

S16. Timon of Athens

Seminar Leader: Alexander Leggatt
(University of Toronto)

The seminar will invite a wide-ranging look at this strange and challenging play. All approaches are welcome: critical methods old and new; questions of text, date, performance history and (given Middleton's possible involvement) authorship; examinations of the play's relation to the rest of the Shakespeare canon, to the work of other authors, and to Jacobean society. The hope is that our discussion, if it does not dispel the play's strangeness, will give us a clearer view of it.

S17. Shakespearean Adaptation: The Latest Word

Seminar Leader: Jill Levenson
(University of Toronto)

This seminar will explore adaptations of Shakespeare's life and works since Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966). In short papers, participants are invited to consider recent appropriations in a variety of genres: drama, other performance arts, film, and fiction. As theorists have noticed, such intertextuality can both subvert and celebrate the original. The seminar will investigate a range of individual texts to see if there are continuities, or simply infinite variety and changeableness, in the ways they engage with the Shakespearean original.

S18. Staging the Early Modern Senses

Seminar Leaders: Leanore Lieblein
(McGill University)
and Wes Folkerth (McGill University and
University of British Columbia)

How are the senses expressed and engaged in the early modern theater? And what might these representations tell us about early modern culture more generally? Contributors are invited to explore how early modern acts and conventions of perception are staged in the theater, including ways in which these stagings influence theatrical representations of other forms of embodied experience. For instance, how do theatrical representations of sensory perception interact with notions of gender, emotions, race, religious experience, or illness?

S19. "Presentist" Shakespeare

Seminar Leader: Eric S. Mallin
(University of Texas, Austin)

We shall consider recent manifestations of Shakespeare in popular and "high" culture, attending to Shakespearean citation, adaptation, gratuitous reference, parody, and other forms. A graphic novel, pop song, cinematic theft, political stump speech, academic seminar—all are fair game for our study of Shakespeare's uses in today's raucous and democratic representations. Can offbeat versions of Shakespeare comment meaningfully on the canonical readings that remain? Are "presentist" and historicist approaches incompatible, or do they require similar critical apparatuses and sensibilities?

S20. Green Shakespeare

Seminar Leader: Randall Martin
(University of New Brunswick)

This seminar will study Shakespeare's representation of early modern rural spaces, landscapes, cultivation practices, herbal lore, and animal husbandry. Papers might consider how these spaces or activities explore alternative epistemologies that challenge traditional cosmology, how the natural environment is used or abused by human intervention, and what conflicts arise from such cultivation or degradation. Also welcome are papers theorizing a poetic and historical ecology of Shakespeare's texts, or showing how they inform recent work on eco-criticism, and its intersections with related theories of performativity, nationalism, etc.

S21. Comic Material: The Production of Wit in Early Modern England

Seminar Leader: Ian Munro
(University of Alberta)

This seminar explores early modern conceptions and representations of wit. Its primary focus is the social, political, cultural, and material contexts in which wit (Shakespearean or otherwise) is produced and disseminated. Papers are welcome on all aspects of early modern wit, including: the material of wit (plays, jestbooks, ballads, etc.); the materiality (or immateriality) of wit; the social construction of wit; wit and gender; wit's rhetoric and typology; comic celebrities and clowns; and, particularly, the significance of the theater and other venues for witty performance.

S22. Shakespearean Exceptionalism, 1837-1914

Seminar Leaders: Lori Humphrey
Newcomb (University of Illinois at Urbana-
Champaign) and Christopher Warley
(Oakland University)

How did nineteenth-century writers deploy Shakespeare's alleged exceptionalism to address contemporary questions of class, economics, genre, gender, sexuality, nation, and colony? What effects have those uses had in the twentieth century and beyond? The seminar will excavate the larger cultural work done by such myths as the scandal of sonnets or the badness of quartos, not simply as they confirm Shakespeare's iconic dominance in the nineteenth century, but as they are invoked or implicated in debates over, for example, mass culture, the domestic sphere, the franchise, and imperialism.

S23. Revenge

Seminar Leader: Kristen Poole
(University of Delaware)

Why was revenge a privileged passion on the early modern stage? Inviting papers on a range of dramatists, this seminar will examine the cultural ramifications of revenge. How does revenge function in a humoral economy? How is it legitimated or condemned by shifting theological systems? What is its legal status? How is it affected by an expanding print culture? How does revenge, often construed as a foreign passion, figure in narratives of nation formation? More broadly, the seminar seeks to explore the interplay of culture and genre.

S24. Renaissance Souls

Seminar Leaders: Richard Rambuss
(Emory University)
and Ramie Targoff (Yale University)

Recent scholarship has focused on the body as the crucial site for exploring Renaissance selfhood, while neglecting the flipside of the traditional binary: the soul. To redress this imbalance, our seminar focuses on the period's preoccupation with the soul, one that pervades both Catholic and Protestant devotional life. How did early modern people imagine their souls? What was the relationship between souls and bodies? How are souls made manifest? How are souls represented in poetry? On stage? Are souls gendered?