

Shakespeare: From the Globe to the Global

Welcome to this web project

Shakespeare: From the Globe to the Global is a collaborative production of the college teacher-participants in a 2011 NEH summer humanities institute at the Folger Shakespeare Library. Over the course of five weeks, and with the guidance of faculty experts, the institute explored the historical developments through which the hyperbolic ambition signaled by the name of Shakespeare's theatre became a reality, transforming a popular playwright from the margins of early modern Europe into a figure of unsurpassed cultural authority. The institute began by situating Shakespeare's writing within the expanding world views of his own time, and went on to examine representative episodes in the process by which Shakespeare became at once an icon of English identity, a repository of 'universal' values, and an instrument of imperial hegemony, before his transformation into today's most significant representative of a globalized literary culture.

For insight into the rich critical and performance histories through which this evolution can be traced, we explored the Folger's collections and drew on the expertise and interests of our faculty and participants. The range of individual projects that are represented here is formidable. Our intent was not to be comprehensive in coverage of our large subject, but to model and evaluate various approaches, contexts, and resources. Collectively, this sampler of the NEH summer institute's work provides exciting new materials for undergraduate teaching and scholarly research.

Our postings include a complete syllabus, primary and secondary bibliographies, and an introduction to the Folger's database of digital images. We also gather faculty video clips, individual commentaries, course assignments, and annotated bibliographies compiled by our program participants.

Our NEH summer scholars returned to their classrooms with a greatly enhanced understanding of the varied roles and contexts in which Shakespeare may be studied—and of the new resources available to bring those histories to life in the classroom. We hope that you in turn will find this opportunity to view their work equally illuminating.

This work is entirely supported by a generous grant from the Education Division of the National Endowment for the Humanities. The Education Division is dedicated to the professional development of graduate students and faculty in the humanities. Any views, findings, conclusions, or recommendations expressed in this website do not necessarily represent those of the National Endowment for the Humanities.

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Shakespeare in the Globe

The Crossroads of the Hellespont
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Arthur Horowitz

The "Voodoo Macbeth"
Peter Byrne

Twenty NEH summer scholars participated in Shakespeare: From the Globe to the Global. On these pages we feature their reflections on, and applications of, the work of the institute as they see it influencing their ongoing teaching and research. As the ambit of the institute was large, so accordingly is that of the participants' contributions. Their work ranges from critical commentary on rare material in the Folger's collections to filmographies, electronic presentations, lesson plans, and readings lists—anything that they felt would help bring the discoveries of this summer humanities institute into their own college classrooms.

Their contributions are presented in two groupings, roughly equivalent to the two-part structure of the institute, which began with a study of Shakespeare's writing within the expanding world views of his own time, and went on to examine representative episodes in the process by which Shakespeare became at once an icon of English identity, a repository of "universal" values, and an instrument of imperial hegemony, before his transformation into today's most significant representative of a globalized literary culture.

With this sampler, our intent was not to be comprehensive but to model and evaluate various approaches, contexts, and resources. We encourage you to explore at your own pace and share with us what you find most useful for your own scholarship and teaching.

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The Early Modern Hellespont: Crossroads between East and West

Miriam Jacobson, University of Georgia

Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up.
—Shakespeare, *Othello* (3.3. 453–60)

On Hellespont, guilty of true love's blood,
In view and opposite two cities stood,
Sea-borderers, disjoin'd by Neptune's might,
The one Abydos, the other Sestos hight.
—Christopher Marlowe, *Hero and Leander* (1. 1–4)

Shakespeare and his contemporaries were fascinated by Britain's newly established mercantile identity in the waters of the Mediterranean. The Levant company was founded from 1581–1583, and the East India Company soon after, in 1600, both giving Britain unparalleled access and exposure to the goods, cultures, and religion of Eastern and foreign lands. For playwrights and poets like Shakespeare and Marlowe, the Hellespont was both a gateway to the East and a conduit to the lost ancient worlds of Greek and Roman myth and history. For Marlowe, and his posthumous collaborator George Chapman, the Hellespont becomes a space where East and West, ancient and modern are violently negotiated, whereas for Shakespeare's *Othello*, the Hellespont perfectly characterizes the emotional tumult of his identity as an African and Eastern Other in a Western world.

When the English antiquarian and translator of Ovid's *Metamorphoses*, George Sandys, traveled East to Ottoman lands in 1610, he told three stories as he crossed the Hellespont, the narrow body of water that cuts between Europe (Thrace) and Asia Minor (Anatolia), best known as the setting for Christopher Marlowe's and George Chapman's poem *Hero and Leander* (1598). Sandys' first history (a set of stories) concerned ancient classical myths, the second was a medieval romance, and the third was a modern, commercial account of the landscape.

First, Sandys characterized the Hellespont as the site of several Greek myths of tragic loss. In *A Relation of a Iourney begun Anno. Dom. 1610* (1615), Sandys states that the Hellespont takes its name from the tragic fate of the maiden Helle, "the daughter of *Athamas* King of Thebes, and sister of *Phryxus*, who, flying the stratagems of their step mother *Ino*, was drowned therein"(24). The ancient city of Troy was located on the Asian side, but rather than describe the Greek encampment and the destruction of Troy (as Fynes Moryson did two years later), Sandys instead dwells on *Chersonesus*, the peninsula jutting out into the Hellespont, which he links to the story of Hecuba's post-war captivity and demise. Hecuba was supposedly buried on this peninsula in a tomb called *Cynossema*:

She in the diuision of the *Troian* captiues, contemned, derided, and auoided of all, fell to the hated share of *Vlysses*, when to free her selfe from shame and captiuitie, she leapt into the *Hellespont*: but *Dictus Cretensis* saith, that distracted with her miseries, and execrating the enemy, she was slaine by them, and buried in the aforesaid promontory (24).

The other stories of loss tied to this landscape include "the vnfortunate loues of *Hero* and *Leander*, drowned in the vncompassionate surges" and the Persian king Xerxes' bridge of boats built across the water to (unsuccessfully) invade Thrace (on the European side). The general rowed back across

the same waters broken and disgraced (here Sandys quotes Lucan, in Sandys' own English translation): "But how return'd? Dismaid, through bloud-staind seas, / With one boate, stopt by floting carcasses" (24). In the note "Of the Hellespont" to his English translation of Grammaticus Musaeus' Byzantine Greek poem *Hero and Leander* published one year later in 1616, George Chapman echoes this, adding that in reference to Helle the Hellespont is sometimes called "the virgin-killing sea." The history of the Hellespont in classical antiquity, then, was marked by premature death and defeat.

Sandys jumps ahead to the Middle Ages for his second tale, noting that both sides of the Hellespont have been under Ottoman control since the mid-fourteenth century, "in the reign of *Orchanes*," also called Orhan I (1326–1359). For Sandys, this is a great tragedy of loss and betrayal that would set in motion the later Eastern Christian "loss" of Constantinople to the Ottoman Empire in 1453. Sandys recounts that the defining moment of the loss of the Hellespont came when a Byzantine Christian woman living in Abydos (the city on the Asian side of the Hellespont) betrayed her people for the love of a Muslim Turkish general, "like another *Scylla*" (26). The daughter of the general of Abydos dreams that she falls into a ditch and is rescued by a gorgeously clothed gentleman who gives her rich garments. She then spots the Turkish general, believes he is her dream lover, and helps him take her castle by stealth. This exogamous romance is actually Turkish in origin. It derives from the chronicles of Hoca Sadeddin Efendi (Sad'ud'din, 1536–1599), the court historian for Sultan Murad III, the first Sultan to allow the English to trade on Ottoman soil. Sandys probably read a paraphrased version in Richard Knolles' *Generall Historie of the Turks* (London, 1603). Viewed from the Western perspective, this is a story of female folly, enticement by material goods, betrayal and loss. Desire for rich silks and jewels from the East is typically gendered as feminine in early modern Europe. As Alan Stewart points out in an article in the collection *Remapping the Mediterranean*, the clearest example of this occurs in Robert Wilson's play *The Three Ladies of London*, where merchants poke fun at English ladies' desires for "trinkets and gew gaws." But when viewed from the Ottoman perspective, the lady's dream vision could equally be a metaphoric conversion ritual as she is first cleaned, then clothed with the grace of the Islamic faith.

The illustrations in Sandys' text aid in shifting readers' perspectives back and forth between East and West: the first map of the Hellespont appears upside down at first glance, until one realizes that the perspective is from Europe, looking south-east into Asia Minor. An illustration of the Black Sea (Othello's "Pontic Sea") looks from East to West, and the viewer is positioned behind two equestrian figures in turbans and Turkish dress (janissaries?), holding what appear to be weapons. The illustration and its title are confusing: the viewer is positioned at the base of a small hillock behind the two mounted figures, which is labeled "Part of Thrace", and our gaze is directed across the Black Sea, towards the East. Yet the title of the image, displayed in a cartouche, reverses that direction: "The Black Sea entering in to the Thracian Bosphorus." The turbaned horsemen in front of us look East, while we attempt to orient ourselves between the Westward movement of the picture's title and the gaze Eastward offered by the engraving. We see only the shadowed backs of the horsemen, and one of them has his arm raised, though it is unclear whether he is saluting, threatening, or merely pointing East.



All of Sandys' tales characterize the Hellespont and its banks as spaces permeated by tragic histories of loss and betrayal until his third narrative, a description of the contemporary Hellespont. The late sixteenth-century Hellespont is a busy commercial customs port, heavily policed and guarded on both sides by the Turkish military, echoing descriptions made by earlier European travelers André Thevet and Nicolas de Nicolay in *Cosmographie du Levant* and *The nauigations*,

peregrinations and voyages, made into Turkie, respectively. On the sites of ancient Sestos (Thrace) and Abydos (Asia Minor), the Turks have built two castles, each of which Sandys describes as more like a military garrison than a palace, “nothing lesse then inuincible, by reason of the ouer-peering mountaines that bracket the one, and slender fortification of the other to land-ward” (26). These edifices are illustrated in the engraving accompanying the text. The “castles” operate as customs

gate-keepers, detaining the flow of European merchant ships, calling for passports and searching the commodities on board: “All ships are suffered to enter, that by their multitude and appointment to threaten no inuasion; but not to returne without search and permission” (26). Fynes Moryson’s journey across the Hellespont (published two years after Sandys’) corroborates and elaborates Sandys’ description, emphasizing the military precision and rigor of the Turkish customs searches:



For the ships that come from *Constantinople*, vse to bee detained here some three daies. ... Besides, these searchers and Customers looke, that they carry no prohibited wares, neither can the ship, nor any passenger be suffered to passe these Castles, except they bring the Pasport of the great Turke, which the chiefe Visere or Basha vseth to grant vnto them. Thus when no ship without the knowledge of the chiefe Visere can either passes these Castles leading to the *Mediterranean Sea*, or the two Castles about leading into the Euxine Sea, noted with (D E), surely these foure Castles are the greatest strength of *Constantinople* by Sea.(266–7)

Moryson’s text is illustrated with a woodcut map of the Hellespont and its castles, one of which looks boxy and industrial to modern eyes, more of a military complex than a castle.



The tragic topography of ancient Greek myth and the betrayals of medieval Romance give way to heavily policed Ottoman commercialism. The emphasis here is the global trade that has built and strengthened the Ottoman Empire. The Hellespont flows into the Black Sea (*Euxine Sea*) to the north east and empties out into the Aegean (which Moryson mistakes for the Mediterranean) to the south west. In other words, the Hellespont is the only way for merchant ships to reach both Constantinople on the Black Sea, the capital and busiest port of the Ottoman Empire, and the Greek

Islands, responsible for many of the most valuable commodities of the Mediterranean (Candia, or Crete supplied olive oil and flour to the Ottomans, while Corinth supplied the dried raisins—currants—that kept the European economy rich). By policing the Hellespont, the Ottoman Empire ensured that it controlled access to international mercantile trade, which in turn strengthened its empire. Another illustration from Sandys' text, following the Hellespont into the Bosphorus that bisects Constantinople, furthers this sense of policing, showing a ship traversing the narrow Bosphorus and surrounded by powerfully built castles on either side.



As Palmira Brummett has argued in *Ottoman Seapower and Levantine Diplomacy in the Age of Discovery*, the sixteenth-century Ottoman Empire was a merchant state in which conquest and commercialism were inseparable: “the political and commercial expansion(s) of the Ottoman Empire are inextricably linked. The economies of conquest are not detached from the economies of trade, and the state is granted commercial intentionality as well as a navy to enforce its intentions” (20). Once this “merchant state endowed with economic intentionality” (4–5) was established, conquest itself took on the fluid nature of commerce: “Conquest was not fixed in time and space. It was negotiable, like commerce” (123). This meant that the boundaries of the Ottoman Empire were unfixed and fluid, located in the seas along trade zones, rather than demarked on maps or patrolled territories (12–13).

Thus to early modern English eyes, the Hellespont appeared as a layered landscape, characterized by ancient loss, medieval betrayal, and early modern commercialism. As a body of water, it is also a space of (literally) fluid borders rather than strict boundaries, one that must therefore be policed and guarded by the Ottoman Empire in order to ensure their continued commercial and imperial success. It was not simply a site where writers and playwrights could explore economic, geographical, historical, racial and religious problems; it was *the* site where these issues were given imaginative form, and worked out.

Suggested Reading

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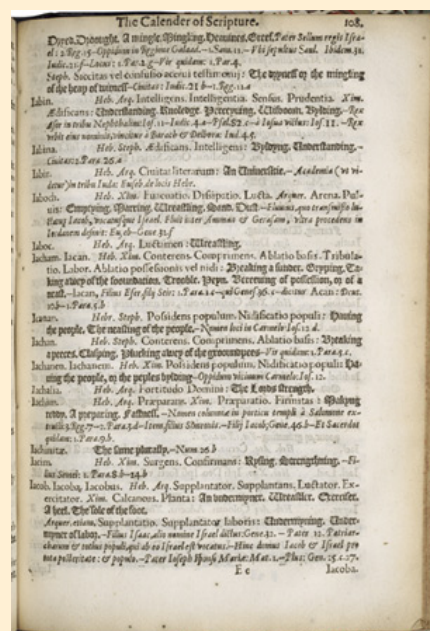
The "Voodoo Macbeth"
Peter Byrne

Inter-Faith Encounters: English Protestants and the Hebrew Bible

Sara Coodin, University of Oklahoma

Renaissance English culture was markedly preoccupied with the Hebrew language and the Hebrew Bible, and by implication, also with Jews. That preoccupation came to the fore in Tudor England with Henry VIII's desire to furnish Scriptural grounds for his divorce. The Latin Bible failed to supply those grounds, but Henry hoped to locate a Scriptural precedent in either the original Hebrew text of the Bible or its Judaic exegesis. The cultural interest in Hebrew in England expanded in the decades after Henry's reign with the influx and popularization of humanist learning, which advanced a program of textual scholarship that prioritized the discovery, translation, and study of original texts.

Despite a growing interest in the original text of the Bible and the Hebrew language in this period, sixteenth-century-English Protestants did not have the necessary skills to delve into Hebrew texts. The desire to consult with original materials and, in some cases, with rabbinic and Talmudic commentary on difficult passages often necessitated face-to-face encounters with rabbis or recent converts who were fluent in Hebrew and familiar with the Judaic exegetical tradition. These kinds of inter-faith encounters took place largely in Continental Europe in the sixteenth century. However, there are also extensive signs of textual encounters between Protestants and Jews in England, evidenced in English-language Bible commentaries from the period, where English Protestant theologians such as Andrew Willet directly address rabbinic commentary in their work.



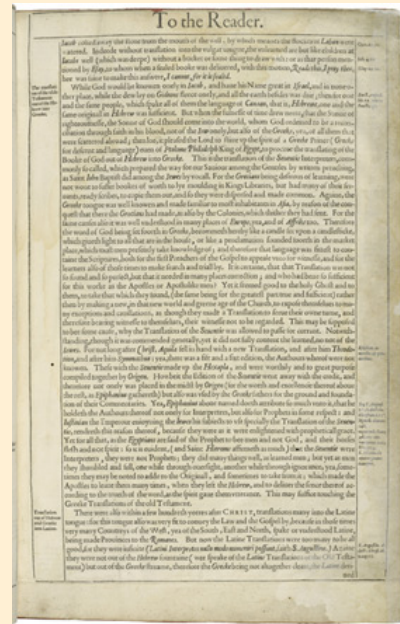
In the late sixteenth and early seventeenth centuries, many printed English Bible translations and commentaries prominently advertised having consulted with the Hebrew text. "Consultation with the Hebrew" was a marker of quality, and a badge signaling a well produced, authoritative, and newly revised text. A variety of Biblical materials incorporated this claim on their title pages, including the 1575 *Calendar of Scripture*, which catalogues etymologies of Scriptural names and their Hebrew meanings. In this page from the Folger Shakespeare Library's edition of *The Calendar of Scripture*, Jacob's name is correctly explained through its Hebrew etymology. In Hebrew, Ya-akov (Jacob) means "heel-grabber," which is interpreted figuratively as "usurper."

In early seventeenth-century English Bibles, characters from the Hebrew Bible figure prominently alongside those from the New Testament, and Hebrew is accorded a prominent visual place in frontispieces and illustrations. In this 1602 Bishops' Bible, the ten tribes of Israel flank the left-hand side

of the frontispiece, while the right-hand side features apostles. The very top and center of the page showcases a Hebrew word encased in rays of light containing the letters *yud*, *heh*, *vav*, *heh*, which spell out *Yehovah*, the sacred Hebrew word for God.

The late sixteenth and early seventeenth centuries in England were characterized by a zeal for translating the Bible into English — a zeal that, in many ways, culminates in the production and publication of the 1611 King James Bible. However, the widespread interest in translating the Bible in consultation with the original text raises a series of suggestive questions about the relationship between Protestant Englishmen and the Jewish materials they were consulting. Just what were Protestant theologians seeing when they pored over Hebraic materials? How much did English theologians see past in the interest of framing those materials within a Protestant schema? Many scholars have emphasized the ways in which early modern theologians read Jewish sacred writings

and Jews through a Patristic dichotomy that delegitimized their Jewish aspects, casting the Hebrew Bible as the “Old” Testament — a debased, primitive form of worship. However, English writers also often described Jews and Judaism as intransigent, highly resistant to any and all attempts at assimilation, and therefore impossible to either Christianize or eradicate. In short, Jews were often represented as a force to be contended with, and one that stubbornly resisted attempts at Christian assimilation.



Early modern English culture's ongoing fascination with Hebrew and use of Hebraic materials to compile

new translations of the Bible suggests increasing awareness of a parallel tradition among Jews that approaches and explicates Biblical narratives and figures very differently from how Protestants were figuring them. In this introductory note to readers in the Folger's copy of the 1611 King James Bible, translators make reference to Jacob — a figure from the Hebrew Bible — as a way of explicating the act of translation itself. “Translation,” they write, “removeth the cover of the well, that we may come by the water, even as Jacob rolled away the stone from the mouth of the well, by

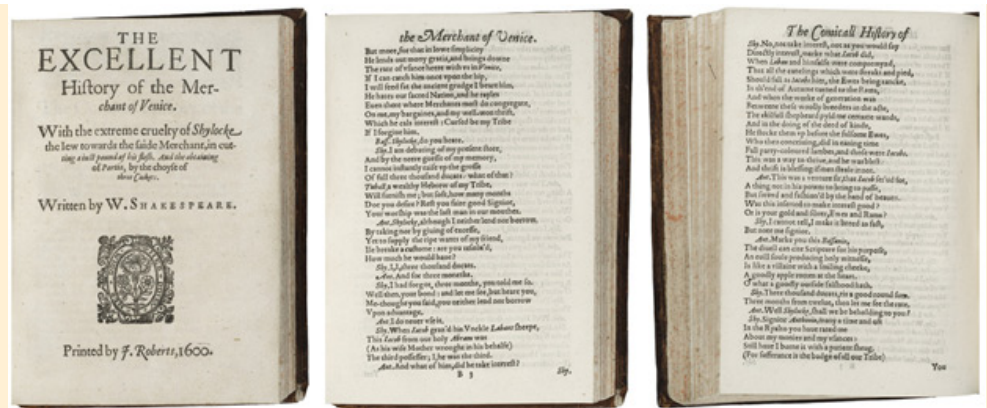
which means the flocks of Laban were watered.” Although the translators’ message is clearly a Protestant one in which translators make Scripture available to a wide audience, the figure chosen to represent this image is one from the Hebrew Bible. Which Jacob is being referenced here? The Judaic Jacob, or the Patristically reinterpreted, Protestantized one?

In Shakespeare’s *Merchant of Venice*, Shylock cites an episode from the Hebrew Bible featuring Jacob successfully breeding his uncle’s parti-colored lambs. Shylock cites a passage from Genesis in a way that may suggest a different perspective on these verses from the one that Antonio provides. In this 1600 edition of *The Merchant of Venice* from the Folger’s collections, Shylock not only identifies with Jacob; he identifies himself as Jacob. In this text of the play, he pronounces:

When *Jacob*, graz’d his Uncle *Labans* sheepe,
This *Jacob* from our holy *Abram* was
(As his wise Mother wrought in his behalf)
The third possessor; I, he was the third.

Later versions of the play change the ‘I’ to ‘aye,’ suggesting at a less proprietary relationship between Shylock and his Biblical forefather. But we might just as easily read the line as Shylock emphasizing how he (as Jacob) was the third possessor of that dynastic wealth. As the third possessor, his wealth functions as a token of God’s covenant with Abraham, Isaac, and Jacob. Shylock may very well be asserting his membership in the Jewish or Hebrew nation in this episode.





Antonio's response to Shylock's use of Scripture is quick and dismissive. He accuses Shylock of appropriating Christian Scripture illegitimately: "The devil can cite Scripture for his purpose." However, Antonio's comment signals a problem with which Shakespeare's contemporaries were well familiar. What Christians label the "Old" Testament in fact encompasses an anterior tradition's sacred writings: the Jewish Torah. In a strict chronological sense, Christians are the appropriators of Jewish sacred writings, and they occasionally required the assistance of Jews to successfully translate and interpret those writings. Early modern England's growing awareness, appreciation, and reliance on the Hebrew Bible and the Hebrew language would appear to signal a recognition of that anterior tradition. The cultural awareness and fascination with Hebrew in Renaissance England repeatedly and, at times, very deliberately recalls the presence — theological, linguistic — of that anterior tradition, and of Jews.

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Atlas Chinensis as Global Encounter

Carol Mejia LaPerle, Wright State College

The London publication of *Atlas Chinensis* in 1671 is part of an English fascination with China. It is an interest cultivated by over a century of travel writing narratives, inspired particularly by the cultural influence of Richard Hakluyt's *The Principal Navigations, Voiages, Traffiques and Discoveries of the English Nation* (1589–1600) and Samuel Purchas's *Hakluytus Posthumus, or Purchas his Pilgrimes* (1625). *Atlas Chinensis* is consistent with the commercial and patriotic goals of the English East India company consolidated in 1600. The fact that it is a book documenting Dutch trade aspirations in China hardly diminishes the role the book plays in tracing English participation in global encounters. Indeed, in the midst of contentious Dutch/Anglo relations in securing a favorable foothold in Euro-Asian and inter-Asian trade, and in the context of an English book maker's duplication of a Dutch printer's consolidation of travel reports, engravings, and official trade documents generated by the VOC (the continental counterpart to the English enterprise founded in the Netherlands and also referred to as the Dutch East India company), *Atlas Chinensis* highlights both an old, enduring cultural fascination with China, as well as a new and commercially urgent investment in the country.

The book's contents merge both the cultural and the commercial. On the one hand, it is a culmination of European knowledge of China up to the mid-seventeenth century: maps of cities and provinces; accounts of idol worshipping and culinary customs; pictures of landscapes and cityscapes accompanying extended descriptions of them; mourning and funeral rituals; inventories of materials of warfare and of fashion; accounts of plants, beasts, and birds; and aspects of the Chinese language and learning. On the other hand, the book closely documents the third official ambassadorial attempt of the Dutch to secure exclusive relations with the much coveted Chinese market. Documenting Pietre Van Hoorn's embassy to China, the account attempts to itemize, while maintaining a veneer of detached objectivity, a desperate, ill-fated, and ultimately unsuccessful venture. Van Hoorn's embassy left Batavia for China in 1666 with the goal of securing more favorable trade conditions as compensation for Dutch maritime assistance in the Ch'ing conflict against the Cheng regime. For almost two years, the Dutch train travelled from the marginal provinces to the imperial palace in Peking (and back), negotiated trade in coastal regions and in cities, prepared and conferred gifts (including horses and oxen), banqueted, practiced ceremonial rituals, and waited for a private conference with the Emperor that never was granted. The party left Foochow in 1668 with a sealed imperial edict addressed to the Governor General at Batavia with instructions that it not to be opened by Van Hoorn. In the edict was not only a rejection of the conditions of trade proposed by the Dutch, but also a reversal of any previous trade arrangements, effectively ending all hope of Dutch commerce in China.

But despite the failure of the embassy, *Atlas Chinensis* emerges as a valuable English resource for conceiving and disseminating global encounters. As part of John Ogilby's project of publishing comprehensive volumes covering all parts of the globe, *Atlas Chinensis* captures moments of Euro-Sino relations in extensive illustrations. The book offers panoramic views of five inter-cultural encounters, and these illustrations are the subject of a PowerPoint presentation and visual analysis accompanying the essay. While the details of the engravings are hardly decipherable when beholding the manuscript's pages, the magnification of Folger's Luna interface enables a detailed examination of minutiae, proving that digital projects not only allow us to see more, but urge us to look closer.

John Ogilby's Atlas Chinensis (1671): Illustrations of Global Encounters (PDF)

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Shakespeare in the Globe

The Crossroads of the Hellespont
Miriam Jacobson

English Protestants and the Hebrew Bible
Sara Coodin

A Fascination with China
Carol Mejia LaPerle

Geo-humoralism in *Othello* and *The Tempest*
Ryan J. Croft

Images of Cyprus
Matthew Zarnowiecki

Mapping English History
Kyle Pivetti

Othello and the Ottoman Fleet
Ambereen Dadabhoy

Race, Language, and *The Tempest*
Robert Hornback

Representations of Pain in Print
Jason E. Cohen

Global Shakespeares

African and Asian Shakespeare
Rebekah Bale

Cuban Shakespeare
Donna Woodford-Gormley

Global Shakespeare Films Bibliography
Keith Jones

New Media in the College Classroom
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Othello in Colonial Calcutta
Allison Tyndall Locke

Curating Digital Images
Jessica R. Frazier

Shakespeare Forgeries and Historical Reconstruction
John Mitchell

Shakespeare in Performance Syllabus
Arthur Horowitz

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Peter Byrne

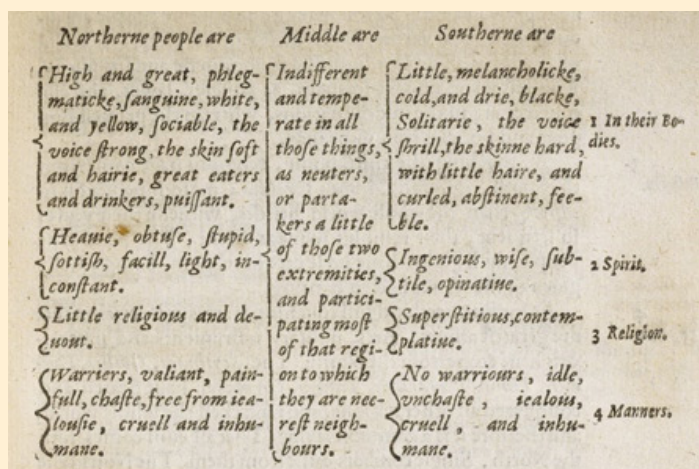
Embodying Race and Language: Geohumoralism and Renaissance Proto-Linguistics in Shakespeare's *Othello* and *The Tempest*

Ryan J. Croft, University of Wyoming

Renaissance notions of how race and language are embodied contrast with the assumptions of later historical periods. At the same time, writers in the sixteenth and seventeenth centuries wrestled with issues that are still controversial today, such as the hierarchy of dialects in a society. Thus, a survey of Renaissance understandings of race and language not only enables a deeper analysis of Shakespeare's plays but also encourages classroom discussion about the relationship between these earlier notions and ones held today.

