

Celebrating the Career

of

Martha Woodmansee

Professor Emerita of English & Law
Case Western Reserve University

October 2019



Thank you, Martha, for all you have done to enrich the conversation and deepen our engagement with questions of authorship, intellectual property, book history, and the rich contexts of writing, broadly construed.

Career Celebration

October 4, 2019

2019 Edward S. and Melinda Sadar Lecture in Writing in the Disciplines

“International Authorship, Trans-Atlantic Publishing, and the ‘English Tolstoy’”



A Lecture by Kathy Bowrey

**Friday, October 4th
Dampeer Room, Kelvin Smith Library
3:15 to 4:15 p.m. (reception following)**

This lecture honors the career of retiring Professor of English and Law, Martha Woodmansee.

In the early twentieth century English language publishers became multi-national, with head offices in London and New York servicing branch offices across the major cities of nations of the British Commonwealth. This structure arose from Trans-Atlantic copyright advocacy fronted by a popular Victorian romancer, Thomas Henry Hall Caine (1853-1931), who was celebrated in the press as “the English Tolstoy.” Caine’s campaign centered on promoting the utopian idea of copyright as a natural right on a speaking tour across Canada and America in 1895. Officially, Caine also spoke as representative of the British Society of Authors. Unofficially, he acted on behalf of the British Parliament and Colonial Office, and in consultation with his American publisher, William Appleton, Chairman of the American Publishers’ Copyright League. Caine’s mission was to repress Canadian copyright sovereignty in order to prevent the unravelling of British-American international copyright supremacy secured by the Chace Act of 1891. This presentation explores why international authorship is imperial by design and the consequences for authors and readers in former colonies, including Australia, New Zealand and Canada.

Dr. Kathy Bowrey is a Professor in the Faculty of Law at the University of New South Wales in Sydney, Australia. She is a legal historian with broad socio-legal interests. Her research focuses on the laws and practices that inform knowledge creation and the production, distribution, and reception of culture and technology. Professor Bowrey is Co-Director of the International Society for the History and Theory of Intellectual Property (ISHTIP), established in 2008. Her talk is drawn from a chapter in her forthcoming book, *Copyright, Creativity, Big Media & Cultural Value: Historical Answers to Contemporary Questions about Corporate Control* (Routledge).

This event is co-sponsored by the [Spangenberg Center for Law, Technology & the Arts](#); the [Baker-Nord Center for the Humanities](#); [Kelvin Smith Library](#); and the [CWRU Department of History](#).

Introduction & Welcome

Kurt Koenigsberger

Associate Dean, College of Arts & Sciences

Associate Professor of English

Case Western Reserve University

Cleveland, OH

I want to welcome you all to the 2019 Edward S. and Melinda Melton Sadar Lecture in Writing in the Disciplines. This year's lecture honors the career of Martha Woodmansee, who formally entered the ranks of Emeriti faculty of the Department of English in July after over 30 years of life in our University. Before Prof Woodmansee introduces Prof Bowrey to deliver this lecture, I want to say a few personal words about Martha. Just what those words are has been difficult for me to work out exactly, having worked so closely with Martha over the past twenty years.

But I thought I would take as my starting point a descriptor offered by Arthur Danto in his Foreword to Martha's groundbreaking monograph of 1994 *The Author, Art, and the Market*. Danto celebrates Martha as a particularly visible exponent of a school of scholars he terms "discontinuists" – meaning that her work has frequently been devoted to unpacking discontinuities and incoherences in cultural discourse – the history of aesthetics, economics, and intellectual property, most notably – where others have invested in narratives of sameness and continuity. At a broad scale, but also locally in our own university, Martha has given her career to unmaking and remaking our understandings of intellectual work and the structure of institutions.

Danto's point seems to me self-evidently true. But the assertion that Martha is primarily a discontinuist only takes us so far in understanding her as a colleague, and it captures very little of what I have come to think of as a countervailing ambassadorial imperative in her approach to her work. So, I hope you'll indulge me in a few reflections on Martha's role as a "continuist" and an ambassador for institutions and, yes, even traditions in the humanities.

Martha was the first person I met from CWRU, at the 1999 Chicago MLA meeting, in Suzanne Ferguson's suite where Martha was hosting the Society for Critical Exchange's annual party. Martha came to the door, greeted me, and let me know that she "had heard about me" – pretty mind-blowing stuff to a brand-new PhD. Inside was the most marvelous mixture of folks – late-career stars and early career bundles of nerves, earnest scholars and eager partiers. In the years to

come I was fortunate enough to help plan such events with the SCE, including the 2003 party in Gary Stonum's suite – the year in which we interviewed Kim Emmons, to whom we owe so much today in the organization of today's event.

For years, Martha was a most visible ambassador for the humanities at CWRU. She and Gary brought the SCE to CWRU in 1990. By the time I was hired in 2000, the SCE in many ways *was* the English Department to the outside world – and Martha was the SCE. Before I even arrived in Cleveland, there were many long-distance phone calls (Martha was in Paris, I think, while I was in Tennessee) during the course of which she persuaded me to spearhead an SCE project. How exciting to have such confidence expressed!

My first years at CWRU were marked by such generous, ambassadorial, essentially Martha-esque gestures, with the regular activity of the North Coast Theory Group, tacking between Cleveland Heights and Martha's apartment and the Needhams' place in Oberlin. And the bracing conversations with Martha and Jim Porter about the creation of a Writing History and Theory program almost from the moment I landed at CWRU. Martha's conviction that both writing studies and English studies needed to be *better* and *less discontinuous* than they were in the late 1990s was a classic illustration of her "discontinuism," but also of continuism – and of her ambassadorial work in assembling WHiT – which for almost two decades has been perhaps the most distinctive offering in doctoral education in the humanities at the University.

When Martha invited me to be the Associate Director of the SCE with her in 2001, I didn't exactly jump at the chance. I knew at that point – after a year or more of intensive conversations with her – that by comparison with her tremendous energy and enterprise, my own would only ever mark me out as a "plodder" – a good Martha appellation, if ever there was one. And I had also begun to recognize the ways in which her desire to shake up existing institutions – her role as "discontinuist" – could have practical political dimensions on campus. But I signed on anyway, and for the next seven years we were in constant motion – planning national and regional MLA panels, hosting a series of short, intensive conferences in Cleveland, and designing campus programming that in many ways prefigured this colloquium series. And we were always working across departments and schools of the University. The SCE was never adequately funded for the outsized role it played in the public activity of English and the College, and so working with Martha on the SCE was a real education in getting exciting, innovative things done in environments of relative scarcity.

When the trickle of institutional funding for the SCE finally dried up in, I think, 2007, theory was in a very different place from where it was in 2000 – much less 1990. It was time to move on. Martha moved in the direction of the new ISHTIP (International Society for the History and Theory of Intellectual Property),

while I moved in the direction of administering traditional disciplinary and institutional programs – writing programs, which Kim Emmons and I handed back and forth for a half-decade or so, and then the graduate program in English. My management skills were certainly honed in the work of the SCE – when I committed to hosting the 2010 International Conference on Narrative, I certainly knew what it took to organize a conference! – but I have often found myself envying Martha the excitement and promise of building collaboratively for the future in the domain of ideas, from a vantage beyond disciplines.

Martha's approach to how academic novelty enters the world is fundamentally social. She is, most famously, a fierce champion of the notion of collaboration. One need only look to her history of codirection of the SCE – with Gary Stonum, with Max Thomas, and with me – and her coeditorial work with Peter Jaszi, Mark Osteen, and more recently a host of scholars from around the world. But she has also always emphasized the role of the academy's social institutions in the life of the mind – the rich conversations over dinner, with carefully cultivated menus and guests; the salons in her apartment and then condominium on Euclid Heights; the birthday parties she threw for herself, marking another year by drawing friends together to read and discuss the latest challenging works of theory – with wine, of course. And, finally, the Sadar series of lectures, both to the lectures and to Ed and Melinda themselves, to which Martha has been a meticulous attendant and institutional ambassador.

