The Eighteenth Annual
British Graduate Shakespeare Conference

2 - 4 June 2016
Welcome!

Hello, and a very warm welcome to the Shakespeare Institute for the Eighteenth Annual British Graduate Shakespeare Conference! The Committee and I are delighted to welcome new and returning delegates to the conference; we hope you enjoy attending the event as much as we’ve enjoyed planning it.

Every summer, the Shakespeare Institute in Stratford-upon-Avon opens its doors to guests from around the world for the British Graduate Shakespeare Conference. First convened in 1999, BritGrad was initiated by Peter Holland during his tenure as Director of the Shakespeare Institute. The conference has since taken place annually, and now exists as one of the hallmarks of the Institute. Its key components remain unchanged: BritGrad is organised by a committee of postgraduate students and brings together student delegates and eminent plenary speakers representing a broad range of disciplines, with at least 16 nationalities represented at this year’s event.

2016 is a particularly significant year in the study of early modern drama. Not only have we recently celebrated the 400th anniversary of Shakespeare’s death, but this year also marks the 400th anniversary of the deaths of Francis Beaumont and Miguel de Cervantes, and of the publication of Ben Jonson’s first folio. The theme of BritGrad 2016 – ‘400 Years and Counting: Celebrating Early Modern Drama’ – has resulted in an exciting programme of events that engages with the past and present of early modern drama. With discussions ranging from theatre practice to textual editing, material culture to psychology and queer theory to adaptation, this year’s conference will feature a breadth of research befitting this momentous year. Each of our fantastic plenary speakers are actively involved in shaping the future of their respective fields: Professor John Jowett (Shakespeare Institute, University of Birmingham), Ms Erica Whyman OBE (Royal Shakespeare Company), Dr Sarah Dustagheer (University of Kent), Dr Stephen Purcell (University of Warwick), Dr Patrick Gray (Durham University), Dr Emma Whipday (Kings College London), Dr Eoin Price (Swansea University), and Dr Harry Newman (Royal Holloway).

Many of the plenary sessions will be recorded using our in-house audio-visual system, Panopto, and will be accessible for University of Birmingham Canvas users following the conference. Conversations will continue online during and beyond BritGrad 2016: find us on Twitter, Facebook, and our WordPress blog (links below). Please also feel free to browse the book stands in the Lounge at any point during the conference.

No BritGrad experience would be complete without a carefully curated programme of social events. This year’s line-up includes a trip to Hamlet at the RSC (directed by Simon Godwin and starring Paapa Essiedu), and a suitably fantastic party at the RSC’s newly opened The Other Place. Our closing reception will take place at the same venue on Saturday evening.

My huge thanks are due to the 2016 BritGrad Committee for their hard work during the past eight months. It takes commitment, enthusiasm, and a lot of time to plan an event of this scale, and these have all been present by the bucket-load since we opened shop in October 2015. I’m also very grateful to the staff and faculty of the Shakespeare Institute for their support and advice throughout the process of bringing the conference to fruition, and to our plenary speakers for their generosity. I would like to give special thanks to the following individuals for their contributions to BritGrad 2016:

- Rebecca White
- Juliet Creese
- Dr Martin Wiggins
- Prof. Ewan Fernie
- Dr Chris Laoutaris
- Dr Erin Sullivan
- Dr Will Sharpe
- Dr José A. Pérez-Diez

Stephen Rea at the University of Birmingham
Lucy Rose at the Royal Shakespeare Company
Matthew Frost at Manchester University Press
Anne Phillips and the team at the Shakespeare Institute Library

Thank you.

Ella Hawkins, Chair
British Graduate Shakespeare Conference 2016
20.05.2016, Stratford-upon-Avon

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www.facebook.com/BritGradConference
**Lizz Ketterer Trust Travel Bursary Awards**

This year, BritGrad is pleased to offer four competitive travel bursaries for students selected to present papers at the conference. These awards would not be possible without the support of the Lizz Ketterer Trust, whose board have graciously read the applications and selected bursary recipients. The four winners will be recognized during the closing remarks. For more information about Dr Ketterer and the work done in her name, visit the Lizz Ketterer Trust website: http://www.lizzketterertrust.com.

