

**Physical and digital forms of revival and archiving in Big Telly and Creation Theatre's
The Tempest, 2019-2020**

Pascale Aebischer

My contribution will examine the relationship between archive and performance in Creation Theatre and Big Telly's co-production of *The Tempest*. They first performed the play as a site-specific, immersive promenade production in the Osney Mead industrial estate on the outskirts of Oxford in Summer 2019. When the Covid-19 pandemic struck, the company used the archival remains – both in terms of individual memories and in their physical form as leftover costumes and designs – to reimagine the production for Zoom performance in April and May 2020, with some shifts in the casting. The production was revived one final time as a Zoom show in July 2020 with a different Ariel in the cast, who re-performed that part in a performance that was both a reinhabiting of the blocking created for another performer and a reimagining of that performance for a literally new environment.

I want to think through the connections between re-performance, memory and the digital archive, and examine how the resistance to digital performance of the 2019 Ariel has permanently impacted on both her performance of the role and on the digital archive the production leaves behind. What happens when a performer re-performs a role they played before? How is that different from stepping into a role previously inhabited by another performer (as, famously, in the Wooster Group's *Hamlet*), and to what extent does the digital archive play a role in this act of re-performance? And is there a sort of skeuomorph effect that allows remnants of a previous performance to survive in a revival?

Performing Remains in *Hamlet*

Michael Benitez

My paper uses *Hamlet* to reconceptualize the theater not just as a retrospective memory machine (à la Marvin Carlson), but as an ongoing performance of life and death, as a prospective mode of survival. The play consistently muses on unending death and decay, but it most vividly reanimates its remains through memorial reconstructions, such as the accounts of the Ghost's appearance; the restagings of the king's death; Hamlet's morbid reminiscing with Yorick's skull; and Gertrude's recounting of Ophelia's death. These diegetic examples of recollection, recitation, and playacting carry theatrical resonances, and such metatheatrical moments resurrect these remains: rhetorically through speech, and vicariously through the embodiment of the character/actor. They foreshadow Hamlet's own future as a "story" for Horatio to tell, in which "the rest is" decidedly not "silence" (5.2.384, 395), but instead an ongoing retelling of Hamlet's life and death—in short, *Hamlet* the play. Accordingly, the play theorizes memory as a future-oriented site of performance, not just the converse in which performance is memory-based. This framing extends Rebecca Schneider's model of performance as remaining or reenactment, as it views memory not only as a repository but also a live, and life-sustaining, theatrical space: the more information memory accretes, and the more performances it enables, the more theatrical life it has to give.

“’Tis in my memory lock’d”: Shakespeare, Paratheatrical Programming, and the Archive

Emily R. Lathrop

Paratheatrical programming such as talkbacks, post-show discussions, and pre-show lectures make up a significant portion of program offerings at US Shakespeare institutions, yet materials from and transcripts of these events are not prominent features of theatrical archives. This paper attempts to chart the history of these events and takes up the question of how this archival gap occurred and how it has affected conceptions of Shakespearean performance history in the US. Ultimately, I argue that this gap occurs for three main reasons: early Shakespeare programming not being tied to institutions, the nature of theatre marketing and attendance, and the focus on major cities as centers of audience engagement. Alongside scholarship, this essay utilizes interviews with theatre staff undertaken in the summer and fall of 2019. This essay ends by offering ways scholars and practitioners can work together to expand the paratheatrical archive to more accurately portray the history of audience engagement and Shakespeare in the United States.

Popular Performance and Feminist Perspectives in the Archives

Erika T. Lin

In trying to locate performance in early modern archival sources, scholars often focus on explicit references to plays—and then bemoan the lack of evidence. But when we move beyond drama to festive and ritual practices, unexpected performance traces can be found even in texts that seem strictly literary. This paper examines a jestbook-like tale about a lascivious friar that I argue has deep connections to early modern May Games. I model a method for recovering popular festivity and its affective impact on audiences, an approach that especially foregrounds feminist perspectives otherwise lost. This way of reading also enriches our view of concepts such as character and narrative that are situated at the intersection of text and performance, and thus illuminates how paratheatrical practices shaped scripted drama. Festivity constituted a mode of embodied knowledge, a repertoire enabling the transmission of beliefs and practices outside the archive of official history. Expanding our methodological toolkit by analyzing, in the seeming absence of evidence, such complex matters as performance and affect—actions and sensations that were ineffable and ephemeral even in their own era—can serve as a blueprint for how to study all historical experiences that exceed, by definition, the textual evidence.