I hope these reminiscences convey my deep affection for and profound sense of indebtedness to Martha as a mentor and colleague. Among the traditions of the Department of English has been the presentation of a volume that says something distinctive about the scholar, teacher, and friend formally retiring from University service. I found it almost impossible to select a volume for such a brilliant, widely read, and interdisciplinary discontinuist.

And so I didn't a book. I picked two. The first is *How to Become an Author: a Practical Guide*, by Arnold Bennett. This 1903 volume lays embarrassingly bare the apparatus necessary for mere writers to build careers that can count as "authorial" in relation to discourses of literary production. It is quite literally an exercise in identifying the principles of the construction of authorship. The other is Virginia Woolf's *Mrs. Dalloway* of 1925. Woolf famously destroyed Bennett's hard-won authorial reputation in her essays during the years she was writing *Mrs. Dalloway*, reasserting a distinction between a kind of authorial genius and writerly craft.

But! *Mrs. Dalloway* is also about getting ready for a party. And a celebration is the reason we're here! So please give a round of applause for Martha Woodmansee on this occasion of celebration, and as thanks for more than three decades as a colleague, teacher, and mentor!

Kathy Bowrey

*Professor in the Faculty of Law
University of New South Wales
Sydney, Australia*

Martha is one of very few scholars whose contributions have come to influence multiple generations of academics in so many countries of the globe, and especially to impact on the core theoretical questions of more than one discipline. Martha's article, 'The Genius and the Copyright' (1984) and her book *The Author, Art and the Market* (1994) were ground breaking in addressing the history of authorship and copyright. Her scholarship set up an agenda that legal historians took up over the next two decades: tracing how the idea of the author was received into law and how this relates to the culture of authorship we have today.



But Martha did more than write books and journal articles. She also built significant scholarly communities and actively developed the research agenda for the Society of Critical Exchange and later on the International Society for the History and Theory of Intellectual Property. I am so appreciative that Martha reached out to educate lawyers, including myself, as well as humanities scholars. In doing so she has shifted the understanding of what the study of IP entails.

Beethoven Borrowings for Prof. Martha Woodmansee

Alexander Bonus, PhD

Adjunct Assistant Professor of Music

Vassar College

Poughkeepsie, New York

Borrowing is nothing new in western musical traditions. Deriving a new composition from a previous work—although recognized today as sampling—was known in the Renaissance as parody, which Oxford Music Online defines as, “a technique of composition, primarily associated with the 16th century, involving the use of pre-existing material.”

If anyone deserves an honorary composition derived solely from pre-existing material, then it is Prof. Martha Woodmansee. And of all the composers worthy of borrowing from, perhaps Beethoven—whose musical language is rich in profundity, irrepressibility, and rigor—offers a particularly apt, wordless commentary for the present occasion. Considering Martha’s impactful scholarship on nineteenth-century culture, as well as her training in German Studies, Beethoven’s music seems especially appropriate for a modern-day parody in her honor.

Beethoven Borrowings for Prof. Martha Woodmansee can be experienced as an avant-garde sound collage, or a deconstructed musical text. It is based on the opening of Beethoven’s Symphony no. 5 (1808), sometimes known as the “fate motive.” Enamored by the Beethoven’s wellspring of invention, Franz Liszt later transcribed the entire symphony for piano, in part to highlight his own virtuosity in public recitals. It is Liszt’s own borrowing from Beethoven—not the original symphony as scored—that provides the material for this present musical manipulation.

It is important to stress that no new or original music has been written—all sounds stem from roughly 30 seconds of pre-recorded audio. Beethoven’s once-recognizable theme (via Liszt) becomes a *soggetto cavato*, a carved subject, that occasionally shreds and frays under the controls of modern-day synthesizers. Three movements, or “Derivations,” use the same audio-mangling processes, but each movement reveals subtle, alternative shades of expression, motion, and timbre. From these three sonic metamorphoses arise melodic apparitions, stuttering rhythms, and half-considered harmonies. Some familiar motives return, while others are halted. Beethoven’s intended musical progress breaks. Gestures and

articulations reverse. His published notes fragment; halt; and reconstitute, sometimes beyond all recognition. The normal order of things is upended.

Beethoven's "fate motive," when we consider it alone, is a rather banal idea. Yet it has traveled down the generations and enriched countless performers and lovers of music. Its cultural significance is undeniable, but like Theseus' ship, Beethoven's work keeps changing, whether listeners and performers are aware of these changes or not. This musical offering suggests Beethoven's music can and will be changed ever further. Currently posted on YouTube,¹ the three Derivations of *Beethoven Borrowings for Prof. Martha Woodmansee* are free to use, share, download, and alter. Due to its open-access, fair-use status, sonic revisions to these movements are possible and encouraged. There is nothing to pirate here, because this is an ongoing work of musical parody.

As Martha has taught us so well, it is within human nature to reconsider and revise past creations, beyond any timebound author, artist, performer, or critic. A malleable musical monument that forever comments on the past and present; one that can be freely borrowed and shared alike in perpetuity: perhaps this is a fitting gift, and a token of eternal gratitude, for Martha Woodmansee.

¹ See <https://www.youtube.com/playlist?list=PL-1lnAUFX5jVFH3wEr11IRW6v39mncRTA>

*Local, National & International
Recollections, Tributes &
Best Wishes*

Dear Colleagues,

In the coming academic year, we at Case Western Reserve University will be celebrating the career and intellectual contributions of [Martha Woodmansee](#), Professor of English and Law at CWRU for 33 years. We are planning an invited lecture and reception in her honor.

As part of our celebration, we are collecting stories, tributes, general thoughts and anecdotes on Prof. Woodmansee's nationally and internationally renowned work in the fields of Authorship, Intellectual Property, Cultures of Writing, and Economic Criticism. We would appreciate hearing from both rising and established scholars. How has Prof. Woodmansee's work as a scholar and/or as a catalyst of scholarly endeavor in these areas affected your work? Where did you first learn of her work? Perhaps you participated in one of the collaborative research projects she mounted as director of the Society for Critical Exchange (SCE) or in one of the workshops sponsored by the International Society for the History and Theory of Intellectual Property (ISHTIP) of which she was a founding director. Describe the scholarly endeavors Professor Woodmansee's work has inspired you to undertake. Anything from a brief sentence to several paragraphs would be much appreciated.

Please forward this announcement to other scholars/researchers who may wish to help us in this celebration.

Many thanks,

Kurt Koenigsberger
Associate Dean, College of Arts & Sciences
Associate Professor of English

Kim Emmons
Oviatt Professor of English; Associate Professor

Isabella Alexander

*Professor & Faculty of Law
University of Technology Sydney
Sydney, Australia*

Working on a doctorate on the history of copyright law in a law faculty, Martha's interdisciplinary work on authorship and law was a revelation, and her scholarship was an inspiration. Her writing style is accessible and elegant, and her research and contribution both rigorous and unique. I have since participated in several ISHTIP Workshops, and hosted the most recent one in Sydney, Australia. It is an absolutely unique forum, and the scholarly community owes her a considerable debt for her role in its establishment.

I wish you all the best for a well-earned retirement.

Linda M. Austin

*Professor Emerita of English
Oklahoma State University
Stillwater, OK*

I started my career during one of the most exciting times for literary and cultural criticism, all thanks to Martha Woodmansee and her leadership in developing forums for the new economic criticism. Her work for the SCE and in cultures of writing influenced my own research, and that of countless others, for many years. How wonderful to end a career knowing that you really have made a difference.

Jose Bellido

*Senior Lecturer, Faculty of Law
University of Kent
Canterbury, United Kingdom*

In a celebrated passage from her work on law and literature, Martha Woodmansee notes that ‘copyright was one of the most important vehicles of the modern authorship construct’ (Woodmansee, 1994). Since I was a student almost two decades ago, I consider that statement to convey one of the most interesting (and cryptic) reflections on the history of copyright. Was it or was it not, Martha? Martha’s scholarship has been an important influence and has had a great impact on me since then. Her works on authorship and copyright are still provocative, outstandingly beautiful and a perfect guide when trying to find a way through a maze. I am sorry to miss this event but I would like to wish her all the best for her retirement.

