

The Ohio State University

Emeritus Academy Newsletter:

February 1, 2022

Editor, Ardine Nelson (Past Chair, EA Steering Committee)
Note: For Spring 2022 the submission deadline is April 30 to be published May 15.

We all hope that light at the end of the tunnel may be nearing. It seems that our best hope is that COVID-19 eventually becomes more like the seasonal flu and that future restrictions will be greatly reduced. Members of the OSU Emeritus Academy have worked to sustain their scholarship, continue to publish articles and books, present at conferences (mostly online), teach from a distance, and engage in a variety of other activities that bring recognition to the university.

In this February issue of the EA newsletter, we are featuring the work submitted by the membership from this past year.

One more newsletter edition this Spring Semester will be published May 15, 2022. **KEEP IN MIND THAT THE NEXT DEADLINE FOR SUBMISSIONS ABOUT YOUR SCHOLARLY ACTIVITIES WILL BE April 30.** As a reminder, be sure to write your narrative in a style that EA members from all disciplines can appreciate and, also if possible, include an appropriate accompanying visual (jpg). Also, note that a call for both new Emeritus Academy Steering Committee members and for Emeritus Academy lectures will be coming soon. Please nominate yourself or a colleague.

Even though our lecture series continues via zoom, they have been well attended. It is wonderful that members not located in Columbus have had the opportunity to not only present but to view the lecture live and participate with their questions at the end. Nonetheless, I believe all EA members look forward to the day when we can once again convene at the Grand Lounge of the Faculty Club, enjoying the wisdom and scholarship of our colleagues and the always delicious buckeyes.

Have a wonderful rest of the Spring semester.

William (Bill) Ausich
Academy Professor, School of Earth Sciences
Chair, Emeritus Academy Steering Committee

Richard Dutton Professor Emeritus Department of English Croston, Lancashire, England
October 2021

For the past four years I have been working on three overlapping projects: an edition of John Marston's play, *The Malcontent* (1604); the revision of a book I first published with Macmillan in 1991, *Mastering the Revels: the Regulation and Censorship of English Renaissance Drama*; and the revision of an edition of Ben Jonson's *The Alchemist* (first performed 1610) in the Revels Plays series (Manchester University Press).

I was invited to edit *The Malcontent* for *The Oxford Marston*, an extensive project to produce a new edition of all John Marston's works (1576-1634) – mainly plays, but also some poetry. This involves an international panel of some dozen editors and two co-ordinating general editors, will be published by Oxford University Press, and has had substantial funding from the UK Arts and Humanities Research Council. *The Malcontent* is the most famous of Marston's plays – a revenge play which is in parts a spoof of *Hamlet*, both serious and comic by turns – and it was an honour to be invited to work on it; but it was also a weighty undertaking, since it is textually a very complicated work – it exists in three different versions, all published in 1604, each distinct to a degree from the others, and the third radically different from the first two. One of the responsibilities of an editor faced with such a textual history is to produce a narrative of the relationship between the different versions – including the role the author may have played, or the printer, or some other agent – and to choose which one to present as *the* definitive text. That involved visiting the Huntington Library in San Marino, CA, one of only two libraries that contains all three versions. Happily these days we also have the benefit of *EEBO* (*Early English Books Online*) which gives you access to pdfs of virtually every book printed in England before 1660 – including all three texts of *The Malcontent*. I want to pay my respects here to the OSU Library and its online resources, without which I would simply not have been able to work on any of these projects; I have mobility issues and the nearest major library is hours away – but OSU's systems bring the great majority of what I need straight to my screen.

The AHRC funding made two memorable events possible (all this was pre-Covid – another time, another place.) One was to visit the Sam Wanamaker Theatre, a newish addition to Shakespeare's Globe in Southwark, London. Where the Globe is a large, open-air auditorium, the Wanamaker is a much smaller building, replicating one of the indoor Elizabethan playhouses like the Blackfriars. Shakespeare wrote some of his last plays for the Blackfriars – and Marston wrote all his plays for it, or for theatres like it. We had the use of the Wanamaker for the day – and a small cast of actors who would run through scenes at the direction of the editors, trying them with different actions, emphases etc. Some of these actors were boys. Marston wrote all his plays for boy companies which flourished in the early 1600s and they invariably performed in such theatres, so these were particularly exciting experiments.

