**Workshop**

**Borders and centres: transnational encounters in early modern theatre, performance and spectacle.**

**Informationen zu diesem Beitrag**

Beiträger  
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Veröffentlicht  
23.04.2012

Regionaler Schwerpunkt  
Europa

Epochale Zuordnung  
Frühe Neuzeit

Thematischer Schwerpunkt  
Theaterwissenschaft

Typ  
Workshop

Land  
Germany

Sprache  
English & German

Veranstalter: Dr. Volker Bauer, Herzog August Bibliothek (forschung@hab.de) & Dr M A Katritzky, The Open University, Milton Keynes (m.a.katritzky@open.ac.uk), on behalf of the Theater Without Borders steering committee (Chairs: Pamela Allen Brown, Robert Henke, Susanne Wofford)

Datum, Ort:  

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This is the 2012 annual workshop of Theater Without Borders, a research collaborative which has been working together for over a decade to advance our knowledge of the transnational and comparative impact of Early Modern Drama. In 2008, Ashgate Press published a volume representing our collective work, *Transnational Exchange in Early Modern Theater*. Its editors, Robert Henke and Eric Nicholson, are currently preparing a second volume of our work for publication. A third volume, to be edited by Pavel Drábek and Peg Katritzky, is at early planning stage.

Scholars of early modern drama have not so far been able to represent and interpret the full picture of how early modern theatre – plays, playwrights, players, theatregrams, genres and theories – travelled and reshaped the theatrical culture of Europe into a complex transcultural form. Nor have scholars developed sufficient theoretical and historical frameworks to discuss the differing kinds of influences, intertextualities, intercultural dialogues and transcultural performance practices created by the international character of early modern drama. The Theater without Borders International Working Group aims to fill this gap by collaborating on research that can move us closer to understanding and theorizing the effects of this transnational cultural form.

This workshop, "Borders and centres: transnational encounters in early modern theatre, performance and spectacle", focuses on defining the differing
transnational and intercultural encounters that shape early modern drama, with a special interest in the theatrical relations between German-speaking Europe and the rest of Europe, especially English-speaking performers, and on early modern as well as modern performance practices and histories. Attention will be paid also to early modern drama outside these regions, and to transnational appropriations and adaptations of early modern plays. The workshop considers how early modern plays, players, performers and performance practices crossed borders, why and with what effects, whether aesthetic, dramatic, political or social. It also addresses theoretical topics of relevance, and considers such diverse subjects as translation, the role of audiences, the significance of national and international performance traditions, the authority of performance, or the links between drama and local or international politics.

The Wolfenbüttel court was one of the earliest and most important cross-Channel destinations for English acting troupes. Given the location of the conference, this year’s Theater Without Borders workshop pays special attention to the role of German-speaking Europe – and English-speaking performers within these central European regions – in shaping trans-European drama as a whole.

Monday 21 May 2012

09.00 Welcome by the Herzog August Bibliothek

10.00 Ralf HAEKEL (Göttingen): Fratricide Across Borders: The theatrical and literary reception of Hamlet from *Der Bestrafte Brudermord* to *Wilhelm Meister*

10.45 Bärbel RUDIN (Independent scholar): Die Repertoirestruktur der auf dem Kontinent verharrenden "alt-englischen" Komödianten im Vergleich soeben entdeckter umfangreicher Spielplanverzeichnisse an einem deutschen Hof aus den Jahren 1628-30 und 1651/52

11.30 Coffee

12.00 M A KATRITZKY (Open): “A plague o’ these pickle herrings”: from London drinkers to Wolfenbüttel stage clown.

12.45 Lunch

14.30 Ton HOENSELAARS (Utrecht): “Everyman” Behind Barbed Wire

15.15 Martin PRZYBILSKI (Trier): title TBC

16.00 Coffee

16.45 Theater Without Borders Planning Meeting (Steering Committee only)
Tuesday 22 May 2012

9.30 Chair, Michael Armstrong-Roche (Wesleyan)
Speaker & title TBC

10.15 Susanne WOFFORD (NYU): The Inhuman Stage, “Standing like stone with thee”: Ovid and The Winter’s Tale

11.00 Coffee

11.30 Natasha KORDA (Wesleyan): The Sign of the Last: Gender, Material Culture and Artisanal Nostalgia in Thomas Dekker’s The Shoemaker’s Holiday (1599)

12.15 Melissa WALTER (Fraser Valley): Reforming civility in Measure for Measure (1604).

13.00 Lunch

14.30 Anston BOSMAN (Amherst): title TBC

15.15 Nigel SMITH (Princeton): Political Theology Right and Wrong: Andreas Gryphius and the English Revolution.

16.00 Coffee

Wednesday 23 May 2012

9.30 Stephan SCHMUCK (Cork): Theatrical imitations: Jakob Ayrer and the English Comedians

10.15 Stefan HULFELD (Vienna): „The Weakest goeth to the Wall“ / „Der Schwechst li gt unden“. Beitrag zur Rezeption des Elisabethanischen Dramas durch deutsche Wandertruppen um 1700.

11.00 Coffee

11.30 Pavel DRÁBEK (Masaryk): Worlds-in-Between and their Inhabitants

12.15 Eric NICHOLSON (NYU): Northern Lights and Shadows: Transcultural Encounters with Germans et alia in Early Modern Italian Theatre

13.00 Lunch

14.30 Chair, Clare McManus (Roehampton)
Friedemann KREUDER (Mainz): The mask as the other of the bourgeois self – Alternative forms of representation in the early Wiener Volkstheater of Joseph Felix von Kurz.
15.15 Richard ANDREWS (Leeds):
Basilio's aria in *Figaro*: mockery, or empowerment, of the subordinate classes?

16.00 Coffee

17.00 Chair: Susanne Wofford (NYU)
Rob Henke (St Louis):
TWB Annual Workshop 2012: A Retrospective summing-up

17.30 FINAL DISCUSSION

A cooperation between The Herzog August Library and Theater Without Borders.

The workshop is made possible by the generous support of the Herzog August Bibliothek, Wolfenbüttel, Germany.

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