

Finding Shakespeare in the Royal Collection Online conference 17-19 June 2021

Conference Pack

#FindingShakespeare

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Programme (all times in BST/UTC+1)

Day 1 Thursday 17 June

10-11.30am Panel 1: Exhibiting Shakespeare

Chair Gordon McMullan

Hamlet Disowned: Kemble, Lawrence and Royal Legitimacy – Michael Dobson, Shakespeare Institute

"A wild and unruly youth": Princes of Wales and The Harry the Fifth Club – Kate Retford, Birkbeck University of London

"Moral painting": Nathaniel Dance Holland's Timon of Athens c. 1765-70 – Shormishtha Panja, University of Delhi Personalising Public Art: Royal Narratives in Boydell's Shakespeare Prints – Rosie Dias, University of Warwick

1-2.30pm Panel 2: Shakespearean relics

Chair Kirsten Tambling

David Garrick and the President's Chair: Embodying Shakespeare Through Intermedial Adaptation – Anna Myers, University of Edinburgh

"Well-authenticated blocks": Materiality and the Market for Shakespearean "Mulberry Tree" relics in the late eighteenth and early nineteenth centuries – Mark Westgarth, University of Leeds

For Leisure or Learning?: An As You Like It Make-up Box by Hester Marian Wagstaff – Simon Spier, University of Leeds

4-5.30pm Panel 3: Shakespearean reputations

Chair Elizabeth Eger

"Pistol's a cuckold - or Adultery in Fashion": Following a Print from Performance to Portfolio – Kate Heard, Royal Collection Trust

George III and the other "mad king" – Arthur Burns, King's College London

"I only change when I die": Gainsborough's Portrait of Mary Robinson and Mutable Spectatorship – Essaka Joshua, University of Notre Dame

Fake and Authentic Shakespeare in the Diaries of Joseph Farington - Fiona Ritchie, McGill University

Day 2 Friday 18 June

10-11.30am Panel 4: Shakespearean books

Chair Sally Barnden

Why did George IV own a First Folio? – Emma Stuart, Royal Collection Trust

The "Disappointment" of Charles I's Second Folio – Gordon McMullan, King's College London

Crossing Straits with Shakespeare Translation – Eleine Ng-Gagneux, National University of Singapore

12-1pm Shakespeare in the Royal Collection project overview

Gordon McMullan, Kate Retford, Kirsten Tambling, Sally Barnden and Felicity Roberts

2-3.30pm Panel 5: Shakespearean interiors

Chair Gail Marshall

Shakespeare in miniature: Shakespeare, Queen Mary and books for dolls – Elizabeth Clark Ashby, Royal Collection Trust

"All England in Warm Sepia": Queen Mary and the Church of the Holy Trinity – Kirsten Tambling, King's College London Much Ado about Tapestry: Shakespeare, the Royal Family and National Identity – Morna O'Neill, Wake Forest University

Programme continued (all times in BST/UTC+1)

Day 3 Saturday 19 June

3-4.30pm Panel 6: Mementoes of performance

Chair Richard Schoch

Remediation and Memory: Egron Sellif Lundgren's watercolours of The Winter's Tale in Queen Victoria's Theatrical Album – Karen Harker, Shakespeare Institute

Monument and montage: Horatio Saker's visual history of the stage – Sally Barnden, King's College London

The politics of Shakespeare at Windsor Castle in Louis Haghe's The Performance of Macbeth in the Rubens Room – Éilís Smyth, King's College London

Visualising Shakespearean spaces and stages of performance at Windsor Castle – Martin Blazeby, Blazebuild

6-7.30pm Panel 7: Education and performance

Chair Kate Retford

Princess Victoria and the Cult of Celebrity – Lynne Vallone, Rutgers University

Puck and the Prince of Wales - Gail Marshall, University of Reading

Disappearances and the Durbar: The Hidden Colonial Legacy of Queen Victoria's Shakespearean tableaux vivants – Vijeta Saini, Northeastern University

"In Shakespeare's Land": Education, Cultural (Dis)inheritance and the Decline of Empire in and around The Prince's Choice – Kathryn Vomero Santos, Trinity University

Abstracts

Day 1

10-11.30am Panel 1: Exhibiting Shakespeare

Hamlet Disowned: Kemble, Lawrence and Royal Legitimacy

Michael Dobson, Shakespeare Institute

I will address Lawrence's career as an agent and commemorator of Regency upwardly- mobile glamour in the context of Kemble's social aspirations and his relationship with Lawrence as well as Lawrence's earlier portraits of Kemble as Coriolanus. In the process, I will consider the role of Hamlet in the Napoleonic era, in Britain and abroad; its potential for expressing disaffection and national aspiration; the subsequent fortunes of the painting, and the date and resonance of its departure from the Royal Collection.

"A wild and unruly youth": Princes of Wales and The Harry the Fifth Club

Kate Retford, Birkbeck University of London

The 'Henry the Fifth' Club or 'the Gang', depicting Frederick, Prince of Wales, with a group of 'associates', has attracted more attention than, in fairness, its artistic merit warrants. It is one of many works which are not in the Royal Collection because of a royal commission, or an acquisition, but because the monarchy attracts works of art with any royal association towards its holdings. This portrait was thus a gift to George, Prince Regent, in 1813, recorded as from a 'General Dilkes'. It actually appears to have had little to do with Frederick in its commissioning, execution and early history. Indeed, there is no record of such a club, and Frederick's likeness has the hallmark of being derivative: it is unlikely that he sat for it at all.

However, such questions become subsumed once the painting entered the Royal Collection in the early nineteenth century. The most interesting point about *The Gang*, and the one on which I'll focus in my paper, is the fact that it was subsequently taken to the heart of the royal family, and gained prominence thereafter. It was on display at Carlton House by 1819, and regularly commented on from that date onwards: 'highly interesting'; a 'curious' picture. The image of the madcap Prince Hal, carousing with his disreputable boon companions, but able to leave such libertinism and dubious bonds behind to rise to the occasion of the throne, has long been deeply resonant. His appeal is well summed up in an eighteenth-century annotation on the copy of the Faber print of Henry V at the British Museum: 'He reigned 9 years, he was a wild and unruly youth, before he came to the Crown, but when he obtained it, proved a wise, and warlike Prince...'. Hal's image was especially appealing in the case of a Prince who was famed for being deeply clubbable, and whose qualities and import had been repeatedly underscored throughout the 1730s and 1740s through the drawing of parallels with past royals – both by his friends, and by himself: King Alfred and Edward the Black Prince, as well as Henry V (as framed by Shakespeare).

This image surely appealed deeply to Prince George, the recipient of the gift of the portrait, soon – at long last – to become George IV. Those associations with madcap, youthful antics, and with the transition from wild and unruly

become George IV. Those associations with madcap, youthful antics, and with the transition from wild and unruly Prince to impressive, warrior-like King, would have made Hal, and Frederick as seen through the lens of Hal, a decidedly appealing model for a successor so firmly associated with extravagance and self-indulgence.

