BRITISH SHAKESPEARE ASSOCIATION

BSA 2024 Conference: 'Shakespeare's Writing Lives'
De Montfort University, Leicester
26 - 28 June

Book of Abstracts

(Abstracts for panels and roundtables provided where available; seminar paper abstracts are not provided here but might be available upon request from the seminar convenors)

Wednesday 26 June 2024

1-3pm Edward's Boys Open Rehearsal (Chair: José A. Pérez Díez)

3.30-4.30pm Welcome and Opening Keynote Address by **Lois Potter** (University of Delaware): 'Writing Shakespeare, Shakespeare Writing' (Chair: Alison Findlay)

4.40-5.40pm Rewriting Richard III, *Richard, My Richard*: Philippa Gregory interviewed by Alison Findlay (Chair: Pete Smith)

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Thursday 27 June 2024

 9.30-11am Parallel Sessions:

PANEL 1: Authenticating Shakespeare – What did Shakespeare really write? (Chairs: Brett Greatley-Hirsch) **TY 1.01**

Kirk Dodd (University of Sydney) 'Bigrams and discontinuous bigrams as markers of authorship in *1 Henry VI*'

My project looks to resolve authorship in scenes 2.3 and 5.7 of *1Henry VI*. Where Vincent proposes Greene as author for 3.1 and 5.8, and Marlowe for 2.3 (but not 5.7), Hugh Craig proposes Marlowe for 5.7. My method uses conjugational "NEAR_20" searches in EEBO (EMB) to find similarity trends for bigrams and discontinuous bigrams as markers of authorial habit in the works of ten authors. For example, from a statement in 5.7: "Speak, Winchester, for boiling choler chokes / The hollow passage of my poison'd voice", searches for "boil NEAR/20 choler" and "choler NEAR/20 choke" draw singular hits exclusive to Greene: in "Ciceronis amor" (1589): "to ease hir mind of some choller that boiled in hir secret thoughts" and "Farewell to folly" (1591): "Vadislaus so grudged…, that choaking his choler with silence, he made no replie". Raw data shows strong hits for Greene, Marlowe and Shakespeare, yet my paper will present more nuanced findings, suggesting likely authors for particular sections.

Heejin Kim (Kyungpook National University), 'Artificial Intelligence in Shakespeare Studies: Experiments in Early Modern Text Classification'

This study aims to present a new and experimental approach to classifying early modern plays through artificial intelligence, dividing the subset of early texts into different categories for AI analysis. By employing an artificial intelligence model, the research seeks to identify the nuanced distinctions between each pair of texts, leveraging their unique textual, linguistic, and stylistic features. This approach is critical for understanding the variations in the production and dissemination of texts, textual integrity, and authorial style, among other factors. The research is grounded in balanced and carefully paired datasets, as well as precise feature engineering and iterative model refinement in the digital analysis of literary texts. The deep learning framework enables a more detailed and sophisticated analysis of text variations, offering contributions to Shakespeare studies and the broader field of early modern literature.

Gabriel Egan (De Montfort University), 'What we will never know about authorship: Limits to the art of attribution'

Some of the peculiarity of human language is attributable to the peculiarity of the branch of mathematics that underlies it. Language generation -- that is, humans thinking up and saying or writing new sentences – is a stochastic process. This means that it is both random and predictable. Making sense of this seeming paradox requires ideas from the discipline called 'Information Theory' inaugurated by Claude Shannon. This talk will consider some notable recent failures to grasp the relationship of randomness and predictability when trying to attribute plays by early modern playwrights, including Shakespeare. A central problem is that Shakespeare left us more plays than any other dramatist of the era, and that disproportion skews the results we get from certain methods of authorship attribution. This talk will suggest how we can minimize the resulting distortions.

