Susan Bennett, University of Calgary, Canada

"The Value of Memory: Instrumental Shakespeare"

In this paper, I will examine how the memory of Shakespeare has been instrumentalized – and, indeed, monetized – in a neoliberal marketplace. Not only is Shakespeare an exemplary heritage "property" in this context, but he has also become a consummate performer on behalf of brands that promote "the liberty of consumer choice, not only with respect to particular products, but also with respect to lifestyles, modes of expression, and a wide range of cultural practices" (Harvey 42).

The focus of my discussion is London and, within the city, two specific sites of memory. The first of these is Shoreditch, where the theatre business got its start and where the traces of Shakespeare have re-emerged to bolster the latest gentrification initiatives. The second is the Southbank, which was, in many ways, the city's first cultural tourism destination. In the introduction to their book on the "effects of performance," Farah Karim-Cooper and Tiffany Stern notes that the "Globe playhouse, in particular, was known for its extra-textual effects" (1) – a claim for the theatre that holds as true today for its more recent replica version.

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Amy Cooper

Humanist Memories in Shakespeare's *Hamlet*

Recent work in the emerging field of Cognitive Ecology has called upon memory studies to bridge the gap between contemporary and historical approaches to the study of human cognition, a union that promises to temper the universalizing rhetoric of cognitive science by historicizing its methods and assumptions. My essay contributes to a growing body of scholarship that examines the ways in which memory was distributed in early modern theater – across actors, props, audience, and architecture – by looking at the commonplace as a mnemonic technology, one of the verbal devices through which memory is extended beyond the body. Historians of humanist culture, of the book, of reading, and of commonplacing have long considered the relationship between humanism and the art of memory as oppositional: the commonplace book, Ann Moss has argued, for example, *supplanted* rather than *supplemented* the art of memory, making its tools and methods redundant. I test this thesis through a reading of *Hamlet*: first, using evidence from John Willis's *Mnemonica*, I propose that the commonplace formed part of a humanist locational mnemonics whose roots can be traced to ancient and medieval *artes memorativae*; I then argue that Polonius, whose comically indecorous insertions of commonplaces at just the *wrong* moment, acts as a figure for humanist memory technique. As a target of comical derision in *Hamlet*, Polonius makes visible an anxiety about the ways in which the art of memory participated in an aesthetic regime that promised to fashion ethical subjects by refashioning their memories. We see, in *Hamlet*, a critical reflection not just on the various

methods and materials out of which early modern memories were composed but the consequences, ethical and political, for theater as an space where memories were fashioned.

John D. Cox, Hope College

Shakespeare: Memory and Performance—A Brief Memoir

Everything about the Third World Shakespeare Congress in 1986 meeting was political, including the choice to meet in West Berlin. Three years before the collapse of the Soviet Union and the reunification of Germany, tension between East and West was high, and the decision to hold the Congress in West Berlin was itself a declaration of Western freedom. The conference made no concession to its location, which was not officially acknowledged. Two excursions into East Berlin were made possible by the conference, and I took advantage of both of them. A bus tour was scheduled for April 5th, the day Libyan agents planted a bomb in a West Berlin discotheque favored by American service personnel. Aside from a long delay at Check Point Charlie, the tour was not affected. *Bridge of Spies* brought back a lot of these memories.

Michael Dobson

Remembering the Shakespeare of the National Theatres

The centrality of the Shakespeare canon to the emergence of state-supported theatre in Britain has never been in question: Daniel Rosenthal's recent monumental history of the National Theatre in London (est. 1963) even dates that institution's pre-history from the birth of Shakespeare nearly four centuries earlier. I am interested in this paper in comparing such accounts of Anglophone state theatres with the histories of other national theatre institutions in other countries, in the founding repertoires of which Shakespeare's plays have often been almost as prominent. Why has the Shakespeare canon been so persistently important to these attempts to identify the stage with the state? And how, and by whom, have these intersections between theatre history and political history been remembered? Beyond London and Stratford, I will be looking in particular at examples from Germany, Latvia and Romania.

