

**SHAKE  
SPRING  
450**

SHAKESPEARE'S  
450<sup>th</sup> BIRTHDAY  
21-27 APRIL 2014  
IN PARIS

[shakespeareanniversary.org/shake450](http://shakespeareanniversary.org/shake450)

*“This lecture aims to understand why Shakespeare is still so powerfully with us, despite the four centuries’ distance, and today’s meagre knowledge of literary history. My answer, based on my reading of Hamlet but also of other plays, especially Antony and Cleopatra and The Winter’s Tale, is that Shakespeare’s sensibility to the poetic potentials of the dramatic medium gave him access to a mode of thought where being is constantly threatened with amnesia if not actual censorship, particularly where relationships between man and woman are involved.”*

**Yves Bonnefoy** (Collège de France, member of PSL)

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## SHAKESPEARE 450

PARIS, 21-27 APRIL 2014

### Presentation

Two significant anniversaries are coming up, in April 2014 (450<sup>th</sup> anniversary of Shakespeare's birth) and 2016 (fourth centenary of his death), which the *Société Française Shakespeare* (SFS) is preparing to celebrate with a programme of events stretching over the next three years. Shakespeare has been for several decades the most frequently performed playwright around the world. The universal appeal of his work was showcased in London during the Olympic Games, when the Globe featured the complete canon in thirty-seven languages, from A (Albania) to Z (Zimbabwe).

This programme of events, supported by the Ministry of Culture and Communication, is built in partnership with Théâtre de l'Odéon, Université Sorbonne Nouvelle Paris-III, Paris Sciences et Lettres, Rectorat de Paris, various research centres (CREA from Nanterre University, CNRS/IRCL in Montpellier, Centre de Recherche en Langues et Littérature d'Amiens, Groupe de Recherche Identités Cultures du Havre, Unité de Recherches Rennes-II), King's College who monitor the 2016 Anniversary in London, as well as the Musée Delacroix, Musée Victor Hugo, Centre National du Costume de Scène, BnF/ Arts du spectacle, Centre National du Livre, Opéra de Paris, MC 93, Maison Jean Vilar and the Avignon Festival...

The 2014 project, “**Shakespeare: une passion française**”, has its source in the poet’s rising influence on writers and artists in France from the 1820s. A weeklong international conference, **Shakespeare 450** will gather some four hundred foreign participants, many world-renowned scholars among them, who will question the meaning and impact of his works in their own culture. Over sixty panels, seminars and workshops will confront studies and theories in this most active field of academic research. It will also bring in closer relation academic research centres and cultural institutions involved in the Shakespeare 450 programme through theatrical and operatic productions, exhibitions, readings, and the world premiere of a film in concert (see Cultural Events section). We also expect a large number of PhD students, some of whom will act as hosts and guides during the conference. Also under way, a programme designed for schoolchildren in partnership with higher education administrators will invite classes to devise a theme of study, recreation, reading, performance or exchange with foreign correspondents centred on Shakespeare’s plays.

#### **2014 Conference of the *Société Française Shakespeare***

The conference, exceptionally this year, will spread over a whole week, 21-27 April 2014, alternating keynote lectures, seminars, panels, workshops and roundtables with visits to the various places where special exhibitions and performances will be held in honour of this momentous anniversary.

A multilingual website dedicated to past and future celebrations keeps and updates the agenda of events around the world:

<http://www.shakespeareanniversary.org>

## About the *Société Française Shakespeare*

<http://shakespeare.revues.org>

The *Société Française Shakespeare* (SFS) is a non-profit professional organization created in 1975 by a group of academics gathered by Jean Jacquot, the founder of musicology and theatre studies at the CNRS (the largest research institution in France). The SFS brings together academics and theatre professionals, including directors, actors, scenographers, authors and translators from around the world, to discuss Shakespeare's work during an annual conference. Since the creation of the SFS, many directors have attended these conferences, including Guy Rétoré, Antoine Vitez, Peter Brook, Terry Hands, Robert Hossein, Roger Planchon, Gabriel Garran, Marcel Maréchal, Jorge Lavelli, Lluís Pasqual, Daniel Mesguich, Denis Llorca, Jean-Pierre Vincent, François Marthouret, Stuart Seide, Georges Lavaudant, Jane Howell, Stéphane Braunschweig, Philippe Adrien, Krzysztof Warlikowski, Arthur Nauzyciel; actors Sylvia Montfort, Sian Thomas, Patrick Stewart, Philippe Avron, Gérard Desarthe, Brian Cox, Philippe Torreton, Jean-Yves and Eric Ruf; scenographers Yannis Kokkos, Guy-Claude François; writers and critics Valère Novarina, Yves Bonnefoy, George Steiner, Philippe Sollers, René Girard, Bernard Dort; classics specialists Jean-Pierre Vernant, Nicole Loraux, Jean Bollack, Bernard Sichère; theatre head managers Michael Attenborough, Patrick Sommer, as well as Andrew Wade (head of the Voice Department of Royal Shakespeare Company), David Pearce (director of the Rose Theatre), Stanley Wells (editor of the *Complete Oxford Shakespeare*), Michael Coveney (theatre critic from *Whatsonstage.com*), Jerzy Limon (founder of the Gdansk Shakespeare Festival)...