"Moral painting": Nathaniel Dance Holland's Timon of Athens c1765-70

Shormishtha Panja, University of Delhi

Nathaniel Dance Holland (1735-1811) painted Timon of Athens (c1765-70) for King George III; it was possibly begun in the last year of Dance's stay in Rome (1765/6). He had been in Italy from 1754 onwards, working with Pompeo Batoni while in Rome and honing his craft. In the painting we see the influence of painters like Batoni and Anton Raphael Mengs and the classical style of painting, including history painting, that Dance was exposed to in Rome and that he learned and practiced. George III was a patron of history painting, the genre that idealized heroic moments of choice and sought examples for exemplary human conduct in classical myth and literature and in the Bible. This painting would have been part of George III's agenda of arousing patriotism through the arts. This no doubt led the king to agree to the formation of the Royal Academy of Arts in 1768. Batoni's Choice of Hercules (the subject matter selected by the 3rd Earl of Shaftesbury for a discourse on painting in his Characteristics) as well as a number of paintings by Sebastiano Ricci and others depicting the meeting between Alexander the Great and Diogenes are obvious influences on Dance's depiction of the scene in Act 4 Scene 3 when Timon, after having squandered his wealth on undeserving Athenians, is sought out in his self-imposed exile in a cave by Alcibiades and two prostitutes,

Phrynia and Timandra. He readily gives away the gold that he has found in the wilderness to Alcibiades and the two women, recognizing wealth as one of the causes of his downfall. Timon of Athens is not a popular play; some critics argue that it was not wholly Shakespeare's creation but co-authored by Thomas Middleton. Why then does Dance pick this play? It could not be because there was a revival of the play on stage in 1767 as this painting was possibly begun earlier. One reason could be that the play is in the nature of a satire against human greed and hypocrisy and the equation of money in late Athenian society with intangibles like friendship and respectful esteem. Dance's "moral painting" is much like the moral play it illustrates, and it reflects some of the paradoxes of that play. Timon's unremitting vituperation against all of humanity does not always persuade; in this painting, the choice to paint the scene with the two women who play a fleeting role in this predominantly masculine play somewhat undermines the ideals of renunciation that Timon espouses and that the viewer is supposed to emulate. The painting ties in, however, with the king's cultural project of uniting the arts with patriotism through the genre of history painting, a genre that was believed to elevate and inspire. As an early example of Shakespeare painting, it influences the Boydell project of the end of the century that sought to elevate the English school of history painting by depicting the works of the great national poet, William Shakespeare.

Personalising Public Art: Royal Narratives in Boydell's Shakespeare Prints

Rosie Dias, University of Warwick

RCIN 817106 is the atlas size series of prints after works exhibited at John Boydell's Shakespeare Gallery (1789-1805), a project for which George III, Queen Charlotte and the Prince of Wales were subscribers. Recent scholarship on John Boydell's Shakespeare Gallery has focused on the public dimensions of Boydell's venture, i.e. his innovative exhibition space on Pall Mall, an enterprise which challenged the claims of the Royal Academy to foster British history painting. As such, the Shakespeare Gallery was often construed within press criticism as a democratic space, representing a positive alternative to the autocratic politics of the Royal Academy.

This essay will nuance such assessments through a consideration of one of the project's published outputs (the other being a new illustrated edition of Shakespeare's plays, edited by George Steevens). Notably the two volumes of the print folio open with reproductions of full-length portraits of George III and Queen Charlotte after William Beechey (RCIN 405442 and RCIN 405423). As a consequence, the folio invites a new (and, arguably, revised) kind of viewing experience for those who had already visited the Pall Mall Gallery, one framed by the presence of the monarch and his consort, a presence which offers useful ways to encounter the works, characters and narratives which follow. The arrangement of the prints, allowing for focused consideration of the history plays and of fictionalised royal characters within the tragedies, emphasises themes which would likely have been diluted by the more randomised hang in the original Gallery. My essay will focus on the second volume of the folio, prefaced by Queen Charlotte's portrait, in order to unpack the imagery of monarchy which dominates this volume. It will consider the highly gendered imagery of queens and royal children commissioned by Boydell, as well as the poignant and dramatic scenes depicting King Lear's madness, in light of Charlotte's simultaneous roles as subscriber, collector, consort and mother of the future monarch.

1-2.30pm Panel 2: Shakespearean relics

David Garrick and the President's Chair: Embodying Shakespeare through Intermedial Adaptation

Anna Myers, University of Edinburgh

Between the years 1756 and 1757, William Hogarth began work on his double portrait, *David Garrick with his Wife Eva-Maria Veigel*, and also designed *The President's Chair of the Shakespeare Club* for David Garrick. In 1756, the mulberry tree believed to have been planted by Shakespeare at New Place in Stratford-upon-Avon (and often associated with the President's Chair) was felled by the Reverend Francis Gastrell. Numerous eighteenth-century commentators recorded the interwoven narratives of this event and these objects. For example, on a 1774 visit to Garrick's Shakespeare Temple at Hampton, Hannah More wrote to a friend: 'Here [...] is the famous chair, curiously wrought out of a cherry tree, which really grew in the garden of Shakespeare at Stratford. I sat in it, but caught no ray of inspiration.' Exploring the relationship between the visualization of the President's Chair in paint, its manifestation in wood, and situating its materiality within broader cultural contexts, this paper suggests that—in addition to being a portrait of Garrick and his wife Eva-Maria—Hogarth depicted Garrick as attempting to 'embody the respectable Shakespeare' (Dobson, 1994).

"Well-authenticated blocks": Materiality and the Market for Shakespearean "Mulberry Tree" relics in the late eighteenth and early nineteenth centuries

Mark Westgarth, University of Leeds

Wooden objects, created from the remains of the mulberry tree which, by tradition, had been planted by Shakespeare's own hand in 1609 at 'New Place' in Stratford-on-Avon, are amongst the most widely known of Shakespearian relics. The Royal Collection contains several specimens, including a 'Mulberry Tree Box' and three 'Mulberry Tree toothpick cases' mounted in silver-gilt. The mulberry tree itself had been chopped down by Rev. Francis Gastrell, then owner of 'New Place', in 1756, in an attempt to stop the constant stream of antiquarian and literary tourists trespassing on his property. The wood was sold to local craftsmen and merchants, who fashioned a wide range of objects, from turned wooden goblets, cups and teapots, to small boxes and tobacco-stoppers. These objects contributed to an expanding market for Shakespearian relics in the period and highlight the creative and enterprising endeavours of makers and merchants and the critical role that the agents and dealers played in the circulation and consumption of Mulberry Tree relics. Indeed, the translation from tree to timber symbolically illustrates these latent commercial opportunities as the raw material of the mulberry tree gave way to the 'materiality' of the relic.

