The History of Cardenio: Spain and England, Then and Now

Registration: $50 for students, $70 for non-students
(Includes a ticket to the performance on Friday, April 27, and refreshments and lunch on Saturday, April 28)

To register for the colloquium, please click here.

Friday April 27, 2012

10:00 - 11:30  John Fletcher: Shakespeare's Last Collaborator (I)
Campus Center 305
Chair: Ayanna Thompson
Respondent: Gary Taylor
• Lacey Conley, "Professionalizing Fletcher: the Co-authors' Influence"
• Chad Andrews, "A Tempest in my Stomach: Management of Ecosystems in Shakespeare's The Tempest and Fletcher and Massinger's The Sea Voyage"

***break for lunch***

1:00 - 2:30  Authorship and Cervantine Adaptation
Campus Center 305
Chair & Respondent: Roger Chartier
• John V. Nance, "The Pleasure of Shakespearean Prose in Theobald's Double Falsehood"
• Greg Baum, "(Ab)using Cardenio: Thomas D'Urfey's The Comical History of Don Quixote"
• Ben Miele, "Step-fathers: Cervantes, Theobald, and the Fictions of Authorship"

***afternoon break***

5:30  Keynote Lecture
Campus Center Theater
• Gary Taylor, "Working Together: Theater, Collaboration, and Cardenio"

7:00  Performance: The History of Cardenio
Campus Center Theater

10:00  Post-performance talk-back
Campus Center Theater

Saturday April 28, 2012

9:00 - 10:15  Cervantes in England
Campus Center 305
Chair: Gary Taylor
• Roger Chartier, "Cardenio before "Cardenno": From Cervantes' historia to Guillén de Castro's comedia"
• Eduardo Olid Guerrero, "Cervantes' The English Spanish Lady and the history of Elizabeth I in Spain"
• Joyce Boro, ""Bum-fidled with a bastard' or Blessed with a Baby: Fletcher's The Chances and Cervantes' novela De la señora Cornelia"

10:15 - 10:45  Coffee break

10:45 - 12:00  John Fletcher: Shakespeare's Last Collaborator (II)
Campus Center 305
Chair: Suzanne Gossett
• Vimala Pasupathi, "Fletcher's Martial Ethos"
• Huw Griffiths, "Shall I never see a lusty man again?: John Fletcher's Men, 1617-1715"
• Christopher Hicklin, "Fletcher's Double Falsehood"

12:00 - 1:00 Catered Lunch

1:00 - 2:15 Adaptation from Theobald to the RSC
Campus Center 305

Chair: Sarah Neville
• Adam Hooks, "Genuine Shakespeare"
• Christopher Marino, "Cardenio Found"
• Carla Della Gatta, "Is Spanishness in the Script? Embodying Duende in The Royal Shakespeare Company's 2011 Cardenio"

2:15 - 2:45 Coffee break

2:45 - 4:00 Theatre as Research: Performing Cardenio
Campus Center 305

Moderator: Terri Bourus
• Joe Cacaci
• Regina Buccola
• Lori Leigh

***break for dinner***

6:00 Concert: Spanish Guitar Music
Campus Center Theater
• John Alvarado, Lecturer, Music and Arts Technology, IUPUI

7:00 Performance: The History of Cardenio
Campus Center Theater

10:00 Post-performance talk-back
Campus Center Theater

Confirmed Participant Biographies

Chad Andrews received his B.A. in English from Indiana University Kokomo in 2008. He is currently in his first year as a graduate student in English Literature at IUPUI.

Gregory Baum is a PhD candidate in the department of Comparative Literature at the University of Chicago. His dissertation focuses on early English encounters with Don Quijote, moving from the first translation by Thomas Shelton in 1612 through the abridgments and dramatic adaptations that come at the end of the 17th century.

Joyce Boro is an Associate Professor of English at Université de Montréal. Her work focuses on the English reception of Spanish romance. An editor of Lord Berners's Castell of Love (MRTS 2007) and Margaret Tyler's Mirror of Princely Deeds and Knighthood (MHRA forthcoming 2012), she has published on translation, Fletcher, and Grisel y Mirabella.

Terri Bourus is director and producer of the IUPUI/Hoosier Bard production of The History of Cardenio and a General Editor of the New Oxford Shakespeare. She is Associate Professor of English Drama in the IU School of Liberal Arts at IUPUI, and has performed professionally as actor, singer, and dancer in New York, San Diego, and Chicago.

Regina Buccola is an Associate Professor of English at Roosevelt University and the Scholar in Residence at Chicago Shakespeare Theater. She is the editor of A Midsummer Night's Dream: A Critical Guide and contributor to the Oxford Handbook to the Collected Works of Thomas Middleton.

Joe Cacaci is a co-artistic director of the Berkshire Playwrights Lab, as well as the founding director of East Coast Arts, where he produced twenty world premiere plays over seven seasons. Joe co-produced David Mamet's Obie-winning play, Edmond at the Provincetown Playhouse. He has taught television writing in the graduate program of the Columbia University Film School since 2007. He directed three readings of earlier drafts of Taylor's Cardenio in 2006-7.