As Mary Floyd-Wilson has shown, some Renaissance writers used the interaction between climate and the four humors to explain both the physical and cultural differences between peoples—a concept known as geohumoralism. This understanding of race was different from the pseudo-biological approaches of the nineteenth century, which saw race more as the result of heredity than of the environment. Most importantly, in the European Renaissance the earth's people were categorized not simply in a binary manner (white vs. colored), but rather in a tripartite schema as Northerners, Southerners, and Middlers.

A seventeenth-century English edition of Pierre Charron's *De la sagesse* (*Of Wisdom*, originally published in France in 1601), provides a chart of these three kinds of people and their different mental and physical traits. For example, the chart identifies Northern people as phlegmatic or temperate with a strong voice, while Southern people are deemed to be melancholic with shrill voices. At the same time, while Northerners are heavy and obtuse, Southerners are ingenious and subtle. This assigning of attributes demonstrates that Renaissance geohumoralism did not simply make Northern peoples superior to those from the South. Rather, there was a more complex understanding of racial characteristics at work.



In fact, the "best" race, if such a thing could be said to exist in the Renaissance, would be the middle peoples, for as the chart notes they are "indifferent and temperate in all those things..." This is why, in a second chart, Middlers are said to be skilled in discourse and reasoning, while Northerners excel in imagination and Southerners in understanding. Out of the three races, then, it is the Middlers, with their greater reason, who are superior to both the Northerners, who "execute and obey," and the Southerners, who contemplate and philosophize.

	Northerne,	Midlers,	Southerne.
Qualities of the Soule.	The common sense, Force as of Beares and other beasts.	discourse & reasoning, Reason and iustice of men.	Vnderstanding. Subtily of foxes, & religion of diuines.
Planets.	Mars } Warre The moon } hunting.	Mercury } Emperors, Iupiter. } Orators.	Saturn } contemplati- Venus } lone, (or,
Actions and parts of the common-weale.	Art and handi- crafts. Labourers, Artifi- cers, Souldiers, to execute & obey. Young men vnapt.	Prudence, knowledge of good and euill. Magistrats, prouider, to iudge, command. Perfekt men, mana- gers of affaires.	Knowledge of truth and falshood. Prelates, Philoso- phers, to contem- plate. Graue old men, wise, pensiue.

These schematic charts become even more interesting when juxtaposed with Shakespeare's plays, especially *The Tempest* and *Othello*. For example, might Caliban's acceptance of Stephano and Trinculo as gods be related to Charron's notion that Southerners are superstitious? On a more positive note, might Caliban's dreaming and enjoyment of the island's sounds relate to the chart's identification of Southerners as contemplative? As for *Othello*, the first chart in Charron provocatively identifies Southerners as "jealous," whereas Northerners are said to be free from this fault. Moreover, the second chart associates Southerners with the pursuit of truth, as well as age and melancholy, which might explain *Othello*'s obsession with "ocular proof" and his continued insistence that he is old and the youthful desires in him are "defunct."

Nevertheless, any purported links between Shakespeare's Moor and these geohumoral stereotypes are complex, for, as Floyd-Wilson points out, it is debatable how quickly *Othello* becomes jealous compared to such Northern characters as Posthumous in *Cymbeline*. For that matter, is *Othello* really "no warrior, idle, and unchaste"? Finally, in the more specific terms of linguistic expression, few who read *Othello* likely imagine the titular character's voice as "shrill" considering his nobleness of speech and massive "O's."

Another example, and a notion important when considering both "island plays," is the description of "they that live upon Sea coasts [as] subtle, deceivers by reason of their commerce & traffic with diverse sorts of people." This belief in the cunning of island or coastal peoples is present not only in Charron, but also in Thomas Wright's famous *Passions of the Mind* (1601), and may explain Iago's comment to *Othello*:

I know our country disposition well;
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience
Is not to leave't undone, but keep't unknown.

(3.3.201–204)

Here, Iago characterizes Venetians as subtle and devious, unlike *Othello*, the naive native of an island country. Charron's tripartite grouping of peoples, then, allows for a conversation about whether or not Shakespeare's representations of Moors and the Mediterranean are typical of his time.

Beyond physical and mental characteristics, the intersection between race and language is also marked. Read alongside Charron, Juan Huarte's popular *The Examination of Men's Wits* provides an approach to discussing these twinned concerns. Ostensibly, Huarte's book sets out to guide children to vocations that best fit their temperaments. While giving advice to educators and parents on this matter, Huarte also presents some interesting case histories and speculates regarding the effects of humor and body temperature on speech. Huarte recounts, for instance, how persons unequipped for either rhetoric or poetry were suddenly eloquent and even spoke in verse after falling sick with fever—the greater humoral temperature granting them a greater vigor in speech than usual. Recalling Ben Jonson's famous command, "Speak, that I may see thee," we can suppose that when Renaissance audiences heard a play they understood that how characters spoke revealed something not only about their mental state but also about their inner humoral balance (Johnson 574).

Huarte also considers how an entire language can agree with, first, the humoral temperature of an individual and, second, the average humor of an entire people. Of the several questions he raises about these matters, two deserve particular attention. I will paraphrase both. First, Huarte asks, "Why is Latin so hard for the Spanish to learn, when French, Italian, Dutch, English, and other northerly nations take it up so easily?" Second, he raises the question, "Why do things spoken or written in Latin sound better, carry more loftiness, or have greater delicacy, then in any other language how ever good?"

Huarte is able to turn the first question to the advantage of the Spaniard. For Huarte, Spain lies at the center of the world, and thus the Spaniard is one of those middle races gifted with understanding, as we saw in the chart accompanying Charron's work. Whereas the Northerner possesses the "moist" imagination and memory necessary for learning languages, the Spaniard does not. However, his "hot and dry" brain makes up for this with its ability to pursue such reasonable disciplines as law or medicine.

The second, more difficult, question brings Huarte to a debate between Aristotle and Plato on the nature of names: can any name be said to identify the *thing itself*? Aristotle would say no, citing the fact that "all names are devised and shaped after the conceit of men" (118, quoted from the 1594 edition; STC 13890). For Huarte, the issue is complicated by Scripture, which records how Adam gave to all the animals "the proper name that best was fitting for them." And so, although Huarte admits that wine and bread have sixty names in other languages, he ultimately sides with Plato, supposing that "the first devisers" of language

feigned the words at their pleasure and will, yet was the same by a reasonable instinct, communicated with the ear, with the nature of thing, & with the good grace and well founding of the pronounciation, not making the words over short or long, nor enforcing an unseemly framing of the mouth in time of utterance, feeling the accent in his convenient place, and observing the other conditions, which a tongue should possess, to be fine, and not barbarous.

Huarte then tells a story of a Spanish author of romances who, looking for a name for a giant, stumbled upon the Latin command "tra qui tantos," and seized upon it as the name for his monster. Huarte comments:

The curiosity of this gentleman in calling the Giant *Traquitantos*, had also those first men, who devised the Latin tongue, in that they found out a language of so good sound to the ear. Therefore we need not marvel that the things which are spoken and written in Latin, do sound so well, and in other tongues so ill: for their first inventers were barbarous.

(119)

For Huarte, then, all languages are not created equal. Some agree more with reason and Nature than others. Barbaric language, in short, is the product of humoral and mental imbalance, of which it is the primary symptom. "Speak, that I may see thee." Testifying to the lingering effects of a Roman-centric view of history, Huarte would seem to identify the originators of Latin as a middle people in the mold of Charron's tripartite organization of the race. As for Spain, she is an heir to Rome in accordance with the historical doctrine of *translatio imperii*—seen in humoral terms that, while certainly associated with idiosyncratic individuals and the stock characters of drama, are here transformed into a wider racialist discourse.

Huarte's comments on the connections between language, the humors, race, and barbarism helps us understand the tremendous concern with mixed languages in the writings of Sir Philip Sidney, Edmund Spenser, and others. As Spenser has Irenius say in the *View on the Present State of Ireland*, about the mixing of the Irish and the English on that island:

I suppose that the chief cause of bringing in the Irish language, amongst them [the earlier English colonists], was specially their fostering, and marrying with the Irish, which are two most dangerous infections; for first the child that sucks the milk of the nurse, must of necessity learn his first speech of her, the which being the first that is inured to his tongue, is after most pleasing unto him, insomuch as though he afterwards be taught English, yet the smack of the first will always abide with him; and not only of the speech, but of the manners and conditions.

(modernized text, based on CELT: Corpus of Electronic Texts: A project of University College, Cork College Road, Cork, Ireland —<http://www.ucc.ie/celt>)

Here miscegenation is not so much biological as linguistic. Or to put it another way, the linguistic mixing is equally—or even more—important than any "physical" mixing. Indeed, Spenser goes on to explain how language and one's inner humoral constitution agree in a fashion similar to Huarte:

for the mind follows much the temperature of the body; and also the words are the image of the mind, so as, they proceeding from the mind, the mind must be needs affected with the words. So that the speech being Irish, the heart must needs be Irish; for out of the abundance of the heart, the tongue speaks.

Spenser advances from Huarte, though, by charging that the relationship between temperature and language can work in reverse; like magic, a barbarous tongue can reduce the bodily humors to a barbarous state, essentially changing someone's race. Spenser here anticipates the science fiction

writings of a figure like Samuel Delany, whose fictional language Babel-17 raises its user's metabolism.

Charron, Huarte, and Spenser suggest looking more closely at how a character's speech reveals something not only about their humors but also about their belonging to a particular ethnic group as understood through the racist discourse of geohumoralism. For example, does *Othello's* noble speech at the beginning of his play fit audience expectations for what a Moor should speak like? And is Iago's breaking down of *Othello's* language thus a fall into old stereotypes? Our answers to these questions might cause us to reinterpret the noted scene at the beginning of Act 4 where *Othello* seems to suffer an epileptic fit (Huarte's fever, perhaps?) after taking more of Iago's "medicine." Does Iago's language infect *Othello* in a humoral way, leading to barbarism?

Let us conclude with an example from *The Tempest*. Commenting on her teaching of language to Caliban, Miranda claims:

I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which good natures
Could not abide to be with...

(1.2.353–360)

Caliban's "nature," although it learns her language, contains something in it that resists Miranda's wholesale indoctrination. Shakespeare captured this resistance not only in Caliban's use of language to curse but also in his lines that are often a syllable too long. And yet, what are we to make of the fact that later in the play he utters some of the most beautiful lines of all the characters on the pleasures of the island?

Questions concerning how language impacts the body and intersects with race are ones that haunted Renaissance thinkers such as Shakespeare and are still with us today. Plays like *Othello* and *The Tempest*, then, might contribute to conversations about issues such as Ebonics and whether or not countries should have an official language. As Bill Ashcroft shows, they also find a place in discussions about translation and the ability of one language to express another culture's beliefs and ethos. The reading list below can help instructors and students continue to compare and contrast modern and Renaissance discourses of race and language.

Suggested Reading

Ashcroft, Bill. *Caliban's Voice: The Transformation of English in Post-Colonial Literatures*. New York: Routledge, 2009.

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Images of Cyprus at the Folger

Matthew Zarnowiecki, Touro College

Images of Cyprus in the Folger's collections illustrate the complex connections between Cyprus, Venice, England, and the Ottoman Empire during the early modern period. On the one hand, cartographic and militaristic accounts help us to place the island on the eastern-most corner of the Mediterranean, closest to Turkey and farthest from England. Cyprus was an important site of conflict between east and west, Ottoman and Venetian, the Turk and the Christian. The siege of Famagusta (1570–1571) and the battle of Lepanto (1571) were thus decisive moments in the continuing struggles over the island's identity. On the other hand, images created after the Venetians ceded Cyprus in 1571 demonstrate its continuing accessibility in the imagination. These texts and images show Cyprus to be a site of multiple potential meanings, including loss, triumph, aggression, and (as the legendary birthplace of Venus) love. They also illustrate Cyprus's history as a palimpsest of occupiers and as a crucial, signifying territory for Christians and Muslims.



Some of the Folger's images depict military conflict. The Folger's image of a fortress in Steffano Lusignano's brief history of Cyprus (1573) is a fairly conventional one. In the text, the image and description of the fortress and siege take their places in a larger environment of religious and mercantile conflict, and Lusignano takes care to attend to both the particular dimensions and numbers of each town and fortress, as well as the larger narrative of struggle with the Ottoman Empire.

A striking contrast to the fortress image is a much later portrait by Wenceslaus Hollar of Catarina Cornaro, who was a Venetian Queen of Cyprus (1474–1489). Cornaro is an intriguing figure who came to power under dramatic and suspicious circumstances, played a key part in Venetian-Cypriot political and mercantile alliances, and was eventually forced to abdicate. In another version, this portrait bears the title "La bella Laura del Petrarca," and the Folger's version was likely re-titled by former owners, the van Veerle brothers, who were seventeenth-century merchants of Antwerp. Catarina Cornaro's

politically fraught reign is thus associated with Petrarch's symbol of ideal and unattainable love. The act of re-titling accents both mercantile connections between Venice and Cyprus, and traditional associations of Cyprus with Venus, since Paphos is the legendary birthplace of the goddess of love.

Other Folger images, like those of Cornelis de Bruyn, John Woods, and the celebrated *Theatrum orbis terrarum* of Abraham Ortelius (1606), place Cyprus within the larger Mediterranean map. These images exemplify opposing impulses. Views of the shoreline and storm-tossed ships tend to exoticize the island with adventurous, romantic associations. Mapping the island within the Mediterranean, on the other hand, accents its range of cartographic, mercantile, political, and religious information and alignments.

A third perspective is found in the Folger's unique copy of an Italian manuscript dated 1565–1571. These records of Alessandro Magno, a real-life merchant of Venice, provide fascinating and vivid pictures of life on the island. Like Lusignano, Magno is interested in presenting a comprehensive picture of Cyprus, including descriptions of its coastline, cities, and people. But his manuscript glances into everyday life as well; he sketches places and items of interest and documents his travels throughout the island. The rough sketches he must have made while traveling are sometimes converted into beautiful, full-color renditions of everyday life on the island, including a typical house, a Cypriot farmer threshing wheat, and a rather precise sketch and description of a Cypriot ox-cart. Elsewhere in the manuscript are drawings of exotic locales such as the pyramids and sphinxes of

Egypt, and St. Paul's Cathedral in London. Magno's wide travels help to place Cyprus at one end of a mercantile, military, religious, and experiential map that included England as well.



For Shakespeareans, Cyprus is the island of *Othello*. But interest in the island is often limited to a few footnotes that stress the emptiness of Shakespeare's references. For him, it is said, Cyprus is a much less real place than Venice. Shakespeare does begin with the threat of warfare with the Ottoman enemy, but in the play, Venice's military problem is solved by a miraculous tempest that disperses the Turkish forces while leaving the Venetians unscathed. Magno's manuscript images, and the Folger's other images of Cyprus, ought to facilitate comparisons between Shakespeare's Cypriot action in *Othello*, his Venetian merchants, and the concerns of Magno and other real-life merchants of Venice. Students of *Othello* might examine the Folger's many images of the Moor of Venice in performance alongside Magno's firsthand depictions and Lusignano's military records. Students of early modern English-Italian relations can track Magno's first-person descriptions of both Cyprus and England. The result might reveal both the reach, and the limitations, of Shakespeare's imagined Cyprus.

Suggested Reading

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Mapping English History in the “Universall World”

Kyle Pivetti, University of California, Davis

When the rebels of *Henry IV Part I* (1597) pore over a map of England, dividing the land they expect to win, they may as well lick their lips. “Come, here’s the map,” Glyndwr says, “Shall we divide our right, / According to the threefold order ta’en?” (3.1.67–68). Shakespeare’s audience surely squirmed as they watched the emergent infant English nation separated with surgical precision. If the play traces the deep divides between lords and king, the map shows that those ruptures now appear in the geographical spaces of England itself. It’s a device Shakespeare repeats again in *King Lear* (1606), with just as much impact for those concerned for England’s status as a collective whole. Any spectator familiar with the history of Brutus or the early Elizabethan tragedy *Gorboduc* (1561) would know what comes of such division: civil war and tragedy. The map simply makes that anxiety of division and cultural rupture visual.

But *King Lear* and *Henry IV Part I* share another similarity in their use of maps. Both plays begin in English history, with moments repeated and collected by chroniclers like Holinshed. The maps, like the history play itself, make accessible those pasts in ways that tell of national anxieties—and of national ambitions.



Early modern cartography, of course, served a practical purpose. Maps illustrated the geography of England and the world at large, and any traveler would defend their pragmatic uses. Yet the explosion of early modern mapmaking, from Christopher Saxton’s *Atlas of the Counties of England and Wales* (1578) to John Speed’s *Prospect of the Most Famous Parts of the World* (1627), coincided with a burgeoning antiquarian interest to the degree that mapmakers often presented their works as historical texts. When Sir Walter Raleigh’s *History of the World* first appeared in 1614, the associations between the two fields were made apparent in the book’s frontispiece. In this engraving, we see the figure named “instructor of life” standing atop two defeated bodies, marked “death” and “oblivion.” Tellingly, the “instructor of life” holds aloft an image of the globe marked with the signs of cartography. Mapmaking and history come to serve the same purpose; they defeat “oblivion” and its attendant death. Gerhard Mercator’s famous *Atlas* follows the same pattern in its frontispiece from 1635. Like the etching in Raleigh’s history, this image shows history holding aloft an image of the globe. “Oblivion” is again crushed underfoot. “Historia Mundi” or “History of World” thus supports “The Geography of the World,” for both academic endeavors partake in the same project. They envision the entirety of the globe, in time and in space.

Acts of Recovery in William Camden’s Britannia (1586)

Let's now turn to a specific example to see how the language of global cartography underlies the efforts of those writers who sought to uncover the "true" facts of England's pasts. In *Britannia* (1586), William Camden, one of the most influential antiquarian scholars of the sixteenth and seventeenth centuries, rejected the Arthurian myths that had traditionally made up English history. In their place, he stressed the historical evidence that one can see in the countryside. This volume became a foundational work of historical scholarship in the period, and from the beginning, Camden describes the project in the same language we see in Raleigh's frontispiece, as we see in this English translation of 1610. "Abraham Ortelius the worthy restorer of Ancient Geographie arriving heere in England," Camden reports, "dealt earnestly with me that I would illustrate the Ile of BRITAINNE, or (as he said) that I would restore antiquity to Britaine, and Britain to his antiquity" (4). To "illustrate" England is to engage in a historical recovery. By mapping the countryside, Camden will rescue those collective pasts that have faded from the national consciousness. He rejects the mythologizing of his medieval predecessors in favor of what is guaranteed by the real artifacts in England's landscape. The frontispiece to *Britannia* therefore foregrounds a map of the British Isles; in the geography of England one can uncover real clues to what happened there in generations past.

Of particular note is the small detail of Stonehenge, a unique feature of the landscape that promises access to ancient British ancestry. When Camden repeats this image in a larger engraving, we see English gentlemen wandering through the stones, acting as if they were modern tourists listening intently to an audio tour. In the lower corner, early versions of archeologists uncover the bones of "antient Kings" (254) and mimic the acts of recovery that *Britannia* as a whole accomplishes. The cityscape of Ambrose that rises behind the stones completes the narrative: Stonehenge marks early British civilization just as the early modern city marks its futures. One need only read the text inscribed in the landscape to see a story of the emergent English nation.

John Speed's Theatre and the Competition with Dutch Cartographers

Camden's project of recovery expands dramatically in the work of his disciple John Speed, who stretches beyond the bounds of the English isles to view the world as a whole. In *The Theatre of the Empire of Great Britaine* (1610), Speed takes up Camden's initial work, recording in detail the geographies of England and Ireland. And at times, the pages actually look like a high school history book. For instance, in the map titled "The Invasions of England and Ireland," Speed draws armies into the landscape, depicting the locations of the battles alongside explanatory notes. Ringing the island is a visual account of the Spanish Armada, drawn in successive stages breaking apart. History arises in the map itself.



In Speed's later volume, *A Prospect of the Most Famous Parts of the World* (1627), we find this earlier text has been paired with a systematic study of the globe that proceeds chronologically through the continents. The world began, Speed suggests, with Asia, thus his atlas will begin there and draw the history of the globe in its geography accordingly.

Unsurprisingly, the volume opens with a depiction of the world,

and while this map is attributed to Speed, most historians suggest that it was added by the printer. This drawing, though, reveals an important implication behind Speed's work: he depicts a world marked throughout with English history. We see, for instance, the route by which Sir Francis Drake circumnavigated the globe, and a note informs readers that "Twice in our age hath these straights beene passed by English men." One cannot help but notice "New England" displayed prominently in the still incomplete depiction of the New World. And the map's history proves even more telling since it borrows heavily from the maps of Speed's Dutch competitor, Jodocus Hondius. This cartographer

was himself well known at the time for his depictions of the globe, and he played a key role in establishing the Netherlands as a source for quality maps. The allegorical frame of Speed's map is the same as that surrounding Hondius' earlier world map, associating both atlases with the essential elements of creation. The map attributed to Speed thus plagiarizes the Dutch original, but it rewrites that vision of the globe as a specifically English one.

When Hondius's son Henricus Hondius produced his own world map in 1630, he returned the favor. The younger Hondius's drawing plagiarizes that of the Speed text, yet Hondius replaces the small portrait of Drake with that of Julius Caesar. Speed's English globe, taken from the Dutch original, in turn evolves into a globe of earlier Roman history known best by the cartographers of Amsterdam. The point is that these mapmakers competed over representations of the globe, and their competitions began in different geographical histories that pointed to different colonial futures.

Maps of the Nascent British Empire

For Camden, the space of Britain was the world, but his language simultaneously suggests that the world is British as well. He asserts that nobody would deny the glory of his nation, "For Nature took a pleasure in the framing thereof, and seemeth to have made it as a second word, sequestered from the other, to delight mankind withal" (4). On the one hand, the island is unique in nature. On the other hand, Camden claims that it holds a universal charm known to all. The whole of mankind will see that England serves "for the ornament of universall world." In looking at England, then, one can see the whole of the world; alternatively, we might conclude that in looking at the world, we can see Britain everywhere. John Speed makes that conclusion strikingly clear in his *History of Great Britaine* (1611), a text whose pages continue directly from the maps of *The Theatre*. Speed writes, "the ile of GREAT BRITAIN doth raise its self first to our sight, as the *Bodie* of that most famous & mighty *Empire*, where many other *Kingdomes and Countries are parcels and members*" (155). The volume of English history, that is, concludes with a global Empire. The "second world" of Camden here transforms into the world itself, and readers only need to look to the map for confirmation.

The project of early modern mapmaking, then, encompasses more than just geography. History is written into these maps, and the maps will grow to envelop the globe as a whole. The whole of the world, we might conclude in these texts, is already written into British history. Shakespeare's maps deal explicitly with a fear of English dissolution, but his vision of the local past points to an imperial future. Prince Hal names Agincourt himself in *Henry V*, assigning that location a point in future maps only after it has been incorporated in English history. But while the geography serves its purpose in the historical drama, the period's maps tell us those two endeavors were not so different to begin with.

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“The General Enemy” and “the present terror of the world:” Writing the Ottoman Empire at the Time of *Othello*

Ambereen Dadabhoy, Harvey Mudd College

The first act of William Shakespeare's *Othello* (1601–4) promises but never fulfills the spectacle of a naval showdown between Venice and the Ottoman Empire. The entirety of 1.3 presents a fervent debate among the Venetian senate as to the real target of the Ottoman fleet, whether it makes for Rhodes or Cyprus, and from which island “the Turk” would gain the most advantage. At the time of *Othello*'s composition and performance in the early years of the seventeenth century, both Rhodes and Cyprus were under Ottoman control: Rhodes having been won by Süleyman the Magnificent in 1522 and Cyprus by Selim II in 1571. The *fait accompli* of Ottoman control and dominance of the eastern Mediterranean of Shakespeare's contemporary moment is belied by the indeterminate historical setting of his play. Even as Shakespeare alters the historical record and rehearses a Venetian triumph evocative of the Holy League's victory against the Ottoman navy at Lepanto (1571), the “malignant and turbaned Turk” so essential to the cultural and imperial ambit of the play remains immaterial (5.2.352).



Recent literary criticism of *Othello* has recovered “the Turk” from the depths of the Mediterranean to which Shakespeare summarily consigned him and exposed the mechanisms through which the play manifests the external threat of “the Turk” internally in Othello's psyche as he slowly “turns Turk” under Iago's tutelage. Consequently, Othello's slow degeneration and murder of Desdemona are marks of “the Turk” that that can only be exorcised through his identification and murder of that figure: “I took by the throat the circumcised dog / And smote him thus” (5.2.371–372). The return of “the Turk” in analyses of the play reflects a critical reorientation toward the geographies of the old world and near east in early modern English literary studies; moreover, it situates early modern English drama set in the Mediterranean within a larger geopolitical schema, wherein the Ottomans are not merely figures at the margins of Europe but significant imperial rivals.

In fact, many late sixteenth- and seventeenth-century English texts, including historical, political, literary, and travel writings, betray an intense fascination with the Ottoman Empire and its culture. Of particular interest is Richard Knolles' *The Generall Historie of the Turkes* (1603). The monumental study, over 1,500 folio pages in length, presents (as its complete title indicates) an exhaustive history of the Ottomans, from their nomadic, mercenary origins to their present glory. The dedication to James I—the new English monarch and author of the epic poem, *Lepanto*, celebrating that conflict—reveals *The Generall Historie's* proto-Orientalist ideological investments: the mobilization of historical discourse in the service of an imperial agenda and the accumulation of knowledge about the Ottoman Empire to facilitate English and European supremacy over it.

At the same time that the censorious authorial voice denounces the Ottomans as “the greatest terror of the world,” the catalogues of sultans, their conquests, and the vast size of the empire elicit words of admiration and envy, “So that at this present if you consider the beginning, progresse, and perpetuall felicitie of this the Othoman Empire, there is in this world nothing more admirable or strange; if the greatnesse and lustre thereof, nothing more magnificent or glorious; if the power and strength thereof, nothing more dreadfull or dangerous.” Such instances of praise undermine Knolles' polemical presentation of Ottoman history and point to the problematic position the Ottoman Empire occupied in the early modern English imaginary.

