

# TWB Cologne programme 2017

Monday 29 May	Tuesday 30 May	Wednesday 31 May	Thursday 1 June
<p>09:30-09:40 Brief conference welcome: Peter Marx, Pavel Drábek, Eric Nicholson, Melissa Walter</p> <p>09:40-11:10 <b>Session 1</b> Chair: Eric Nicholson Jane Tylus – The Sense of an Ending: Saying goodbye to the audience in Shakespeare and Italian Theatre M. A. Katritzky – Shakshoon: a non- European performer in 17th century London</p>	<p>9:30-11:10 <b>Session 5</b> Chair: Jacques Lezra</p> <p>Guillaume Navaud – Transubstantiation, contamination, catharsis. Plato's <i>Ion</i> and borderline cases of empathetic actors</p> <p>Erith Jaffe-Berg – The circulation of ideas and performative practices between the Jewish and Christian communities of Mantua and Venice in the Early Modern Period</p>	<p>9:30-11:10 <b>Session 9</b> Chair: Jane Tylus Enrica Zanin – From the novella to the stage: challenges and strategies in the theatrical adaptations of <i>Tito and Gisippo</i> (<i>Decameron</i> X, 8).</p> <p>Natalia Pérez – Voice, Gender and Citizenship on the Early Modern Iberian Stage</p>	<p>9:30-11:10 <b>Session 13</b> Chair: M. A. Katritzky Rob Henke – The <i>Commedia</i> dell'Arte as <i>Welthieratur</i> Shornishtha Panja – Marlowe and Shakespeare Across Borders: Malta and Venice in the Early Modern World</p>
<p>11:10-11:30 coffee break</p> <p>11:30-13:10 <b>Session 2</b> <b>Historiographical Roundtable</b> Chair: Pavel Drábek Panelists: Tracy C. Davis Natascha Korda Sharon Aronson-Lehavi Peter W. Marx</p>	<p>11:10-11:30 coffee break</p> <p>11:30-13:10 <b>Session 6</b> Chair: Melissa Walter Jacques Lezra – Literary Republic Barbara Fuchs – Black Faces, White Hands: Negotiating Race in Tirso's <i>La celosa de sí misma</i></p>	<p>11:10-11:30 coffee break</p> <p>11:30-13:10 <b>Session 10</b> Chair: Clare McManus Silvia Bigliuzzi – Performing Choric Threnody in Early Modern English Drama Will West – <i>Orlando Supposto</i>: The History of <i>Orlando Furioso</i> Beneath the Early Modern English Stage.</p>	<p>11:10-11:30 coffee break</p> <p>11:30-13:10 <b>Session 14</b> Chair: Peter Marx Tom Harrison – A Servant, But Who Is Master? Ben Jonson and Broken Theatregrams Pavel Drábek – Boccaccio Dramatised: the English Kempe, the German Pickelhering and the Czech <i>Polapení nevěry</i> (1608) and the Historiographic Limits of Certainty</p>
<p>13:10-14:30 lunch break</p>	<p>13:10-14:30 lunch break</p>	<p>13:10-14:30 lunch break</p>	<p>13:10-14:30 lunch break</p>



Monday 29 May	Tuesday 30 May	Wednesday 31 May	Thursday 1 June
14:30-16:00 <b>Session 3</b> Chair: Robert Henke François Lecercle – An actor strikes back from the stage. Bourges Theater Festival, 1607 Noémie N'Diaye – Black Moves: Dancing Like a Beast across the Channel	14:30-15:50 <b>Session 7</b> <b>Performance Panel 1</b> Chair: Pam Brown Lisa Sampson – Actresses and the Italian academies: membership, dramaturgy, and performance Robertta Barker – Dick Robinson and the Spanish Ladies, or, the English <i>Farsanta</i> Unmasked	14:30-16:00 <b>Session 11</b> Chair: Shormishtha Parja Pam Brown - Crazy for You: The 'Strumpet Star' in John Lyly's <i>The Woman in the Moone</i> Aria Dal Molin – Machiavelli's <i>Mandragola</i> , a Renaissance Italian Miracle Play? Nathalie Rivère de Carles – "Shall we convey you safe": the diplomacy of the stage (paper circulated in advance)	
16:00-16:30 coffee break	15:50-16:10 coffee break	16:00-16:30 coffee break	
16:30-18:00 <b>Session 4</b> Chair: Melinda Gough Natasha Korda – Gyno Ludens Susanne Wofford – Lope de Vega's <i>La dama boba</i> and Pierre Corneille's <i>Le menteur</i> : What makes them funny	16:10-18:00 <b>Session 8</b> <b>Performance Panel 2</b> Chair: Natasha Korda Clare McManus and Melinda Gough – Engendering the Stage: Performing Women in the Age of Shakespeare and Beyond Peter Cockett – Alsemero's Closet: Performing Gender through the Glass of History	16:30-18:00 <b>Session 12</b> Chair: Will West Sharon Aronson-Lehavi – The Sacrificial Figure in Modern Theatre and Its Sources in Religious Performance Eric Nicholson – Players Out of Time and Space: Early Modern Transcultural Theatre and Creative Anachronisms	
18:15-19:00 TWB3 volume meeting			



