

*British Shakespeare Association Conference 2014*

‘Shakespeare: Text, Power, Authority’  
University of Stirling, 3-6 July 2014

PROGRAMME

*Thursday 3 July*

12:30pm: Registration for the conference opens, Entrance Hall, Pathfoot Building

2:00-3:30pm: Panel Session 1

**Panel 1a: ‘Shakespeare and Religion’** Room B2

Chair: Stephanie Mercier (Université de Poitiers)

Kristen Deiter (Tennessee Tech University), ‘Shakespeare’s Juliet and Elizabethan Recusants: Resisting Authority while Conforming Outwardly’

Martin Dodwell (Independent Scholar), ‘Text, Power, Authority and the Secrets of *Cymbeline*’

James H. Brownlee (Texas State University), ‘Subversive Sympathy: Anti-Semitism and Shakespeare’s Dog-Jew in *The Merchant of Venice*’

**Panel 1b: ‘Performance I: Shakespeare and the Law’** Room C1

Chair: Katie Halsey (University of Stirling)

Kara Northway (Kansas State University), ‘“[S]ubscribe your names”: Early Modern Actors Signing as Witnesses On Stage and Off’

Fred Ribkoff and Paul Tyndall (Kwantlen Polytechnic University), ‘Peter Brook’s Cinematic Rendering of the Myth of King Lear and the Fault Lines of Modern Civilization’

Laura Louise Nicklin (University of York), ‘Sentenced to Shakespeare: Juvenile Offenders Participate in Court Mandated Shakespeare Education Instead of Incarceration’

**Session 1c:** Room A7

‘Meet the BSA Board of Trustees’

**Workshop (1): Teaching** Room TBC

Chair: Angus Vine (University of Stirling)

Cathy O’Neill (Oxford High School GDST), ‘Directing Jacobean Tragedy in Schools’

3:30-4:00pm: Coffee/Tea Break, Crush Hall, Pathfoot Building

4:00-5:30pm: Panel Session 2

**Panel 2a: 'Staging, Casting, Cutting'** Room B2

Chair: Julie Raby (York St John University)

Susan Anderson (Leeds Trinity University), 'Staging Britain Outside the Theatre'  
Jami Rogers (University of Warwick), 'Authority in Casting: Case Studies of Josie Rourke and Bill Alexander'

Eoin Price (University of Birmingham), 'Excising Exton: King Killing in the BBC and RSC *Richard II*'

**Panel 2b: 'Citing Shakespeare'** Room C1

Chair: Stephen Penn (University of Stirling)

Giles Goodland (Senior Researcher at the *OED*), 'Author and Authority in the *OED*: Nashe vs. Shakespeare'

Sixta Quassdorf (University of Basle), '*HyperHamlet* – A Database of Quotations from and Allusions to Shakespeare's Most Famous Tragedy'

Sylvia Morris (The Shakespeare Blog), 'Listening to the Audience'

**Panel 2c: 'Visual Shakespeare'** Room A7

Chair: Katie Halsey (University of Stirling)

Jane Partner (University of Cambridge), 'Visualizing Shakespeare: Verbal Patterning and the Structure of Thought'

Chloe Stopa-Hunt (University of Cambridge), 'The Look of Shakespeare: Visual Appropriations for Child Readers'

**Panel 2d: 'Love and Desire in Shakespeare'** Room D1

Chair: Dale Townshend (University of Stirling)

Douglas Clark (University of Strathclyde), 'The Will and Testamentary Eroticism in Shakespearean Drama'

Tien-Ai Chin (National Taiwan University), "'Give Me Excess of It': Immoderate Love in *Twelfth Night* and Trevor Nunn's Film Adaptation'

Maryam Moosavi Majd and Sara Tavassoli (Semnan University), 'Did Bassanio "Hazard [at] all"?' **via Skype**

**Panel 2e: 'Interrogating Sovereignty'** Room D2

Chair: Liam Bell (University of Stirling)

Imke Lichterfeld (University of Bonn), 'Power & Propaganda: The Weak King Dilemma Revisited'

Irene Montori (Sapienza University of Rome), 'The "old fantastical duke of dark corners": the Questioning of Divine-Right Authority in *Measure for Measure*'