**British Graduate Shakespeare Conference Abstract Prize**

Each year, the BritGrad registrars select the top five abstracts submitted for the conference, to be read by a panel of academics at the Shakespeare Institute, with prizes awarded to the two students who submit the most outstanding abstracts. The winner and runner-up will be announced during the closing remarks. We thank Dr Martin Wiggins, Professor Ewan Fernie, and Dr Chris Laoutaris for reading the anonymised abstracts and selecting the winning submissions.

**Shakespeare Institute Library**

The Institute Library hosts a monthly themed exhibit using their extensive archival collections. This month, in conjunction with the BritGrad conference, the exhibition is titled ‘1616’ and examines other significant events from that year. The library staff will also be holding a charity bake sale on Friday afternoon, to benefit the University of Birmingham’s LUCIA (Life Uplifted by Change In Africa) project.

**Volunteers**

Special thanks to our technical volunteers (Alycia Oppenheim, Heidi McElrath, and Charles Morton), as well as those chairing panels (Charles Morton, Elizabeth Jeffery, and Richard O’Brien).

**College of Arts and Law**

The University of Birmingham Graduate School, run through the University’s College of Arts and Law, has awarded BritGrad 2016 with a grant through their Postgraduate Research Development Fund. We greatly appreciate their continued assistance.

**Wifi**

Wireless access is available throughout the Shakespeare Institute and library premises. To connect your laptop or mobile phone, simply access either the “WifiGuest” or “_The Cloud” networks.
Thursday, 2 June 2016

8.00 - 9.00 Registration / Tea & Coffee

9.00 - 9.25 Welcome & Opening Remarks - Lecture Hall

9.30 - 10.30 Plenary - Lecture Hall
Professor John Jowett (Shakespeare Institute) - The One and Future King Lear

10.40 - 11.55 Panels

Meaning & Legacy in Music for Early Modern Drama
- Reading Room
Jennifer Moss-Waghorn (Shakespeare Institute) ‘I keep my horse, I keep my whore’: Tracing Thomas Middleton’s ‘Highwayman’s Song’ Through the Seventeenth Century
Karen Harker (Shakespeare Institute) The Afterlives of Nineteenth Century Incidental Music: The Case of King Henry VIII
Elisabeth Lutteman (Uppsala University) ‘What imports this song?’ Spontaneous Singers and Spaces of Meaning in Shakespeare
Chair: Elizabeth Jeffery

Shakespeare & Asia - Lecture Hall
Rosie Fielding (Shakespeare Institute) ‘A Puppet Masque’: Shakespeare in Bunraku
Alessia Molteni (University of Nottingham) King Lear and the Deconstruction of Jingju
Chair: Kelsey Ridge

The Power of Rhetoric in Shakespearean Conflict - Annex
Anneghe Hegland (Shakespeare Institute) ‘A Woman Well Reputed’: Portia’s Rhetoric in Julius Caesar
Hazel Stenner (Shakespeare Institute) ‘But I’ll deceive you in another sort’: The Language and Rhetoric of Villainy in Titus Andronicus
Arianna Hijazin (Scuola Normale Superiore) Shakespeare’s Reception of Ulysses
Chair: Helen Clifford

12.00 - 13.00 Plenary - Lecture Hall
Dr Eoin Price (Swansea University) - The Quiet Life in Jacobean Drama

13.00 - 14.00 Lunch

14.00 - 15.15 Panels

Shakespeare Retold - Reading Room
Molly Lambert (Shakespeare Institute) May The Verse Be With You: Is William Shakespeare’s Star Wars the Epitome of Pop Culture?
Ronan Hatfull (University of Warwick) ‘I’ll Teach You How to Flow’: The Sonnet Man’s Shakespearean Hip-Hop Translations
Hilary Gross (University of Illinois Urbana-Champaign) One Bottom the Weaver: Remediation, Performance, and A Midsummer Night’s Dream
Chair: Mary Way