I am grateful for her generosity, scholarship and friendship. Thanks Martha!

Lionel Bently

*Herchel Smith Professor of Intellectual Property
University of Cambridge
Cambridge, United Kingdom*

It is nearly 30 years since I first came across the name “Martha Woodmansee.” At that point, I was still new to intellectual property. I was a junior lecturer, just starting at the University of Keele, and in 1988 I had been encouraged to learn about intellectual property by establishing an undergraduate course. In 1990, I was trying to decide what to research within the field: should I look into the history of copyright (in particular, artistic copyright) or should I examine the implications of late twentieth century literary theory for copyright? Martha’s utterly brilliant article, ‘The Genius and the Copyright’, a history of the emergent notion of authorship in Germany around 1800, published in *Eighteenth Century Studies*, was a revelation. Arguing that it was through the interplay of two levels of discourse – the legal-economic and the aesthetic – “that critical concepts and principles as fundamental as that of authorship achieved their modern form,” Martha connects copyright with literary theory *and* with history. The article exposes the complex

interaction of changing economic relations, the dissemination of ideas and the development of legal forms. More specifically, it offers an account of the emergence of the modern conception of authorship, a conception that has for two centuries informed – or perhaps misinformed – the politics of copyright. It is wonderfully researched, beautifully crafted and hugely sophisticated. And, for me, at that point, simply inspirational.

Between that time and when I first met Martha (courtesy of Fiona MacMillan’s ‘New Directions in Copyright’ network) in 2004, she had published her important book, *The Author, Art and the Market: Rereading the History of Aesthetics* (New York: Columbia University Press, 1994) as well as various essays. These included ‘On the Author Effect: Recovering Collectivity’, in which she fleshed out further her account of the history of the romantic conception of authorship, the intertwining of law and literature and marginalization of a range of non-romantic collective writing practices. This essay was her gift to the 1991 Society for Critical Exchange conference, the proceedings of which were published first in the *Cardozo Arts and Entertainment Law Review* and later as *The Construction of Authorship: Textual Appropriation in Law and Literature* (1994). I wrote a review article reflecting upon the collection in the *Modern Law Review*, contrasting its richness with the positivistic history of copyright then being espoused by David Saunders. At the end of her essay, Martha pointed to the “considerable potential and a pressing need to reestablish communication between the two disciplines” of law and literary studies. For at least the subsequent twenty years, Martha dedicated much of her time and energy to pursuing such interdisciplinary efforts.

Martha’s work was already having a huge impact. The opening footnote to American University Law Professor, Peter Jaszi’s influential essay, ‘Towards a Theory of Copyright: The Metamorphosis of Authorship,’ declared “[a]bsent Martha Woodmansee’s exemplary scholarship, I would never have conceived of the project.” In 1993, literary historian Mark Rose published *The Invention of Authorship* describing the emergence of the “proprietary author” in Eighteenth century Britain, and acknowledging Martha’s foundational work. The following year more legal scholars started to engage when Brad Sherman and Alain Strowel edited a further collection under the title *Of Authors and Origins: Essays in Copyright Laws*. In due course, Woodmansee’s scholarly publications – and, in many cases, personal encouragement and feedback – would propel many scholars to make important contributions to the literature. Without the work done by Martha, it is hard to imagine the vital work of Alexander, Bracha, Bellido, Bowrey, Deazley, Decherney, Gómez-Arostegui, Saint-Armour, Slaughter and Spoo.

Martha organized a follow up conference for the Society of Critical Exchange entitled 'Con/texts of Invention' in 2006, and many of the contributions from that fabulous event were published as *The Making and Unmaking Intellectual Property* (Chicago: The University of Chicago Press, 2011). In 2005, she joined the editorial board of the Primary Sources of Copyright project, which the AHRC had funded (with Martin Kretschmer and me as PIs). This brought together a great bunch of junior scholars, – Oren Bracha, Ronan Deazley, Friedemann Kawohl, Joanna Kostylo and Frederic Rideau – to develop a web-resource featuring documents from the history of copyright law in five jurisdictions (pre-1900). The website (www.copyrighthistory.org) was launched in March 2008. Martha was an enthusiastic supporter of the web-resource.

In October 2007, a group of us (including Martha) met in London and agreed it would be desirable to create an organizational framework to help foster interdisciplinary collaborations around the history of copyright, patents and related rights – collaborations that had emerged through Martha's work and been sustained by Fiona's new directions network, the second SCE conference, and the Primary Sources events. After some to-ing and fro-ing around the appropriate name ('SHOC' the Society for the History of Copyright had been an early working title), a group met in London and agreed to establish ISHTIP – the International Society for the History and Theory of Intellectual Property. Martha and I were to be co-directors. We announced the formation of ISHTIP at the March 2008 launch of Primary Sources on Copyright.

For the next few years, Martha and I were in regular contact, doing our best to get the network off the ground, sort out a website, arrange a mailing list and facilitate an annual workshop. With no money, we were not able to do much and I think we both always felt we were failing; I certainly did. Nevertheless, while persistently falling short of what we wanted organizationally, ISHTIP has been a huge success, and that in itself is a tribute to Martha's importance. Within its framework, we have been able to host an annual workshop each year – initially in Milan (at Bocconi), but then in Washington, Brisbane, Paris, Philadelphia, Glasgow, Uppsala, Toronto, Rome, and this year in Sydney. It remains, to my mind, the most interesting event in the IP calendar, and when Martha was in attendance, it was also always heaps of fun. Martha and I have both stepped aside as co-directors, replaced by Fiona Macmillan in 2015, Eva Hemmungs-Wirten from 2016 and now Kathy Bowrey from 2019.

I haven't seen Martha since the Toronto event and am very sorry I can't make it to Case for this occasion – it is the start of the new academic here in Cambridge. That

said, I am delighted that you have decided to honour Martha by holding a special event recognizing her work. Martha has inspired a disciplinary sub-field, both through her brilliant work, her encouragement of younger scholar and her dynamism and energy. I certainly cannot thank her enough.

Jeffrey B. Berlin

*Professor Emeritus of Comparative Literature
Holy Family University
Philadelphia, PA*

Regarding her influence, see my study: Jeffrey B. Berlin, “Arthur Schnitzler’s Unpublished Memoir Urheberrecht und geistiges Eigentum . With Commentary about his Views on Copyright Laws.” in: *Jüdische Aspekte Jung-Wiens im Kulturkontext des “Fin de Siècle ,”* ed. Sarah Fraiman-Morris (Tübingen: Max Niemeyer Verlag 2005), pp. 61-73.

Alexander Bonus, PhD

*Adjunct Assistant Professor of Music
Vassar College
Poughkeepsie, NY*

I’ve struggled to encapsulate Martha Woodmansee’s impact on my career, because her impact seems too pervasive to fully document. I first thought my curriculum vitae would help me describe what Martha has done to support me. But after reviewing each line and page, the real question emerges: what *hasn’t* Martha done for me? At every step on my path from CWRU graduate student to Vassar College professor, Martha has offered her encouragement, advice, critiques, and consolations. Recommendation letters are only the start of it. I reflect on my dissertation completion; dissertation defense; fellowships; scholarships; job interviews; publications; teaching appointments; research opportunities: Every one of my academic accomplishments over the past decade can be attributed in some part to Martha’s guidance.

Although I graduated CWRU nearly a decade ago (with a PhD in Historical Musicology!), she continues to mentor me with irrepressible energy and devotion. In good times or bad, she offers her uncompromising advice on matters personal and professional. Beyond any professional obligation, she invariably reignites the spark when my spirits are low. “Get it done kiddo!” is her common refrain, which I habitually recollect as deadlines approach.

