

April 11-15 at 1:15 pm  
The Stephen A. Schwarzman Building – Fifth Avenue at 42<sup>nd</sup> Street

Please join us as five Writers in Residence in the  
Research Study Rooms present a week-long series of  
free public lunch-time lectures on the one and only Mr. William



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# Shakespeare



Monday, April 11, 1:15 pm - **Matthew Zarnowiecki - The End of Shakespeare's Sonnets**

Most readers recognize that Shakespeare's sonnets begin with a set of poems persuading a young man to cheat death by reproducing. But how do they end? Do they end once, with sonnet 154? Or twice, once for the young man and once for the dark lady? What about the end of *A Lover's Complaint*, which was printed in the first edition of the sonnets? By the early 17<sup>th</sup> century, Shakespeare's poetry was far more miscellaneous in nature than *Venus and Adonis* or *The Rape of Lucrece*, and this miscellaneity means we should read the sonnets very differently. Most importantly, we should not look for beginnings, middles and ends at all. This, it turns out, is an important principle in the sonnets themselves.

Matthew Zarnowiecki is Assistant Professor at Auburn University, and received his PhD from Columbia University. He has published articles on early modern English poetry in manuscript and print, and his book manuscript is titled *Fair Copies: Reproducing the English Lyric from Tottel to Shakespeare*.

Tuesday, April 12, 1:15 pm - **Bernice W. Kliman - Hamletworks.org for Everyone!**

Hamletworks.org gathers and analyzes data, whole works, and more every week! It offers deep levels of information on *Hamlet* and related works for scholars, students, theater practitioners, and fans. The site is a continuing work in process and brings together an important body of information about Shakespeare's play that will interest casual students as well as serious scholars, and it will grow increasingly valuable as it continues to develop.

The original editor of the *New Variorum Hamlet*, and currently the Coordinating Editor of hamletworks.org, Bernice W. Kliman is Professor Emeritus of English at Nassau Community College. Active in Shakespeare scholarship, she has edited *The E folded "Hamlets": Parallel Texts of <F1> and {Q2} each with Unique Elements Bracketed*, and written *Hamlet: Film, Television, and Audio Performance*, among many others.



Wednesday, April 13, 1:15 pm - **Gavin Hollis - Shakespeare's Mappery**

Since the 1990s, critics have argued that Shakespeare was alert to the cartographic developments and innovations of the 16<sup>th</sup> and early 17<sup>th</sup> centuries. In a number of plays his characters employ maps for military, monarchic, and mercantile purposes, practices which were increasingly common in his period, and practices that align cartography with power and possession. Less critical attention has been paid to the ways in which Shakespeare's maps act frequently as indexes of loss and death: Shakespeare's cartographers frequently end up dead, with what they lay claim to slipping through their grasp; when used figuratively, "map" (meaning emblem or epitome) frequently stands for something ephemeral, out of reach, or already passed. Shakespeare's "mappery" engages not only with the vast possibilities of a rapidly expanding world—possibilities to which the contemporary map-reader was readily attuned—but also the limits of such longings and desires.

Gavin Hollis is an Assistant Professor in English Department at Hunter College, CUNY. He has published on cartographic literacy in *King Lear*, Native American and European mapping in 1670s Virginia, and has articles forthcoming on White Europeans dressing up as Native Americans in early modern drama.

Thursday, April 14, 1:15 pm - **Naomi Conn Liebler - Reading (Between) the Lines: Shakespeare's Old Ladies**

The typology of women characters in Shakespeare's plays is most commonly described in four parts: Maid, Wife, Mother, Crone. The last of these terms is persistently understood as pejorative, assigning to women beyond child-bearing age not only ugliness and uselessness but also, regularly, demonism. The First Tetralogy's Queen Margaret leads this group; so do *Macbeth's* Weird Sisters. At best (e.g., Juliet's Nurse), they are seen as ludicrous. Somewhere between mother and crone we have *King John's* Queen Elinor, *Richard II's* Duchess of York, *The Comedy of Error's* Abbess, *All's Well's* Countess of Rossillion, and of course Cleopatra, "wrinkled deep in time". Professor Liebler proposes that Shakespeare offers his old ladies the same degrees of dignity and indignity as he offers (Lear, Gaunt, Prospero) and denies (Polonius, Gloucester, Falstaff) his old men. He attended carefully to female narratives of age and aging, inviting us to read the lines on their faces equally as documents of respect and of dismissal.

Naomi Conn Liebler is Professor of English and University Distinguished Scholar at Montclair State University. She is the author of *Shakespeare's Festive Tragedy: the Ritual Foundations of Genre*, co-editor of *Tragedy, a Theory Reader*, editor of *Early Modern Prose Fiction: the Cultural Politics of Reading*, and has published widely on Shakespeare and other Renaissance and modern dramatists. Her current research focuses on "Shakespeare's Geezers," his negotiations of old age throughout his dramatic and poetic genres.



Friday, April 15, 1:15 pm - **Scott Trudell - Hamlet: Poetry That Doesn't Matter**

In Shakespeare's most self-conscious play, obsessed with writing, acting, directing, singing and public speaking, what types of poetry and performance "matter"? Shakespeareans have been concentrating in recent years on the materiality of the text, the concrete physical substances and practices of writing that circulated in Renaissance culture. But what exactly is material – not to mention lasting and meaningful – about the Ghost's Impalpable presence, Hamlet's erasable journals, the Players' ephemeral performances, and Ophelia's mad, musical song-speech?

Scott Trudell is a PhD candidate in English literature at Rutgers University, New Brunswick. He is writing a dissertation about the relationship between literature and music in early modern England.

Elevator access is at 42<sup>nd</sup> Street. All programs are subject to last minute change or cancellation.