Roger Chartier is Professor at the Collège de France, Directeur d'études at the École des hautes études en sciences sociales in Paris and Annenberg Visiting Professor in History at the University of Pennsylvania. He works on the history of the book, publishing, and reading in a perspective that associates cultural history and textual criticism. His latest book translated into English is Inscription and Erasure: Literature and Written Culture from the Eleventh to the Eighteenth Century (U of Pennsylvania Press, 2007). In the Fall of 2011 he published in French a book entitled Cardenio entre Cervantes and Shakespeare. Histoire d'une pièce perdue (Gallimard).

Lacey Conley is a PhD candidate at Loyola University Chicago and will be completing her degree in March 2012. She received her BA in English from George Mason University in 2005, and her MA in English from University College Cork in 2006. Her research interests include early modern drama, theater history, collaboration, textual criticism, and editorial theory.

Carla Della Gatta is a doctoral student in the Interdisciplinary PhD in Theatre and Drama program at Northwestern University. Her research focuses on the intersection of contemporary Shakespearean productions and the performance of Latinidad. She studies bilingual Shakespearean adaptations, the role of Shakespeare Festivals in cultural exchange, and Spanish Golden Age theatre.
Suzanne Gossett is Professor of English at Loyola University Chicago and the President of the Shakespeare Association of America. She has worked on both Shakespeare and Fletcher throughout her distinguished career, and she is currently a General Textual Editor of the Norton Shakespeare Third Edition (forthcoming).

Huw Griffiths is a senior lecturer in English at the University of Sydney. His contribution to the forthcoming OUP *Quest for Cardenio* volume traces *Double Falsehood*’s hidden histories of male friendship.

Christopher Hicklin is a Fletcher scholar and Associate Editor of the Early Modern London Theatres website, an international collaborative project by the *Records of Early English Drama* at the University of Toronto, the Centre for Computing in the Humanities at King’s College London, and the English Department of the University of Southampton.

Adam G. Hooks is an Assistant Professor of English at the University of Iowa, where he is also an associate at the UI Center for the Book. His recent publications on Shakespeare and the book trade appear in *Shakespeare Survey* and the *Oxford Handbook of Shakespeare*.

Lori Leigh has a PhD in Theatre from Victoria University of Wellington in Early Modern Drama and Gender. Lori has worked on productions and readings of plays both Off-Broadway and regionally, collaborating as a performer, puppeteer, writer, director, and dramaturg. She has recently published on rape and *Double Falsehood* in the journal *Shakespeare* and has two chapters in the forthcoming OUP *Quest for Cardenio*.

Christopher Marino is former Artistic Director of the Baltimore Shakespeare Festival, and currently Assistant Professor of Acting at Illinois State University. He is also a founding member of the Taffety Punk Theatre Company, which in 2006 performed his adaptation *Cardenio Found* in Washington D.C. His recent credits include the Shakespeare Theatre Company, Primary Stages, Soho Rep, Village Theatre Company, Mill Mountain Theatre, Utah Shakespeare Festival and others.

Ben Miele is a third-year PhD Candidate in English at the University of Iowa studying authorship, early modern drama, and the History of the Book.

John V. Nance has taught at St. John’s University in New York City and is currently a PhD student in early modern literature at Florida State University. His article “Gross Anatomies: Mapping Matter and Literary Form” is included in the anthology *The Age of Nashe* (Ashgate, forthcoming).

Sarah Neville is an Editing Research Associate at IUPUI and an Assistant Editor of the New Oxford Shakespeare. She is a General Textual Editor of the Digital Renaissance Editions and has published in *Shakespeare, Shakespeare Bulletin* and *CNQ*.

Eduardo Olid Guerrero is an Assistant Professor at Muhlenberg College. His current scholarship explores the early modern relationships between England and Spain.

Vimala Pasupathi is an Assistant Professor at Hofstra University. Her work appears in *Research Opportunities in Medieval and Renaissance Drama, Modern Philology, ELH, Early Theatre, Shakespeare*, and *Celtic Shakespeare: The Bard and the Borderers* (forthcoming Ashgate 2012).

Gary Taylor is editor and co-author of *The History of Cardenio*. A Distinguished Research Professor of English at Florida State University, he is the lead General Editor of the New Oxford Shakespeare project, forthcoming from Oxford University Press in 2016. He has also co-edited John Fletcher’s *The Tamer Tamed*, and was General Editor of OUP’s 2008 edition of *The Collected Works of Thomas Middleton*. His *The Quest for Cardenio: Shakespeare, Fletcher, Cervantes and the Lost Play* is forthcoming from Oxford University Press.

Ayanna Thompson is Associate Dean of Faculty and Professor of English at Arizona State University. She specializes in Renaissance drama and focuses on issues of race and performance. She is the author of *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford University Press, 2011) and *Performing Race and Torture on the Early Modern Stage* (Routledge, 2008).