### **The *Société Française Shakespeare* welcomes:**

- academics from around the world specializing in Shakespeare studies, performance studies, Early Modern English literature and history;
- graduate students studying in these fields;
- teachers and students interested by Shakespeare or connected topics (the French or European Renaissance, theatre studies, art history, etc.)
- theatre professionals
- Shakespeare enthusiasts.

## Cultural Programme

21 APRIL: *OTHELLO*, DIR. ORSON WELLES

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(USA/Italy/Morocco/France, 93', 1952, B&W)



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A few years after the release of *Macbeth* in 1948, director Orson Welles (*Citizen Kane*, *Touch of Evil*) decided to adapt another play by Shakespeare: *Othello*. The shooting proved chaotic: the first producer abandoned the project, the film had to be unexpectedly recast and a number of financial problems forced Welles to interrupt shooting several times. The result is a stunning adaptation of Shakespeare's tragedy. The actor-director, working alongside celebrated decorator Alexandre Trauner, played on the contrasts between light and shadow in each shot of this aesthetically amazing *Othello*. The film, which was rewarded with the *Grand Prix* at the Cannes Festival in 1952, has been digitally remastered for this release.

*Pre-release screening at Le Nouveau Latina*  
20 rue du Temple, 75004 Paris

In partnership with Carlotta Films.

**22 APRIL: FILM-CONCERT: *HAMLET*, DIR. SVEND GADE AND HEINZ SCHALL**

(Germany, 110', 1921, silent film)

**Original score by Robin Harris**



©Deutsches Filminstitut, Frankfurt. *Hamlet* by Svend Gade and Heinz Schall

**World premiere of the original score by Robin Harris (2014), commissioned by the Société Française Shakespeare, performed with Laura Anstee**

The film will be introduced by Prof. Judith Buchanan (University of York)

*Auditorium Saint-Germain*  
4 rue Félibien, 75006 Paris

*Conference participants are invited to the premiere. Event open to the public, with prior booking. To book tickets:*  
<http://www.shakespeareanniversary.org/shake450/cultural-events/hamlet-purchase-tickets/>



**24 APRIL: *I CAPULETI E I MONTECCHI*, BY V. BELLINI AND F. ROMANI**

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An opera by Vincenzo Bellini in two acts. Libretto by Felice Romani.



**Bruno Campanella** Conductor  
**Robert Carsen** Stage director  
**Michael Levine** Sets and costumes  
**Davy Cunningham** Lighting  
**Alessandro di Stefano** Chorus master

**Paul Gay** Capellio  
**Ekaterina Siurina** Giulietta  
**Karine Deshayes** Romeo  
**Charles Castronovo** Tebaldo  
**Nahuel di Pierro** Lorenzo  
**Paris Opera Orchestra and Chorus**



When he adapted *Romeo and Juliet*, the librettist Felice Romani chose to go back in time past Shakespeare, to the Italian origins of the legend. He tightened the storyline, editing out Mercutio, the nurse, the moonlight and the nightingale... The drama becomes more somber, the quarrel between the two families a veritable feud. The music of the two lovers, whose lives are crossed and intertwined, overwhelms the soul and illuminates the world. Under the baton of Bruno Campanella, Ekaterina Siurina and Karine Deshayes lend their voices to the lovers, themselves embraced by Bellini's intensely dramatic music.

*Dates: April 24, 2014 (opening night performance) and April 26, 2014 at 19:30.*

24 APRIL: *MACBETH*, DIR. ARIANE MNOUCHKINE

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In French.



Directed by **Ariane Mnouchkine**  
Music by **Jean-Jacques Lemêtre**

**Théâtre du Soleil**  
Cartoucherie de Vincennes  
[www.theatre-du-soleil.fr](http://www.theatre-du-soleil.fr)

“Evil stands behind the door. You can hear it scream. Macbeth should never had thought of opening the door. Too late strikes like lightning.