Given the close proximity between the composition of *The Generall Historie* and *Othello* (the early years of the seventeenth century), it is possible that it was a source for the Ottoman historical material in the play. One instance where Knolles' text seems to be echoed in Shakespeare is during the above mentioned Venetian senate debate. In Knolles, however, the uncertainty regarding the Ottoman's target occurred before the siege of Rhodes. The Grand Master of the Order of St. John sent spies to Istanbul to determine the extent of the preparations, and he learned that:

The Turkes were preparing a great fleet, and raising a mighty army, advertising him also of a wonderful proportion of artillery prepared for battery; but against whom was not commonly known, some deeming it to be for the invasion of Italy, some for Rhodes, and others supposing it to be for Cyprus or Corsica; which diversity of conjectures made many (whose conceits averted from themselves the fortune of that war) to be more careless and secure. (573)

The gathering of Ottoman naval forces combined with the mystery of their intended target and the urgency of an accurate European assessment and response is reflected in the senate's anxious deliberations:

'Tis a pageant
To keep us in false gaze: when we consider
Th' importancy of Cyprus to the Turk,
And let ourselves again but understand
That as it more concerns the Turk than Rhodes.
(1.3.19–23)

The closeness of the two passages suggests that Shakespeare was familiar with *The Generall Historie*. More important, in the context of a global or transnational discourse in the early modern period, is a consideration of how the texts might be ideologically similar. Knolles' aim, as he tells us in his dedicatory epistle to James I, in his induction, and throughout his narrative, is to gain a level of mastery over the Ottoman Empire through epistemological mechanisms of control. To know its history, the sources of its greatness and its failings, is to discursively dominate it. For Shakespeare, mechanisms of control involve disengagement and dismissal. *Othello* challenges the primacy of “the Turk” in the eastern Mediterranean, yet the return of “the Turk” in the figure of Othello makes this an uneasy and incomplete process.

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Linguistic Racial Representation and Metalanguages of Race in the Global Renaissance

Robert Hornback, Oglethorpe University

In *The Tempest*, one way the conventional "discovery" narrative describing the encounter between different cultures figures is via the transfer of language from colonizer to colonized. Just as the isle's spirits are identified as "islanders" by virtue of their mute "dumb discourse," the account of Caliban's acquisition of language reflects assumptions about limitations in so-called natives' rational capacity. In 1.2, Caliban recalls how Prospero did "teach [him] how / To name" the sun and moon; Miranda reports that she "taught" Caliban when he "[did] not, savage, / Know [his] own meaning, but wouldst gabble like a thing most brutish"; and Caliban famously replies, "You taught me language, and my profit on't / Is, I know how to curse." Significantly, Caliban's supposed "savage[ry]" is further marked by his foreign appearance; he is called not just a "devil," but a "demi-devil," offspring of his Algerian mother and the Devil, in an era in which Algerians were simply "Moors" and stage devils were likewise represented in blackface. Therefore, Caliban, whose very name plays on "cannibal," and who is also identified as an "islander" and rebuked as "a thing of darkness," I would argue, likely appeared in blackface. His portrayal, then, raises questions about emergent racialized ideologies and the literary uses of language in proto-racial representation across Europe in the Global Renaissance.



Beyond what Stephen Greenblatt calls "'Europeans' contemptuous dismissal of natives as 'parrots,'" one key context for considering Caliban's relationship to language is the trans-European representation of foreign or pidgin dialects in long-overlooked early blackface traditions' stereotypical comic representations of blackness. Notably, comic black characters, speaking a caricatured pidgin Afro-Hispanic dialect, so-called *habla de negros* ("black speech"), were likewise common in Golden Age Spanish theatre, while Portuguese playwrights introduced black characters in plays speaking an ungrammatical Afro-Portuguese pidgin dialect or *fala de preto* (again, "black talk") for comic effect by at least the 1520s. By contrast, English authors took a *century* to represent racial impersonation via anything approximating recognizable pidginized dialect, the first known use appearing in Richard Brome's comedy *The English Moor* (1637).

Heretofore, while employing blackface, English authors had instead resorted to a variety of strategies aimed at suggesting racial impersonation, from dance to malapropisms, halting provincial dialects, and "broken" English. Consider John Redford's *The Play of Wit and Science* (1534), a court moral interlude written for Paul's Boys featuring a black fool named "Ingnorancy." This blackfaced figure partakes in a language "lesson" (l.452), parroting the Vice, Idleness, who "play[s] the schoolemystres" (l.450). With difficulty, Idleness attempts to teach Ingnorancy to say his own name (pronounced "*Ing—no—ran—s—l*"), syllable by syllable. Ultimately, Redford's comic language "lesson" constructs an imitative black character, in proto-racial fashion, as inherently impervious to learning. Consistent with European misrepresentations of natives as mere parrots, Ingnorancy nonsensically echoes the instructions and curses of the Vice as well as each syllable he is meant to parrot. When asked what he has learned, Ingnorancy can thus only reply, in a provincial dialect, "Ich cannot tell" (l.494).

Throughout, Redford gives Ingnorancy a *Southwestern* dialect of British English, which fellow Englishmen were already describing as "barbarous" and "foreign," and which came to be associated exclusively with clowns, ignorance, and linguistic backwardness. Here, we witness Redford's

construction of the Southwestern dialect Paula Blank describes as “the most *foreign* of English dialects.” Yet, Redford also makes common English idioms such as “Put back thyne arme, foole!” (l.508) alien to an implicitly foreign Ignorancy; as Idleness helps him remove his fool’s coat, Ignorancy asks uncertainly, “Put backe?” (l.508). Nor can Ignorancy understand simple questions; when repeatedly asked, “Shall I beat thine arse now?” he responds with bewildered versions of “Um-m-m-m” (ll. 445, 463, 464, 520, 533). So, too, in his repeated mimicry of “hys” as some elongated version of “Hys-s-s-s-s-s” (ll.472, 474, 477, 480, 481, etc.), his parroting is crudely exaggerated. Elsewhere, Ignorancy even resorts to broken English; in response to the question, “What sayth the dog?” (l.467), he replies, “*Dog barke*” (l.467), dropping the article and using the wrong verb form.

Interestingly, concerns about linguistic “barbarism” have been identified by Ian Smith as having formed an early “discourse of racial difference in early modern England,” a sort of “metalanguage of race.” For instance, Puttenham’s influential *Arte of English Poesie* (1589) would link the term “barbarous” etymologically to Africans: “[Those] who haue digged for the Etimologie somewhat deeper ... haue said it was spoken by the rude and barking language of the Africans now called Barbarians.” Linguistic barbarism was further constructed as stereotypically African through fictitious descriptions of African peoples such as the “Trodlogitica,” who in *The History of Travayle in the West and East Indies and Other Countreys* (London, 1577) are said to “have no speache but rather grynnyng and chaterynng.” At stake here is rational capacity, what Hamlet calls the “discourse of reason” differentiating man from beast. So, atlas-maker John Ogilby insists in his monumental *Africa* (1670) that “the *Kaffers* are ... stupidly dull and clownish, and in understanding are more like Beasts than Men: but some by continual converse with *European* Merchants, shew a few sparks or glimmerings of an inclination to more humanity.” To Ogilby and many English, Africans were veritable Calibans.



What might such would-be colonial discourses, alongside racial impersonation via blackface and language, reveal about the languages—and meta-languages—of race not only in Shakespeare’s *The Tempest* but in *Othello*? What are we to make, for instance, of Othello’s utter linguistic breakdown during his “trance”/“fit” at 4.1.35-43? How do we interpret the long-overlooked preponderance of irregular, 11-syllable lines in Caliban’s verse in imitation of his master Prospero’s language or his drunken mixing of such jangling verse with prose in the company of his clownish new “master” Stephano in F1 at 2.2?

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PDF File: <http://ancientgroove.co.uk/books/PlayofWit.pdf> © 2007 Ben Byram-Wigfield

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The "Voodoo Macbeth"
Peter Byrne

Of Questions, or Torture: Enforced Bodies in Early Modern European Visual Culture

Jason E. Cohen, Berea College

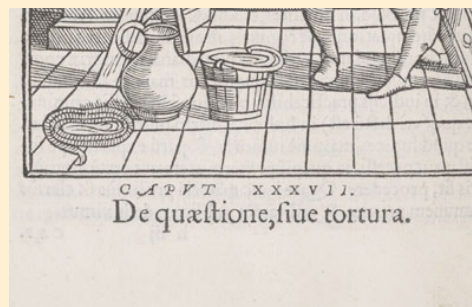
Montezuma: Know, I have gold, which you shall never find
No pains, no tortures, shall unlock my mind.
(John Dryden, *The Indian Emperor* 5.2.21)

Introduction

Begin to assemble common ingredients—cord, pitcher, bucket, plank, water, cloth, fire, lead—in no particular order, but with careful thought about the ways in which each of these elements might be useful individually or aggregately. In what differentially civil or uncivil scenes might each object participate? Who inhabits each space, and in what locations do the scenes occur? How are we to make sense of common things shown to us in ways that we fail to recognize, understand, or find words to discuss? In this brief narrative, I examine forms of visual representation used to depict enforced and regulated bodies, as well as the regimes of judgment, enforcement, and retribution used to condone suffering in early modern European visual culture. I have found a collapse of different models of representation—whether juridical, religious, or anthropological; for retributive, documentary, or precautionary purposes—that reveals how scenes of pain depend upon transferences of visual tropes across narrative and discursive fields. It is the basic thesis of the argument made in the visual material I have assembled, consequently, that the distinct fields of torture collapse representational forms, and further, that the principle effect of this repeated collapse is a failure to maintain between the motivation as well as affects these visual materials are, formally and figurally, at pains to convey.

The common nature of torture's basic components add to the terrible elegance of constructed scenes of torture: that same hearth fire used for cooking, in the forge, or for light and warmth takes on frightful and threatening hues when steadfastly held too close to the flesh. The common attributes of instruments, scenes, and applications imbue these images with an uncanny terror—we are presented with scenes we may never encounter directly, to which there may be no testimony, or which may be entirely fictional. Nevertheless, each scene of disgrace conveys a disconcerting familiarity. But we cannot know pain; Elaine Scarry reminds us that scenes of trauma are, despite their images, often described as “unspeakable” moments, subjects, or effects (4). The visualization of enforced pain shows us *how one envisions that which cannot adequately be envisioned*, and in so doing, it shows us how those modes of vision fall short of depicting the fullness of the experiences of pain in their specificities as well as in their most general contours.

Of the Question, Or Torture



Select image to view the presentation.

Discussion of Slides

Note: I have included a discussion of the first five slides from this set of images in order to frame the primary material, and further, to offer an analytical model that may usefully guide a student's

Slide 1

The first slide presents a detail from a chapter about juridical torture (*De quaestione* translates most directly as 'Of The Question,' where 'The Question' is either a euphemism for torture, or a synecdoche for the category of answers enforced on pain of harm). This wood cut in Joost Damhoudere's *Praxis Rerum Criminalium* depicts those common tools with which I began. The cord, pitcher, and bucket are most prominent, but the legs of a table are also evident, and the feet of the torturers are figured close by. The scene plays out in a necessarily claustrophobic space, with all those objects centered on the body we will see more fully in slide three, in the image at the lower right. (Zoom out to see the entire image.) The lines of perspective drawn on the floor render the image still fuller with the regulation of space as well as bodies and objects. This image occurs in an early modern manual on legal guidelines, practices, and procedures, and yet it does not question the basis for invoking torture, as the foundational legal documents had done since Aristotle. Consider Quintilian's discussion of torture in the *Institutio oratoria* (5.4.1):

For if the point at issue is whether torture should be applied, it will make all the difference who it is who demands or offers it, who it is that is to be subjected to torture, against whom evidence thus sought will tell, and what is the motive for the demand. If on the other hand torture has already been applied, it will make all the difference who was in charge of the proceedings, who was the victim and what the nature of the torture, whether the confession was credible or consistent, whether the witness stuck to his first statement or changed it under the influence of pain, and whether he made it at the beginning of the torture or only after it had continued some time. The variety of such questions is as infinite as the variety of actual cases.

One further note should confirm the point: in the final analysis, Quintilian is ambivalent about the effects as well as procedures associated with juridical torture. So many variables are in play by the end of these few sentences that the taxonomy of replies it creates cannot simply be mapped onto claims for the truth status of any one admission. The truth or validity of any confession would have to be judged a *posteriori*, after the fact of the confessed event had been confirmed with other matters beyond the knowledge of the tortured subject. But in a legal moment preceding the emergence of material evidence (rather than confession, circumstance, or character), such forms of judgment remained largely outside the scope of regulatory fields of vision.

Slide 2

This image, the frontispiece of Thomas Gale's *Certain Workes of Chirurgerie* (1563/4), departs from images of St. Sebastian, traditionally figured as being pierced by arrows. Here complementing those images of St. Sebastian, the full human figure displays an impossibly calm face while being pierced by instruments of war. Gale's work was known best for its early treatment of wounds resulting from firearms, as well as its disclosure of certain "secrete medicines simple and compounde." What interests me in this image, however, is its insistence on showing an impossible scene: what surgeon could possibly save this body from its impending fate? Any one of these injuries might be survived; taken together, however, this frontispiece presents an image of mortality—the surgeon along with his "certain workes" is no further removed from death than the needless tortures of, for instance, the Inquisition or an invading army. The epistemological discourse governing this piece—surgical, medicinal, and practical though it may be—makes every attempt to render the pain of the surgery itself comprehensible under the heading of progress. But when presented with a broken body like this one, there can be no question that the underlying epistemology will have given way to death before surgery has had the chance to administer its procedures. Perhaps, like torture then, the most valuable knowledge can only be extracted from this surgery a *posteriori* and despite regular failures to produce the intended results.

Slide 3

These composite details feature the first of many comparisons I offer: here I would suggest that the discourses of surgery, juridical procedure, and Recusant history (from Richard Verstegan's 1605 polemical *A Restitution of Decayed Intelligence*) each participate in the transportation and adaptation of the history of torture into the realms of history, medicine, and law. The ink note at the bottom of Gale's *Chirurgerie* indicates its desirability (even though the note is in a later hand and refers to its print history, rather than its content): "For an account of this very scarce book, see Aikin and Friend [?]." These three appearances, while absolutely separated by context, nevertheless relentlessly implicate the bodies of the accused, wronged, or compromised in structures of meaningful relations governing the body's role in those systems.

Slide 4

The outcomes of history included in documents like the previous Verstegan image (which is sympathetic to Catholic persecution) echoes the image from Samuel Clarke's *A General Martyrologie* (1677). Clarke's woodcut shows the "ministers loaden with great burthens and prick

forward with swordes & speares." I have included a pair of excerpts from the title page to Reginald Scot's 1584 *Discoverie of Witchcraft* because the treatment of the minister in the top image matches one accusation leveled at ministers, namely the "abomination of idolatrie," which in Scot figures as a problem associated with witches. The minister's treatment, moreover, approximates several descriptions of the torments meted out to witches in the frenzy of German witch trials, which in another context could be explored more fully.

Slide 5

An audience tends implicitly to identify with the body in pain, which presents a problem for representations of torture in scenes of oppression, resistance, and ideological malice. That is, seeing a body strapped down and under duress, the oppressors scan as unjust, regardless of context. These atrocities are, on their face and in their deepest structures, inhuman. Immediate and visceral responses to such images include discomfort, embarrassment, or shame, coupled with an urge *not to look*. In addition, the emotional and somatic forces marshaled by these images dehumanize those people who perpetrate these actions, just as their victims become less human in moments of being reduced to images of punishment or retribution. Ayanna Thompson, despite her focus on the theater as the scene of such representations, makes this point eloquently as she reminds us that these images "constantly recreate themselves and the audience" every time they are viewed (137). Given an afterlife of images defined by reincarnation and return, in what forms of identification does an audience participate, particularly when victims as well as perpetrators are dehumanized in the process of being represented? In the following slides, we will see that the images I have provided early in this presentation resonate with the images I have included in the later slides (including scenes documenting the Spanish Inquisition in slides 12–13, the Dutch massacre of English at Amboyna in slides 14–15, as well as an early English embassy to China in the final slides). None of the ambiguities are easily resolved, and only some of them are even available to be clearly identified.

Conclusion

In a moment of colonial expansion and imperial aspiration, these images of pain, suffering, and torture remind us that the simplicity with which these figures and devices can be transported belies a tremendously complicated network of motives, implications, and aftereffects. The desire to reduce the complex discourse of suffering to a basic appearance, or to use images to explicate the motivation driving dehumanizing conduct, reveals certain ways in which distant subjects still rely, indeed insist, on making sense of things that have never stood up to sense-making. In visualizing pain, the spectrum of the body's sensual reactions are projected onto the page, and thus, digest, codify, and anticipate the sense perceptions that might emerge from these moments. The act of rationalizing and taxonomically ordering pain, however, diminishes the appearance of disruptive terrors that are wreaked upon bodily flesh and the body politic. The over determined appearance of such events contains within it the call to step back from discourses of reason to examine how such discourses collapse into the too comfortable tropes of crime and punishment, and which finally make the uncanny appearance of common torments all the more relentless for present and future witnesses.

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Shakespeare: From the Globe to the Global

Shakespeare in the Globe

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Peter Byrne

Shakespeare in Africa

Rebekah Bale, Prince Mohammad bin Fahd University

Introduction

An oft-quoted story from Richard Hakluyt's writing tells of two Shakespeare productions, *Richard II* and *Hamlet*, performed by men from the ship "Dragon," which was anchored off Sierra Leone in 1607. The performances (and presumably the preparation) were to keep the men from "idleness." These first contact narratives begin the story of Shakespeare in Africa, at least as far as we have written records. Of African contemporaries of Shakespeare we know nothing.

Translations formed the first wave of African Shakespeare—the first of his plays translated into Arabic was *Othello*, performed in Egypt in 1884. Other key moments in the translation history include Sol Plaatje's renderings into Tswana (South Africa) in the early twentieth century and Julius Nyerere's translations into Swahili. It is interesting that in the latter case, translations done by Tanzania's independence hero became victims of the trend towards African-ization in East Africa. This was primarily in post-independence Kenya where the trend succeeded in removing nearly all Western literature from the school syllabus until the restoration of *Romeo and Juliet* in 1992 (Mazrui 64).

The rise of adaptations began with the trend towards decolonization in the political arena and the influence of works by Franz Fanon (Algeria), Aime Césaire (France/Martinique) and Leopold Sedar Senghor (Senegal). Of these only Césaire attempted a Shakespeare adaptation—*Une Tempête*—but the theoretical work done on the psychology of the colonized subject and the power relations inherent within the system were extremely influential on the latter adaptations.

Moving into the post-colonial period, South African Welcome Msomi's *uMabatha* played a key role in the first wave of works which were concerned with raising the profile of African traditions. In Sierra Leone, Thomas Decker's translations into Krio, beginning in 1964 with *Julius Caesar*, were influential in promoting the language itself as something that could handle even the most serious of themes and of exposing people who had not received a French education to Shakespeare.

In the modern era, both Dev Virahsawmy in Mauritius (early 1990s) and Sony Labou Tansi in Congo-Brazzaville (late 1980s to 1995) have treated Shakespeare's plays in fascinating and provocative ways. Once the first wave of national pride had ebbed, fifteen or twenty years after independence, these writers, amongst others, turned to Shakespeare to help articulate the disappointments and complexities in both the literary and political arenas.

The following is meant to serve as a brief, annotated introduction to some interesting adaptations of Shakespeare plays produced for the theatre by African and Asian directors. I have included ways to find scripts and performance video as appropriate.

Toufann, Dev Virahsawmy, dir. (1999)

In English translation, for script see Suggested Reading below.

The figure of Dev Virahsawmy looms large in the cultural life of Mauritius. For decades he has been the premier exponent of Creole (Kreol) in both linguistic and artistic spheres. Director, playwright and translator, he has explicitly stated his intention to raise Mauritian Kreol from a spoken language to a written one with its own creative products. The history of Kreol in Mauritius is partly a history of the island's inhabitants who can trace their origins from other parts of Africa, India, and China, as well as Europe. Virahsawmy's concern then is not so much to increase the prestige of Kreol but to publish and produce art in Kreol which can add to its status as a 'literary' language alongside English and French. Virahsawmy makes Kalibann the secret lover of Kordelia and the father of her unborn child. Although it is clear that his industry and skill will enable Kalibann to inherit Prospero's technological empire (and he is the only character with that particular skill-set), Prospero despises him and treats him with condescension. He calls Kalibann a '*batar*' a word that the English translators left in Kreol and which means both illegitimate and mixed-race. By keeping the balancing act going, Virahsawmy does not provide an idealistic vision of Mauritius or its problems. He is content to conclude with the

ambiguous “new king, new problems! Mari sa!” the latter an untranslatable phrase meaning something like “it’s all crazy, so it goes.”

Hamlet, Hugues Serge Limbani, dir. (2005)
In French, available on DVD at Amazon.fr

Limbani, a Congolese director who works in French, casts Gertrude in the role of a young African girl, in love with the Claudius character but forced by her family to marry the old King. As the shift in perspective shows, the narrative according to Gertrude is a very different one than Shakespeare’s and the director uses the familiar story to highlight the contemporary problem of arranged marriage. Using a mixed group of actors, he also highlights the presence of the dead amongst the living through a connection with certain African spiritual beliefs. The director has also produced a version of *Othello* where the protagonist is a white mercenary employed by the Kingdom of Kongo in pre-colonial times. More information and statements by Limbani about his work are available at <http://boyokani-kyeseli.voila.net> where Boyokani is the name of the theatre company, meaning ‘union’ in Lingala.

La Résurrection rouge et blanche de Roméo et Juliette, Sony Labou Tansi. dir.
Script in French available as a supplement to the issue of *Acteurs*, 1990
Performed in France and Congo Brazzaville, 1991.

Sony Labou Tansi was a writer and director from Congo-Brazzaville who is best known for his novels of the absurd. Tansi’s work, both novels and plays, has been widely cited as an example of post-colonial concerns, with its chaotic use of language and its depiction of the state as refusing to function in any meaningful way. As a writer and political activist, Tansi links the traditional with the post-modern aesthetic and rejects the linear narrative of suffering that has been the hallmark of much post-colonial literature. This version of the play also concerns itself with racial types in its casting. The mothers of Romeo and Juliet are of mixed race, and the nurse is Chinese. The competitive spirit (and social class) of Romeo is captured in his being a talented tennis player, not a common sport in Africa. The family feud continues much as in the original, as the two lovers are married by a friar, and ends in death for both. But the sense of a society on the verge of civil war is heightened by erasing several sub-plots, including the marriage to Paris and the death-like sleep of Juliet. The playwright’s adaptation focuses on the “bystanders” who are both perpetrators and victims of the communal violence.

Macbeth, Pieter-Dirk Uys, dir. (2008)
Script available for download from http://www.pdu.co.za/play_texts.htm
First performed in February 2009; no performance video is available.

Uys’ satirical retelling of the Macbeth story, *Macbeth* centers on three key figures of the post-apartheid South African political scene: Nelson Mandela, Thabo Mbeki, and Jacob Zuma. The triangular nature of the relationships is taken as a base by Uys, who transposes Mandela into Duncan, Mbeki into Macbeth, and Zuma into Malcolm. Uys’ main reason for choosing Mbeki as his target seems to have been the high cost of Mbeki’s denialism about HIV/AIDS. In addition, he was perceived as unaware of the real problems threatening South Africa: unemployment, poverty, and disease. It also made fun of the elderly but revered leader (Mandela/Maduba) and the rough, young upstart (Zuma/Lord McZum). It was performed first before the June 2009 elections which Zuma won. Uys therefore focuses on the schism in the ANC rather than the figure of Zuma himself. MacBeki is given several quotes by Shakespeare, and he always notes “Shakespeare” after speaking them. His wife, Lady Manta, who speaks a version of the “unsex me here” speech combined with “Mirror, mirror on the wall,” to make her desires clear: “Power / And better hair” (11). Having the witches re-appear as journalists meant Uys was able to take a frightening part of the original play and insert it in a humorous and disconcerting way into the satire.

Suggested Reading

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Peter Byrne

Cuban Adaptations of Shakespeare

Donna Woodford-Gormley, New Mexico Highlands University

Shakespeare's global reach is evident not only in the fact that Shakespeare's plays and adaptations of those plays are now performed in countries to which Shakespeare never travelled, and indeed, countries which did not exist as countries during his lifetime, but also in the fact that the theatre troupes performing culturally and ethnically diverse adaptations have come full circle, by performing in Shakespeare's native England and very own Globe Theatre. One example of this is the Cuban troupe *Teatro Buendía* and their global performances of *Otra Tempestad*, an adaptation of Shakespeare's *The Tempest*. *Otra Tempestad* was originally performed in Havana, Cuba in 1997; in 1998 *Teatro Buendía* travelled to London to perform the play as part of the theatre's Globe to Globe season. Audiences unable to travel to Cuba or to London, or who missed the performances at the time, can still see both performances via the [Hemispheric Institute's Digital Video Library](#).

Otra Tempestad is a very loose adaptation of Shakespeare's *The Tempest*, which also incorporates characters from many other Shakespeare plays and elements of Afro-Cuban culture and ritual. Structured in fifteen scenes, the play depicts Prospero and a shipload of Shakespearean characters setting sail from the Old World in search of a new land on which they can found a utopia. Prospero brings with him his daughter Miranda; Othello, who is to marry Miranda; Shylock; Macbeth; and Hamlet. The Shakespearean characters are caught in a storm, caused, in this play, by Sycorax and not by Prospero, and they shipwreck on the coast of Cuba. Once on the island they begin to encounter Sycorax's daughters, who are orishas, afro-cuban deities originally brought to Cuba by African slaves and then syncretized with Catholic saints, eventually becoming multi-layered gods. In this play they have additional layers added onto them because the old world characters see in them what they want to see, and they generally see the people they lost or left behind. Hamlet encounters the many layered orisha, Oshun, a river goddess merged with the patron saint of Cuba, Caridad del Cobre, and Oya, Santa Teresa and the orisha of the cemeteries. Hamlet, however, sees them as Ophelia and Gertrude and is quickly driven insane by his inability to make them respond in the way he expects them to. Macbeth is seduced by Oya, whom he believes to be Lady Macbeth, and though he begins the play swearing loyalty to the king, he allows her to convince him to commit murder and treason. Prospero meets the trickster orisha, Ellegua, and though he claims to be in search of a land on which to found his utopia, he quickly falls into a master/servant relationship with the Ellegua, whom he calls Ariel. He is furthermore horrified to learn that his daughter, who he arranged to marry to Othello, has fallen in love with Caliban. He cannot accept what Ellegua/Ariel tells him, that Caliban will be king of the island, and his growing ambition drives him to destroy his utopian society before it is even begun.

Otra Tempestad depicts a complicated conversation between the old and new worlds, and between Shakespeare's play and the Cuban theatre troupe reinterpreting it and creating a Cuban *Tempest*. The two performances available through the Hemispheric Institute's Digital Video Library allow new audiences to join in the conversation, and to see the globalization of Shakespeare in action.