Stuart Hampton-Reeves

Shakespeare and Battlefield Re-enactment as a Site of Memory

Theatrical memory functions as one particular kind of re-enactment of the past, where the past is scripted and performed before an audience. I want to put the performance of historical battles in Shakespeare into critical tension with another form of theatrical remembering, that of battle re-enactment societies where the transactional relationship between performer and spectator is radically different, where participants are (to borrow a phrase from Augusto Boal) 'spectactors' in an event which is exclusively focused on the recreation of a specific event in the past. What links both Shakespearean historical battle scenes and such recreations is a shared commitment to memorialising the event through

performance. In what ways do such events work as commemorations, to what extent do they share commonalities in their articulation of performance as a 'site of memory', to use Pierre Nora's important work on the gap between history and memory. I will focus in particular on the Battle of Towton in *3 Henry VI* and on the Globe production of that play on the battlefield in 2013, exploring the intersections of commemoration and history in both. I will also look at other forms of battlefield recreation, including an immersive online 'Wars of the Roses' game, as a way of situating each iteration of history as different kinds of 'sites of memory.'

Jennifer Holl, Rhode Island College

Making Memories: Performance, Absence, and the Early Modern Theatrical Souvenir

The ephemerality of the theatrical event provides a recurring thematic exploration across a number of Shakespeare's plays, from Prospero's "insubstantial pageant" to Macbeth's player strutting and fretting his hour upon the stage to be heard no more. This paper argues that it is precisely the immaterial, ephemeral nature of theatrical performance that gave rise to early modern theatrical souvenirs—material printed artifacts that promised extended access to the fleeting pleasures of the stage. As Susan Stewart says in *On Longing*, "We do not need or desire souvenirs of events that are repeatable. Rather we need and desire souvenirs of events that are reportable, events whose materiality has escaped us, events that exist only through the invention of narrative."

This essay explores the nascent culture of the early modern theatrical souvenir trade, building on the souvenir-theorizing work of Stewart and Beverly Gordon, who defines the souvenir as an object that "help[s] locate, define, and freeze in time a fleeting, transitory experience." The ephemeral nature of the theatrical event, then, offers fertile ground for the production and consumption of souvenirs, and this paper explores the means by which early modern print plays and praise poems increasingly employed souvenir "markers"—that is, retrospective and often highly specific references to past performance that signal the object's connection to the event. However, this paper further argues that such markers also highlight the absence and irretrievability of the event and thereby offer themselves up as necessary and material generators of memory that allow the unrepeatable performance event to survive as narrative.

Allison Kellar

Memorizing the Role: Cues and Clues in Actors' Parts

This paper analyzes eighteenth-century actors' parts to reveal how the part system encouraged actors to rely on verbal and visual cues when learning and performing their roles to collaborate in performance. In independently studying his part, an actor not only memorized his lines, but also applied the part's spatial design, or visual arrangement, to his performance: the physical scroll or book, the markings, the layout of the part and cues, the stage directions, and other notes helped the actor to map his affective reactions, character interactions, and spatial orientation within the fictive performance space.

This paper examines how eighteenth-century Shakespearean parts vary in the placement of cues, the number of words in a cue, and the amount of stage directions written on the page. Certain extant parts provide more clues than others, and the parts' rules for cue lengths, textual alterations, and stage direction notes seem somewhat to depend on the actor,

scribe, or company. Cue lengths and other clues, however, could reveal more information about actors' memorization techniques because actors, when rehearsing independently, could use cue-length variances as well as a cue's contextual clues to spatially map their parts onto the stage as they learned their parts.

Catherine Loomis, University of New Orleans

"He dies to me again when talk'd of": Children, Loss, and Shakespeare's Memory

This essay considers stages on which personal and cultural memory collide. Shakespeare's plays make frequent figural use of dead infants and children, and occasionally, and memorably, report or depict the violent deaths of children. Given what we know of early modern mortality rates, Shakespeare could depend on members of his audience reacting with pity and terror when confronted by these images and stage pictures. But during Shakespeare's career, members of his acting companies were also losing their infants and children, as did Shakespeare himself when his son Hamnet died in 1596. What roles do Shakespeare's fictional dead infants and children play when performers and audience members are forced to remember their own losses? Do these images display and evoke a different level of intensity and engagement on the part of actors and viewers than other efforts to use memory as a means, cautionary or hopeful, of integrating past and present?