# THEATER WITHOUT BORDERS

Annual Conference, Universität zu Köln, Germany, 29 May to 1 June 2017

Early Modern Theater as Transnational and Transhistorical Nexus:  
Performance/Text/Acting/Embodiment



## CONFERENCE PARTICIPANTS:

Sharon Aronson-Lehavi, Tel Aviv University

Roberta Barker, Dalhousie University

Silvia Bigliazzi, Università di Verona

Pamela Allen Brown, University of Connecticut

Peter Cockett, McMaster University

Aria Dal Molin, University of South Carolina

Tracy C. Davis, Northwestern University

Pavel Drábek, University of Hull

Barbara Fuchs, University of California, Los Angeles

Melinda Gough, McMaster University

Tom Harrison, University of Hull

Robert Henke, Washington University

Erith Jaffe-Berg, University of California, Riverside

M.A. Katritzky, Open University

Natasha Korda, Wesleyan University

François Lecercle, Université Paris-Sorbonne

Jacques Lezra, University of California, Riverside

Peter W. Marx, Universität zu Köln

Clare McManus, Roehampton University

Guillaume Navaud, Université Paris-Sorbonne

Noémie N'Diaye, Carnegie Mellon University

Eric Nicholson, New York University Florence

Shormishtha Panja, University of Delhi

Natalia Pérez, University of Southern California

Nathalie Rivère de Carles, Université Toulouse II

Lisa Sampson, University College London

Jane Tylus, New York University

Melissa Walter, University of the Fraser Valley

William N. West, Northwestern University

Susanne L. Wofford, New York University

Enrica Zanin, Université de Strasbourg



### Walter, Melissa

Melissa Walter is Associate Professor and incoming Head of the Department of English at the University of the Fraser Valley near Vancouver, Canada. Her research and scholarship includes the areas of early modern English drama and prose fiction in a transnational perspective, as well as editing Shakespeare for online audiences and rethinking Shakespearean source study to better reflect and sustain awareness of diverse early modern cultures and draw upon the affordances of the digital age. She has written numerous essays on early modern drama and prose fiction, with particular attention to gender and authority in Shakespearean comedy and the Italian and Italianate novella. She is also the editor of *The Two Gentlemen of Verona* for *Internet Shakespeare Editions*, and is a regional review editor for the online journal of Shakespeare in performance, *Scene*. With Dennis Britton of the University of New Hampshire, she has co-edited *Rethinking Shakespearean Source Study* (Routledge, forthcoming in 2017). Her scholarship and teaching of Shakespeare recognizes the plays as a spur to public dialogue, both in the early modern period and today.

### West, William

William N. West is Associate Professor of English, Classics, and Comparative Literary Studies and Chair of the Classics Department at Northwestern University. He has written *Theatres and Encyclopedias in Early Modern Europe* (CUR, 2002) and *As If: Essays in As You Like It* (punctum, 2016). He edits the journal *Renaissance Drama* and has also co-edited (with Helen Higbee) Robert Weimann's *Author's Pen and Actor's Voice: Writing and Playing in Shakespeare's Theatre* (CUR, 2000) and (with Bryan Reynolds) of *Rematerializing Shakespeare: Authority and Representation on the Early Modern Stage* (Palgrave, 2005). He has articles forthcoming on the life cycles of early modern players (in *A Cultural History of Western Theatre*, Bloomsbury Press); on early modern fantasies of Euclidean geometry; on Aby Warburg's details; and on secularity in Shakespeare. His current work focuses on understanding and confusion in the Elizabethan playhouses.