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Global Shakespeare: Selected Films, Briefly Annotated

Keith Jones, Northwestern College

The following list is intended as a starting point for secondary school teachers and undergraduate professors who wish to explore films related to Shakespeare from around the world. Most of the following are readily available for purchase or through inter-library loan networks, but some rarer entries are included. Links to trailers or other visual elements have been included. The links are usually taken from official sources that are not likely to expire or to be removed; however, some YouTube videos, which are often less stable, are included.

The Bad Sleep Well [*Warui Yatsu Hodo Yoku Nemuru*]. Dir. Akira Kurosawa. Perf. Toshirō Mifune, Masayuki Mori, Kyōko Kagawa, and Tatsuya Mihashi. 1960. DVD. Criterion, 2006.

Akira Kurosawa's film about corruption in the business world resonates with the plot of *Hamlet*. Although the film does not follow Shakespeare's very precisely, it does catch up many of *Hamlet*'s themes, primarily in its depiction of a son who attempts to avenge his father's unjust death. A trailer is available at this URL:

<http://www.criterion.com/films/765-the-bad-sleep-well>

A Dream in Hanoi: A True Story of Love, Stage Fright, and Noodle Soup. Dir. Tom Weidlinger. Perf. The Central Dramatic Company of Vietnam; Artists Repertory Theatre of Portland, Oregon; F. Murray Abraham. Videocassette. Bullfrog Films, 2002.

This documentary traces the production of *A Midsummer Night's Dream* by two acting companies performing together—one Vietnamese, one American. The production was staged in Vietnam in 2000 by the Central Dramatic Company of Vietnam and the Artists Repertory Theatre of Portland, Oregon. The film explores the cultural differences that make themselves manifest when Shakespeare is at the center of the discussion. A trailer is available at this URL: <http://www.bullfrogfilms.com/catalog/adih.html>

Hamlet Goes Business [*Hamlet Liikemaailmassa*]. Dir. Aki Kaurismäki. Perf. Pirkka-Pekka Petelius, Esko Salminen, Kati Outinen, Elina Salo, and Esko Nikkari. 1987. DVD. Villealfa Film, 1998.

Kaurismäki's darkly-comedic version of *Hamlet* is more difficult to track down, but it provides an interesting take on the play. Instead of vying for the monarchy of Denmark, the characters attempt to rise to the top of the family business, which the Claudius analogue is trying to take in the direction of rubber duck production. The film is filled with Finnish humor. Several clips are available at this URL:

<http://bardfilm.blogspot.com/2010/10/hamlet-liikemaailmassa.html>

Huapango. Dir. Ivan Lipkies. Perf. Alejandro Tommasi, Lisset, Manuel Landeta, Goretti Lipkies, Alfredo Castillo, Rafael Romero, Alfredo Sevilla, María Elena Velasco, and Alicia Sandoval. 2004. DVD. Quality Films, n.d.

This film sets *Othello* in small-town Mexico, as the characters prepare for the National Festival of Huapango, celebrating traditional folk dance. During the festival the Iago analogue, jealous at being slighted by the Desdemona analogue, plots his revenge. One of the most interesting features of this film is its treatment of the *Othello* analogue, who is injured in a rodeo early in the film and spends the rest of the film recovering in bed. A trailer is available at this URL: <http://www.youtube.com/watch?v=pmhxR699Kc0>

The Legend of the Black Scorpion. [a.k.a. *The Banquet* (*Ye Yan*)]. Dir. Feng Xiaogang. Perf. Zhang Ziyi, Daniel Wu, Zhou Xun, Ge You, Ma Jingwu. 2006. DVD. Dragon Dynasty, 2008.

Hamlet is retold in the style of *Wuxia*, a particular genre of Kung Fu action film. The film is set in China in A.D. 907, during the period of political instability known as the Five Dynasties and Ten Kingdoms. The first half of the film follows the plot of *Hamlet* fairly

consistently, with a few interesting variations. The Gertrude analogue was the Hamlet analogue's sweetheart, rather than his mother, before becoming his stepmother by marrying his father, the Emperor, and eventually his uncle. The ending of the film alters the *Hamlet* narrative considerably—and with great interest. A brief trailer is available at this URL: <http://www.dragondynasty.com/films/show/102>

Maqbool. Dir. Vishal Bharadwaj. Perf. Irfan Khan and Tabu. 2003. DVD. Music Today, 2004.

This film sets *Macbeth* in a dark and violent criminal setting. The Macbeth analogue is part of an organized crime racket in India. The film follows the plot of *Macbeth*, but with interesting variations. The Lady Macbeth analogue, for example, is Duncan's reluctant lover rather than the Macbeth analogue's wife. A trailer (with German subtitles) is available at this URL: <http://www.youtube.com/watch?v=scNDE4i-JH0>

Omkara. Dir. Vishal Bharadwaj. Perf. Ajay Devgan and Saif Ali Khan. 2006. DVD. Eros Entertainment, 2007.

The director of *Maqbool* returned to Shakespeare with this retelling of *Othello*. The setting is, generally, the countryside of India, and the plot is centered on the relationships between politicians and criminals in that area. Questions about race are generally transplanted into questions about caste in this film. A trailer is available at this URL: <http://www.youtube.com/watch?v=Hp697cTAIMU>

Prince of the Himalayas [*Ban dao yin xiang*; a.k.a. *Ximalaya wangzi*]. Dir. Sherwood Hu. Perf. Purba Rgyal, Dobrgyal, Zomskyid, Sonamdolgar, Lobden, and Lopsang. Hus Entertainment, Shanghai Film Studios. 20 October 2006.

Although this film has not been released on DVD in most markets, it has periodically been screened in the United States, and a DVD release may be forthcoming. The film transplants the plot of *Hamlet* to ancient Tibet, making significant and interesting alterations to it as it does so. The film concentrates particularly on the question of the ghost's trustworthiness, the relationship between the Hamlet analogue and the Ophelia analogue, and the back story between the analogues of Claudius and Gertrude. A trailer is available at this URL: <http://princeofthehimalayas.com/Trailer.html> and a fairly-complete plot summary (spoilers included) is available at this URL: <http://bardfilm.blogspot.com/2011/04/preliminary-impressions-of-prince-of.html>

Ran. Dir. Akira Kurosawa. Perf. Tatsuya Nakadai and Akira Terao. 1985. DVD. Criterion, 1985.

One of Kurosawa's last films, *Ran* sets the story of *King Lear* in feudal Japan. The film is visually stunning, and its concentration on the raw desire for power at all costs provides a significant reading of *King Lear*. A trailer is available at this URL: <http://www.imdb.com/video/screenplay/vi359728921/>

Shakespeare Wallah. Dir. James Ivory. Perf. Shashi Kapoor and Felicity Kendal. 1965. DVD. Merchant Ivory, 2004.

This film chronicles the fortunes of an English troop of actors in India after India had achieved its independence. The film opens issues of post-colonialism and the uses to which Shakespeare has been put. A trailer is available at this URL: <http://www.criterion.com/films/1513-shakespeare-wallah>

A Spray of Plum Blossoms. Dir. Wangcang Bu. Perf. Ruan Lingyu, Jin Yan, Gao Zhanfei, Lin Chuchu, and Wang Cilong. 1931. DVD. Epoch Entertainment, 2007.

This silent film from China takes *The Two Gentlemen of Verona* and places it in a military setting. A brief clip from the film is available at this URL: <http://bardfilm.blogspot.com/2010/08/spray-of-plum-blossoms-early-silent.html>

Throne of Blood [*Kumonosu jō* (*The Castle of the Spider's Web*)]. Dir. Akira Kurosawa. Perf. Isuzu Yamada. 1957. DVD. Criterion, 2003.

Of the three films by Kurosawa that are related to Shakespeare, *Throne of Blood* is probably the best known. *Macbeth*'s plot is retold in a feudal Japanese setting. The film has some of the most remarkable visual compositions in all of Kurosawa, and its retelling of *Macbeth*, though generally consistent with Shakespeare's plot, differs in significant respects. A trailer is available at this URL: <http://www.criterion.com/films/735-throne-of-blood>

A Time to Love [*Qing ren jie*]. Dir. Jianqi Huo. Perf. Wei Zhao and Yi Lu. 2005. DVD. N.p., 2009.

The film certainly starts with the generic plot of *Romeo and Juliet*. More interesting is the way in which these Chinese characters try to find an analogy for their own story in

film and stage versions of *Romeo and Juliet* itself. A trailer (in Chinese) is available at this URL: <http://www.youtube.com/watch?v=NOKLd0ffJMI>

Suggested Reading

The Bad Sleep Well [*Warui Yatsu Hodo Yoku Nemuru*]. Dir. Akira Kurosawa. Perf. Toshirô Mifune, Masayuki Mori, Kyôko Kagawa, and Tatsuya Mihashi. 1960. DVD. Criterion, 2006.

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New Media in the Shakespeare Classroom: Complementing Performance-based Pedagogy

Rebecca Chapman, Holy Names University

Many of the students comprising our Shakespeare classrooms today belong to genM—that is, **Generation Media**—who are approximately 10–22 years of age and who were born into a digitally saturated, internet-heavy media landscape. All new media experience a lag between their development and the formulation of critical approaches to those developments; thus it is unsurprising that many college teachers remain unsure about using new media when we teach (Munster 164). Moreover, the Shakespeare classroom can present a particularly potent site of resistance; the bottom line for those who push for a division of labor between academic work (understood as serious and intellectual) and mass culture (understood as trivial and fleeting) often concerns anxieties over the preservation and integrity of the traditional academic canon, within which Shakespeare plays a starring role (Rowe's "Medium Specificity" and "Crowd-Sourcing"). Yet the stakes of not acknowledging the presence of digital humanities are high: "To refuse to reflect critically on, reformulate, and reaffirm the value of our discipline in an electronically networked world is to court irrelevance" (Rowe's "From the editor," "Shakespeare and New Media" Special Issue, *Shakespeare Quarterly*, iii–vii). The "newness" of "new media" obscures the degree to which digital literacy has become a familiar, naturalized discourse in the daily lives of our students, and around the globe more generally (Flew). To exclude digital interpretations from classrooms can be to send the message that students' intuitive means of navigating the world have no place in intellectual engagements, reinforcing the cultural myth of the ivory tower. Joining new media and Shakespeare, however, can offer rich comparative studies on the relationships among identity, performance, and language—conversations already in play in the Shakespeare classroom.

Both Shakespearean works and new media interrogate the logic of meta-media, or the relationship between form and content, in ways that call attention to fictions of agency conspicuously confronted in each (McLuhan 7). Paying close attention to these logics can enrich our critical understandings of the cultural systems in which we encounter Shakespeare. For instance, Shakespearean characters compulsively raise questions of what it means to willfully perform prescribed social roles. Helena from *Measure for Measure* embodies the actions of the dutiful wife so aggressively that she disrupts class hierarchies in marrying the man of her choice; *The Taming of the Shrew*'s Katherine echoes misogynistic culture so completely that the efficacy of her taming remains unclear; Aaron's resolve to "have his soul black like his face" (3.1.205–06) catalyzes a series of events that ultimately redraw the operations of royal lineage in *Titus Andronicus*. These meta-theatrical moments reflect cultural anxieties in early modern anti-theatrical pamphlets, which link play-going with transgressive role-playing off-stage. Like these characters, new media theory explores how the (cyber)spaces we occupy inform our identities.

Lev Manovich characterizes new media as always already meta-media, in that they create archives to access and reuse existing texts, rather than creating new texts. Familiar examples of meta-media include **YouTube**, **Facebook**, **Google**, and **library catalogue systems**; Shakespearean-specific examples include **Bardbox**, **Shakespeare's Staging**, **Shakespeare Quarto Archive**, **Shakespeare Performance in Asia**, and the "**Shakespeare and New Media**" special issue of *Shakespeare Quarterly*. Archives reflect paradigms of value. As Manovich notes, the emergence of new media reflects "other key aesthetic paradigms of today" such as the remixing of "national cultural traditions now submerged into the medium of globalization." However, archives also serve a disciplining function by transforming cultural ideologies into information. In the age of information literacies, navigating the topography of information becomes as vital a process as reading and writing, because if one does not create his or her own critical archive, someone else will.

Given its contested representations of ocular "proof," it should come as little surprise that *Othello* offers exciting encounters with new ways of knowing Shakespeare within digital platforms. Of particular pedagogical value are the artifacts collected on Bardbox, to supplement discussions of Othello's mercurial nature, especially evinced in the third scene of Act Three, in which Othello says

of Desdemona “when I love thee not,/ Chaos is come again” (3.3.91–92) and then shifts to “I’ll tear her all to pieces” (3.3.431) in approximately 300 lines. John McCarthy’s “*Othello*,” for example, visually links circumscription in the play with the destruction of the home space. Opening images transpose the theme of epistemological crisis into a meditation on domesticated forms of panopticism, equating Othello’s emotional state to that of a house wrecked by strong winds (which recall the force behind Iago’s manipulative speech). The digital scene brings the spectator from an external to an internal view as the front door transforms into a barred prison door. We watch as the shattering of the suburban ideal creates ever-increasing and self-conscious anger within Othello (“Arise black vengeance!”), which culminates in an audible flat-line, signaling the deaths of Othello and Desdemona. The video also questions the ways in which religious discourses can also be mobilized toward the effacement of various home spaces, as broken window panels fall to the ground to form crosses (evoking the play’s dialectic of the divine and the diabolic). Ultimately, McCarthy raises the question of the efficacy and consequence of trying to “fit in” a new or global context, questions which concern Shakespeare’s works more generally: too much time spent in Egypt prompts Antony to fear, “Authority melts from me” (3.13.90), for instance.

McCarthy’s video conceptualizes self-construction today as ostensibly liberating but actually limited. In cyberspace, on social media, and in the classroom, we may be able to “create opportunities to challenge unitary and fixed notions of identity,” but this does not necessarily hold true for “everyone at every moment equally” (Thompson 342). Interactivity informs the self, thus we would do well to remember the dialogue at play in McCarthy’s video represents the cultural discourses of otherness familiar to our students. The video addresses possible implications of asking a student, especially a student from a marginalized social position, to play a character like Othello, so emblematic of otherness, in the classroom. Taking new media interpretations seriously as intellectual performances demonstrate that in the present moment performances of self involve equal volatile consequences as those in early modern England. Confronting rather than avoiding this social dynamic can help us instructors to refine the ethics of our pedagogy and allow students to form deeper understandings of Shakespeare’s purchase today.

Suggested Reading

Flew, Terry. *New Media: An Introduction*. Oxford: Oxford University Press, 2002.

Howard, Jean E. *The Stage and Social Struggle in Early Modern England*. New York: Routledge, 1994.

Manovich, Lev. “The Anti-Sublime Ideal in Data Art” (2002)
http://www.manovich.net/DOCS/data_art.doc.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. NY: (McGraw Hill, 1964).

Munster, Anna. *Materializing New Media: Embodiment in Information Aesthetics*. Lebanon, NH: Dartmouth University Press, 2006.

Rowe, Katherine. “Crowd-Sourcing Shakespeare: Screen Work and Screen Play in Second Life.” *Shakespeare Studies* 38 (2010): 55–67.

Rowe, Katherine. “Medium-specificity and Other Critical Scripts for Screen Shakespeare.” In *Alternative Shakespeare* 3. Edited by Diana Henderson, 34–53. New York: Routledge, 2008.

Schwarz, Kathryn. *What you Will: Gender, Contract, and Shakespearean Social Spaces*. Philadelphia, PA: University of Pennsylvania Press, 2011.

Thompson, Ayanna. “Unmooring the Moor: Researching and Teaching on YouTube.” *Shakespeare Quarterly* 61.3 (2010): 337–356.

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A New Addition to *Othello* in Colonial Calcutta

Allison Tyndall Locke, Stony Brook University

In Act Five of *Othello*, before stabbing himself, the Moor laments that he, “Like the base Indian, threw a pearl away” (5.2.347), having squandered everything good in love and life by succumbing to jealousy and murdering his innocent wife. The comparison here, for the English audience, is to the exotic Indies, whose backwards inhabitants do not realize the value of the purported riches that surround them. Less than 200 years after William Shakespeare wrote the tragedy of the Moor of Venice, his play was performed in India, which was increasingly under the control of Great Britain, leading to full appropriation as part of its empire. Calcutta, in particular, has a rich stage history for both colonials and natives in British India. Its Shakespeare productions in the eighteenth, nineteenth, and twentieth centuries have been the subject of many recent books and articles, and *Othello* has been an especially conspicuous inclusion in Calcutta theater history, staged in both English and in Bengali translations, by both English and Indian actors.

Othello is the earliest recorded Shakespeare play performed in Calcutta, the week of December 23–30, 1780, at the Calcutta Theatre (Chaudhuri and Lal 15). But perhaps its most conspicuous production is that of the Sans Souci theater in August 1848, which has been the subject of postcolonial scholarship focusing on its anomalous casting of a young Indian man in the title role—a first for the colonial Calcutta stage—and the consequent media reaction. Aside from this production, *Othello* in Calcutta takes two divergent paths, either on the stages of theaters built for and frequented by expressly native audiences (in English or in up to seven Bengali versions translated between 1882 and 1919) or on those largely attended by English colonials: “the two English-language traditions (Anglo and Indian) did not intermingle again until about the time of the ‘Shakespeare Wallah,’ Geoffrey Kendal,” whose family’s Shakespeareana troupe toured India around and after the country’s independence from Great Britain in the mid-twentieth century (Paul 70; Gillies et al. 274).

One example of this divergence in the era before Indian independence is a production of *Othello* from Calcutta that has not yet been included in any modern performance history: November 1, 1871 at Lewis’s Theatre Royal, Chowringhee. According to the theater’s playbill publication, *The Programme* (which I discovered in a collection of *Othello* ephemera at the New York Public Library for the Performing Arts in 2011), Othello was portrayed by “Mr. Burdett Howe, after his severe indisposition” (*The Programme*). Howe’s 1888 memoir, *A Cosmopolitan Actor: His Adventures All Over the World*, details the genesis of the production, stating that Mr. Lewis, the theater manager, apparently contracted Howe to perform in Calcutta after seeing him at the Theatre Royal in Melbourne, Australia (Howe 186). The second production at the new and speedily-built Theatre Royal, Chowringhee was to be *Othello*, but Howe fell ill, as evidenced by his aforementioned “indisposition” (200). He cites in his book a review of his eventual performance: “‘Mr. Howe’s delineation of the character of the jealous but noble Moor is without a doubt a very fine performance...The impersonation is chiefly remarkable for the intense pathos with which the actor relieves those frantic bursts of passion natural to the half-savage disposition of the fiery and tortured Moor.’—*Calcutta Mercury*, 1872,” (200–201).

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Technology in the Classroom: Luna Insight

Jessica R. Frazier, The George Washington University

The second portion of "Shakespeare: From the Globe to the Global" investigated the dissemination of Shakespeare not only across the space of the globe but also into that of the World Wide Web. The Institute participants considered particularly the ways in which recent technological developments might enable new approaches to the playwright and his works in the space of the classroom. One of the resources to which participants were introduced was the Folger Shakespeare Library's Digital Image Collection, enabled through Luna Insight software. This searchable database provides access to thousands of digitized images (Shakespearean and non-Shakespearean) from the Folger collection, granting those beyond the walls of the Library the opportunity to interact with rare materials. For educators and their students, this electronic archive holds much potential. I worked to develop an assignment for an introductory English literature course (to 1800) that would harness the possibilities of the Digital Image Collection to the kind of creative thinking in which I wanted my students to engage. The result was a final project that asked students to curate a collection of three images and to produce a rationale that placed the images into conversation with one medieval or early modern literary text that we had explored during the semester.

Object studies provided one of the primary paradigms through which the class reflected on literature ranging from *Sir Gawain and the Green Knight* to *The Turkish Embassy Letters* of Lady Mary Wortley Montagu. For the final curation project, I wanted the students to encounter digital objects (or images) from the Folger Digital Image Collection and to consider how those objects might inform a re-reading of a chosen course text. For the purposes of the assignment, the students did not need to conduct extensive research into the production history of their selected images. Rather, they were to grapple solely with the images themselves, treating the digital objects as windows capable of (re)framing the text in question. After examining the images, the students were to compose a directed thesis about a question or theme pertaining to a literary work from the syllabus and subsequently to produce a five-page paper that developed this thesis in relationship to the given images. In addition to this Word document, the students also submitted PowerPoint files of their accompanying digital objects (a process rendered quite easily through Luna Insight). By way of an example, I showed the students a PowerPoint presentation consisting of four John Austen illustrations of *Hamlet* from the Folger's Digital Image Collection. I then proceeded to posit associative links between the content of the drawings and *Sir Gawain and the Green Knight*, modeling for the students the ways in which the images suggested an argument for Morgan le Fay's power in the text through the natural world.

The goal of this final curation project was three-fold: 1) to introduce students to this unique technological archive; 2) to encourage rigorous visual and textual analysis; and 3) to remind students of the ways in which the visual and the textual are often implicated in one another through the material. The delight that the students expressed at culling through the archive and examining its digital objects has proved as rewarding as the innovative meditations that are emerging from the experience. Below are the detailed instructions with which I provided the students so that other educators may adopt and adapt this assignment and thus share in one of the benefits of "Shakespeare: From the Globe to the Global."

Final Curation Project

For this assignment, you will need to select **three** images from the Folger Shakespeare Library's Digital Image Collection, create a **PowerPoint file** of those images, **and** write a **five-page** rationale explaining the way in which your collection relates to **one text** from the course. Choose your images according to any object, theme, or question that has emerged from one of the readings and that you would like to explore further. For our purposes here, the original context of the images matters not. In other words, you **do not** need to research the production history of the images or the specific individual, object, or work to which the images refer. Instead, determine how the content of the selected images (or some aspect of that content) speaks to the selected text. Aside from the Folger's Digital Image Collection, **do not draw upon any other secondary sources (including Internet sources)**! Below are instructions for using the Folger's Digital Image Collection, creating the PowerPoint, and crafting the rationale. Read them carefully!

Navigating the Digital Image Collection:

The Folger's Digital Image Collection houses over 48,000 images. To render the search process more manageable, I have narrowed the field to roughly 10,000 images.

1. Go to the following address: <http://luna.folger.edu/luna/servlet> . Create an account by clicking on "Register" (top right). To create an account, you will simply need to provide your name, an email address, and a password. At this point, you will be able to select how many thumbnails you would like per page and at what size. Select 250 thumbnails per page set to large.
2. After registering, use this link to access the images available to you for this assignment: <http://luna.folger.edu/luna/servlet/s/1f0a3m>. Make sure you log in!
3. Once you have accessed the above page, if you have not already made this request, change the thumbnails to 250 per page and select the largest thumbnail size available (above the images and directly next to the number of images).
4. Scroll through the images. You will be best served if you allow an image to suggest something to you rather than coming to the images with a predetermined object, theme, or question. You will see that along the left-hand side of the page you can limit the images shown through categories of "What," "Where," "Who," and "When." However, I would not recommend this until you have selected at least one image.
5. Once you have found one image that intrigues you, click on it. Just that one image will now appear on the screen, and you will be able to examine it in detail through a magnifying scale.
6. If you think that this image might work, click "Add to Media Group" (in the bar directly above the image). The selected image will blink. You will automatically have a media group created for you. Adding images to your media group is the only way that they will be saved if you navigate away from the page or close the window. It is also the only way in which you can create a PowerPoint from the Digital Image Collection!
7. Once you have found one image that is a possibility, you can then search for other images like it. When you click on an image and it appears by itself on the screen, on the left-hand side of the screen you will see information about the image. If you click on "creator" or one of the "subject" possibilities, you will be able to call up similar images.

Creating a PowerPoint Document from a Media Group

1. Make sure that you are logged in to your account. Click on the button "My First Media Group:" in the top right (next to "Active Media Group:").
2. Once you have accessed your media group, you can change its title by clicking on "Properties" in the bar above the images.
3. To create a PowerPoint export, simply click on "Export to PowerPoint" in the bar above the images in your media group.
4. A PowerPoint document will be created for you, complete with the images and their catalogue details. Make sure that you save this PowerPoint under your full name, as you will need to email it to me, along with a Word document of your curation rationale.

Writing the Curation Rationale

1. Reflect carefully upon both your selected images and your chosen text. Begin by allowing yourself to make all kinds of associations between your images and your text.
2. You might find it helpful to ask yourself the following questions:
 - a. What do these images have in common? In what ways do they differ?
 - b. What do the images suggest to you about an object, theme, or question that appears in the text on which you would like to work?
 - c. Does a careful study of these images make you aware of textual elements that before went unnoticed?
 - d. Does each of the images encourage a distinct kind of thinking about the text and the element of it that you are investigating? If so, how do you negotiate these different approaches?
 - e. Does one image serve as the primary engine for your thinking about an object, theme, or question as it relates to the text? If so, how do your other two images correspond to it?
 - f. Is there one element that repeats in each image and that drew you to it? If so, how does that one, small detail speak to your reading of the text?
3. **Develop a thesis** about the way in which your selected images speak to (or argue about) a given object, theme, or question in one of the texts from the course.
4. Next **offer a reading of each image**, coupled with **an analysis of a specific textual moment and quotation**. Remember, this is about a conversation between two different mediums.
5. **In your conclusion**, reflect more broadly upon the relationship between the material (even a digital image bespeaks materiality) and the linguistic. What are the benefits of recognizing an interaction between these two different mediums? What might be potential pitfalls?

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The “Forgeries of Jealousy”: John Hayward’s *The Life and Raigne of King Henrie the IIII*, William Henry Ireland’s Forged Marginalia, and the Multiple Lenses of Historical Reconstruction (A Lesson Plan for Introduction to Shakespeare)

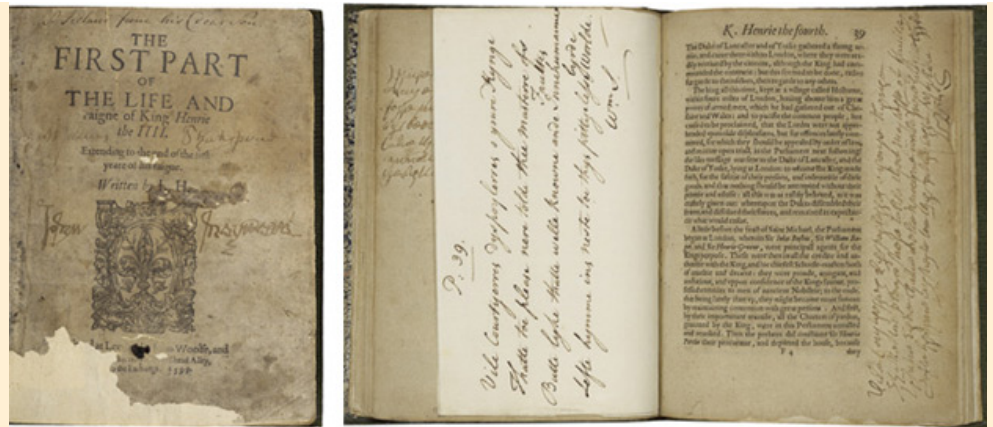
John Mitchell, Oakland Community College

This project grew out of some sketches for lesson plans. In the winter semester of 2012 I planned a section of “Introduction to Shakespeare” built around James Shapiro’s *A Year in the Life of William Shakespeare: 1599*. The course uses the four plays that Shapiro assigns to this year: *Henry V*, *Julius Caesar*, *As You Like It*, and *Hamlet*. I followed the chronology of his book, so *Henry V* is the first play the students will encounter. Contemporary students have the most trouble with the history plays and I always look for ways to enhance their understanding of how and why Shakespeare’s chronicle plays embedded themselves in Elizabethan culture.

