PROGRAMME

24-25 July: VERONA SHAKESPEARE FRINGE FESTIVAL (Teatro Scientifico)
26 July, 11.00: Meeting the actors (University of Verona)

27 July – 3 August: SUMMER SCHOOL

GROUP A (UNIVERSITY OF VERONA – POLO SANTA MARTA ROOM S10)

GROUP A

27-3: Chair: Susan Payne

	27 Tuesday	28 Wednesday	29 Thursday	30 Friday	31 Saturday	1 Sunday	2 Monday	3 Tuesday
9	Greetings	(A) Lucking	(A) Bigliazzi	(A) Gambin	(A) Avezzù	(C) Teatro Nuovo	(B) Lawrence	(A) Del Villano (online)
9.30	Schalkwyk	Lucking	Bigliazzi	Gambin	Avezzù	Teatro Nuovo	Lawrence	Del Villano
11	(A) Stelzer	(B) Pellone-Schalkwyk	(A) Zanoni	(A) Stevanato (online)	(A) Colombo	Teatro Nuovo	(A) Brunetti	(B) Lawrence
12	Stelzer	Pellone-Schalkwyk	(A) Adami	Stevanato	Colombo	Teatro Nuovo	Brunetti	Lawrence
13	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
14	Entrance TEST	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
15	(B) Pellone-Schalkwyk	(B) Pellone-Schalkwyk	(A) Blondell	(A) Battisti	(A) Zamir (online)	Teatro Nuovo	(A) Nicholson	(B) Lawrence
16	Pellone-Schalkwyk	Pellone-Schalkwyk	Blondell	Battisti	Zamir	Teatro Nuovo	Nicholson	Lawrence
17	(A) Mangolini (online)	Orgel (online)					(A) Fiorato	
18	Mangolini						Fiorato	Performance
19								

	Greetings
6 h	Keynote
26 h	Source Studies
12 h	Performance and Adaptation Studies
4 h	Digital Shakespeare
6 h	Meeting the actors: R&J on stage

Classes:

(A) Single lectures: 1.30 followed by 30-minute discussion
(B) Seminars: 6-hour sessions (3 two-hour classes)
(C) Workshops: 2-hour classes: students meet performers (Teatro Nuovo)

TUESDAY 27TH JULY

9.00 Greetings

Session 1: Shakespeare and the Mediterranean

9.30-11: David Schalkwyk (Queen Mary University of London): "Why Shakespeare?"

11-13: Emanuel Stelzer (University of Verona): "How Boundless Is the Sea? The Mediterranean in Elizabethan Literature and Drama"

Lunch

14-15: Entrance test

Session 2: Fate, Chance, Error: Ancient and Modern Mediterranean Views on Love and Death

15-17: Pellone-Schalkwyk (Shakespeare Institute – Queen Mary University of London): "Discovering *Romeo and Juliet* together" **(6-hour seminar: 2)**

17-19: Fabio Mangolini (actor and director): "Shakespeare and the Mediterranean: *Much Ado about Nothing* in Valencia"

WEDNESDAY 28TH JULY

Session 1:

9-11: David Lucking (University of Salento): "Metamorphosing Ovid"

11-13: Pellone-Schalkwyk (Shakespeare Institute – Queen Mary University of London): "Discovering *Romeo and Juliet* together"

Lunch

Session 2:

15-17: Pellone-Schalkwyk (Shakespeare Institute – Queen Mary University of London): "Discovering *Romeo and Juliet* together"
(6-hour seminar: 3)

17-19: Stephen Orgel (Stanford University): "Inventing an English Classical Stage"

THURSDAY 29TH JULY

Session 1

9-11: Silvia Bigliazzi (University of Verona): "Gendering Romeo and Juliet: From the Italian Novellas to Q1 and Q2"

11-12: Roberta Zanoni (University of Verona): "An interactive Approach to Archiving *Romeo and Juliet'*s Narrative Sources"

12-13: Valentina Adami (University of Verona): "A Digital Map of *Romeo and Juliet*"

Lunch

Session 2

15-17: John Blondell (Westmont College and Lit Moon Theatre Company, Santa Barbara, California): "Letter from the Balkans: *Romeo and Juliet* in Performance"

17-19: Teatro Nuovo: Meeting *Romeo and Juliet* on stage

FRIDAY 30TH JULY

Session 1

9-11: Felice Gambin (University of Verona): "'Romeo and Juliet' in Seventeenth-Century Spain: between Comedy and Tragedy"

11-13: Savina Stevanato (University of Rome Three): "From Source Study to Performance: Italianness in *Romeo and Juliet*"

Lunch

Session 2: Graphic and Dance Performances: Mediterranean Perspectives

15-17: Chiara Battisti (University of Verona): "Drawing *Romeo and Juliet*: Gianni De Luca's Mediterranean Perspective"

17-19: Teatro Nuovo: Meeting *Romeo and Juliet* on stage

SATURDAY 31ST JULY

Session 1

9-11: Guido Avezzù (University of Verona): "Sources from the Hellenistic World: the Feigned Death Motif"

11-13: Rosy Colombo (Sapienza University of Rome): "*Romeo and Juliet*: Fortune's Duel"

Lunch

Session 2

15-17: Tzachi Zamir (Hebrew University of Jerusalem): "What's in a Place?"