Thomasin Bailey (University of Warwick), '*Antony and Cleopatra* and Great Britain: An Illusion of Nationhood'

**Panel 2f: ‘Vernacular and Translation’ Room D3**

Chair: Andrew Hiscock (Bangor University)

Margaret Tudeau-Clayton (University of Neuchâtel), “‘Our English tongue’:  
Shakespeare and the Property of English’

Paula Baldwin Lind (Universidad de los Andes, Santiago), ‘Who is the Authority in  
This Play? Text, Paratext, and the Challenges of Rewriting Shakespeare’

Stephanie Mercier (Université de Poitiers), ‘On Whose Authority is it Anyway?  
Two French Translations and Adaptations of *Hamlet*’

**Seminar 2g: ‘Text, Power and Authority in *The Hollow Crown*’ Room E26**

Seminar led by Ramona Wray (Queen’s University, Belfast)

Participants are invited to reflect upon issues of Shakespearean text, power and  
authority as they manifest themselves in *The Hollow Crown* (2012).

Advanced Viewing: *The Hollow Crown*

**5:35-7:00pm: Plenary 1, Pathfoot Lecture Theatre**

Chair: Angus Vine, University of Stirling

Margreta de Grazia (University of Pennsylvania), ‘Shakespeare’s First  
Anachronism’

7:00pm: Opening Drinks Reception with Canapés

Crush Hall, Pathfoot Building

Kindly sponsored by Stirling City Council

8:00pm: *Much Ado About Nothing* (dir. Joss Whedon; 2012)

The macrobert arts centre, University of Stirling

*Friday 4 July*

8:30am: Coffee/Tea, Crush Hall, Pathfoot Building

9:00-10:30am: Panel Session 3

**Panel 3a: ‘Constructing Shakespeare’ Room B2**

Chair: Dale Townshend (University of Stirling)

Evrin Doğan Adanur (Atılım University), ‘Shakespeare’s Presents: The Political  
Unconscious of Shakespeare’s Biographies’

Jan Sewell (The Open University), ‘Collaborating with Shakespeare’

**Panel 3b: ‘Sovereign Authority in *Richard II*’ Room C1**

Chair: Imke Lichterfeld (University of Bonn)

Subhajit Sen Gupta (Vidyasagar University), “‘As Brittle as the Glory’”: The  
Ambiguities of Kingship in *Richard II*

Bothaina Abou El-Magd Eisa (Al-Azhar University), 'Legitimacy or Efficiency: the case of Shakespeare's *Richard II*

Vadim Smirenskiy (Russian Academy of Sciences), 'Representations of Power and Monarchy: Disaster in Shakespeare's Chronicle *Richard II*

**Panel 3c: 'Shakespeare, Justice and the Law' Room A7**

Chair: Andrew Rudd (University of Exeter)

Murat Öğütçü (Hacettepe University), 'Public Execution and Justice On/Off the Elizabethan Stage'

Régis Augustus Bars Closel (State University of Campinas/University of Birmingham), 'The King's Great Matter in *All is True* and *Sir Thomas More*'

Eric Heinze (QMUL), 'Empire, Nation, Liberation, Oppression: Multiculturalism and Nationalism in Shakespeare's *Cymbeline*'

**Panel 3d: 'Tragic Appropriations: Rewriting *Hamlet*' Room D1**

Chair: Victoria Price (University of Glasgow)

Roberto Bonci (University of Oxford), 'Rewriting Shakespeare. Carlo Emilio Gadda's *La cognizione del dolore* as a 20<sup>th</sup>-century *Hamlet*'

Yousef Awad and Barkuzar Dubbati (University of Jordan), 'Hamlet's Road from Damascus: Potent Fathers, Slain Ghosts and Rejuvenated Sons'

**Panel 3e: 'Global Shakespeare' Room D2**

Chair: Stuart Hampton-Reeves (University of Central Lancashire)

Vanessa Pupavac (University of Nottingham), 'Shakespeare's Tragedies: From International Relations to Global Governance'

Helen Scott (University of Vermont), "'The permanent is ebbing": *The Tempest* in the New Age of Dispossession'

Michelle Manning (Nottingham Trent University), 'Globe-al Dominance: The Globe and the Rest'

