FRIDAY 19 FEBRUARY

Session I: Shakespeare Around the World

"Muslim Caliban and England's Popular Culture"
Leighla Khansari (Graduate Student, Comparative Studies, Ohio State)

> During the early modern period, Anglo-Ottoman encounters were amongst significant sources that introduced the military, textile, and scientific advancements of the Islamic world to the European culture. While Queen Elizabethan endorsed such encounters as beneficial to the enhancement of clothing as well as military industry, English popular culture, including dramas and narratives, reacted against such encounters and the Islamic superiority by exaggerating the portrayal of Muslim characters as cruel and inferior people.

> As Daniel Vitkus suggests, beginning from its appearance in the medieval texts, Islam was presented in the European literature and popular culture as a "licentious religion of sensuality and sexuality" (86). This sexuality of Muslims was often associated with Moors and inhabitants of North Africa whose lives were thought to be "of hidden sin," and their houses and harams a place for sexual pleasure. Shakespeare's portrayal of Caliban and his race presented in The Tempest echoes in various instances the popular representation of Muslims during the early modern period. Caliban's sexuality, devilish manners, and the ignorance of his language by his master are among a few factors that attest to the possibility of him being a Muslim figure.

> Through a historical, contextual, and interpretative analysis, this paper will intend to conclude the speculation that portrayal of Caliban as a Muslim figure is an act of superimposition, in which the concept of English / European national identity is maintained through a negative portrayal of Muslims, in order to ignore the Islamic advancement and superiority that might have led English people to underestimate their ability as a newly emerging colonial power. Such portrayal of Muslims during the early modern literary culture could be regarded as a rudimentary basis for the anti-Islamic thoughts during that period and what is referred to as Islamophobia in contemporary period.

"Shakespeare and the Modern Arabic Theater"
Joseph Zeidan (Professor, Near Eastern Languages and Cultures, Ohio State)

"A Beijing Opera Adaptation of William Shakespeare's Hamlet"
Marjorie K. M. Chan (Professor, East Asian Languages and Literatures, Ohio State)

> The Shanghai Jingju Company, founded in March 1955, is one of China's foremost Beijing opera troupes. In 2004, it was commissioned by the Hamlet Sommer Festival to produce a Beijing opera adaptation of Shakespeare's Hamlet for the festival, an annual summer festival held at Kronborg Castle ("Hamlet castle") in Helsingør, Denmark. The Shanghai Jingju Company attended the festival in 2005 and gave their performance of Wangzi Fuchou Ji (Revenge of the Prince), their Beijing opera adaptation of Hamlet. The opera has since toured other countries and the stage performance was videorecorded and produced in 2008 as a 2-DVD set.

> This Beijing opera (or jingju) adaptation is a full-length, 2-hour production, and the present study is based on the 2-DVD set containing the stage performance . It hews quite closely to Laurence Olivier's film production of Hamlet (1948). For example, omitted in the opera are episodes

involving Hamlet's former classmates, Rosencrantz and Guildenstern; likewise omitted is Fortinbras, the Prince of Norway in the final scene.

This study focusses on the characters and role types in the opera. Beijing opera performers fall into four major role types: male (sheng), female (dan), painted face (jing), and clown (chou), with subcategories within each type. All four role types appear in this Beijing opera. Hamlet is performed as a young male warrior role, while Claudius, Hamlet's uncle and new king, is performed as a painted face role. Interestingly, while Polonius is aptly performed as an old male role, his role is played as a dwarf, requiring particular skills and much physical stamina. Naturally, both Gertrude, Hamlet's mother, and Orphelia, Polonius' daughter, are female roles. The clown role appears in the scene with the grave digger. Details on the characters and their role types, and modifications introduced in the Chinese opera, will be discussed and illustrated with photos and short video clips.

"The Introduction of Shakespeare to Japan in the Nineteenth Century"
Richard Torrance (Professor, East Asian Languages and Literatures, Ohio State)

Session II: Papers From the Mappa Mundi Club

Session Chair and Respondent Nick Spitulski (Medieval & Renaissance Studies)

"Visualizing Elizabethan England"
Reba L. Kocher (Undergraduate Student, History, Ohio State)

> Extravagant dress epitomizes the mid-sixteenth through seventeenth centuries in England. When looking at fashion, people focus relies solely on the visual appeal of a certain style; however, fashion can also reveal lifestyles of the time. Even today fashion follows changes in society. For example, today, since the United States has been in a recession, more and more superstores, such as Walmart, have been selling clothes that mimic more expensive designs. This is due to the change in economics. The same relationship between econimcs and fashion can be seen during the early modern period. Jane Ashelford in Visual History of Costume: Sixteenth Century and Valerie Cummins in The Seventeenth Century (A Visual History) both briefly discuss how society and fashion relate, but they mainly focus on the changes in style and material of costumes. This study aims to provide a more in depth inquiry for the reasons why fashion changes and how we can use fashion to study history. In order to do this, one must analyze the extreme changes in fashion trends by exploring the changes in society and the economy in Elizabethan England. For example, looking at the beginning of colonialism in the mid-sixteenth century discloses a desire for costume to look exotic, and looking at the increase of the standard of living shows that even rural people were able to take part in fads.