Renaissance Intellectual Contexts - Lecture Hall
Helen Clifford (Shakespeare Institute) Early Modern Selfhood
Jenna Owen (Shakespeare Institute Alumna) I Want to Bone You: Looking at Sexualised Images of Death in the Renaissance
Brian Schneider (University of Manchester) Brother-Sister Incest in Renaissance Drama: Desire, Power, and Conflict
Chair: Anna Hegland
European Influences in Renaissance Drama - Annex
Alison Passe (University of Aberdeen) French Influences on Shakespeare’s Cleopatra
Lucy Rayfield (University of Oxford) Humanist Comedy at the Early Modern French Court: The Italian Impact
Carlo Lorini (Shakespeare Institute) The Taming of the Shrew: Tranio and his Italian Inheritance
Chair: Elaine Goodfellow

15.15 - 15.30 Tea & Coffee

15.30 - 16.30 Plenary - Lecture Hall
Dr Sarah Dustagheer (University of Kent) ‘ Strikes open a curtain where appears a body’: Discovering Death in Early Modern Stage Directions

16.40 - 17.55 Panels

Evolving Literary Landscapes - Reading Room
Amy Lidster (King’s College London) ‘Whither thus hastes my little book so fast?’ Reassessing the Impact of London’s Literary Landscape on the Publication of Shakespeare’s Plays in the Late 1590s
Beatrice Montedoro (University of Oxford) Commonplacing Shakespeare
Chair: Jennifer Moss-Waghorn

Powerful Women in the History of Shakespearean Performance - Lecture Hall
Heidi McElrath (Shakespeare Institute) Apprenticeship in Hell: Transgression, Sin, and the RSC’s First Other Place
Eilís Smyth (King’s College London) Queen Victoria’s Shakespeare
Chair: Kelsey Ridge

Shakespeare’s Natural Worlds - Annex
Mary Way (Shakespeare Institute) Metatheatrical Green Spaces in Shakespeare’s Early Comedies
Reese Fisher (University of Louisville) ‘Thou earth of the isle’: Caliban in Shakespeare’s The Tempest
Chair: Ella Hawkins
**Friday, 3 June 2016**

**9.15 - 10.15 Plenary - Lecture Hall**  
Dr Emma Whipday (King’s College London) - Looking for Lost Plays: Practice as Research and Shakespeare’s Sisters

**10.15 - 10.30 Tea & Coffee**

**10.30 - 11.45 Panels**

*Spotlighting Dekker - Reading Room*  
Robbie Hand (King’s College London) ‘This story shall the good man teach his son’: Henry V, The Shoemaker’s Holiday, and Theatrical Commemoration in 1599  
Martin Young (Queen Mary, University of London) Violent Spectacles: Bear Pits and Primitive Accumulation  
Malte Unterweg (Philipps-Universität Marburg) War and Patriotism in Shakespeare’s Henry V and Dekker’s The Shoemaker’s Holiday  
Chair: Jennifer Moss-Waghorn

*Shakespeare & National Identity - Lecture Hall*  
Elizabeth Jeffery (Shakespeare Institute) Shakespeare on the Iberian Peninsula  
Emer McHugh (National University of Ireland, Galway) A Shared Language: Shakespeare, the Irish National Theatre, and the Repertoire  
Koel Chatterjee (Royal Holloway, University of London) Constructing a National Indian Identity: Vishal Bharadwaj Uses Shakespeare to Do More Than Just ‘Hold a Mirror Up to Nature’  
Chair: Helen Clifford

**12.00 - 13.00 Plenary - Lecture Hall**  
Dr Stephen Purcell (University of Warwick) - Reformulating ‘Liveness’ in Twenty-First Century Performances of Shakespeare