When seeking her insights, I’m comforted to know Martha always picks up the phone, eager for the news from my part of the world. After countless conversations over many years, I’ve found the ideal time to reach her is just before dinner, when she’s perfecting her vegetarian chili recipe. Our talks can range from academics to politics to entertainment, and all points in between. If we’re lucky, Martha’s lovely cat joins in the discussion. She, too, has much to say.

Martha is the archetype of a caring educator, adviser, and mentor. I cannot imagine where I would be—or who I would be—without her support. As the course of my life exemplifies, she is not a teacher of any discipline or dogma. Rather, as a rare Socratic force in the world, Martha Woodmansee is a steadfast cultivator of minds and souls.

Maurizio Borghi

*Centre for Intellectual Property Policy & Management
Bournemouth University
Fern Barrow, United Kingdom*

It was near the end of my doctoral studies on the history of copyright in Italy that I stumbled upon Martha Woodmansee’s “The Author, Art and the Market.” That was one of those rare, eye-opening moments when you feel you have finally found what you have been looking for so long. The book was for me a game changer: what until then seemed like a scattered and somewhat uncertain research path, finally found sense and direction. Lastly, I could set my feet on a solid ground, knowing that there was much more to explore than I had imagined. If only I’d found it earlier! At least, my encounter with Martha’s work shortly preceded our personal acquaintance and friendship. It was in a restaurant in Milan, in November 2005, when the idea of launching a cross-disciplinary scientific society around the theme of copyright history first emerged. The name devised on that occasion – the Society for the History Of Copyright – was later abandoned: not

just because of the SHOCKing acronym, but to open the door to intellectual property studies in a broad sense. ISHTIP, the International Society for the History and Theory of Intellectual Property, has now more than ten years of activity, in which Martha's landmark work has kept inspiring young researchers and "troubling" legal scholars with uneasy questions. No doubt, her work will continue to enthuse, trouble and brighten for many years to come.

Martha, we all wait for you in Bournemouth for the 12th ISHTIP Annual Workshop in 2020!

Cara Byrne

Lecturer in English

Case Western Reserve University

Cleveland, OH

Professor Woodmansee has had a profound effect on the direction of my scholarship and career. I took Dr. Woodmansee's Fair Use course during the fall 2011 semester. In this class – which was made up of a mix of law students, English graduate students, and undergraduate students – Dr. Woodmansee pushed all of us to study copyright law, adaptation, and parody with a critical lens that few of us had previously applied. She allowed us to explore areas that we were interested in, and she helped us craft strong research projects. The essay I wrote for this class went on to be published in a leading journal in my field, which led me to winning the Children's Literature Association's Emerging Scholar award in 2018. Professor Woodmansee not only supported my work in this class, but she also advocated for my work and cared about my progress as a student – even though she was not on my dissertation committee. As children's literature is an emerging field, I was met with a great deal of hesitancy when I wanted to pursue a dissertation about picture books. Dr. Woodmansee never looked down on my work, and through her support, I was able to make a number of interdisciplinary connections which has transformed – and greatly improved – the scholarly contributions I am making. I am so grateful to have had such a strong role model early in my career.

William Claspy

*Team Leader, Scholarly Resources and Special Collections
Kelvin Smith Library
Case Western Reserve University
Cleveland, OH*

Congratulations on your retirement, Martha!

Michael Clune

*Samuel B. and Virginia C. Knight Professor of Humanities; Professor of English
Case Western Reserve University
Cleveland, OH*

Congratulations on your retirement. Your work represents the gold standard of excellence for this department. Before I arrived here, I had already read and learned from your groundbreaking scholarship on economic criticism, authorship, and copyright. Your presence has graced us with one of the most powerful critical minds of your generation. As a colleague, I have always appreciated your independence of thought, your sharp wit, and your high intellectual standards. I came here after the work Gary mentions with the Society for Critical Exchange, but can concur with his view that I found when I arrived a department receptive to, and encouraging of, cutting edge humanistic thought, and I know you played an outsized role in this. I wish you the very best in your well-earned retirement.

Christina Crosby

*Professor of English and Feminist, Gender, and Sexuality Studies
Wesleyan University
Middletown, CT*

Martha Woodmansee is a radical intellectual. For years she has collaborated with others, and with them built platforms to support collaborative projects, notably The Society for Critical Exchange. The university in ruins has little interest in collaboration of any sort, for how then can merit be evaluated? Martha has been

deeply concerned with this problem of metrics and knowledge, as her work with Mark Osteen on the “new economic criticism” project makes clear. Together they organized and directed conferences to study the intersections of literature and economics. That’s how I first met Martha, when she invited me to participate. Literature and economics are, of course, now radically divided. The study of literature values the qualities of language and is part of the humanities, while economics is one of the social sciences, and measures value as a quantity expressed by curves of supply and demand intersecting on a chart. Many of us were curious about what we could learn by bringing these polar opposites into contact.

Martha’s radical idea was to study where literature and economics intersected before each became a solitary discipline, fortified by disciplinary boundaries. She thought the intellectual energy thereby released could create a charge strong enough to short out disciplinary assumptions and explode received ideas. So it did.

I admire Martha’s work, her formidable intelligence and equally formidable energy. It seems to me that her enthusiasm went far toward creating a force field in which all kinds of work were generated. One result was a collection of essays that she and Mark Osteen collaboratively edited titled “The New Economic Criticism.” I’m proud that I have an essay in the volume, but what I really value is Martha’s radical vision of intellectual work organized not according to lines on a vita, but as a collective project.

Martha’s skepticism about how value is evaluated and distributed is driven by curiosity, not cynicism. She is a person of great enthusiasm, for whom new pleasures were an occasion to celebrate. *I learned to smoke this year when I was in Europe*, she said, gleefully lighting a cigarette. *But I’m giving it up* – this last said without bitterness or resignation.

Whether taking up smoking only to resign it, or analyzing the inescapable contradictions of so-called artistic autonomy and copyright law, there’s an imp of perversity that animates Martha’s undertakings. Given the bureaucratic rationalization of academic life, the contrariness of Martha’s work, especially her commitment to collaboration, runs counter to common sense. All of us who labor in the academy are in her debt, I think, for her work as the Director of the Society for Critical Exchange, and for the energies she has so liberally expended to envision and support intellectual possibility. She and I have not been in touch in a very long time, so I’m particularly happy to have this chance to say thank you, again, for your refusal to fall in line. I’m very grateful for your work on behalf of us all.

Ronan Deazley

Professor of Law

Queen's University Belfast

Northern Ireland, United Kingdom

Although I'd known her work forever, it wasn't until 2008 that I first got to meet Martha, in London. She told me I was wearing cute boots. She was right. They were nice boots.

Margreta de Grazia,

Rosenberg Professor Emerita in the Humanities and Professor of English

University of Pennsylvania

Philadelphia, PA

This is a career to celebrate! No one has done more than Martha Woodmansee to put Literature and Law in conversation. She always had a kind of genius for catching the wind of things, giving it shape and purpose, finding participants, venues, and finances — and then launching the results into the larger world. And she did so in a style singularly her own — intrepid, ironic, and now and then refreshingly mischievous. There are few of her generation who have left behind a legacy of such consequence.

So wonderful to see that you are being grandly celebrated! You have done incredible things with your career, I must say. And no one ever did them 'your way.' All well here — will write after I finish one of the two books under contract due this year. I haven't gotten any faster (or better at making deadlines). Much love.

Iris Jamahl Dunkle

Ph.D., Case Western Reserve University

Poet Laureate of Sonoma County, CA (2017-2018)

Napa Valley College

Napa, CA

Martha Woodmansee has had a huge influence on both my scholarly and creative work. I cite her work and/or theories in most of the articles I write. My work has focused on uncovering authors and historical figures who were not heard due to the fact that they were part of an authorship team whereby the other author received all of the credit. Martha taught me to look in archival materials for clues as to who was writing what. I feel lucky to have met her when I did and am so grateful to her for all she did to help me as a scholar and a creative writer. Congratulations, Martha!! So happy for you. Let's toast with a bottle of Sancerre!

