

Abstracts

GROUP A

Valentina Adami: “Digital Literary Mapping: Developing a Geospatial Map of *Romeo and Juliet*”

Literary mapping is an interpretive practice that can provide interactive experiences with literary texts. It thus represents a significant pedagogical tool to engage students as well as enhance their literary geographical knowledge. This lecture will discuss the relevance of the digital evolution of mapping for literary criticism and illustrate the process towards the development of an interactive digital map of the main locations of Shakespeare’s *Romeo and Juliet*, as well as of its Mediterranean sources. The map will include hypertextual links to key scenes of the play and of its sources.

Guido Avezù: “Sources and Narrative Motifs from the Hellenistic World: ‘Death by an Error’”

Stories of contrasted love contained in Hellenistic novels and narratives long circulated in the Mediterranean before reaching early modern England. This discussion will pay special attention to plots of death due to a fatal error in ancient stories endowed with an exemplary function within broader narrative contexts. It will also explore the indirect and mediated ways in which such narratives showing analogies with the Romeo and Juliet story reached early modern England.

Chiara Battisti: “Drawing *Romeo and Juliet*: Gianni De Luca’s Mediterranean Perspective”

A new trend in Shakespearean studies on adaptation was marked by Douglas Lanier’s assertion that “the adaptational energy once associated with Shakespeare on film has migrated elsewhere.” My discussion will consider one of the intriguing fields of development opened by this “migration”, namely the graphic novels inspired by Shakespearean works. It will focus on Gianni De Luca’s *Romeo and Juliet* (1976) by highlighting his revolutionary approach to the representation of movement, his cancellation of the cartoon scanning in favour of “table-sequence” and his transformation of the double page into a theatrical setting. Another interesting feature which will be explored is De Luca’s choice of the iconological sources for his architectural setting, deeply inspired by paintings by Giotto, Gentile da Fabriano, and Paolo Uccello.

Silvia Bigliuzzi: “Gendering *Romeo and Juliet*: From the Italian Novellas to Q1 and Q2”

The story of *Romeo and Juliet* has long been examined from the perspective of a linear transmission from the Italian narratives and their French and English translations to Shakespeare’s play. This discussion offers a slightly different view from the traditional one by considering Shakespeare’s sources as products of a broader and multilayered intertextuality, identifying different ways in which linearity may give way to complex processes of textual transformation. A focus on gender issues and Romeo’s ambiguous masculinity suggests alternative genetic dynamics, prompting study of how the authors in the source-chain read their own sources and were being read in turn. It also sheds light on how an ‘exotic’, Italian imaginary was being constructed and received.

Victoria Bladen: “*Romeo and Juliet* on the International Screen” (6-hour seminar)

This seminar will explore the rich life of *Romeo and Juliet* on the international screen, from the canonical adaptations to the lesser known adaptations. It will cover various aspects, beginning with theories of adaptation and appropriation, looking particularly at contemporary critical ideas and debates on 'sources' and 'fidelity'. Drawing from ideas of the Mediterranean as both an aquatic space, and a concept of the *via media*, the seminar will include a focus on the aquatic metaphors of the play and how these have been interpreted in Baz Luhrmann's *Romeo + Juliet* (1996) and other recent adaptations. It will also examine how Franco Zeffirelli's canonical adaptation (1968) has become a 'source' that subsequent adaptations are in dialogue with. Activities will include small-group discussion, film analysis, and using the e-tool padlet, which will be particularly useful for high school teachers and participants interested in pedagogy.

Simona Brunetti: "Travelling Comedians: the Mantuan origins of Commedia dell'Arte"

The town of Mantua played a major role in the context of Renaissance art and culture. Located in a crucial position in the travel routes of Northern Italy, it had been ruled by the Gonzaga since the 14th century. Its rulers created a network of connections with other courts all over Europe, also thanks to a careful marriage policy. Since the end of the 15th century, the Mantuan court had become a fundamental cornerstone in the history of the arts: music, theatre, dance and figurative arts found extraordinary patrons in the members of the Gonzaga family, whose artistic and archival heritage is now evidence of this important chapter in the history of the Renaissance. Moreover, the high number of companies of comedians which served under their patronage throughout Europe turned Mantua into the capital of Commedia dell'Arte between 1585 and 1630. Tristano Martinelli (1557-1630), the famous actor who first played as *Arlecchino* in Parisian fee-paying theatres during the theatrical season 1584-1585, was also Mantuan. This lecture discusses the performative model of Commedia dell'Arte considering its main features, including early female professional acting. It also explores its Mantuan origins with the help of the *Herla* database. Begun in 1999, the Herla project has so far collected many important documents about performances under the Gonzaga's patronage at the height of their splendour (1480-1630) (http://www.capitalespettacolo.it/eng/ric_gen.asp).