The other event was a conference held at Lincoln College, Oxford, where all those associated with the edition shared our research findings. And the highlight of the conference was a full performance of *The Malcontent*, staged in the 16th century hall of Trinity College. This was done by a full troupe of the boys from the Wanamaker; they are known as Edward's Boys and come from the Edward VI School in Stratford-upon-Avon, Shakespeare's putative school.

They have been performing the repertoire of the Jacobean boy players for well over a decade and put on a remarkably impressive performance that night; I was deeply touched that they dedicated it to me on account of advice I had fed to the director throughout their rehearsals. Anyway, I ‘finished’ my edition of *The Malcontent* shortly before Covid lockdown. I put it that way because it is now in the hands of the general editors, who will doubtless have their own ideas about what I have – and have not – done. But they have a lot on their plates with so many editors and it may be a while before I hear back.



Edwards Boys



Malevole:

So to *Mastering the Revels*. My book was the first attempt to examine the licensing and censorship of the drama of Shakespeare’s time from the perspective of the men who actually did it, usually officials of the royal court called the Masters of the Revels. There are a lot of obstacles to writing on this subject because the paperwork they all generated has largely perished – only that of Sir Henry Herbert (in office 1623-42), has to some extent survived. So we largely depend on play-scripts which have, miraculously, survived – about half a dozen of them, showing crossings-out, attempts at re-writing, dire warnings about ignoring their instructions (‘at your peril’); and also on the texts of plays which got printed and show signs of perhaps having been subject to censorship. The book was difficult to write thirty years ago, before the Internet we know and depend upon today – see my earlier comments about online resources. Towards the end of my career, I was determined to revise it in the light of so much new work in the field, of everything I have learned since 1991– and of those modern resources. About 60% of the words are new (it runs to 180,000 words, against 120,000) and it contains a long section on Sir Henry Herbert which was not in the original. I completed it last Easter and it has been with my in-house editor at Oxford University Press, who are printing it this time round; she has signed off on it, having sent it out to review, and we are currently waiting to get adequate plates of those censored texts before I need to start working on the proofs. I am not looking forward to compiling the index!

I first got into the editing of Renaissance plays because there is no better way to get to know a text *from the inside*, and so to understand how censorship might have operated. *The Malcontent* is a case in point: though there is no evidence that the play was significantly censored, differences between the three versions suggest that *someone* was afraid it might be.

The play is also unique because although Marston wrote it for the Blackfriars boys it was soon taken over by Shakespeare's company, who commissioned John Webster to add scenes to make it suitable for adult players (these only appear in the third version). Among the confusing issues here is that the boys were the only significant company of the era who were not censored by the Master of the Revels: they had their own licenser. When the King's Men 'stole' *The Malcontent* it passed from the jurisdiction of one censor to another – so who precisely licensed the version they played (if anyone did) we simply do not know.

There is no such problem with *The Alchemist*, a play written for the King's Men by Jonson at the height of his powers; it is a satirical farce with a plot considered by the poet Coleridge to be one of the best three ever devised (Sophocles' *Oedipus Rex* and Fielding's *Tom Jones* were the other two). This is the work that made me an academic. I first encountered it at school, where it was a set text for A level (the university-qualifying exams in Britain). My class loved it so much we convinced our teacher to do it as the annual school play (though in parts it is very rude – though rude in suitably obscure Jacobean language) and I had one of the main parts. I can still remember large stretches of the dialogue in the voices of the cast after more than fifty years. Anyway, I come to be working on the play today as the result of a tragic accident. It was first published in the Revels Plays in 1966; the editor was F.H. (Tim) Mares, who around the turn of the century began revising it to bring it up to date with current scholarship. Then he died in a car crash. Because of my affection for the play I volunteered (as a general editor of the series) to finish the job.

That was an unconscionable 20 years ago and it has taken me till now to fit it into my work schedule, which has been much disrupted in that time by moving from England to Columbus (and finally back again), being awarded an NEH Fellowship for another project, being offered several projects like *The Malcontent* which had to take priority, and spending four years as chair of my department when I got not a lick of scholarship done. But now finally I'm at work on it. I've revised the text Tim Mares left because standards have changed in what we think is necessary for a modernised text, especially in matters of punctuation, capitalization and some spelling. Fortunately, textual issues are not as challenging as they were for *The Malcontent* but Jonson did leave two separate versions, both of which have their virtues, and it is necessary to understand and explain why he changed what he did. The big challenges come in dealing with the topics of alchemy and so-called white magic. The play's central character is not a *real* alchemist or magician; he's a confidence trickster. But Jonson – being the kind of scholarly author he was – made sure that everything he says is based on the real literature and practice of turning base metals into gold with the Philosopher's Stone or casting spells to make people successful gamblers. It is all, of course, totally alien to modern sensibilities – but one of the roles of an editor is to use the introduction and the annotation to make it intelligible to today's readers, to make them intuit how it may ever have seemed plausible to people in 1610. Tim had done a fine job of this, but I keep feeling more needs to be done. Of course, a key factor is that people *wanted* it to be plausible, to actually work. Language, fads and scams change, but some elements of human nature do not. I'm hoping to be done with this by Easter, though it may well be that further work on *The Malcontent* and *Mastering the Revels* will blow me off course for a time. Such winds have been the story of my career.