Pyramus and Thisbe in Theresienstadt

Georgina Lucas

Content Note: Genocide, the Holocaust, Child Victim

Štěpán Pollak was born on the 19th November 1931 to a Jewish family in Czechoslovakia. After the German invasion of 1938, the newly constituted German Protectorate of Bohemia and Moravia registered Štěpán at his home in Prague’s 5th district. On the 4th of September 1942, about three months after the assassination of Reinhard Heydrich – an event that precipitated a wave of atrocious retaliations and redoubled the Third Reich’s genocidal programme – Štěpán was taken from Prague on transport no. 292 to Terezín, a fortress town about an hour from the capital and home to the Third Reich’s ‘model concentration camp’, Theresienstadt. He was eleven years old. A little over a year later Štěpán was transported again (no.1283), from Terezín to Auschwitz where he was murdered. Of the one thousand people transported with him to Terezín, only 54 survived. This biographical record is brutal and sparse; these are the details recorded by the Third Reich. They cover only circumstances significant to this vicious regime: transport and mass murder.

Alongside this archive of violence are more fragmentary sources that speak to Štěpán's humanity and vitality. Despite its horrific conditions and the constant threat of deportation, Theresienstadt was home to a rich cultural life that included concerts, lectures, religious instruction, and theatre. While at Theresienstadt, Štěpán was an artist, and, quite possibly, a theatre goer. In this paper, I examine a picture drawn by Štěpán during his time at the camp: Pyramus and Thisbe, talking 'through the chink of a wall' from *A Midsummer Night's Dream*. Situating this work within the wider visual archive held at the Jewish Museum of Prague and drawing upon survivor testimony documenting Shakespeare performance at Theresienstadt, I ask what this picture does and does not, can and cannot, memorialise.

How New Was 'Ne'? Henslowe, Shakespeare, and the Novelty of Theatre

Eoin Price

In his theatrical account book, the entrepreneur Philip Henslowe recorded the daily performances of the companies performing at his playhouses, noting the name of the theatre companies performing plays, the dates of performances, the names of the plays, and the box office takings. Next to some plays, Henslowe wrote the word 'Ne', a term which seems generally to refer to the production of a new play. But scholars have noted that some of the plays recorded as 'Ne' appear to have received earlier performances. Taking the 24 January Sussex's Men performance of *Titus Andronicus* as a case study, this essay asks, what makes a play new? Henslowe records *Titus* as 'Ne' and, indeed, the play was probably receiving its first performance at his Rose playhouse and so may have been new to him, but when *Titus* was printed later in the same year, its title page advertised what are likely to have been prior performances by the Earl of Derby's Men, and the Earl of Pembroke's Men. Was *Titus* new when Sussex's Men performed it and if so, to whom? At what point did it cease to be new? Taking Henslowe's diary literally, we might say that a play ceased to be new almost instantly, for Henslowe did not consider the second or third performances of a play to be worth noting as 'Ne'. But Henslowe's administrative understanding of theatre seems unlikely to accord well with the much messier reality of playgoer experience. Considering the contingency of newness, this essay examines the effect of audience memory and knowledge on the experience of playgoing as glimpsed in the archive of Henslowe's diary.

'Don't Suada Me:' Performing Folly, Memory and Class in the 1640s

Nikki Roulo

My essay brings into conversation discussions of class, memory and folly in early modern England: How do early modern actors, who played the fool, use genres that cut across class (such as proverbs and quips) to critique the position of citizenship? In particular, how do these actors simultaneously perform and critique class and citizenship by tapping into the humanist topos of folly? Susan Dwyer Amussen, Nora Johnson, and others persuasively trace the social order of early modern England and guild actors, but few critics consider their performance of folly and word play. After the theaters closed in 1647, numerous pamphlets circulated, including *Certaine propositions offered to the consideration of the Honourable Houses of Parliament; The Players Petition to Parliament; The Stage Player's Complaint*. These pamphlets decried the jobless states and class dynamics of actors and musicians. Throughout the seventeenth century, actors, including Robert Armin and Andrew Cane, worked as apprentices while moonlighting at the theater. Often transplants to London, these performers relied upon their wits to perform "making ends" meet. By examining the folly in the universal wordplay of proverbs and quips throughout these pamphlets, we encounter a rich critique of citizenship and class in 1640s England.