"Fairy Interesting"
Kaelyn O. McAdams (Undergraduate Student, Medieval and Renaissance Studies, Ohio State)

> Supernatural creatures and magic thrive popularly in our modern world though not living among us the way they did in the 17th century. Elizabethan people didn't have our scientific understand of natural occurrences, and most importantly they didn't have a separate realm for the supernatural to reside. Instead magic flourished all around them, especially at night when they couldn't see it, so the remnant of magic is left behind in the morning dew. Among the church documents like the Fasciculus Morum and Trial of Joan of Arc fairies are associated with evil, and represent demonic interference in every day life, providing insight on how the church wanted fairies to be portrayed, and who they "really" were. Even works like Misogonus and Faerie Queen show fairies as nefarious creatures who take away human children and switch them with their own, referred to as a changeling. However, other writings at the time reveal a different perspective, a less dark one, and give possibly another side to the case of the fairies. Works like A Midsummer's Night Dream portray these supernatural beings as more of a natural force, who uphold aristocratic style and who are more civilized than they are depicted in church teachings. As one can see, what comes with the title of an Elizabethan fairy can be confusing, but one thing they all share in common is their nightly lifestyle. Carlo Ginzburg's Night Battles searches to explain what happened at night, and why people of the 17th century associated nighttime activities with evil, and surprisingly, agricultural events also. By comparing writings of the 17th century and modern research hopefully I can provide a clearer picture of what a fairy was, which definitions were most popular in England, and show fairies in a new light.

Session III: Modern Resonances

"'Thou hast no hands to wipe away thy tears': Anxiety and Mutilation of the Body in Shakespearean Performance and Horror Films
Eric Brinkman (Graduate Student, Theatre, Ohio State)

Lucy Munro has argued that, "early modern playwrights were as alert as any twentieth- or twenty-first-century director of horror films to the disturbing effects that might be created through a combination of comedy and gore" (2013). Uncanny similarities exist in the representational modes of several popular modern horror films and recently revived early modern plays. An eerie parallel exists, for example, between moments in director Sami Raimi's Evil Dead II, in which Ash Williams (Bruce Campbell) loses control of and then amputates his own hand, and Lucy Bailey's recent production of Titus Andronicus at the Shakespeare's Globe theatre, in which Titus (William Houston) does the same. Bodily mutilation is as essential to the modern mise-en-scène of Lucy Bailey's Titus Andronicus (2014) and Roman Polanski's Macbeth (1971) as it is to that of Sam Raimi's Evil Dead II (1987) and The Lord of the Rings director Peter Jackson's Dead Alive (1992).

By productively cross-examining the instances of similar mimesis in popular modern horror films and in revivals of early modern productions, this article will argue that the juxtaposition of the comic and grotesque elements that occur around dismemberment in both of these genres are symptoms of mass cultural anxieties over the omnipresent threat of mutilation. Multiple potential modern dangers such as the removal of sarcoma, industrial accidents, and limb loss due to landmine injury induce anxiety, and studies that have examined the psychological effects of amputation (Medha Mohta, et al., 2003) find that, "Specific problems that concern the traumatized patients are helplessness, humiliation, [and] threat to body image." As spectators of these productions then view representations of mutilation and amputation in performance, they potentially experience a cathartic release of anxiety over these multiple modern threats to constructed self-identity.

Eric Brinkman is a PhD student in Performance, History, and Criticism at The Ohio State University. He developed his research interests while earning a Master's degree at the Shakespeare Institute, which center around developing Practice as Research (PaR) methods borrowing from performance theory and social psychology in order to theorize on and empirically measure audience response. His Master's thesis, "Cognitive Dissonance in Shakespeare's Measure for Measure and King John," explores a method of reading Shakespeare's plays using the lens of cognitive dissonance both as a mode of interpretation and as a way to understand audience response.

"Look at This F*cking Thesis: Modern Counterculture in Sweet Wag Shakespeare's As You Like It"
Patrick Aaron Harris (MFA candidate, Shakespeare & Performance Mary Baldwin College)

The hipster-inspired concept of Sweet Wag Shakespeare's As You Like It raises issues of culture and counterculture, social conformity and social deviance, in Shakespeare's England and in Shakespeare's play. This thesis investigates the ways in which early modern England's deviant countercultures might manifest in Shakespeare's play and explores how to engage modern audiences with historically deviant social identities. This thesis will argue that the modern hipster analogue for bygone subcultures and countercultures facilitates the rehearsal, design, and performance process.

