkova 10 (www.krasnyztraty.cz)
Týnská literární kavárna	Týnská 6 (www.knihytynska.cz/kavarna.html)
UmPrum Café	17. Listopadu 2 (www.upm.cz)
Montmartre	Řetězová 7 (www.nakafco.cz/kavarna-cafe-montmartre-praha-1)

VEGETARIAN

Country Life	Melantrichova 15 (www.countrylife.cz)
Govinda	Soukenická 27 (prague-stay.com/lifestyle/review/418-govinda)

General Information

Currency and Exchange Rates

The official currency of the Czech Republic is the Czech Crown = Česká koruna (CZK = Kč). Exchange of foreign currency is available at Prague International Airport and principal railway stations (ATM machines and exchange offices) and at most hotels, banks and exchange offices throughout the city. ATMs with 24-hour access are available also in most Metro stations (the nearest Staroměstská and Můstek) and many streets (the nearest stress are Kaprova, Na Příkopě, Rytířská).

International credit cards are accepted as payment in hotels, restaurants and shops. Payment in cash in EUR is also possible at most restaurants and shops, please ask for details on-site.

You can find the official exchange rates on the website of the Czech National Bank at www.cnb.cz.

Electricity

The Czech Republic uses a 230 volt 50 Hz system, sockets are European standard and plugs are three-prong grounded.

Insurance

The organizers do not accept responsibility for individual medical, travel or personal insurance. All participants are strongly advised to make their own personal insurance before travelling to the congress.

Time Zone

The Czech Republic is on Central European Time – Greenwich Mean Time (GMT) plus 1 hour. From April to October it is summer time, i.e. GMT + 2 hours.

Weather

Summer weather in Prague can be quite hot at the beginning of July with temperatures above 25 °C and the possibility of some thunderstorms and rain. You can find the current weather www.weather.com.

Official Conference Language

The official language of the Ninth World Shakespeare Congress will be English, no simultaneous translation will be provided.

Programme Changes

The organizers cannot assume liability for any changes in the programme due to external or unforeseen circumstances.

Czech Language

Even though English is frequently spoken at all hotels and most shops and restaurants in Prague, we include a few basic Czech words and sentences that may be useful during your stay in Prague.

Slovník	Dictionary
Ahoj!	Hello!
Dobry den!	Good day!
Dobry vecer!	Good evening!
Dobrou noc!	Good night!
Jak se mate?	How are you?
Mam se dobre.	I am fine.
Dekuji.	Thank you.
Kolik to stoji?	How much is it?
Pivo	beer
Jeden	one
Dva	two
Tri	three
Deset	ten

Internet access

Participants will be able to access internet either on their personal notebooks or from terminals located on the first floor and also from the computers situated in the library reading room in the basement. Logins are included in the conference materials.

Dress Code

Smart casual or business attire is appropriate for the Congress sessions, cocktail attire or long suit is suitable for the Congress dinner.

Messages

A message board will be located next to the Registration office (room104). All messages will be posted on the message board. No guarantee can be given to deliver messages personally.

Personal Mail

The Congress managers do not accept responsibility for personal mail. Please have the mail sent to your accommodation address.

Name-badges

Delegate name-badges must be worn at all times. Your name-badge is your admission pass to the Congress venues, sessions, the trade exhibitions and morning/afternoon teas. If you misplace your name please see registration staff at the Registration office.

Registration

Registration will be located at the Faculty of Arts on the first floor, room 104. It will be staffed at the following times:

Sunday	June 17	12:00 – 19:00
Monday	June 18	8:00 - 11:00
Tuesday	June 19	14:00 – 18:00
Wednesday	June 20	8:00 – 14:00
Thursday	June 21	8:30 – 17:00
Friday	June 22	8:30 – 14:00

Smoking

Smoking is not permitted anywhere within the Faculty of Arts or other venues.

Telephone codes

Czech Republic country code: 00420

Tickets

Attendance at the Congress dinner and cultural events is by ticket only.

Multicultural Shakespeare: Translation, Appropriation and Performance

Editors-in-chief:

Professor Krystyna Kujawińska Courtney, University of Lodz, Poland

Professor Yoshiko Kawachi, Kyorin University, Japan

Assistant editor:

Dr Katarzyna Kwapisz Williams, University of Lodz, Poland

Multicultural Shakespeare: Translation, Appropriation and Performance features discussions, analyses, reviews and ideas that witness and contribute to the understanding, presentation and reception of Shakespeare in the world, especially outside the boundaries of the English-speaking world.