SEMINAR 1: Shakespeare and Europe – the writer and his continent (Convenor: José A. Pérez Díez) **TY 1.02**

- **Ann-Sophie Bosshard** (University of Zurich)
- **Diana Henderson** (MIT / Massachusetts Institute of Technology)
- **Anna Kowalcze-Pawlik** (University of Lodz)
- **Natália Pikli** (Eötvös Loránd University, Budapest)
- **Eilis Smyth** (Trinity College Dublin)
- **Alexander Thom** (University of Leeds)

SEMINAR 2: Picturing Shakespeare and Shakespeare's Fictional Afterlives (Convenors: Pete Smith and Katie Knowles) **TY 1.05**

- **Brandon Christopher** (University of Winnipeg)
- **Helen Hopkins** (Birmingham City University)
- **Sabina Laskowska-Hinz** (University of Gdańsk)
- **Taarini Mookherjee** (Queen's University Belfast)
- **Ivona Misterova** (University of West Bohemia)
- **Anna Myers** (University of Edinburgh)
- **Shuo (Jasmine) Niu** (University of York)
- **Carlos Pons Guerra** (University of Leeds)
- **Eliso Pantskhava** (Akaki Tsereteli State University)

PANEL 2: Shakespeare's Hidden Histories/Biographies (Chair: Lisa Hopkins) **TY 2.01**

Martin Dodwell (Independent Scholar), 'Recusant Silhouettes in *Romeo and Juliet*'

The possibility that Shakespeare has left us a tribute to Christopher Marlowe in his writing of Mercutio is well known. Shakespeare generally follows his source quite closely in this play but significantly develops this character and creates the much admired Queen Mab speech ex nihilo. I will argue that there is a whole crew of Elizabethans silhouetted in the Nurse's speech of 1.3 (likewise absent from Brooke) and in Lady Capulet's speech that follows... but hidden with greater subtlety than Marlowe as they were recusant Catholics such as Campion, Mayne, Ford, and the Brigittines of Lyford Grange.

My best guess however is that Asquith is correct to suggest that Mary Browne, dowager Countess of Southampton and daughter of Lord Montague was a patron of Shakespeare before her son Henry Wriothesley received the dedication of Venus and Adonis. Unusually, she was married at the age of thirteen so gives us a pretext for another of Shakespeare's innovations.

Joseph Maddocks (Sheffield Hallam University), '"The Very Staff of My Age, My Very Prop": Care-Relationships as Prosthesis in Shakespeare'

'Marry, God forbid, the boy was the very staff of my age, my very prop' (2.2.61-2). So exclaims Old Gobbo upon discovering the apparent death of his son during the second act of *The*

Merchant of Venice. Old Gobbo is one of several Shakespearean characters to deploy the imagery of prosthesis to figure forth family relationships, here of 'staffs' and 'props', metaphorically enjoining forms of enablement that arise from both technological and interpersonal dependencies. Old Gobbo's exclamation invokes a wider tropological use of prosthesis in early modern culture, one that is often taken up as part of an appeal to the obligations of filial care. Exploring the representation of blind fathers and sons-as-guides in both *Merchant* and *King Lear*, in this talk I argue that both plays represent and interrogate a prosthetic model of care relationships, while showing how deceptive sons forcefully disrupt these relations.

> **Scott Shepherd** (Chongshin University, Seoul), 'The circumcised dog': Rereading Othello's Death in Light of Mosaic Allusion

Modern scholarship has reached a consensus on Othello's 'turbaned Turk' story: as he strikes himself down, Othello enacts 'the roles of both the Christian defender in the outposts of contested territory […] and the "turbanned Turk" who must be excised' (Thompson 35). Othello's story, the reading goes, demonstrates the ambiguity of his identity as simultaneously insider and outsider. While this interpretation is obviously powerful, it misses the clear allusion to Moses' murder of the Egyptian in Exodus 2. This paper argues that a reading of Othello's story is only complete when it encompasses the story's Mosaic allusion. I will explore how Othello's Aleppo story brings into contrast the conflicts within his identity in ways more subtle than commonly argued. Not only does Othello perform a 'suicidal re-execution of the malignant Turk' (Neill 159), but he also echoes the Old Testament hero whose own identity was as equivocal as Othello's.