**Panel 3f: 'Language, Ceremony and Power in Shakespeare' Room D3**

Chair: Laetitia Sansonetti (École Polytechnique/Université Sorbonne Nouvelle Paris 3)

Elizabeth Beaton (The Australian National University), 'Orator-princes and "plain blunt men": the power of rhetoric in Shakespeare's Machiavellian politics'

Alison Findlay (Lancaster University), 'Authority and Ceremony in *Henry V*'

Ricardo Cardoso (University of São Paulo), "'News, friends, our wars are done, the Turks are drowned": Spanish War and the *Treaty of London* (1604) in *Othello*'

**Panel 3g: 'Critics and Readers' Room E26**

Chair: Katie Halsey (University of Stirling)

Cathleen McKague (The Shakespeare Institute), 'When is a Character Not a Character? Shakespeare and New Character Criticism'

Ani Martirosyan (University of Birmingham), “Unclasp the tables of their thoughts to every tickling reader!”: Who Were Shakespeare’s Early Readers and How Did They Read?

James Everest (UCL) and Clare Whitehead (QMUL), “Meaning what?”: Harold Jenkins’s Copy of *Alternative Shakespeares*?

10:30-11:00am: Coffee/Tea, Crush Hall, Pathfoot Building

11:00-12:30pm: Panel Session 4

**Panel 4a: ‘Shakespeare, Comic Books and Adaptation’ Room B2**

Chair: Shari Sabeti (University of Edinburgh)

Panel convened by Shari Sabeti (University of Edinburgh)

Shari Sabeti (University of Edinburgh), ‘Shakespeare, Adaptation and “Matters of Trust”’

Nick de Somogyi (Independent Scholar), “A breath, a bubble”: Shakespeare and the Comic Book’

**Panel 4b: ‘Performance II: Authority, Original Practice and Performance’ Room C1**

Chair: Peter Smith (Nottingham Trent University)

Kathryn M. Moncrief (Washington College), “Then let them anatomize Regan”: Performance, Space, and the Reproductive Body in *King Lear*’

Neil Vallely (University of Otago), ‘The Power of Illusion: Immanence, Event, and Night-time on Shakespeare’s Stage’

Alison Stewart (The Shakespeare Institute), ‘Thresholds of Authority in Shakespearean Performance’

**Panel 4c: ‘Editing *Hamlet*’ Room A7**

Chair: Jennifer Young (Anglia Ruskin University)

Malte Bischof (King’s College London), ‘On the Editing of *Hamlet*: “To be or not be” in Q1, Q2 and F’

Brandon Christopher (University of Winnipeg), ‘*Hamlet*’s First Editor, Hamlet’

András Bernáth (University of Szeged), “I haue some rights of memory in this kingdome”: Fortinbras, King James, and the problems of the reception of *Hamlet*’

**Panel 4d: ‘Shakespearean Strategies’ Room D1**

Chair: Régis Augustus Bars Closel (State University of Campinas/University of Birmingham)

Christian Smith (University of Warwick), “This is the stranger’s case”: Dialectic and Authority in Shakespeare’s Contribution to *Sir Thomas More*’

Howard Blanning (Miami University of Ohio), ‘Three households both alike in dignitie...’

Ann Kaegi (University of Hull), “‘Unprevailing Woe’? Shakespeare and the Affective Power of Grief

**Panel 4e: ‘Shakespeare and Nationhood’** Room D2

Chair: Eric Heinze (QMUL)

Yoko Odawara (Chukyo University), ‘Monarchy and Sovereignty in Shakespeare’s Works: *Richard III*

Simon Barker (University of Chichester), ‘Shakespeare and the Flying Scotsman’

Ralf Hertel (University of Hamburg), ‘The Power of Cartography and the Cartography of Power: Maps on the Shakespearean Stage’

Giselle Rampaul (University of the West Indies), ‘Shakespeare, Authority, Empire in the Trinidad Calypso’

**Panel 4f: ‘Women’s Voices’** Room D3

Chair: Evrim Doğan Adanur (Atılım University)

Lisa Templin (University of Ottawa), “‘In the Breath of Bitter Words’: Cursing, Femininity and Power in Shakespeare’s *Richard III*

Hannah Intezar (University of Bradford), ‘Voicing Women: Questioning Authority on the Linguistic Plane’