We welcome contributions in various areas of Shakespeare studies, translations, adaptations, stage renditions, critical analyses, book and theatre reviews.

Submissions are accepted throughout the year.

Suggestions for thematic volumes are welcome.

The journal succeeds *Shakespeare Translation*, ed. Toshikazu Oyama and *Shakespeare Worldwide*, ed. Yoshiko Kawachi.

<http://multicultural.online.uni.lodz.pl>

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Multicultural Shakespeare:
Translation, Appropriation and Performance

MID-CONGRESS EXCURSIONS

The Congress will offer the exciting opportunity to experience some of the cultural and social life of Prague, and to see the sights of the city and its environs.

AFTERNOON EXCURSIONS

Wednesday 20 July 2011 from 14:00

Meeting Point:

Portico of the Faculty of Arts (Congress Venue)

Jana Palacha 2, Prague 1

1. EDMUND CAMPION, SIR PHILIP SIDNEY AND THE PRAGUE JESUIT COLLEGE

Visiting the Prague Jesuit College, the Klementinum (built 1556-1722): the Mirror Chapel of Virgin Mary (after 1720) with Baroque frescoes and altar paintings, the Observatory Tower (1722) and the Baroque Reading Room (1722) with a fresco of Edmund Campion, who was a Professor of Rhetoric at the Klementinum and founded there the Congregation of Virgin Mary in 1575. He met Sir Philip Sidney during his two visits in Prague in the latter 1570s.

Duration: approximately 2 hours; walking tour (1 km)

The price EUR 14 includes an academic guide and admission fee.

2. LAST YEARS OF EDWARD KELLEY: IMPRISONMENT AT KŘIVOKLÁT CASTLE

Visiting an old royal castle of Křivoklát (Bürglitz, Pürglitz), founded in the 13th century and located in picturesque woodland about 50 km west of Prague. Sightseeing of the castle (including the Royal Hall, the Knights' Hall, the Chapel, library, museum, prison and the dungeon in the Great Tower) will trace the story of the last years of Rudolf II's alchemist. Kelley was imprisoned at Křivoklát in 1591, when he failed to make the promised alchemical discoveries and killed a courtier Georg Hunkler in a prohibited combat. In return for his release, the Emperor demanded a tincture for the production of gold from base materials and other alchemical recipes. He refused to set Kelley free even after the intervention of Elizabeth I. As a result, Kelley attempted to escape but was seriously wounded and lost his leg. Although subsequently released from Křivoklát, he was again imprisoned for his debts in the Castle of Most (Brux). Here he committed suicide in 1597, after another unsuccessful escape.

Duration: approximately 5 hours including the sightseeing.

The price EUR 43 includes a coach transfer, an academic guide and admission fee.

3. PRAGUE OF RUDOLPH II AND FREDERICK PALATINE

Visiting locations in the Prague Castle connected with the reign of Rudolf II and places linked with the outburst and the defeat of the rebellion of the Czech estates against the Habsburg rule (1618-20), which marked the beginning of the most destructive early modern military conflict, the Thirty Years' War (1618-48). The war started by the defenestration of two Imperial Regents, Count Vilém Slavata and Count Jaroslav Martinitz, and their secretary from the office of the Old Royal Palace in the Prague Castle. The decisive battle was fought at White Mountain (Bílá Hora) on 8 November 1620 and the leaders of the rebellion were executed on 21 June 1621. Apart from the Prague Castle, participants will visit the battlefield at White Mountain and the place of the leaders' execution in the Old Town Square.

Duration: approximately 4 hours including the sightseeing.

The price EUR 38 includes a coach transfer, an academic guide and admission fees.

POST-CONGRESS EXCURSION

23-24 July 2011

Tracing the Footsteps of Dr. John Dee and Edward Kelley:

Visiting Český Krumlov and Třeboň

Saturday 23 July 2011

Coach transfer from Prague to ČESKÝ KRUMLOV (170 km), a medieval and Renaissance town with the largest castle in the Czech Republic, the seat of the aristocratic Rosenberg family (Rožmberkové) from the 13th century to 1602. From 1586 until 1589 Vilém of Rosenberg, a well-known patron of alchemists, hosted Dr. John Dee and Edward Kelley, both in the castle of Český Krumlov and the town of Třeboň (sightseeing on Sunday, 24 July). The sightseeing highlights are the Medieval and Renaissance Rosenberg Castle, a restored Baroque castle theatre with original sets and stage machinery and the Baroque castle gardens with a revolving auditorium. Participants are recommended to purchase tickets for the evening performance of *Macbeth* at the revolving auditorium, directed by Martin Glaser, translated by Martin Hilský and produced by the South Bohemia Theatre (Jihočeské divadlo). Accommodation in Český Krumlov (or České Budějovice).

