

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. VVhereof the first conteyneth the discourse of a ciuill lawyer, how and in what 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 discents 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 councill, & 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. VVhereof the first conteyneth the discourse of a ciuill lawyer, how and in what 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 discents 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 councill, & 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, vvyth most earnest protestation of al dutyful good vvyll and affection, towwardes her most excellent Ma. and the realm, for whose 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 Discoverie 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 accomplisht 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; cheescakes, 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 Blagrove 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 shipboard 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 Russhia*) 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 Russia. 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 voyage and entertainment in Russia. With the tragicall ends of two emperors, and one emperesse, 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 Answere 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.

News 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, fashions [sic], pollicies, religion, and ceremonies of the East Indians, as well Chyneses as Ianans, there abyding and dwelling. 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 halfe*. 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 vvits. 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 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. 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] Doctr 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 vvits. 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 Libraria 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 Valentime 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](#).

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](#), 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 Sacks. 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?