Be warned! We think we should never allow the Macbeths to open the door. Evil is ready, lying in wait for just such a moment. Be warned! Evil knows no stop. Are you prepared?”

**Hélène Cixous**, February 1, 2014

*Dates: 24 and 26 April at 19h30. (Premiere on 23 April.)*  
*Cartoucherie de Vincennes, Route du Champ de Manœuvre, 75012 Paris*

**25 APRIL: *LES ENFANTS DU PARADIS*, DIR. MARCEL CARNÉ**

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(France, 190', 1945, with English subtitles)

Special film screening at the historic Louxor cinema, designed in 1921 by architect Henri Zipcy and recently reopened to the public. The cinema features a neo-Egyptian façade with a mosaic by decorator Amédée Tiberti.

In *Children of Paradise*, Shakespeare's *Othello* is performed on a stage of the *Boulevard du crime*...



*Le Louxor*

*170 Boulevard de Magenta, 75010 Paris*

**26 APRIL: *OTHELLO*, DIR. LÉONIE SIMAGA**

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In French.

**Léonie Simaga** Director  
**Cast of the Comédie-Française**

**Théâtre du Vieux-Colombier**



Following studies in literature and political science, Leonie Simaga trained at the National Conservatory of Dramatic Art. In 2005, she joined the Comédie-Française, becoming its 520th member in 2010. Her performances include the title role in Kleist's *Penthesilea* directed by Jean Liermier, Polly Peachum in Brecht's *Threepenny Opera* directed by Laurent Pelly, Hermione in Racine's *Andromache* directed by Muriel Mayette-Holtz and Silvia in Marivaux's *Game of Love and Chance* directed by Galin Stoev. At the Comédie-Française, she has directed Nathalie Sarraute's *Over Nothing at All* and presented a carte blanche event based on Marguerite Yourcenar's *Memoirs of Hadrian*. Beyond the themes of jealousy and gullibility, she views *Othello* as a meditation on this unjustified and permanent hatred of a civilization for individuals condemned to fight their entire lives in order to escape the defamatory label of "negro".

## Museums

Registered participants are invited to visit several exhibitions dedicated to Shakespeare during the anniversary week.

### MUSÉE VICTOR HUGO

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*6 place des Vosges, 75004 Paris*

#### HUGO, FATHER AND SON

*Exhibit open February 18 – June 15*



© Photography by T.B. Hutton

Victor Hugo lived on the second floor of the Hôtel de Rohan-Guéménée from 1832 to 1848. He wrote some of his major works there: *Marie Tudor*, *Ruy Blas*, *Les Burgraves*, *Les Chants du crépuscule*, *Les Voix intérieures*, a large part of *Les Misérables*, and was visited by Lamartine, Vigny, Dumas and Gautier. The visit of the apartment illustrates the three main stages of his life (before, during and after exile) through the display of his furniture, different memorabilia and some astonishing interior decoration carried out during his exile in Guernesey.

The museum is celebrating the 450<sup>th</sup> anniversary of Shakespeare's birth with an exhibition on François-Victor Hugo, one of Shakespeare's best-known French translators. The life and work of Victor Hugo's youngest son will be illustrated by paintings, drawings, pictures, as well as by a wealth of manuscript sources and rare books and documents from the museum's archives. François-Victor's prefaces to his translations — published by Michel Lévy then by Pagnerre, from 1857 with the *Sonnets* and from 1859 to 1866 for the plays — also constitute an important contribution to Shakespeare studies. François-Victor Hugo's work, which comes on the heels of the rediscovery of Shakespeare by the Romantics, supported by his father's passion for the Bard, was to be prefaced by Victor Hugo's *William Shakespeare*. The exhibition will give visitors a glimpse in the life of his son, François-Victor.

*By invitation of the Museum. Scheduled visits for conference delegates.*

## MUSÉE NATIONAL EUGÈNE DELACROIX

6 rue de Furstenberg, 75006 Paris

[www.musee-delacroix.fr](http://www.musee-delacroix.fr)



### EUGÈNE DELACROIX, “le plus légitime des fils de Shakespeare”

*April 1-June 30*

Exhibition around Shakespeare with works from the collection of the Eugène Delacroix museum



© Musée Delacroix, *La mort d'Hamlet après le duel* (*The Death of Hamlet after the duel*), lithograph, 1834-1843, RMN-Grand Palais (Musée du Louvre), René-Gabriel Ojéda

Eugène Delacroix (1798-1863) was a learned artist. An avid reader, he loved music and often went to the theatre. In the 1820s and 1830s, he eagerly followed the changes in French theatrical practice. He was attracted by new notions on play-acting, notably those coming from England, as well as from the posthumous publication of Denis Diderot's *Paradox of Acting*, which drew him to compare the abilities and artifice used by actors with the painter's. In his *Journal*, an entry of January 1847 reads: 'A painter must always improvise when he paints, and this is the crucial difference with the actor's task.'