Gemma Miller, King's College London

'A Fairytale for the Twenty-First Century; Or Legitimising Child Sacrifice in Kenneth Branagh's *The Winter's Tale*'

When Time 'slide[s] / O'er' sixteen years' in *The Winter's Tale*, he not only creates a temporal blank, but a blank that corresponds directly to the age between infancy and adulthood. Mamillius has, by this point, died while still in petticoats; Florizel, whose birth 'was not a full month' apart from that of Mamillius, is a 21-year-old man; and Perdita, last seen as a baby at the end of act three, reappears aged 16. Anxieties related to this vanished age of childhood are echoed throughout the play. Most notably, the Old Shepherd, reflecting upon the waywardness of early modern children, goes so far as to wish that were 'no age between ten and three-and-twenty'. What Time actualises in the 16-year lacuna at the centre of the play is almost an exact fulfilment of this wish: the age of childhood becomes the 'no age' of the Old Shepherd's whimsical musing. The trend in recent productions has been to foreground this loss of childhood by memorialising Mamillius. Many directors choose to revive him as a ghost or double the actor with Perdita, insisting upon his memory through the physical presence of the young actor. However, Branagh took a different approach that was, at first sight, unfashionably conservative. Drawing upon a collective cultural nostalgia for Victoriana, he reconfigured his *Winter's Tale* as a 19th-century fairytale in which Mamillius was presented less as a tragic victim than as a Dickensian 'wise child' upon whose martyr-like death the moral regeneration of his father and the reconciliation of his family depended. In this paper I argue that in the process of smoothing over the death of Mamillius, this modern-day fairytale revealed, even while it occluded, profound social anxieties relating to childhood and its disappearance, revealing truths about our society that, while almost certainly unintended, were nonetheless potent.

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Remembering Hamlet at Elsinore

The emotional power of memory is keenly explored in *Hamlet*. Whether memory motivates a bereaved son to avenge his father's murder, a deceived wife to turn against her second husband by better remembering her first, or suicidal man to stay alive as an animate memento mori, in *Hamlet* memory is a force active in the present moment, not one safely relegated to the past. In this paper, I propose to use a History of Emotions approach to understand memory's role in the emotional practices of *Hamlet*, to consider how an unusual performance of *Hamlet* at Elsinore (Kronborg Castle) in 2016 further illuminates memory's role in the circulation of *Hamlet*'s emotions in practice, and, finally, to draw some conclusions about the History of Emotions as an approach to Shakespeare.

Mindful that emotions are not possessed, but practiced, as Monique Scheer has usefully theorized, this paper first charts memory's role in the "nexus of doings and sayings" by which emotions are mobilized, named, communicated, and regulated among the characters in *Hamlet*. To incorporate actor, audience, space, and theatre practice into this analysis, I draw on Barbara Rosenwein's notion of emotional communities, and Susan Matt and Peter Stearns' suggestion that the practice of emotions can serve the individuals within an emotional community as an emotional regime, to spread and enforce behavioural norms, or as an emotional refuge, a site of release and freedom from those norms. *Hamlet Live* is a useful case study precisely because it creates a series of precarious emotional communities of unwitting, even unwilling, spectators whose behaviour illustrates these strands of History of Emotions scholarship.