> **Caroline Taylor** (St Hugh's College, University of Oxford), 'No-one's ever going to believe we've just cut it off, it's gone green': Prostitution, Piracy and Walter Raleigh's Head in *Measure for Measure*

In *Measure for Measure* (1604), Pompey infamously declares that prostitution would be "lawful… if the law would allow it." A similar judgement could be made of the newly minted East India Company. Although granted a royal charter in 1600, the EIC was often considered little more than legal piracy, it's dubious legality being emphasised by King James outlawing the practice in 1603 and imprisoning the famed privateer, Walter Raleigh.

First performed in the wake of both the EIC's first voyage in 1603 and Raleigh's trial in 1604, this paper argues *Measure* interrogates the validity of merchant venturing by depicting it as analogous to extra-marital sex. It will particularly focus on the Duke's substitution of the unchaste Claudio's head for the "notorious pirate" Ragozine's, which Amy Crunelle-Vanrigh contends is a cipher for Raleigh's. The indistinguishability of their heads suggests that the pair's actions are similarly comparable: both would be lawful, if the law would allow it.

11.15-12.30pm Parallel Sessions:

Q&A Session with **Mark Dudgeon** (The Arden Shakespeare) on **'Getting Published'** (Chair: Elinor Parsons) **HU 0.08**

ROUNDTABLE: 'Editing Shakespeare in the Twenty-First Century', (Chair: José A. Pérez Díez) **TY 1.01**

- **Peter Holland** (University of Notre Dame)
- **Gary Taylor** (Florida State University)
- **Gabriel Egan** (De Montfort University)
- **Suzanne Gossett** (Loyola University Chicago)
- **Gordon McMullan** (King's College London)

PANEL 3: Failures in Shakespeare's Biography (Chair: Kate Loveman) **TY 2.01**

Anouska Lester (Independent Researcher) 'Biographical impressions: authenticity and "Shakespeare's" seal ring in Stratford-upon-Avon'

In 1810 in Stratford-upon-Avon, a seal ring was found near Holy Trinity Church bearing the initials "W.S.". Stories abounded connecting the ring to Shakespeare and speculating how he may have lost it. Local antiquarian, Robert Bell Wheler, tried to ascertain whether the ring was Shakespeare's, but was not able to find any definitive proof. Two hundred years on, and the ring is firmly embedded in the narrative of Shakespeare's biography as told by the Shakespeare Birthplace Trust. It is used to provide a stamp of authenticity to their properties and activities: it was one of four items displayed in their First Folio exhibition (2023) and has been used as a trademark since 2014. It can be found on books, flowerpots, and fridge magnets around the Birthplace properties. This paper examines the notion of authenticity in "Shakespeare's" Stratford-upon-Avon through the seal ring and Wheler's failed attempts to establish its provenance.

Beth Sharrock (University of Warwick), 'Malone, Frustration, and Biographical Failures'

In his 1790 edition of *The Plays and Poems of William Shakespeare*, Edmond Malone laments biographical avenues not explored. Had perhaps Dryden, Davenant, or Betterton attempted to visit Shakespeare's daughter or granddaughter during their lifetimes, much might have been recovered. "Some letters at least," Malone conjectures, they "surely must have had."

Malone's interest in epistolary records of biography reflects more than his regret at the apparent failures of his predecessors: Malone's letters to the Stratford Reverend, James Davenport (1788), and later John Jordan (1790), document a search for biographical evidence laden with false leads, unanswerable questions, and failures. This paper considers how Malone's correspondence records the frustrations and disappointments of Shakespearean biography. It argues for the importance of failure and frustration within prevailing images of Malone as a fastidious bibliographer and a foundational figure in Shakespearean biography.

