

	Greetings
2 h	Keynote
14 h	Lectures: 1.30 followed by 30-minute discussion
28 h	Seminars: 6-hour sessions (3 two-hour classes)
2 h	Closing Lecture
	VSFF: meetings with the actors
	VSFF: Performances at the Camploy Theatre

Group A: Introduction to Shakespeare and the Mediterranean: Past and Present

1. Text and Re-Sources:

1.1: Texts Analysis

1.2: *The Tempest* and the Mediterranean: What is a Source?

- travel accounts and cultural imaginary between the Mediterranean and the Atlantic Ocean
- the influence of classical authors such as Virgil and Ovid on *The Tempest*
- performative models of Italian origin: tragicomedy and Commedia dell'Arte
- Mediterranean performative models
- Mediterranean archetypes of classical origin

2. Receptions, Adaptations, Performances

- intermediality and iconographic, musical, and textual remediations of *The Tempest*
- from the stage to the screen and the new digital media: *The Tempest* in the Mediterranean today
- adaptations (parodies, sequels, spinoffs, ...) and reinterpretations of the play in Italy and in Mediterranean cultures (selected examples)

PROGRAMME

MONDAY 22nd AUGUST

9.00 Registration

9.30 Greetings: Silvia Bigliuzzi (Verona University)

Session 1: Shakespeare and the Mediterranean

Keynote Lecture: 10-12: Paul Edmondson and Stanley Wells (The Birthplace Shakespeare Trust): “How Did Shakespeare Write *The Tempest*?”

12-13: Cristiano Ragni (Verona University): “Shakespeare’s Demiurge. Platonic Resonances in *The Tempest*”

Lunch

Session 2: Receptions, Adaptations, Performances

15-17: Michael Dobson (The Shakespeare Institute): “*The Tempest*, the Old Masters, and Public Art in Britain, 1736-1824”

17-18: Emanuel Stelzer, “*The Tempest* in Italian Dialects”

TUESDAY 23rd JULY

Session 1: Text and Resources

9-11: Jason Lawrence (University of Hull): “The rarer action is / In virtue than in vengeance’: *The Tempest* as Italianate Revenge Tragicomedy.”

11-13: Goran Stanivukovic (Saint Mary’s University in Halifax): “The Ovidian Sea and the Mediterranean in *The Tempest*”

Lunch

Session 2: Receptions, Adaptations, Performances

15-17: Michael Dobson (The Shakespeare Institute): “‘The Mediterranean, Infinity, and Beyond: *The Tempest* and Its Reorientations, 1610-2022” (1)

17-18: Paul Edmondson, “Shakespeare’s Sonnets and Music”

WEDNESDAY 24th AUGUST

Session 1: Text and Resources

9-11: Tania Demetriou (University of Cambridge): “Odysseys from Homer to *The Tempest*”

11-13: David Schalkwyk (Queen Mary University of London) and Elena Pellone (The Shakespeare Institute): “Storms or Hurricanoes? Returning *The Tempest* to the Mediterranean” (1)

Lunch

Session 2: Receptions, Adaptations, Performances

15-17: Michael Dobson (The Shakespeare Institute): “‘The Mediterranean, Infinity, and Beyond: *The Tempest* and Its Reorientations, 1610-2022” (2)

THURSDAY 25th AUGUST

Session 1: Text and Resources

9-11: Tania Demetriou (University of Cambridge): “Shakespeare and the Sea’ (1)

11-13: David Schalkwyk (Queen Mary University of London) and Elena Pellone (The Shakespeare Institute): “Storms or Hurricanoes? Returning *The Tempest* to the Mediterranean” (2)

Lunch

Session 2: Receptions, Adaptations, Performances

15-17: Michael Dobson (The Shakespeare Institute): “‘The Mediterranean, Infinity, and Beyond: *The Tempest* and Its Reorientations, 1610-2022” (3)

FRIDAY 26th AUGUST

Session 1: Text and Resources

9-11: Tania Demetriou (University of Cambridge): “Shakespeare and the Sea’ (2)

11-13: David Schalkwyk (Queen Mary University of London) and Elena Pellone (The Shakespeare Institute): “Storms or Hurricanoes? Returning *The Tempest* to the Mediterranean” (3)

Lunch

Session 2: Receptions, Adaptations, Performances

15-17: Eric Nicholson (New York University, Florence): “Acting Out Fantasy Islands: *The Tempest*’s Mediterranean/English/Bermuda Triangle on Stage, Screen, and Beyond”

SATURDAY 27th AUGUST

Session 1: Text and Resources

9-11: Tania Demetriou (University of Cambridge): “Shakespeare and the Sea’ (3)