Karen Eliot Professor Emerita Department of Dance



A 2021 Emeritus Academy research grant allowed me to do archival research at the New York Public Library Performing Arts Division for my ongoing project, a biography on the Diaghilev Ballets Russes ballerina, Tamara Karsavina. In her correspondence and prolific publications, Karsavina made clear that she had many stories to recount and that she believed her recollections were historically significant. After retiring from her celebrated dance career, first as a ballerina on the stages of the Imperial Russian Ballet and then with the Sergei Diaghilev Ballets Russes in Europe, Karsavina set to work on her writing project. She has left readers an impressive body of articles, tributes, reviews, and ballet technique manuals that demonstrate her passion for history and her sense of responsibility to communicate it accurately. This biography, focusing first on Karsavina's life in Russia and then on the broader scope of her dance career, beyond her association with Diaghilev, will highlight her writing. My book differs from other recent biographies of important dance artists in that it treats her life and career by focusing first on her writing and her devotion to documenting the history she had lived through and the artists she had come to know. I continue to conduct the research for this biography through plans to visit research collections at the Newberry Library in Chicago, the Library of Congress in Washington, D.C., and Syracuse University in New York.

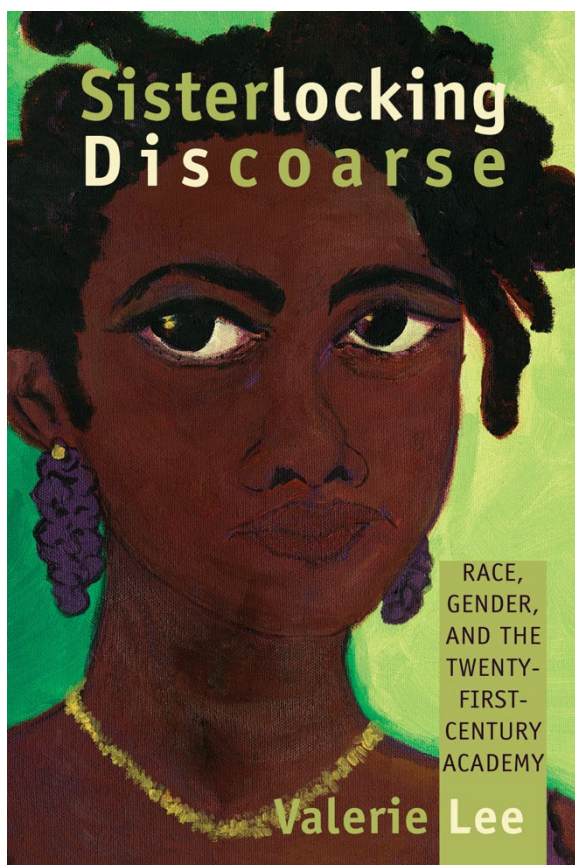
More immediately, the award supported my work on a presentation entitled, "Evolution or Revolution?: Karsavina Negotiates Nineteenth-Century Dance Values in the Twentieth Century," which I delivered at the Dance Studies Association conference on October 10, 2021. This presentation allowed me to consider Karsavina's complex understanding and furtherance of classical ballet principles in light of her embodiment of the avant-garde aesthetics of Diaghilev's Ballets Russes. In my presentation, I asked how the ballerina who was celebrated as the exemplar of Mikhail Fokine's so-called New Ballet simultaneously positioned herself firmly within the classical tradition. I examined Karsavina's prolific published articles and her two manuals devoted to teaching ballet technique and to continuing the tradition in which she was trained. The NYPL houses numerous diary excerpts, interviews, letters, and records of the Royal Academy of Dancing, an organization to oversee teaching in Britain which Karsavina helped to found and with which she remained associated for several decades. Unavailable in any digital format, these primary source materials were invaluable for my research.