I like to build the metaphor that history plays engage a “triple lens” of historical perspective for us. There is the original time setting of the play (in this case the early fifteenth-century world of the Henriad), there is the perspective of Shakespeare and his time, and there is the modern perspective (which in many cases has more “historically accurate” knowledge of the original time frame). The students use these lenses to discuss ideas about transmission of information, historiography, the Elizabethan use of history as a didactic moral lesson (a tendency to which our contemporary perspective is not immune), and the censorship and control of history by government and ecclesiastical authorities.

Chapter 7 of *A Year in the Life of William Shakespeare: 1599* is called “Book Burning,” and it is a fascinating comparison of Shakespeare’s four plays (*Richard II*, *Henry IV, Parts 1 and 2*, *Henry V*) with a book by John Hayward (1564?–1627) called *The First Part of the Life and Raigne of King Henrie the IIII*. Hayward’s book was published in 1599, the same year that quarto editions of *1 Henry IV* appeared. Shapiro compares the fates of the two publications as they were censored, altered, and in Hayward’s case, destroyed by nervous authorities because of the touchy issue of Henry’s deposition of Richard II.

While examining one of the Folger’s copies of Hayward, I discovered another “lens” to incorporate into the lesson plan! This copy was once owned by William Henry Ireland (1777–1835), a notorious (and notoriously bad) forger of Shakespeareana who had inscribed “William Shakespeare” on the title page and added the volume to a collection of early modern books that he presented as belonging to Shakespeare’s library. He then filled the book with annotations (all hilariously signed “W. S.” and in the worst parody of Elizabethan spelling), which he helpfully transcribed on “4x6 cards” inserted between the pages.



I want to use the images of Ireland's forged marginalia to extend the lesson about historical lenses to developments of the late eighteenth and early nineteenth centuries. That period saw the rise of critical editions of Shakespeare, the scramble to find Shakespeareana, the commercial and aesthetic temptations to forge these materials, and the beginnings of "Bardolatry." The forged annotations also allow students to ponder the attribution of Shakespeare's sources for the history plays, because Ireland assumes that Hayward was used as a source by Shakespeare.

Suggested Reading

Baines, Paul. *The House of Forgery in Eighteenth Century England*. Brookfield: Ashgate, 1999.

Dutton, Richard. *Licensing, Censorship, and Authorship in Early Modern England*. New York: Palgrave, 2001.

Kahan, Jeffrey. *Reforging Shakespeare: The Story of a Theatrical Scandal*. Cranbury: Lehigh University Press, 1998.

Kinney, Arthur. "Essex and Shakespeare Versus Hayward." *Shakespeare Quarterly* 44 (1993):464–466.

Lemon, Rebecca. "The Faulty Verdict in 'The Crown v. John Hayward.'" *Studies in English Literature* 41 (2001): 109–132.

Levy, F. R. "Hayward, Daniel, and the Beginnings of Politic History in England." *Huntington Library Quarterly* 50 (1987): 1–37.

Manning, John, ed. *The First and Second Parts of John Hayward's The Life and Raigne of King Henrie the IIII*. Camden 4th Series, Volume 42. London: Camden, 1991.

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Shakespeare in Performance

Art Horowitz, Pomona College

Course Syllabus

However hard a producer or designer may strive to mount a classic with complete objectivity, he can never avoid reflecting a second period- the one in which he works and lives.

Peter Brooke

The blind Gloucester falls over on the empty stage. His suicidal leap is tragic. Gloucester has reached the depths of human misery; so has Edgar, who pretends to be Mad Tom in order to save his father. But the pantomime performed by actors on the stage is grotesque, and has something of the circus about it. The blind Gloucester who has climbed a non-existent height and fallen over on flat boards, is a clown. A philosophical buffoonery has been performed, of the sort found in modern theatre.

Jan Kott, *Shakespeare, Our Contemporary*

The course will begin by establishing early Shakespeare performance conventions and traditions. From that introduction we will swiftly move around the globe and over the centuries, examining seminal interpreters and productions, and inquiring into the canon's evolution over the past four hundred years of adaptation and appropriation by diverse cultures and a changing artistic, historical, political and social climate.

Week One

Wed. Aug. 31—Introduction. 'Will of the World.'

Reading for Mon. Sept. 5—Jan Kott, "Shakespeare's Riddle," from *The Theater of Essence*, pgs. 7–9, Laura Bohannon, "Shakespeare in the Bush," from *Ants, Indians, and Little Dinosaurs*, pgs. 203–216, Dennis Kennedy, "Shakespeare and the Visual," from *Looking at Shakespeare*, pgs. 1–24, Monica Achen, "Bread and Ashes: *Romeo and Juliet*," from *Theater* 35: 2, pgs. 93–96.

Week Two

Mon. Sept. 5—"The very notion of 'looking at Shakespeare.'"

Reading for Wed. Sept. 7—Andrew Gurr and Mariko Ichikawa, "The Conditions of Original Staging," from *Staging in Shakespeare's Theatres*, pgs. 1–20, John Elsom, ed., "Is Shakespeare Still Too English?" from *Is Shakespeare Still Our Contemporary?*, pgs. 79–98.

Reading for Mon. Sept. 12—Gary Taylor, "Restoration," from *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*, pgs. 7–51, Simon Williams, "Shakespeare and the mid-eighteenth-century theatre, pgs. 46–87," from *Shakespeare on the German Stage*, Vol. 1: 1586–1914,

Week Three

Mon. Sept. 12—"The established Elizabethan/ Jacobean Shakespearean conventions" (or, so we believe), and "Shakespeare Improved."

Reading for Wed. Sept. 14—Zdenek Stribny, "Shakespeare Under the Tsars," from *Shakespeare and Eastern Europe*, pgs. 26–56.

Wed. Sept. 14—"Shakespeare in Eastern Europe' (phase one).

Reading for Mon. Sept. 19—Marta Gibinska, "Polish Hamlets: Shakespeare's *Hamlet* in Polish Theatres after 1945," from *Shakespeare in the New Europe*, pgs. 159–173, Tony Howard, "Behind the arras, through the Wall: Poland 1989," *Women as Hamlet: Performance and Interpretation in theatre, film and television*. Cambridge UP, 183–205, Odette-Irenne Blumenfeld, "Shakespeare in post-revolutionary Romania: the great directors are back home," from *Shakespeare in the New*

Europe, pgs. 230–246, Tibor Fabiny, “*King Lear* in the New Hungarian Political Context (1989–1995),” from *Shakespeare and Hungary*, pgs. 191–206.

Week Four

Mon. Sept. 19—‘Shakespeare as political weapon in Eastern Europe.’

Readings for Wed. Sept. 21—John Elsom, ed., “Is Shakespeare Sexist?” from *Is Shakespeare Still Our Contemporary?*, pgs. 64–78, Lisa Merrill, “Wearing the Breeches: Charlotte Cushman’s Male Roles,” from *When Romeo was a Woman: Charlotte Cushman and Her Circle of Female Spectators*, pgs 110–137.

Wed. Sept. 21—‘Shakespeare as both political and feminist weapon.’

Readings for Mon. Sept. 26—Jill Edmonds, “Princess Hamlet,” from *The New Woman and her Sisters*, pgs. 59–76, Anne Russell, “Tragedy, Gender, Performance: Women as Tragic Heroes on the Nineteenth-Century Stage,” from *Comparative Drama*. 30: 2, 1996, pgs.135–157, Sharon Magnarelli, “Staging Shadows/Seeing Ghosts: Ambiguity, Theatre, Gender, and History in Griselda Gambaro’s *La señora Macbeth*,” *Theatre Journal*, 60,3,365–382.

Week Five

Mon. Sept. 26—“Princess Hamlet and *La señora Macbeth*.” Reading for Wed. Sept. 28—Stephen J. Greenblatt, “Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century,” from *Learning to Curse: Essays in Early Modern Culture*, 16–39.

Wed. Sept. 28—“Shakespeare, emblem of English imperialism.”

Reading for Mon. Oct. 3—Roberto Fernández Retamar, “Caliban: Notes Toward a Discussion of Culture in Our America” from *Caliban and other essays*, pgs. 3–45.

Roberto Ferreira Da Rocha, “Hero or Villain: A Brazilian *Coriolanus* During the Period of the Military Dictatorship,” pgs 37–53, from *Latin American Shakespeares*, Bernice W. Kliman and Rick J. Santos, eds., Geraldo U. de Sousa, “Cultural Re-encounters with *The Tempest*,” from *Shakespeare’s Cross-Cultural Encounters*, 159–178.

Reading for Wed. Oct. 5—“Cantinflas’s *Romeo y Julieta*: The Rogue and the Will,” by Alfredo Michel Modenessi, pgs. 219–241, from *Latin American Shakespeares*, Bernice W. Kliman and Rick J. Santos, eds.

Watch Cantinflas’s *Romeo y Julieta* on our sakai site.

Reading for Mon. Oct. 10—Read Aimé Césaire’s *A Tempest*, Watch Giorgio Strehler’s *The Tempest*.

Week Seven

Mon. Oct. 10—Is it time for us to explore elsewhere?

Assignment for Wed. Oct. 12—Nandi Bhatia, “Multiple Mediations of ‘Shakespeare’”, from *Acts of Authority/Acts of Resistance: Theater and Politics in Colonial and Postcolonial India*, pgs. 51–75. Watch *Omkara* on sakai.

Week Eight

Mon. Oct. 17—Fall Break

Assignment for Wed. 19—Watch *Huapango* and *Shakespeare Wallah* on sakai.

Week Nine

For Mon. Oct. 24—**First class projects due.** View and be prepared to talk about any of the dvds related to Shakespeare in Performance on our sakai site.

Assignment for Wed. Oct. 26—Minoru Toyoda, “Shakespeare on the Stage,” from *Shakespeare in Japan: An Historical Survey*, pgs.107–118, Brian Powell, “One Man’s *Hamlet* in 1911 Japan: The Bungei Kyokai production in the Imperial Theatre,” from *Shakespeare and the Japanese Stage*, pgs. 38–52, Minami Ryuta, “Shakespeare Reinvented on the Contemporary Japanese Stage, from *Performing Shakespeare in Japan*, ed. by Minami Ryuta, Ian Carruthers and John Gillies, pgs. 146–158.

Week Ten

Assignments for Mon. Oct. 31—View Akira Kurosawa’s *Throne of Blood* on sakai.

Read Siyuan Liu, “Adaptation as Appropriation: Staging Western Drama in the First Western-Style Theatres in Japan and China, from *Theatre Journal*, 59 (2007), 411–429.

Assignments for Wed. Nov. 2—Leonard Pronko, “Approaching Shakespeare Through Kabuki,” from *Shakespeare East and West*, pgs. 23–40, Alexander C. Y. Huang, “Silent Film and Early Theater: Performing Womanhood and Cosmopolitanism,” pgs. 101–124, from *Chinese Shakespeares*, on

sakai, pull up *Silent Shakespeares* and watch any three or four of these film shorts (none is longer than ten minutes) and be prepared to discuss them in class.

Reminder: LA Opera *Romeo et Juliette* tonight! Stagehen leaves at 6pm promptly!

For Monday, Nov. 7—view *Joe Macbeth*, *Mickey B*, and *Scotland PA*. If you have the time the curiosity and the inclination, you might also want to look at *Maqbool*, the Bollywood adaptation of *Macbeth* by the same producers who created *Omkara*. It would also be instructional if some of you were prepared to talk about any of the other more 'traditional' productions of *Macbeth* on our channel (or, perhaps, the wildly funny film, *A Private Function*, or some of the episodes from the second season of *Slings and Arrows*, in which the company struggles to mount their production of *Macbeth*.

In any event, come to class prepared to discuss what you observed and your response to each of these treatments of Shakespeare's *Macbeth*. How do these adaptations 'stack up' against Kurasawa's *Throne of Blood*? How faithful is each of these adaptations to the plot of the play? What have they omitted? What might they have added? How is the Lady Macbeth figure treated?

Come to the table on Monday armed and dangerous!

Week Eleven

Reading for Wednesday, Nov. 9—Read "Shakescorp Noir," by Douglas Lanier, from *Shakespeare Quarterly*, Vol. 53, No. 2, (Summer 2002), 157–180.

Assignment for Monday, November 14—Watch *The Bad Sleep Well*, a film by Akira Kurosawa and *The Dresser*, a film by Peter Yates.

Week Twelve

Monday November 14—*The Bad Sleep Well* and *The Dresser* — "Looking at Hamlet and King Lear through highly refracted lenses."

Readings for Wednesday, Nov. 16—Read "Disciplining Digital Humanities, 2010, Shakespeare's Staging, XMAS, Shakespeare Performance in Asia, Shakespeare Quartos Archive, and BardBox," by Whitney Anne Trettien, 391–400, *Shakespeare Quarterly*, Fall 2010, Vol. 61, No. 3, "Shakespeare and Japanese Film: Kurosawa Akira," 126–145, from *Shakespeare in Japan* by Tetsuo Kishi and Graham Bradshaw

Global and Asian Shakespeare Online

<http://globalshakespeares.org/>
and [Shakespeare Performance in Asia](#)

These are two open-access digital video archives of intercultural performances. The archives contain video highlights and subtitled full videos of performances. They provide global, regional, and national portals to Shakespeare productions, making it possible to view productions within and across cultures. East Asian and Indian performances are the focus of the archives. There are also bibliographical resources, essays, interviews, company and director profiles and portals to theatres in the Arab World, Brazil, India, East Asia, and the US and the UK.

Core Readings and Media Exploration

Bardbox. An archive of original Shakespeare videos curated by Luke McKernan, Lead Curator, Moving Image, The British Library.

Donaldson, Peter. "Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books*." In *Shakespeare the Movie II: Popularizing the Plays on Film, TV, Video, and DVD*, eds. Richard Burt and Lynda Boose, 105–119. London & NY: Routledge, 2003.

Friedberg, Anne et al. **The Virtual Window Interactive**. A digital translation of the book *The Virtual Window: From Alberti to Microsoft* (MIT Press, 2006). A collaboration between the author and designer/programmer Erik Loyer, developed with **Vectors'** DBG technology, a multi-media journal platform.

Manovich, Lev. "The Database." In *The Language of New Media*. Cambridge, MA: MIT Press, 2001. 218–243. *Especially pages 225–239*.

Week Thirteen

For Monday, Nov. 21—Watch *Hamlet* and *King Lear*, both directed by Grigori Kozintsev. Read "Shakespeare Behind the Iron Curtain," 106–114, from *Shakespeare and Eastern Europe* by Zdenek Stribny. **Come to class prepared to discuss both films.**

There will be no class on Wednesday, Nov. 23, the day before Thanksgiving.

Over Thanksgiving you are to watch the 1975 *Macbeth* (w/ Sir Ian McKellan and Dame Judi Dench) mentioned in the Kurosawa article as “magnificent and very influential” ...and which “showed the influence of Beckett and the Theatre of the Absurd,” and the South African *Othello*, starring John Kani and directed by Janet Suzman. Come to class on Monday, November 28th prepared to discuss Kozintsev’s *Hamlet* and *Macbeth* and *Othello*.

Week Fourteen

Monday, Nov. 28—“*Hamlet* on film, *Macbeth* and *Othello*—from stage to video format/ changing landscapes, altering perspectives”

Reading for Wed. Nov. 30—Read “Shakespeare is South African,” pgs. 31–48, from South Africa, *Shakespeare and Post-Colonial Culture* by Natasha Distiller.

Wednesday, November 30—From “Shakespeare in the Bush” to “Shakespeare is South African” — (to quote the Grateful Dead, “What a long, strange trip it’s been ...”).

For Monday, Dec. 5—Watch *The Merchant of Venice*, directed by Trevor Nunn, starring Henry Goodman on Sakai, Read “Shylock after Auschwitz: *The Merchant of Venice* on the Post-Holocaust Stage—Subversion, Confrontation and Provocation,” by Arthur Horowitz, from *The Journal for Cultural and Religious Theory*, Vol. 8, No. 3 (Fall, 2007), 7–19.

Week Fifteen

Monday Dec. 5—“Shylock on the contemporary stage—and wherever has Portia gone to?”

Wed. Dec. 7—“Hunting and Gathering ...”

Final Projects—Must be in my possession by Monday, December 19th.

As with the mid-term projects, I hesitate to give you any more than the barest of prompts or requirements. You have read the material, viewed the videos, and participated in the class discussions. Now, please create a final project that, in some way or another reflects the impact of any of this work upon you. Even if you choose to do a visual project, include a brief written abstract explaining how you came to this visual “take” upon the material and the course.

Of course, if you have any questions, or wish to discuss your proposal with me, I’d be happy to listen, advise, and cheerlead.

Shakespeare: From the Globe to the Global

Shakespeare in the Globe

The Crossroads of the Hellespont
Miriam Jacobson

English Protestants and the Hebrew Bible
Sara Coodin

A Fascination with China
Carol Mejia LaPerle

Geo-humoralism in *Othello* and *The Tempest*
Ryan J. Croft

Images of Cyprus
Matthew Zarnowiecki

Mapping English History
Kyle Pivetti

Othello and the Ottoman Fleet
Ambereen Dadabhoy

Race, Language, and *The Tempest*
Robert Hornback

Representations of Pain in Print
Jason E. Cohen

Global Shakespeares

African and Asian Shakespeare
Rebekah Bale

Cuban Shakespeare
Donna Woodford-Gormley

Global Shakespeare Films Bibliography
Keith Jones

New Media in the College Classroom
Rebecca Chapman

Othello in Colonial Calcutta
Allison Tyndall Locke

Curating Digital Images
Jessica R. Frazier

Shakespeare Forgeries
and Historical Reconstruction
John Mitchell

Shakespeare in Performance Syllabus
Arthur Horowitz

The "Voodoo Macbeth"
Peter Byrne

The Post-Colonial Vision of the “Voodoo Macbeth”

Peter Byrne, Kent State University, Trumbull

In 1935, the Federal Theatre Project, a part of Roosevelt’s New Deal initiative for supporting the arts when private funding was crippled by the Depression, established the Negro Theatre Project in New York. The first production under this new program would become arguably the most famous production of *Macbeth* of the twentieth century, the so-called “Voodoo Macbeth,” conceived and directed by Orson Welles. Welles, a lifelong Shakespearean enthusiast and iconoclast, decided to set the play in Haiti, using an all-black cast, and he reframed the narrative to incorporate Caribbean cultural elements: costumes, music, and iconography.

While Welles initially insisted to the media that his island was as imaginary as that of *The Tempest*, he soon revised this claim, conceding that the native elements of the production made it recognizably Haitian. Welles’ choice of Haiti was greeted with suspicions of mere (and possibly racist) sensationalism; there was early controversy in the Harlem artistic community over the potential for the production to descend to a “black-face novelty” farce. Such concerns quickly dissipated as the true nature of the production became clear: Welles was offering a damning indictment of the cultural politics that oppressed post-colonial artists and audiences. Given the politically charged nature of the Federal Theater Project’s productions under Welles—his *Julius Caesar* set in a fascist Italy, and his highly controversial, pro-union production of the musical *The Cradle Will Rock*—it is unsurprising that his *Macbeth* would be more than a racially provocative curiosity. For Welles, the racial aspect of the production was primarily a means by which he could make a more substantial argument about European colonialism, both political and cultural.

The history of Haiti’s struggle for (and with) independence provided him with a parallel narrative that emphasized those elements of the *Macbeth* narrative he wished to highlight. The clash between Macbeth and Malcolm was recast as that between Henri Christophe (self-proclaimed “First King of Haiti”) and Jean Pierre Boyer, known as the man who re-united his divided country under a native government, but also for his imperial vision for Hispaniola, and for making a deal with the French to pay an exorbitant sum to get the former imperialists to recognize the new nation’s legitimacy. The production’s climax, in which Hecate appears to inaugurate Malcolm’s rule by reinitiating the curse that doomed Macbeth, gestures towards an unbroken cycle of tyranny; the story would begin again, and tell the same tale. The “Voodoo Macbeth” therefore offered not merely an indictment of post-colonial reenactment of colonial oppression, but, in presenting a cohesively relevant vision of the play in a post-colonial setting, a criticism of the cultural hegemony of Shakespeare as a European ethos.

The production—directed by a prodigy from Wisconsin, acted by African-Americans, set on a Caribbean island—provides what the play denies: a break with oppressive precedent. Welles’ production was a pointedly international one—a mélange of Haiti and Harlem—and one that argued passionately for the access of all nations, races, and cultures to the language and meanings of Shakespeare. Somewhat comically, this argument was seemingly lost in the immediate critical response to the production: John Mason Brown of the *New York Post* opined that the production was “conventional,” a claim that rather affirms the success of Welles’s vision of intercultural Shakespearean relevance.

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Shakespeare: From the Globe to the Global

Resources

[Syllabus \(PDF\)](#)

[Primary Bibliography \(PDF\)](#)

[Secondary Bibliography \(PDF\)](#)

Here you may download the syllabus and bibliographies for the five-week NEH Summer Institute for College and University Teachers, directed by Michael Neill at the Folger Institute in summer 2011.

Shakespeare: From the Globe to the Global
An NEH summer institute for college and university teachers
Directed by Michael Neill
At the Folger Institute Center for Shakespeare Studies

Syllabus

Part One: Shakespeare in the Globe

Week One: History in the Globe, The Globe in History

13 June-16 June 2011 (Monday through Thursday)

Coppélia Kahn (Professor of English, Brown University)

Peter Lake (Professor of History, Vanderbilt University)

Monday, 13 June: Michael Neill and participants

Introduction: from the Globe to the Global

Although his friend and principal rival, famously declared that Shakespeare was “not for an age but for all time,” even Ben Jonson would surely have been astonished at the extent of Shakespeare’s current celebrity: beginning as an actor and hired play-maker for a succession of acting troupes working in the relatively primitive theatres of a city that sat on the outer fringe of Europe, Shakespeare has become the most widely known writer in the world, credited by Harold Bloom with the very “invention of the human.” Not even the “death of the author” announced by the theoretical revolution at the end of the twentieth century seemed able to weaken his claim to immortality. How did this come to be? Was it an inevitable consequence of Shakespeare’s genius? Or was it, to some degree at least, a product of the peculiar historical circumstances which helped to shape his work, and of the ways in which the subsequent circulation of his plays became entangled with national and imperial designs, and then with reactions against those designs? In this opening session I shall attempt to sketch a framework for the Institute by opening up some of paradoxes involved in Shakespeare’s translation from the stage of the Globe to the global stage.

Core Readings:

Bohannon, Laura. “Shakespeare in the Bush.” In *Conformity and Conflict: Readings in Cultural Anthropology*, eds. James P. Spradley and David W. McCurdy, 204-220. 3rd Edition. Boston: Little, Brown, 1977.

Helgerson, Richard. *Forms of Nationhood: the Elizabethan Writing of England*. Chicago: University of Chicago Press, 1992. Introduction. 1-18.

Soyinka, Wole. “Shakespeare and the Living Dramatist.” In *Art, Dialogue and Outrage: Essays on Literature and Culture*. Ibadan: New Horn Press, 1988. 13-23.

Suggested Readings:

Edwards, Philip. *Threshold of a Nation: A Study in English and Irish Drama*. Cambridge, New York: Cambridge University Press, 1979. esp. 66-109.

Heywood, Thomas. *An Apology for Actors: in three books*. London: reprinted for the Shakespeare Society, 1841.

Holderness. Graham, ed. *The Shakespeare Myth*. New York: St. Martin's Press, 1988.

Holderness, Graham. "'What Is My Nation?' Shakespeare and National Identities." *Textual Practice* 5 (1991): 74-93.

Loomba, Ania and Martin Orkin, eds. *Post-Colonial Shakespeares*. London; New York: Routledge, 1998.

Folger Holdings on Reserve:

Heywood, Thomas. *The actors vindication, containing, three brief treatises, viz: I. Their antiquity. II. Their antient dignity, III. The true use of their quality*. Created/Published: London : printed by G.E. for W. C[artwright], [1658].

Tuesday 14 June: Versions of Empire, I

Guest faculty: Coppélia Kahn

1. What place did Rome hold in English culture, both elite and popular, during Shakespeare's time? In what ways were Latin literature and history, the core of the humanistic curriculum, controversial and open to interpretation?
2. Janet Adelman and Lucy Hughes-Hallett trace the "back story" of how Roman politics had already shaped the representation of Anthony and Cleopatra when Shakespeare came to it. How do you see this story affecting his dramatization of imperial politics? In what scenes or dramatic moments can you see him following it, or on the other hand, changing it? Compare, for example, Plutarch's account of Anthony's decision to fight the battle of Actium at sea (342-9) with Shakespeare's scenes 3.7-3.11.
3. Anthony and Octavius Caesar are rivals for rule of the Roman empire, a narrative intertwined with another one: the love of Anthony and Cleopatra. At what points are the two strands—homosocial and heterosexual—brought together most pointedly? What is the sexual politics of these two pairings?
4. "Imperial conquest," remarks Ania Loomba, "is routinely demonstrated through the possession of conquered women" (see readings, below, 116). How does *Anthony and Cleopatra* complicate this statement?

Touchstone Plays:

The Tragedy of Anthony and Cleopatra, ed. Michael Neill. London: Oxford University Press, 1994.

Core Readings:

Adelman, Janet. "The Common Liar: Tradition as Source." In *The Common Liar; an essay on Antony and Cleopatra*. New Haven: Yale University Press, 1973. 53-78.

Plutarch, excerpts from "The Life of Marcus Antonius." In *The Lives of the Noble Grecians and Romans*, trans. Sir Thomas North, Appendix A in *The Tragedy of Anthony and Cleopatra*, ed. Michael Neill. London; New York: Oxford University Press, 1994. 327-62.

Suggested Readings:

Hampton, Timothy. *Writing from History: the Rhetoric of Exemplarity in Renaissance Literature*. Ithaca, New York: Cornell University Press, 1990.

Hughes-Hallett, Lucy. "The Story According to Octavius." *Cleopatra: Histories, Dreams and Distortions*. London: Bloomsbury, 1990. 36-69.

Kahn, Coppélia. "Roman Virtue on English Stages." *Roman Shakespeare: Warriors, Wounds, and Women*. London; New York: Routledge 1997. 1-26.

---. "Antony's Wound." *Roman Shakespeare: Warriors, Wounds, and Women*. London; New York: Routledge 1997. 110-143.

Miles, Gary. "How Roman are Shakespeare's 'Romans?'" *Shakespeare Quarterly* 40.3 (Fall 1989): 257-83.

Wednesday, 15 June: Versions of Empire, II

Guest faculty: Coppélia Kahn

1. This "late romance" set in ancient Britain is also a Roman play, continuing the discourse of empire in a British vein by enacting Britain's tributary relationship to Rome as a struggle to define British identity. What traits emerge as distinctly British in contrast to Roman? Can Britain be culturally independent of Rome, or is it always already in Rome's shadow?
2. The struggle for national identity is also a story about *virtus*, the Roman model of manliness, in relation to the feminine. Cloten, Iachimo, and Postumus all compete to possess Imogen. What does her chastity mean in an imperial context?
3. How would you compare this play's deployment of imperial geography to that of *Anthony and Cleopatra*? Both plays cut with cinematic freedom across empire, from one location to another. How does Shakespeare establish locale and make it signify the problems of empire?