Kimberly Emmons

Oviatt Professor of English; Associate Professor

Case Western Reserve University

Cleveland, OH

Martha, you will be missed, but your contributions have benefitted us all, and for that I thank you most sincerely. When I joined the department in 2003, my advisors told me specifically to seek out your counsel as a mentor and as a scholar whose insistence on the interrelationships between reading, writing, theory, and practice would shape my own trajectory. I am deeply grateful for their advice, for your vision in describing the Writing History and Theory concentration here at CWRU, and for the many hours of drafting we spent over the years on (too many!) proposals and visions for an approach to English Studies that integrates production and reception, reading and writing, history and future. Personally and professionally, I thank you for your engagement. I wish you the very best in this next chapter of your career!

Christopher Flint

*Professor and Chair, Department of English
Case Western Reserve University
Cleveland, OH*

After 33 years as an esteemed faculty member at Case Western Reserve University, Martha Woodmansee, Professor of English and Law, is retiring at the end of the spring term (June 30, 2019). Recipient of numerous fellowships (from the American Council of Learned Societies, the Andrew W. Mellon Foundation, the Guggenheim Foundation, the National Endowment for the Humanities, and the Fulbright Foundation, to name a few), Martha has published a groundbreaking book on the eighteenth-century origins of our modern conception of art, four highly influential co-edited books, a translation, and over 30 articles and book chapters. She was executive director of the Society for Critical Exchange for 18 years and is the founding co-director of the International Society for the History and Theory of Intellectual Property. She secured both external and internal funding to establish and run the Arts & Sciences Dissertation Seminar at CWRU, which has supported graduate students across the Humanities for over two decades. We have all benefited from Martha's thorough historical research and theoretical acumen, and from the imaginative courses she has taught (not only at CWRU but also at Columbia, Harvard, Northwestern, and the University of Pittsburgh), all of which have made her a nationally and internationally respected scholar. She will leave a legacy of intellectual, pedagogical and programmatic innovation in the department and the profession. I extend my best wishes to Martha as she starts a new chapter in her life.

Regenia Gagnier

*Established Chair in English Language and Literature
University of Exeter
Exeter, United Kingdom*

I was on the Board of Directors of the Society for Critical Exchange with Martha during the 1980s and 90s and organized with her a number of international conferences at Case, Stanford, Exeter, and elsewhere, when John Dupre and I were collaborating on the history of economic thought. Few collaborators have ever been such fun as Martha—absolutely up to date critically, scintillating intellect

and deep historical knowledge, total commitment to our critique of neoclassical economics, yet flexible, generous, fun. We frequently met with the Rethinking Marxism editors--Jack Amariglio, David Ruccio, and Stephen Cullenberg--which led to the production of *The New Economic Criticism* (1999), still cited in the UK as foundational for doctoral students working on economics and culture. Martha has done lasting work on culture and economics, copyright and intellectual property, law and literature, and we are all in her debt. May she have a productive and peaceful future as Professor Emerita.

Anne Ruggles Gere

*Gertrude Buck Collegiate Professor, School of Education; Professor of English Language and Literature; Arthur F. Thurnau Professor; Chair, Joint Program in English and Education; Director, Sweetland Writing Center
University of Michigan
Ann Arbor, MI*

It's been ages, but Martha and her work played a large role in the thinking that went into my book, *Intimate Practices: Literacy and Cultural Work in US Women's Clubs, 1880-1920*. I remember a conference where ideas about authorship were explored and a subsequent book collection that put these ideas out into the world. Congratulations and best wishes to Martha on her many accomplishments.

Sarah Gridley

*Associate Professor of English
Case Western Reserve University
Cleveland, OH*

Sending congratulations, thanks for your research, teaching, and service, and best wishes for a vibrant, joyful retirement.

Mary Grimm

*Associate Professor of English
Case Western Reserve University
Cleveland, OH*

The department will not be the same without you.

Ellen Gruenkemeier (*University of Hannover*)

Nora Plesske (*University of Magdeburg*)

Joanna Rostek (*University of Giessen*)

We are three researchers working in the field of English Literature and Culture at three different German Universities. In September 2017, we hosted a conference section on “The Value of Economic Criticism Reconsidered” in the framework of the yearly ‘Anglistentag’ in Regensburg. Given Martha Woodmansee’s expertise in this field of research, we were delighted and honoured that she accepted our invitation to give a plenary speech related to Economic Criticism – a field that she helped to establish. As co-editor and co-author of the foundational and fascinating anthology on "New Economic Criticism" (that was quoted throughout by nearly all speakers at the conference) and in view of her continuous research at the intersections of literature, culture, and economics, she proved an inspiring contributor to the interesting discussion we had. In the aftermath of the conference, we began to set up a network of mostly Germany-based scholars of English exploring methodologies of Economic Criticism. Martha’s pioneering thoughts proved an inspiration here as well. We wish you all the best, dear Martha, and thank you once again for your help and input!

Kenneth Ledford

*Associate Professor and Chair, Department of History
Case Western Reserve University
Cleveland, OH*

Other colleagues in literature and law will praise Martha Woodmansee's scholarship over the decades. I write to praise her professional and scholarly intellectual rigor and fundamental human kindness as they manifested themselves in the College of Arts & Sciences Dissertation Writing Seminar which she created, preserved, advanced, and bequeaths to the students and faculty of the College. I co-taught the Seminar with her four times and learned to model my own approach after hers.

The Dissertation Writing Seminar is entirely the product of Martha's inspiration, imagination, and hard work. She perceived the need for a writing group to jump-start Ph.D. students in the small humanities PhD programs, and to sustain them in ways that their Departments often lacked critical mass of student numbers to support. In the 1990s, she secured Mellon Foundation funding for a pilot, organized, and instituted the Seminar. But her most notable achievement was to secure sustained funding from the College after the Mellon grant expired.

Through her tenacity and persuasiveness, she preserved the Seminar from the fate of so many initiatives in the College, which spring forth with external funding and amply demonstrate their worth, but then expire with the external funds, as the College budget responds to other pressures. Martha simply would not let that happen, and her determination benefits us all.

Martha's vision for the Dissertation Writing Seminar was always generous and flexible, seeking always to propel the student participants toward success, and embracing the PhD programs of the College broadly in order to do so. Initially focused on humanities PhD students, she not only incorporated faculty from other humanities departments to select the students and co-teach the course, but she also reached out to social science PhD programs. In doing so, she cultivated a fertile field for students-participants to imagine a spectrum of different audiences and professional writing conventions, and also to rethink their own audiences, and thus career paths, for their research and writing.

To teach with Martha is to marvel at her combination of rigorous standards for thought, prose, argument, and evidence, combined with her commitment, kind

and often tender, to the success of each student. Her rigor could mean a swingeing critique; *in toto*, paragraph by paragraph, even line by line. But her kindness also meant that no one was exempt, and that the kindness permeated the rigor, regard, and respect of the critique and opened the door for students to examine their work and strengthen it. Every dissertation that proceeded from the Dissertation Writing Seminar was better for Martha's critique, and she is tireless as an advocate for Seminar alumnae/i in their job searches and in their subsequent scholarly careers.

Martha has made clear to we the faculty who remain that she expects us to continue the Dissertation Writing Seminar as part of her legacy. And she has taught us well and equipped to do so, with her rigorous critiques ringing in our minds and her model of kindness ever before us.

Andrea Lunsford

*Louise Hewlett Nixon Professor Emerita
Stanford University
Stanford, CA*

Martha, Martha, Martha! Congratulations on all your accomplishments, which are legion. I remember so many laughs, so many outrageous chats, and especially that class on IP we taught together, with your students and mine from Ohio State. What a blast that was. I have just been reading the special issue of *Kairos* devoted to IP issues and that has taken me back to our work together and to your magnificent articles and book. I will be flying to London on October 4 (to see as many plays as I can cram into a week), but I will be with you in spirit. Why not come visit me on the northern California coast? Your room will be ready!