"From Farce to Tragicomedy: Mutations of Malvolio from William Shakespeare's Day to Ours"
Matthew Yde (Ph.D., Theatre, Ohio State)

> Not a lot is known for sure regarding the production style of Twelfth Night before the nineteenth century, yet it does appear that the character of Malvolio was the center of attraction. As Penny Gay notes, the tension between Puritans and Royalists no doubt enforced such an interest. In this context, a theatergoing public would have enjoyed the sight of the fastidious, self-deluded kill-joy reaping the mockery and abuse that they felt his behavior warranted. The actor playing the role would have fashioned his performance to suit such a response, and no compassion for the travails of the character would have been likely to ensue from his interpretation.
>
> I argue that a major shift in performance style dates from Henry Irving's portrayal of the role at the end of the nineteenth century, and this new interpretation seems to have been derived, in part at least, from an influential essay by Charles Lamb written in 1822, "On Some of the Old Actors." In my presentation I compare three performances of Twelfth Night—dating from 1884 to 2002—paying particular attention to how Malvolio was interpreted. What we discover is that the festive comedy, with Malvolio as the butt of humor, has slowly been augmented with a pathetic element that one has to assume was absent during most of the play's history, essentially transforming what was originally a romantic comedy with a powerful farcical sub-plot into a tragicomedy. The truth is that as times change, so do the interpretations of great plays and characters. Lamb may have overstressed certain points about Malvolio, but he hit on something that later critics and directors could no longer ignore. The years following the French Revolution brought a surge in democratic feeling and the plight of an ordinary man like Malvolio is no longer simply humorous.

"Shakespeare for Kids: Bringing Shakespeare's Popular Culture into the 21st Century"
Elizabeth Harelik (Graduate Student, Theatre, Ohio State)

> Professional theatre companies that produce touring Shakespeare productions for young audiences are constantly searching for ways to make centuries old writing relevant and exciting for children and teens of the twenty first century. Many companies have gone to modern dress or updated production concepts to achieve this goal, but some have successfully utilized a popular performance style of Shakespeare's time: commedia dell'arte. Though young audience members may not know the term "commedia dell'arte," they are familiar with the genre's exaggerated physical comedy and over-the-top cartoonish depictions of violence, still popular in animated television and films today. This style choice comes up particularly frequently with productions of Taming of the Shrew for young audiences. In this paper, I will focus on two recent productions of this play, staged for young people, that utilized commedia extensively: the 2007 Chicago Shakespeare Theater Short Shakes! production, and the 2012 Utah Shakespeare Festival Shakespeare-in-the-Schools tour. I will look particularly at ways in which the use of commedia conventions made the play more accessible and engaging for students. I will also focus on the ways in which, for this play especially, artists use commedia in an attempt to make violence less off-putting, and examine the possible implications of using these techniques as a way to distance audiences from the more disturbing moments between Kate and Petruchio.

Session IV

Round table 1: Lord Denney's Players: Performing Medieval and Renaissance Drama Today

Manuel Jacquez, Moderator (Graduate Student, English, Ohio State)

Sarah Neville (Professor, English, Ohio State)

Antony Shuttleworth (Professor, English, Ohio State)

Annie McAlpine (BA, English)

Ellie Rogers (Undergraduate Student, Theatre, Ohio State)

> The Lord Denney's Players present a discussion with Ellie Rogers (King Richard, Richard II) Annie McAlpine (Bolingbroke, Richard II; Gill, The Second Shepherd's Play) and Dr. Antony Shuttleworth (Duke of York, Richard II; Mak, The Second Shepherd's Play) led by company artistic director Dr. Sarah Neville. Join them as they recount their experiences staging and performing Medieval and Renaissance drama, contemplating various issues evoked by these works and their relevance to our world today. Along with reflecting upon the past, join the company as they also look to the future, previewing LDP's next major production, an adaptation of Shakespeare's The Tempest (spring 2017).

Session V
Round table 2: Transnational Exchange within Anglo and Iberian Theatre (16-17th centuries)

Jessica Rutherford, Moderator (Graduate Student, Spanish and Portuguese, Ohio State)

Robey Patrick (PhD, Spanish and Portuguese, Ohio State)

Andrew Woodmansee (Graduate Student, Spanish and Portuguese, Ohio State)

Victoria Muñoz (Graduate Student, English, Ohio State)

Session VI

Round table 3: Teaching Shakespeare in 2016 (Sponsored by the Medieval & Renaissance Graduate Student Association)

Manuel Jacquez, Moderator (Graduate Student, English, Ohio State)

Carmen Meza (Graduate Student, English, Ohio State)

Evan Thomas (Graduate Student, English, Ohio State)

Jonathan Holmes (Graduate Student, English, Ohio State)

Liz Steinway (Graduate Student, English, Ohio State)

Beth Kattleman (Professor, Theatre, Ohio State)

> This roundtable considers how Shakespeare's works are taught in contemporary contexts from a variety of perspectives. Each of our participants teach and study Shakespeare with different considerations in mind, so our discussion centers on the multiple modes in which Shakespeare is taught to students at OSU. Some points of discussion will be assignment examples, such as how and why certain assignments and in-class activities work more effectively as opposed to others, considerations in teaching Shakespeare to English language learners, digital Shakespeare, gender and sexuality in Shakespeare's texts, and Shakespeare in theatre studies. Since our roundtable includes many graduate teaching associates, panelists will also look back to their own recent experiences in learning Shakespeare as undergraduate students: What are some of the differences in learning Shakespeare as an undergraduate student as opposed to learning Shakespeare in graduate school? What changes when we study Shakespeare in different contexts and forms?

