

FREIE UNIVERSITÄT BERLIN
INTERNATIONAL CONFERENCE
"RHETORIC AND DRAMA"

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| Feb 11, 2016 | 16.00 (s.t.) – 19.00 | L116 (Seminarzentrum) |
| Feb 12, 2016 | 9.00 (s.t.) – 19.30 | 2.2059 (Holzlaube) |

PROF. KATHY EDEN (New York)

(Feb 11, 2016 · 16.30–17.30 · L116)

"From the Refutation of Drama to the Drama of Refutation"

This talk will sketch out the complex itinerary of the fundamentally legal procedure of refutation from the courts in Athens through the Roman rhetorical handbooks to the Renaissance stage with a stopover in the Academy that significantly broadens the Early Modern understanding of drama.

Kathy Eden is Chavkin Family Professor of English and Professor of Classics at Columbia University. Her books include *Poetic and Legal Fiction in the Aristotelian Tradition* (Princeton, 1986), *Hermeneutics and the Rhetorical Tradition: Chapters in the Ancient Legacy and Its Humanist Reception* (New Haven, 1997), *Friends Hold All Things in Common: Tradition, Intellectual Property and the "Adages" of Erasmus* (New Haven, 2001), and *The Renaissance Rediscovery of Intimacy* (Chicago, 2012).

PROF. GLENN W. MOST (Pisa/Chicago)

(Feb 11, 2016 · 17.45–18.45 · L116)

"Sad Stories of the Death of Kings: Sovereignty and Monarchy in Tragedy"

Beginning with the recent bloodless transition of royalty in the Netherlands, I consider the relation between royal sovereignty and the literary genre of tragedy. Nowadays, at least in Europe, one king or queen usually replaces another one without any violence, but that is because true sovereignty resides not in the king but in the people's parliament. Richard II, in Shakespeare's play of that name, shows a different, older concept, in which the death of kings is the special province of tragedy in the theater. Aristotle, who ethicized tragedy, did not recognize this; but after him, the Peripatetic philosopher Theophrastus and late Ancient grammarians like Donatus, Euanthius, and Diomedes formulated an essential generic link between tragedy and the fall of kings that went on to shape much of Western literature for well over a millennium. Strikingly, there is not a single Greek tragedy that lacks at least one king. I explore in this paper various reasons for why this was the case.

Glenn W. Most studied Classics and Comparative Literature in Europe and the United States, and has taught at the Universities of Yale, Princeton, Michigan, Siena, Innsbruck, and Heidelberg. Since 1996 he has been a recurrent Visiting Professor on the Committee on Social Thought at the University of Chicago, and since 2001 he has been simultaneously Professor of Greek Philology at the Scuola Normale Superiore di Pisa; since 2010 he has been an External Scientific Member of the Max Planck Institute for the History of Science in Berlin. He has published books on Classics, the history and methodology of Classical studies, on comparative literature, cultural studies, the history of religion, on literary theory, the history of art, as well as numerous articles, reviews, and translations in these fields, and also in modern philosophy and literature. He was the editor in charge of Ancient Greek literature for *Der Neue Pauly* and directed and co-edited a three-volume selection of the works of Arnaldo Momigliano in German and a new revised edition of the leading American translation of all the surviving Greek tragedies. He is on the editorial board of a number of scholarly journals in Classical studies, philosophy, and other fields. He is currently working on a new Loeb edition of the Presocratics (with André Laks), a bilingual edition of the Ancient and Medieval scholia and commentary to Hesiod's *Theogony*, and on co-edited volumes on the suicide of Ajax in Sophocles' tragedy, and on philological methods in a variety of canonical written traditions. Contact: glenn.most@sns.it .

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PROF. MARTHA FELDMAN (Chicago)

(Feb 12, 2016 · 09.00–10.00 · Holzlaube 2.2059)

"The Castrato as a Rhetorical Figure"

This paper argues that the castrato stood out among all singers as a representative of Ciceronian rhetoric and the very embodiment of a rhetorical stage character. His rhetorical attributes were legion among seventeenth- and eighteenth-century music historians, singing masters, cognoscenti, and listeners, for whom he was meant to embody the ideal figure of the musical orator. In the social and political domains, too, the castrato exemplified modalities of exchange associated with keen rhetorical prowess. Yet the potential for exceptionality and the extraordinary physical condition of castrati also made them more prone to hostility and suspicion than other singers. To demonstrate these points, the paper bundles together the vocal prodigies, rhetorical presence, and compositional strategies that contributed to making the castrato's music and person into an exemplary but often precarious source of rhetoric.