1.30-3.00pm Parallel Sessions:

SEMINAR 3: Shakespeare's Players: Lives, Legacies and Afterlives (Convenors: Anna Blackwell, Siobhan Keenan and Tom Rutter), **TY 1.01**

- **Gemma Allred** (University of Neuchâtel)
- **Crystal Biggin** (University of Leicester)
- **Ben Blyth** (University of Calgary)
- **Benjamin Broadribb** (Independent Scholar)
- **Amy Bromilow** (University of Nottingham)
- **Neslihan Ekmekçioğlu** (Çankaya University)
- **Sally Goodspeed** (Independent Scholar)
- **Ronan Hatfull** (University of Warwick)
- **Sae Kitamura** (Musashi University)
- **Andrea Smith** (University of Suffolk)

SEMINAR 4: Lives of Shakespeare's Contemporaries and Communities (Convenors: Lisa Hopkins and Geoffrey Marsh), **TY 1.02**

- **Annaliese Connolly** (Sheffield Hallam University)
- **Eva Griffith** (Independent Scholar)
- **Benjamin Humphrey** (University of York)
- **Thomas Kullmann** (University of Osnabrueck, Germany)
- **Domenico Lovascio** (University of Genoa)
- **Michelle Michel** (The Shakespeare Institute, University of Birmingham)

PANEL 4: Shakespeare and Religion / Shakespeare's Religious Afterlives (Chair: José A. Pérez Díez), **HU 0.08**

> **Luis Javier Conejero Magro** (Universidad de Extremadura, Spain), 'Religious Iconography and Biblical Intertexts in Shakespeare's Plays with a Spanish Presence (Shakespeare's Religious Afterlives Project)'

This study examines religious iconography in Shakespeare's language and explores biblical intertexts' stylistic and cultural functions in select plays, notably *Love's Labour's Lost*, *Much Ado about Nothing* and *Othello*. It analyzes how Spanish translations render these intertexts, emphasizing Shakespeare's rhetorical and poetic forms. Special attention is given to the symbolic significance of topical names in *Love's Labour's Lost*. This includes discussions around adaptations of Shakespeare's characters and the quest for authenticity in both the 'authentic' Shakespeare and authenticating Shakespeare. Additionally, the study compares nuances between the original English text and notable Spanish translations, providing insights into how historical and religious intertexts are interpreted across linguistic and cultural contexts. Thus, the role of religious iconography in shaping Shakespeare reveals the re-contextualization process in Spanish translations and contributes to cultural discourse.

John Jowett (Shakespeare Institute, University of Birmingham), 'The Protestant Shakespeare of 1623'

Though Shakespeare's theatre company the King's Men were closely connected to the royal household, the 1623 First Folio belongs to a moment when the company, with its Shakespeare legacy, were appropriated to the oppositional Protestant cause. My paper substantiates this claim by examining the Folio editors' acceptance of Shakespeare plays in versions adapted by Thomas Middleton, and by comparing them with another Shakespeare adaptation of 1623, Sir Edward Dering's *Henry IV*, prepared for private performance in Kent. Both adapters introduce short but tactical new passages reflecting the Protestant campaign for war with Spain at a time when King James was pursuing a policy of peace. The Folio's dedication to the present and future Lord Chamberlains responds to the Earl of Pembroke's active support of the company, and the company's involvement in factional court politics in the interests of its de facto patron the Lord Chamberlain, rather than its nominal patron the King.

Jonathan Sell (Universidad de Alcalá), 'Charles Gildon's The Life of Mr. Thomas Betterton and Shakespeare as pulpit divine'

The title of Charles Gildon's *Life of Mr. Thomas Betterton* (1710) is misleading, for the biography of the renowned actor and theatre manager is only the prelude to a translation of Michel le Faucher's *Traitté de l'action de l'orateur* (1657). Gildon's work was an early intervention in the eighteenth century's pulpit eloquence debate. It interpolated passages from English authors to illustrate Le Faucheur's text, with Hamlet's advice to the players predominant. Part of a larger project exploring the religious background to the emergence of bardolatry, this paper locates Hamletian declamation on the scale of pulpit oratory that ran from the dull lucubrations of Anglican preachers noted by Goldsmith, to the tear-jerking performances of Whitefield or Edward Young. It further argues that Gildon's positioning of Shakespeare anticipates the efforts of moderate bardolaters to accommodate the playwright between the extremes of social, religious and aesthetic politeness and enthusiasm.

