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Reprints and Revivals

### **Welcome Email:**

Dear Colleagues,

Welcome to 'Reprints and Revivals' Seminar 36 of the Shakespeare Association of America conference, which will be held from 23-26 March, 2016, in New Orleans. We are delighted that you have chosen our seminar and look forward to receiving and reading your work in the coming months (and, of course, to meeting you all at the conference). In this message we have listed the extended description of the seminar and the schedule. We have also attached a document including the list of participants. Please let us know if you'd like to make any changes to your information on the participants list.

### **Reprints and Revivals**

Early modern drama studies tends to privilege first performances and publications, but reprints and revivals are essential to how we understand plays by Shakespeare and other dramatists as theatre historians and literary critics. Reprints and revivals might include new material, sometimes by new authors, which can vastly alter the way a play works, such as the painter scene in *The Spanish Tragedy*. The cultural climate of reprints and revivals might affect the way in which a play was received and understood. What might it have meant, for example, to see a performance of Marlowe's *The Jew of Malta* in the 1620s, Marston's *The Malcontent* in the 1630s, or even to read the 1655 edition of Beaumont and Fletcher's *A King and No King* during the Interregnum? Revivals might involve a change of playhouse, theatre company, and repertory, and reprints a change of printing-house, publisher and printer, all of which were targeting new audiences and new readers. When Beaumont's *The Knight of the Burning Pestle* was first performed at Blackfriars by the Children of the Queen's Revels, it was reputed to be a failure. In the 1613 first quarto the publisher, Walter Burre, famously quipped that the audience failed to grasp its 'priuy marke of Ironie'. However, when the play was next printed in 1635 by a different publisher, it bore the mark of an ostensibly successful revival by Queen Henrietta's Men at the Phoenix on Drury Lane. What had changed?

This seminar will explore the ways in which playwrights, acting companies and stationers renewed plays in early modern England, inviting papers on reprints, revivals and/or the relationship between them. The seminar will address a variety of questions. How do printed paratexts (e.g. commendatory verses, prefatory epistles, dedications) and theatrical paratexts (e.g. inductions, prologues, epilogues) represent and conceptualise new publications and new performances? How do we know when a play is revived? Do reprints and revivals of certain plays coincide, and if so, how is this significant? How do revivals complicate our understanding of repertory? How is the relationship between first and later performances/publications influenced by cultural and social shifts?

### **Schedule**

**Now:** Please email Eoin Price, [\[email address\]](#) and Harry Newman [\[email address\]](#) to confirm receipt, and to change contact details if necessary (no need to hit 'Reply all'). Please send all correspondence about the seminar to both organizers.

**16 Nov 2015:** Title and brief abstract (c.250 words), along with two/three items to be added

to a general reading list

**12 Feb 2016:** Complete essays of up to 3000 words (absolute maximum, including notes).

This deadline is **mandated by SAA. In order to ensure your name is listed in the programme, please be sure to send us your paper by this date.**

**23-26 March 2016:** SAA conference in New Orleans!

Thank you for your interest in the seminar. We look forward to hearing from you all.

All best wishes,

Eoin and Harry

### **Running the Seminar:**

Dear Seminararians,

Thanks to all of you for sending us your papers. We've really enjoyed reading them and have found the process of putting them into smaller groups really productive. Naturally, the papers defy easy categorization and speak to each other in a number of interesting ways but for ease of pre-seminar communication we settled on the following mini-groups:

**Politics of Publication:** Griffin, Brano, Kuhn

**Texts and Markets:** Depledge, McEvilla, Farmer

**Nostalgic Revival:** Nicosia, Craig, Clifford

**Writing and Rewriting:** Preiss, Johnson, Vadnais

Ahead of the conference, we ask that you write a short response to each of the two other people in your group. In addition, we would also like you to ask an over-arching question for the mini-group, which we will later circulate to the whole seminar ahead of SAA. The mini-group titles are only guides of course – feel free to engage with them, or ignore them, as you see fit. **Please email your mini-groups by Wednesday 9 March copying Harry and me into the message.**

Finally (for now!) if there are any abstracts yet to be submitted (or if you need to make any changes to your abstract) can you let us know as we plan to create a handout of abstracts for any auditors who may come to our session.

We look forward to hearing from you all in the next fortnight and, of course, to seeing you in New Orleans!

All best wishes,

Eoin and Harry