However, the extent to which the remains of the mulberry tree were used to craft the seemingly endless supply of objects was a constantly disputed point. Indeed, even as late as 1820s there still appears to have been quite a lot of wood left; the auction sale of the contents of the actor David Garrick, sold after his widow's death in 1823, included 'Well-authenticated blocks from the celebrated mulberry tree of Shakespeare'. The ambiguity surrounding the distribution of the remains of the mulberry tree was central to the contested nature of the relics. As a result, and to satisfy the demands of the market, the intrinsic properties of the relic were required to be supplemented by extrinsic authentication. Documents confirming the source of the material used to make the object often accompanied a sale or exchange, sometimes augmented by witness testimony. There are obvious similarities here in the ways that early religious relics were circulated, exchanged and authenticated; the role of authenticate (documents associated with relics from the bodies of the saints) and visions (testimony of supernatural interventions made by the relic), for example, or the role of brandia (objects that had material associations with the body of the saint) in the expanding market for relics. Here, the role of 'materiality' (in Michael Ann Holly's phrase, 'a meeting of matter and imagination') seems to play a significant role in this transactional culture and in this sense, this essay explores the extent to which the market for Mulberry Tree relics was equally, an act of faith.

For Leisure or Learning?: An As You Like It Make-up Box by Hester Marian Wagstaff

Simon Spier, University of Leeds

This short in-focus paper takes as its subject a small wooden make-up box decorated with theatrical characters and quotations from Shakespeare's 'As You Like It'. The box was designed and painted as part of the technical art training of the craftsperson and author Hester Marian Wagstaff (1892-1953) whilst a student at the Regent Street Polytechnic, and was purchased by Queen Mary when she visited the annual National Competition for Schools of Art in South Kensington in 1913. This paper will explore what it was Queen Mary found appealing about the design and subject of the make-up box? Bought along with a card-table top painted in a similar stylised fashion with quotations which is no longer part of the royal collection, the objects both act as accourtements to leisure and play within royal life, so how did they operate in royal interiors Furthermore, the box was also sent on long term loan to the Nicholson Museum and Art Gallery in Leek by Queen Mary shortly after her reign as Queen Consort ended in 1936, so after possessing it for two decades she obviously felt that the design and subject of the box held a wider use in society, and would benefit the population of a town such as Leek. What kind of attributes did Queen Mary believe the box to have which make it appealing and instructive to a mass audience at this particular time?

4-5.30pm Panel 3: Shakespearean reputations

"Pistol's a Cuckold - or Adultery in Fashion": Following a Print from Performance to Portfolio

Kate Heard, Royal Collection Trust

On 21 February 1821, George IV purchased a print of Theophilus Cibber entitled *Pistol's a Cuckold or Adultery in Fashion* from the London printseller Colnaghi & Co. Described as 'rare', the print was sold to the king for the high price of £1 11s 6d and was intended for George's history of the stage, a series of ten extra-illustrated volumes which were being compiled by royal staff 'by Command of His Majesty'. Although George's stage history was broken up in the Victorian period, many of the prints it contained can still be identified in the Royal Collection, among them the

portrait of Cibber as Pistol which the monarch purchased in 1821. This paper will trace *Pistol's a Cuckold* from its creation to its purchase by George, looking at its shifting contexts and asking why it appealed to the king.

George III and the other "mad king"

Arthur Burns, King's College London

The selected object is one of the many letters sent to George Prince of Wales by the various physicians charged with the care of George III during his most famous bout of mental illness, that which led to the Regency crisis of 1788-9. In this instance the physician was Sir Lucas Pepys (baronet (1742-1830), F.R.S., physician extraordinary to the King since 1777, and Pepys wrote to Prince on 18 December 1788 to report that the King was agitated and confused after an 'indifferent night'. The most striking thing about this report, was the possible explanation Pepys offered for the king's indisposition: that he had been permitted to read King Lear, which he was still talking about the next morning. This incident lies behind one of the most memorable scenes of Alan Bennett's *The Madness of King George/George III*, in which a recuperating king co-opts his lord chancellor Edward Thurlow into a reading of Act 4 Scene 5 also involving another of the king's physicians, in this case the Lincolnshire 'mad doctor' Francis Willis, whom when Thurlow questions the suitability of the choice of text for someone in the king's situation, confesses that he had no idea of the content of the play.

Although the reading is entirely Bennett's invention, it nevertheless allows the playwright to explore a series of themes which were raised by the actual incident that Pepys recounts, even though for Bennet the scene is used to mark a key point of progress in the king's return to rationality rather than decline. The fact that the king got access to Lear (and was consequently exposed to the extreme emotions and tragic matter of the play and potentially to the parallels with his own plight) became a point of contention in struggles for control over the king's treatment between the physicians and the politicians with whom they were associated, with those aligned with the Prince of Wales' faction employing it to highlight what they presented as Willis' inferior credentials in comparison to the physicians of the royal households, such as Sir George Baker, several of whom could boast of literary and scholarly credentials alongside their medical standing. With Willis important to William Pitt's efforts to see off the challenge of a regency by stressing the hopes of a full recovery, this offered an opportunity to question his suitability to oversee the overall regimen of the king's treatment.

It may well be that this incident, although taking place during the king's first significant bout of mental illness in 1788-9, encouraged later reflections on the parallels between the king and Lear. At the time of his first illness George was only 50 years old – but he would go on to suffer three more significant periods of mental incapacity, the third and final one in effect encompassing the last decade of his reign, during which effective power passed to the Prince Regent as the king, now in effect blind and deaf, retreated mentally into a private universe of conversation with the dead and ritual enactments, and seems to have drawn comfort from both. Historians are only now beginning to explore the voluminous records left by the physicians who treated him during this final decade, as well as the rare representations of the monarch who was in effect confined to his quarters at Windsor. It is hard to not to believe that Lear was not in some respect a reference point in the famous image of the King in his final illness engraved by SW Reynolds c. 1820, with a flowing white beard, which was then published in a less extreme version in which his unkempt appearance had been tidied up. This image has become the most familiar of the aging king, whereas others, if anything more distressing, represent more his physical incapacities as he lost his sight and hearing than direct evidence of mental illness. The parallels with Lear may also have been encouraged by the significance of George's daughter Amelia's illness and then death in bringing on the final collapse in the king's mental health.

"I only change when I die": Gainsborough's Portrait of Mary Robinson and Mutable Spectatorship Essaka Joshua, University of Notre Dame

Commissioned by George, Prince of Wales in 1781, Gainsborough's portrait of Mrs. Mary Robinson represents a pivotal moment in her life. Between the commissioning of the painting and its delivery to Carlton House in 1784, her relationship with the Prince had ended, her acting career was over, and her lower body had become paralyzed. The portrait freezes in time Robinson's final days as a royal mistress, actress, and able-bodied woman. From this point, Robinson began in earnest her successful career as a poet, novelist, and advocate for women's rights. The painting raises questions about ambiguities. Is Robinson in character? The pastoral setting has led some to associate it with her role as Perdita in The Winter's Tale, and Prince George's courting of her in the guise of Florizel. With a melancholic expression, Robinson holds the miniature of the Prince away from her, in her finger tips. Perhaps

this signals the ending of the relationship. She shares a colour palette with a Pomeranian, hinting at her loyalty with

the emblematic faithfulness of the dog. Viewers of the painting would need to know the date of the paralysis to know whether she chooses or needs to sit, leaving an uncertainty for those who knew about her condition. Robinson herself is fascinated by such ambiguities and liminal moments in her writing.