William Shakespeare and his work hold a special place in Delacroix's paintings, drawings and engravings. The painter often mentions the English playwright in his *Journal*, observing how deeply Shakespeare had helped shape English culture: "The English are all Shakespeare. He has made them what they are in everything" (April 4, 1849). He also attended a performance of *Hamlet* in 1827 at the Théâtre de l'Odéon featuring Harriet Smithson, the famous English actress who so impressed Parisian audiences in the part of Ophelia. Delacroix was fascinated with Hamlet, the sensitive and tormented prince. As early as 1825, when he was only 27, he painted the scene of *Hamlet and his father's ghost* (Cracow, Muzeum Uniwersytetu

Jagiellonskiego). In the early 1830s, he undertook a series of lithographs on *Hamlet*, in the same vein as his series to illustrate the French translation of Goethe's *Faustus*, in 1827. In 1843, Delacroix himself paid for the publication of thirteen of his sixteen drawings. The Delacroix museum is fortunate enough to have all sixteen lithographic stones he used.

On the occasion of the 450<sup>th</sup> anniversary of Shakespeare's birth celebrated in Paris, the Eugène Delacroix museum, located in the painter's last home, where he lived from 1857 until his death in 1863, will show pieces from its collection, including the rarely-shown lithographic stones, as well as printed lithographs. Other Shakespeare-related works will also be exhibited, such as the moving *Romeo and Juliet at the tomb of the Capulets*.

*Registered conference participants will be invited to visit the museum free of charge.*

## **BIBLIOTHÈQUE NATIONALE DE FRANCE**

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*Quai François-Mauriac, 75706 Paris Cedex 13*

The logo for the Bibliothèque nationale de France (BnF), consisting of a large, stylized curly brace followed by the letters 'BnF' in a bold, sans-serif font.

### **Exhibition on the Summer of 1914**

*By invitation of the BnF. Scheduled visits for conference delegates.*

The exhibit discusses in great detail the events from July 23 to August 4, 1914, and the series of diplomatic, political, and military decisions that lead to the outbreak of World War I.

### **Performing Arts Department**

A department that preserves and adds to the memory of all forms of performing arts (theatre, circus, mime, dance, etc.)

The department endeavours to store all types of materials produced before, during and after performances: scripts of plays, manuscripts, mock-ups, sets, costumes and objects, photographs, audiovisual materials, posters, drawings and prints, programs and press cuttings, etc., as well as books and reviews. Every expression of live performance is represented in its collections: theatre, circus, dance, puppetry, street, etc., as well as cinema, television, and radio. The department also holds a large number of archive collections and collections from personalities and institutions (theatres, festivals, companies, etc.).

## COMÉDIE-FRANÇAISE

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*Place du Palais-Royal, 75001 Paris*



The Comédie-Française was born in the century of Louis XIV — the Sun King — from the centralising passion of a ruler known for his unwavering commitment to the performing arts.

Strengthened by its achievements, its battles and setbacks, armed with its traditions and its boldness, supported by its great actors, guided by its administrators, the three-centuries old Comédie-Française is more than ever passionately committed to live performance and ready to face the perils of the stage.

*Backstage visit of the Comédie-Française for conference participants.*

© Cosimo Mirco Magliocca, coll. Comédie-Française

## BASILICA OF SAINT-DENIS

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*1 rue de la Légion d'Honneur, 93200 Saint-Denis*



**Introduction by Serge Santos, head administrator of the Basilica**

Visit of the tombs of Clovis, Charlemagne, Catherine de' Medici, Henri IV, Louis XIII, Louis XIV, or Henrietta Maria (wife of Charles I), among many others.