Bianca Del Villano: "Drama and Text Segmentation: an Experimental Model for Digital Editing. The Case of *Romeo and Juliet*"

The application of Linguistics to the analysis of drama texts is a rich, if still underexplored field, despite the manifold structuralist and semiotic studies published in the 1980s and 1990s, which have opened the way to a new awareness of the signifying process of drama and performance texts. This discussion will introduce students to this critical panorama, and will present a new experimental model of textual segmentation that singles out – as markers – elements of semantic, pragmatic and cognitive pertinence, respectively, i. e. indexicality and in/definite reference, turn-taking and cognitive and cultural schemata. This model is thought to facilitate the linguistic analysis of single theatrical texts, but more importantly to foster their comparison with other texts (hypertexts vs hypotexts; translations vs originals; specialized texts vs similar genre codes, and so on), both synchronically and diachronically. The relation between *Romeo and Juliet* and its sources will constitute the main case study.

Sidia Fiorato: "Choreographing 'the South' in Fabrizio Monteverde's *Giulietta e Romeo*: the Centrality of Female Identity in Shakespeare's tragedy"

In the context of the many balletic adaptations of Shakespeare's *Romeo and Juliet*, Fabrizio Monteverde's choreography (1987) is originally set in a matriarchal society of the South of Italy, where the female characters of the tragedy come powerfully to the forefront and determine the events. This talk will discuss how, within this context, Juliet becomes the symbol of rebellion against widespread violence and the tragic sacrificial victim of that same violence.

Felice Gambin (University of Verona): "Romeo and Juliet in Seventeenth-century Spain: between Comedy and Tragedy"

This lecture will explore some rewritings of the story of Romeo and Juliet in seventeenth-century Spanish theatre. On the one hand, we will focus on the story of the two young lovers from a comedic perspective, as in the case of Lope de Vega's *Castelvines y Monteses* and in Francisco de Rojas Zorrilla's *Los bandos de Verona*, whose title reveals a strong link with the city of Verona. In both comedies, the protagonists survive and there is a happy ending. On the other hand, we will also consider a few tragedies which testify to the success in Spain of the story of the two Veronese lovers, showing a new taste and sensitivity on the part of Spanish audiences. A case in point is Cristóbal de Rozas' *Los amantes de Verona*, where the tragic end of the two lovers, Aurisena and Clorisel, no longer reflects family conflicts between the Capulets and the Montagues, but, more generally, political rivalry between the factions of the Guelphs and the Ghibellines.

Jason Lawrence: "'Now is he for the numbers that Petrarch flowed in': *Romeo and Juliet*, an Anglo-European love story"

This extended seminar will have a dual focus, exploring the traditions of Italian love poetry popular in England in the 1590s, when Shakespeare started to write his plays and poems. It will focus in particular on the reception of the great fourteenth-century poet Petrarch, whose sonnets addressed to Laura in the *Canzoniere* became a model for European love poetry for the next 250 years. The sonnet vogue reached England in the 1580s and 90s, and we will explore in depth how Shakespeare responded to Petrarchan themes and conventions in this play in the mid-1590s. The seminar will also trace the development of other earlier sixteenth-century prose and poetic versions of the tragic love story familiar to us from Shakespeare's play in various languages, in an Italian *novella* by Matteo Bandello and its French translation by Pierre Boaistuau, which was the direct model for Shakespeare's most immediate source, Arthur Brooke's English narrative poem, *The Tragical Historie of Romeus and Juliet* (1562, then reprinted in 1587), focusing in particular on the treatment of time, age, and fortune in relation to their dramatization in Shakespeare's celebrated play.

David Lucking: "Metamorphosing Ovid"

There are a number of plays in the Shakespearean canon in which what are often classified merely as "sources" are in fact more or less overtly invoked by the work itself, thereby effectively constituting implicit intertexts in relation to which it elaborates its own meanings. In such instances the sources may be seen not solely in genealogical terms as historical antecedents or imaginative influences only, but as elements operating actively within the text and functioning as essential components of its overall structure of significance. Such is the case with Ovid's *Metamorphoses*, and more particularly, at least as perceived from the point of view of our specific concern with *Romeo and Juliet*, with the story of Pyramus and Thisbe contained within that rich and variegated

compendium of mythological narratives. This tragic little tale is often cited as being that from which *Romeo and Juliet* ultimately derives, and what is of considerable interest in this regard is the fact that it is also explicitly referenced in *A Midsummer Night's Dream*, a play that might in certain respects be read as a comic pendant to Shakespeare's Veronese tragedy. Viewed within an Ovidian perspective, these two plays might in fact be seen as comprising a kind of imaginative diptych, not only sharing the common theme of bright young things coming to confusion, but also exhibiting other affinities and points of convergence that suggest a deep relationship of complementarity between them. This discussion will examine the presence of Ovid within both of these closely affiliated works, an analysis which will involve a consideration of the specular relation existing between the two plays that, among other things, also helps to explain some of the apparently anomalous elements in each.