CMRS Public Lecture

"Shakespeare and the Commedia dell' Arte"
Rob Henke (Professor, Performing Arts, Washington University St. Louis)

Especially if one views the "commedia dell'arte" in its relationship to Italian scripted comedy of the day, Shakespeare thoroughly absorbed the Italian system of masks. Despite the fact that Italian professional actors, who scandalously had women actually play female roles, abruptly stopped visiting England in 1578, a professional interest in the Arte emerges in London theater of the early and mid 1590s, as Shakespeare explicitly deploys versions of Pantalone, the Dottore, the Capitano, and the Zanni in plays such as *The Taming of the Shrew*, *Love's Labour's Lost*, and the *Merchant of Venice*. Shakespeare's interest in foolish old men, loquacious pedants, braggart soldiers, and plot-controlling servants seems to have waned in his mature comedies, but resurfaces in his tragedies, in figures such as Polonius, and in the character system of *Othello*. One of the more persuasive "sources" for *The Tempest* is the Arte subgenre of "magical pastoral": a set of Italian scenarios representing a magician on an island populated by spirits and shepherds who causes a group of travelers to shipwreck.

SATURDAY 20 FEBRUARY

Session VII: Images, Stories, Dancing Across Time

"Deconstructing and Reconstructing Sixteenth-Century Clothing in Film"
Melanie Schuessler Bond (Professor, Costume Design, Eastern Michigan University)

Movies representing the past have always walked a rather fraught line between authenticity and marketable narrative, and some scholars are now beginning to question the prioritization of accuracy in historic film in light of the layers of filters through which even serious researchers see their subject matter and the significant limitations that narrative needs impose. Representations of historic clothing in film generally constitute an attempt by the costume designer to translate the aesthetic codes of one era into a language that viewers of another era can understand while maintaining links to the narrative and characters involved. This translation can have many purposes, including visually demonstrating a particular character trait; assisting the dramatic arc of the plot, especially when there is a significant time lapse; bringing out some aspect of the director's agenda, especially remaking the characters or story with modern themes; and adding visual spectacle. To accomplish these goals, costume designers use various methods such as pastiche, conflation, simplification, and changing elements of dress and entire silhouettes. Recent films and television series set in the sixteenth century provide numerous examples of this type of translation but also demonstrate the persistance of simulacra—entirely new, invented fashions that are amalgamations of sixteenth-century and modern aesthetic codes. Audiences learn to read this invented language by watching various films, and it becomes part of their idea of what the past looked like. In addition, in some films there is a suggestion of a meta-discourse in which the audience may engage with regard to the costume, when pastiche, conflation, and simplification create aesthetic spaces that the audience may interpret as they wish. This discourse problematizes the relationship between the audience and the costumes and transcends the intentions of the costume designer.

"Picturing a 'Flower': Ballad Woodcuts, Circulating Androgyny, and 'The Famous Flower of Serving-Men'"
Katharine Elizabeth Landers (Graduate Student, English, University of North Carolina at Chapel Hill)

This paper will consider the implications of woodcut circulation in a mainstay of seventeenth-century popular culture — the early modern broadside ballad. It will focus specifically on the oft-reprinted cross-dressing ballad 'The Famous Flower of Serving-men,' with its class transgressive shift between aristocratic 'Lady' and 'Serving-Man,' presented alongside its gendered transformation, as this figure 'cut [her] Hair / And drest [her]self in mans attire.' This text exemplifies the ongoing early modern interest in androgynous cross-dressing, and provides a fruitful site for considering the vital nature of text/image interplay in understanding this ballad's more transgressive element: its class transformation. While this thematic concern may be textually subsumed under its gender-play, it is crucially reinforced by 'Famous Flower's' woodcuts.
    Using grounding from the historical analyses of works like Tessa Watt's seminal Cheap Print and Popular Piety and Patricia Fumerton's Unsettled: The Culture of Mobility and the Working Poor in Early Modern England I will argue that 'The Famous Flower of Serving-Men' and the various seventeenth-century iterations of the woodcuts that accompany it offer us a testing ground for exploring how ballad woodcuts in this period took on a cultural clout of their own. I will focus on one of the ballad's especially popular woodcuts, a hyper-feminized and fashionable dressed female figure, which provides an important instance of the circulating and gradually accruing cultural associations that a woodcut can carry. In this case, this

particular woodcut carries ideas of feminine consumption, class instability, and sexual transgression. This serial influence can enhance and complicate the cultural play in which ballads engage, as seen by the ways in which this woodcut reifies the slipperiness of class in 'Famous Flower' that its gender-script simultaneously subdues. I will argue that this complex interplay of image and text helps us understand an ongoing early modern desire to engage in conceptual class-play, and the ways in which the print traction of an image can help us broaden our contemporary critical focus.