Fake and Authentic Shakespeare in the Diaries of Joseph Farington

Fiona Ritchie, McGill University

The painter Joseph Farington kept a diary from 1793 until his death in 1821 documenting many aspects of cultural, social, and political life in London, including important accounts of some of the major theatrical occurrences of the period. This paper will focus on Farington's descriptions of three important moments in the stage presentation of Shakespeare in the late eighteenth and early nineteenth century: the one and only performance of *Vortigern* in 1796, a play allegedly by Shakespeare but quickly rejected by the audience; the Old Price Riots at Covent Garden in 1809, which broke out during a performance of *Macbeth* and led to a prolonged contest between playgoers and the theatre's management over ownership of Shakespeare; and the retirement of Sarah Siddons from the stage in 1812, when she appeared for the final time as Lady Macbeth. Farington's diary entries reveal how Siddons and her brother, John Philip Kemble, the star actors of the period, negotiated the performance of fake and authentic Shakespeare with the public as part of their strategy to cement their celebrity status.

Day 2

10-11.30am Panel 4: Shakespearean books Why did George IV own a First Folio?

Emma Stuart, Royal Collection Trust

The Royal Library's First Folio was acquired by George IV before he became King; whether by gift or purchase is not known. This paper seeks to discuss this acquisition in various contexts: George's library collections, his interest in drama and Shakespeare in general, the market for First Folios in the later 18th and early 19th century, and his gift of the King's Library to the British Museum. Would a First Folio have appeared out of place in the character of the rest of his library, comprised of both new and second hand books, and what does his ownership tell us about how George was perceived by others or desired to be perceived?

The "Disappointment" of Charles I's Second Folio

Gordon McMullan, King's College London

The Royal Library's copy of the Second Folio, with handwritten annotations by Charles I, is one of the Royal Collection's proudest possessions, providing both a direct link back to King Charles the Martyr and evidence of a close, ongoing connection between Shakespeare and the royal family beyond the playwright's lifetime. The volume is synecdochic of the entirety of the royal collection under Charles, dispersed to the winds after his death. The Folio only returned to the Royal Collection during the reign of George III, acquired in 1800 from the sale of the library of Shakespearean editor George Steevens. It is thus a twofold relic, commemorating both Charles and Shakespeare and entrenching the sense of longevity of the connection of the royal family and the Shakespearean afterlife. It is also an oddly disappointing object. It is a Second Folio, not a First; it had to be reacquired by a subsequent king at auction; and it seems wilfully uninteresting: Charles's annotations are frustratingly uninterpretative, refusing any sense of royal interiority — a precarious, not-very-Christian motto ('dum spiro spero') that Charles in fact wrote in numerous books together with a set of bland alternative titles for a few plays. In this talk, I will reflect on the importance of the Second Folio as a key object in understanding both the long connection of Shakespeare and the royal family and the impression subsequently sustained by the royal family and by agents of the Shakespearean afterlife that this connection is not only long but also both unbroken and heartfelt.

Crossing Straits with Shakespeare Translation

Eleine Ng-Gagneux, National University of Singapore

This collection of parallel English text and Mandarin translation of Shakespeare's corpus epitomises the international circuits Shakespeare travels through as a figure that embodies the narratives of both the cultural heritage he originates from and the cultural context(s) he becomes assimilated into. Zhu Shenghao's celebrated translation of Shakespearean plays, while transfiguring Shakespeare's verse to prose, remains popular in Taiwan and Mainland China today and underscores the value of translation in maintaining Shakespeare's global relevance as he crosses cultural and linguistic boundaries. Due to Zhu's untimely death, Yu Erchang, a schoolmate of Zhu who admired his

talent, continued Zhu's work and completed the translation of Shakespeare's entire corpus. Yu, unlike Zhu who lived in Mainland China till his death in 1944, moved to Taiwan in the mid-twentieth century and was a notable figure who has encouraged the development of Shakespeare in Taiwan. This cultural object, as such, reflects the collaboration between these acclaimed Chinese translators and traces Shakespeare's historical passage between Mainland China and Taiwan. In this chapter, I examine the dual function of this cultural object, which concomitantly affirms the presence of a global Shakespeare and the internationalisation of Taiwan Shakespeare studies. This chapter explores how translating Shakespeare is more than an interlingual activity that transposes his text into a different linguistic idiom; instead the relocation of Shakespeare's work into a new language and theatre culture also reveals how Shakespeare translation in Taiwan continues to be a process of intercultural negotiation and exchange.

12-1pm Shakespeare in the Royal Collection project overview

This brief introduction will outline the project's work with The Royal Collection Trust, and display previews of its database, digital 3D models of performance spaces at Windsor, and online exhibition.

2-3.30pm Panel 5: Shakespearean interiors

Shakespeare in miniature: Shakespeare, Queen Mary and books for dolls

Elizabeth Clark Ashby, Royal Collection Trust

Queen Mary's Dolls' House was designed to be a perfect miniature royal home: a complete representation of upperclass domestic life. As such, it needed to have a library. Compiled of printed books, magazines and newspapers; tiny manuscript contributions from some of the time's most significant writers; and portfolios of postage-stamp sized drawings, watercolours and prints, it is one of the most remarkable collections of miniature books, texts and works on paper in the world.

Everything about the fully-appointed Dolls' House was carefully crafted and curated to emphasise the project's authenticity, and the miniature library was no different. In order to be considered genuine, it had to contain certain books: a Bible, a dictionary, and a complete works of Shakespeare.

The miniature set of the complete works of William Shakespeare in Queen Mary's Dolls' House is comprised of 40 volumes published by the expert miniature printers based in Glasgow, David Bryce & Sons, in 1904 (RCINs 1171113-33 and 1171136-54). These and other connections with Shakespeare in the Dolls' House Library will be investigated, together with looking at the wider context of the collecting of works by Shakespeare both in the Royal Library at the time, and in the private book collection of Queen Mary.

"All England in Warm Sepia": Queen Mary and the Church of the Holy Trinity

Kirsten Tambling, King's College London

In 1907, Carl Fabergé's London agent, Henry Charles Bainbridge, designed a series of view boxes featuring English landmarks. Specifically intended for a London market, this series included a nephrite jade box mounted with a sepia enamel painting of William Shakespeare's final resting place: Holy Trinity Church, Stratford. It was not a commercial success. However, in 1934, the Stratford box entered the Royal Collection via Queen Mary. Apparently unaware of its link to Shakespeare, she catalogued it simply as: 'Russian green nefrite box, mounted in gold with picture of a church among trees beside water, unidentified'.

This paper explores Fabergé's vision of Shakespeare and 'Englishness' as exemplified by the nephrite box. It asks how this vision was adapted to create an ornamental object for an elite market, and how these objects were consumed by their intended clients. In the process, it addresses the place of Fabergé objects within the Royal Collection as it stood in the 1930s, by which point Bainbridge's original vision of 'all England in warm sepia' had become definitively subsumed into another story, about royal collecting, and 'family history'.