### Wofford, Susanne

Susanne L. Wofford is the Dean of the Gallatin School and Professor of English at NYU. She is a cofounder and current member of the steering committee of the Theater Without Borders International Research Collaborative. A scholar of epic poetry and of Renaissance and early modern drama, she has served as the President of the Shakespeare Association of America. Her research interests include Shakespeare, comparative European drama, Renaissance and classical epic, and narrative and literary theory. Her publications include *The Choice of Achilles: The Ideology of Figure in the Epic* (Stanford University Press, 1992); *Epic Traditions in the Contemporary World: The Politics of Community* (co-edited with Jane Tylus) (University of California Press, 1999); *Shakespeare: The Late Tragedies* (Prentice-Hall, 1995); and *Hamlet: Case Studies in Contemporary Criticism* (St. Martin's Press, 1994). Recent articles include two in the Theater without Borders collections: "Hymen and the Gods on Stage in Shakespeare's *As You Like It* and Italian Pastoral," in *Transnational Mobilities in Early Modern Theater* and "Foreign Emotions in *Twelfth Night*," in *Theatre Crossing Borders: Transnational and Transcultural Exchange in Early Modern Theater*. Another recent article is on the concept of "Foreign" in *21st Century Approaches to Early Modern Theatricality*. Ed. Henry S. Turner. Oxford University Press, 2013. Drawing from her work with Theater without Borders, she is writing a book on Shakespeare and transnational drama dealing with questions of intercultural literacy, intertextual and transcultural interpretation, and the influence of ancient drama on the dramatic traditions of Early Modern Europe.

### Zanin, Enrica

Enrica Zanin is Associate Professor (maître de conférences) of Comparative Literature at the University of Strasbourg. Her research deals mainly with early modern European drama. She wrote a monograph on the tragic ending (*Fine tragiques*, Droz, 2014), co-directed a comparative dictionary of early modern theatrical practices (*Le Théâtre au miroir des langues*, Droz, to be published in 2018), and is preparing a monograph on the ethical issues of early modern European novellas.

## THEATER WITHOUT BORDERS

Annual Conference, Köln, Germany 2017

Mini-biographies of Conference Participants:

### Aronson-Lehavi, Sharon

Dr. Sharon Aronson-Lehavi is a senior lecturer of theatre and performance studies at the Department of Theatre Arts, Tel Aviv University. She is the Academic Director of the TAU Theatre and as of August 2017 Chair of the Department of Theatre Arts. Her books include *Street Scenes: Late Medieval Acting and Performance* (Palgrave Macmillan 2011), *Gender and Feminism in Modern Theatre* (Open University Press, Hebrew, 2013), and *Between Identity and Otherness: Representing the Other in Biblical Theatre in Israel* (Israel Democracy Institute, Hebrew, 2016). She is the editor of *Wanderers and Other Israeli Plays* (Seagull Books, In Performance Series, 2009) and coeditor of *Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century* (Methuen, Bloomsbury 2014). Sharon is a member of the Israel Young Academy of Sciences (2012-2017) and she served as the Lisa and Douglas Goldman Visiting Israeli Professor at UC Berkeley (2013-2014). Her current research project is about religious representations in modern and contemporary theatre and their relations to late medieval theatre and performance.

### Barker, Roberta

Roberta Barker is Associate Professor and Associate Director of Theatre at the Fountain School of Performing Arts, Dalhousie University. She is the author of *Early Modern Tragedy, Gender and Performance, 1584-2000: The Destined Line* (Palgrave Macmillan, 2007), editor of *Common Conditions* (Oxford University Press, 2004), and co-editor with Kim Solga of *New Canadian Realisms: Eight Plays and New Canadian Realisms: Essays* (Playwrights Canada Press, 2012); as of 2017, she is serving as General Editor of the series *New Essays in Canadian Theatre* at Playwrights Canada Press. Her work on early modern and modern drama in performance has appeared in such journals as *Shakespeare Survey*, *Shakespeare Quarterly*, *Shakespeare Bulletin*, *Modern Drama*, *Early Theatre*, *Literature Compass*, and *Nineteenth-Century French Studies*, as well as in a number of edited collections. Her current book project, *Symptoms of the Self: Tabernacles and the Making of the Modern Stage*, is under contract with the series "Studies in Theatre History and Culture" at the University of Iowa Press.

### Bigliuzzi, Silvia

Silvia Bigliuzzi teaches English Literature at Verona University (Italy). She is translator into Italian of *Romeo and Juliet* (Einaudi 2012), and for the stage of *The Tempest*, *Macbeth* and *Romeo and Juliet* (Q1), with Alessandro Serpieri, she has also translated John Donne's poems (Rizzoli, 2009, 2nd ed.). She has worked on intertext studies, with special regard to the twentieth century, theatre and performance studies (co-ed., *Theatre Translation in Performance*, Routledge 2013), and on Shakespeare (*Ohre il genere. Anello tra scena e racconto*, 2001; *Nel prisma del nulla. L'esperienza del non-essere nella drammaturgia shakespeariana*, 2005). Her recent publications include *Revisiting the Tempest. The Capacity to Signify* (Palgrave, 2014), and *Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space* (both co-ed. with Lisanna Calvi, Routledge, forthcoming). She is also co-editor, with Guido Avezzi, of the online *Shakespeare Drama and Theatre Studies project* (<http://www.skenejournal.it/>) and is Vice-President of *Theopin Society* ([www.thesps.it](http://www.thesps.it)) devoted to the study of the intersections between Classical and Early Modern Theatre. She is currently leading a few DH projects on the European dissemination of the Italian novella tradition with regard to Shakespeare's plays as well as on the early modern circulation of classical drama (<http://www.skenejournal.it/digitalarchives/>).