"The Fictionalization of History: How Stories Shape Our Understanding of the Past"
Samantha Edmonds (Graduate Student, English, University of Cincinnati)

In the 1970s, Hayden White proposed "the philosophy of history," suggesting that history cannot even be fully grasped by people until it's presented to them in the form of a narrative—and despite all claims to the contrary, the moment reality becomes a story, it inevitably becomes a construction, a kind of art form.

This paper wishes to explore that phenomenon as it occurs in the life of Henry VIII, by looking at various interdisciplinary and metafictional presentations—by studying not just history, but fiction; and not just fiction, but art, drama, plays—because all of these works are manifestations of the same collaborative search for "facts": solid, undeniable, firm. That reality is a narrative, and that narrative is subjective, almost fictional, are realizations that are best portrayed when viewing works of historical accounts across many different scholarly and artistic forums.

The paper focuses on the fictional life of Henry VIII, his contemporaries and descendants, and the people writing about it, in the following manner: analyzing Hilary Mantel's novel, Bring Up the Bodies and the malleable stance its characters takes on "history" and "truth"; claiming that the way Henry VIII shaped history to satisfy his own needs is directly comparable to the way history is inadvertently fictionalized in the present; contrasting that with William Shakespeare's portrayal of the same life in his play, Henry VIII; exploring the possible motives behind this fictionalization; and, finally, concluding that perhaps history—the people in it, the people studying it, the people creating it—we are all of us in "various stages of becoming," in which all the facts are stories, and all the stories are true.

"Come Dance through France in Time and Space: From Baroque to Bal-musette"
Martha Pereszlenyi-Pinter (Chair, Classical and Modern Languages and Cultures, John Carroll University)

Some say "dance" is merely a stylized mating process that when perceived as elegant, became accepted in court society. The dance form of ballet originated in 15th century Italy, and later flourished in 17th century France during the time of Louis XIV. The minuette became popular around 1670 and vestiges still remain today. Other ballroom and square dances also became fashionable: the quadrille is a dance that was in vogue in 18th- and 19th-century Europe and its colonies. Performed by four couples in a rectangular formation, quadrille is related to American square dancing. Over the centuries and up through the 21st, dance moved out of the court and into music halls and venues where the audience would often participate, such as with the bal-musette or even the can-can. When the can-can first appeared in Paris around 1830, it was a dance for couples. The energetic dance had performers doing high-kicks, therefore earning it its name, which literally means "scandal." There were attempts to repress this dance, and occasionally groups of men performing the can-can would be arrested. It later became a popular form of entertainment; however, it was still performed by couples or individuals. Can-can featuring chorus-lines first appeared in the UK and US rather than in France, and this style was later "re-imported" to France for the benefit of American and British tourists. Bal-musettes were usually performed in small music venues, and were characterized by fast, small steps. The music typically consisted of an accordion and bagpipes, and later on, it was influenced by the waltz, polka, and apache (a highly dramatic dance associated in popular culture with Parisian street culture at the beginning of the 20th century). This presentation will tour the ages and demonstrate how "court culture" evolved into "popular culture" accessible to the masses today.

Session VIII: Cultural, Literary, and Historical Lenses

"Coleridge, Melancholy, and Hamlet"
Clare Simmons (Professor, English, Ohio State)

"Shakespeare and Deadwood"
Sean O'Sullivan (Professor, English, Ohio State)

"Idle and Scurrilous Trifles: Playbooks and Popular Culture in Early Modern England"
Alan B. Farmer (Professor, English, Ohio State)

> This paper takes up the question of the place of playbooks and play reading in early modern England. Although the plays and poems of Shakespeare made him one of the best-selling authors in early modern England, scholars routinely describe early modern playbooks, including those of Shakespeare, as "cheap," "disposable," and "perishable." According to this view, plays were thought to have a low culture value, and as a result plays were often carelessly printed in inexpensive pamphlets that readers did not bother to preserve or collect. The most frequently cited early modern proponent of this view is Thomas Bodley, the founder of the Bodleian Library, who famously called playbooks "riffe-raffes" and "baggage books" and objected to their inclusion in his Oxford University library. Bodley was hardly alone in his low opinion of playbooks. Most early modern references to these publications characterize them as "idle," "scurrilous," and "prophane"—"the curious needle-worke of idle braines"— and link them to other frivolous genres such as jests, fables, romances, ballads, and amorous poems. In my talk, I want to challenge this critical consensus. The early modern writers advocating this point of view should not be seen as articulating a consensus opinion of playbooks, which is how they have usually been interpreted. Rather, these authors were explicitly seeking to discredit the reading of plays precisely because playbooks were more popular with readers than these authors believed printed drama should be. When scholars claim that playbooks were considered idle and scurrilous trifles, they are in effect replicating the polemical arguments of these early modern religious controversialists. More generally, these ideological debates about the value and reading of playbooks raise important questions about the cultural status of playbooks in early modern England but also about the place of Shakespeare in modern contemporary popular culture.