**13.00 - 14.00 Lunch**

**14.00 - 15.15 Panels**

*Perspectives on Women in Early Modern Drama - Reading Room*  
Kibrina Davey (Sheffield Hallam University) Young Mourners and ‘Old’ Murderers: Age Difference and the Dangers of Love for Women in Early Modern Tragedy  
Emma de Beus (Columbia University) Statuary Theatre: Shakespeare Frozen in Performance  
Mette Sjölin (Lund University) Criticism, Celebration, and Creative Solutions in Feminist Re-Visions and Productions of Shakespeare  
Chair: Anna Hegland
Shakespeare & the Church - Lecture Hall
Kelsey Ridge (Shakespeare Institute) ‘Christian and Heathen’: A Coptic Reading of Othello
Majeed Midhin (University of Essex) Shakespeare’s Concept of Justice: A Close Reading of Othello and King Lear
Luis Conjero-Magro (University of Extremadura) Intertextual Key of Shakespeare’s History Plays and its Spanish Translation
Chair: Ella Hawkins

Shakespearean Encounters in the 21st Century - Annex
Jay Paul Skelton (Kingston University) Crossing the Bridge: Contemporary Actors and the Performance of Classical Text
Rebecca Fredrickson (Shakespeare Institute) ‘The Rude Eye of Rebellion’: Audience Gaze and Film Semiotics in NTLive’s As You Like It
Rachael Nicholas (University of Roehampton) Shakespeare Audiences Live!: Understanding ‘New’ Encounters with Shakespeare 400 Years On
Chair: Mary Way

15.15 - 15.30 Tea & Coffee

15.30 - 16.30 Plenary - Lecture Hall
Erica Whyman OBE (Royal Shakespeare Company) - A Midsummer Night’s Dream: A Play for the Nation

16.40 - 17.55 Panels

Linguistic Microcosms & Macrosoms - Reading Room
Darren Freebury-Jones (Cardiff University) ‘Borrow’d Glories’: Exploring Shakespeare’s Verbal Indebtedness to His Early Modern Contemporaries
Charlène Cruxent (University of Paul-Valéry Montpellier 3) What’s in a Nickname?: Romeo and Juliet as a Case Study
Chair: Anna Hegland

Shakespeare & Post-War British Literature - Lecture Hall
Charles Morton (Shakespeare Institute) ‘He didn’t measure the man up against the idea and give you hot tips on the outcome’: Harold Pinter’s Discussions of Shakespeare in His Early Writing (1950-1956)
Sarah Waters (Oxford Brookes University) Transformed by Shakespeare: Theatrical and Literal Transformation in Narnia
Chair: Elizabeth Jeffery

Theatre & Currency in Early Modern England - Annex
Lana Harper (University of Sussex) ‘The lewdest blades and naughty-packs’: The Representation of Urban Communities in 1630s Topographical Comedies
Lydia Burton (King’s College London) Money and Alternative Currencies in the Comedies of Ben Jonson
Chair: Richard O’Brien

19.30 - 23.00 BritGrad Party - The Other Place (Royal Shakespeare Company)
Saturday, 4 June 2016

10.30 - 10.45 Tea & Coffee

10.45 - 11.45 Plenary - Lecture Hall
Dr Patrick Gray (Durham University) - Caesar as Comic Antichrist: Shakespeare’s Julius Caesar and the Medieval English Stage Tyrant

11.55 - 13.10 Panels

Stagecraft & Setting in Modern Shakespearean Performance - Reading Room
Ella Hawkins (Shakespeare Institute) Building Worlds for The Winter’s Tale: 21st Century Approaches to Stage Design
Caroline Heatton (Sheffield Hallam University) A Tale of Three Winters: Leontes, Hermione, and Perdita in 2016
Stephanie Stokker (University of Stuttgart, Royal Academy of Dance London) Moving Between Page and Stage: Words Require an Audience to Leave a Trace

Chair: Mary Way

Shakespeare & Queer Theory - Lecture Hall
Gemma Miller (King’s College London) Queering Childhood and Performing Camp in Sam Mendes’s Richard III (1992)
Eva Spisiakova (University of Edinburgh) Sonnet Translations Behind the Iron Curtain: Fair Youth’s Censorship in Communist Czechoslovakia and Beyond
Amy Tollyfield (Shakespeare Institute Alumna) Shakespeare’s Lesbians: Where Are They Now?