PANEL 5: The Translingual Lives of Words in Shakespeare's Works (Chair: Sarah Knight), **TY 1.05**

This panel deals with Shakespeare's use of words of Romance origin more or less recently imported into English in the early modern period. Combining methodologies drawn from lexicology, literary analysis and cultural studies, we draw attention to the effects generated by the linguistically mixed nature of such words in individual plays, and also concordantially as the words circulate within the canon, in comic and tragic contexts. We reflect more broadly on Shakespeare's choice of Saxon words against words derived from Latin or imported from Romance languages to probe the issue of linguistic and cultural roots in Shakespeare's plays.

Laetitia Sansonetti (Université Paris Nanterre) 'Shakespeare's "armada"'

This paper will discuss the uses of the word "armada" in King John, The Comedy of Errors and Love's Labour's Lost, paying close attention to the interplay between spelling, pronunciation and meaning.

Ladan Niayesh (Université Paris Cité) 'Estranging by Degrees: The "carbonado" example in Coriolanus'

This paper reflects on the links between word biography and characterisation with the example of "carbonado" in Coriolanus, as it contributes to estranging the character by linguistically intimating religious, political and social transgression.

Iolanda Plescia (Sapienza University of Rome) 'Strange roots' in Shakespeare's Roman plays'

This aper will look at the word "roots", used in a sense which points to a mixing of language and etymologies that runs as a theme throughout the Roman plays.

3.30-5pm Parallel Sessions:

Tour of Medieval Leicester with **Steven Peachey** and **Elizabeth Wheelband** (sign-up at registration desk; meet in HU foyer at 3:25pm)

SEMINAR 5: The Parallel Lives of Stock Characters, or The Shakespearean Multiverse (Convenor: Miranda Fay Thomas) **TY 1.01**

- **Todd Borlik** (University of Huddersfield)
- **Koel Chatterjee** (Trinity Laban Conservatoire of Dance and Music)
- **Bethan Davies** (University of Roehampton)
- **Emma de Beus** (Queen's University Belfast)
- **Yuliya Kazanova** (University of Groningen)
- **Richard Meek** (University of Hull)
- **Yuki Nakamora** (Kanto Gakuin University)
- **Emily C. A. Snyder** (Shakespeare Institute, University of Birmingham)
- **Ana Weinberg** (Universidad Nacional Autónoma de México)
- **Yueqi Wu** (Shakespeare Institute, University of Birmingham)

ROUNDTABLE: *Shakespeare*, with the editors of the journal **HU 0.08**

PANEL 6: Shakespeare and Pedagogy (Chair: Siobhan Keenan), **TY 1.05**

Kohei Uchimaru (Osaka Metropolitan University), 'The Global Reach of the English Cult of Shakespeare in Schools: The Case of Modern Japan'

As Janet Bottoms argues, schools are 'one of the principal but often overlooked roots of the cult of Shakespeare'. This paper aims to explore the global impact of the English cult of Shakespeare in schools. It first examines the representation of what Clara Calvo and Coppélia Kahn called the 'cult of Shakespeare as man' in late 19th and early 20th-century English

schoolbooks. The analysis centres on Shakespeare's biographies and *King Lear*. It then discusses how such a cultic reverence for Shakespeare spread globally, particularly reaching Japan through locally produced English textbooks. The first section demonstrates how Shakespeare's biographies appeared in 'history' textbooks, such as *The Warwick History Readers* (1895) and *Highroads of History* (1915), thereby contributing to the reification of what Margreta de Grazia termed 'the discursively acceptable Shakespeare' as a historical exemplar of the English. The second section investigates *King Lear* in schoolbooks, primarily focusing on Thomas Nelson & Sons' evangelical orientation of the play, which, as Charles Laporte notes, intensified the late 19th-century cult of Shakespeare. The third section reveals how the reception of those texts in Japanese schools through locally produced English language textbooks led to the development of the Japanese cult of Shakespeare during the late nineteenth and early twentieth centuries.