Syncopated Time: Staging the Restoration *Tempest*

Richard Schoch

As part of the research project ‘Performing Restoration Shakespeare’ (2017-20), for which I was Principal Investigator, our research team staged scenes and songs from the Shadwell-Dryden-Davenant version of *The Tempest* at the Sam Wanamaker Playhouse in 2017. In this paper I reflect on how our scholar-artist collaboration in making performance functioned as sustained moments of what Rebecca Schneider (following Gertrude Stein) has called ‘syncopated time’ – in this instance, a collision of archival past and embodied present, in which each dimension punctured the other. I suggest that what can emerge through such syncopations are performance-generated insights that neither the recorded past nor the embodied present could fully apprehend on its own.

Who’s Zooming Whom? Spectators, Performance, Archives, Memory

Adele Seeff

If we define archives as objects, we must also assert that performance histories are notoriously subjective. They are highly and randomly selective, both in their choice of which “exemplary” productions to include and selection of evidence. Even an exhaustive use of available evidence (promptbooks and their marginalia, photographs, reviews, interviews, performance histories, including those in authoritative, scholarly editions of a particular play) disappoints the researcher. Performance histories necessarily and inevitably omit actor-audience interactions, the ephemeral, the lost, the “live.”

I explore the impact of memory shards, memory’s lacunae, and “present wholeness” in the theatre on the spectator’s phenomenological experience of dramatic performance in the theatre. This enquiry includes a consideration of “liveness” and the “virtual,” however imbricated they are with one another, of real bodies and their simulacra. I draw on Peter Brook’s 1970 production of *A Midsummer Night’s Dream*, Nicholas Hytner’s 2013 production of that play, and the 2018 mediatized exhibition of Gustav Klimt at Paris’s first digital art museum, Atelier des Lumières to support my investigation. Does, or how does, memory interact differently with mediatized Shakespeare? Does our memory store our imaginative, empathetic engagement with the physical body on stage who, in turn, is an experiencing subject? Is empathy an aid to memory?

Air as Archive, or Pneumatic Enargeia in *Antony and Cleopatra*

Stephanie Shirilan

The pandemic “pivot” to online/hybrid, asynchronous, and other kinds of socially-distanced theater has both amplified the importance of (shared) air to the experience of live, in-person, site-based theater, and brought into focus the ways in which this phenomenality is produced *imaginatively* in the dramatic representation of recollected atmosphere, especially in the performance of such remembering. My paper will focus on Enobarbus’s evocation of Cleopatra’s pneumatic presence as a particularly lucid example of enargeic liveness conjured through pneumatic memory, the memory of atmosphere and shared air. My paper argues that air is one of the key “materials of theater” that constitute the “materials of memory,” in Lina Perkins’ Wilder’s phrase. Drawing on early modern materialist psychology, I suggest that air itself is an archive that “bod[ies] forth absence” in the theater. In stark contrast to the claims that Shakespeare’s characters routinely make about the ephemerality and evanescence of air and/as

memory, I propose that pneumatic *energeia* serves as something like a tool of time travel, a “chronotope” (to use Perkins’s borrowing from Bakhtin) through which “time...thickens, takes on flesh” and reflect on the ways that pandemic theater makes this more apparent.

The Dramatic Identities of Stage Properties

Jodie Smith

The property inventory compiled by Phillip Henslowe in 1598 for the Admiral’s Men not only provides us with information about the infrastructure of the early commercial theatre, but also with a glimpse into the memory archive accessible to its playwrights and playgoers. Of the eighty-one entries in this inventory, twenty-three are assigned dramatic identities: three of these cannot with certainty be allocated to specific plays, eight are assigned to retired plays, and twelve can be classed as ‘active properties’, in the sense that they had been, or would be, in repertory within twelve months of the inventory’s compilation. Implicitly at play in Henslowe’s naming of these properties is an intriguing degree of what Aleida Assmann calls ‘active memory’. While these twenty-three properties are remembered for their dramatic identities, many more are not assigned to specific plays and are examples of artefacts that have become detached from their former reference points.

My contribution explores the ways in which these properties participated in a cultural conversation of both ‘active’ and ‘passive’ memory and examines the extent to which this ‘memory archive’ might have been utilised by playwrights to produce and redistribute ideas through modes of non-verbal discourse.