Touchstone Plays:

Cymbeline in *The Norton Shakespeare*, ed. Stephen Greenblatt. New York: W.W. Norton, 1997.

Core Readings:

Loomba, Ania. "The Imperial Romance of *Antony and Cleopatra*." *Shakespeare, Race, Colonialism*. London; New York: Oxford University Press, 2002. 112-134.

Mikalachki, Jodi. "The Masculine Romance of Roman Britain," *Shakespeare Quarterly* 46.3 (Fall 1995): 301-22.

Suggested Readings:

Kahn, Coppélia. "Postscript: Paying Tribute to Rome." *Roman Shakespeare: Warriors, Wounds, and Women*. London: Routledge, 1997. 160-70.

Miola, Robert S. "*Cymbeline*: Beyond Rome." *Shakespeare's Rome*. Cambridge: Cambridge University Press, 1983. 206-235.

Parker, Patricia. "Romance and Empire: Anachronistic *Cymbeline*." In *Unfolded Tales: Essays on Renaissance Romance*, eds. George M. Logan and Gordon Teskey, 189-207. Ithaca, New York: Cornell University Press, 1989.

Thursday, 16 June: Staging History

Guest faculty: Peter Lake

To round out the first week's considerations of the significance of historical perspective, participants will focus more closely on the ways that the staging of a historical subject provided a means of directly addressing contemporary issues that were otherwise extremely difficult, if not impossible, to address in public or indeed to discuss licitly even in private: issues like the succession, the conduct of the war, the rights and wrongs of resistance, and the nature of monarchical legitimacy. The famous, or infamous, example of this was the staging of *Richard II* by members of the Essex rebellion the night before the rebellion. "Know you not that I am Richard?" Elizabeth was reported to have demanded.

King John is another play concerned with the conduct of war against the foreigner and its impact on issues of monarchical stability and legitimacy. The group will read Shakespeare's play against another version of the same events in *The troublesome reign of King John*. There is some debate about the date of these plays, especially about whether *The troublesome reign* preceded Shakespeare's version or not. We will consider the effects of such issues.

Touchstone Plays:

King John and *The Troublesome Reign*

Core Readings:

Selections from the following:

Allen, William. *An admonition to the nobility*, 1588. Menston, Yorkshire, England : Scholar Press, 1971.

Burghley, William Cecil. *The execution of iustice in England for the maintenaunce of publique and Christian peace, against certeine stirrers of sedition, and adherents to the traytors and enemies of the realme, without any persecution of them for questions of religion, as is falsely reported and published by the fautors and fosterers of their treasons*. [London: Printed by Christopher Barker, 1583].

Parsons, Robert. *A conference about the next succession to the crowne of England, diuided into two partes. VVhere of the first conteyneth the discourse of a ciuill lawyer, howv and in vwhat manner propinquity of blood is to be preferred. And the second the speech of a temporall lawyer, about the particuler titles of all such as do or may pretende within England or without, to the next succession. VVhere vnto is also added a new & perfect arbor or genealogie of the discent of all the kinges and princes of England, from the conquest vnto this day, whereby each mans pretence is made more plaine. Directed to the right honorable the earle of Essex of her Maiesties priuy councell, & of the noble order of the Garter. Published by R. Doleman. Imprinted at N. [i.e. Antwerp : By A. Coninx] with licence, M.D.XCIII. [1594, i.e. 1595].*

Peck, D.C., ed. *Leicester's commonwealth: the Copy of a letter written by a master of art of Cambridge (1584) and related documents*. Athens, Ohio: Ohio University Press, 1985.

Folger Holdings on reserve or for display:

Parsons, Robert. *A conference about the next succession to the crowne of England, diuided into two partes. VVhere of the first conteyneth the discourse of a ciuill lawyer, howv and in vwhat manner propinquity of blood is to be preferred. And the second the speech of a temporall lawyer, about the particuler titles of all such as do or may pretende within England or without, to the next succession. VVhere vnto is also added a new & perfect arbor or genealogie of the discent of all the kinges and princes of England, from the conquest vnto this day, whereby each mans pretence is made more plaine. Directed to the right honorable the earle of Essex of her Maiesties priuy councell, & of the noble order of the Garter. Published by R. Doleman. Imprinted at N. [i.e. Antwerp : By A. Coninx] with licence, M.D.XCIII. [1594, i.e. 1595].*

The copie of a leter, vvyten by a Master of Arte of Cambrige, to his friend in London, concerning some talke past of late betwen two vvorshipful and graue men, about the present state, and some procedinges of the Erle of Leycester and his friendes in England. Conceyued, spoken and publyshed, vryth most earnest protestation of al duetyful good vvyl and affection, torwardes her most excellent Ma. and the realm, for vvwhose good onely it is made common to many. [Paris : S.n.], Anno M.D.LXXXIII. [1584].

A collection of several treatises concerning the reasons and occasions of the penal laws. Viz. I. The execution of justice in England, not for religion, but for treason: 17 Dec. 1583. II. Important considerations, by the secular priests: printed A.D. 1601. III. The Jesuits reasons unreasonable: 1662. London : printed for Richard Royston, bookseller to His Most Sacred Majesty, M.DC. LXXV. [1675].

Week Two: Imagining Boundaries: Nation and Plantation

20 June-23 June 2011 (Monday through Thursday)

Bernhard Klein (Professor of English, University of Kent)

Kim F. Hall (Lucyle Hook Professor of English & Director of Africana Studies, Barnard College)

Monday, 20 June: The Location of Ireland

Guest Faculty: Bernhard Klein

Ireland was England's most immediate foreign neighbor, and it kept the Crown so busy throughout the sixteenth and early seventeenth centuries that the Deputy Keeper of Records concluded in 1619 that "there was more ado with Ireland than all the world beside." What was Ireland's political and cultural location in early modern times? How did it relate to the emerging discourse of nationhood in England? We shall start the session by looking at Shakespeare's only stage Irishman, Captain Macmorris, who appears in a crucial scene in *Henry V*. If technically feasible, we may also consider the two film versions of the scene by Olivier (1944) and Branagh (1989).

The main part of the session will be devoted to non-Shakespearean material: the writings of Edmund Spenser and other contemporaries, as well as visuals in the form of woodcuts and topographical maps. Throughout the session and across all materials we will be focused on issues of cultural perception: What did the English see when looking across to Ireland? What political circumstances and historical assumptions conditioned their gaze? What purposes did the construction of Ireland as a "savage isle" serve and what specific forms did it take?

Touchstone Play:

Henry V

Core Readings:

Edmund Spenser, extracts from *The Faerie Queene* In Longman Annotated English Poets, ed. A.C. Hamilton, 1977; rev. ed. 2001. [Please read both "Mutabilitie Cantos"]

Edmund Spenser, extracts from *A View of the Present State of Ireland*, 1596

Contemporary views of Ireland, c. 1570s to 1612

Suggested Readings:

Jonson, Ben. *The Irish Masque at Court*, 1616.

Hadfield, Andrew. *Edmund Spenser's Irish Experience. Wilde Fruit and Salvage Soyl*. Oxford: Clarendon Press, 1997.

Highley, Christopher. *Shakespeare, Spenser, and the Crisis in Ireland*. Cambridge: Cambridge University Press, 1997.

Murphy, Andrew. *But the Irish Sea Betwixt Us. Ireland, Colonialism, and Renaissance Literature*. Lexington: The University Press of Kentucky, 1999.

Neill, Michael. "Broken English, Broken Irish: Nation, Language, and the Optic of Power in Shakespeare's Histories." In *Putting History to the Question*. New York: Columbia University Press, 2000. 339-372.

Quinn, D.B. *The Elizabethans and the Irish*. Ithaca: Cornell University Press, 1966.

Spencer, Edmund. *The Faerie Queen*, Book 5, 1596.

Folger holdings on reserve or for display:

Derricke, John. *The Image of Irelande, with a Discouerie of Woodkarne*, London, 1581.

Hayes-McCoy, Gerard Anthony. Ed. *Ulster and Other Irish Maps, c. 1600*, Dublin: Stationery Office, for the Irish Manuscripts Commission, 1964.

Nowell, Laurence. *A General Description of England and Ireland* (1564). London: British Library Board, 1984. [Postcard reproduction of BL Add MS. 62540]

Speed, John. *The Theatre of the Empire of Great Britaine* (1611). London, 1616.

Tuesday 21 June: Maps and the Staging of Space
Guest faculty: Bernhard Klein

Moving on from a consideration of Ireland and its representation in text, image and map, this session will focus more broadly on issues of space and cartography in the discourse of nationhood. We will start with a discussion of the dramatic geography of *1 Henry IV* and have a brief look at the division of the kingdom in *Lear*, before discussing the ways in which the geographical and cultural meanings of boundaries (national and otherwise) were negotiated and visualized in the topographical maps that had such a central role in shaping contemporary notions of space and place, self and other, familiar and exotic. Maps provided political, ethnological, strategic, social and linguistic information, and their contribution to the discourses of nation and empire merits close critical attention. Depending on availability, we will be viewing and discussing selections from both the Folger and the Library of Congress. Discussion will move from the individual examples of contemporary Irish maps discussed on day one, to the national atlases of Saxton and Speed, and to the representative world maps and atlases of Ortelius and others. How did maps help to construct knowledge about the world and its people? How did maps serve as tools of empire, colonization, and conquest?

Touchstone Play:

1 Henry IV

Core Readings:

King Lear, Act 1, scene 1

Helgerson, Richard. "The Land Speaks." In *Forms of Nationhood. The Elizabethan Writing of England*. Chicago: Chicago University Press, 1992. 105-147.

Gillies, John. "The Scene of Cartography in *King Lear*." In *Literature, Mapping, and the Politics of Space in Early Modern Britain*, eds Andrew Gordon and Bernhard Klein, 109-137. Cambridge: Cambridge University Press, 2001.

Suggested Readings:

Gillies, John. *Shakespeare and the Geography of Difference*. Cambridge: Cambridge University Press, 1994.

Harley, J.B. "Maps, Knowledge and Power." In *The New Nature of Maps: Essays in the History of Cartography*. ed. Paul Laxton; intr. J.H. Andrews, 52-81. Baltimore; London: The Johns Hopkins University Press, 2001.

---. "Silences and Secrecy." In *The New Nature of Maps: Essays in the History of Cartography*. ed. Paul Laxton; intr. J.H. Andrews, 84-107. Baltimore; London: The Johns Hopkins University Press, 2001.

Jacob, Christian. *The Sovereign Map. Theoretical Approaches to Cartography throughout History* [1992]. Trans. Tom Conley. Chicago: The University of Chicago Press, 2006.

Folger holdings on reserve or for display:

Camden, William, *Britannia* [1586], trans. Philemon Holland. London, 1610.

Drayton, Michael, *Poly-Olbion*. London, 1612.

Ortelius, Abraham, *Theatrum Orbis Terrarum*. Antwerp, 1570.

Saxton, Christopher, *Atlas of the Counties England and Wales* (1579).

Speed, John, *The Theatre of the Empire of Great Britaine* (1611), London, 1616.

Hogenberg, Franz and Georg Braun. *Civitates Orbis Terrarum*. Antwerp, 15-75-1616.

Wednesday, 22 June: What roles do women or ideas about gender and domestic space play in imagining the nation?

Guest faculty: Kim F. Hall

Touchstone plays:

Henry IV pt. 1 and *The Tempest*

Core Readings:

Cahill, Patricia A. "Nation Formation and the English History Plays." In *A Companion to Shakespeare's Works: The Histories* vol. 2, eds. Richard Dutton and Jean E. Howard, 70-93. London: Blackwell, 2003.

Wall, Wendy. "Familiarity and Pleasure in the English Household Guide, 1500-1700." In *Staging Domesticity: Household Work and English Identity in Early Modern Drama*. Cambridge, New York: Cambridge University Press, 2002. 18-58.

Suggested Readings:

Fletcher, John and Philip Massenger. "The Sea Voyage." In *The Works of Francis Beaumont and John Fletcher* vol. 9, eds. Arnold Glover and A.R. Waller, 1-65. Cambridge: Cambridge University Press, 1905-12.

Howard, Jean E. and Phyllis Rackin. "The Henry IV Plays." In *Engendering a Nation: A Feminist Account of Shakespeare's English Histories*. London and New York: Routledge, 1997. 160-185.

Korda, Natasha. "Household Kates: Domesticating Commodities in *Taming of the Shrew*." In *Shakespeare's Domestic Economies: Gender and Property in Early Modern England*. Philadelphia: University of Pennsylvania Press, 2002. 52-74.

Folger holdings on reserve or for display:

Receipt book of Sarah Longe [manuscript], ca. 1610

May, Robert. *The accomplit cook, or The art & mystery of cookery. Wherein the whole art is revealed in a more easie and perfect method, than hath been publisht in any language. Expert and ready ways for the dressing of all sorts of flesh, fowl, and fish, with variety of sauces proper for each of them; and how to raise all manner of pastes; the best directions for all sorts of kickshaws, also the terms of carving and sewing. An exact account of all dishes for all seasons of the year, with other a-la-mode curiosities The fifth edition, with large additions throughout the whole work: besides two hundred figures of several forms for all manner of bak'd meats, either flesh, or fish) as pyes tarts, custards; cheesecakes, and florentines, placed in tables, and directed to the pages they appertain to. Approved by the fifty five years experience and industry of Robert May, in his attendance on several persons of great honour.* London : printed for Obadiah Blagrave at the Bear and Star in St. Pauls Church-Yard, 1685.

Plat, Hugh. *Delightes for Ladies, to adorn their persons, tables, closets, and distillatories: with beauties, banquets, perfumes and waters.* At London : Printed by H. L[ownes], 1608.

Thursday, 23 June: Banquets, Feasts and Food in Colonial Encounters **Guest faculty: Kim F. Hall**

Core Readings:

Hall, Kim F. "Culinary Spaces, Colonial Spaces: the Gendering of Sugar in the Seventeenth Century." In *Feminist Readings of Early Modern Culture: Emerging Subjects*, eds. Valerie Traub, M. Lindsay Kaplan and Dymphna Callaghan, 168-190. Cambridge and New York: Cambridge University Press, 1996.

Hakuyt, Richard. "Notes in writing, besides more priuie by mouth, that were giuen by M. Richard Hakluyt of Eiton in the Countie of Hereford, Esquire, Anno 1580: to M. Arthur Pet, and to M. Charles Iackman, sent by the Merchants of the Moscouie companie for the discouery of the Northeast straight, not altogether vnfit for some other enterprises of discouery, hereafter to be taken in hand." In *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*. Vol 1. London: 1599. 437-441. **(Start at "What respect of Islands is to be had, and why," end with "For banketting on shipboord persons of credite.")**

Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*. New York, London: Methuen, 1986. 128-136.

Ligon, Richard. *The True and Exact History of Barbados*. London: 1654. 8-17.

Percy, George. "A Discourse of the Plantation of the Southern Colonie in Virginia." In *New American World: A Documentary History of North America to 1612*. Ed. D. B. Quinn. 5 Vols. London, 1979. V, 266-274. **Esp. 267-270.**

Suggested Readings:

Albala, Kenneth. "Setting the Stage—Setting the Table." In *The Banquet: Dining in the Great Courts of Late Renaissance Europe*. Urbana and Chicago: University of Illinois Press, 2007. 1-26.

Nicholl, John. "An Houre Glasse of Indian News." (1607). Ed. Rev. C. Jesse. *Caribbean Quarterly*. 12:1 (1966): 46-67.

Folger holdings on reserve or for display:

Hariot, Thomas. "The First Part. Of Marchantable Commodities." In *A Briefe and True Report of the New Found Land of Virginia. Of the Commodities and the Nature and Manners of the Naturall Inhabitants* (London 1590). Also Plates 14, 15, 16:
14: "The Bowyling of their Fish Over the flame"
15: "Their seetheinge of their meate in earthen pottes"
16: "Their sitting at meate"

Week Three: Beyond the Boundaries

27 June-30 June 2011 (Monday through Thursday)

Alison Games (Professor of History, Georgetown University)

Mary Floyd-Wilson (Associate Professor of English, UNC, Chapel Hill)

Monday, 27 June: English Trading Cultures: European Margins and the Mediterranean **Guest Faculty: Alison Games**

The first few decades of the seventeenth century were a period of growth and experimentation for English merchants, who sought to open and establish markets around the world. These enterprises in turn transformed England. The kingdom slowly emerged as a global power over the course of the seventeenth century, no longer a weak kingdom on the margins of Europe but one well-positioned to benefit from new opportunities in the Atlantic world and beyond. Likewise, the commodities, people, and cultures of worlds far from England penetrated English markets and households, affecting habits and mentalités in ways that scholars are just beginning to understand. The goal of these first two days of our week “Beyond the Boundaries” is to explore English travels and interactions beyond Europe and to consider how merchants in particular made sense of the world around them, insinuated themselves in foreign cultures, and learned how to live, work, and travel safely far from England.

The first day of this sequence focuses on English experiences on the margins of Europe (specifically Russia) and in the Mediterranean. We will read texts that instructed merchants on proper behavior (including excerpts from *The Merchants Avizo*, designed for merchants who worked in Spain and Portugal, and *Sir Thomas Smythes Voyage and Entertainment in Rushia*) while also looking at some of the perils of trade and travel in the Mediterranean, specifically captivity and enslavement, through the colorful account of Edward Webbe. How did English people who left England’s shores encounter the world and its inhabitants? How did these English travelers see themselves and others? What types of cultural difference did they identify, both in themselves and others? How were these perceptions (both at home and abroad) shaped and altered by the lived experiences of English people who left home? How do you compare the experiences of the English in Ireland that you read about earlier in the Institute with these sources that examine English encounters with people in other parts of the world?

Touchstone play:

The Merchant of Venice

Core Readings:

B. J. *The Merchants Avizo. Verie necessarie for their sons and servants, when they first send them beyond the seas, as to Spaine and Portingale, or other Countries.* London, 1607. A3, 1-7.

Games, Alison. “The Mediterranean Origins of the British Empire.” In *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560-1660*. New York: Oxford University Press, 2008. 47-79.

Sir Thomas Smythes Voyage and Entertainment in Rushia. London, 1605. B4recto- verso; D1recto-D2recto.

Webbe, Edward. *The Rare and most wonderfull things which Edw. Webbe an Englishman borne hath seene*. London, 1590. A4recto-B2recto; C2verso-D1verso.

Suggested Readings:

Biddulph, William. *Travels of Certaine Englishmen*. London, 1609.

Bruce, John ed. *Journal of a Voyage into the Mediterranean by Sir Kenelm Digby, 1628*. London: Camden Society, 1868, v. 96.

Brearley, Mary. *Hugo Gurgeny: Prisoner of the Lisbon Inquisition*. New Haven: Yale University Press, 1948.

Davis, Robert C. *Christian Slaves, Muslim Masters: White Slavery in the Mediterranean, the Barbary Coast, and Italy, 1500-1800*. New York: Palgrave Macmillan, 2003.

Games, Alison. Introduction to *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560-1660*. New York: Oxford University Press, 2008. 3-16.

---. "Before the Grand Tour: The Domestication of Travel." In *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560-1660*. New York: Oxford University Press, 2008. 17-46.

Goffman, Daniel. *Britons in the Ottoman Empire, 1642-1660*. Seattle, WA: University of Washington Press, 1998.

Howell, James. *Instructions for Forreine Travell*. London, 1650. 129-140.

Moryson, Fynes. *An Itinerary*. London, 1617.

Robson, Charles. *Newes from Aleppo*. London, 1628.

Vitkus, Daniel J., ed. *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*. New York: Columbia University Press, 2001.

Folger holdings for reserve or display:

Bruyn, Cornelis de. *A voyage to the Levant: or, travels in the principal parts of Asia Minor, the islands of Scio, Rhodes, Cyprus, &c. ... Enrich'd with above two hundred copper-plates, ... By M. Corneille le Bruyn*. Done into English, by W. J. London : printed for Jacob Tonson; and Thomas Bennet, 1702. Illustrations.

Lithgow, William. *The totall discourse, of the rare adventures, and painefull peregrinations of long nineteene yeares travailes from Scotland, to the most famous kingdomes in Europe, Asia, and Affrica*. London: By I. Okes, 1640. Illustrations on pp. 124, 462, 471.

Sir Thomas Smithes voiage and entertainment in Rushia. With the tragicall ends of two emperors, and one empresse, within one moneth during his being there: and the miraculous preservation of the now rainging emperor, esteemed dead for 18. yeares. Printed at London: [By W. White and W. Jaggard] for Nathanyell Butter, 1605.

Webbe, Edward. *The Rare and most wonderfull things which Edw. Webbe an Englishman borne hath seene.* London, 1590.

Tuesday 28 June: Violence and Passion Beyond the Line: Englishmen in the East and West Indies

Guest faculty: Alison Games

This second day of discussion turns to the East and West Indies. Our core readings will look at the English in these two regions and their encounters with people there, including indigenous people and other European traders. The readings look at the conflicts central to trade (in the East Indies), at the ties the English forged with other Europeans and indigenous people in Virginia and the East Indies, and at the different ways in which all parties to these exchanges sought to shape interactions and to make sense of others.

The readings pose questions that build on issues raised on Monday. What defined the “exotic”? How did perceptions of cultural similarities and differences shape alliances or enmities? How did Englishmen abroad forge new kinds of familial and affective connections far from home? How did English experiences in the East and West Indies compare with their encounters with strangers in Europe and the Mediterranean? What, above all, did it mean to be English, and how was this identity forged overseas? A diverse range of primary sources gives us access to some of these issues by focusing on Anglo-Dutch, Anglo-Powhatan, Anglo-Javanese, and Anglo-Bandanese interactions between 1604 and 1622. John Rolfe’s letter (1614) about his desire to marry the Powhatan adolescent, Pocahontas, gives us a rare glimpse at the romantic and sexual relationships that Englishmen forged with non-European women and at how one Englishman sought to justify his sentiments. Three sources take us to the East Indies and to the lucrative spice trade in Indonesia, where the English and the Dutch fought bitterly for access to the trade, despite their important alliance in Europe, and where decentralized states in the Banda Islands encouraged Europeans to impose themselves on indigenous people. Excerpts from Edmund Scott’s account of his stay in Java hint at both the identity the English sought to establish there through their Coronation Day ceremony and the brutal nature of life in trading factories, seen through the English torture of an alleged arsonist. Conflicts in the region were especially pronounced between the English and the Dutch. The 1615 letter from Bandanese traders shows the complicated commercial and diplomatic relationships in the Spice Islands while excerpts from *An Answere to the Hollanders Declaration* illustrate the violence at the heart of commercial cultures in this volatile region.

Touchstone plays (read one):

John Fletcher, *The Island Princess*

Philip Massinger, *The Renegado*

Christopher Marlowe, *The Jew of Malta*

Core Readings:

Churchman, Bartholomew. *An Answer to the Hollanders Declaration, concerning the occurrents of the East-India. The first part. Written by certaine marriners, lately returned from thence into England.* London, 1622. 10-13.

Games, Alison. "English Overseas Merchants in an Expanding World of Trade, 1590-1660." In *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560-1660*. New York: Oxford University Press, 2008. 81-115.

Letter from the Governor and main states of Banda Islands to General Keeling and the main English factors at Bantam, probably received at Bantam in September 1615. In Birdwood, George, ed. *The Register of Letters*. . . . London: Bernard Quaritch, 1893, reprint 1966. 492-493.

Letter of John Rolfe, 1614. In Jameson, J, Franlin. *Narratives of Early Virginia*. New York: Charles Scribner's Sons, 1907. 237-244. Also available on line at http://www.virtualjamestown.org/rolfe_letter.html

Scott, Edmund. *An exact discourse of the subtilties, fashishions [sic], pollicies, religion, and ceremonies of the East Indians*. London, 1606. C2verso-C3verso (top); D2recto-F3recto.

Suggested Readings:

A True Relation of the Unjust, Cruel, and Barbarous Proceedings against the English at Amboyna In the East-Indies, by the Nederlandish Governour and councel there. London, 1624.

Cooper, Michael. "The Second Englishman in Japan: The Trials and Travails of Richard Cocks, 1623-1624." *Transactions of the Asiatic Society of Japan* 17 (1982): 138-146.

Games, Alison. "Anglo-Dutch Connections and Overseas Enterprises: A Global Perspective on Lion Gardiner's World." *Early American Studies* 9, no. 2 (Spring 2011): 435-461.

Letter from William Nealson to [Richard Wickham], [Hirado, February 1614]. In Foster, William, ed., *Letters Received by the East India Company from its Servants in the East*. London: Sampson Low, Marston & Company, 1897. Vol. II, 1613-1615, 71-73.

Massarella, Derek. *A World Elsewhere: Europe's Encounter with Japan in the Sixteenth and Seventeenth Centuries*. New Haven: Yale University Press, 1990.

Neill, Michael. "Putting History to the Question: An Episode of Torture at Bantam in Java, 1604." *English Literary Renaissance* 25, no. 1 (Winter 1995): 45-75.

Newes out of East India: Of the cruell and bloody usage of our English Merchants and others at Amboina, by the Netherlandish Governour and Councell there. London, 1624.

Pestana, Carla Gardina. "Cruelty and Religious Justifications for Conquest in the mid-17th century English Atlantic." In *Empires of God: Religious Encounters in the Early Modern Atlantic World*, eds. Linda Gregerson and Susan Juster, 37-57. Philadelphia: University of Pennsylvania, 2010.

Vaughan, Alden. "Sir Walter Raleigh's Indian Interpreters, 1584-1618." *William and Mary Quarterly* 59 (April, 2002): 341-376.

Waterhouse, Edward. *A Declaration of the State of the Colony and Affaires in Virginia*. London, 1622.

Folger holdings for reserve or display:

Harriot, Thomas. *A briefe and true report of the new found land of Virginia*. Frankfurt, [1590].

Linschoten, Jan Huygen van. *Iohn Huighen van Linschoten. his discours of voyages into ye Easte & West Indies. Deuided into foure bookes*. London : By [John Windet for] Iohn Wolfe printer to ye Honorable Cittie of London, [1598].

Scott, Edmund. *An exact discourse of the subtilties, fashibhions [sic], pollicies, religion, and ceremonies of the East Indians, as well Chyneses as Ianans, there abyding and dweling. Together with the manner of trading with those people, aswell by vs English, as by the Hollanders: as also what hath happened to the English nation at Bantan in the East Indies, since the 2. of February 1602. vntil the 6. of October 1605. Whereunto is added a briefe description of Iaua Maior. Written by Edmund Scott, resident there, and in other places neere adioyng [sic], the space of three yeeres and a half*. London : printed by W.W[hite] for Walter Burre, 1606.

Skinner, John. *A True Relation of the Unjust, Cruel, and Barbarous Proceedings against the English at Amboyna In the East-Indies, by the Nederlandish Governour and councel there*. London : printed by Will. Bentley, for Will. Hope, at the Anchor under S. Bartholomew Church near the Royal Exchange, anno Domini 1651.