11-13: Tzachi Zamir (Hebrew University of Jerusalem): “For-Giving”

Lunch

Closing Lecture: 15-17: Silvia Bigliuzzi (Verona University): “Navigating Time: Memories of Mediterranean Worlds”

ABSTRACTS

SILVIA BIGLIAZZI: “Navigating Time: Memories of Mediterranean Worlds”

As Kermode has aptly summarised, *The Tempest* starts where other romances end (Kermode 2000: 286), which demands long expositions and recapitulations. Narratives articulate memories and give them new shapes. *The Tempest* accommodates within its romance frame memories of the ancient past as well as of contemporary Mediterranean models and archetypes. It develops through a continuous display of theatrical spectacle and narrative rhetoric, which, while inhibiting dramatic action proper, parallels, and competes with, visual gesture and pageantry. This lecture will concentrate on the role of memory within the play and in the dynamic relation with other memories of the Mediterranean past. It will explore how the narrative intricacies within a strangely ‘regular’ play, timewise, raises intriguing questions on the nature of theatre itself, its time-space dimension and representational potential, as well as on human capacity to make sense of time and memory in an unstable world of deluding appearances.

TANIA DEMETRIOU:

Lecture: “Odysseys from Homer to *The Tempest*”

This lecture will consider the afterlife of Homer’s *Odyssey* between the ancient world and the Renaissance and the textual journeys by which its themes and moods will have reached Shakespeare and his contemporaries. It will then explore the possibility that Homer’s marine epic, which was also the generic blueprint, according to Aristotle, for tragicomedies influenced Shakespeare’s dramatic practice in his late plays.

Seminar: “Shakespeare and the Sea”

These seminars will consider *The Tempest* and the Mediterranean, in the context of Shakespeare’s broader engagement with the sea. The first seminar will explore the literary role of the sea in classical genres that were foundational for Shakespeare’s tragicomedies, including epic, Roman comedy, and Greek romance. The second seminar will look at the Mediterranean setting of *The Tempest* in particular against this framework. The third will focus on ecocritical approaches to the sea and marine environment, asking how they can complicate these literary questions.

MICHAEL DOBSON:

Lecture: “*The Tempest*, the Old Masters, and Public Art in Britain, 1736-1824”

This lecture will consider the extensive participation of the Shakespeare canon in general, and *The Tempest* in particular, in the early development of institutions devoted to providing public access to the visual arts in Britain. It will look in particular at *Tempest*-based paintings by Hogarth, Romney, Fuseli and Bunbury to explore the ways in which this Mediterranean-set play helped British artists to negotiate a place for themselves in relation to the Italian tradition of the Old Masters.

Seminar: “The Mediterranean, Infinity, and Beyond: *The Tempest* and Its Reorientations, 1610-2022”

When it comes to inspiring creative supplements – whether imitations spin-offs, adaptations or parodies -- *The Tempest* has been one of the most generative texts in the Shakespeare canon. This seminar will read a selection of responses to *The Tempest* across time, with particular attention to the imagined location and connotations of the island to which its action is (usually) confined. How far have this play’s post-Shakespearean adaptors replicated the cultural politics involved when an English Renaissance playwright depicts imaginary territory in the Mediterranean?

PAUL EDMONDSON AND STANLEY WELLS, “How Did Shakespeare Write *The Tempest*?”

This joint presentation will fall into four parts:

1. A discussion of the play’s relationship to contemporary writings about the Mediterranean and about voyages to the New World.
2. Discussion of the play’s origins in classical literature, especially the writings of Virgil and Ovid, with which Shakespeare became familiar at the King’s New School in Stratford-Upon-Avon, only a hundred yards distant from New Place, where he probably wrote the play.
3. Discussion of the play’s indebtedness to Montaigne’s *Essais*.
4. Discussion of the play’s dramaturgy, including its time scheme, its relationship to the new-classical unities of time, place and action, its casting requirements, and its use of music.

PAUL EDMONDSON, “Shakespeare’s Sonnets and Music”

A selection of Shakespeare’s Sonnets are presented alongside extracts of popular songs in a delightful combination of poetry, music, and commentary. Shakespeare expert Paul Edmondson weaves together Shakespeare’s many moods of love with works by Coward, Gershwin, Porter, Lerner and Lowe, Kern, Rogers and Hart, and more.