### **Brown, Pamela Allen**

Pamela Allen Brown is Associate Professor of English at University of Connecticut, Stamford, and a founding member of Theater Without Borders. She is the author of *Better a Shrew than a Sheep: Women, Drama, and the Culture of Jet in Early Modern England*. Her work in progress, *The Devil's Gift: The Italian Actress and the Shakespearean Stage*, has won fellowships from the NEH, Huntington, and Folger. She has co-edited *As You Like It: Texts and Contexts* (with Jean E. Howard) and *Women Players in England 1500-1660: Beyond the All-Male Stage* (with Peter Parolin). With Eric Nicholson and Julie Campbell, she is translating *Fragmenti di alcune scrittrici: amori e contrasti* ("Lovers' Debates") (1617), the stage dialogues of diva Isabella Andreini. She has directed two short films on the Renaissance actresses, *The Innamorata* (telfictionary.org) and *The Amorous Debate on Arms and Letters*, available on YouTube.

### **Cockett, Peter**

Peter Cockett is Assistant Professor in the Theatre and Film Programme at McMaster University's School of the Arts. He teaches acting and devised theatre in the program but his performance-centred research is focused on medieval and early modern theatre. For the PLS, the University of Toronto's Medieval and Renaissance Players, he has directed the Digby *Mary Magdalene* (2003), a double bill of George Peele's *The Old Wives Tale* and the Chester *Antichrist* (2004), *Sir Clyomon and Sir Clamundes*, and Chester's *The Last Judgment* (2010). He was the principal professional consultant for the Shakespeare and the Queen's Men project and directed their *Experiment in Elizabethan Comedy*, and the repertory productions of *King Lear*, *Famous Victories of Henry V* and *Fitful Bacon and Fitful Bungray*. Peter also has a fondness for adapting Shakespeare, his adaptations include *Macbeth's Kitchen* (Toronto Fringe), *Hamlet's Dorm* (McMastert) and his recent production of *Midsommer Night's Dream* (McMastert) that explored the fluidity of gender identities in the play. He has recently embarked on a new research project *The Regent Park Film Project* which works with inner-city youth to develop short films and webseries. Peter is also a professional actor. Most recent credits include *The Memory of Water* (Tarragon Theatre/Elgin Winter Garden), *Murdoch Mysteries* (Shafesbury), *The Border* (CBC), *Recipe for a Perfect Christmas* (Lifetime), *Riding the Bus with my Sister* (Hallmark), and *Head in the Clouds* (Directed by John Dugan).

### **Dal Molin, Aria**

Aria Dal Molin is an Assistant Professor of Italian and Comparative Literature at the University of South Carolina. Her research interests include Renaissance comedy, humanist literary theory, Italian literary academies, French medieval theater, disability studies, and gender studies. She is currently at work on two projects: a book on the use of medieval farce in Italian Renaissance theatre by anti-classical literary academies in Tuscany, and a study of male homosociality and idealized male friendship within the Italian literary academies of the Renaissance.

### **Davis, Tracy C.**

Tracy C. Davis is Barber Professor of Performing Arts at Northwestern University. She specializes in 19th-century British theatre history, gender and theatre, theatre historiography, and performance theory. She just completed an edited collection called *"Unde Tom's Cabin: the Transnational History of America's Most Mutable Book"* (U Michigan, 2018) and the six-volume *Cultural History of Theatre* (Bloomsbury, 21 September 2017). She is editor of the monograph series *Cambridge Studies in Theatre and Performance Theory* (Cambridge UP), and co-editor of the monograph series *Transnational Theatre Histories* (Palgrave). She is currently a Humboldt Research Fellow at the University of Cologne.

### **Drábek, Pavel**

Pavel Drábek joined the University of Hull as Professor of Drama and Theatre Practice in 2013. He has been a proud member of TWB since 2007, also as a member of its steering committee. In 2008 he organised a TWB conference in Telč, Czech Republic. Pavel specialises in early modern theatre in England and Germany, theatre theory, drama translation and adaptation, and playwriting. He has published on transnational theatre exchanges, English travelling actors on the continent, on puppet theatre, Czech translations of Shakespeare and on theatre semiotics. He is currently co-editing (with M. A. Karitzky) a TWB volume *Transnational Networks in Early Modern Theatre*, and writing a book *Adapting and Translating for the Stage*. As a practitioner he has performed, directed and has written numerous opera libretti for Ondřej Kyas and the Ensemble Opera Diversa, and is currently on his 4th radio play. To make life more livable, he is collaborating on a poetry book called *Life is One of the Hardest: Survival Mantra*.