Chair: Kelsey Ridge

Ethereal Worlds & Invisible Boundaries - Annex
Richard O’Brien (Shakespeare Institute) ‘Heard no more’: Shakespeare and the Performer’s Nadir
Tom Harrison (University of Hull) World out of Words: Jonson and the Aristophanic Great Idea
Sarah Hofrichter (University of Aberdeen) The Science of Paradise: Miltonic Astronomy in Paradise Lost

Chair: Anna Hegland

13.10 - 14.10 Lunch

14.10 - 15.10 Plenary - Lecture Hall
Dr Harry Newman (Royal Holloway, University of London) - Imperfect Shakespeare: Reading for Error in The Winter’s Tale

15.20 - 16.35 Panels

Contextualising Witchcraft in Early Modern Playtexts - Reading Room
Hester Bradley (Oxford Brookes University) ‘To be a wiche I loath’: John Lyly and Witchcraft
Gill Othen (Shakespeare Institute) Which Witch?: The Weird Sisters in the Context of Other Dark Magic Plays
Nicola van der Watt (King’s College London) ‘Demonic witchcraft made sense […] in a world of meanings structured by opposition and inversion’ (Stuart Clark). To what extent does this statement hold true for the representation of magic-use in Jacobean drama?

Chair: Kelsey Ridge
Reconstructing Early Modern Texts - Lecture Hall
Kim Gilchrist (Roehampton University) ‘For his name Ludstone, he made men buyl’d’: Imagining Responses to King Lude at the Rose Theatre, January 18th 1594
Caroline Curtis (University of Birmingham) The Duke of Dark Corners: Ethics vs. Aesthetics in Measure for Measure
Adam Barker (Shakespeare Institute) ‘Go to, Sir Fool, let’s hear what you can say’

Chair: Jennifer Moss-Waghorn

Early Modern Playing Practices - Annex
Semane Parsons (Royal Central School of Speech and Drama) ‘Wash your hands’: Gesture and Performing Shakespeare’s Women
Bailey Sincox (University of Oxford) Authoring Silence: Dumb Show Text and Transmission
Matthew Blaiden (University of Cambridge) ‘If I dream not’: Shakespeare, Dreams, and Masques

Chair: Charles Morton

16.35 - 16.50 Tea & Coffee

16.50 -17.20 Closing Remarks & Prize-Giving

18.00 - 21.00 Closing Reception - The Other Place (Royal Shakespeare Company)

BritGrad 2016 Plenary Speakers


Eoin Price is a Lecturer in English Literature at Swansea University. Before joining Swansea, he was a PhD student at the Shakespeare Institute where he co-organized BritGrad. His interest in the politics of performance and playbook publication led him to write ‘Public’ and ‘Private’ Playhouses in Renaissance England: The Politics of Publication (Palgrave: 2015) and has also written about Renaissance drama for Literature Compass, The Map of Early Modern London and The Year's Work in English Studies. In addition to his historical research he is increasingly interested in the twenty-first century reception and afterlife of Renaissance plays. He writes about modern productions on his personal blog (asidenotes.wordpress.com) and also reviews for Shakespeare, Shakespeare Bulletin, and Reviewing Shakespeare. He is part of the Executive Committee of the Marlowe Society of America and serves as the Performance Editor for The Marlowe Society of America Newsletter.

Sarah Dustagheer researches playwriting, performance and theatre space in early modern London, as well as contemporary Shakespearean performance. She completed her postgraduate work at King's College
London and Shakespeare’s Globe. She is the co-author of Shakespeare in London (Arden Shakespeare, 2015) and has published in Moving Shakespeare Indoors (Cambridge University Press, 2014), Shakespeare Jahrbuch, Literature Compass, Cahiers Élisabéthains and The Shakespeare Encyclopedia: The Complete Guide to the Man and His Works (London: Apple Press, 2009). She is currently preparing her first book, Shakespeare’s Playhouses: Repertory and Theatre Space at the Globe and the Blackfriars, 1599-1613 for publication. Before joining the University of Kent, Sarah has been a Globe Education Lecturer, Lecturer in Early Modern English at King’s and associate lecturer at the Central School of Speech and Drama; she has taught short courses on Shakespeare and performance in India and Germany. Sarah has written for London’s City Hall blog, the Shakespearean London Theatres Project blog (www.shalt.org), Exeunt Online Theatre Magazine and the RSC myshakespeare blog. She has delivered public talks at Shakespeare’s Globe, the National Theatre, the Royal Opera House, the City of London Guildhall Library and The Marlowe Theatre. Sarah is a member of Shakespeare’s Globe Architecture Research Group, an association tasked with advising on the maintenance of the Globe and the construction of the Sam Wanamaker Playhouse.