Martha Feldman, the Mabel Greene Myers Professor of Music, is a music historian specializing in Early Modern Italy. Her books include *City Culture and the Madrigal at Venice* (Berkeley, CA, 1995), *The Courtesan's Arts: Cross-Cultural Perspectives* (co-edited; Oxford, UK, 2006), *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago, IL, 2007), and *The Castrato: Reflections on Natures and Kinds* (Berkeley, CA, 2015), which emerged from the Bloch Lectures at the University of California at Berkeley. She is a recipient of the Dent Medal of the Royal Musical Association and a member of the American Academy of Arts and Sciences. Her current book projects involve the end and aftermath of the castrato phenomenon in modern Rome and the problem of voice across different disciplinary formations. She is President-Elect of the American Musicological Society.

PROF. MARIA GALLI STAMPINO (Miami)

(Feb 12, 2016 · 10.15–11.15 · Holzlaube 2.2059)

"Family, City, State, and Theater: Carlo Gozzi and the Rhetoric of Conservatism"

My contribution will center on Carlo Gozzi's first foray into playwriting, the unpublished (till 2011) and unperformed *Le gare teatrali*, originally written in the winter of 1750–1751. In it, Gozzi transfigures the growing tensions between Carlo Goldoni and Pietro Chiari, the two authors' different approaches to writing for the stage, and the consequences of their public dispute on the educated in Venice. Gozzi focuses on a couple, the core of a family, itself the core of the city and of the state. Echoes of Platonic criticism of poetry and of Catholic attacks against theater are evident and transposed for the audience to see. Rather than postulate why Gozzi never pursued staging his play, I will concentrate on the rhetorical and performance-based strategies he deploys in his play, as well as his emerging ideological position.

Maria Galli Stampino holds a *laurea* in Modern Languages and Literatures from the Università cattolica "S. Cuore" of Milan, a Master's in American Studies from the University of Kansas, and a Master's and PhD in Italian and Comparative Literature from Stanford University. She is Professor in the Department of Modern Languages and Literatures in the College of Arts and Sciences at the University of Miami, where she also serves as Senior Associate Dean for Academic Affairs. She is the author of *Staging the Pastoral: Tasso's Aminta and the Emergence of Modern Western Theater* (Tempe, AZ, 2005); the editor and translator of Lucrezia Marinella's *L'Enrico, ovvero Bisanzio acquistato* (Chicago, IL, 2009; and Modena, 2011); the co-editor (with Julie D. Campbell) of *In Dialogue with the Other Voice in Sixteenth-Century Italy: Literary and Social Contexts for Women's Writing* (Toronto, 2011) and (with Anne J. Cruz) of *Early Modern Habsburg Women: Transnational Contexts, Cultural Conflicts, Dynastic Continuities* (Burlington, 2013). She is currently completing the translation and edition of Lucrezia Marinella's *Amore innamorato et impazzato* (with Janet Gomez), and she is at work on the tradition of *Commedia dell'arte* between the 17th and 18th centuries.

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PROF. JAN BLOEMENDAL (The Hague)

(Feb 12, 2016 · 11.30–12.30 · Holzlaube 2.2059)

"Rhetoric and Neo-Latin Drama: The Two Tragedies by the 'Polish Pindar' Simon Simonides/Szymon Szymonowic (1558–1629): *Castus Ioseph* and *Penthesilea*"

Neo-Latin tragedy was *par excellence* a genre that made use of rhetoric on several levels, including style. This had to do with the lofty position of the genre, and the imitation of the tragedies by and attributed to Seneca. The erudite Polish Jesuit humanist Szymon Szymonowic or Simon Simonides wrote two rather exceptional tragedies, *Castus Ioseph* (*Chaste Joseph*, 1587), which has as its subject the seduction of the later patriarch Joseph by the wife of Potiphar in Egypt, and *Penthesilea* (1618), on the queen of the Amazons. They are Senecan, as was usual, but also Euripidean, which was less common. The Greek Euripides and the Roman Seneca are considered the most 'rhetorical' playwrights that survive from Antiquity, and by consequence Simonides' plays are rhetorical, too. But in what ways?

Jan Bloemendal, PhD (1997) in Classics, Utrecht University, is a Senior Researcher at the Huygens Institute of the Royal Netherlands Academy of Arts and Sciences, The Hague. From 2006 to 2012 he was a Professor by special appointment of Neo-Latin at the University of Amsterdam. He has published on Neo-Latin and Dutch drama, Classical reception, poetics, emblems and Erasmus. In 2010, he published an edition of Gerardus Johannes Vossius, *Poeticarum institutionum libri tres* (Leiden/Boston, 2010). Recently he edited, with Howard B. Norland, *Neo-Latin Drama and Theatre in Early Modern Europe* (Leiden/Boston, 2013) and *Brill's Encyclopaedia of the Neo-Latin World* (Leiden/Boston, 2014).

