JOHN WEBSTER’S
THE DUCHESS
OF MALFI
RECONSIDERED

13-15 DECEMBRE 2018
Amphithéâtre Descartes

ENS de Lyon - Site Descartes
15 parvis René Descartes
69007 Lyon

CONTACTS
sophie.lemercier-goddard@ens-lyon.fr
sophie.chiari_lasserre@uca.fr
THURSDAY

13.30 OPENING OF THE CONFERENCE
Sophie LEMERCIER-GODDARD (ENS de Lyon)
and Sophie CHIARI (Université Clermont Auvergne)

CHAIR Line COTTEGNIES (Sorbonne Université)

13.45 Anna DEMOUX (Université Clermont Auvergne)
‘Reconsidering The Duchess of Malfi and its Sources in Context’

14.15 Roberta BARKER (Dalhousie University)
‘“The Spirit of Greatness or of Woman”: The Duchess of Malfi in the Repertoires of her First Players’

14.45 Lisa HOPKINS (Sheffield Hallam University)
‘Diamonds or Pearls? Doubling the Duchess’

15.15-15.30 Discussion

15.30-16.00 Break

CHAIR Line COTTEGNIES (Sorbonne Université)

16.00 Keynote
Jane KINGSLEY-SMITH (University of Roehampton)
‘“Mine Eyes Dazzle”: Editing The Duchess of Malfi’

16.45-17.00 Discussion

17.00-18.00 Lunch (Buffet)

CHAIR François LAROQUE (Université Paris 3-Sorbonne Nouvelle)

14.00 Keynote
Michael NEILL (The University of Auckland)
«Superfluous Men»: the Graveyard Politics of The Duchess of Malfi?

14.45 Discussion

CHAIR François LAROQUE (Université Paris 3-Sorbonne Nouvelle)

15.00 Misako TAKAHASHI (University of the Sacred Heart)
‘Seeking for the Female Body: The Duchess and Ferdinand in Canine Skins’

15.30 Joseph KIDNEY (Stanford University)
‘Man is Wolf to Man: Playing Dead in Webster and Shakespeare’

16.00 Discussion

16.15-16.45 Break

16.45-17.45 Conversation with Anne-Laure LIEGEOIS
(Compagnie ‘Le Festin’, with Sophie LEMERCIER-GODDARD and Sophie CHIARI)

19.30 Dinner

FRIDAY

9.00 Keynote
Wendy WALL (Northwestern University)
Reversions: Domestic Ecologies in The Duchess of Malfi

9.45-10.00 Discussion

10.00-10.30 Break

CHAIR Anne-Valérie DULAC (Sorbonne Université)

10.30 Rachel E. HOLMES (University of Cambridge)
‘Reading The Duchess of Malfi Transnationally’

11.00 Eike KRONSHAGE (Chemnitz University of Technology)
‘“Purchased honour”: Economic Expediency in The Duchess of Malfi’

11.30 Sophie CHIARI (Université Clermont Auvergne)
‘“The work of heaven” in The Duchess of Malfi’

12.00 Discussion

15.30-16.00 Lunch (Buffet)

CHAIR François LAROQUE (Université Paris 3-Sorbonne Nouvelle)

14.00 Keynote
Sophie LEMERCIER-GODDARD (ENS de Lyon)
“Strange Geometrical Hinges”: Going Places in Webster’s The Duchess of Malfi

14.45 Discussion

CHAIR Michèle VIGNAUX (Université Lyon 2)

8.45 Sophie LEMERCIER-GODDARD (ENS de Lyon)
“Strange Geometrical Hinges”: Going Places in Webster’s The Duchess of Malfi

9.15 François LAROQUE (Université Paris 3-Sorbonne Nouvelle)
‘Webster’s camera obscura: The Duchess of Malfi’

9.45-10.00 Discussion

10.00-10.30 Break
Secrets, lies, dismembering, incest, madness, mental torture, lycanthropia, brutal murders: there is little that The Duchess of Malfi (c. 1613-1614) shies away from, inflicting on its spectators a whirlwind of conflicting passions and emotions. Webster’s drama has been labelled as baroque, grotesque, mannerist, gothic or feminist. Against Bosola, the figure of the malcontent who also embodies the typical early modern overreacher, the Duchess stands as a symbol of female transgression before she is eventually crushed by evil and male power. A masterpiece of Jacobean theatre, The Duchess of Malfi reinvents the genre of the revenge tragedy, and beyond the Renaissance concept of tragedy, explores the construction of gender, the class structure of a changing society and the complex interlacing of desire, violence and cruel laughter.