**Followed by “Royal Imagery”, a performance by Chantal Schütz and Yan Brailowsky, accompanied by François Bonnet (lute) in the Apse of the Basilica**

## Other *Shakespeare 450* events

In addition to the week dedicated to the April conference, other events are part of *Shakespeare 450* during 2014

### EXHIBITIONS, FILMS, READINGS, CONFERENCES

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*Much Ado about Nothing*, a film by Joss Whedon, released in France on **January 29** with some twenty post-film discussions organized by members of the *Société Française Shakespeare*

*“Shakespeare, mode d’emploi”*, a graduate seminar by Marc Porée à the ENS, every Thursday from 2 to 4pm, starting **February 13**

*“Shakespeare et l’opéra romantique”*, keynote speech by Damien Colas, at the Studio Bastille de l’Opéra, **March 27**

*Othello*, by **Orson Welles**, in a new remastered edition, Carlotta Films, release on **April 23**

*“Shakespeare dans l’atelier romanesque”*, four readings organized by the Bibliothèques de l’Odéon, and hosted by Dominique Goy-Blanquet, Florence Naugrette and Daniel Loayza, reading by Jacques Bonnaffé and Dominique Parent, **April 29–30 and May 6–7**

*“Shylock, scélérat ou victime ? Lectures du Marchand de Venise”*, round table at the *Musée d’Art et d’Histoire du Judaïsme*, hosted by Dominique Goy-Blanquet and Gisèle Venet with Stéphane Braunschweig, Jean-Michel Déprats, and readings by Gérard Desarthe and Alice Vannier, **May 12**

*“Shakespeare, l’étoffe du monde”. Des rives de la Tamise à celle de l’Allier : Shakespeare au CNCS*, exhibition at the *Centre National du Costume de Scène* (CNCS), in Moulins, curated by Catherine Treilhou-Balaudé and Françoise Verdier, scenography by Delphine Lebovici, **June 14 – January 5**

*“Shakespeare au Festival d’Avignon”*, exhibition at the Maison Jean Vilar with the IRCL/CNRS, from Montpellier (Florence March), through **July**

*“Shakespeare dans le square”*, Shakespeare readings and performance of *Macbeth* organized by the Shakespeare and Company bookshop, square Viviani, 75005 Paris, **July 23–27**

*“Shakespeare devant ses proches”*, conference organized by Yves Bonnefoy at the Collège de France, Fondation Hugot, **November 6-7**

*“Rencontres autour de la scénographie et du costume dans la mise en scène contemporaine de Shakespeare en Europe”*, organized by Catherine Treilhou-Balaudé, Christian Biet and Dominique Goy Blanquet, at the CNCS, **December 4-6**



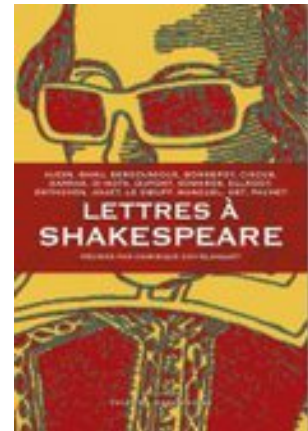
## BOOKS

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*Lettres à Shakespeare*, edited by Dominique Goy-Blanquet  
forthcoming from Éditions Thierry Marchaisse (March 6)

Letters from Michèle Audin, Georges Banu, Pierre Bergounioux, Yves Bonnefoy, Hélène Cixous, Jacques Darras, David Di Nota, Florence Dupont, Michael Edwards, Robert Ellrodt, Raphaël Enthoven, Jacques Jouet, Michèle Le Dœuff, Alberto Manguel, François Ost, Pierre Pachet.

What is Shakespeare's place today in the realm of imagination and creative writing? We asked a number of writers who acknowledge a strong personal involvement with Shakespeare's works to celebrate the 450<sup>th</sup> anniversary of his birth by addressing a letter to him, as a way of expressing what they owe to him, what they hold against him, what they envy him for... This collective correspondence, alternating joy, erudition, intimacy, levity and violence, opens with the fevered history of this French passion and closes with an unexpected twist, which suggests that *Hamlet's* father is unlikely to cease haunting us in the near future.



## SCHOOLS

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**An e-twinning program**, in partnership with the French Centre for Pedagogical Resources

This program aims to offer schools an international exchange space around “**Shakespearean projects**”. It is currently being developed with the Paris Centre for Pedagogical Resources (CRDP), the school inspectorates for English and French Literature. Plans proposed will include study guides, creative projects, readings, performances and cross-cultural exchanges around Shakespeare's works.

### *Call for applications*

Shakespeare has the ability to speak to people of all age and degrees of knowledge, with songs, political action, wars, tales full of scenes both tender and cruel, bawdy and comic, violent or meditative and dreamy. With a single word, a burlesque scene can become tragic, oratory contests can turn into bloody battles, inner worlds can open up to infinite perspectives. He constantly displays invention and playfulness.