Fiona Macmillan

Professor of Law

Birkbeck College, University of London

Visiting Professor of Law, University of Roma Tre, University of Gothenburg &

University of Technology Sydney

Martha Woodmansee has made an enormous contribution to the interdisciplinary study of intellectual property. This contribution has been both through her pioneering research on the figure of the author and through her participation in, and organization of, international networks dedicated to interdisciplinary exchange. I was delighted that she agreed to be one of the key participants in an interdisciplinary network, “New Directions in Copyright,” that I established in 2003 with the funding support of the UK Arts and Humanities Research Council. Subsequently, Martha was one of the founding directors of the International Society for the History and Theory on Intellectual Property, (ISHTIP, www.ishtip.org). I was also a co-Director of this organization (from 2014 to 2019), working with Martha as co-Director and subsequently as a member of the Executive Committee. The outstanding success of ISHTIP, which is now eleven years old, is one among many fitting tributes to Martha's energy, vision and scholarly impact.

All good wishes for long, happy and productive retirement.

Marilyn Sanders Mobley

Professor of English

Vice President for Inclusion, Diversity, and Equal Opportunity

Case Western Reserve University

Cleveland, OH

Congratulations, Martha! Although I completed my PhD in 1987 before I had a chance to have course with you, I appreciate the opportunity to have had you as a colleague for the past 10 years. I wish you the very best on this well-deserved retirement and thank you for all the ways you've contributed to our department, our university, and the humanities.

Valerie Molyneaux

*Associate Dean for Academic Affairs
Oxford College of Emory University
Atlanta, GA*

As a sophomore, I enrolled in a cross-listed class about British Romanticism with Dr. Woodmansee. She brought the period alive, informing what was ostensibly a literature class with elements of history, law, sociology, and gender studies. The class culminated in a feast prepared with period recipes. I was assigned white soup, which required my first and only foray into rendering animal bones down to gelatin. Having emerged mostly unscathed from the meal, I thought I was home free. Little did I know what awaited me on our final paper. Dr. Woodmansee welcomed drafts. Ever the eager-to-please student, I submitted one. It came back with minimal comments. I edited it lightly, and blithely turned it in. I picked up the graded paper, anxious to read what I hoped would be glowing praise about my precocious talent for literary analysis, only to find a bloodbath of red ink. The sentence that sticks with me two decades later? “Your writing is flabby.” When I gathered my courage to show my face at office hours, biting my lip to control my tears, Dr. Woodmansee patiently explained, “Your ideas were great. That’s what I reviewed in your draft. I assumed you would fix the writing.” Ever since then, I ruthlessly edit my writing to ensure that it is concisely and carefully crafted, ensuring that readers focus foremost on my meaning. At the height of her professional career, Dr. Woodmansee willingly invested time and energy in me, a young know-it-all. Remarkably, I now have the privilege to provide the same care for students as an academic dean. She took me under her wing and made me a better student and a better writer, but alas, not a better cook. Thank you. Dr. Woodmansee!

Mark Osteen

*Professor of English & Director of the Center for the Humanities
Loyola University Maryland
Baltimore, MD*

Martha Woodmansee has a genius for knowing how to bring people together—particularly scholars from seemingly disparate fields—giving them an opportunity to engage in fruitful dialogue and then (and this is crucially important) providing

opportunities for them to publish their work. And this is in addition to her own pathfinding research on authorship, which has heavily informed my own work to this day. I know this is true because she was an indispensable mentor and adviser to me earlier in my career. We first collaborated on a conference about economic criticism back in 1991. After that worked together many times under the auspices of the Society for Critical Exchange, planning conferences and creating panels and workshops on a wide range of themes over the next fifteen years. Martha was a wise and steady hand at organizing, providing guidance and asking probing questions to a sometimes over-enthusiastic collaborator. And yet she was also willing to kick me out of the nest and offer a chance to fly on my own. Because of her guidance, I learned how to organize panels and solicit the strongest work from the best scholars available. I'm especially indebted to her for giving me the chance to host a conference on autism and the humanities in 2005, when disability studies was a brand-new field and very few humanities scholars were doing work on autism. Because of her generosity, we were able to sponsor the first-ever conference in the field; the conference also generated an essay collection that was also the first in the field. Without Martha's support, my career would not have been nearly as varied and far-seeking as it has been. I'll always be grateful to her for her mentorship as well as her friendship.

Judith Oster

*Professor Emerita of English
Case Western Reserve University
Cleveland, OH*

I can't believe you're at that age and stage!!! Aren't you too young??? Let me second all the kudos I already read from our colleagues, and add my congratulations as well.

But I have fond memories too of our schmoozes, even here and there a meal out together. Those times were fun. I also loved all your gatherings and hostings. Thanks for them all.

But you can't believe how many times I've quoted you: "Judy, I'm talking about literature with a small 'l,' but you're talking about Literature with a capital 'L'!" I don't think it was a compliment you were intending, and yes, damn right I was!! But still we always got along, and I miss you.

Ehren Helmut Pflugfelder

*Associate Professor, School of Writing, Literature & Film
Oregon State University
Corvallis, OR*

Dr. Woodmansee's work influenced my career path and the way that I was able to negotiate a PhD program. While I was an MA student at Case Western Reserve (back in 2003-2005), I wasn't sure what kind of scholar I was trying to be, and I was struggling to identify as a literature researcher. Taking Dr. Woodmansee's courses in copyright and authorship showed me that I wasn't destined to be a scholar in literature, but instead that I could focus on rhetoric and composition. Developing research for Dr. Woodmansee's courses on copyright, authorship, and plagiarism helped set me up with a focus that sustained my studies well into my PhD program. In fact, the way that I made sense of rhetoric and composition was (at first) through copyright and authorship studies, and while that focus has faded over time, I attribute my ability to make sense of a new (to me) degree program to the work I did previously with Dr. Woodmansee. As her student, and later as a SAGES Liaison for one of her courses on copyright and piracy, I was let into a world of research that opened up graduate studies for me in some pretty expansive ways. I don't think I would be a tenured professor at this point without guidance from Dr. Woodmansee (and the other wonderful faculty at CWRU) during my MA.

Jim Porter

*Professor, Department of English and Armstrong Institute for Interactive Media Studies
Miami University
Oxford, OH*

Martha Woodmansee has been a dear friend for a long time—and an intellectual inspiration for an even longer time. Martha was a valued colleague at Case Western Reserve University for the two years I was on the faculty there (1999-2001). But first and foremost, I am happy to say, Martha is a dear friend.

Let me tell you my story about Martha ... I first became acquainted with Martha through her scholarship. I don't remember how I was lucky enough to learn about that article—because it was definitely not a journal I would be paying any attention

to (*Eighteenth-Century Studies*)—but what an incredible piece of scholarship: “The Genius and the Copyright” (1984) was my first acquaintance with Martha. I saw it was brilliant, quirky, interesting, but at first I didn’t fully get it. I came back to it later. And I am always coming back to it still.

It was in 1993 or 1994, at the CCCC, when I decided to attend a roundtable on intellectual property, chaired by Andrea Lunsford with an all-star cast including Lisa Ede, Karen Burke LeFevre, Peter Jaszi, and of course Martha. AMAZING. It was one of the best CCCC panels I EVER saw, period talked about why intellectual property was a key topic for rhetoric/composition, needed to be folded into the field, made connections across and between rhet/comp and copyright/law, broke new ground. One of those framework breakthrough panels, one of those tectonic moments when you realize your field and your thinking have been too narrow and that you need to expand and shift in new directions. The idea of the CCCC Intellectual Property Caucus was born in that moment and became a reality the next year. (I became a regular participant in the Caucus, and chaired it one year.) Martha’s contribution to that panel was, like her “Genius” article, astounding in its intellectual depth and breadth.