> **Rebecca Yearling** (Keele University), 'Teaching Shakespeare's Violence: Beyond the Content Warning'

I am the Principal Investigator on 'Teaching Shakespeare's Violence', a BA/Leverhulme-funded project on how UK secondary schools teach the scenes of violence in Shakespeare's tragedies. For the last four months, my Co-I (Dr Claire Fox, an educational psychologist) and I have been visiting UK schools and sixth form colleges to survey and hold focus groups with GCSE and A-level English literature students, in order to discover their feelings about the violence in the tragedies they have studied (principally, *Romeo and Juliet*, *Hamlet* and *Macbeth*), and their thoughts on the use of content warnings and other methods of making students feel more comfortable with sensitive material. We are also surveying UK English literature schoolteachers to find out how they feel about Shakespeare's violence, and their own use of content warnings when teaching these plays. This paper will share some of the project's preliminary findings and discuss the next stages of the investigators' work.

> **Rob Myles** (Creative Practitioner & BSA 2023 Innovation Award Winner), 'Original Parallels, or looking back to leap forward'

TBC

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Friday 28 June 2024

9.30 -10.30 Paul Edmondson (Shakespeare Birthplace Trust) and **Russell Jackson** (University of Birmingham), 'Advising Shakespeare on Screen' (Chair: Alison Findlay) **(HU 0.08)**

Perhaps more than any other Shakespeare scholar, Russell Jackson is credited with having advised on Shakespeare on film. He has taken the role of textual advisor for all of Sir Kenneth Branagh's Shakespeare screen adaptations. This conversation will reflect on Jackson's input

into the making of those films, and especially on Branagh's 2018 film *All is True*, a biopic about Shakespeare on which Paul Edmondson, the chair of this conversation, also advised.'

11am-12.30pm ROUNDTABLE & Q&A. Chair: **Lynsey McCulloch** (RSC) with **Erica Whyman** (RSC) and **Tom Varey**, 'Staging Shakespeare: Maggie O'Farrell's *Hamnet* at the RSC' **(HU 0.08)**

In 2023, the RSC produced a stage adaptation of Maggie O'Farrell's award-winning novel, *Hamnet.* The production played a sold-out run in the Swan Theatre in Stratford-upon-Avon before transferring to the Garrick Theatre in London. For this roundtable, members of the *Hamnet* company—including director Erica Whyman—will discuss the process of adapting the novel for the stage and the experience of performing it in Shakespeare's hometowns, interrogating themes of identity, belonging, biography and authorship.

1.30-3pm Parallel Sessions:

SEMINAR 6: Shakespeare's Lives in Performance (Convenor: Ollie Jones), **TY 1.01**

- **Sally Barnden** (Swansea University)
- **Lizzie Conrad Hughes** (University of Birmingham & Shake-Scene Shakespeare) and **Valentina Vinci** (Independent)
- **Alys Daroy** (Murdoch University)
- **Hyosik Hwang** (Chungbuk National University)
- **Shuyu Liu** (University of Nottingham)
- **Elinor Parsons** (De Montfort University)
- **Kelsey Ridge** (Alvernia University)
- **Edel Semple** (University College Cork)
- **Danielle Skinner** (The University of the West Indies)
- **Joseph Stephenson** (Abilene Christian University)
- **Roweena Yip** (National University of Singapore)
- **Katherine Young** (Independent Scholar)

SEMINAR 7: Shakespeare's Historical Biographies (Convenor: Alison Findlay), **TY 1.02**

- **Jiamiao Chen** (University of Bristol)
- **Rowland Cotterill** (Independent Scholar)
- **Louise Fang** (Université Sorbonne Paris Nord)
- **Alison Findlay** (Lancaster University)
- **Sarah Hodgson** (Shakespeare Institute, University of Birmingham)
- **Neslihan Koroglu** (Izmir Katip Celebi University)
- **Enyue Ouyang** (University of Leeds)

ROUNDTABLE: Teaching Shakespeare with Shakespeare (supported by the English Association) (Organiser & moderator: Harvey Wiltshire), **TY 1.05**