"'Dreams that would live on': Shakespeare and the Making of Modern Comics
Jared Gardner (Professor, English, Ohio State)

> As source material, as inspiration, and as a comics character himself, Shakespeare has played an important and under-appreciated role in the development of sequential comics in the U.S.. This informal talk will survey highlights from a century of Shakespeare in comics, pausing to address in more detail a couple of key moments when Shakespeare's contributions helped shape the form's history going forward, from Ed Wheelman's *Minute Movies* to Neil Gaiman's *Sandman* (and beyond).

Session IX: Interpreting Shakespeare

Chair John Slefinger, Graduate Student, English

"'Within an organ weak': Helen's Rhetoric of Divine Grace and Self-Abnegation in All's Well That Ends Well"
Bethany Christiansen (Graduate Student, English, Ohio State)

> Critical readings of Helen in *All's Well That Ends Well* tend to focus on either her agency (including her transgressive sexual agency) and the nature of the medical knowledge that Helen demonstrates in her cure of the King in II.3. Yet her appeals to divine authority in the play, and particularly in II.3, have been ignored. Helen's successful application of medicine to the King's (possibly anal) fistula in II.3 is the catalyst for the rest of the play's events: following the King's cure, the grateful King gives noble Bertram's hand in marriage to common-born Helen, achieving her wish. My paper focuses on the critical moments in II.3, in which Helen, through the use of self-abnegating rhetoric, moves the King from suspicion of her treatment to glad acceptance. I posit that Helen takes three steps in the pursuit of self-abnegation: first, emphasizing that the medicine is her father's and not her own; second, invoking the divine nature of the remedy; and third, offering her reputation and very life as a surety for the success of the cure. This progressive elision of her agency diminishes the threat that her medical knowledge presents.

> Readings that focus on Helen's transgressive sexuality or her practice as an empiric   ignore one important factor in Helen's claims to authority: God's divine power, as rooted in her readings of Christian scriptures. Helen evokes a (gender-)egalitarian message of the New Testament, interweaving her appeal to the King with scripture that maintains that the weak and foolish are made powerful instruments of God. Helen's rhetorical strategy allows her to manipulate the King's perception of her, as well as sidestep the problem of women as medical practitioners; she is not, after all, a practitioner, but a passive conduit of God's grace.

"Cultural Mixing in Henry VIII"
Mira Kafantaris (PhD, English, Ohio State)

"Mourning, Melancholia, Macbeth, and Film"
Michael Harwick, Travis Neel (Graduate Students, English, Ohio State)

"From Page to Stage: Shakespeare's use of Holinshed's Chronicles"
Dustin Meyer (Graduate Student, English, Purdue University)

> Shakespeare scholar and critic, Stephen Booth once quipped, "We care about Holinshed's Chronicles because Shakespeare read them." The Chronicles were a popular source of material for early modern dramatists and authors to draw upon as inspiration for works that continue to captivate audiences. Appearing at the cusp of a major shift in English historiography, the Chronicles marked a turning point, moving away from the earlier models of moral didacticism and self-legitimation, towards what would come to be known as a humanistic method of history that favored factual accuracy and source materials. Most concurrent readings of Shakespeare and Holinshed tend to focus on the Henriad, whereas this paper will examine "King Lear" and "Macbeth" within the context of the historical methods of Holinshed's

Chronicles and the ways in which Shakespeare was able to use a newly emergent popular history as the inspiration for narratological tools of state and monarchical legitimation in spite of the fact that the features internal to the Chronicles favor no such effort.

Session X: Music Then and Now

"Shakespeare and the Blues"
Graeme M. Boone (Professor, Music, Ohio State)
Jarod Ogier (Librarian, Music/Dance Library, Ohio State)

This paper is properly about neither Shakespeare nor the blues, but rather a connection between the two, which concerns popular music more broadly in the Elizabethan and modern eras. The passamezzo moderno, a distinctive 16th-century bass-harmonic pattern originating in Italian popular culture, became extremely common in England during the 'Italian vogue' of the late 16th century and provided the basis for a great deal of music making there, including improvisation, dances, songs, and instrumental compositions. At least one song based on this pattern is cited in Shakespeare's plays, and there can be no doubt that he knew and enjoyed the pattern as did so many in his time. With the British colonization of America, this pattern became equally common here, and would form the basis of innumerable songs and dance tunes in the 17th through 19th centuries, notably including songs by Stephen Foster. Curiously but perhaps logically, the blues, emerging as a musical form around the beginning of the 20th century, seems to have absorbed this same harmonic progression into its unique form; and the blues harmonic progression would go on to become the most popular and influential harmonic design in American music history. Today we see evidence of this pattern principally in traditional music and in contemporary country-related genres; but no matter what your tastes, the passamezzo moderno is likely to be well anchored in your musical sensibility, as it was in those of Shakespeare's time.