JASON LAWRENCE, “‘The rarer action is / In virtue than in vengeance’: *The Tempest* as Italianate Revenge Tragicomedy”

Some twenty-five years after Robert Henke first suggested that Shakespeare’s late plays might be approached as generic variations on Italianate pastoral tragicomedy, this session will consider the playwright’s final single-authored play *The Tempest* (1611) in relation to Battista Guarini’s celebrated Italian model in *Il pastor fido* (1590), and particularly its reception and significant impact on the English stage in the first decade of the seventeenth century. Although direct engagement in England with Guarini’s play and its theoretical defence is usually traced to John Fletcher’s *The Faithful Shepherdess* in around 1608-1609, in this session we will discover how Shakespeare’s play in fact engages closely with two earlier dramatic responses to Guarinian tragicomedy, John Marston’s *The Malcontent* (1603-1604) and Samuel Daniel’s *The Queenes Arcadia* (1606). Marston’s play, the first self-styled English ‘tragicomedia’, is often associated with Shakespeare’s *Measure for Measure* (1604) as part of an early Jacobean vogue for Italianate disguised duke plays, but I will suggest that it is equally significant as a tragicomic model for Shakespeare’s later deposed duke play, whose protagonist, like the earlier banished duke of Genoa, ultimately urges repentance and chooses forgiveness over revenge. Shakespeare is also familiar with Daniel’s play, the first professed English ‘pastorall trage-comedie’, which was performed in Oxford for Queen Anne during a royal visit to the university in 1605, with both playwrights utilizing the same essay from John Florio’s translation of Montaigne (1603) in the construction of their respective arcadian visions. Shakespeare’s engagement with both of these earlier English models for tragicomedy in his late work suggests that he was attempting his own similar generic experiment in *The Tempest*, a play which we might thus describe and explore as an Italianate revenge tragicomedy.

ERIC NICHOLSON, “Acting Out Fantasy Islands: *The Tempest*’s Mediterranean/English/Bermuda Triangle on Stage, Screen, and Beyond”

Like several other Shakespearean texts that have suffered from generalizing critical assumptions and labels, *The Tempest* has been erroneously called “a play without a source,” and/or over-emphatically dubbed “Shakespeare’s new world [of the Americas] play.” Instead, as recent studies have demonstrated, this late tragicomedy applies several significant “scenarios,” “maschere,” and “lazzi” from the Italian “commedia dell’arte” repertoire to its transformations of Virgilian epic, classical and Renaissance pastoral, revenge tragedy, court wedding masque, and maritime travel narratives. Moreover, while its script cites “the still-vex’d bermoothes” (Bermudas) and a “brave new world,” it also mentions “the Mediterranean,” the only instance of this word in Shakespeare’s works. My presentation thus will invite students to consider how *The Tempest*’s setting, specified in The First Folio as an “un-inhabited island,” is in fact the space of its performance, a fluid, protean theatrical *tabula rasa* capable of becoming local habitations and names in the Mediterranean Sea near Sicily, in a Jacobean London playhouse, in the western Atlantic Ocean, and in an infinite variety of utopian/dystopian fantasy/reality zones ranging from futuristic outer space planets like Altair IV to an early 21st century English women’s prison. The last-named sites are respectively the “Forbidden Planet” of the eponymous 1956 MGM sci-fi movie starring Robby the Robot, and the represented venue of Phyllida Lloyd’s 2016 Donmar King’s Cross Theatre production: these adaptations will feature in my talk, along with Peter Brook’s Théâtre Bouffes du Nord *Tempête* (1990), Peter Greenaway’s *Prospero’s Books* (1991), and Julie Taymor’s *Tempest* (2010), starring Helen Mirren as Prospera, mother of Miranda. As a suitably Italianate epilogue to my exploration of the heterotopic, “mash-up” qualities of the isle that is *The Tempest*, I will introduce the transformed encore (planned for 2023) of my own previous (2004) bilingual, experimental staging of the play (using Alessandro Serpieri’s Italian translation).

CRISTIANO RAGNI, “Shakespeare’s Demiurge. Platonic Resonances in *The Tempest*”

Shakespeare’s *The Tempest* is generally considered as a sort of “echo chamber” of the various motifs the playwright had dealt with in his previous works (Greenblatt 1997: 3047). At the same time, the play also resonates with the preeminent myths of Western, and particularly Mediterranean, civilization. By setting *The Tempest* against the backdrop of Plato’s philosophical myths of origin, this lecture will put forward evidence of the similarities between Shakespeare’s Prospero and the divine-like “Artifex” that the Greek philosopher had presented in his most famous cosmological work, the *Timaeus*.