SUNDAY 1ST AUGUST

11-13: Teatro Nuovo: Meeting *Romeo and Juliet* on stage

MONDAY 2ND AUGUST

Session 1

9-11: Jason Lawrence (University of Hull): "'Now is he for the numbers that Petrarch flowed in': Romeo and Juliet, and Anglo-European Love Story" **(6-hour seminar: 1)**

11-13: Simona Brunetti (University of Verona): "Travelling Comedians: the Mantuan Origins of the Commedia dell' Arte"

Lunch

Session 2

15-17: Eric Nicholson (New York University Florence): "More Than a Tale of Star-crossed Lovers: *Romeo and Juliet* as Mediterranean Political Tragedy"

17-19: Sidia Fiorato (University of Verona): "Choreographing 'the South' in Fabrizio Monteverde's *Giulietta e Romeo*: the Centrality of Female Identity in Shakespeare's tragedy"

TUESDAY 3RD AUGUST

Session 1: Digital Shakespeare

9-11: Bianca Del Villano (University of Naples 'L' Orientale'): "Drama and Text Segmentation: an experimental model for digital editing. The Case of *Romeo and Juliet*"

9-13: Jason Lawrence (University of Hull): "'Now is he for the numbers that Petrarch flowed in': Romeo and Juliet, and Anglo-European Love Story" **(6-hour seminar: 2)**

Lunch

Session 2

15-17: Jason Lawrence (University of Hull): "'Now is he for the numbers that Petrarch flowed in': Romeo and Juliet, and Anglo-European Love Story" **(6-hour seminar: 3)**

18: PERFORMANCE (GROUP B) followed by discussion (GROUP A and B) -Teatro Nuovo

Abstracts

GROUP A

Valentina Adami: "Digital Literary Mapping: Developing a Geospatial Map of *Romeo and Juliet*"
Literary mapping is an interpretive practice that can offer readers an interactive experience with literary texts. It thus represents a significant pedagogical tool to engage students and enhance both their literary and their 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.

Guido Avezzù: "Sources and Narrative Motifs from the Hellenistic World: 'Death by an Error'"
Stories of ill-fated love contained in Hellenistic novels and narratives had long been circulating 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 Bigliazzi: "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 and complex uses of the narrative sources, 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.

John Blondell: "Letter from the Balkans: *Romeo and Juliet* in Performance"

"Letter from the Balkans: *Romeo and Juliet* in Performance" examines three Balkan productions in relation to the play's imaginary Mediterranean context. The productions come from Bulgaria, North Macedonia, and Slovenia, and are directed by Lilia Abadjieva (Bulgarian National Theatre), Ljupcho Gjorgievski (Bitola National Theatre), and Aleksandar Popovski (Slovenian National Theatre Maribor). The talk arises out of several key questions. What do these directors do with the Mediterranean context of the play? Do they maintain or amplify it? Or do they transform it for particular Balkan realities and cultural conditions? What dramaturgical, visual, and performance methods create the sensual, emotional, and intellectual effects of the productions? How do the visual and performative realities of production interpenetrate the play's imaginary Mediterranean circumstances, and toward what effect? The multi-media talk uses interviews, archival sources, video, and personal viewing experience to examine the nature of performative place and time, in relation to the fictive contexts that bubble and persist through the play in performance.

Simona Brunetti: "Travelling Comedians: the Mantuan origins of the 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 the 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 the Commedia dell'Arte book 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 maximum 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 an analysis of drama texts is a rich, if still underexplored field, despite the manifold structuralist and semiotic approaches published in the 1980s and 1990s, which have opened the way to an 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. The use of 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 1987-2017 choreography 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 both rebellion against widespread violence and its tragic sacrificial victim.

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 Tragicall 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.

