



For the last three decades, the study of Shakespeare has been largely dominated by a number of theoretical perspectives ranging from New Historicism to Performance Studies, including Gender Studies, that have quite thoroughly displaced a knowledgeable understanding of, and interest in, what an earlier generation of critics would have assumed to be the central working conditions of Shakespeare's muse: that his writings, first and foremost, belonged to the broader field of verbal art or poesis. There are signs of a correction already taking place, both editorially and critically. The first is most evident in Colin Burrow's exemplary Oxford edition of *The Complete Sonnets and Poems* (2002). The latter is apparent in valuable critical monographs such as David Schalkwyk's *Speech and Performance in Shakespeare's Sonnets and Plays* (Cambridge, 2002), and Lukas Erne's, *Shakespeare as Literary Dramatist* (Cambridge, 2003), and the more recently published collections of essays focusing on the poetry and poems: *The Cambridge Companion to Shakespeare's Poetry*, ed. Patrick Cheney (2007) and the longer but more narrowly focused *Blackwell Companion to Shakespeare's Sonnets*, ed. Michael Schoenfeldt (2007).

This conference takes advantage of these recent developments, but it casts a deliberately wider net, hence the reference to poetry in the title. It understands poetry to be not just a formal category (for Shakespeare, primarily the sonnets and the narrative poems as explored, for instance, in *The Cambridge Companion*) but to be inclusive of the drama as well, and of Shakespeare's influence as a poet on later generation of writers in English and beyond.

To that end, this conference focuses on some of the following set of interpretive categories: general matters of style, questions of verse origin and evolution in and around Shakespeare; the importance of words, line, and rhyme to meaning; the significance of song and ballads in the drama; the place of gender in his verse, including the relationship of Shakespeare's poetry to the visual arts; the different values attached to speaking "Shakespeare" in the theater; and the adaptation of Shakespearean verse (as distinct from performance) into other periods and languages.

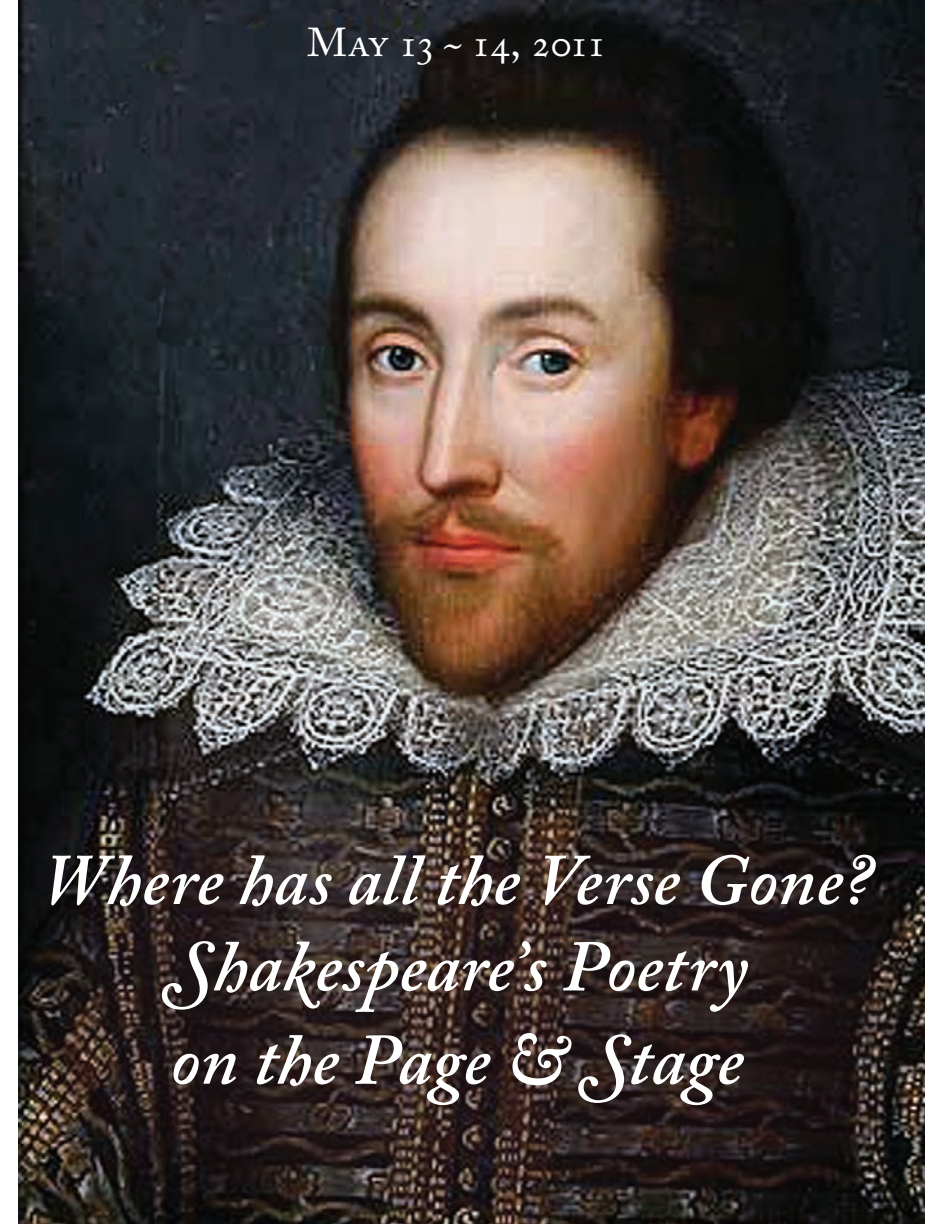
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UCLA CENTER FOR MEDIEVAL & RENAISSANCE STUDIES  
SHAKESPEARE SYMPOSIUM 2011