Much Ado about Tapestry: Shakespeare, the Royal Family and National Identity

Morna O'Neill, Wake Forest University

This paper considers the revival of tapestry in the late Victorian period as exemplified by *Much Ado about Nothing* (*Act IV Scene 1*) woven in 1886 by the Royal Windsor Tapestry Works. In particular, I will consider the role played by the royal family (as patrons) and Shakespeare (as subject matter) to promote narrative tapestry, and thus the Old Windsor Tapestry Works, as a particularly English form of artistic expression. Founded by two Frenchmen, Marcel Brignolas and Henri C. J. Henry, in 1876, Old Windsor Tapestry relied upon the skilled weavers from the Aubusson

works in France who were convinced to make the move to Windsor. As one of only two tapestry works founded in England in the nineteenth century (the other being William Morris's Merton Abbey Works), the Old Windsor Tapestry Works were eager to ally their success to a national art historical narrative that celebrated English firms such as Mortlake Tapestry Works (1619-1704). As I will discuss, a careful selection of Shakespearian subjects allowed the firm to communicate their Englishness. For example, they created a series of tapestries after *The Merry Wives of Windsor* in 1877, and they won a gold medal when on display in the royal family's pavilion at the *Exposition Universelle* in Paris in 1878. Brignolas and Henry enjoyed the support of Prince Leopold and other members of the royal family, and they were given permission to change their name to the Royal Windsor Tapestry Works in 1880. Yet aesthetic debates about the value of narrative tapestry bedeviled the firm, and the death of their sponsor Prince Leopold created financial difficulties that they could not overcome.

Day 3

3-4.30pm Panel 6: Mementoes of performance

Remediation and Memory: Egron Sellif Lundgren's watercolours of The Winter's Tale in Queen Victoria's Theatrical Album

Karen Harker, Shakespeare Institute

Queen Victoria saw Charles Kean's production of *The Winter's Tale* at the Princess's Theatre four times in 1856. In her journals, she describes being bewildered by the "wonderful beauty" of the performance, parts of which were "touching beyond belief". Scenes from this production are preserved by three watercolors painted by Egron Sellif Lundgren featured in Queen Victoria's Theatrical Album. Two of the three paintings capture Kean's series of interpolated, allegorical tableaux that fell between Acts 3 and 4 and bridged the sixteen-year gap of time in the play. In accordance with his decision to set the play in ancient Greece, Kean chose to represent Time through the figure of Chronos, and Time's speech was bookended by the two spectacular tableaux illustrated in Victoria's album: "Selene, with the moon and stars personified" and the "Approach of Phoebus". In comparison to William Telbin's painted stills of these tableaux as they exist in Kean's promptbook, Lundgren's watercolors contain more color and contour, capturing the spectacle as it might have been witnessed or remembered by the Queen. This paper considers the processes of remediation that exist between the performance of these tableaux at the Princess's and their preservation by Lundgren's watercolors. I argue that Lundgren's visual enhancements work similarly to the way in which John Lipcott Hatton's incidental music – described by the Queen as "very appropriate" – was used to heighten the visual and technological aspects of these tableaux in performance. By considering the previously unpublished and unrecorded musical accompaniments for this scene and combining this music with what is known about the visual features of the mise en scene, I contemplate how Lundgren's watercolors capture the spectator's experience of Kean's multi-sensorial tableaux and consider how these watercolors commemorate and memorialize a theatrical spectacle that "deeply impressed and enchanted" both Queen Victoria and Albert.

Monument and montage: Horatio Saker's visual history of the stage

Sally Barnden, King's College London

One of the more peculiar Shakespeare-related objects in the Royal Collection is a photomontage combining faces from portrait prints and photographs of actors and dramatists onto a single crowded page. Photomontage and photocollage were popular experimental technologies in the mid-nineteenth century, used by artists such as Oscar Rejlander and Henry Peach Robinson to create spectacular compositions by combining multiple negatives into a single image. This example is relatively crude; it reimagines eighteenth-century groups of 'worthies' as a black-and-white multitude of stage notables, dead and alive. The faces are sourced from a variety of existing images and are at varying scales and saturations; some subjects appear in character with outlandish headwear or contorted facial expressions, while others appear as themselves, clothed in Victorian respectability.

This paper examines the circumstances of this object's creation and reads its dense composition as an attempt to establish a canon and lineage for theatre history. The composition proposes an unbroken succession of theatrical stars from Shakespeare to the youngest subjects, the sibling child stars Kate and Ellen Terry. Horatio Saker himself, who arranged the composition, has a modest position in the bottom left corner, where we might in another artwork look for a signature. I suggest that Saker's photomontage drew on the contrasting authorities of royal patronage and modern technology to support its canon-building exercise.

Éilís Smyth, King's College London

This paper uses Louis Haghe's 1853 watercolour of 'The performance of *Macbeth* in the Rubens Room' to explore the politics of the Windsor Theatricals project. The painting—located in Queen Victoria's 'Souvenir Album' alongside paintings of family moments rather than in the 'Theatrical Album' with other paintings of drama that Queen Victoria commissioned—situates royal command performances at court firmly in the private, domestic sphere of royal family life. This paper looks at how the domesticity of the performances promulgated a retrograde and royalist politics of the theatre which flew in the face of the radical movement to democratise the theatre which characterised the midnineteenth century London stage. It then considers, using Haghe's watercolour, how the Windsor Theatricals relied on Shakespeare to invent a tradition of court performance which recalled the court of Elizabeth I and strengthened associations between Victoria and Elizabeth in the face of political unrest in England and across Europe.

Visualising Shakespearean spaces and stages of performance at Windsor Castle

Martin Blazeby, Blazebuild

This study shows how 3D modelling technology has been used as a research tool to re-create two key interior spaces previously used for Shakespearean performances at Windsor Castle: the King's Drawing Room in 1853 and St George's Hall in 1857. Current state versions of these interiors have been created in 3D as well as historic versions that feature architecturally plausible stage set designs and audience seating configurations. This paper will discuss the digital journey taken to achieve these outcomes based on illustrative and textural evidence and will also document how areas of spatial conjecture can be tested throughout the visualisation process.

6-7.30pm Panel 7: Education and performance Princess Victoria and the Cult of Celebrity

Lynne Vallone, Rutgers University

My topic is Shakespeare, royalty, and celebrity. My object is a watercolor of an important relationship in *King John* made by 14-year old Princess Victoria in 1833. Princess Victoria attended the Drury Lane Theatre on December 9th and painted Mrs. Sloman as Lady Constance and Miss Poole as Prince Arthur the next day. Victoria often sketched and painted scenes of the ballets, plays and operas she attended. While not an especially talented artist, her love of color, drama, costume and English history are on display here. And while *King John* may not be an especially beloved Shakespearean play over the last century or so, it was popular in Victoria's youth and throughout the Victorian era for its appealing pageantry.

While Victoria chose to commemorate a moment between Lady Constance and Prince Arthur (she also sketched Miss Murray as Blanche Castile) her highest written praise was reserved for William Charles Macready's King John. She remarked in her diary on the same day that she painted the actresses, that Mr. Macready "acted beautifully." For his part, Macready confessed to his diary on the night of the performance Pss Victoria witnessed, that he had "acted disgracefully, worse than I have done for years. . ."