**Emma Whipday** is a Teaching Fellow in Shakespeare and Early Modern English Literature at King’s College London, and a Globe Education Lecturer at Shakespeare’s Globe. She has published on early modern street literature, staging the home in domestic tragedy, the RSC ‘Roaring Girls’ season, and theatrical practice as research; her practice as research productions of early modern plays include The Tragedy of Merry from Robert Yarington’s Two Lamentable Tragedies and Samuel Daniel’s The Tragedie of Cleopatra. Emma is also an Associate Writer for Oxford-based theatre company Reverend Productions, and her play Shakespeare’s Sister has recently been published by Samuel French.

**Stephen Purcell** is Associate Professor of English at the University of Warwick. His publications include Popular Shakespeare, the Shakespeare Handbooks volume on Webster’s The White Devil, and Shakespeare and Audience in Practice. His research focuses on Shakespeare and his contemporaries in modern performance and popular culture. He directs for the theatre company The Pantaloons.

**Erica Whyman OBE** is a theatre director with many years’ experience, and became Deputy Artistic Director of the Royal Shakespeare Company in January 2013. Working closely with Gregory Doran on all aspects of artistic strategy, she takes the lead on the development of new work, and the planned re-opening of the RSC’s studio theatre and laboratory space, The Other Place. Erica was Chief Executive of Northern Stage from 2005 to 2012. She oversaw the opening of a new building, introduced a collaborative organisational culture and attracted local and national acclaim for the company’s repertoire of work. In 2012 she won the TMA Award for Theatre Manager of the Year. She was Associate Producer at the Tricycle Theatre and Associate Director at ETT, and then became Artistic Director of Southwark Playhouse (1998-2000) and of The Gate Theatre, Notting Hill (2000-2004). She chairs the Board of Theatre503 and is a trustee of RTYDS. One of the first fellows of the Clore Leadership Programme, Erica speaks regularly on artists in leadership roles. In 2012 she was awarded an OBE for services to Theatre in the UK.

**Patrick Gray** is Lecturer in Shakespeare and Renaissance Literature in the Department of English Studies at Durham University. He is the co-editor with John D. Cox of Shakespeare and Renaissance Ethics (Cambridge UP, 2014) and currently co-editing a further collection of essays on Shakespeare and Montaigne with Lars Engle and Will Hamlin, as well as a special issue of Critical Survey on Shakespeare and war. His essays have appeared or are forthcoming in Shakespeare Survey,
Shakespeare-Jahrbuch, Critical Survey, Comparative Drama, and Cahiers Shakespeare en devenir. In the spring of 2016 he will be Early Career International Research Fellow at the Australian Research Council Centre of Excellence for the History of Emotions, 1100-1800, where he will be working on his monograph, Shame and Guilt in Shakespeare, and organizing a symposium on the early modern reception of Hellenistic ethics, together with Peter Holbrook and Ada Palmer. Before taking up his appointment at Durham, he taught Shakespeare and comparative literature at Providence College, Deep Springs College, and the United States Military Academy at West Point.

Harry Newman is a Lecturer in Shakespeare and Early Modern Literature at Royal Holloway, University of London. He publishes primarily on material culture, book history and rhetoric in early modern literature, and his first book, Impressive Shakespeare: Identity, Authority and the Imprint in Shakespearean Drama, will be out with Routledge in 2017. He also runs The Paper Stage, a public Renaissance play-reading series with branches in Surrey, Kent and Mantua (Italy).

Copies of all plenary and delegate abstracts are available online at https://britgrad.wordpress.com/about/programmes or scan the QR code below.