### **Fuchs, Barbara**

Barbara Fuchs is Professor of English and Spanish at UCLA, where she also directs the Working Group on the Comedia in Translation and Performance. Recent projects include *The Poetics of Privacy: Emulating Spain in English Literature* (2013), *Representing Imperial Rindity in the Early Modern Mediterranean* (2015), co-edited with Emily Weissbourd, a translation of Lope de Vega's rediscovered *Women and Servants* (2016); 90 Monologues from Classical Spanish Theater, with Jennifer Monti and Laura Muñoz (forthcoming 2017); and *The Golden Age of Spanish Drama*, with Gregory Raczy (forthcoming 2017). Fuchs is also an editor of the *Norton Anthology of World Literature* (2012, 2018).

### **Gough, Melinda**

Melinda Gough is Associate Professor of English and Cultural Studies, cross-appointed to the Gender Studies and Feminist Research Graduate Program, at McMaster University in Hamilton Ontario, Canada, where she also serves as editor of the peer-reviewed journal, *Early Theatre*. Her research focuses on transnational early modern women's performance as it intersects with court studies, theatre history, and textual editing. Melinda has written extensively on the French court ballets organized and danced by Queen Marie de Médicis. She is currently editing the anonymous English play *Sueham the Woman-Hater Arraigned by Women* for the Revels Plays series at Manchester University Press. Most recently, she has begun work on the project that she, Clare, and Peter will introduce at the Cologne conference: an international research collaboration that uses Performance as Research to rethink gendered performance in the transnationally inflected canons of early modern English, Italian, Spanish and French drama.

### **Harrison, Tom**

Tom Harrison is a PhD candidate at the University of Hull, and is preparing for the viva on his thesis (entitled "Guides Not Commanders? Imitation and Contamination of the Classics in the Comedies of Ben Jonson"). He currently works as a Teaching Associate in the School of English and as a Student Recruitment Co-ordinator at Newcastle University, UK. His first article ("Taking Liberties: The Influence of the Architectural and Ideological Space of the Hope Theatre on Ben Jonson's *Bartholomew Fair*") has just been published in the latest edition of the *Ben Jonson Journal*, and he is now working on a number of projects focusing on Jonson, Aristophanes, and Euripides.

### **Henke, Robert**

Robert Henke is Professor of Drama and Comparative Literature at Washington University in St. Louis. He is the author of *Pastoral Transformations: Italian Tragicomic and Shakespeare's Late Plays* (1997), *Performance and Literature in the Commedia dell'Arte* (2002), and *Poverty and Charity in Early Modern Theater and Performance* (2015). With Eric Nicholson, he has co-edited two essay collections produced by the Theater Without Borders research group: *Transnational Exchange in Early Modern Theater* (2008) and *Transnational Mobilities in Early Modern Theater* (2014). He is now writing a book on Shakespeare and Italian early modern theatre. Since 2014, he has been the Codirector of the Washington University Prison Education Project.



### Jaffe-Berg, Erith

Erith Jaffe-Berg is a Professor and Chair of the Department of Theatre, Film and Digital Production at the University of California at Riverside. Her book publications include: *Commedia dell'Arte and the Mediterranean: Charting Journeys and Mapping 'Others'* (Ashgate Publishing, 2015 & Routledge) and *The Multilingual Art of Commedia dell'Arte* (Legas, 2009). She is currently contributing to two anthology projects from Bloomsbury: *A Cultural History of Theatre in the Middle Ages* and *A Cultural History of Tragedy in the Middle Ages*. She is also working on a book about the Jewish contribution to theatre in Northern Italy. Her articles have been published in various journals, including: *Theatre Survey*, *The Journal of Dramatic Theory and Criticism*, *Early Theatre*, *Engramma*, *Medieval Encounters*, *Translation Perspectives*, *The European Studies Journal*, *il cannocchiale*, *Text and Performance*, *Metamorphoses*, *Testuale Critica*, *Quaderni d'Italinistica*, and in the anthologies *International Dramaturgy: Translations & Transformations in the Theatre of Timberlake Wertheimer* (PIE-Peter Lang Press, 2008) and *La terra di Babele: Saggi sul plurilinguismo nella cultura italiana*, ed. Dario Bramato and Marina Rucolo (Legas, 2011). She is a member of the Son of Seneca Theatre Ensemble (SOSÉ), an Ovation award winning, LA-based theatre company. She is also a member of the global artist collective Moving Matters Traveling Workshop ([movingmattersworkshops.com](http://movingmattersworkshops.com)).