"'The Historical Problem': Underscoring Romance in Shakespeare in Love"
Elizabeth Kirkendoll (Graduate Student, Music, Ohio State)

Music typically serves a number of functions in Hollywood film, conveying essential information to viewers through the use of identifiable musical codes. Among the most crucial of film music's tasks are establishing a general mood, conveying geographical and chronological setting, and revealing aspects of character development. Audiences typically understand these elements through a set of shared musical codes steeped in modern, Western music traditions—stereotypically, sweeping strings in the orchestra indicate romance, for example, while frantic tremolos create suspense. Historical films, particularly those set in the distant past, often complicate these roles. The need to indicate a film's time period encourages the use of musical styles and instruments from that period, yet because those styles may be outside the audience's frame of reference and period music may interfere with the composer's ability to create the desired mood, or correctly convey a character's thoughts.

Using the 1998 film *Shakespeare in Love* as a case study, I analyze composer Stephen Warbeck's solution to this issue: reversing audience expectations. Rather than attempting to disguise modern musical cues in historical sounds, Warbeck instead scored the film for full orchestra; the underscoring is comprised of two main themes with the strings and select woodwinds carrying the signifiers for mood and character. Contrasting the orchestra is the Renaissance lute which provides continuity between scenes and grounds the film in time and place. While moments in the film call for foregrounded period music (for example, a dance between Shakespeare and his love interest Viola), these scenes retain elements of tonal harmony, allowing Warbeck to move seamlessly between period and traditional underscoring and provide a tenable solution to the historical problem.

"The Difficulties of Writing Shakespeare Opera"
Arved Ashby (Professor, Music, Ohio State)

Chantal Schütz writes in the online Encyclopedia Britannica that "Shakespeare's ascendancy over Western theatre has not extended to the opera stage." The statement would seem off the mark when we consider the several hundred Shakespeare-based music theater pieces that have been written, from Henry Purcell's The Fairy Queen (adapted from A Midsummer Night's Dream in 1692) to Giuseppe Verdi's great threesome

(Macbeth, Otello, and Falstaff) and Thomas Adés's The Tempest (2004). Schütz's statement becomes more credible when we remember that most of these works either freely translate Shakespeare into other languages (as do Bellini, Berlioz, Verdi, and Gounod), or liberally transpose his dramatic scenarios to new contexts while using none of his verse at all. In this talk, I will summarize the compositional and libretto-related impediments that have prevented Shakespeare from having an opera-house history proportionate to his history in the theater. Among these are the difficulties of cutting and condensing stage plays that are already repertory pieces, the problems of adapting Shakespeare's many-sided characters to opera's more severe conventions, and something so specific and local as the challenges of setting iambic pentameter. Considering these challenges, only four operas (Vaughan Williams's Sir John in Love, Benjamin Britten's A Midsummer Night's Dream, Samuel Barber's Anthony and Cleopatra, and Lee Hoiby's The Tempest) could be said to have "faithfully" transposed Shakespeare's language and theatrical concerns into operatic terms. Of these, only the Britten has become something like a staple of the opera repertory.

"The Original Music for A Midsummer Night's Dream"
Ronald S. Cook (Independent Scholar and Performer)

There has been a modern effort continuing for more than a century to identify the music that was originally used to perform the lyrics contained in William Shakespeare's plays. One play that contains an unusually large amount of music and has therefore drawn special scrutiny is A Midsummer Night's Dream. I have been exploring the possibility that dances composed by Anthony Holborne were the source of some of this music. This paper summarizes my consideration of this possibility and the bases for my conclusion that Holborne's compositions provided the music for at least two songs and one dance in A Midsummer Night's Dream.

Session XI: Food and Foodways in the Age of Shakespeare

"Reconstructing Sixteenth-Century Regional Gastronomy from Alentejo: Évora, Portugal"
Jessica Rutherford (Graduate Student, Spanish and Portuguese, Ohio State)

> In this presentation, I work to reconstruct sixteenth-century regional gastronomy from the region of Alentejo, Portugal. This will require both a television with an HDMI input as well as a space in the kitchen in which the food can be cooked and presented. I will be discussing two different dishes: salted cod stew and chicken sausage (I have included an ingredients list below). The chicken sausage will have to be cooked and plated ahead of time, and will be served alongside Mediterranean olives and baguettes. Preferably the soup would be cooked during the presentation, and, in this regard, I can do the cooking or the Union chef can prepare the dish— the final decision on this can be made according to what is easiest for the Union staff. If it does not work to do on-the-spot food prep, the soup can be prepared ahead of time, either by the Union chef or me in the Union kitchen. Regarding the ingredients list, if the Union can provide the exact ingredients requested, then that is fine. If the Union is unable to provide the exact ingredients, I am able to purchase them on my own with reimbursement from the university. Given that the presentation is an attempt to reconstruct a sixteenth-century meal from Alentejo, it is important that the ingredients be as historically accurate as possible.