PROF. JÖRG WESCHE (Duisburg-Essen)

(Feb 12, 2016 · 14.45–15.45 · Holzlaube 2.2059)

"Verse games in German Baroque plays"

The German poetic drama of the 17th century is considered by and large as rhetorically molded. The speech of drama is regarded as artificial and unsuitable for the stage. Contrary to this, the talk will point to dramatists such as Andreas Gryphius, who make use of the stage to combine elements of spoken language of the time with rhetorical ornament. The main focus will be on the elaborate interplay of interactional language and the poetic latitude of verse in Baroque theater.

Jörg Wesche, Dr. Phil., Professor of German Literature at Duisburg-Essen University. *Main fields of interest:* Early modern literature; cultural studies; poetics and rhetoric; literary reception of science. *Selected book publications:* *Texte zu modernen Mythentheorien* (Ed., Stuttgart, 2003); *Literarische Diversität. Abweichungen, Lizenzen und Spielräume in der deutschen Poesie und Poetik der Barockzeit* (Tübingen, 2004); *Kulturelle Orientierung um 1700. Traditionen, Programme, konzeptionelle Vielfalt* (Ed.; Tübingen, 2004); *Fragen an die Sphinx. Kulturhermeneutik einer Chimäre zwischen Mythos und Wissenschaft* (Ed.; Heidelberg 2011); *Wiederholen/Wiederholung* (Ed.; Heidelberg 2015). Contact: joerg.wesche@uni-due.de .

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PROF. JOACHIM KÜPPER (Berlin)

(Feb 12, 2016 · 16.00–17.00 · Holzlaube 2.2059)

“Towards a Network Theory of Cultural Production”

In this paper, I will present some hypotheses regarding a theory of cultural production that is based on the metaphor of culture as a network. The aim of such a new approach is to problematize the concept of “national literatures” as developed, starting with Herder, in the age of Romanticism. I will demonstrate the viability of my ideas by exemplifying them with respect to Early Modern European drama.

Joachim Küpper is professor of Comparative Literature and Romance Literatures at Freie Universität Berlin, Germany. In addition, he serves as the director of the Dahlem Humanities Center at FU. He has published on a wide range of texts from Classical Antiquity to the 20th century. His research also focuses on literary theory and aesthetics. He is a member of the German National Academy of Sciences, a recipient of the Leibniz-Award, and holds an Advanced Grant from the European Research Council (ERC). His monographs include *Diskurs-Renovatio bei Lope de Vega und Calderón. Untersuchungen zum spanischen Barockdrama. Mit einer Skizze zur Evolution der Diskurse in Mittelalter, Renaissance und Manierismus* (Tübingen, 1990), *Petrarca. Das Schweigen der Veritas und die Worte des Dichters* (Berlin/New York, NY, 2002). Among his recent articles in English are: “The Traditional Cosmos and the New World” (in: *MLN* 118, 2003); “*Hamlet*, by Shakespeare, and *La vida es sueño*, by Calderón, or the Problem of Scepticism” (In: *Germanisch-Romanische Monatsschrift*, 2008); “Ei(aa)roneia: The Politics of Religion in the *Cantar de mio Cid*” (In: *MLN* 126, Supplement, 2011); “*Uti and frui* in Augustine and the Problem of Aesthetic Pleasure in the Western Tradition (Cervantes, Kant, Marx, Freud)” (In: *MLN* 127, Supplement, 2012); “Religious Horizon and Epic Effect: Considerations on the *Iliad*, the *Chanson de Roland*, and the *Nibelungenlied*” (In: Bloch et al. *Rethinking the New Medievalism*. Baltimore, MD, 2014); “My Encounter with Peter Szondi. *Remarks on Theory of the Modern Drama (1880–1950)*” (In: Zepp. *Textual Understanding and Historical Experience. On Peter Szondi*. Paderborn/München, 2015). Contact: jokup@zedat.fu-berlin.de .

ORGANIZATION

DR. DS MAYFIELD (Berlin)

DS Mayfield studied American, English, and Spanish Literature at Würzburg University, and Comparative Literature in Berlin and Cambridge (UK). An alumnus of the Friedrich Schlegel Graduate School at Freie Universitaet, he is a member of the DramaNet project at present, working on Early Modern drama (Rojas, Machiavelli, Shakespeare) with Blumenberg as a theoretical framework. In 2015, he was a Global Humanities Junior Research and Teaching Fellow at Johns Hopkins University. A book with the title *Artful Immorality – Variants of Cynicism. Machiavelli, Gracián, Diderot, Nietzsche* appeared with de Gruyter (Berlin, 2015). Contact: ds.mayfield@fu-berlin.de .

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Early Modern European Drama
and the Cultural Net