It was Karsavina's profound connection to history, her rigorous examination and critical assessment of her mentors' teaching, and her sense of obligation to recount the past as accurately as she was able that makes her writing about dance technique so rich. In her extensive writings, later published in *Dancing Times* and other journals and magazines, Karsavina pointedly critiqued Petipa's old-school formulaic choreographic devices. Still, she returned to old school values in her teaching as she, for instance, eschewed muscular tension and forced, speedy training. Karsavina instead emphasized slow, steady technical development to achieve the grace and effortlessness of the old school ballet. In her holistic teaching approach, she demonstrated concern for fostering the whole artist along with a concern for the dancer's psychological development. Through an examination of her choreographic and pedagogical influences, I contrasted her teaching and coaching approaches with those of her near contemporary, the widely influential Soviet teacher, Agrippina Vaganova. Exiled from her homeland with her British husband during the Russian Revolution, Karsavina taught, wrote, and coached British dancers whose nascent national ballet afforded her very different circumstances to those within which Vaganova constructed her "scientific" Soviet approach to training dancers. In the presentation, I asked: what elements of the past did each teacher value and seek to preserve in her own teaching? What aspects of tradition did they carry forward and which did they leave behind? Further work on these questions will help me to advance my research and to move toward the completion of the manuscript of my proposed biography.

Valerie Lee Professor Emerita, Department of English

I am currently serving on several Ohio State committees: Emeritus Academy Steering Committee; Department of English Advisory Committee; OSU Alumni Advisory Council and its Diversity, Equity, and Inclusion and Governance Subcommittees. Recently, I was the external reviewer for two promotion-to-full cases and the manuscript reviewer for several university presses.

Most notably, in November 2021 I saw the publication of my latest book: *Sisterlocking Discoarse: Race, Gender, and the Twenty-First Century Academy* (SUNY Press, 2021).



Veering away from a typical literary analysis, the book is more of a farewell address to the academy and the profession that I have loved all my life. Although I wrote it over a prolonged period of time (due to administrative duties), it was a joy to write.

Excerpt from the book's back-cover description:

In *Sisterlocking Discoarse*, hair is a medium for reflecting on how academic leadership looks, performs, and changes when embodied by a Black woman. In these ten essays, Valerie Lee traverses disciplines and genres, weaving together memoir, literary analysis, legal cases, folklore, letters, travelogues, family photographs, and cartoons to share her story of navigating academia. Lee's path is not singular or linear, but rather communal and circular as she revisits her earliest years in her

grandmother's home, advances through the professoriate and senior administration, and addresses her hopes and fears for her own children. Drawing inspiration from the African American storytelling traditions she has spent decades studying and teaching, Lee approaches issues of race, gender, social justice, academic labor, and leadership with a voice that is clear, intimate, and humorous. As she writes in the introduction, "*Sisterlocking Discoarse* is about braiding and breathing and believing that a Black woman's journey is important."

"Not only is a book like this needed in the academy—this is the book that is needed."

Raechele L. Pope, coauthor of
Creating Multicultural Change on Campus

**Ohio State University Emeritus Academy
2021-2022 Lecture Series
4:00 – 5:00**

As usual, the lectures are at 4 pm on the first Monday of the month as noted below. Lectures, for at least Autumn 2021, will be presented via Zoom.



February 2 – Michael Grever: “The Ohio State Legacy of Hairy Cell Leukemia – A Rare Form of Adult Chronic Leukemia”

March 2 – Richard Green: “Fairy Tales and Tales about Fairies in the Middle Ages”

April 6 – Bruce Kimball: “The History of Harvard Law School 1817-2020”

May 4 – Mark DeBard: “Growing and Enjoying Lilacs: The Queen of Flowering Shrubs”

Deadline Reminders through May 2022

March 4, 2022 - Spring Membership Applications deadline

March 4, 2022 Nominations (including self-nomination) to be a Steering Committee Member

March 31, 2022 – Five -Year Membership Renewal deadline

April 6, 2022 Nominations for 2022-2023 Emeritus Academy Lecture Proposals

April 30, 2022 Last day for newsletter submissions spring edition

May 2, 2022 Spring Semester Grant Applications deadline Please refer to the on line guidelines to understand what we may and may not fund.

For more information on the OSU Emeritus Academy, go to the website at:
<https://oaa.osu.edu/emeritus-academy>