The ***Shakespeare 450*** project represents an invitation to read, to act or to play with him by giving free rein to new ideas with your pupils. Who will update Hamlet or Beatrice's Facebook page? Who wants to put Brutus, Iago, Richard III, Angelo or Shylock on trial for attempted murder, to prosecute Lear for abandonment of post, or Falstaff for drunken driving? Who would like to change endings, to make Cordelia victorious, to organize a meeting between Hamlet and Rosalind in England? Or to get Bottom to rewrite *A Midsummer Night's Dream*, or Dogberry to rescript *All's Well?* To explore the Elizabethan planisphere with Antipholus, Pericles, Perdita, Fortinbras? To compose new sonnets? Or to ask Coriolanus to comment on recent news?  
**Shakespeare as you like it.**

## Venues

### Opening day:

**Odéon, Théâtre de l'Europe** Place de l'Odéon, 75006 Paris

### Plenaries:

**Sorbonne** 17 rue de la Sorbonne, 75005 Paris

**École Normale Supérieure** 45 rue d'Ulm, 75005 Paris

**École des Mines, Mines ParisTech** 60 boulevard Saint-Michel, 75006 Paris

### Registration desk:

**Institut du Monde Anglophone**, 5 rue de l'École de médecine, 75006 Paris

From April 22-26, the registration desk will be at the École des Mines.

### Shakespeare 450 map (includes details on all venues):

<http://goo.gl/maps/9cid7>



## Registration and programme

### Registration:

<http://www.shakespeareanniversary.org/shake450/registration/>

### Online programme (includes full lists of participants, abstracts, etc.):

<http://www.shakespeareanniversary.org/shake450/programme/>

## Conference Schedule

### MONDAY 21 APRIL

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**8h-10h** Registration at the Institut du Monde Anglophone, Paris-III, rue de l'École de Médecine

#### THÉÂTRE DE L' ODÉON

*(simultaneous interpretation into English will be provided throughout the opening day)*

- 11h** Inaugural lecture by Yves Bonnefoy : « Pourquoi Shakespeare ? »  
**12h** Andreas Höfele (Munich) : « Elsinore – Berlin: *Hamlet* in the Twenties »  
**15h** Roundtable 1 with stage directors Luc Bondy and Georges Lavaudant, with Georges Banu  
**16h** Roundtable 2 with stage directors David Bobée, Thomas Jolly, Vincent Macaigne and Gwenaël Morin, chaired by Leila Adham and Jean-Michel Déprats  
**17h30** Masterclass with actors Philippe Calvario, Vincent Dissez and Émeric Marchand

#### LE NOUVEAU LATINA

**20h** *Othello* by Orson Welles (new digitally remastered print)

### TUESDAY 22 APRIL

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#### ÉCOLE DES MINES

#### 9h-10h30

- Panel 3A Shakespeare Jubilees on three Continents (1864 and 1964)  
Panel 7 Telling Tales of / from Shakespeare: Indian Ishtyle  
Panel 20 Moving Shakespeare: Approaches in Choreographing Shakespeare  
Panel 24 Shakespeare's World in 1916

#### 11h-12h30

- Panel 3 B Shakespeare Jubilees on three Continents (1864 and 1964)  
Panel 17 Shakespeare and the Popular Culture within/Beyond the Asian Identities  
Panel 27 Speaking 'but in the figures and comparisons of it'? Figurative speech made literal in Shakespeare's drama / page and stage  
Panel 28 A Shakespearean festivals and anniversaries in Cold War Europe 1947-1988

**14h** Ton Hoenselaars (Utrecht): Great War Shakespeare: 'Somewhere in France'

#### 15h30-17h30

- Seminar 3 The Many Lives of William Shakespeare: Collaboration, Biography and Authorship  
Seminar 6 Global Shakespeare as Methodology  
Seminar 16 The Celebrated Shakespeare: public commemoration and biography  
Seminar 20 'The web of our life is of a mingled yarn, good and ill together': The Nature of Problem in Shakespearean Studies  
Workshop 4 Shakespeare Theatre Needs Francophone Actors

#### AUDITORIUM SAINT-GERMAIN

**19h30** Film-concert: *Hamlet* by Sven Gade. Original score by Robin Harris

## WEDNESDAY 23 APRIL

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### ÉCOLE DES MINES

#### 9h-10h30

- Panel 13 A Popular Shakespeares in East Asia: Local and Global Dissemination  
Panel 15 A Celebrating Shakespeare: Commemoration and Cultural Memory  
Panel 28 B Shakespearean festivals and anniversaries in Cold War Europe 1947-1988