Sunday 24 July 2011

Coach transfer to the medieval and Renaissance town TŘEBOŇ (60 km) another centre of the Rosenberg domain, situated in picturesque landscape with more than five hundred ponds built between the 14th and 16th century, when Třeboň became the centre of the Rosenberg fisheries. There will be tours of the town, the dam of a large late 16th century pond named Svět (The World) and of the castle where Dr. Dee spent most of his time during his visit to the Kingdom of Bohemia. Return to Prague in the afternoon (130 km).

The price EUR 250 includes:

- coach transfers
- accommodation for 1 night with breakfast
- two lunches and a dinner on Saturday
- the services of two academic guides, specialists on Renaissance history and the Rosenberg family
- the services of tourist guides
- admission fees

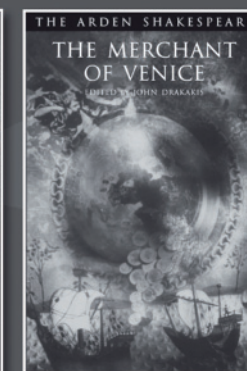
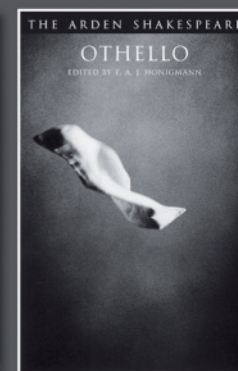
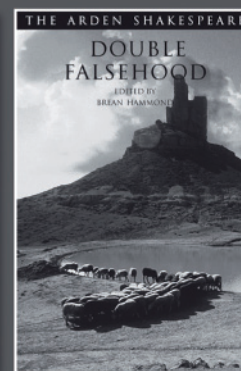
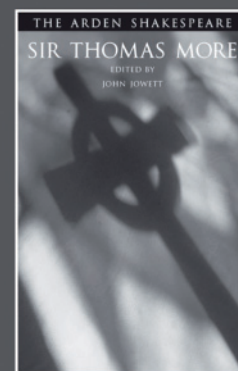
Price per person in a single room EUR 280

Price per person in a double room EUR 250

Optional:

Tickets for the production of *Macbeth* at the revolving auditorium in the Český Krumlov Castle Gardens: 23 July 2011, at 21:45. Price: EUR 30

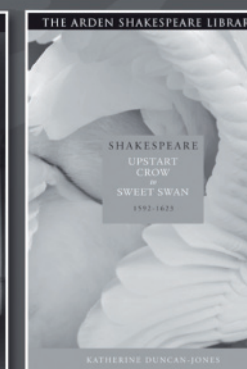
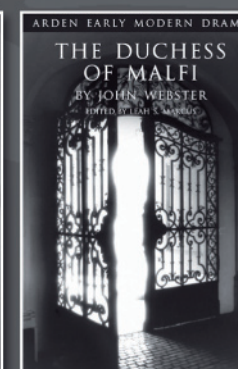
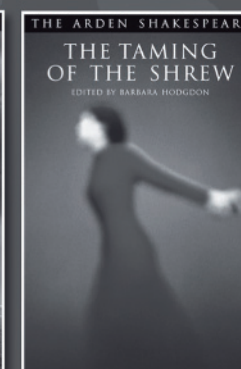
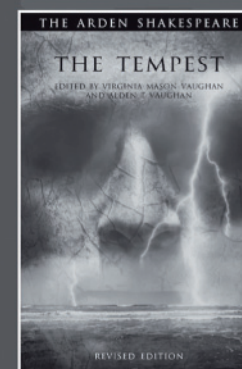
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Please take time to visit the exhibitors during the Congress. The exhibition will be located at Charles University, Faculty of Arts.

LIST OF EXHIBITORS (in alphabetical order)

EXHIBITOR	PLACE	DISPLAY TABLE
The Arden Shakespeare	1 st Floor	E
Ashgate	2 nd Floor	G
Cambridge University Press	Ground Floor	A
Continuum	Ground Floor	B
John Wiley – Blackwell	2 nd Floor	H
Johns Hopkins University Press	1 st Floor	F
Manchester University Press	3 rd Floor	I
Oxford University Press	Ground Floor	C
Palgrave MacMillan	3 rd Floor	J
Taylor & Francis, Routledge	Ground Floor	D

OPENING HOURS

Sunday	June 17	12:00–17:00
Monday	June 18	8:30–18:00
Tuesday	June 19	8:30–18:00
Wednesday	June 20	8:30–14:00
Thursday	June 21	8:30–18:00
Friday	June 22	8:30–14:00

The Arden Shakespeare

1st Floor, Display Table E



The Arden Shakespeare, Arden Early Modern Drama and New Mermaids series are synonymous with the highest scholarly and critical standards in literary publishing and together create a unique catalogue of the finest critical editions of early modern play texts, ideal for teaching and research.