### Katritzky, M. A.

M A Katritzky is the Barbara Wilkes Research Fellow in Theatre Studies in the Faculty of Arts and Social Sciences (English), The Open University, Milton Keynes, is also currently Visiting Professor, Universitat Trier and Johannes Gutenberg-Universität Mainz, was awarded the 2015 Stephen Joseph Prize of the Society for Theatre Research, and is a former Fellow of the Alexander von Humboldt Foundation, the Herzog August Library and NIAS (The Netherlands Institute for Advanced Study). Books include: *Healing performance and ceremony in the writings of three early modern physicians: Hippolytus Gualtherius and the brothers Felix and Thomas Platter* (Ashgate 2012), *Women, medicine and theatre 1500-1750: literary mountebanks and performing quacks* (Ashgate, 2007), *The Art of commedia: a study in the commedia dell'arte 1560-1620 with special reference to the visual records* (Rodopi, 2006), and co-authored with OU colleagues, *The Handbook to Literary Research* (Routledge, 2010).

### Korda, Natasha

Natasha Korda (Ph.D. Johns Hopkins University, 1995) is Professor of English at Wesleyan University. Her research interests include early modern English dramatic literature and culture, theater history, women's social, economic and legal history, and material and visual culture studies. She is author of *Labors Lost: Women's Work and the Early Modern English Stage* (2011), *Shakespeare's Domestic Economies: Gender and Property in Early Modern England* (2002), and co-editor of two anthologies, *Working Subjects in Early Modern English Drama* (2011) and *Staged Properties in Early Modern English Drama* (2002). She is currently writing a book on feminist "counter-archives" and early modern theater historiography, and editing the Norton Critical Edition of Shakespeare's Twelfth Night.

### Lecerle, François

François Lecerle is Professor of Comparative Literature at the University of Paris-Sorbonne; Last book: *Le Retour du mort : débats sur la pythionise d'Enlil et l'apparition de Samuel (XVI-XVIIe s.)*, Genève, Droz, 2011. Last publication in the field of TWB: « An Elusive Controversy: the Beginnings of Polemics Against the Stage in France », *Restoration and Eighteenth-Century Theatre Research*, 29/1, Summer 2014 [February 2015], "Writing Against the Stage: Anti-Theatrical Discourse in Early Modern Europe", ed. Logan C. Connors, 17-34. Since spring 2013, he has managed, with his colleague Clotilde Thouret, an international project on theatrophobia between the 1540s and the 1840s, "La Haine du théâtre", in the context of a broader digital humanities project (Labex Obvri): <http://obvri.paris-sorbonne.fr/projets/la-haine-du-theatre>. In 2015 and 2016 he hosted and co-organised the Theater Without Borders conferences at l'Université de la Sorbonne, Paris.

### Lezra, Jacques

Jacques Lezra is professor of Spanish at the University of California, Riverside. His most recent book is *Contra todos los fueros de la muerte: El suceso cervantino* (La Cebra, 2016), a collection of articles and unpublished essays, as well as chapters from his first book, *Unspeakeable Subjects: The Genealogy of the Event in Early Modern Europe* (Stanford, 1997). He is author as well of *Wild Materialism: The Ethic of Terror and the Modern Republic* (Fordham, 2010; Spanish translation, 2012; Chinese translation, 2013). Two books, *On the Nature of Marx's Things and This Untranslatable Which Is Not One*, are forthcoming in 2017. With Emily Apter and Michael Wood, he is the coeditor of *Dictionary of Untranslatables* (Princeton, 2014), the English translation of *Vocabulaire européen des philosophes*. Lezra edits the Fordham University Press book series *Idiom* (with Paul North).

### Marx, Peter W.

Peter W. Marx holds the Chair of Theatre and Media Studies at the Universität zu Köln, where he is also the director of its Theaterwissenschaftliche Sammlung. Professor Marx has engaged in research on metropolitan culture at the beginning of the 20th century, as well as on Max Reinhardt, with an emphasis on Cultural Studies. Major publications include *Max Reinhardt: From Bourgeois Theater to Metropolitan Culture* (Tübingen, 2006), *A Theatrical Age: Bourgeois Self-Staging around 1900* (Tübingen, 2008), and, as editor, *Hamlet-Handbuch. Stoffe, Ansgungen, Deutungen* (Stuttgart/Weimar, 2014). In addition, his work focuses on contemporary theatre and Shakespeare in performance, particularly on "Hamlet" as a figure of cultural mobility.