Maria Jones (The Open University), “‘Take this purse of gold’”: Dowry matters in *The Taming of the Shrew* and *All’s Well that Ends Well*

Amelia Bahr (Texas State University), ‘Shakespeare Abused: Protofeminist Leanings in *The Taming of the Shrew*

**Session 4g: Q&A Session on Academic Publishing** Room TBC

Led by Andrew Hiscock (Bangor University)

12:30-2:00pm: Lunch, Pathfoot Dining Room

2:00-3:30pm: Panel Session 5

**Panel 5a: ‘18<sup>th</sup>-Century Shakespeare’** Room B2

Chair: Katie Halsey (University of Stirling)

Andrew Rudd (University of Exeter), ‘John Soane and the Eighteenth-Century Shakespeare Style Wars’

James Harriman-Smith (University of Cambridge), ‘The Authority of the Actor’

Vivien Gaston (University of Melbourne), ‘Staying Alive: Johan Zoffany’s portrait of *Elizabeth Farren as Hermione in Shakespeare’s A Winter’s Tale*, c. 1780, National Gallery of Victoria’

Adam Kozaczka (Syracuse University, NY), ‘*Macbeth* and the Britishing of the Scot: Harnessing Shakespeare for Unification Politics from the Eighteenth and into the Nineteenth Century’

**Panel 5b: 'Power on the Screen' Room C1**

Chair: Magdalena Cieślak (University of Łódź)

Charles Morton (The Shakespeare Institute), "O ruined piece of nature": The disintegration of King Lear's authority in Harold Pinter's screenplay of *King Lear*'

Kathryn Wardell (University of Alabama), 'Performing Mastery: Translating Prospero's Power to the Silver Screen'

Alison Stone (University of Otago), 'Theatrical Power and Authority in Richard Loncraine's *Richard III* (1995) and Ralph Fiennes's *Coriolanus* (2011)'

**Panel 5c: 'Selves and Others' Room A7**

Chair: Andrew Hiscock (Bangor University)

John Luke Rodrigue (American University in Bulgaria), 'Whitewashing Confusion: Early Modern "Adaptations" of *Titus Andronicus*'

İpek Uygur (Adnan Menderes University/Porto University), "My parts, my title, and my perfect soul": A New Historicist Reading of *Othello*'

**Panel 5d: 'Macbeth' Room D1**

Chair: TBC

Hirohisa Igarashi (Toyo University), 'Was *Macbeth* a 'Royal Play' in Shakespeare's Time?'

Katarzyna Burzyńska (Adam Mickiewicz University), "Beasts of prey and men of prey": *Macbeth* in the light of Friedrich Nietzsche's philosophy'

Jean Berton (Université Toulouse II Jean Jaurès), 'Black and white *Macbeth*, or the dark side of the Scottish play'

**Panel 5e: 'Shakespeare and Rome' Room D2**

Chair: Joseph Sterrett (Aarhus University)

Claire Landis (University of Oxford), "Then Lest He May, Prevent": Neo-Roman Logic in *Julius Caesar*'

Russell Hillier (Providence College), "What's the Matter?": The Authentic *Coriolanus*'

**Panel 5f: 'Performance III: Shakespeare in Performance' Room D3**

Chair: Carmen Levick (University of Sheffield)

Gwilym Jones (Independent Scholar), 'Shakespeare, silence and the performance of authority'

Paulo Gregório (The Shakespeare Institute), 'The Ignoble Prince: Controversial Responses to Peter Hall's *Hamlet*'

Clara Giebel (Independent Scholar), "A Mellifluous Voice": Performance and the Morphing of Status'

**Workshop (2): 'Metaphors of Leadership in Shakespeare' Room A96**

Led by Tracy Irish (University of Warwick) and Phyllida Hancock (Warwick Business School)

3:30-4:00pm: Coffee/Tea Break, Crush Hall, Pathfoot Building

**4:00-5:30pm: *Plenary 2***, Pathfoot Lecture Theatre

Chair: Angus Vine, University of Stirling

Colin Burrow (All Souls College, Oxford), 'Shakespeare's Authorities'

5:45-7:00pm: Buffet supper at the macrobert arts centre and theatre (optional)