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Ashgate Publishing

2nd Floor, Display Table G



ASHGATE

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Cambridge University Press**Ground Floor, Display Table A**

The Shakespeare list at Cambridge has hundreds of books for the student, scholar and theatregoer, ranging from editions and textbooks, to specialised studies and a wide range of books about the performance of Shakespeare. Our Shakespeare titles thrive within a flourishing tradition of books about modern staging and theatre history, and this emphasis informs our publishing.

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John Wiley-Blackwell**2nd Floor, Display Table H**

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Highlights from our Shakespearean program include Laurie Maguire's *How to Do Things With Shakespeare* and G. B. Shand's *Teaching Shakespeare*, both invaluable and illuminating reading for teachers of Shakespeare looking for new ways to engage their students. The

bestselling Companion to Shakespeare edited by David Scott Kastan and the 4 volume Companion to Shakespeare's Works edited by Richard Dutton and Jean E. Howard are comprehensive collections from our Blackwell Companions to Literature and Culture series which should find a place on every scholar's bookshelf, and amongst our most recently published titles, Bruce Smith's *Phenomenal Shakespeare* offers a lively and original account of Shakespeare's works and their appeal to the senses. All these books and many more are available at a 20% discount to WSC delegates at the Wiley-Blackwell stand. Come and visit us to see the full program, and pick up free sample copies of our journals!

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Johns Hopkins University Press**1st Floor, Display Table F****THE JOHNS HOPKINS UNIVERSITY PRESS**

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association with The Folger Shakespeare Library, JHUP also publishes the *World Shakespeare Bibliography Online*. Containing over 125,000 annotated entries, this important resource is widely recognized as the most comprehensive Shakespeare database in the world.

For more information please visit: www.press.jhu.edu

Manchester University Press**3rd Floor, Display Table I****Manchester University Press**

Manchester University Press was founded in 1904, primarily as an outlet to publish academic research being carried out within the University of Manchester. Today Manchester University Press is the third largest University Press in England and publishes books and journals for use by

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Oxford University Press



Oxford University Press publishes a range of titles on Shakespeare and Early Modern Studies, from primary texts suitable for undergraduate use and Very Short Introductions to monographs, articles in prestigious journals, Oxford Handbooks, and scholarly editions. We have a strong year of Shakespeare publishing in 2011, including new offerings on Shakespeare's Hamlet by David Bevington, and a look at the interplay between stage, stake and scaffold in Shakespeare's time by Andreas Höfele. Along with our acclaimed complete works of both Shakespeare and Middleton, the Oxford Shakespeare, part of the Oxford World's Classics series, is a complete and student-friendly range of Shakespeare's plays. Oxford Shakespeare Topics is our flagship Shakespeare series offering short accessible books for students and teachers on key topics in Shakespeare studies. Please come and visit the OUP stand to browse our selection of new and exciting Shakespeare titles and journals. www.oup.com

Ground Floor, Display Table C

Palgrave Macmillan

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3rd Floor, Display Table J

Taylor & Francis, Routledge



Ground Floor, Display Table D

The Routledge Literature list offers a diverse range of books, from guidebooks and textbooks to readers and handbooks, and our reputable monograph programme publishes a broad range of high quality research.

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Shakespeare

Journal of the British Shakespeare Association

Editors: **Deborah Cartmell**, *De Montfort University, UK*, **Gabriel Egan**, *Independent Scholar, UK*, **Lisa Hopkins**, *Sheffield Hallam University, UK*, **Brett Hirsch**, *University of Victoria, Canada* and **Tom Rutter**, *Sheffield Hallam University, UK*

Shakespeare is a major peer-reviewed journal, publishing articles drawn from the best of current international scholarship on the most recent developments in Shakespearean criticism. Its principal aim is to bridge the gap between the disciplines of Shakespeare in Performance Studies and Shakespeare in English Literature and Language. The journal builds on the existing aim of the British Shakespeare Association, to exploit the synergies between academics and performers of Shakespeare.

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