- **Heidi Drake** (Colchester Royal Grammar School)
- **Madeleine Champagnie** (Thames Christian School)
- **Cassie Martin** (The King's School, Gloucester)
- **Natasha O'Hear** (North Oxfordshire Academy)
- **Hetty Steele** (Lady Eleanor Holles School)

A decade ago, Andrew Hadfield asked a seemingly straightforward question: '[w]ill knowing about an author's life help us understand the works?' Whilst Hadfield's answer invited us all to recognise and challenge some of the common assumptions associated with early modern authorship, asserting the significance of collaboration and coterie circulation, he concluded that '[w]hen all is said and done, traces of the life stubbornly remain behind the text.' When it comes to Shakespeare those traces are alluring but faint, and often find their way into the classroom as a way of grounding his works in the imagined everyday life and experience of the playwright and his contemporaries.

This roundtable discussion will bring together Heads of English from secondary education to explore how we use Shakespeare's life — what little we know and the mythology that surrounds him — and biographical context in the classroom (secondary and higher).

Attendees are invited to read Andrew Hadfield's 'Why Does Literary Biography Matter?', *Shakespeare Quarterly*, 65.4 (2014), pp. 371-378, and to contribute their own experience of Teaching Shakespeare with Shakespeare.

PANEL 8: The Quiney Family's Copy of Erasmus's *Apothethegmata*: its ownership, uses and implications (Chair: Ben Parsons), **HU 0.08**

The members of this panel are collaborating on a project that focuses on a newly discovered copy of Erasmus's Latin *Apophthegmata* that was owned by Shakespeare's associate Richard Quiney and other members of his family. We are using this book as a point of entry into new investigations of book ownership by members of the Stratford community, Latin culture in a market town, and biographies of members of the Shakespeare circle. These studies will not only examine the Quiney copy of the *Apophthegmata* but also contribute to broader understandings of the sophisticated literary milieu in which Shakespeare was reared.

> **Marlin E. Blaine** (California State University, Fullerton), "Sum Richardi Quiney": The Quiney *Apophthegmata* and Humanist Culture in the Shakespeare Circle'

The copy of the 1552 Gryphius edition of Erasmus's *Apophthegmata* bearing ownership inscriptions of three members of the Quiney family of Stratford adds to our understanding of Latin competency among members of the Shakespeare circle, complementing other evidence of their use of the learned tongue. Traces of their use of the volume, including underlinings and marginalia, attest to the family's engagement with Erasmus in his original language. My paper will provide a brief description of the book and explore links between it and other witnesses to the reading and compositional practices of Shakespeare and his Stratford

associates, including correspondence, borough records, and memorial inscriptions. The Quiney *Apophthegmata* adds a new, tangible source of material to the study of a topic of long-standing interest to Shakespeareans—namely, the knowledge, understanding, and use of Latin among the tradesmen of Stratford, from whose ranks Shakespeare himself emerged.

Alan H. Nelson (University of California, Berkeley), 'Two Books from the Quiney Family of Stratford-upon-Avon'

A previously unknown copy of the 1552 Gryphius edition of Erasmus's *Apophthegmata* is inscribed with the names of Adrian and Richard Quiney as owners. Various evidence connects the book to the Quiney family of Stratford-upon-Avon. A second book inscribed with the name Richard Quiney, previously known but largely overlooked by Shakespeare scholars, survives in the library of St. John's College, Oxford. This book has been connected to Shakespeare's grandson, the son of Judith Shakespeare and Thomas Quiney. This paper will present paleographical evidence concerning the identities and dates of the several Richard and Adrian Quineys referenced in the various inscriptions. Observations in this paper will contribute to our understanding of the educational standards and the book ownership of residents of Early Modern Stratford-upon-Avon.