*A two-day conference of international experts will address a number of topics and new directions focusing on Shakespeare's poetry ~ its stylistic origins, development, variety, and afterlife.*

MAY 13 ~ 14, 2011



*Where has all the Verse Gone?  
Shakespeare's Poetry  
on the Page & Stage*



# Shakespeare Symposium 2011

## *Where has all the Verse Gone?*

### *Shakespeare's Poetry on the Page & Stage*

FRIDAY, MAY 13, 2011

University of California Los Angeles, Royce Hall 314

9:00 Coffee and refreshments

9:30 Welcoming Remarks  
Brian Copenhaver (UCLA), Director, CMRS  
Jonathan Post (UCLA), Conference Organizer

*Session I: Shakespeare, Style, Invention*  
Claire McEachern (UCLA), Moderator

9:45 Gordon Teskey (Harvard University)  
"Shakespeare's Styles"

10:30 Linda Gregerson (University of Michigan)  
"Open Voicing: Wyatt and Shakespeare"

11:15 Anne Lake Prescott (Barnard College / Columbia University)  
"Du Bellay, Shakespeare, and the Language of Ruination"

12:00 Lunch Break

*Session II: Reading Shakespeare's Poems*  
A. R. Braunmuller (UCLA), Moderator

1:30 Melissa Sanchez (University of Pennsylvania)  
"The Poetics of Feminine Subjectivity in Shakespeare's Sonnets  
and *A Lover's Complaint*"

2:15 Sophie Read (University of Cambridge)  
"Shakespeare and the Arts of Cognition"

3:00 Coffee Break

3:15 Joshua Scodel (University of Chicago)  
"Shame, Love, Fear, and Pride in *Lucrece*"

4:00 Reception

SATURDAY, MAY 14, 2011

University of California Los Angeles, Royce Hall 314

9:00 Coffee and refreshments

*Session III: Speech and Song*  
Robert N. Watson (UCLA), Moderator

9:30 Gavin Alexander (University of Cambridge)  
"Song in Shakespeare: Rhetoric, Identity, Agency"

10:15 Paul Edmondson (The Shakespeare Birthplace Trust)  
"Shakespeare's Practical Poetry"

11:00 Bruce R. Smith (University of Southern California)  
"Finding One's Footing in Shakespeare's Verse"

11:45 Lunch Break

*Session IV: Reflections and Translation*  
Efraim Kristal (UCLA), Moderator

1:30 James Longenbach (University of Rochester)  
"The Sound of Shakespeare Thinking: from *King John* to  
Louise Glück"

2:15 Helen Wilcox (Bangor University, Wales)  
"That strain again: Shakespeare's Afterlife in British Song"

3:00 Coffee Break

3:15 Belén Bistué (Universidad Nacional de Cuyo, Argentina)  
"Negotiating the Universal: Spanish Translations of  
Shakespeare's Poems"

4:00 Closing Remarks

Cover: Detail of a painting of Shakespeare, claimed in 2009 to be the only authentic image made during his life, dating from about 1610—but since questioned. Photograph: Oli Scarff/Getty Images

#### REGISTRATION

Advance registration is not required. No admission fee. Seating is limited and available on a first-come, first-served basis.

#### PARKING

Please use the Self Service Pay Stations in UCLA Lots 2, 3 and 5.  
More parking information and maps are available online at  
<http://map.ais.ucla.edu/go/portal/1002187>

#### NEED MORE INFORMATION?

Contact the UCLA Center for Medieval and Renaissance Studies  
by email at [cmrs@humnet.ucla.edu](mailto:cmrs@humnet.ucla.edu) or phone at 310-825-1880.