7:00pm: *The Comedy of Errors* at the macrobert theatre

*Saturday 5 July*

8:30am: Coffee/Tea, Crush Hall, Pathfoot Building

9:00-10:30am: Panel Session 6

**Panel 6a: "I like your Silence" – Authorising the Unspoken in Shakespearean Performance'** Room B2

Panel convened by Matthew Wagner (University of Surrey) and Anne Sophie Haahr Refskou (Aarhus University)

Chair: Matthew Wagner (University of Surrey)

Matthew Wagner (University of Surrey), "I Like Your Silence": Absent Words (and) Present Bodies'

Paulo Gregório (The Shakespeare Institute), 'Silence and Alienation in Peter Brook's *King Lear*'

Anne Sophie Haahr Refskou (Aarhus University), 'Silence and Compassion in Recent Productions of *Richard II*'

**Panel 6b: 'Varieties of Authority'** Room C1

Chair: Katie Halsey (University of Stirling)

Erkin Kırıyman (Ege University), 'Tragic Truth Belated / Tragic Realm Distorted: Dissident Elements of/in Authority in Shakespeare's *King Lear*'

Laetitia Sansonetti (École Polytechnique/Université Sorbonne Nouvelle Paris 3), 'Poetic authority in *Julius Caesar*: the triumph of the poet-playwright-actor'

Eleanor Lowe (Oxford Brookes University), "'Authority and obedience": Malvolio, Stewardship and the Cowdray Manuscript'

**Panel 6c: 'Teaching Shakespeare I'** Room A7

Chair: Katharine Meyer Borst (Concordia University Irvine)

Kiki Lindell (Lund University), 'Heavenly Eloquence: Staging Shakespeare with Swedish University Students'

Cathy O'Neill (Oxford High School GDST), 'Cutting and directing Shakespeare plays for a company of 5 to 17 year olds'



Victoria Elliott (University of York), 'Towards an aesthetic of performing Shakespeare for children'

**Panel 6d: 'Performance IV: Shakespeare on the Global Stage' Room D1**

Chair: Matt Foley (University of Stirling)

Eleine Ng Hui Ru (The Shakespeare Institute), '*Changgenk Romeo and Juliet*:

Traditional Korean Opera and the Performativity of Shakespeare, Authenticity and Authority in Korea'

Rosemary Gaby (University of Tasmania), "'To look with forehead bold and big enough / Upon the power and puissance of the king": Performing Authority in Bell Shakespeare's *Henry IV*'

Koel Chatterjee (Royal Holloway, University of London), '*Angeer* (1982): A Hindi *Comedy of Errors* – Shakespeare in Bollywood after Postcolonialism'

**Panel 6e: 'Sovereign Authority' Room D2**

Chair: Angus Vine (University of Stirling)

Eric Heinze (QMUL), 'Sovereign Legitimacy in Shakespeare's English History Plays'

Joseph Sterrett (Aarhus University), 'The King's Ring: Shakespearean Sovereignty and the material object'

Valeria Pei-ning Lee (National Chengchi University, Taiwan), 'The King's Sovereignty in Peril: The Tug of War Between Love and the Sense of Self in *The Winter's Tale*'

**Panel 6f: 'Textual Cruxes and Editing' Room D3**

Chair: John Drakakis (University of Stirling)

Naseem Alotaibi (University of Liverpool), 'An Approach to the Editorial Problems of *Double Falsehood*'

Jennifer Young (Anglia Ruskin University), 'Stationer Authority in a Shakespearean Playtext: Richard Hawkins and Q2 *Othello* (1630)'

Jan Sewell (The Open University), 'Black Will Shakespeare and *Arden of Faversham*'

**Panel 6g: 'Theoretical Shakespeare' Room E26**

Chair: Christian Smith (University of Warwick)

Erwin Flaxman (Teachers College, Columbia University), 'Psychoanalysis and the Endings of Shakespeare's Plays'

Barkuzar Dubbati (University of Jordan), 'The Compulsion to Repeat in *As You Like It*'

