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, 2001), 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.
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
Efrain Kristal (UCLA), Moderator

1:30 James Longenbach (University of Rochester)
“The Sound of Shakespeare Thinking: from King John to Louise Gluck”

2:15 Helen Wilcox (Bangor University, Wales)
“‘That strain again’: Shakespeare’s Afterlife in British Song”

3:00 Coffee Break

3:15 Belén Biztue (Universidad Nacional de Cuyo, Argentina)
“Negotiating the Universal: Spanish Translations of Shakespeare’s Poems”

4:00 Closing Remarks

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 or phone at 310-825-1880.