

**2018 Seminar: *The Taming of the Shrew* and Its Afterlives 1**  
**Leaders: Coppélia Kahn, Brown University;**  
**Linda Woodbridge, Pennsylvania State University**

**Patricia Akhimie, Rutgers University, Newark,**

**Travel for Marriage:  
The Newlywed's Journey in *The Taming of the Shrew***

This paper explores the role that travel plays in the making of marriages and the taming of shrews. *The Taming of the Shrew* draws upon a narrative tradition that accompanies a cultural commonplace: the episode in which a daughter leaves her father's home and journeys to her husband's home. Examining the legal, literary, and folkloric significance of travel for marriage in early modern England, this paper asks how Katherina's travel reflects and disrupts ideas about the transformation (through transportation) of daughters into wives.

**David Bevington, University of Chicago**

**Sometimes Crossing a Line  
*The Taming of the Shrew* in Chicago and London**

Adaptations of *The Taming of the Shrew*, often helpful, can do the play a disservice when the point of a given production seems to be that of discrediting Shakespeare's original as irredeemably flawed. This essay looks at recent productions in Chicago and Stratford that suggest a failure of critical responsibility.

**Clara Calvo, Universidad de Murcia**

***Taming the Shrew* Around Wartime:  
From Europe to New York**

This paper looks into the reception of productions of *The Taming of the Shrew* in the last years of the Edwardian period and the first years of the First World War to suggest that the inclusion of the induction and the choice of 'original practices' for the *mise-en-scène* minimised the play's problematic notions of gender.

**Juan F. Cerda, Universidad de Murcia**

**Dissident Feminism at the End of the Franco Dictatorship  
*The New Taming of the Shrew***

My paper compares two Spanish productions of *The Taming of the Shrew* (1975 and 2008) to chart recent trajectories in the performance history of the play and ultimately argue for the consolidation of an unsettling postfeminist backlash.

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**Heather Easterling, Gonzaga University**

**Taming, Obedience, Honesty, and Will:  
Reading *The Shrew* and #MeToo**

*The Shrew* is urgent in 2018. We've asked before "why we still study and perform *Shrew*...a comedy...[that] reiterates rather than inverts the inequities of power," but 2017 brought #MeToo's explosive deconstruction of contemporary gender relations and sexual politics. What does Katherina's final speech, "so radically position[ing] subjection as the determining condition for women's subjectivity" now mean? This paper explores how #MeToo recasts *Shrew* and its popular and critical afterlife.

Jennifer Flaherty, Georgia College, "*Taming* the Internet: Katherine, Bianca, and Digital Girlhood." My paper examines how *Taming of the Shrew*-based web series address gender in the age of spreadable media. By reworking the dichotomous femininity of the Katherine and Bianca characters, *Call Me Katie*, *Shrew That*, and *Kate The Cursed* challenge the idea some forms of girlhood are more acceptable than others.

**Erin Kelly, University of Victoria**

***The Shrew* When New**

My paper explores how *The Shrew* responded to earlier shrew plays, ballads, and jests. After *The Shrew*, taming stories feature a battle of the sexes; before Shakespeare's play, shrew texts focused on (and ridiculed) the types of men who cannot control their wives. Shakespeare's *The Shrew* changes the trajectory of the afterlife of the sixteenth-century shrew tradition.

**Natalia Khomenko, York University**

***The Taming of the Shrew* and the Taming of Shakespeare in Soviet Russia**

This paper will examine Soviet approaches to *The Taming of the Shrew*, purportedly valued for its critique of patriarchal feudalism. I argue that the play's metatheatrical framing and ambiguous conclusion allowed Soviet directors and writers an opportunity to interrogate and define the significance of Shakespearean drama for the post-revolutionary culture.

**James Marino, Cleveland State University**

***Sauny the Scot* as Reception Evidence**

John Lacey's Restoration adaptation of *The Shrew*, *Sauny the Scot*, dramatically increases the play's misogyny. But it does so by amplifying misogyny already in Shakespeare's text, giving audiences more of what they came for. Shrew-taming becomes more of a

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shared effort by the play's male community. And at least one early copy's marginalia suggests readerly participation.

**Joyce MacDonald, University of Kentucky**

**Remaking Marriage in a Black Adaptation  
of *The Taming of the Shrew***

Looking backward to the performance of Lorenzo Fuller in Cole Porter's 1948 *Kiss Me, Kate*—his musical adaptation of *The Taming of the Shrew*—as well as to Gary Hardwick's 2003 film *Deliver Us From Eva*, which sets the play among a group of black sisters in modern-day Los Angeles, my paper will argue that these characters' race creates distinct opportunities to rethink the places of performance and gender in the play.

**Romola Nuttall, King's College London**

***The Taming of the Shrew:*  
Afterlives and Elizabethan Economics**

My paper explores the performance of gender roles in critical afterlives of *The Taming of the Shrew*. Building on historicist-feminist narratives, as well as more recent studies of early modern female agency in commercial and domestic production, I reconsider Elizabethan economics to reframe the relationship between Katherine and Petruchio.

**W. Reginald Rampone, Jr., South Carolina State University**

**Masculinity and the Male Body in Stage Productions  
of *The Taming of the Shrew***

The shirtless male body of Petruchio stands as a foil in relation to other men in productions of *The Taming of the Shrew*. The paper determines how various power relations are constructed in relation to multiple male bodies in film texts and perhaps in relation to other various renditions of this play as performed on stage.

**Milla Cozart Riggio, Trinity College**

**Power Plays:  
Who is finally Kated?**

In Franco Zeffirelli's 1967 Burton/Taylor film, Elizabeth Taylor's choices differentiate her Kate, playing within the text, from those of Mary Pickford in Sam Taylor's 1929 Fairbanks/Pickford film. In an adaptation loosely based on Garrick's *Catherine and Petruchio*, Pickford is given subversive cinematic strategies designed to empower her, but she remains subordinate.

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**Katherine Romack, University of West Florida**

**'Never was so mad a match':**

**John Lacy's *Sauny the Scot***

My paper examines John Lacy's 1667 attack on the author of the first sustained critical appraisal of Shakespeare, Margaret Cavendish, Duchess of Newcastle. In his adaptation, Lacy launches a radically eikastic taming of Margaret that stands in sharp contrast to Cavendish's more phantastic vision of theatrical mimesis.