Wednesday, 29 June: "A world divided from the world": Britain on the Margins
Guest faculty: Mary Floyd-Wilson

In the ancient tripartite divisions of climatic regions—northern, southern, and middle temperate zones—the English found themselves located in the barbarous north. In this session, we will consider the implications of Britain's "northern" environment, for climate in this period was understood to have a shaping influence on a people's physiology and psychology. How might we read Ben Jonson's *The Masque of Blackness* (performed at a time when King James I sought a peaceful union between England and its northern neighbor Scotland) as informed by the contemporary assumptions about climate, culture, and identity? If Albion promises whiteness to Niger's daughters, what role does blackness play in Jonson's idealization of union politics? Does blackness carry positive as well as negative connotations in this proto-racialized discourse?

Touchstone play:

Jonson, Ben. *The Masque of Blackness*. In *Ben Jonson: The Complete Masques*, ed. Stephen Orgel (New Haven: Yale UP, 1969).

Core Readings:

- Bodin, Jean. "Method for the Easy Comprehension of History," In *Race in Early Modern England: A Documentary Companion*, compiled and edited by Ania Loomba and Jonathan Burton, 93-98. New York: Palgrave Macmillan, 2007.
- Charron, Pierre. *Of wisdom three bookes written in French by Peter Charro[n] Doctr of Lawe in Paris. Translated by Samson Lennard*. At London: printed [at Eliot's Court Press] for Edward Blount & Will Aspley, [1608?]. 163-168.
- Harrison, William. "The Description of Britain," In *Race in Early Modern England: A Documentary Companion*, compiled and edited by Ania Loomba and Jonathan Burton, 103-104. New York: Palgrave Macmillan, 2007.
- Huarte, Juan. *Examen de ingenios. The examination of mens wits. In whicch [sic], by discovering the varietie of natures, is shewed for what profession each one is apt, and how far he shall profit therein*. By John Huarte. Translated out of the Spanish tongue by M. Camillo Camilli. Englished out of his Italian, by R.C. Esquire. London : printed by Adam Islip, for C. Hunt of Excester, 1594. 183- 200.
- Siculus, Diodorus. "On the Ethiopians who dwell beyond Libya and their antiquities," Book III, chapter 1.

Suggested Readings:

- Bodin, Jean. *The six bookes of a common-weale. VVritten by I. Bodin a famous lanyer, and a man of great experience in matters of state. Out of the French and Latine copies, done into English, by Richard Knolles*. London : [Printed by Adam Islip] impensis G. Bishop, 1606. Chapter 1 of Book V. 545-569.
- Floyd-Wilson, Mary. "Introduction: the Marginal English." In *English Ethnicity and Race in Early Modern Drama*. New York, Cambridge: Cambridge University Press, 2003. 1-22.
- . "Temperature and Temperance in Ben Jonson's *The Masque of Blackness*." In *English Ethnicity and Race in Early Modern Drama*. New York, Cambridge: Cambridge University Press, 2003. 111-131.
- Spenser, Edmund. "View of the Present State of Irelande," In *Race in Early Modern England: A Documentary Companion*, compiled and edited by Ania Loomba and Jonathan Burton, 220-225. New York: Palgrave Macmillan, 2007.
- Weldon, Sir Anthony. "A description of Scotland," In *Race in Early Modern England: A Documentary Companion*, compiled and edited by Ania Loomba and Jonathan Burton, 213-214. New York: Palgrave Macmillan, 2007.

Folger holdings for reserve or display:

Bodin, Jean. *The six bookes of a common-weale. VVritten by I. Bodin a famous lawyer, and a man of great experience in matters of state. Out of the French and Latine copies, done into English, by Richard Knolles.* London : [Printed by Adam Islip] impensis G. Bishop, 1606. Chapter 1 of Book V.

Charron, Pierre. *Of wisdom three bookes written in French by Peter Charro[n] Doct of Lawe in Paris. Translated by Samson Lennard.* At London: printed [at Eliot's Court Press] for Edward Blount & Will Aspley, [1608?].

Huarte, Juan. *Examen de ingenios. The examination of mens wits. In whicch [sic], by discovering the varietie of natures, is shewed for what profession each one is apt, and how far he shall profit therein.* By John Huarte. Translated out of the Spanish tongue by M. Camillo Camilli. Englished out of his Italian, by R.C. Esquire. London : printed by Adam Islip, for C. Hunt of Excester, 1594.

Siculus, Diodorus. *Historia ouero Libreria historica di Diodoro Siciliano delle memorie antiche, non pur de' barbari inanzi, et dopo la guerra troiana, ma ancora de' Greci et de' Romani : nella quale, diuisa da noi per la quattro monarchie in due volumi, si contengono le cose auuenute nello spatio di MCXXXVIII anni, secondo che dal proemio d'essa si comprende / tr. di greco in latino da diuersi auttori, & nella nostra lingua da m. Francesco Baldelli ; con due tauole, vna de' nomi de' luoghi antichi, & moderni, & l'altra delle cose notabili.* In Vinegia : Appresso Gabriel Giolito de'Ferrari, MDLXXV [1575].

Spenser, Edmund. *Miscellany on religion and state affairs, 1559-1601.* [manuscript], compiled ca. 1601.

Thursday, 30 June: Passions and Race

Guest faculty: Mary Floyd-Wilson

In his demographic survey of the world, the seventeenth-century writer, Giovanni Botero asserts that “the Southerne man is not easily provoked; nor once in passion, is pacified.” Northerners, by contrast, were considered more inconstant in their passions—easily provoked and easily calmed. In this session, we will investigate the role of emotion in early modern ethnology. Part of the legacy of Shakespeare's *Othello* is that its portrait of the Moor's jealousy helped to underscore prejudicial assumptions about the emotional nature of Africans. There is no question, of course, that Othello becomes jealous over the course of the play, but there is also evidence that Othello's violent metamorphosis may not have been inevitable. Why, for example, does Desdemona believe that the “sun where [Othello] was born / Drew all [jealous] humors from him”? Does it matter that the English often characterized the Italians as the most jealous nation in the world? Does it affect our reading of Iago and Othello when we consider that in this period “jealousy” primarily meant “suspicion” and “distrust” before it became associated with sexual possessiveness?

Touchstone play:

Shakespeare, William. *The Tragedy of Othello, the Moor of Venice.* The Oxford Shakespeare, ed. Michael Neill. Oxford: Clarendon Press, 2006; World's Classics Paperback, 2006.

Core Readings:

Floyd-Wilson, Mary. "Explaining Racial and Sexual Differences." In *Cambridge World Shakespeare Encyclopedia*, ed. Bruce R. Smith, Cambridge: Cambridge University Press, forthcoming.

Wright, Thomas. "Preface to the Reader," in *The passions of the minde in generall. Corrected, enlarged, and with sundry new discourses augmented. By Thomas Wright. With a treatise thereto adioyning of the chymatericall yeare, occasioned by the death of Queene Elizabeth.* London: printed by Valente Simmes [and Adam Islip] for Walter Burre, [and Thomas Thorpe] and are to be sold [by Walter Burre] in Paules Churchyard at the signe of the Crane, anno. 1604.

Suggested Readings:

Any of the suggested readings assigned for the last session.

Africanus, Joannes Leo. "A geographical historie of Africa," In *Race Race in Early Modern England: A Documentary Companion*, compiled and edited by Ania Loomba and Jonathan Burton, 153-158. New York: Palgrave Macmillan, 2007.

Floyd-Wilson, Mary. "Othello's Jealousy." In *English Ethnicity and Race in Early Modern Drama*. New York; Cambridge: Cambridge University Press, 2003. 132-160.

Folger holdings for reserve or display:

Wright, Thomas. *The passions of the minde in generall. Corrected, enlarged, and with sundry new discourses augmented. By Thomas Wright. With a treatise thereto adioyning of the chymatericall yeare, occasioned by the death of Queene Elizabeth.* London : Printed by Valentine Simmes [and Adam Islip] for Walter Burre, [and Thomas Thorpe] and are to be sold [by Walter Burre] in Paules Churchyard at the signe of the Crane, anno. 1604.

Friday, 1 July, 9:30am-11:30pm: Morning Viewing of *Huapango* (dir. Ivan Lipkies, 2004) [101 minutes]

N.B. You will need to have seen this film for Professor Mark Thornton Burnett's seminar session on Tuesday, 12 July.

Part Two: Global Shakespeare

Week Four: Shakespeare in/as Empire

5 July-8 July 2011 (Tuesday through Friday)

Graham Bradshaw (Honorary Professor of English, University of Queensland)

Jyotsna Singh (Professor of English, Michigan State University)

Introduction from Graham Bradshaw

During my two days, I shall be concerned with what was happening to “Shakespeare Abroad,” first in Italy in 1847, when Verdi’s first operatic version of *Macbeth* was staged before there had even been any Italian performance of Shakespeare’s play, and then in early- and mid-twentieth century Japan, when the major Japanese novelist Shiga Naoya and the great Japanese film director Kurosawa both responded to *Hamlet* by presenting what were in effect creative critiques of Shakespeare’s Prince. As we shall see, these creative critiques are all the more fascinating and instructive because the cancerous growth of the British Empire never extended to Italy or Japan: these critiques were in that sense independent, although we shall also see how they were politicized.

In *Faultlines* Alan Sinfield arraigned the ways in which the British and their colonial educators used Shakespeare as an “instrument of domination,” “like Chartres Cathedral.” In his essay “Prospero in Africa,” which Jyotsna Singh will be discussing later this week, Thomas Cartelli, similarly arraigned Prospero as “a formative producer and purveyor of a paternalistic ideology that is basic to the aims of Western imperialism,” arguing that the deranged, murderous Kurtz in Conrad’s *Heart of Darkness*—which was for many years the No. 1 set text in “English” courses at American universities and colleges—was “a latent, potential or actualized version of Prospero.” Such views were contested, in what is still an ongoing and vigorous debate. As the great Kenyan writer Ngugi Wa Thiong’o observed in *A Grain of Wheat*, Shakespeare’s presentation of the relationship between Prospero and Caliban dramatized but did not cause “the practice and psychology of colonization.” Various critics and literary historians, from Jonathan Bate to Virginia Mason Vaughan, have argued that, despite the determined efforts of British colonial educators in South Africa or the Caribbean, “natives” saw Shakespeare as an “instrument of liberation.”

Tuesday, 5 July: Verdi’s 1847 Revolution

Guest faculty: Graham Bradshaw

In 1847 “Italy” still did not exist as a country or nation, since its different regions were partitioned and ruled by different foreign powers. Verdi’s 1847 “appropriation” of *Macbeth* was then explosively revolutionary in national and political as well as in musical and dramatic terms, since it was so clearly harnessed to the “Risorgimento” struggle for national unity and independence: Shakespeare’s Scotland became Verdi’s Italy, oppressed by foreign tyranny. If we are considering what happened to “Shakespeare Abroad” in other countries that were not subject to the British, the first and most obvious analogy would be with the way in which, in the early nineteenth-century, the long established German passion for unser Shakespeare or “our Shakespeare” was so intricately harnessed to the struggle for cultural independence from French domination. Yet there was no comparably established passion for Shakespeare in Italy in 1847, so that young Verdi’s own lifelong passion for “papa” Shakespeare was more peculiar and isolated. Moreover, as we shall see, he didn’t

set out to kidnap Shakespeare's play for nationalist and political ends: he was passionately determined to be faithful to Shakespeare's play. Years later, he was shocked to discover that various features in Busconi's translation—like Macbeth's dying speech—were not Shakespearean at all, and in his 1865 revision of the opera, Macbeth's final aria was eliminated. Still, it is apparent in both the original 1847 version and in the 1865 revision that Verdi never swerved in his republican, "Risorgimento" conviction that Shakespeare's play was itself an explosive protest against "tyranny," in which Macbeth must be killed not because he murdered Duncan (which Shakespeare's Macduff and Malcolm suspect but cannot know), and not because he has usurped the throne (he is duly elected and "anointed"), but because he is a tyrant who oppresses his country and its people.

That Verdian reading was powerfully, even laughably, at odds with the familiar modern critical view—from Henry Paul to Stephen Orgel—that Macbeth was Shakespeare's "royal play," written to please and flatter the new King. Yet there is no shred of documentary evidence that the "Scottish play" was ever performed for, let alone commissioned by, the new Scottish King. Moreover, as recent literary historians like Arthur Kinney have emphasized, King James I and VI would have been appalled by this play's contribution to the raging European debate about whether it could ever be right for a private subject to judge and kill a "tyrant": in and after the English scene, Macbeth is repeatedly referred to as the "tyrant," and it is difficult to find any critic who disputes Macduff's right or duty to kill him.

Therefore Verdi's revolutionary 1847 reading of Shakespeare's play was not laughable at all, nor was it wrong in any easily demonstrable way. In this crucial respect the Italian composer dramatist was arguably more faithful to Shakespeare than American academic critics like Paul and Orgel, and that raises a much larger question about our persisting tendency to regard "foreign Shakespeare" as exotic "appropriations."

Touchstone Play:

Macbeth

Films/Media:

Verdi's *Macbeth*, Deutsche Oper Berlin, conducted by Giuseppe Sinopoli (DVD 1987).

Esp. from Lady Macbeth reading Macbeth's letter ("Nel di della victoria") to the end of Act One (Tracks 5 through 9 on the Sinopoli recording, 32 minutes).

Core Readings:

Bevington, David. "The Question of Obedience to a Tyrant." In *Tudor Drama and Politics*. Cambridge, Mass.: Harvard University Press, 1968. 156-167.

Davidson, Clifford. "The Anxiety of Power and Shakespeare's Macbeth." In *The Iconography of Power: Ideas and Images of Rulerships on the English Renaissance Stage*, eds. Gyorgy E. Szonyi and Rowland Wymer, 181-204. Szeged: JATE Press, 2000.

Orgel, Stephen. "Macbeth and the Antic Round." *Shakespeare Survey* 52 (1999): 143-53.

Suggested Readings:

Barish, Jonas. "Madness, Hallucination and Sleepwalking." In *Verdi's Macbeth: A Sourcebook*, eds. David Rosen and Andrew Porter, 149-155. New York: W.W. Norton, 1984.

Kinney, Arthur F. "Macbeth and the Cultural Moment." In *Lies like Truth: Shakespeare, Macbeth, and the Cultural Moment*. Detroit: Wayne State University Press, 2001. 23-59.

Wednesday, 6 July: Critical views of Hamlet

Guest Faculty: Graham Bradshaw

In his fascinating 1948 study of Hamlet the Spanish writer and diplomat Salvador de Madariaga observed that the history of Hamlet criticism has been a history of seeing the play Hamlet through Prince Hamlet's eyes. This is all the more clearly true when we notice how long it took in England, in the whole period from Coleridge (and earlier) through Bradley (and later), for any damagingly critical view of the Prince to emerge, as it finally did in D.H. Lawrence's *Twilight in Italy* (1912) and in George Wilson Knight's *The Wheel of Fire* (1930). Critical views of the Prince emerged in Germany in the 1830s, when writers of the "Young Germany" movement criticized Hamlet's political irresponsibility; later, in his great essay on "Hamlet and Don Quixote," the Russian novelist Turgenev wrote of Hamlet's "sickly inanition." Another feature of the English critical tradition was the tendency to de-politicize the play. One indication of this is that Fortinbras was regularly eliminated from the end of the play in English stagings from 1718 (or earlier) to 1897, when Bernard Shaw persuaded Forbes-Robertson to reinstate Shakespeare's political ending. Even after that Fortinbras was eliminated in some stage productions and in the Laurence Olivier and Tony Richardson film versions. "Foreign" Shakespeare is often instructive when it exposes whatever "we" have been inclined to disregard, or block out. My main concern on this second day will be with the ways in which both Shiga Naoya's short story "Claudius's Diary" (*Kurodiasu no Nikki*, 1912) and Kurosawa's movie "The Bad Sleep Well" (*Warui Yatsu Hodo Yoko Nemuru*, 1960) provide creative critiques of Shakespeare's Prince Hamlet. Discussion will be interspersed with clips from *The Bad Sleep Well*.

Touchstone Play:

Hamlet

Films/Media:

The Bad Sleep Well (dir. Kurosawa Akira, 1960) [150 minutes]

Gamlet (dir. Grigori Kozintsev, 1964) [140 minutes]

Hamlet, Prince of Denmark (dir. Rodney Bennett, 1980) [222 minutes]

Core Readings:

Bradshaw, Graham and Kaori Ashizu. "Reading 'Hamlet' in Japan." In *Shakespeare and the Twentieth Century*, eds. Jonathan Bate, Jill Levenson and Dieter Mehl, 350-363. Newark: University of Delaware Press, 1998.

Naoya, Shiga. "Claudius's Diary." Translated by Kaori Ashizu. *Shakespeare Jahrbuch*, vol.140 (2004): 165-179.

Richie, Donald. "The Bad Sleep Well." In *The Films of Akira Kurosawa*. Berkeley, CA: University of California Press, 1996. 140-146.

Suggested Readings:

Kishi, Tetsuo and Graham Bradshaw. "Shakespeare and Japanese Literature." In *Shakespeare in Japan*. London; New York: Continuum Press, 2005. 98-125.

---. "Shakespeare and Japanese Film: Kurosawa Akira." In *Shakespeare in Japan*. London; New York: Continuum Press, 2005. 126-145.

Ueno, Yoshiko. *Hamlet and Japan*. New York: AMS Press, 1995.

Thursday, 7 July: Shakespeare and Empire

Guest faculty: Jyotsna Singh

We will do a brief survey of Shakespeare's plays as they related to movements of decolonization and their aftermath in Africa, South Asia, Latin America, and the Caribbean. We will review a brief history of English colonial education and Shakespeare's canonical significance within it. Participants will read selections from Viswanathan's *Masks of Conquest*, Chaudhuri and Lal's *Shakespeare on the Calcutta Stage*, and Retamar's *Caliban (essay)*, as well as selected articles from Singh and Cartelli. In our discussions we will draw on *Othello* and *The Tempest*, exploring how these plays and their reception provide a nuanced sense of the cultural and ideological struggles that have shaped the movements of colonization and decolonization in the former British Empire. Overall on both days I also hope to explore the influence of postcolonial theory on Shakespeare studies.

Touchstone Play:

The Tempest

Othello

Films/Media:

Shakespeare Wallah (dir. James Ivory, 1964) [122 minutes]

Core Readings

Cartelli, Thomas. "Prospero in Africa." In *Shakespeare Reproduced: The text in history and ideology*, eds. Jean E. Howard and Marion O'Connor. 99-115. London: Routledge, 1987.

Chaudhuri, Sukanta and Ananda Lal. Ed. *Shakespeare on the Calcutta Stage: A check list*. Kolkata, India: Papyrus Publishing House, 2002. [PDF to be distributed in class]

Singh, Jyotsna. "Post-colonial Criticism." In *Shakespeare: An Oxford Guide*, eds. Stanley Wells and Lena Orlin. 492-507. Oxford: Oxford University Press, 2003. (Esp. 495-507).

---. "Othello's Identity: Postcolonial Theory and Contemporary African Rewritings of *Othello*." In *Women, "Race," and Writing in the Early Modern Period*, eds. Patricia Parker and Margo Hendricks. 287-99. London: Routledge, 1994.

Vishwanathan, Gauri. "Introduction." *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia University Press, 1989. 1-22.

---. "The Beginnings of English Literary Study." *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia University Press, 1989. 23-44.

Friday, 8 July: Shakespearean Adaptations and Appropriations

Guest faculty: Jyotsna Singh

On the second day, we will lead with a discussion of conceptual and theoretical categories, such as "adaptation," "appropriation," and "translation," and then focus on two films, *Shakespeare Wallah* and *Omkara* (*Othello*). Both these films (and Shakespeare's *Othello*) in different ways resist the so-called canonical universality of the works, looking afresh at Shakespeare's engagement with cultural, racial, class, and gender difference.

Touchstone Play:

Othello

Films/Media:

Omkara (dir. Vishal Bhardwaj, 2005) [140 minutes]

Core Readings:

Bhatia, Nandi. "Different *Othello(s)* and Contentious Spectators: Changing Responses in India." *Gramma: Journal of Theory and Criticism*. Vol 15, (2007): 155-174. Special Issue on *Shakespeare and Worldwide Audiences*.

Desmet, Christy and Robert Sawyer, eds. Introduction to *Shakespeare and Appropriation*. London: Routledge, 1999. 1-12.

Dionne, Craig and Parmita Kapadia, eds. Introduction to *Native Shakespeares: Indigenous Appropriations on a Global Stage*. Burlington Vt.: Ashgate, 2008. 1-18.

Singh, Jyotsna G. "Afterword: The Location of Shakespeare." In *Native Shakespeares: Indigenous Appropriations on a Global Stage*, eds. Dionne, Craig and Parmita Kapadia, 233-239. Burlington Vt.: Ashgate, 2008.

Orkin, Martin. "Introduction: Travelling to Shakespeare's Late Plays." In *Local Shakespeares: Proximations and Power*. London: Routledge, 2005. 1-13.

---. "Active Readers: whose *muti* in the web of it?" In *Local Shakespeares: Proximations and Power*. London: Routledge, 2005. 29-42.

Week 5 Shakespeare in the Contemporary World

11 July-14 July 2011 (Monday through Thursday)

John Gillies (Professor of Literature, University of Essex), **Mark Thornton Burnett** (Professor of Literature, Queen's University, Belfast), **Tom Cartelli** (Research Professor, Muhlenberg College),
Katherine Rowe (Professor of English, Bryn Mawr College)

Monday, 11 July: Shakespeare in Asia

Guest Faculty: John Gillies

Shakespeare in “Asia” – considered here as the “Far East,” namely Japan and China – has been a relative latecomer to international attention. As neither of these ancient domains was submitted to colonization in the senses of institutional domination and acculturation, the story of Shakespeare here is not fruitfully understood in terms of a colonial or postcolonial paradigm. Moreover, given that “Asian” Shakespeares tend neither to be transmitted nor performed in English – and often enough, in a traditional performance genre (“opera,” *kabuki*, *kyogen* etc.) – the initial impression they make on a westerner familiar with Shakespeare is likely to be puzzling.

Some initial questions to consider:

What is being performed? Shakespeare in Japanese or Chinese translation is not the same phenomenon as Shakespeare in a European language. As English has no family ties to Japanese or Chinese (in any of its forms) the linguistic, stylistic and rhetorical jump is correspondingly further and less subject to control. If – on top of this – the dramatic structure has to be chopped up to serve the entirely alien generic needs of, say, Chinese *kunju* or Japanese *noh*, one might be excused for asking: Is anything left of Shakespeare at all, bar the name and a story? The question is directly begged by early forays into Shakespeare in both countries, which took translations of Lamb's *Tales from Shakespeare* rather than translations of Shakespeare as their point of departure. Does one aim for some kind of fidelity to the Shakespeare text and structure? Does one make a virtue of infidelity and “appropriate” the Shakespeare effect as wildly as possible?

The class will begin by considering a debate of the above question by leading Japanese directors, Ninagawa Yukio, and Deguchi Norio. (See core readings). Questions arising might be:

- What is “stylization” in the context of Japanese Shakespeare performance?
- Why does it seem intuitive, even necessary, to Ninagawa?
- Why does it seem inauthentic to Deguchi?
- What are the virtues and vices of stylization from where we are sitting?
- Is stylization uniquely Japanese?
- Why would Japanese directors *not* simply direct Shakespeare in a naturalistic manner (as Deguchi insists that they do)?

In relation to Chinese Shakespeares (specifically *Kunju Macbeth* and *Huaju Hamlet*) the following questions arise:

- Is an “opera” Shakespeare still Shakespeare?
- In adapting Shakespeare to Chinese “opera,” should a director chop up Shakespeare to fit the opera, or the opera to fit Shakespeare?
- Is “opera” Shakespeare *not* “our contemporary?” Is it relevant to anything beyond opera itself?
- How successful is Lin Zhaohua's *Huaju Hamlet* (1990)?

- In this production, the actors playing the roles of Hamlet, Claudius and Polonius switch roles at key moments of the action. What is the point of that? How successful is it? With what key event in 1990 does this Beijing production resonate?

Touchstone Plays:

Macbeth

Pericles, Prince of Tyre

Films/Media:

Ninagawa *Macbeth*

Ninagawa *Pericles*

Li, Ruru, and John Gillies. [Shakespeare in Asia](http://globalshakespeares.org/#).

Global Shakespeares <http://globalshakespeares.org/#>

A|S|I|A <http://a-s-i-a-web.org/>

Core Readings:

Kennedy, Dennis. "Introduction: Shakespeare without his Language." In *Foreign Shakespeare: Contemporary Performance*, ed. Dennis Kennedy, 1-18. Cambridge, New York: Cambridge University Press, 1993.

Gillies, John, Rura Li, Minami Ruyta, and Poonam Trivedi. "Shakespeare on the Stages of Asia." In *The Cambridge Companion to Shakespeare on Stage*, eds. Stanley Wells & Sarah Stanton, 259-83. Cambridge University Press: Cambridge, 2001.

Yukari, Yoshihara. "Japan as 'half-civilized': an Early Japanese Adaptation of Shakespeare's *The Merchant of Venice* and Japan's Construction of its National Image in the Late Nineteenth Century." In *Performing Shakespeare in Japan*, eds., Minami Ruyta, Ian Carruthers and John Gillies, 21-32. Cambridge, New York: Cambridge University Press, 2001.

"Interview with Ninagawa Yukio," interview by Takahashi Yasunai, Anzai Tetsu, Matsuoka Kazuko, Ted Motohashi, and Ian Carruthers, in *Performing Shakespeare in Japan*, eds., Minami Ruyta, Ian Carruthers and John Gillies, 208-219. Cambridge, New York: Cambridge University Press, 2001.

"Interview with Deguchi Norio," interview by Takahashi Yasunai, Anzai Tetsu, Matsuoka Kazuko, Ted Motohashi, and James Brandon, in *Performing Shakespeare in Japan*, eds., Minami Ruyta, Ian Carruthers and John Gillies, 183-195. Cambridge, New York: Cambridge University Press, 2001.

Viewing assignment (on your own):

Huaju Hamlet (1990), and/or *Kunju Macbeth* (1986) in [Shakespeare in Asia](http://globalshakespeares.org/#), a website hosted by Stanford University. This is an online media document that represents a deep description in multimedia terms of five ground-breaking Shakespeare productions in the Peoples Republic of China between the years 1980 and 1990.

NB: You will find the video excerpts tiny and of sketchy quality by contemporary standards, but this reflects size limitation of some 800mb for such packages that pertained some 12 years ago. You should however, find the commentary very useful for unlocking the complexities of cultural and linguistic translation involved in such adaptations.

Suggested Readings:

Borlik, Todd A. "A Season in Intercultural Limbo: Ninagawa Yukio's *Doctor Faustus*, Theatre Cocoon, Tokyo." *Shakespeare Quarterly* (vol. 62, no. 3): forthcoming Fall 2011.

Carruthers, I., Minami, R., & Gillies, J., "[Shakespeare in Japan: Deguchi Norio](#)." From multimedia document "Shakespeare in Asia," Stanford University.

Huang, Alexander C. Y. *Chinese Shakespeare: Two Centuries of Cultural Exchange*. New York: Columbia University Press, 2009.