### McManus, Clare

Clare McManus is Professor of Early Modern Literature and Theatre at the University of Southampton, London. Her research focuses on women's participation in early modern English and European theatre and she has published books and articles on early modern women's performance, including *Women on the Renaissance Stage: Anna of Denmark and Female Masquing in the Stuart Court (1590-1619)* (Manchester University Press, 2002). She is co-editor, with Lucy Munro, of a special issue of *Shakespeare Bulletin* on *Renaissance Women's Performance and the Dramatic Canon* (2015) and of a *Renaissance Drama Forum* on *Women's Performance in Early Modern Europe: Transnational Mobilities* (2016). She is editor of *Ohello for The Norton Complete Shakespeare 3rd Edition* (2015) and of Fletcher's *Island Princess* for Arden (2013). She is currently editing Shirley's *The Bird in a Cage* (Routledge *Anthology of Early Modern Drama*) and Marston's *The Fawn* (Marston *Complete Works*) and is about to begin writing a monograph on *Early Modern Women's Performance and the Dramatic Canon*. Also underway is a large-scale research project, *Engendering the Stage: Performing Women in the Age of Shakespeare and Beyond*, with Peter Cockett, Melinda Gough and Lucy Munro.

### Navaud, Guillaume

Guillaume Navaud holds a PhD in Comparative literature and teaches Literature and Classics in Paris ( lycée Molière). He has supervised a French edition of More's *Utopia* (Paris, Gallimard, « Folio classique », 2012), authored *Persona. Le théâtre comme métaphore théorique de Socrate à Shakespeare* (Genève, Droz, 2011), and co-edited (with François Lecerle) *Anecdotes philosophiques et théologiques de l'Antiquité aux Lumières* (Paris, Classiques Garnier, 2012). His research focuses on drama, philosophy and historiography, from Antiquity to early modernity (especially in France and Britain). Concerning the question of the empathetic actor, he has published « Polos et l'urne d'Électre : paradoxes sur le comédien » in François Lecerle, Sophie Marchand et Zoé Schweitzer (ed.), *Anecdotes dramatiques de la Renaissance aux Lumières*, Paris, Presses Universitaires de Paris-Sorbonne, 2012, p. 225-243.



## N'Diaye, Noémie

Noémie Ndiaye is an Assistant Professor of English and Comparative Literature at Carnegie Mellon University. She holds a Ph.D. in Theatre from the Department of English and Comparative Literature at Columbia University, and she is a former student of the *Sorbonne* and the *École Normale Supérieure* (Paris). Her research focuses on early modern theatre across Europe. In her doctoral dissertation soon to become a monograph, "Marking Blackness: Embodied Techniques of Racialization in Early Modern European Theatre," she dissects the stagecraft used in early modern theatre to represent and racialize Africans and Afro-descendants across borders, in England, France, and Spain. She close-reads plays, paratexts, images, treatises, ballads, and historical records to reconstruct the way Africans and Afro-descendants looked, sounded, and moved on stage—focusing on techniques of embodiment such as blackface, black talk, and black dances. Her research has been published in journals such as *Renaissance Drama* and *Early Theatre*.

## Nicholson, Eric

Eric Nicholson teaches literature and theatre studies courses at New York University, Florence, and at Syracuse University in Florence. With Robert Henke, he has edited the volumes *Transnational Exchange in Early Modern Theatre* (Ashgate, 2008), and *Transnational Mobilities in Early Modern Theatre* (Ashgate, 2014), based on papers given at previous Theater Without Borders conferences. His publications include the chapter on "Sexuality and Gender," for Volume Three of *A Cultural History of Western Theatre* (forthcoming, Bloomsbury Press). At Syracuse in Florence and elsewhere, he has directed productions of plays by Shakespeare, Molière, Pirandello, and others. He is also a professional actor and voice artist, who has appeared several times on stage in Italy, and has worked on audio guides, video productions, and animated cartoons.