#### 11h-13h

- Seminar 9 Legal Perspectives on Shakespearean Theatre  
Seminar 12 'Green' or Ecocritical Shakespeare: non-human nature as a character in his plays  
Seminar 13 The Shakespeare Circle  
Seminar 15 Shakespeare in French Film/France in Shakespearean Film

- 14h Peter Holland (Notre Dame, USA): Commemorating Shakespeare: From Westminster Abbey to Stratford-upon-Avon and beyond

#### 16h-17h30

- Panel 11 'The Undiscovered Country – the Future': Shakespeare in Science Fiction  
Panel 15 B Celebrating Shakespeare: Commemoration and Cultural Memory  
Panel 31 Translations of *Hamlet* in Minority Cultures/Minor Languages  
Workshop 3 Textual and verse analysis in relation to performance: a workshop to read Shakespeare from the performer's viewpoint

### SORBONNE - AMPHITHÉÂTRE LOUIS LIARD

*Open to the public*

#### 11h-13h and 15-18h

Joël Huthwohl (BnF Arts du Spectacle): "Shakespeare dans les collections du départements des Arts du Spectacle de la BnF"

Michèle Willems (Rouen): "Avec ou 'sans muselière'? Les traductions de Shakespeare, de Voltaire à François-Victor Hugo"

Interviews with Christian Schiaretti and Stuart Seide, hosted by Jean-Michel Déprats

Interview with Angela Antonini and Paola Traverso on their performance of Giordano Bruno's *Candelaio*

## THURSDAY 24 APRIL

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### ÉCOLE DES MINES

#### 9h-10h30

- Panel 8 Shakespeare and 'th'intertrafique' of French and English Texts and Manners  
Panel 13 B Popular Shakespeares in East Asia: Local and Global Dissemination  
Panel 21 Diplomacy, International Relations and The Bard in the Pre- and Post-Westphalian Worlds  
Panel 26 Shakespeare in French Theory

#### 11h-12h30

- Panel 1 Shakespeare in Brazilian Popular Culture  
Panel 18 "As you like it" La psychanalyse à la rencontre de Shakespeare  
Panel 14 A Shakespeare and Levinas  
Panel 16 Shakespeare and Architecture

14h Michèle Le Dœuff (CNRS): “Comme il nous plaira”

**15h30-17h30**

Seminar 2 Biology through Shakespeare  
Seminar 7 ‘In this distracted globe?’: Cognitive Shakespeare  
Seminar 19 Shakespeare and Global Girlhood  
Seminar 21 Shakespeare Festivals in the 21st Century  
Workshop 1 Web link with the Argentina Shakespeare Association conference

**OPÉRA BASTILLE**

19h30 *I Capuletti e i Montecchi* by Bellini  
*and*

**THÉÂTRE DU SOLEIL – CARTOUCHERIE**

19h30 *Macbeth* directed by Ariane Mnouchkine

*(Note: both performances are also scheduled on Saturday 26 April)*

**FRIDAY 25 APRIL**

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**ÉCOLE DES MINES**

**9h-10h30**

Panel 2 A Shakespeare et la science  
Panel 9 Bakhtinian Forays into Shakespeare  
Panel 19 ‘This Earth’  
Panel 22 Shakespeare and Marlowe

**11h-12h30**

Panel 2 B Shakespeare and Science  
Panel 4 Secular Shakespeares  
Panel 12 Crossroads: 21st century perspectives on Shakespeare’s Classical Mythology  
Panel 14 B Shakespeare and Levinas

14h Dominique de Font-Réaulx (Musée Delacroix): “Les origines théâtrales de la photographie”

15h François Laroque (Paris-III): The plague of custom’. Shakespeare’s ambivalent anthropology

**16h-18h**

Seminar 1 Shakespeare on Film: The Romances  
Seminar 4 Early Shakespeare  
Seminar 8 La fabrique du personnage shakespearien  
Seminar 17 Shakespeare and Denotement  
Workshop 2 ‘Shakespeare: Wherefore Art Thou?’ The places in his plays and the places that he knew

**CINÉMA LE LOUXOR**

19h30 *Les Enfants du paradis*, by Marcel Carné (with English subtitles)

## SATURDAY 26 APRIL

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### ÉCOLE DES MINES

#### 9h-10h30

- Panel 5 A Born before and after Shakespeare  
Panel 10 A Shakespeare and Natural History  
Panel 23 Shakespeare, Satire and 'Inn Jokes'  
Panel 25 Shakespeare et les romans hispano-américains

#### 11h-12h30

- Panel 5 B Born before and after Shakespeare  
Panel 10 B Shakespeare and Natural History  
Panel 29 The ends of means of knowing in Shakespeare and his world  
Panel 30 Shakespeare et le roman