Kennedy, Dennis, ed. *Foreign Shakespeare: Contemporary Performance*. Cambridge, New York: Cambridge University Press, 1993.

Li, Ruru. *Shashibiya: Staging Shakespeare in China*. Aberdeen, Hong Kong: Hong Kong University Press, 2003.

Minami, Ruyta, Ian Carruthers and John Gillies, eds. *Performing Shakespeare in Japan*. Cambridge, New York: Cambridge University Press, 2001.

Sasayama, Takashi., J.R. Mulryne, and Margaret Shewring, eds. *Shakespeare and the Japanese Stage*. Cambridge, New York: Cambridge University Press, 1998.

Tuesday, 12 July: Shakespeare and the Cinema in Contemporary South America **Guest faculty: Mark Thornton Burnett**

This session begins with a brief introduction to Shakespeare in non-Anglophone film traditions, concentrating on South America as a case study. We will go on to examine, in the first two hours, the ways in which, in South American culture, Shakespeare has been understood according to a "logic of multiplicity." According to this model, the Bard is seen as both indigenized and reflective of the 'mixed' constitution of South America itself. We then proceed to a discussion of two contemporary South American Shakespeare films, *Sangrador* (dir. Leonardo Henríquez, 2000), a Venezuelan adaptation of *Macbeth*, and *Huapango* (dir. Iván Lipkies, 2004), a Mexican adaptation of *Othello*. Our key questions are: How do these two films reinvent Shakespeare according to a schema of individualized cultural and linguistic registers? How does Shakespeare aid in the films' explorations of national identity and projects centered upon the reclamation of cultural authenticity? And, finally, what attitudes towards Shakespeare – reverential, parodic, critical or ambivalent – do these films assume?

Touchstone Plays:

Shakespeare's *Macbeth* and *Othello*

Films/Media:

Huapango (dir. Ivan Lipkies, 2004).

Sangrador (dir. Leonardo Henríquez, 2000).

Suggested Readings:

Burnett, Mark Thornton. "Shakespeare and Contemporary Latin American Cinema." *Shakespeare Quarterly*. (vol. 62, no. 3): forthcoming Fall 2011.

Elena, Alberto, and Marina Díaz López. "Introduction." In *The Cinema of Latin America*, eds., Alberto Elena and Marina Díaz López, 1-12. London and New York: Wallflower, 2003.

<http://books.google.com/books?id=R01Yw85R8wEC&lpg=PP1&dq=the%20cinema%20of%20latin%20america&pg=PP1#v=onepage&q&f=false>

Massai, Sonia. "Defining Local Shakespeares." In *World-Wide Shakespeares: Local Appropriations in Film and Performance*, ed. Sonia Massai, 3-11. London and New York: Routledge, 2005.

Modenessi, Alfredo Michel. "Of Shadows and Stones: Revering and Translating 'The Word' Shakespeare in Mexico." *Shakespeare Survey*, 54 (2001): 152-64.

Santos, Rick J. "Introduction: *Mestizo* Shakespeares: A Study of Cultural Exchange." In *Latin American Shakespeares*, eds. Bernice W. Kliman and Rick J. Santos, 11-20. Madison and Teaneck: Fairleigh Dickinson University Press, 2005.

Shaw, Deborah. "Latin American Cinema Today: A Qualified Success Story." In *Contemporary Latin American Cinema*. ed. Deborah Shaw, 1-10. Lanham: Rowman and Littlefield, 2007.

Wednesday, 13 July: Database/archive vs. narrative in Shakespeare reproduction; emergent forms of globalization.

Guest faculty: Katherine Rowe and Thomas Cartelli

We have three goals for the closing days of this institute: 1) to introduce you to a few high-quality Shakespeare resources in new media; 2) to synthesize our thinking over the previous weeks; 3) to bring that thinking to bear on emergent modes of adaptation, argument and performance. For these sessions we'll be discussing a formally challenging film, two online archives and a virtual installation, keeping two questions in mind:

1. What themes, concerns, or preoccupations of the previous weeks return in these new media adaptations, and how?
2. What questions about the globalization of Shakespeare's works in new media environments should we be asking/do we want answers to?
- 3.

Touchstone Plays:

The Tempest

Films/Media:

Prospero's Books (dir. Peter Greenaway, 1991) [129 minutes]

[Bardbox](#). An archive of original Shakespeare videos curated by Luke McKernan, Lead Curator, Moving Image, The British Library.

[The Virtual Window Interactive](#)
[SecondLife](#)

Core Readings and Media Assignments:

[Bardbox](#). An archive of original Shakespeare videos curated by Luke McKernan, Lead Curator, Moving Image, The British Library. Please watch at least six videos of your choice, identifying themes or concerns that return from previous weeks. Some suggestions: the “Sonnet 116 project videos”; Time commitment: 30 minutes or more.

Be sure you have an active account in Second Life and have already browsed Theatron3 once, as per the orientation sheet for Second Life.

Donaldson, Peter. “Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books*.” In *Shakespeare the Movie II: Popularizing the Plays on Film, TV, Video, and DVD*, eds. Richard Burt and Lynda Boose, 105-119. London & NY: Routledge, 2003.

Friedberg, Anne et al. [The Virtual Window Interactive](#). A digital translation of the book *The Virtual Window: From Alberti to Microsoft* (MIT Press, 2006). A collaboration between the author and designer/programmer Erik Loyer, developed with [Vectors'](#) DBG technology, a multi-media journal platform. Allow yourself at least 30 minutes to tour this site.

Manovich, Lev. “The Database.” In *The Language of New Media*. Cambridge, MA: MIT Press, 2001. 218—243. **Esp. pp. 225-239.**

Suggested Readings:

Cartelli, Thomas and Katherine Rowe. “Introduction: New Wave Shakespeare on and off Screen.” *New Wave Shakespeare on Screen*. Cambridge, UK: Polity, 2007. 1-8.

---. “Colliding Time and Space in Taymor’s *Titus*.” *New Wave Shakespeare on Screen*. Cambridge, UK: Polity, 2007. 69-95.

Rogers, Holly. “‘Noises, Sounds and Sweet Airs’: Singing the Film Space in *Prospero's Books*.” In *Cinemusic*, ed. David Cooper, 141-164. Cambridge, UK: Cambridge Scholar’s Publishing, 2008.

Tribble, Evelyn. “Listening to *Prospero's Books*,” *Shakespeare Survey* 61 (2008): 61-70.

Thursday 14 July:

Morning Session: New modes of authorship, new modes of reception.

Guest faculty: Katherine Rowe and Thomas Cartelli

Touchstone Plays:

Macbeth

Othello

Films/Media:

[Virtual Macbeth wiki](#)

[BardBox – The Tempest Animation](#)

Gaming Assignment:

Foul Whisperings / Strange Matters. A Second Life treatment of *Macbeth*, or virtual multimedia installation. Before you visit this sim, browse the [Virtual Macbeth wiki](#) to get some sense of the project. (Read the home page and the Island Guide.) Then click on the link at the home page to “teleport” to the sim and follow instructions on the Second Life orientation sheet for orienting yourself there. Time: 45 minutes if you are comfortable in SL.

Core Readings:

Rowe, Katherine. “Crowd-sourcing Shakespeare: Screen Work and Screen Play in Second Life™.” *Shakespeare Studies* 38. “Forum: After Shakespeare on Film.” (Winter 2010): 58-67. [Best consulted online with illustrations](#).

Wesch, Michael. “[An Anthropological Introduction to YouTube](#).” Presentation at the Library of Congress, June 2008, 55 minute video-essay.

Selections from [Learning from YouTube](#), a video-book by Alex Juhasz and Craig Dietrich (MIT Press, 2011), published on a born-digital book platform developed by Vectors, with support from the NEH and the Mellon Foundation. Please read/view two sections from the chapter (aka “YouTour”) [Bad Video / Corporate Media](#): 5. [On Michael Wesch’s Whatever \(July 18, 2009\)](#) and 13. [YOUTUBE REIFIES EXPERTS & AMATEURS](#).

Suggested Readings:

Friedberg, Anne. *The Virtual Window: From Alberti to Microsoft*. Cambridge, MA: The MIT Press, 2006.

Trettien, Whitney Anne. “Disciplining Digital Humanities, 2010: Shakespeare’s Staging, XMAS, Shakespeare Performance in Asia, Shakespeare Quartos Archive, and BardBox.” *Shakespeare Quarterly* 61.3 (2010): 391-400. Special issue on New Media.

Thompson, Ayanna. “Unmooring the Moor: Researching and Teaching on YouTube.” *Shakespeare Quarterly* 61.3 (2010): 337-356. Special issue on New Media.

Afternoon Session: Shakespeare and Robben Island (Presentation of a work-in-progress)
Guest presenter: David Schalkwyk (Director of Research, Folger Shakespeare Library)

Suggested Readings:

Alexander, Neville. *Robben Island Dossier: Report to the International Community*. Cape Town: University of Cape Town Press, 1994.

Buntman, Fran Lisa. *Robben Island and Prisoner Resistance to Apartheid*. Cambridge University Press, 2003.

Brutus, Denis. *A Simple Lust Collected Poems of South African Jail and Exile including Letters to Martha*. London: Heinemann, 1973.

Deacon, Harriet, ed. *The Island: A History of Robben Island 1488-1990*. Cape Town and Johannesburg: David Philip & Belville: Mayibye Books, 1996.

Hahn, Matthew. <http://robbenislandbible.blogspot.com>

Kathrada, Ahmed. *No Bread for Mandela: Memoirs of Ahmed Kathrada, Prisoner No. 468/64*, Reprint. The University Press of Kentucky, 2010.

Mandela, Nelson. *A Long Walk to Freedom: The Autobiography of Nelson Mandela*. Randburg: Macdonald Purnell, 1994.

Naidoo, Indres. *Island in Chains: Ten Years on Robben Island by Prisoner 885/63*, as told to Albie Sachs. Harmondsworth, Penguin, 1982.

Schalkwyk, David. "Hamlet's Dreams." *Social Dynamics* 32.1 (2006): 1-21.

Concluding Session with Michael Neill

Questions to consider:

- ♦ What kinds of continuities are there between the ambitions signaled in the naming of Shakespeare's theatre and the global Shakespeare of the 21st century?
- ♦ To what extent does the history of Shakespeare's reception appear to confirm Ben Jonson's claim that the dramatist was "not for an age but for all time"?
- ♦ In what ways might a postcolonial or global perspective enable us to re-evaluate or interrogate the early modern Shakespeare?
- ♦ What do you understand by "Shakespeare"? In what ways have the discussions in this Institute changed or modified your understanding of the term?
- ♦ How would you describe the status of that "Shakespeare" in today's global markets? To what extent is it representative of larger trends? Or have a singular status?
- ♦ What distinctions should we make between the terms "adaptation," "reworking," "appropriation," and "translation" when referring Shakespeare?
- ♦ As we trace out global and transnational connections, how do we account for the local?

SHAKESPEARE: FROM THE GLOBE TO THE GLOBAL
AN NEH INSTITUTE FOR COLLEGE AND UNIVERSITY TEACHERS
DIRECTED BY MICHAEL NEILL, PROFESSOR OF ENGLISH EMERITUS, UNIVERSITY OF AUCKLAND
AT THE FOLGER INSTITUTE CENTER FOR SHAKESPEARE STUDIES
SUMMER 2011

SELECTED PRIMARY SOURCES

Early Modern Drama

- Beaumont, Francis, and John Fletcher. *The Island Princess*, 1619.
- Cary, Elizabeth. *The Tragedy of Mariam*, 1613.
- Cesaire, Aime. *Une Tempete*, 1968.
- Fletcher, John, and Philip Massinger. *The Sea-Voyage*, 1622.
- Heywood, Thomas. *The Fair Maid of the West*, 1631.
- Jonson, Ben. Plays include: *The Irish Masque at Court*, 1613, and *The Masque of Blackness*, 1605.
- Marlowe, Christopher. Plays include: *The Jew of Malta*, 1589-90; and *Tamburlaine, Parts I and II*, 1587-88.
- Parr, Anthony, ed. *Three Renaissance Travel Plays*. [*The Travels of the Three English Brothers*, by John Day, William Rowley, and George Wilkins, 1607; *The Sea Voyage*, by John Fletcher and Philip Massinger, 1622; and *The Antipodes*, by Richard Brome, 1638]. New York: St. Martin's Press, 1995.
- Shakespeare, William. Plays include: *Antony and Cleopatra*, 1603-7; *Cymbeline*, 1609-11; *Hamlet*, 1599-1601; *Henry IV, Part 1*, 1597; *Henry V*, 1599; *Henry VI, Parts 2 and 3*, 1590-91; *King John*, 1596; *Macbeth*, 1603-7; *The Merchant of Venice*, 1596-98; *A Midsummer Night's Dream*, 1594-96; *Othello*, 1603; *Richard II*, 1595; *The Tempest*, 1610-11; *Titus Andronicus*, early 1590s.
- The Troublesome Reign of King John*, 1591.
- Vitkus, Daniel, ed. *Three Turk Plays from Early Modern England: Selimus, A Christian Turned Turk, and The Renegado*. New York: Columbia University Press, 2000.

Shakespeare on Film and Stage

- As Alegres Comadres*. [*Merry Wives of Windsor*]. Directed by Leila Hipólito. Brazil: Imagem Filmes, 2003.
- Warui yatsu hodo yoku nemuru*. (*The Bad Sleep Well*). [*Hamlet*]. Directed by Akira Kurosawa. Japan: Toho Company, 1960.
- Hamlet*. Directed by Alexander Fodor. United Kingdom: Zed Resistor Company, 2007.
- Huapango*. [*Othello*]. Directed by Iván Lipkies. Mexico: Vlady Realizadores, 2004.
- Kamdeo Ka Apna Basant Ritu Ka Sapna*. [*A Midsummer Night's Dream*]. Directed by Habib Tanvir. 1993.
- Kumonosu-jô* (*Throne of Blood*). [*Macbeth*]. Directed by Akira Kurosawa. Japan: Toho Company, 1957.
- Lear*. Directed by Wu Hsing Kuo.
- Lear*. Directed by Ong Ken Sen. Perth Festival, 1997.
- Macbeth*. An opera by Giuseppe Verdi. 1847.
- Macbeth*. Directed by Yukio Ninagawa. 1980.
- Maqbool*. Directed by Vishal Bhardwaj. Kaleidoscope Entertainment Pvt. Ltd., 2003.
- Mickey B*. Directed by Tom Magill. Northern Ireland: Educational Shakespeare Company, 2008.

Midsummer Night's Dream. Directed by Deguchi Norio.
Omkara. Directed by Vishal Bhardwaj. Big Screen Entertainment, 2006.
Othello. Directed by Janet Suzman. United Kingdom: Focus Films, 1989.
Pericles. Directed by Yukio Ninagawa. 2003.
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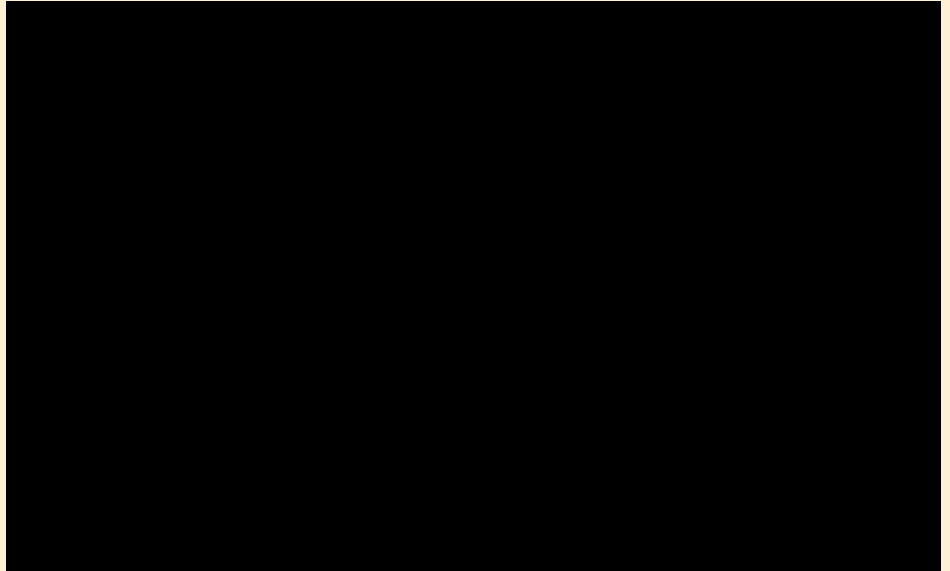
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Shakespeare's Contemporaries: The English at Home and Abroad

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From the Globe to
the Global



The Word
"Shakespeare"
and What It
Represents



Navigating
Scholarly
Terminology



Translating
Shakespeare's
Plays for Different
Cultures

Shakespeare: From the Globe to the Global

Faculty Views

Global Shakespeares

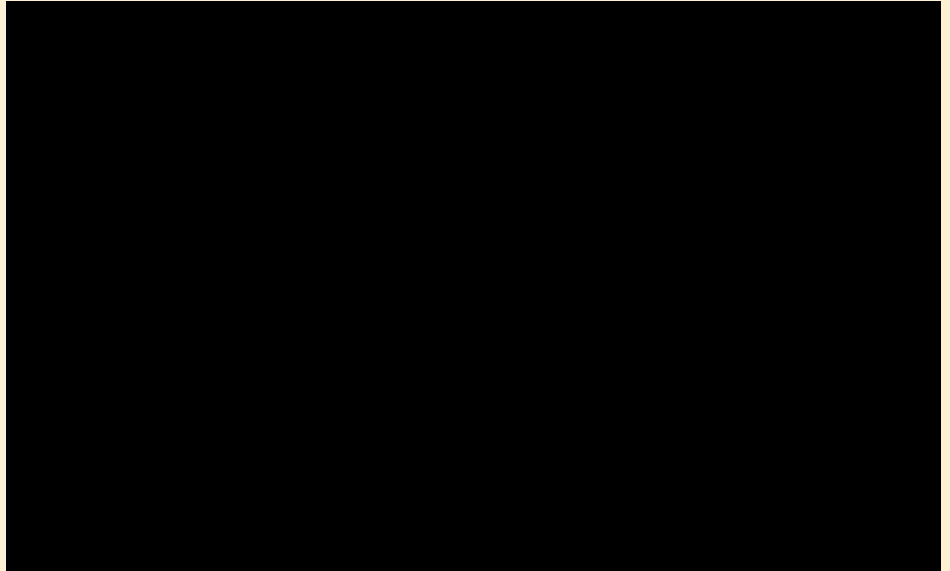
Early Modern English Drama and History

Shakespeare's Contemporaries: The English at Home and Abroad

Translating Shakespeare through Film

Shakespeare and New Media in the College Classroom

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Drama and
History



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Shakespeare
Today?



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Shakespearean
Drama



Understanding
Race and Religion
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Shakespeare's
American Play?

Shakespeare: From the Globe to the Global

Faculty Views

Global Shakespeares

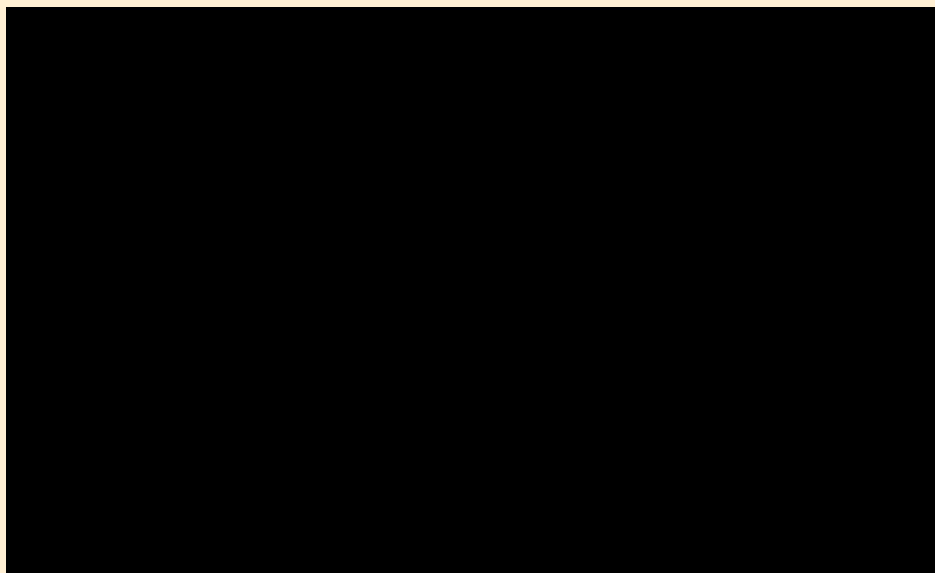
Early Modern English Drama and History

Shakespeare's Contemporaries: The English at Home and Abroad

Translating Shakespeare through Film

Shakespeare and New Media in the College Classroom

The English Household as a Model for Social Organization



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From England to Empire



The Rules of English Colonization and International Trade

Rule #1: Trust No One!



The Rules of English Colonization and International Trade

Using Indigenous Women to Understand New Cultures



The Rules of English Colonization and International Trade

Taking a Foreign Wife as a Trading Strategy

Shakespeare: From the Globe to the Global

Faculty Views

Global Shakespeares

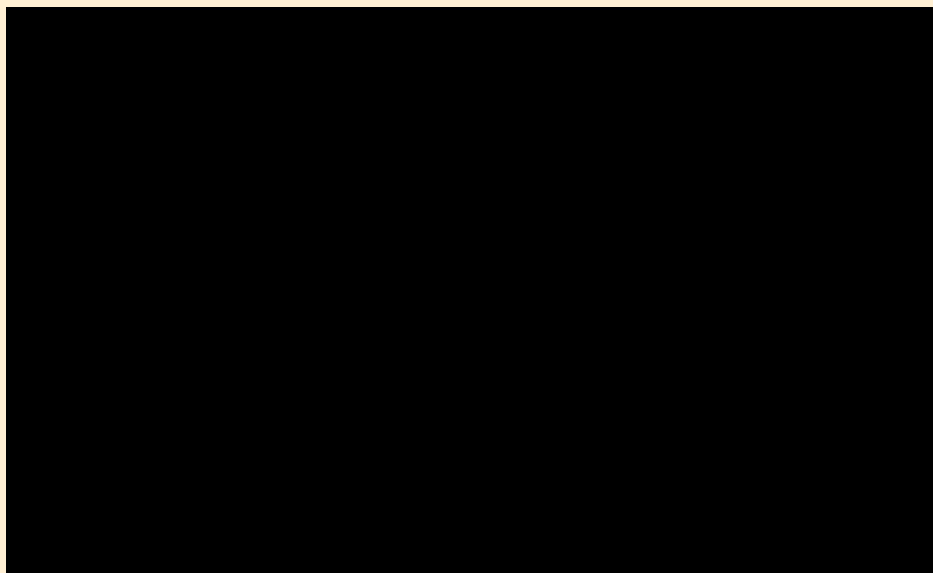
Early Modern English Drama and History

Shakespeare's Contemporaries: The English at Home and Abroad

Translating Shakespeare through Film

Shakespeare and New Media in the College Classroom

Post-Colonial Shakespeares: Investigating Appropriation



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Studying Shakespeare Films in Other Languages



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Promoting Non-Anglophone Shakespeare Films as Global Commodities

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Faculty Views

Global Shakespeares

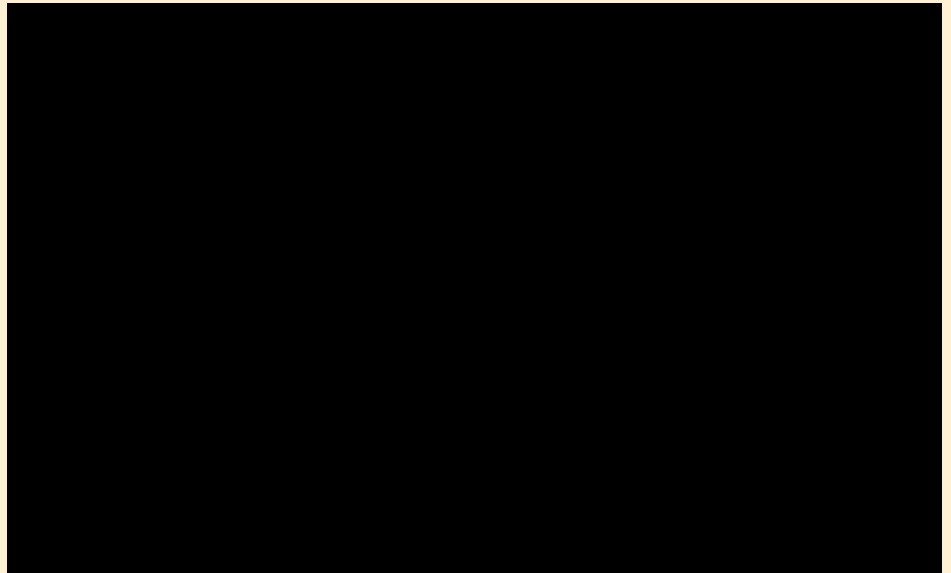
Early Modern English Drama and History

Shakespeare's Contemporaries: The English at Home and Abroad

Translating Shakespeare through Film

Shakespeare and New Media in the College Classroom

Melding Shakespeare Studies with New Media



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Getting up to Speed in Film and New Media



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Shakespeare: From the Globe to the Global

Sitemap

Home

Welcome

Themes

Shakespeare in the Globe

The Crossroads of the Hellespont, Miriam E. Jacobson
English Protestants and the Hebrew Bible, Sara Coodin
A Fascination with China, Carol Mejia LaPerle
Geo-humoralism in *Othello* and *The Tempest*, Ryan J. Croft
Images of Cyprus, Matthew Zarnowiecki
Mapping English History, Kyle Pivetti
Othello and the Ottoman Fleet, Ambereen Dadabhoy
Race, Language, and *The Tempest*, Robert Hornback
Representations of Pain in Print, Jason Cohen

Global Shakespeares

African and Asian Shakespeare, Rebekah R. Bale
Cuban Shakespeare, Donna C. Woodford-Gormley
Global Shakespeare Films Bibliography, Keith Jones
New Media in the College Classroom, Rebecca R. Chapman
Othello in Colonial Calcutta, Allison Locke
Curating Digital Images, Jessica R. Frazier
Shakespeare Forgeries and Historical Reconstruction, John Mitchell
Shakespeare in Performance Syllabus, Arthur M. Horowitz
The "Voodoo *Macbeth*", Peter M. Byrne

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Primary Bibliography (PDF)
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Global Shakespeares
Early Modern English Drama: Representation and Reality
Shakespeare's Contemporaries: The English at Home and Abroad
Translating Shakespeare through Film
Shakespeare and New Media in the College Classroom

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Faculty
Participants
Website
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Home
Primary Sourcebooks for the College Classroom

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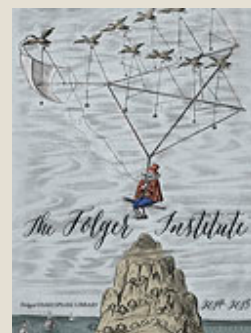


Thomas Blundeville. *M. Blundeville his exercises*. London, 1613

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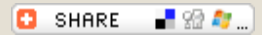
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