Lena Orlin (Georgetown University), 'Books and their Biographies in Stratford-upon-Avon'

Most of what we've known about books in Shakespeare's home town derives from the will of John Bretchgirdle and the probate inventory of John Marshall, both of whom had impressive collections. This paper will introduce evidence from other sources, including other wills and inventories, for more scattered evidence about how books travelled to and in Stratford and how they were used. It will focus on two books especially. One is Dorcas Martin's *An Instruction for Christians* (1581), known from the Stationers' Register, long thought lost, but for which important new substantiation has been discovered in Stratford. The other is the *Apophthegmata*, with some suggestions for how it came into the possession of the Quiney family.

Robert Bearman (Independent Scholar), 'The Younger Quineys, the *Apophthegmata*, and the St John's College Copy of Giulio Pace's Commentary on Porphyry and Aristotle'

My paper will examine the careers of two members of the Quiney family who in my view are the most likely to have left inscriptions testifying to successive ownership of this newly discovered book; firstly, Adrian Quiney (1586-1617), technically head of the family from 1607 until his death, and secondly his nephew Richard Quiney (1618-1639). Richard was William Shakespeare's grandson through his father Thomas's marriage to Shakespeare's daughter Judith. Richard studied at St John's College, Oxford, to which he made a gift of a book now preserved in the College Library. Also in the College archives, and discussed in my essay, is a letter on family matters from his father Thomas Quiney to the President.

3.30-4.45pm PANEL 9 Unwriting Lives: The Shakespeare Women (Chair: Maria Shmygol)
HU 0.08

Ailsa Grant Ferguson (University of Brighton), 'Unwriting Susanna'

The lives of Anne, Susanna and Judith Shakespeare are (re)written in biographies of Shakespeare, where they occupy stereotypically negative roles: the predatory Anne, the prudish Susanna, the unmarriageable Judith. Fictional portrayals go to the other extreme, presenting capable women frustrated by gender expectations. In this collaborative panel, we unwrite negative and positive stereotypes, looking anew at documentary evidence and alternative narratives. We also unwrite these women as rivals, using our own collaboration to reflect on theirs, and on our methodology more generally. Playing on the conference theme of "Shakespeare's Writing Lives", we ask what's at stake in writing a life, when multiple lives are both possible and plausible. In 'Unwriting Susanna', I unpick three stitches of her story: her slander case, her 'good' signature, and her negotiations over the sale of her husband's documents.

Laurie Maguire (University of Oxford) 'Unwriting Judith'

The lives of Anne, Susanna and Judith Shakespeare are (re)written in biographies of Shakespeare, where they occupy stereotypically negative roles: the predatory Anne, the prudish Susanna, the unmarriageable Judith. Fictional portrayals go to the other extreme, presenting capable women frustrated by gender expectations. In this collaborative panel, we unwrite negative and positive stereotypes, looking anew at documentary evidence and alternative narratives. We also unwrite these women as rivals, using our own collaboration to reflect on theirs, and on our methodology more generally. Playing on the conference theme of "Shakespeare's Writing Lives," we ask what's at stake in writing a life, when multiple lives are both possible and plausible.

In 'Unwriting Judith', I probe three moments that fuel the story of Judith as black sheep of the family: her mark on a legal document, her marriage to Thomas Quiney, and her absence from Holy Trinity Church. I join the narrative dots differently.

Katherine Scheil (University of Minnesota), 'Unwriting Anne'

The lives of Anne, Susanna and Judith Shakespeare are (re)written in biographies of Shakespeare, where they occupy stereotypically negative roles: the predatory Anne, the prudish Susanna, the unmarriageable Judith. Fictional portrayals go to the other extreme, presenting capable women frustrated by gender expectations. In this collaborative panel, we unwrite negative and positive stereotypes, looking anew at documentary evidence and alternative narratives. We also unwrite these women as rivals, using our own collaboration to reflect on theirs, and on our methodology more generally. Playing on the conference theme of "Shakespeare's Writing Lives," we ask what's at stake in writing a life, when multiple lives are both possible and plausible. In my paper "Unwriting Anne," I parse three pivotal but under-examined topics in her story, such as her literacy, her connections to the London literary world, and her life after the "second best bed."