## Pania, Shormishtha

Shormishtha Pania is Professor of English and Director, Institute of Lifelong Learning, University of Delhi. She received her BA in English (Hons) from Presidency College and her PhD from Brown University where she was awarded the Jean Starr Untermyer Fellowship. She has taught at Stanford University and IIT Delhi. Her seven books include *Performing Shakespeare in India: Exploring Indianities, Literatures and Cultures* (co-ed.) (Sage 2016), *Shakespeare and Class* (co-ed.) (Pearson 2014), *Shakespeare and the Art of Lying* (ed.) (Orient BlackSwan 2013), *World Image Text: Studies in Literary and Visual Culture* (co-ed.) (Orient BlackSwan 2009) and *Signifying the Self: Women and Literature* (co-ed.) (Macmillan 2004). Cambridge Scholars Publishing has accepted for publication her book *Sidney, Spenser and the Royal Reader*. She has published numerous articles on Renaissance studies in the international journals and collections *English Literary Renaissance*, *Journal of Narrative Technique*, and *Shakespearean International Yearbook* besides several essays in Renaissance collections published by Ashgate. She has contributed by invitation to the Stanford Online Shakespeare Encyclopedia and the Routledge Handbook of Asian Theatre. She has been a Fellow at the Salzburg Seminar, a Visiting Professor at the Indian Institute of Advanced Study, Shimla, and has been awarded a Fellowship at the Folger Shakespeare Library in Washington DC, USA and the Mayers Fellowship at the Huntington, California, USA. She has been invited to lecture on Shakespeare in India and Indian Feminism in universities in the UK, USA, Canada and Australia. At the ILLI she has created a MOOC, "The Renaissance and Shakespeare," for NPTEL and overseen the writing of around 200 e-lessons and the creation of around 20 video lectures for the English Honours undergraduate curricula at the University of Delhi. She has been Head, Dept. of English, University of Delhi and Dean, Faculty of Arts, University of Delhi from 2005 to 2008. She has been President, Shakespeare Society of India, from 2008 to 2014. She is a member of the Steering Committee of the international group of Early Modern scholars, Theater Without Borders. She is also the founder member of PEHEL: Delhi University Women's Support Group, formed in 2005.

## Pérez, Natalia

Natalia Pérez's research and teaching engage early modern Spanish and transatlantic literature and culture, with a special emphasis on the relationship between drama and theories of orality, voice, and sound. Her dissertation, *Whispered Materiality: Voice and Gender in the Theatre of Early Modern Spain*, focuses on the philosophical question of Voice in relation to the theatre of Golden Age Spain. She plans to work on a book project tentatively titled, *Marrano Theatre: Distribution of the Sensible in the Early Modern Comedia*.

## Rivière de Carles, Nathalie

Nathalie Rivière de Carles is an Assistant Professor at the University of Toulouse Jean-Jaurès. Her research focuses on theatre history, literary analysis of early modern plays and cultural and political exchanges. She edited *Forms of Diplomacy* (2015 <http://pum.univ-tlse2.fr/~no-54/Formes-de-la-diplomatie-XVIIe.html>) and *Early Modern Diplomacy, Theatre and Soft Power: The Making of Peace* (2016 <http://link.springer.com/book/10.1057/978-1-137-43693-1>). She is a textual editor for *The Norton Shakespeare, Third Edition* (2015). She has authored several articles and chapters on the political nature of performance, including 'Subtle weavers, mythological interweavings and feminine political agency: Penelope and Arachne in early modern drama' in *Interweaving myths in Shakespeare and his contemporaries* (MUP, 2017 forthcoming), 'French Reception of Shakespearean Tragedy: Between Liberty and Memory', *The Oxford Handbook of Shakespearean Tragedy*, eds. Michael Neill and David Schalkwyk (2016), 'Performing Materiality: Curtains on the Early Modern Stage', *Shakespeare's Theatres and the Efforts of Performance*, ed. Farah Karim-Cooper and Tiffany Stern (2013). She is currently working on a monograph on *Shakespearean Diplomacies* and a critical edition of the French and English versions of Jean Hottin's *The Ambassadeur* (1603).

## Sampson, Lisa

Lisa Sampson is University Lecturer at University College London. She is the author of *Pastoral Drama in Early Modern Italy: the making of a new genre* (Oxford: Legenda, 2006), and the co-editor for the 'Other Voice' series of Maddalena Campiglia, *Flora* (1588) (with Virginia Cox, 2004) and Barbara Torelli Benedict, *Partenía* (with Barbara Burgess-Van Aken, 2013). She is preparing a third co-edited pastoral play by a 'Lucchese noblewoman' (Leonora Bernardi Belardi) for the series with Virginia Cox and Anna Wainwright. She has been Co-Investigator on a major project on the *Italian Academies, 1525-1700* (2010-14) funded by the Arts and Humanities Research Council UK, which has resulted in a co-edited volume *The Italian Academies, 1525-1700: Culture, Innovation and Dissent* (Legenda, 2016) and a project database on the Italian Academies hosted at the British Library. Her current monograph project (arising from a British Academy Fellowship) is on *Theatre in the Italian Academies*. She is Senior Co-editor of the journal *The Italianist*.

## Tylus, Jane

Jane Tylus is Professor of Italian Studies and Comparative Literature at NYU. She's the author of "Siena, City of Secrets" and "Reclaiming Catherine of Siena," and translator of several Italian women writers (Gaspara Stampa, Lucrezia Tornabuoni, Dacia Maraini). She is working on two manuscripts: one on paradigms of linguistic inhospitality in early modern Europe, and the other entitled "saying goodbye in the Renaissance."