14h Sarah Hatchuel (Le Havre): The Shakespearean Films of the 1990s: Afterlives in transmedia

#### 15h30-17h30

- Seminar 5 Shakespeare and the Visual Arts  
Seminar 10 Shakespeare and Slavic / East and Central European Countries  
Seminar 11 It's Shakespearian!': The critical fortune of a commonplace in France from 1820 to the present  
Seminar 14 'Many strange and horrible events': Omens and Prophecies in Histories and Tragedies by Shakespeare and His Contemporaries  
Seminar 18 Shakespeare, Middleton and fatherless lineage  
Workshop 5 Working from cue scripts: An actor's approach to performing duologues

### THÉÂTRE DU VIEUX-COLOMBIER

20h *Othello*, dir. Léonie Simaga

*(Alternate programme: I Capuleti e i Montecchi at the Opéra Bastille, or Macbeth at the Cartoucherie. See April 24.)*

## SUNDAY 27 APRIL

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10h-12h General Assembly of the Société Française Shakespeare  
Museum visits (Musée Delacroix, Musée Victor Hugo...)

### BASILICA OF SAINT-DENIS

14h-18h Visit and performance on "Royal Imagery"  
Closing speeches

**Organisation** Dominique Goy-Blanquet, Chantal Schütz, Yan Brailowsky

**Academic Liaison** Line Cottagnies, François Laroque

**Theatre Liaison** Jean-Michel Déprats

**Press Officer** Nathalie Gasser

**Graphic Designer** Guillaume Blanquet

### **International steering committee**

The Société Française Shakespeare has set up an international steering committee to collect information on past “Shakespeare Anniversaries” around the world and to prepare future celebrations. A dedicated website has been created to post the information online.

- Elisabeth Angel-Perez (Paris-IV)
- Georges Banu (Paris-III)
- Marcel Benabou (OuLiPo)
- Christian Biet (Institut Universitaire de France)
- Yan Brailowsky (Société Française Shakespeare)
- Clara Calvo (Murcia, SEDERI)
- Roger Chartier (Collège de France)
- Jennifer Clement (Mexico)
- Charlotte Coffin (Société Française Shakespeare)
- Line Cottagnies (Paris-III)
- Jean-Michel Déprats (Paris Ouest Nanterre La Défense)
- Michael Dobson (Birmingham and Shakespeare Institute, Stratford)
- Tobias Döring (Munich, Deutsche Shakespeare-Gesellschaft)
- Roy Eriksen (Kristiansand)
- Dominique Goy-Blanquet (Société Française Shakespeare)
- Sarah Hatchuel (Le Havre)
- Andreas Höfele (Munich)
- Ton Hoenselaars (Utrecht)
- Peter Holland (Notre Dame)
- Ioana Ieronim (Bucarest)
- Dennis Kennedy (Dublin)
- Douglas Lanier (New Hampshire)
- François Laroque (Paris-III)
- Jerzy Limon (Gdansk)
- Declan McCavana (École Polytechnique)
- Garth McCavana (Harvard)
- Florence March (Avignon)
- Martin Procházka (Prague)
- Paola Pugliatti (Florence)
- Aimara da Cunha Resende (Minas Gerais, Brazil)
- Carol Rutter (Warwick)
- Chantal Schütz (Société Française Shakespeare)
- Patrick Sommier (MC93 Bobigny)
- Nathalie Vienne-Guerrin (Montpellier / IRCL)

### **PSL [www.univ-psl.fr](http://www.univ-psl.fr)**

Paris Sciences et Lettres (PSL) is a new research university comprised of the École normale supérieure, the Collège de France, MINES ParisTech, ESPCI ParisTech, Chimie ParisTech, the Observatoire de Paris, the Université Paris-Dauphine and the Institut Curie. These founding institutions have been recently joined by the Conservatoire national supérieur de musique et de danse de Paris, the Conservatoire national supérieur d'Art dramatique, the École nationale supérieure des beaux-arts, the École nationale supérieure des Arts Décoratifs, La fémis, the Lycée Henri-IV, the Pierre-Gilles de Gennes Foundation, the Louis-Bachelier Institute and the IBPC Fondation Edmond de Rothschild. Paris Sciences et Lettres endorses a shared institutional ambition, a research strategy that encompasses the whole spectrum of academic disciplines and a common teaching strategy through the awarding of PSL degrees and shared initiatives to promote and disseminate knowledge.

# SHAKE SPENRE 450