DAVID SCHALKWYK AND ELENA PELLONE, “Storms or Hurricanoes? Returning *The Tempest* to the Mediterranean”

This seminar will be divided into three sections of two-hours each. Its teaching mode is class discussion based on selected readings, not lectures. The first two hours are devoted to a close reading of Shakespeare’s play, without attention to critical literature.

This forms a textual basis for a discussion in the second section, of the move in criticism of *The Tempest* from the Mediterranean to the Americas. This shift’s emphasised the play’s anticipation of colonization and racial exploitation, and was initiated by African and Carribean appropriations of the play in the 1960s, and Materialist readings in the UK the USA in the 1980s and 1990s.

The final two hours seek to bring the play back to the Mediterranean by attending to its overt setting between Milan and Tunisia; its uses of Ovid; its invocation of Renaissance concepts of magi; its uses of music, masque and the embodiment of Renaissance gods and goddesses and pastoral conventions; and its original performance history. This section will also attend to textual criticism as a focal point for the play’s depiction of gender, especially the political valorization of virginity, the uses of women as an extension of patriarchal power, and the gender stereotyping of witchcraft.

GORAN STANIVUKOVIC, “The Ovidian Sea and the Mediterranean in *The Tempest*”

In this lecture I will introduce the idea that the poetic narratives of the sea in Ovid’s *Metamorphoses* and the *Heroides* interact with the plot and dramatic narrative of *The Tempest*. I propose that Ovid’s writing about tempestuous sea stimulate Shakespeare’s dramatic invention of the Mediterranean Sea in rough motion that moves the plot and narrative of the play. My starting proposal is that the story of Europa, which Ovid tells in the second book of the *Metamorphoses* and briefly in the fourth verse epistle (Phaedra to Hippolytus) of the *Heroides*, shape the Mediterranean world of the play. In this approach I take us away from the well-explored resonance of Virgil in the play, redirect my reading from the focus on the empire and the New World of the North Atlantic to a different conceptualization of the Mediterranean empire of literary imagination and legend, and I propose that a meeting of two different forms, of classical legends reimagined in literature, and romance which is the grounding of Shakespeare’s play, work together in the modelling of the Mediterranean world in *The Tempest*. My argument is that the Mediterranean of Shakespeare’s play is literary Mediterranean, both a space and idea emerging from his engagement with Ovid; that his stylization of the sea in *The Tempest* remodels stylization of the sea, the tempest, the rough waves, and the survival, from Ovid’s narratives deeply rooted in fictions of the sea. I will also introduce the idea that the socio-historical and cultural “sources” of Shakespeare’s knowledge of the Mediterranean, which might have played some part in his vision of the Mediterranean in this play, only complement closer imaginative models of how to write (about) the sea for the stage, but that they do not exhaust other, especially literary, possibilities of contacts, such as those of the wonder tales and romances, for which the Mediterranean was also a backdrop.

EMANUEL STELZER, “*The Tempest* in Italian Dialects”

In this lecture, students will be introduced to the phenomenon of ‘dialectal’ Shakespeare: translations and adaptations of Shakespeare’s plays written in one of the many Italian dialects. Specifically, since the second half of the twentieth century, *The Tempest* has been adapted and translated into Neapolitan on the basis of the Neapolitan origin of many of his characters. Dialectal reinterpretations of *The Tempest* include Eduardo De Filippo’s translation (published posthumously in 1984), Davide Iodice’s adaptation *La Tempesta: dormiti gallina dormiti* (1999) and Gianfranco Cabiddu’s 2016 movie *La Stoffa dei sogni*, which riffs on Eduardo’s work on multiple layers and is set on a small island off the coast of Sardinia. Besides Neapolitan, *The Tempest* has been translated into other dialects, such as into Milanese and the dialect of Palermo. The discussion will investigate questions related to ideological aims, performability, and intended spectatorship.

TZACHI ZAMIR, “For-Giving”

Wronging others necessitates their presence. Had you been on your own, you would have been incapable of hurting anyone. Making amends, by contrast, the reconciliation enabled by forgiveness or repentance, are moral gestures performed in solitude. When repenting, the person you have wronged may or may not forgive you. When forgiving, the person who has wronged you may or may not experience remorse. In the endings of *The Tempest* and *The Winter’s Tale* Shakespeare explores this asymmetry – weaving a unique dramatic effect out of the silence of the wronged (Hermione) in the face of the repentant (Leontes) or the silence of the perpetrator (Antonio) before the forgiver (Prospero). The avoidance of reciprocation establishes endings that refuse an expected closure. Concomitantly, such endings become morally penetrating. They bring out the giving within forgiving, or the hopelessness of candid penitence. Such moral insights are gateways to the unique experiences of these dramas.