PROGRAMME

22-30 August: SUMMER SCHOOL (University of Verona)
22-30 August: VERONA SHAKESPEARE FRINGE (Teatro Camploy)

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

	22 THURSDAY	23 FRIDAY	24 SATURDAY	25 SUNDAY	26 MONDAY	27 TUESDAY	28 WEDNESDAY	29 THURSDAY	30 FRIDAY
9		Demetriou	Lawrence		Ragni				
10	Registration and Welcome	Lazarus	Lawrence		Ragni	Stelzer	Schalkwyk	Essay Discussion	VSF Q&A
11	Edmondson and Wells	Conversation 1	Zanoni		Righetti	Cioni	Schalkwyk	Closing Remarks & Farewell	VSF Q&A
12	Edmondson and Wells	Conversation 1	Zanoni		Righetti	Cioni	VSF Q&A	VSF Q&A	Open Rehearsal – Group B + Q&A
13	Lunch	Lunch	Lunch		Lunch	Lunch	Lunch	Lunch	Lunch
14	Lunch	Lunch	Lunch		Lunch	Lunch	Lunch	Lunch	Lunch
15	Valls-Russell	Conversation 2	Zanoni		Righetti	VSF Q&A			
16	City tour Walking Lecture	VSF Q&A	VSF Q&A		VSF Q&A				
17	City tour								
18	City tour								
19	Welcome Aperitivo @ Santa Marta								
20									
21	VSF	VSF	VSF	VSF	VSF	VSF	VSF	VSF	

Welcome and Registration
Keynote
Lectures
Seminars
Conversations
Meetings with the actors: VSF Q&A
Open rehearsal Group B + Q&A
Closing Remarks
City tour/Walking lecture
VSF: Performances at the Camploy Theatre

GROUP A

Paul Edmondson and Stanley Wells (Shakespeare Birthplace Trust)
Romance and Reunion: *The Comedy of Errors* and *Twelfth Night*, or what you will.
These two comedies about twins are also stories about shipwreck, alienation, and frustrated desire. Paul Edmondson and Stanley Wells will invite us to consider both plays as 'Romances' and enable us to imagine their performance possibilities through production and other illustrations from the archives of The Royal Shakespeare Company and The Shakespeare Birthplace Trust.

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Fernando Cioni (University of Florence)
Reframing *Twelfth Night* in Nineteenth-Century Productions: a Critical and Performative Heritage
Shakespeare's reception since the Folio follows a twofold perspective: on the one hand, the rise of the modern editor and modern editing; on the other hand, the use and re-use that the plays underwent in the playhouses, mainly with the rise of theatre managers. If editors, since Rowe, had the merit of producing a Shakespeare on the page as accurate and "coherent" as possible, actors and theatre managers reinvented Shakespeare, putting his plays in a different frame, that of the stage. During the late eighteenth century, throughout the nineteenth century, there was a proliferation of non-scholarly editions that range from performance editions, including promptbooks, to souvenir editions, which meant to represent on the page the Shakespeare on the stage. The great nineteenth-century actors, such as John Philip Kemble, William Charles Macready, Edmund Kean, Charles Kean, Henry Irving, Edwin Booth, and Augustin Daly made up their own Shakespeare, framing and reframing his plays according to theatre practice. During this class we will explore both theatre editions and promptbooks of *Twelfth Night*, focusing on the theatre practice of displacing scenes – in particular, on the displacement of the first two scenes of act 1 and the first scene of act 2 – and on how this displacing has affected the dramatic and theatrical perception of the play during its stage history.

Tania Demetriou (University of Cambridge)
Shakespearean Comic Dramaturgy and the Encounter with Plautus
This lecture will start with a whistle-stop tour of the formative role played by the rediscovery of Roman comedy in the Renaissance in the development of early modern English drama. I will then consider Shakespeare's encounter with Roman comedy, and especially Plautus' *The Brothers Menaechmi* (or *The Two Menaechmuses*) in *Errors* and *Twelfth Night*, thinking about the impact it had on his own thinking about comic place, comic time, and what it takes to bring things back together in the theatre.

Jason Lawrence (University of Hull)
'Most like and near to that in Italian called *Inganni*': *Twelfth Night* and its Italian models.
Starting from the law student John Manningham's observations on Shakespeare's sources for both his twin plays, *The Comedy of Errors* and *Twelfth Night, or What You Will*, after witnessing an early performance of the latter play in February 1602, this session will outline some of the Italian dramatic and prose models available for *Twelfth Night* in order to challenge the critical consensus that Barnabe Riche's English tale 'Of Apolonius and Silla' (1581) is its 'most immediate source'. We will focus in particular on the prose comedy *Gl' Ingannati* (1537), written and performed by the Sienese Academy of the Intronati in 1532, and on Matteo Bandello's neglected prose story of 'Nicuola innamorata di Lattanzio' (II, 36) in the *Novelle* (1554) to suggest that the Italian comedy provides a model for the scenes between Sebastian and Antonio in the English play; we will also explore how Shakespeare is engaging directly with Bandello's version of the story in Italian in his development of the cross-dressing character of Viola / Cesario from the moving figure of Nicuola / Romulo in the prose tale, particularly for his dramatic denouement in which the long-lost male-female twins are miraculously reunited on stage.

Micha Lazarus (Hebrew University of Jerusalem)
The Errors of Comedy
The Comedy of Errors is surely the last place we would look for the influence of Aristotle's *Poetics* on Shakespeare. Even if Shakespeare knew the *Poetics*, it's about tragedy, not comedy; and the model of the play is Roman, not Greek! Yet what little Aristotle has to say about comedy's relationship to error offers a fascinating window onto the counter-cultural, anti-establishment history of a genre in the midst of evolving towards Plautus. Just as comedy eluded literary history in fourth-cenutry Athens, so it sheds unexpected light on Shakespeare's comedies of mistaken identity and his career-long experiments on the boundary between tragedy and comedy. This talk takes up the *Comedy of Errors* as a way of thinking through not only Shakespeare's relation to the classics, but also of the operations of ancient comedy as it was mediated to the Renaissance.