All of Martha’s work is astounding, but two key early pieces stand out for me in terms of their insight and impact, especially on my own thinking. One is “The Genius and the Copyright.” The other is her 1995 *College English* article, with Peter Jaszi, on “The Law of Texts.” (I have often assigned both in my graduate seminars on rhetoric theory and history.) These are breakthrough pieces that helped change the conversation, persuading us that instead of looking over *there*, we should be looking *here*—because *here* lies fundamental knowledge about how writing works. What’s *here*? Here is a view that challenges the predominant ways of thinking about writing in the fields of literature and rhetoric/composition: i.e., Writing is not just aesthetic object or expression; it is not just an individual creation. Writing is also (and maybe especially) property; it exists in an economy, and it is not only socially constructed, it is “regulated” in various ways. If you don’t see the property side of writing and authorship—and, related to this, insights from law and economics—then you’re missing a key quality of how written production works. I learned much from Martha’s expanded notion of what constitutes writing and how we ought to study it.

Martha has been an intellectual leader for this movement, showing us why and how intellectual property needs to be an integral concern for any field studying writing. From there she then showed us the connection to economics (e.g., her co-edited collection on *The New Economic Criticism*): Writing and authorship have

something to do with property, ownership, market, economics—that may sound obvious, but Martha’s historical and theoretical work showed us not only why these connections made sense and mattered, but how they required us to rethink our focus and priorities. These are necessary views about writing. *Sine qua non*. Martha made these arguments through a critical-historical methodology, a kind of archaeological analysis (in the Foucaultian sense), digging deep into the intellectual history to reveal those critical moments where, for instance, Romantic authorship intersected with the birth and development of IP law (e.g., Wordsworth arguing for perpetual copyright). Martha had the insolence to suggest that, contra tradition, Romantic artists may have been motivated—just a bit—by financial considerations, that they had some personal financial stake in promoting the great genius notion of authorship, that perhaps the ideology wasn’t motivated purely by the esoteric values of art, truth, and beauty.

Martha’s leadership of and work for the Society for Critical Exchange in the early 2000's also became a key resource for my thinking, particularly the SCE publications on collaborative/collective authorship and indigenous authorship, which helped push our thinking about author/writer beyond the limited Western/aesthetic view of author as lone inspired genius. A cross-cultural and historical perspective helps us to see that, actually, the older model of authorship is a cultural and collective one—and maybe, in the digital age, we need to recover that notion of authorship, property, production? Martha is not only a great scholar herself, but she has a remarkable capacity as an editor and as an organizational leader, bringing together scholars from diverse fields (law, literature, rhetoric, cultural studies) to talk about issues that cross disciplinary boundaries.

Interdisciplinarity, that’s a key quality Martha embodies—an interdisciplinary humanities perspective cutting boldly across disciplines and methodologies—literature, rhetoric, law, economics, cultural studies, history, theory. Martha has a wonderful capacity for making connections across and between writers, periods, disciplines, and in that way helps us see western intellectual history differently. I love her willingness to challenge established tenets, staid thinking, rigid disciplinary boundaries. Martha hates sacred cows. She discerns how the institutional structure of the university—particularly the humanities structure and *habitus*—at times works against its own best interests, impeding intellectual development. Martha is energetic and edgy, at times insolent and irreverent, sees through the bullshit, expresses herself directly and boldly, is not afraid to rattle cages, sees the necessity for institutional change at the university ... I like all this about Martha.

In 1999 I accepted a faculty position at Case Western Reserve University—and at

that point I had the good fortune to become Martha's colleague, and then eventually close friend. We would get together maybe once a month at our favorite restaurant, Nighttown up on Cedar Hill, and talk about ... everything, intellectual history, scholarship, the English Department (and the problems of English Departments generally), disciplinary silos and the need for interdisciplinary critical thinking, our lives, family, everything. When I was lonely, frustrated, or discouraged, it was very good to get together with Martha and talk and laugh and compare notes about the world. Her friendship during that time was more important to me than perhaps she even realizes. I was only at CWRU for two years, but in that time Martha and I became good friends, and have been friends ever since.

Martha, You are a remarkable person. Thank you for all your good work, your important scholarship, your inspirational leadership. Congratulations on your retirement. And most of all thank you for being my friend.

Dr. Natalie Roxburgh

Faculty in English & American Studies

University of Siegen

North Rhine-Westphalia, Germany

Prof. Woodmansee's article on disinterestedness and the literary marketplace has had a big influence on my current project, and her edited collection on new economic criticism was important for my dissertation. She attended a conference in Germany and gave a wonderful keynote address. She was also very generous with her insights during our social time, and I will remember the couple of days with her very fondly.

Thank you for your groundbreaking work on literature and economics! Enjoy your next steps and new projects!!

Jonathan Sadowsky

*The Theodore J. Castele Professor of History
Case Western Reserve University
Cleveland, OH*

Martha Woodmansee was one of the first faculty members from another department to reach out to me and make me feel welcome when I was new at CWRU. She invited me to co-teach the Mellon dissertation seminar, when it was new, and it was an important part of helping me to grow into my new role as a faculty member after being a student my whole life...She later turned into a regular offering—which took some determination—and it has been a boost to numerous graduate students in the humanities over the last two decades.

Kelly Searsmith

*Technical Research Writer
University of Illinois at Urbana-Champaign
Urbana-Champaign, IL*

In the late 1980s, when I was earning my bachelor's degree in English at CWRU, I was Professor Woodmansee's student. Her expertise in Romanticism, and in German aesthetics in particular, influenced my decision to become a professor of Victorian literature. I will never forget the faith she showed in me by inviting me to attend a Jane Austen conference with her. As a poor, first-generation student at a four-year college, I was too afraid to travel and unable to afford the expense, but her finding something special in my work as a student encouraged me to pursue English as a profession. I will be forever grateful to her.

Sending you my best wishes and congratulations.

William Siebenschuh

*Oviatt Professor Emeritus of English
Case Western Reserve University
Cleveland, OH*

You brought a high level of intellectual rigor and professionalism that from the day you arrived had a bracing effect on the department and on me. Your advice on matters of hiring and curriculum was always spot on. Your scholarship, your efforts with the Society for Critical Exchange, and what I can only call your gift for intellectual entrepreneurship helped give the department both national and international visibility. I never ceased to be amazed by the richness of your imagination.

It was the same in the classroom. You are a gifted seminar teacher. I know this because one year you let me audit your seminar on Clarissa. I didn't miss a single class, and to this day I don't know whether I learned more about Richardson or about teaching seminars from the experience. I now wish I had done the same with your Jane Austen course. The Jane Austen dinners were the talk of the town in their day.

You were a good colleague and friend and a good influence on me. You know how things ought to be done, and you don't suffer fools gladly. I valued your example not least because I always found it harder to do or say thoughtless, cliché, or temporizing things when I knew you were around. Have a wonderful retirement. Go places you want to go; eat what you want to eat; drink what you want to drink; say what you want to say; think what you want to think; and don't read a damn word you don't want to read! ☺

Will Slauter

*Associate Professor
University of Paris
Paris, France*

In our line of work, informal mentorship is crucial, particularly when it comes to senior scholars taking an interest in what graduate students and early career researchers are doing. I cannot thank Martha enough for showing interest in my

work, asking me tough questions, and most of all encouraging me to get involved in a scholarly society that she was then in the process of building--ISHTIP, or the International Society for the History and Theory of Intellectual Property. I know it wasn't the first time that she invested tremendous energy in building a scholarly network that cut across disciplinary boundaries, but it was the first time I saw someone doing it. I learned so much from Martha about how to foster interdisciplinary conversations. Some of this was logistical advice that she learned through years of practice, like how to balance a program and how much time to give to discussion as opposed to people reading papers out loud—BORING! Some of it was less tangible but no less important—like how to encourage junior scholars to keep chipping away even when they feel isolated and live in daily fear that someone else will publish something that will immediately make their work irrelevant. We've all had these fears; I just feel lucky that I also had Martha there to give me an extra push and provide a model for interdisciplinary exchanges.

