



Talks and Workshop by Professor Patricia Fumerton  
University of California, Santa Barbara



**Ballading *The Winter's Tale*. In Two Parts.  
To the Same Tune, Rogero**

**Tuesday, October 5<sup>th</sup>, 2 pm, Masaryk University, Faculty of Arts, Arna  
Arna Nováka 1, Brno, room D31**

**Part I.** From Sicilian Court Tragedy to Bohemian Pastoral Comedy: The Regenerative Roguery of Autolycus and his Media-Savvy, Profitable Disguise as Balladeer at the Sheep-Shearing Feast

**Wednesday, October 6<sup>th</sup>, 10 am, Masaryk University, Faculty of Arts, Arna Nováka 1,  
Brno, room D22**

**Part II.** Returning to the Sicilia Court: The Romance of Revelation and Resurrection, *and* a Call for “Rogero,” even as Broadside Ballad Media Fractures: The Public’s Need for an After-Play Ballad Jig

**Talks Abstract**

Why do Shakespeare and his contemporary dramatists obsessively cite snippets of broadside ballads (memorable words, phrases, or parts of tune titles and refrains) in virtually every play they wrote in Renaissance England? Do they and their audience perceive the broadside ballad as companion or as competitor to staged drama? And why does Shakespeare’s career-long investigation and experimentation of the possibilities and limits of his art, dramatic genres, acting, and role playing culminate in his focusing in one of last plays, *The Winter’s Tale*, on foregrounding a shape-shifting opportunist trickster, Autolycus, who dominates the literal centre of the play—the Bohemian sheep-shearing Feast—in the guise of a Prospero-like enchanting balladeer? These are some of the key questions Professor Fumerton addresses in her own experimental investigation into what James Kearney has called Shakespeare’s ultimate turn in *The Winter’s Tale* to a celebration of “radical contingency” (“Shipwrecked Ethics”). Is there room in such a celebration, in both country and court, for the participatory and inviting performance of broadside ballads?

**Workshop: Wednesday, October 6<sup>th</sup>, 4 pm,  
Masaryk University, Faculty of Arts, Arna  
Nováka 1, Brno, room D21:**



**Teaching Broadside Ballads through the English Broadside Ballad Archive**

This workshop will address the dilemma students face in being overwhelmed by trying to access a large digital archive, such as EBBA’s more than 9,000 broadside ballads. What strategies can we give them to make archival data more accessible? One key approach is to teach them to parse the data, as I shall further explain. Another tactic for approaching digital archives still in the making, or not even started, is to involve the students, especially graduate students, in the conceptual and practical making process. Contributing just one small part to the larger makeup of an archive renders the logic of the data much clearer to students; at the same time, it personally invests them in the project’s goals.

**Patricia Fumerton** is Distinguished Professor of English at the University of California, Santa Barbara, and both Founder and Director of the English Broadside Ballad Archive (EBBA), 2003-present. Of her 3 monographs and 9 editions, her most recent book, *The Broadside Ballad in Early Modern England: Moving Media, Tactical Publics* (U of Pennsylvania Press, 2020) is a monumental study of the protean multimedia of broadside ballads; it includes 80 illustrations, 40 printed musical notations, and a companion website of 48 audio files of sung ballads.