10:30-11:00am: Coffee/Tea Break, Crush Hall, Pathfoot Building

11:00-12:30pm: Panel Session 7

**Panel 7a: 'Shakespearean Explorations' Room B2**

Chair: Alison Findlay (Lancaster University)  
Jared Johnson (Thiel College), “Most poor matters / Point to rich ends”:  
Performing Commercial Authority in Shakespeare’s *The Tempest*  
Peter Smith (Nottingham Trent University), “Something Rich and Strange”:  
Jarman and the defamiliarisation of *The Tempest*  
Danièle Berton-Charrière (CERHAC, Université Blaise Pascal, Clermont-Ferrand),  
‘Figuration and disfiguration of the “pirate” in William Shakespeare’s drama’

**Panel 7b: ‘Paternal Authority’ Room C1**

Chair: Stuart Lindsay (University of Stirling)  
Rikita Tyson (The Commonwealth School), ‘Talking Back to Fathers in  
Shakespeare’  
Magdalena Cieślak (University of Łódź), ‘Father’s authority, mother’s concern –  
the dynamics of the Prospero-Miranda relationship in adaptations of *The Tempest*’

**Panel 7c: ‘Shakespearean Adaptations’ Room A7**

Chair: Kathryn Wardell (University of Alabama)  
John Jowett (The Shakespeare Institute), ‘Private Iteration and Public Life: William  
Dering’s 1623 Adaptation of Shakespeare’s *Henry IV*’  
F. Zeynep Bilge (Istanbul University), “‘Where is the master, boatswain?’: Power  
and Authority in the Opera Adaptations of *The Tempest*’  
Liam Bell (University of Stirling), “‘He doesn’t measure his wealth in private jests,  
but purchased souls” – Examining the influence of William Shakespeare’s *Richard  
III* on *House of Cards* (2013)’

**Panel 7d: ‘Revisiting Sources’ Room D1**

Chair: Angus Vine, University of Stirling  
Ivana Bičak (University of Leeds), ‘Shakespeare’s *Titus Andronicus*: Playing with the  
Grotesque of Seneca’s *Thyestes*’  
Daniel Cadman (Sheffield Hallam University), “‘Constant in any undertaking’”:  
Writing the Lipsian State in *Measure for Measure*’

**Panel 7e: ‘Rewriting *Macbeth*’ Room D2**

Chair: Dale Townshend, University of Stirling  
Victoria Price (University of Glasgow), “‘two kingdoms ... compassed by one sea’”:  
Reconstructing Kingdoms and Reclaiming Histories in David Greig’s *Dunsinane*’  
Yeeyon Im (Yeungnam University), ‘Looking for Mr. Shakespeare in Han Tae-  
Sook’s *Lady Macbeth* (1998-2013)’  
Vanessa Palomo Berjaga (Universitat Pompeu Fabra), ‘How Shakespeare Inspires  
New Stories in the Twenty-First Century: *Macbeth* and the “Red Wedding”’

**Workshop (3): Performance V: Shakespeare’s Direction to the Actor:**

**Reading the First Folio as a Performance Blueprint Room A96**

Led by Andrew Jarvis

12:30-1:30pm: Lunch, Pathfoot Dining Room

**1:30-2:50pm: *Plenary 3***, Pathfoot Lecture Theatre

Chair: Dale Townshend, University of Stirling

Andrew Murphy (University of St Andrews), 'Shakespeare's Irish Lives: Power, Text and Biography'

3:00pm: Optional Excursions

**Excursion 1: Trip to Innerpeffer Library**

Transport will be arranged; please meet at the front of the Pathfoot Building at 2:50pm.

**Excursion 2: Whisky Tasting and Tour of University of Stirling's Art Collection**

Please meet in the Reception of the Pathfoot Building at 2:50pm. The tour of the art collection will begin at 3pm, followed by the whisky tasting in the Crush Hall, at 4:15pm.

**Excursion 3: Asta Nielsen's *Hamlet* (1921)**

Film screening, followed by discussion and Q&A session, led by Professor John Drakakis (University of Stirling) at the macrobert arts centre on the University of Stirling campus. In collaboration with the Goethe-Institut, Glasgow.