Lucia Nigri: "The Geographies of Shakespeare: the Mediterranean and the Digital Space" (6-hour seminar)

In an age of almost total information access, digital Shakespeares are indeed 'consumed' and 're-imagined' everywhere and by everyone. WEB 2.0 lies at the heart of this change to a profoundly renewed cultural landscape where an exclusive geographic location or intellectual appreciation of literary works have been effectively invalidated. Indeed, a new approach towards the appropriation and appreciation of Shakespeare's plays now creates a 'space' where every person who engages imaginatively with these texts can explore relevant clues to inform their own individual understanding of the world. This new tendency to view and experience Shakespeare from a different perspective has called into doubt the longstanding dichotomy between central/peripheral Shakespeare (suffice here to mention the many series of academic and non-academic interventions on Global Shakespeare), thus giving Italy and the other Mediterranean cultures new opportunities to respond to and re-appropriate Shakespeare's plays with ever new interpretations and reinterpretations. Against a complex theoretical background which investigates the concept of authenticity, singularity (against uniqueness), and iterability of a literary work (Derrida 1992; Calbi 2013; Anderson 2012), this session investigates the connections between Shakespeare as a historically and socially constructed cultural artefact and its digital afterlife, with particular references to *Romeo and Juliet*.

Nicola Pasqualicchio: "A Tragicomedy for Actors and Puppets: *Romeo and Juliet* in Teatro del Carretto's Magic Box"

This lecture will focus on the 1986 staging of *Romeo and Juliet* by Teatro del Carretto, a Tuscan theatre group whose actors perform together with puppets, creating very refined and almost fairylike effects bordering on the magic and the uncanny. This performance (the first Shakespearean production of the company, preceding *A Midsummer Night's Dream*, *Hamlet*, and *The Tempest*) emphasises the difference in size between puppets and human actors, portraying Juliet as a defenceless doll and her family as a group of threatening ogres. This staging of *Romeo and Juliet* will also be compared to other experimental performances in Italian theatre, such as those by Carmelo Bene, Fanny e Alexander, Compagnia della Fortezza, and Teatrino Giullare.

David Schalkwyk: "Why Shakespeare?"

As "Global Shakespeare" has become a more prevalent field in Shakespeare studies--indeed, more "global"--the question seldom asked is, "Why Shakespeare?" In the 1980s, Dennis Kennedy wrote an influential essay called "Shakespeare without his language", in which he argued for the regenerative power of translation, adaptation and appropriation of Shakespeare in different languages, nationalities and cultures around the world. He coupled an iconoclastic argument that Shakespeare's language is becoming increasingly alienated from English speakers with one that suggested that the late-twentieth century appropriations of Shakespeare that abandon "his language" should not be regarded as a falling off from the "original". In a more recent intervention, Douglas Lanier has argued that a rhizomatic approach to the relationships with Shakespeare might eradicate a debilitating search for "fidelity", "authenticity" or "originality". Acknowledging the force of these arguments, my talk more radically asks "Why Shakespeare?" If we consider that Shakespeare's plots are mostly not Shakespeare's, then why, if we get rid of his language, do we consider and claim that what we are doing is "Shakespeare"? There is an answer based on Bourdieu's concept of "cultural" to this, but it falls into the old traps of centre and periphery. This paper with approach the issue from the concept of "resonance", referring especially to the resonance of that sound box called "the Mediterranean".

Emanuel Stelzer: "How Boundless Is the Sea? The Mediterranean in Elizabethan Literature and Drama"

The very word 'Mediterranean' entered the English language in the Elizabethan period. If it is true that, according to Vitkus (2003: 7-8), the Mediterranean formed a network of 'contact zones', it is also true that the Ottomans dominated it, from Dalmatia to Syria, from Egypt to modern-day Algeria. Active mercantile relationships coexisted with fears of the Turks' tremendous military and economic power, and the Elizabethan representations of such worlds was rife with appropriations, misperceptions, and stereotypes. On the other hand, due to the Catholic identity of Italy, France, and Spain, the Elizabethans drew interesting parallels between the Turks and the Papists as regards, for instance, their treatment of women and common idolatrous practices. Reading the classics could promote the politically fraught idea of a *mare nostrum* (although it is intriguing that it is Barabas, Marlowe's titular Jew of Malta, who speaks of "our Mediterranean sea"), where knowledge could circulate (or be pirated): the Mediterranean was and is a 'sea of stories'.