Fabio Mangolini (actor and director): "Shakespeare and the Mediterranean: *Much Ado about Nothing* in Valencia"
In 2016 I directed a company of extremely talented young actors in Valencia, Spain. Staging *Much Ado about Nothing* (*Molt de Soroll per no res*, in Valencian) was a choice due to a civic necessity: the great tragedy that on two sides of the Mediterranean was taking place and is still taking place today (the tragedy of migration, the war in Syria, the explosive Turkish situation) and the sense of extreme superficiality of peaceful Europe unable to notice what is happening. In addition, an interweaving of stories within the story that runs between comedy and tragedy made *Much Ado about Nothing* more necessary than ever. The show has been running for five years with undiminished success and during our meeting we will talk about the genesis, the development and the realisation of the project from the elaboration of the stage project to the rehearsal diary.

Eric Nicholson: "More Than a Tale of Star-crossed Lovers: *Romeo and Juliet* as Mediterranean Political Tragedy"
Most often given the label of "love tragedy" and regarded as a theatrical epitome of the classic *Liebestod* (love-in-death) mythos, *Romeo and Juliet* also can be called a dramatic indictment of internecine fighting and futile civil war. While recognizing the play's crucial articulation of the poetic words and passionate deeds of love, this lecture and following interactive discussion will focus on its staging of destructive feuds and factional conflicts, especially as they relate to the Italian and Eastern Mediterranean worlds. To assist us in exploring these matters, and to make connections between late medieval/ early modern settings and 21st century ones, attention will be drawn to recent adaptations staged and/or set in Bosnia/Herzogovina (site of the real-life 1993 "Romeo and Juliet" tragedy of the Christian Bosko and Muslim Admira), Palestinian/Israeli Arab/East Jerusalem, Jordan refugee camps for Syrian refugees, and the multi-ethnic Asian/European districts of Palermo, Sicily. Among several key questions: how do such productions empower or at least help to sustain victims of ethno-religious discrimination, racialized violence, and civil warfare, by embodying and performing potential reconciliation? How might less evident factors of pandemic pressures, economic competition and political control operate in *Romeo and Juliet*, entangling its tale of "star-crossed lovers" with early capitalist tensions in northern Italian city-states—and in the international trading networks of the Mediterranean, Black and Red Seas—in ways that still resonate through today's Southern European and Middle Eastern relations? What might be gained, rather than "lost," in translating the play-script into a different language than English, and by using two or more languages in performance, especially when they express the diverse cultures of the clashing socio-ethnic groups?

Students also will be encouraged to consider, discuss, and participate in specific learning exercises linked to the lecture's comparative approach to questions of adaptation.

Stephen Orgel: Inventing an English Classical Stage
Renaissance England undertook to become "classical," refashioning itself away from what English humanists thought of as the barbarism of the native culture. Modern notions of the classical were essentially invented in the Italian Renaissance, and, for the English, not codified until the late eighteenth and early nineteenth centuries, with the writings of Winckelmann in Enlightenment Germany and the installation of the Elgin Marbles in Regency

London. But sixteenth-century England consciously undertook to develop classical models for English literature and the visual arts, and those looked quite different from anything we recognize as classical. What did "classical" sound like and look like to Sidney, Spenser, Marlowe, Shakespeare, Jonson? The talk focuses first on the earliest English "classical" drama, *Fulgens and Lucres* at the end of the fifteenth century, an extremely interesting social and political document, not least because of its uniqueness—it is cited in all the literary histories because of its priority, but there are very few attempts to consider it as a drama, which is what I undertake in this talk. Half a century later England saw the tragedies *Gorboduc* and *Cambises* and the school comedies *Ralph Roister Doister*, *Gammer Gurton's Needle* and *Jack Juggler*. These do not look classical to us, but they were self-consciously modeled on Seneca, Plautus and Terence, in ways that have become invisible thanks to the radical reform of the English stage accomplished first by Marlowe, and subsequently by Shakespeare, Jonson, and the late Elizabethan and Jacobean playwrights who have become, for us, simply the canon of English Renaissance drama.

Elena Pellone and David Schalkwyk: "Discovering *Romeo and Juliet* together"
This seminar will focus on the collaborative discovery of Shakespeare's *Romeo and Juliet* and its historical rootedness in the Mediterranean, not only in the city of Verona, but also in the texts of Ovid, Salernitano, da Porto, Bandello and Painter. We will explore the differences in attitude, ideology and form between the Italian and English novellas and Shakespeare's play, before engaging in a series of practical workshops focused on bringing out the significance and impact of key scenes. You will be introduced to the art of speaking Shakespeare's verse and prose, but putting Shakespeare's text on its feet will be a collaborative process of experiment and discovery actively involving all participants. We will work in English and Italian.

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 word 'Mediterranean' entered English 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: Italianness 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 a 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.