Cristiano Ragni (University of Verona)
Using Digital Tools to Explore *The Comedy of Errors*
The aim of this seminar is to introduce students to some easy techniques which can help not only with illustrating broader arguments with concrete textual detail, but also reveal interesting and potentially unexpected features of a text. We will apply these techniques to *The Comedy of Errors*, exploring how Shakespeare used language to create his play, and thinking about the relationship between quantitative and qualitative methods of analysis. Students will be provided with some critical reading to complete before the seminar, allowing them to connect the possibilities opened up by digital tools to key literary-critical issues.

Beatrice Righetti (University of Verona)
A Mediterranean tourist-trap: *The Comedy of Errors* in Music
This seminar will explore Trevor Nunn's vibrant production of Shakespeare's *The Comedy of Errors*. In 1976, under Nunn's creative direction, the Royal Shakespeare Company (RSC) reimagined the classic play as a colorful musical comedy, featuring Nunn's own book and lyrics complemented by Guy Woolfenden's music—a rendition that earned the prestigious Olivier Award for Best New Musical in 1977. Following a concise introduction to the Shakespearean play, students will enjoy Nunn's adaptation, with pauses allowing for comments on Nunn's process of remediation and linguistic adaptation. Main characters and motifs of the play will be analysed starting from Shakespeare's words to then examine how they were remediated in Nunn's production. Particular attention will be devoted to the setting of the musical comedy, which places the unfolding events within a modern-day Mediterranean tourist trap. Constant references to the Shakespearean texts during the screening of Nunn's musical comedy will benefit students, helping them appreciate the complexities and the challenges inherent in adapting Shakespeare to new performative genres and artistic means. Active participation in the discussion is encouraged throughout the whole session.

David Schalkwyk (Queen Mary University of London)
From the sea…
This seminar will focus on the relationship between *The Comedy of Errors* and *Twelfth Night*, exploring ways in which the generic origins of shipwreck, loss and reconciliation in the early play are taken up and transformed in the later comedy. Issues will include deeply philosophical treatment of personal identity in *Comedy* and its transformation in the form of disguise in *Twelfth Night*; the nature of service in each play; questions of family and mourning; and the move from unhappy marriage in the early play to the problematic promise of blissful marriage in the later one.

Emanuel Stelzer (University of Verona)
Sameness: Variations on Narcissus in *Twelfth Night*
The original spectators of Bernardo Dovizi of Bibbiena's *La Calandria* (Urbino, 1513) saw with their own eyes the fulfilment of a sort of Platonic desire: the continuous entering, exiting, and general confusion of those identical twins of either sex were meant to conjure into existence, and, at the same time, mock the original, androgynous being described by Aristophanes in the *Symposium*. Bibbiena's was the first adaptation of Plautus' *Menaechmi* to change the sex of the twins and develop the scenario of lookalike siblings constantly mistaken for each other and navigating desire. Shakespeare inherited this innovation via many mediations and explored it in *Twelfth Night*, a play that is much preoccupied with questions of identity, both in the sense of individuality and of sameness. Moreover, several scholars have observed the different ways in which *Twelfth Night* engages with the themes of self-love and self-involvement through the myth of Narcissus in its Ovidian version as well as, perhaps, in the version given by Pausanias, in which Narcissus falls in love with the reflection of the face that reminds him most of his dead twin sister (with whom he had an incestuous relationship). In our seminar, we will discuss the significance of this nexus of imbricated mythological references in Shakespeare's comedy.

Janice Valls-Russell (University of Montpellier)
'Like a drop of water / That in an ocean seeks another drop': Losing, Searching and Finding in *The Comedy of Errors* and *Twelfth Night*
This lecture will consider the twins' trajectories in *The Comedy of Errors* and *Twelfth Night*, and the way they move from separation to reunion. Separation, in the earlier comedy, begins before the play opens; recalled in the two opening scenes, it also involves the twins' parents. In *Twelfth Night* Viola's opening lines mourn her brother Sebastian, whom she fears is dead. In both plays, loss is directly associated with the sea. The trope of children being cast out to sea, or lost at sea, was recurrent in medieval and early modern imaginations, reflecting social and religious questionings on the uncertain, even suspect, status of exposed infants and foundlings. This lecture proposes to read the dynamics of separation, search and reunion in the two plays against this cultural background. It will examine how Shakespeare structures the action around those themes, moving from a reworking of Plautine comedy in *The Comedy of Errors* into romantic comedy in *Twelfth Night*. While relating the theme of loss and reunion in *Twelfth Night* to an investigation of gemellity as mirroring, the play may also be read as an intermediary stage in Shakespeare's career-long probing of family separation and reunion, issues which are central to the late tragicomedies.

Roberta Zanoni (University of Verona)
Trevor Nunn's *Twelfth Night*
During this seminar we will analyse the film *Twelfth Night* by Trevor Nunn (1996). The screening of the film will be accompanied by moments of discussion about the various methods of adaptation of the play to the screen. The seminar will focus on Nunn's use of the "inter-cutting" technique and the effect this has on the play, underlining the way in which cinema techniques are exploited to create cohesion between distant passages. Participants will be led to appreciate how, through cuts and scene juxtapositions, Nunn has tackled issues of gender, love, and identity. Active participation in the discussion is encouraged throughout the whole session.