"Feasting in Shakespeare"
Hannibal Hamlin (Professor, English, Ohio State)

> Early in Shakespeare's Hamlet, the young prince jokes bitterly with his college friend Horatio about the overhasty marriage of his mother and his uncle, too soon after his father's death. Horatio says that he came to see Old Hamlet's funeral, and Hamlet responds, "I pray thee, do not mock me, fellow-student; I think it was to see my mother's wedding." Horatio agrees that "it follow'd hard upon," whereupon Hamlet offers the sarcastic explanation that it was due to "thrift," so the leftovers from the funeral could be used at the wedding: "the funeral baked meats did coldly furnish forth the marriage tables." Lurking behind Hamlet's comment is a familiar term from Elizabethan cooking. Raised pie crusts, often containing various "baked meats," were called "coffins." Shakespeare's plays are full of food -- cooking, feasting, eating -- and this paper will explore some of Shakespeare's most interesting uses of food and food practices. Such moments reveal aspects of the culture of sixteenth-century England, but they also exploit the complex symbolism of meals, deriving from both Classical literature and the Christian Bible.

"The Cultural Niche of Cheese in Shakespeare's England
Leslie Lockett (Professor, English Ohio State)

> Artisanal food producers underscore their recovery of "traditional" foodways, but in the case of cheese, even the smallest and slowest commercial producers aren't replicating premodern cheesemaking methods, which lacked thermometers, refrigeration, and bleach, among other conveniences. In other words, although Slow Food and old-fashioned methods of food preservation are in vogue, we should be thankful that artisanal creameries aren't making genuinely Shakespearean cheese.
>
> My paper explores the (sometimes startling) material realities of cheesemaking in the early modern British Isles: from husbandry practices that secured lactating animals' milk for human consumption, to technologies for creating curdling agents from plant proteases or animal maws, to the ageing of cheeses that would ensure the availability of protein and fat during the winter. Paradoxically, in the context of the seventeenth

century and earlier, cheesemaking signified the stabilization and commodification of an otherwise highly unstable nutritional resource (i.e. milk), at the same time that it was understood to be a risky undertaking, dependent upon biological and chemical processes that were still poorly understood and difficult to manipulate. Early modern rituals reflect this bifurcated outlook on cheese, particularly the dairy-centric May Day rituals that aimed to protect dairy animals from evil spirits and illness, and the Lenten reliance on hard cheese to supply nutriment, but not to gratify sensual appetites, in the penitential weeks just before fresh milk became available again.

'Shakespeare's Day' Keynote Lecture

"Music, Death, and 'Uncomfortable Time': William Byrd's O that most rare breast and Shakespeare's "Excellent Conceited Tragedy" of Romeo and Juliet"

Jeremy Smith (Professor, Music, University of Colorado at Boulder)
with participation from Members of Fior Angelico and Lord Denney's Players

Arguably few playgoers today are aware that Act 4 of Shakespeare's Romeo and Juliet ends with musicians engaging in badinage with a clown. Treated generally as superfluous or insignificant, the Peter and the Musicians scene is now cut more often than not. Yet Shakespeare must have had some larger dramatic purpose for it in mind, as the same musicians appear as spectators in the preceding "false lamentations" scene, where key characters mistakenly mourn Juliet's putative death. Too dramatically crucial to obliterate, this section too has nonetheless been redacted heavily and roundly criticized over the years, usually for the effusive, stilted, and formalized nature of its rhetoric. From an interdisciplinary perspective this paper reexamines these scenes as well as other moments in the play that feature musical allusions. It posits that Shakespeare used the musicians and other characters he thrust unawares into the act of "false lamentation" to portray the rhetorical trope of catachresis and that his model was O that most rare breast, a polyphonic song by the Elizabethan composer William Byrd. After purportedly composing O that for the funeral of the famous military hero and English sonneteer Sir Philip Sidney, Byrd used literary methods of sequential arrangement to develop an elaborate interdisciplinary tribute to his subject in his first published collection of English texted music. It was Byrd's venture into literary structures, via the rhetorical method of eristic imitation, I argue, that drew Shakespeare toward the song as he developed his hitherto unnoticed catachrestic conceit in Act 4 scene 5.

Romeo and Juliet has long been associated with music. Byrd was the premier musician of Shakespeare's day and recent studies of Elizabethan rhetoric have been markedly interdisciplinary. This paper, nonetheless, will be the first to contend that Byrd and Shakespeare had any direct influence on one another. Shakespeare, it has long been argued, was so focused on the "lowly" popular ballad and the "lofty" theories of *musica mundana* that he took little interest in Byrd's specialty in "pricksong" (art song). Byrd's reputation, in turn, has long suffered from the idea that he was "unliterary." Recent studies, however, point a way out of this quagmire. Students of the so-called New Rhetoric have exposed ways in which Byrd might have approached the literature of his time that have not been considered or have been disregarded as Music and Shakespeare revisionists Joseph M. Ortiz, Erin Minear, and Andrew Mattison have opened new paths for interaction across disciplines in their findings that Shakespeare might "silence … music" or provide "contexts that pull songs away from their musical status." From an interdisciplinary perspective gleaned from these approaches it will be shown not only that the scenes in *Romeo and Juliet* involving music were carefully integrated into the dramatic action, but also that they were integral to one of the play's larger purposes, which was to encourage an end to the enmity surrounding religious divisions of the time.