Adam Rzepka, Montclair State University

"That dim monument": Romeo and Juliet's memorial enclosures

Romeo and Juliet seems to be conditioned by a repetition compulsion that binds its internal structure closely to its performance legacy. As Lina has argued, it is "a key example of mnemonic structuring"; as John Channing Briggs has noted, it seems to inspire in audiences a "compulsion to repeat." My paper will argue that these memory effects rely on a topological fantasy in which the spaces of the crypt and the theater are conjoined as sites of living death and unfinished mourning. I begin with the observation that in Romeo and Juliet, passionate desire is bound not just to death but to living death, from Romeo "already dead" in his unrequited love for Rosaline through Juliet's vivid, overpowering visions of being buried or entombed alive. In this sense, each performance of the play is part of a work of endless mourning, both for its protagonists and for the audience, which is reminded by the Prologue

of the fate that most playgoers already know the lovers will meet (and have met, and will continue to meet). The play proceeds through variations on the vitally morbid space in which these tragic deaths refuse to be final: first for Romeo, in the "artificial night" of his darkened woods and chambers; then for Juliet, in her imagined "new-made grave" and "dim monument." When Romeo discovers her "poor living corpse" in that same monument, it is both a "womb of death" and a "feasting presence full of light"—like the theater it opens into, a ritual space that gives life to tragic ends, over and over again.

Lisa S. Starks

Jessica's Ring: Levinas, Memory, and Shakespearean Performance

In my SAA paper, I'll be exploring Emmanuel Levinas's dual sense of memory within the contexts of his radical ethics and suggest ways that it might relate to Shakespearean performance. I argue that what Anna Herzog terms Levinas's "memory of the immemorial," or conscious memory transformed through ethical memory,[1] is intrinsic to Shakespeare in performance, and I cite Michael Radford's 2004 film and Jonathan Munby's 2105-16 Globe stage production of *Merchant of Venice* as examples.

Since these productions of *Merchant* emphasize historical Jews in early modern England and develop the Holocaust as subtext, they primarily deal with the first of the two types of memory in Levinas's theory – the ego, conscious, or ontological memory – through which past events are conceptualized and represented. Conversely, Levinas's second type of memory, the immemorial or ethical, intersects with his idea of transcendence as the human need to move beyond the self toward something "otherwise than being," an a priori ethical memory for the Other, a commandment from God that precedes everything else.

Levinas's two kinds of memory at first appear to contradictory, but as Anna Herzog explains, the two intersect with each other in a kind of loop, with the immemorial exceeding consciousness and then reconnecting back to it over and over again. When memory returns to consciousness after experiencing the immemorial, however, it is transformed by an ethical sense. Leah's ring may be seen a metaphor of this endless circular loop of memory.

I argue that Shakespearean performance has the potential to figure and refigure this memory of the immemorial. For example, at particular moments – such as the appearance of Leah's ring in Radford's film or Jessica's (Phoebe Pryce) Hebrew prayer at the end of Munby's Globe theatrical performance – these productions gesture beyond ontological or theatrical memory toward the memory of the immemorial and showcase Levinas's radical ethics.

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Working Title: Resurrection and Remembering the Harrowing of Hell

Recent study in medieval drama, especially the cycle plays so central to civic culture in the late middle ages, has emphasized continuity with the Elizabethan stage. Scholars have noted both how Shakespeare and his contemporaries borrowed performance practice from their predecessors and how those predecessors remained in the popular consciousness (and indeed in popular performance) well past the suppression of the cycles in the latter half of the

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[1] Anna Herzog, "Levinas, Memory, and the Art of Writing," *Philosophical Forum* 36.3 (2005): 333-43.

sixteenth century. While this continuity has bridged some unnecessary divides between medieval and Renaissance literature, this essay focuses on a real cleavage between early modern and medieval drama: the language of the stage when it speaks of itself.

      To illustrate this divide, I consider first the "Harrowing of Hell" play from the Towneley MS. This play presents a subject of religious myth in accordance with representations from icons and liturgical ritual common throughout Christendom. In *King Lear*, we find an echo of this drama in Cordelia's reunion with her father (IV.vii). What divides these two images of resurrection, I argue, is a change in the understanding of memory, specifically, in the ability of a community to re-enact a shared history (especially a mythic history) as tradition, especially as discussed by sociologist Paul Connerton. I hope to show that the language of the Towneley Harrowing invites participation in an act of ritual which the Elizabethan stage remembers, but cannot quite make itself believe.