**Excursion 4: Self-guided trip to Stirling Castle**

*Excursions 1 and 2 should be booked through the conference registration pages.*

7:00pm: Reception 2

Windows on the Wallace Conservatory, Stirling Management Centre

Kindly sponsored by the School of Arts and Humanities, University of Stirling, and Routledge

Address by Professor Douglas Brodie, Head of the School of Arts and Humanities, University of Stirling

8:00pm: Conference Banquet

Abbey Craig Restaurant, Stirling Management Centre

*Tickets should be booked through the conference registration pages.*

*Sunday 6 July*

8:30am: Coffee/Tea, Crush Hall, Pathfoot Building

9:00-10:30am: Session 8

**Panel 8a: 'Shakespeare, Authority and Sovereignty in Irish Writing'** Room B2

Panel convened by Nicholas Collins (University of Warwick), Raphaël Ingelbien (KU Leuven) and Benedicte Seynhaeve (KU Leuven)

Chair: Andrew Murphy (University of St Andrews)

Benedicte Seynhaeve (KU Leuven), "'This Eden, this demi-paradise': the authority of Shakespeare's history plays in Lady Morgan's Irish national tales"

Raphaël Ingelbien (KU Leuven): 'The English Bard, the Irish writer and the Scottish play: Charles Robert Maturin's quest for authority'

Nicholas Collins (University of Warwick): 'Shakespeare, Heaney, rupture'

**Panel 8b: 'Performance VI: Shakespeare in Performance Today'** Room C1

Chair: John Drakakis (University of Stirling)

Kate Wilkinson (Sheffield Hallam University), "'men that would eate up menne, women, & chyldren": Staging *Timon of Athens* in the summer of 2012"

Julie Raby (York St John University), 'Kitsch John'

Jeannie Farr (Hackney Community College), "'O, what a sympathy of woe is this, / As far from help as limbo is from bliss": How performance decisions about the presentation of violence in *Titus Andronicus* may impact on audience and performers'

**Panel 8c: 'Circularity, Madness and Dreams'** Room A7

Chair: Susan Anderson (Leeds Trinity University)

I-Fan Ho (National Hsinchu University of Education, Taiwan), 'From the finite to the infinite 2 – the circularity of time in Shakespeare's *Measure for Measure*'

Jessica Dyson (University of Portsmouth), 'Authority, madness and revenge in *Twelfth Night*'

Claude Fretz (University of Birmingham), "'God's secret judgement?': The Authority of Dreams in Shakespearean Tragedy"

**Panel 8d: 'European Shakespeare'** Room D1

Chair: Dale Townshend (University of Stirling)

Ivona Misterova (University of West Bohemia), 'Shakespeare on Czech Stages During the Great War'

Liz Rogers (University of Dundee), 'William Shakespeare: Creating a Nation in Germany'

Sabina Laskowska-Hinz (Gdańsk University), 'Power of Tradition, Soul and Pure Form – Shakespeare in Polish Fine Art'

**Panel 8e: 'Teaching Shakespeare II'** Room D2

Chair: Maxine Branagh (University of Stirling)

Katharine Meyer Borst (Concordia University Irvine), 'Minding the Gap and Finding Arden: Locating Place and Power in Shakespeare's *As You Like It*'  
Tracy Irish (University of Warwick), 'Sheik al-Zubair? Teaching Shakespeare in Oman'

Abigail Richardson (The Rutland County College, Oakham/DMU), 'Shakespeare – Renewed Authority in the Classroom of the Future'

**Panel 8f: 'Hamlet Performances: (Non)translation and Questions of Authority and Textual Integrity'** Room D3

Panel convened by Márta Minier (University of South Wales)

Chair: Márta Minier (University of South Wales)

Sheila Cavanagh (Emory University), 'The Rest is Silence: Translating *Hamlet* Without Words'

Carmen Levick (University of Sheffield), 'Against "Glocalisation": Issues of Intercultural Performance in Two Gents' Production *Kupenga Kwa Hamlet (The Madness of Hamlet)*'

Aleksandra Sakowska (King's College, London), 'Not Translating *Hamlet* for Anglophone Audience: Eimuntas Nekrošius's Lithuanian 'Prince of Denmark' at 2012 Globe to Globe Festival in London'

10:30-11:00am: Coffee/Tea Break Crush Hall, Parthfoot Building

**11:00-12:30pm: Plenary 4**, Pathfoot Lecture Theatre

Chair: Katie Halsey, University of Stirling

Michael Bogdanov (The Wales Theatre Company) in conversation with John Drakakis (University of Stirling)

**12:30pm: Grab and Go Lunch, Crush Hall**

CONFERENCE END