In my essay, I plan to discuss the three levels of celebrity expressed through this object: the cult of Shakespeare, which was alive and well in the two patent theaters of the late Georgian period; the celebrity of actors and actresses, such as Macready, whose popularity with contemporary audiences was amplified by their association with the great Shakespearean roles; and the reciprocal celebrity represented by the connection between the visible future queen of England at the theatres and the Shakespearean history plays enacted there; as well as the lasting status of royalty's ephemera, represented by this example of the princess's sketch elevated to public relic.

I will also set Victoria's sketch in the context of the plot and strong female roles available in *King John*. While Macready was the most famous actor in the production on that night in December 1833, Victoria chose to paint female figures—in this instance, Mrs. Sloman as Lady Constance and Miss Poole as Arthur. While we cannot know if Victoria drew and then painted specific blocking from the play, Constance's gesture could be read as defiant and young Arthur's as placating—traits that characterize mother and son. For example, in Act II Scene I, when Eleanor, King John's mother and Arthur's grandmother, trades insults with Constance, Arthur pleads, "Good my mother, peace!/ I would that I were low laid in my grave:/ I am not worth this coil that's made for me." Certainly, Lady Constance is a scene-stealing character; it is not surprising that Sarah Siddons, who retired from the stage in 1812, made this role her own. Unlike many of the collected artworks of Princess Victoria, this sketch has been carefully painted in watercolor and gold paint, emphasizing the historically accurate costumes that helped to characterize Shakespearean drama of the period and her keen interest in clothing and style.

Puck and the Prince of Wales

Gail Marshall, University of Reading

In January 1859, the Prince of Wales embarked on a trip to Rome. The Prince's artistic education was undertaken by Dr T. K. Chambers, the Prince's physician on this trip, who was in his turn being instructed by the art critic and patron John Ruskin. Chambers had to teach the Prince to be scrupulously honest, to think hard, and not simply to admire a work because of its fame, Ruskin writes:

I am entirely convinced that a well-founded reverence is the most precious of all the results which the study of art produces in the human mind, so an ill-founded reverence – that is to say, a reverence founded on public opinion, instead of your own perception of the goodness of the thing – is the most harmful of all obstacles to the attainment of real knowledge.

An understanding of art, 'infinitely dangerous if abused, infinitely useful and exalting if set to its right work' (p. 299), is crucial to the training of the young heir, and Chambers needs to demonstrate that the 'ruin' of Italy, and 'nearly of all other countries which have ever been notably ruined, has been in great part brought about by their refinements of art applied in luxurious and proud office; - that Emperors, Kings, Doges, and republics have risen and reigned by simplicity of life; fallen and perished by luxury of life'; wantonly put to the purpose of showiness, the arts 'lead straight to destruction' (p. 299). The example of Italy is of value as a repository of the art of the past, which the young Prince needs to be taught to conserve, and as an example of a state decayed, according to Ruskin, through its extravagance.

The Prince seems to have returned unscathed from his trip, and one of his purchases was Harriet Hosmer's 'Puck', amongst the artist's most popular works, and described by George Eliot when she saw a copy the following year as 'a bit of humour that one would like to have if one were a grand Seigneur'. Clearly the Prince was one such 'grand Seigneur'. Hosmer was one of the well-established Anglo-American colony of artists in Rome at the time and this paper will investigate the significance for her of the Prince of Wales's custom, and what the purchase of a Shakespeare figure sculpted by a young American woman says about the Prince of Wales's taste and his aesthetic ambitions. I'll also try to find out more about what happened to the Puck when it was displayed in the royal household.

Disappearances and the Durbar: The Hidden Colonial Legacy of Queen Victoria's Shakespearean *tableaux vivants* Vijeta Saini, Northeastern University

The exaggerated brick arches, gothic pendant lights, and the stained-glass windows in the background of tableau vivant of the marriage scene from Much Ado About Nothing create an aura of sublime uncertainty as Hero (Thora, the granddaughter of Queen Victoria) waits for Claudio (Sir Frederick Ponsonby, 1st Baron Sysonby) to take her hand in marriage. This scene was staged at the Osborn House in the Durbar Room, Queen Victoria's Indian Room. The room has a coffered paneled ceiling, peacock overmantle, and Ganesh sculpture, all of which are surprisingly absent in the tableau. The absence of these elements makes the tableau extremely Eurocentric and white. It demonstrates that the dominance of the white western world is not just a political, social, and legal phenomenon, but also a complexly visual one. In the nineteenth century, the British introduced Shakespeare as an indispensable part of the education system in India, where served as an icon of Britain's cultural superiority. C.J. Sisson notes that while school children had busied "themselves almost exclusively with Shakespeare in English," Shakespeare had become a necessity for those aspiring to join the civil service in India. Western literary knowledge, Ania Loomba writes, was represented as "universal," "transhistorical," and "rational," and the British used Shakespeare to reinscribe these ideals and educate Indians. Shakespeare was not only an important part of British culture but also the Indian culture, and his ability to connect the formerly colonized and colonizing countries in a broad sweep implores us to analyze the tableau against the backdrop of colonization. The tableau is semiotically potent and saturated with the history of colonialism. Therefore, to discourse on its aesthetics without addressing the colonial and ethnocentric mechanisms that led to its production would cloud our understanding of how Shakespeare was used to exclude and marginalize the experiences, histories, resources, and cultural products of the colonized nations.

This paper examines how Shakespeare continues to inflict political and epistemological violence on formerly colonized nations. First, it juxtaposes Queen Victoria's India Room and the British's imperial project in India to analyze how colonial educationists and administrators used Shakespeare to reinforce cultural and racial hierarchies. Second, it posits the ideological space created by the tableau as a space for critical inquiry and critiques the ways in which Shakespeare's plays were both derived from and used to establish colonial authority. Finally, it corrects the British's oversight to read the marriage scene from *Much Ado About Nothing* against the backdrop of the Durbar

Room to demonstrate different ways of understanding people and cultures that are constituted through the experiences of erasure.

"In Shakespeare's Land": Education, Cultural (Dis)inheritance and the Decline of Empire in and around The Prince's Choice

Kathryn Vomero Santos, Trinity University

According to the liner notes for the audiobook version of *The Prince's Choice: A Personal Selection from Shakespeare* (1995), Sir Robert Stephens came up with the idea to record scenes and speeches from Shakespeare when Charles, Prince of Wales told him "how much he regretted never having the time to sit down and read the plays" after seeing Stephens play Falstaff in the Royal Shakespeare Company's 1991 production of *1 Henry IV*. What this essay will show, however, is that Stephens' version of events is only a small part of the larger institutional and national history that shaped this project and its reception. More than a charming stocking stuffer designed to raise money for charity, *The Prince's Choice* grows directly out of Charles's controversial 1991 Shakespeare birthday lecture in Stratford and reflects a much broader—and indeed fraught—conversation about the role of Shakespeare in education, the preservation of cultural heritage, and the construction of national identity during the final throes of the British Empire. I will situate the audiobook and its print companion within this 1990s context by drawing on a range of speeches, correspondence, media coverage, commentary, and reviews.

Speaker bios

Sally Barnden is a postdoctoral research associate for 'Shakespeare in the Royal Collection.' She is the author of *Still Shakespeare and the Photography of Performance* (Cambridge, 2020), and co-editor with Nora Williams of a special issue of *Borrowers and Lenders* titled 'Shakespeare and Politics Between Media.'