Savina Stevanato: "From Source Study to Performance: The Mediterranean in *Romeo and Juliet*"

This discussion will interrogate the concept of 'source' with regard to the construction of a Mediterranean imaginary connected with the story of Romeo and Juliet in its various versions. Starting from a revision of the contemporary reappraisal of Shakespeare source study, it will examine selected examples of processes of construction, circulation and reception of narrative, dramatic, visual, performative aspects of that story in early modern culture. It will reassess notions of authenticity in Shakespeare's own treatment of that story, and will explore the play's own contribution to the construction of ideas of 'Italianness'.

Tzachi Zamir: "What's in a place?"

It can be argued that Shakespeare generally marginalized the settings of his plays. The Alexandria of his Cleopatra could have easily been Jerusalem, the Athens of his Timon, Rome, the woods of Arden an Amazonian rain-forest. To list places that are sometimes mentioned --'the Capitol', 'the Rialto' --or how location-names sometimes infiltrate speech -- "Where's my serpent of old Nile? For

so he calls me' – would not constitute a counter-example to this impression, as these names are never filled out with a detailed sense of place. To what extent is it plausible to ascribe to Shakespeare such a de-localized aesthetics, and what are its implications for contemporary adaptations? The talk will explore these issues by focusing on *Romeo and Juliet* and its Veronese setting.

Roberta Zanoni: “An Interactive Approach to Archiving *Romeo and Juliet*’s Narrative Sources.”

Digital archives provide new interactive tools for a fresh exploration of both individual texts and their intertextual relations. This discussion will introduce students to the possibilities offered by this interactive device to access multiple texts as well as different types of texts within a broad intertextual and interdiscursive field. It will show users how to compare different editions and versions of the same text, as well as texts by different authors, a process which elucidates their various genetic and/or paralogic relations. In this context, several European narrative sources of *Romeo and Juliet* will be investigated through the use of digital tools which will allow an innovative approach to the study of its sources. The analysis of the novella tradition prior to Shakespeare's play, from Bandello, to Da Porto, Boaistuau, and Brooke, collected in the digital archive will allow the participants to engage directly with the texts and access their different editions through an exploration of comparable relevant passages, stylistic choices, imagery etc.

GROUP B

Jaq Bessell:

These practical workshops will allow students to experience Shakespeare's great play *Romeo and Juliet* using a variety of somatic practices and approaches to performance. Commedia dell'Arte masterclasses with Andrea Coppone and Laban technique workshops with Laura Weston will support a deep exploration of spoken text, led by director Jaq Bessell, which begins in, and is expressed through, bodies in the unique performance space imagined so powerfully by Shakespeare, and revealed in close textual analysis and rehearsal of key scenes from the play. The workshops will be conducted in English and Italian, to include as many participants as possible. Classes will consist in Viewpoints training, aimed at developing spatial awareness and promoting orientation in space; vocal exercises, with a bilingual approach based on the practices of Laban, Linklater and Chekhov; techniques from Commedia dell'Arte and Laban; individual and group study of the scenes. By integrating the disciplines of acting, voice and movement through an approach that responds to the specificities of the performative space and overcomes linguistic and disciplinary boundaries, the project will provide a model of interdisciplinary collaboration and creativity.

Laura Watson:

Practical movement workshops exploring the somatic practice of Rudolph von Laban will allow students to expand their physical expressivity and encourage the integration of voice and movement. Working with Laban's principles of *Effort* and *Space* students will develop a clear movement vocabulary that will support a deep exploration of spoken text, led by director Jaq Bessell.

Andrea Coppone:

Commedia dell'Arte is a composite theatrical genre, in which different skills and artistic disciplines meet, from acrobatics to singing, from dance to improvisation, from fencing to acting. It developed in the second half of the 15th century and represents a link between pagan ritual theatre and professional theatre, so much so that it was declared a UNESCO Intangible Cultural Heritage in 2010. The mask, a key element in comedy, takes on a poetic value as a point of contact between past and future, as an almost magical-ritual tool. It is a primary means of expression for actors, allowing them to represent reality through a "different" look and voice. The workshop will be based on listening and team building exercises, and on the reading of scenes from different *canovacci*. The workshop will provide students with a preparatory lab for the study of some of the most famous masks: Zanni, Pantalone, the Doctor, the Captain, the Servant, Arlecchino, Brighella, the Lover. These masks will be analysed with a specific focus on some of their characteristics, such as voice and tonality, movements, gestures and movement techniques.