Two Advanced Training Seminars in Early Modern English Drama

Sponsored by
The Australian Research Council Research Network in Early European Research (NEER)

Duchesne College,
University of Queensland,
St Lucia Campus, Brisbane
23-26 July 2006

Admission to these seminars is on a competitive basis; financial support for participants may be available. Early Career Researchers, Postgraduates, and Honours Students are particularly invited to apply. Some spaces will be reserved for advanced Undergraduates with an outstanding academic record.

TO APPLY:

Please send (by 1 May 2006) a one-page letter of application outlining your interest in the topic(s) of the seminar(s), with a CV (four pages maximum), to: Ms Angela Tuohy,
School of English, Media Studies and Art History,
University of Queensland, Brisbane, QLD 4072.
Email: a.tuohy@uq.edu.au

Applications (which may be emailed) must include a letter of support from a lecturer in the applicant’s home institution.

Enquiries: Dr Peter Holbrook, School of English, Media Studies and Art History p.holbrook@uq.edu.au

Please specify clearly which seminar(s) you would like to join (you may apply for both) and whether you will need financial assistance for accommodation or travel.

Postgraduates and ECRs may apply to NEER for financial assistance towards the cost of essential air travel and accommodation. Applications should include the following:
(i) details of the degree in which you are enrolled (PGs) or the title of your current research project (ECRs).
(ii) a short (c. 300 words) statement outlining how the event will benefit your research.
(iii) an estimate/quote of anticipated expenses, and notice of any financial support that may be provided by your home institution (or other source).

NEER’s policy is to award financial assistance on the basis of:
a. The demonstrated necessity of the funding.
b. The applicant's distance from the proposed activity.
Preference will be given to applicants who have not yet received funding from NEER.

For further information please contact: Dr Claire McIlroy, Coordinator
ARC Network for Early European Research M208
Faculty of Arts, Humanities and Social Sciences
University of Western Australia
35 Stirling Hwy
CRAWLEY WA 6009
neer@arts.uwa.edu.au
This seminar offers an accessible and stimulating introduction to:

From Stage to Page: The Transmission of Early Drama in Manuscript and Print.
Special attention will be paid to examples drawn from the two extant manuscripts of Thomas Middleton’s *Hengist, King of Kent*: the Lambarde Manuscript (MS J.b.6), now in the Folger Shakespeare Library in Washington, DC, and the Portland Manuscript (MS Pw V 20), held at the University of Nottingham’s Hallward Library. We will also consider the 1661 quarto edition of Thomas Middleton’s *The Mayor of Quinborough*, a slightly revised and alternatively titled version of *Hengist, King of Kent*.

Thinking about Editing: Current Editorial Theories.
We will read and discuss a selection of influential contributions to our current understanding of how early modern play texts should be prepared and presented to modern readers. More specifically, the seminar will chart the development of editorial and textual studies since the mid-twentieth century, by focusing on W. W. Greg’s seminal essay, “The Rationale of Copy-Text” (1950-1).

How to Edit: Current Editorial Practices.
The seminar will end with a practical workshop aimed at introducing students to the chief areas of editorial intervention associated with the main types of editions of early modern drama (i.e. facsimile, diplomatic, modernized, etc.). Topics to be considered include lineation, modernization of spelling and punctuation, and the varying levels of annotation required by different editions.

Dr Sonia Massai, Lecturer in English Studies at King’s College London, has published articles on textual theory and film and stage adaptations of Shakespeare in *Shakespeare Survey, New Theatre Quarterly, Studies in English Literature* and *Textual Performances* (CUP, 2004). She edited *Titus Andronicus* for the New Penguin Shakespeare Series and Thomas Heywood’s *The Wise Woman of Hoxton* for the Globe Quartos Series and is now editing John Ford’s *’Tis Pity She’s a Whore* for Arden Early Modern Drama. Her current projects also include a book on *Shakespeare and the Rise of English Drama in Print* and she is co-editor with Thomas L. Berger of a new critical edition of *The Paratext in English Printed Drama to the Restoration*. She is the editor of *World Wide Shakespeares* (Routledge, 2005).

As well as being called “play-makers” and “poets”, playwrights of the early modern period were frequently known as “play-patchers” because of the common perception that a play was pieced together out of a collection of odds and ends: it was not a single whole entity. Our seminar will explore the writing and performing of “fragmented” plays in the early modern theatre, considering the different types of text that made up a dramatic performance. We will look at playbills and title pages, prologues and epilogues, songs, letters and actors’ parts; we will explore plays in performance, manuscript and print. Throughout, we will be asking not just how performance relates to printing, but what a play text actually is. In order to do this, we will work with images of primary documents and will investigate the writing, printing, and staging of plays by Shakespeare and others.

Dr Tiffany Stern is a Lecturer in English Literature at Oxford University, and the Beaverbrook and Bouverie Fellow and Tutor in English Literature at University College, Oxford. She specialises in Shakespeare, theatre history from the sixteenth to the eighteenth century, book history, and editing. Her monographs are *Rehearsal from Shakespeare to Sheridan* (OUP, 2000), and *Making Shakespeare: From Stage to Page* (Routledge, 2004); with Simon Palfrey she is co-authoring *Shakespeare in Parts*. She has edited the anonymous *King Leir* and Sheridan’s *The Rivals*; her articles and chapters explore theatrical and editorial concerns of the early modern period. Dr Stern’s current project is to complete a monograph, *The Fragmented Play Text in Shakespearean England*; she is also editing George Farquhar’s *Recruiting Officer*, Brome’s *Jovial Crew*, and Shakespeare’s *Merry Wives*. She is a general editor of the New Mermaids play series, and is on the editorial board of the forthcoming RSC *Complete Works of Shakespeare* and the journals *Shakespeare* and *Shakespeare Yearbook*. In July 2006, Dr Stern will be the S.W. Brooks Visiting Lecturer in the School of English, Media Studies and Art History at the University of Queensland.