Martin Blazeby is an expert on three-dimensional digital reconstruction of lost or altered historical spaces. He is the founder of Blazebuild and a former member of King's Visualisation Lab. His previous work has included digital reconstructions of the Roman Villa at Boscoreale and the Skenographia project reconstructing theatre sets depicted in Pompeiian wall paintings.

Arthur Burns is Professor of Modern British History at King's College London and academic director of the Georgian Papers Programme. He is the author of *The Diocesan Revival in the Church of England, 1800-1870* (1999), and editor of several collections including *Walking Histories 1800-1914* (2016) and *St Paul's: The Cathedral Church of London 604-2004* (2004). He recently contributed a chapter on Lord Grenville to *The Prime Ministers, 1721-2020* (2020).

Elizabeth Clark Ashby is Curator of Books and Manuscripts at the Royal Collection Trust, and was the Curator of RCT's 2016 exhibition 'Shakespeare in the Royal Library.' She has a book forthcoming titled *The Miniature Library of Queen Mary's Dolls' House*. She was also a contributor to publications including *Charles II: Art & Power* and *The First Georgians: Art and Monarchy, 1714-1760*.

Rosie Dias is Associate Professor of History of Art at the University of Warwick. Her research interests include 18th and early 19th century art, colonial art (especially in India), and British artists in Venice. She is the author of *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (2013).

Michael Dobson is Professor of Shakespeare Studies and Director of the Shakespeare Institute in Stratford-upon-Avon, part of the University of Birmingham. He is the author of *The Making of the National Poet, Shakespeare and Amateur Performance, England's Elizabeth: an afterlife in fame and fantasy* (with Nicola Watson) as well as many articles and book chapters. He has taught on Shakespeare and Shakespearean reception in the UK, Europe, and China.

Karen Harker recently completed her PhD at Shakespeare Institute, where she also received her MA in 2015. Her work revives forgotten incidental music used in nineteenth-century performances of Shakespeare through digital transcription and reconstruction, with a specific interest in music that accompanied tableaux vivants. Her archival research has been funded by the Massachusetts Historical Society as a part of the New England Regional Fellowship Consortium. During her studies she was also a Gale (Cengage Learning) Student Ambassador for the University of Birmingham.

Kate Heard is Senior Curator of Prints and Drawings at Royal Collection Trust. She is the author of *High Spirits: The Comic Art of Thomas Rowlandson* (2013) and *Maria Merian's Butterflies* (2016), was co-curator of the recent Royal Collection Trust exhibition *George IV: Art & Spectacle* and is currently completing a monograph on George IV and the British print market. Kate is Deputy Editor of the *Journal of the History of Collections*.

Essaka Joshua is Associate Professor of Romantic and Victorian Literature at the University of Notre Dame. Her research interests include disability studies, myth and folklore. She is the author of *Pygmalion and Galatea: The History of a Narrative in English Literature* (2001), *The Romantics and the May Day Tradition* (2007) and *Physical Disability in British Romantic Literature* (2020).

Gail Marshall is Head of the School of Literature and Languages and Professor of Victorian Literature and Culture at University of Reading. She is the author of *Actresses on the Victorian Stage: Feminine Performance and the Galatea Myth* (1998), *Victorian Fiction* (2002), and *Shakespeare and Victorian Women* (2009).

Gordon McMullan is Professor of English at King's College London, Director of the London Shakespeare Centre and Principal Investigator of Shakespeare in the Royal Collection. His publications include *The Politics of Unease in the Plays of John Fletcher* (1994), the Arden Shakespeare edition of *Henry VIII* (2000), *Shakespeare and the Idea of Late Writing* (2007), *Antipodal Shakespeare* (2018) and several edited and co-edited collections, including *Late Style and its Discontents* (2017). He is a general textual editor of *The Norton Shakespeare*, *3rd edition* (2016), for which he also edited *Romeo and Juliet*.

Anna Myers is completing her PhD at the University of Edinburgh on Shakespeare and eighteenth-century material culture, with the provisional title "'As imagination bodies forth the forms of things unknown': Materialising Shakespeare's Plays in Britain 1688-1837". She holds a MSc from Edinburgh and a MA from St Andrews.

Eleine Ng-Gagneux is a Research Fellow at the National University of Singapore and an Editor (English) of the Asian Shakespeare Intercultural Archive. Her publications include: "Beyond words: performing translation in Ong Keng Sen's intercultural Lear Dreaming." *Shakespeare Jahrbuch* (2020); "Rojak Shakespeare: devouring the self and digesting otherness on the Singapore stage" in *Eating Shakespeare: Cultural Anthropophagy as Global Methodology* (Bloomsbury 2019).

Morna O'Neill is Professor of Eighteenth- and Nineteenth-Century Art at Wake Forest University. She is the author of *Walter Crane: The Arts and Crafts, Painting, and Politics* (Yale University Press, 2011), which won the Historians of British Art Book Prize for Best Book before 1900, and *Hugh Lane: The Art Market and the Art Museum, 1893-1915*, (Yale, 2018).

Shormishtha Panja is a Professor in the Department of English at the University of Delhi and has been Acting Director and Joint Director of the University's Institute of Lifelong Learning. She has been Dean of the Faculty of Arts and Head of the Department of English. She received her PhD from Brown University where she was awarded the Jean Starr Untermeyer Fellowship. Her areas of interest are early modern studies, Shakespeare studies, Shakespeare in India, Indian feminism and visual culture. Her books include *Sidney, Spenser and the Royal Reader* (2017), *Word Image Text: Studies in Literary and Visual Culture* (rpt. 2017), *Signifying the Self: Women and Literature* (rev. ed. 2017,) *Performing Shakespeare in India: Exploring Indianness, Literatures and Cultures* (2016), *Shakespeare and Class* (2014) and *Shakespeare and the Art of Lying* (2013). She has published articles on Renaissance studies and feminism in the international journals and collections *English Literary Renaissance, Shakespeare Bulletin, Early Theatre, Journal of Narrative Technique* and *Shakespearean International Yearbook*. She was President of the Shakespeare Society of India from 2008 to 2014. She is also the founder member of PEHEL: Delhi University Women's Support Group, formed in 2005.

Kate Retford is Professor of History of Art at Birkbeck, University of London and Co-Investigator of Shakespeare in the Royal Collection. Her publications include *The Art of Domestic Life: Family Portraiture in Eighteenth-Century England* (Yale, 2006); *Placing Faces: The Portrait and the English Country House in the Long Eighteenth Century*, coedited with Gill Perry et al. (Manchester, 2013); *The Conversation Piece: Making Modern Art in Eighteenth-Century Britain* (Yale, 2017) and *The Georgian London Town House: Building, Collecting and Display*, co-edited with Susanna Avery-Quash (Bloomsbury, 2019).

Fiona Ritchie is Associate Professor of Drama and Theatre in the Department of English at McGill University. She is the author of *Women and Shakespeare in the Eighteenth Century* (2014) and co-editor (with Peter Sabor) of *Shakespeare in the Eighteenth Century* (2012). She is currently working on a project exploring women and regional theatre in Britain and Ireland in the long eighteenth century and is completing a book on Sarah Siddons and John Philip Kemble for Arden's Shakespeare in the Theatre series.

Vijeta Saini is a Ph.D. student and the recipient of the CSSH Scholar at Northeastern University, with a concentration in Global Shakespeare Studies, Performance Studies, and Cultural Memory Studies. Her MA thesis, "The Merchant of The Empire: Shakespeare in Colonial and Postcolonial Punjab," analyzed, for the first time, how people have engaged with Shakespeare in Punjab. While working on the thesis, she co-translated, directed, and collaborated with students from Punjab to stage a production of *The Merchant of Venice* in Punjabi and interviewed 350+ audience members to

identify instances of Britain's epistemic sovereignty and generate contrapuntal readings of the British and Indian culture. The production is currently a part of *MIT Global Shakespeares Video and Performance Archive*, where it invites scholars from, but not limited to, Indian Shakespearean Studies to participate in a dialogue about the history of Shakespeare in Punjab. She has presented her research on production at Harvard's Renaissance Colloquium and Theatre & Performance Studies Colloquium and Khalsa College, Amritsar. Besides working on Shakespeare and Punjab, she has also worked on Shakespeare and Indian cinema and presented her work at "Women and Indian Shakespeares Conference," Queen's University (Belfast), PAMLA (San Diego), and SAMLA (Atlanta).

Éilís Smyth recently completed her PhD on the politics of royal command performances of Shakespeare in the nineteenth and twentieth centuries, a collaborative project between King's College London and the Royal Collection Trust. Her work was funded by a Sir Richard Trainor studentship at KCL. She holds an MA in Shakespeare Studies from The Shakespeare Institute, and has taught Early Modern Literary Culture at KCL.

Simon Spier completed his PhD at the University of Leeds, titled 'Creating the Bowes Museum: Private collecting, public philanthropy and the art market in the public art museum in Britain and France, 1830-1900.' Prior to this he held a curatorial internship in Decorative Arts at the Royal Collection Trust.

Emma Stuart is Senior Curator of Books and Manuscripts in the Royal Library.

Kirsten Tambling is a postdoctoral research associate for Shakespeare in the Royal Collection. She holds a PhD from Birkbeck entitled 'Making the Crossing: Seduction, Space and Time in the Art of William Hogarth and Jean-Antoine Watteau'. She previously studied at Cambridge (English and Eighteenth-Century Studies) and the Courtauld (Curating the Art Museum) and held a Curatorial Internship at the Royal Collection in 2014-15.

Lynne Vallone is Distinguished Professor of Childhood Studies at Rutgers University. She is the author of *Big and Small: A Cultural History of Extraordinary Bodies* (2017, Yale UP), *Becoming Victoria* (2001, Yale UP; a cultural biography of the young Queen Victoria) and *Disciplines of Virtue: Girls' Culture in the Eighteenth and Nineteenth Centuries* (1995, Yale UP). She is the co-editor of four books, including *The Norton Anthology of Children's Literature* (2005, Norton) and *The Oxford Handbook of Children's Literature* (2011, Oxford UP). She is currently writing a cultural biography of the fetus.

Kathryn Vomero Santos is Assistant Professor of English and co-director of the Humanities Collective at Trinity University in San Antonio, Texas. Her cross-historical research explores the intersections of theatrical performance with the politics of language, empire, and racial formation in the early modern period and in our contemporary moment. Her essays have appeared or are forthcoming in *Shakespeare Quarterly*, *Philological Quarterly*, *Shakespeare Studies*, *Borrowers and Lenders*, *Literature Compass*, and various edited collections. She has co-edited Arthur Golding's *A Moral Fabletalk and Other Renaissance Fable Translations* with Liza Blake for the MHRA Tudor & Stuart Translations Series. With Katherine Gillen and Adrianna M. Santos, she is co-editing *The Bard in the Borderlands: An Anthology of Shakespeare Appropriations en La Frontera*, and with Louise Geddes and Geoffrey Way, she is co-editing a collection entitled *Shakespeare at the Intersection of Performance and Appropriation*. Santos currently serves as Performance Reviews Editor for *Shakespeare Bulletin* and is working on a book about interpreters and the embodied economies of live translation in early modernity.

Mark Westgarth is Associate Professor in Art History and Museum Studies at the University of Leeds in the UK. He is founder and Director of the Centre for the Study of the Art & Antiques Market in the School of Fine Art, History of Art & Cultural Studies. His research interests are focused on the history of the art market, and the history of antique dealing and collecting, and more especially the agency and social and cultural identity of the dealer in the 19th and 20th centuries. He is author of *A Biographical Dictionary of 19th Century Antique & Curiosity Dealers* (2011), *SOLD! The Great British Antiques Story* (2019) and more recently, *The Emergence of the Antique & Curiosity Dealer in Britain 1815-1850: the commodification of historical objects* (2020). He was guest curator for the recent exhibition, 'SOLD! The Great British Antiques Story' at The Bowes Museum, County Durham in the UK, staged from January to May in 2019.

About the Shakespeare in the Royal Collection project

What has Shakespeare done for the royal family, and what has the royal family done for Shakespeare? This is the central research question of 'Shakespeare in the Royal Collection', a three-year AHRC funded project (begun in September 2018), which focuses on the Shakespeare-related holdings in the Royal Collection and the stories they have to tell, primarily during the period 1714-1945.

Shakespeare and the royal family have long had a close, interdependent relationship. Shakespeare addresses royal history in many of his plays; his works have also functioned across the centuries as a vehicle for the development of royal ideology and for the education of young royals. Equally, royal patronage has tangibly affected the nature of the Shakespearean afterlife. Each has, in key ways, legitimised the other.

A key dimension of this history has been the inclusion of Shakespeare-related items – manuscripts, paintings, prints, drawings, performance records, printed books, photographs, and other objects – in the Royal Collection. These objects, never systematically researched, are be the primary subject of investigation over the course of this project, which is producing:

- a publicly accessible database of all the Shakespeare-related holdings, and set of 3D visualisations of key spaces at Windsor Castle where Shakespeare's plays were performed.
- Two monographs, written by the postdoctoral research associates
- A collection of essays focusing on a series of individual objects in the Collections
- An exhibition of selected Shakespeare-related holdings

The ShaRC project team are:

Gordon McMullan (Principal Investigator), King's College London.
Kate Retford (Co-Investigator), Birkbeck, University of London.
Sally Barnden (Postdoctoral Research Associate), King's College London.
Kirsten Tambling (Postdoctoral Research Associate), King's College London.
Felicity Roberts (Project Administrator), King's College London.

Conference information

The Twitter hashtag for this conference is #Finding Shakespeare

The online conference platform is Zoom webinar, registered attendees will be emailed details of how to join the day before the event. To join, simply click on the join link in the email, your web browser will open up and you may be prompted to open Zoom. For further details of how to join Zoom meetings, see the company's <u>webpage</u>.

There is a <u>Code of Conduct</u> for this conference. Live panels will be recorded. By attending you agree to abide by the Code of Conduct and also consent to the filming of the event and to being filmed yourself should you ask questions and in any other way participate live.