Eva E. Subotnik

*Associate Professor of Law
St. John's University
Queens, NY*

Professor Martha Woodmansee could not have had a bigger impact on my career, inspiring and encouraging me as she did to consider a career in legal academia with a focus on intellectual property law and policy. That's exactly what I did, and I couldn't have found a more rewarding career path or a kinder or more generous mentor. Just for kicks, I am including two very early pieces of correspondence that reflect these qualities in her and that helped to set me on my course:

[1] Martha Woodmansee <martha.woodmansee@cwru.edu> To:evasubotnik Sep 17, 2006 at 12:39 PM Hi Eva, ... What is becoming your legal focus? If it's intellectual property by any chance – I suspect not or your folks would have surely mentioned it – you might be interested in the conference I'm participating in at the Cornell Club, so I've attached the announcement. Ciao, ciao, Martha

[2] Martha Woodmansee <martha.woodmansee@cwru.edu> To:evasubotnik Jul 16, 2008 at 8:33 AM Hi Eva, Great to hear from you! Yep, I'm going to be in NYC from the 24th til the 29th and would really love to get together with you

!!!!!!!!!!!!...I've no big plans for the stay, will just be knocking around. So let's do it if you'll be in town and available. Give me a honk at home ... whenever's convenient (or, I'll have my cell in NYC ...) and we can also talk about IP opportunities. I see soooooo many announcements like Columbia's about quasi post-docs at universities in IP and info/internet law, etc. If you'd like I can start forwarding them to you. I'm sure too that we can identify a cool cutting-edge project for you to use in applications if you decide you want to pursue this route. (I've been working on a collection of essays, which the U Chicago P will publish next year, that does just this.) It's a growing area in the law, as I'm sure you know, and it cries out for interdisciplinary attention, so it would have the advantages of drawing you into an intellectually rich scholarly scene. See, for example, the society I'm busy trying to found at the moment at: www.ishtip.org. Much love, Martha

Gary Stonum

*Oviatt Professor Emeritus of English
Case Western Reserve University
Cleveland, OH*

Congratulations on your retirement, from someone who knows that retirement can be wonderful. Your legacy has many facets, especially for your scholarship, but as a fellow oldtimer who remembers when things at Case were very different I especially appreciate your role in make the department safe for Theory, back when it faced a lot of opposition here and elsewhere. There were lots of accomplishments later but those are much more visible and public.

Our history together has been long, occasionally turbulent but always beneficial to the department, the university, and the profession. Do you recall how it started, when along with Walter Strauss I helped recruit you to Case? Or when we—mostly you—talked the university into sponsoring the Society for Critical Exchange and later the path-breaking conferences?

In addition to your achievements as a teacher and scholar, I hope that everyone will also remember your frequent generosity and hospitality, hosting events for the department or guest speakers. And in those many occasions, I promise that I never ratted you out to the library about the dozens (hundreds?) of overdue books spilling from every corner of your flat.

Thrity Umrigar

*Distinguished University Professor; Professor of English
Case Western Reserve University
Cleveland, OH*

I want to add my voice to the chorus of voices here. Thank you for your indefatigable advocacy on behalf of the department, your sharp intellect and wit and the general liveliness you brought to the department.

I wish you a long, happy, healthy, adventure-filled retirement. It is so well earned.

Virginia Wright Wexman

*Professor Emerita of English
University of Illinois at Chicago
Chicago, IL*

Martha Woodmansee has made a major contribution to the study of artistic authorship by analyzing the way in which its meaning has evolved over time and by describing the processes by which the legal systems of various cultures have operated to define and circumscribe the rights and privileges that authorship conveys. My edited volume *Film and Authorship* (Rutgers, 2002) and my forthcoming single-author study *Hollywood's Artists: The Directors Guild of America and the Cultural Construction of Authorship* (Columbia, 2020) have been deeply influenced by her work.

Traci A. Zimmerman

*Professor & Director of the School of Writing, Rhetoric and Technical Communication
James Madison University
Harrisonburg, VA*

In the late 90s (as a doctoral student) I had the good fortune to take two courses with Professor Woodmansee: Critical Theory and a Seminar on Authorship. What I could not have known then, but see very clearly now, is just how much Martha influenced and inspired me in my career trajectory. When she was awarded a Nord Grant to pilot a first year, composition course focusing on collaborative writing, she invited me to participate in the project. Because of her, I presented my first paper at an academic conference, focused on authorship and first year writing. She recommended me for a Mellon Fellowship when I was working on my dissertation and, when I was awarded it, I was so intent on taking advantage of that rich, intellectual space that I drove to Cleveland from Virginia once a week for 15 weeks, all while teaching a 4-4 load on a one-year contract. It is because of Martha that I involved myself in the CCCCs Intellectual Property Caucus, later being elected Junior and Senior Chair, and then being appointed to the CCCC-IP Committee. The bulk of my scholarship has been focused on authorship and IP, so much so, that I sought to extend my legal knowledge by participating the Copyright X course offered by Harvard Law and then went on to earn a Master of Science in Jurisprudence (MSJ) from Seton Hall Law School (with a concentration in IP) in 2017. Last year, I was appointed by the president of our university to serve on the university IP committee. Currently, I'm working on a book chapter about the ethics of live streaming and find myself always drawn to the intersections of IP, authorship and the digital. Without Martha's influence and mentorship, I doubt that I would have cultivated (or even been able to envision) such a path for myself. I still use *The Construction of Authorship* in my teaching and am struck by just how much it still rings true, 25 years since it was published: writers/authors create via a (re)mix of imitation and adaptation, neither solitary nor originary, despite the tendency of law (among others) to colonize and commodify. The academic life I've been able to write is certainly based in large part on Martha Woodmansee's enduring influence. As Sir Isaac Newton wrote: "If I have seen a little further, it is by standing on the shoulders of Giants."

Archival Reflections



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July 17, 2019

Martha Woodmansee
Case Western Reserve University
College of Arts and Sciences
Guilford House 221
10900 Euclid Avenue
Cleveland, OH 44106

Dear Martha:

On behalf of the leadership of Case Western Reserve University, it is with great esteem and appreciation that I wish you a hearty congratulations on your retirement!

During your more than 30 years at our university, you have attained incredible achievements and accolades. Your research, collaborations and publications have exemplified and embodied the revolutionary spirit of Case Western Reserve University.

I am grateful to you for your contributions to the fields of English and Law, and I thank you for your commitment to enriching the lives of the people around you.

It is with heartfelt thanks and gratitude that I bid you farewell from Case Western Reserve University and wish you the best in your next chapter of life.

Most sincerely,

A large, stylized handwritten signature in black ink, overlapping the typed name and title below it.

Ben Vinson III
Provost and Executive Vice President

Before You Pre-Register for Spring
 Did you know about the following
COURSES STUDYING WOMEN
 being offered in Spring 1990

AMST 371/471 American Women Since 1920 MWF 1.30-2.20
 (also X HSTY 371/471) R. Wollons Baker 217

CMPL 362/462 Contemporary Fiction MWF 1.30-2.20
 (also X ENGL 362/462) S. Robinson Clark 212

ENGL 363B/463B The Rise of the Novel TR 1.15-2.30
 M. Woodmansee Guilford 323

ENGL 365G/465G Women's Voices TR 1.15-2.30
 M. Samuels Guilford 301

FRCH 376 Images of Women in French Literature TR 9.30-10.45
 (to be taught in French) M. Lehir Clark 212

NTRN 435 Maternal and Child Nutrition TR 1.15-2.30
 (graduates with science backgr.; NOA 060
 undergrads. with permission)
 E. Lerner and L. Parraga

PSCL 390 Seminar: Anorexia Nervosa/Bulemia Nervosa
 S. Moll M 8.30-9.20 Mather Mem. 143

SOCI 208 Marriage and the Family MWF 11.30-12.20
 J. Sprey Mather Mem. 225

**SSBT 500 Women's Issues (in Sociobehavioral Theory, and
 current social issues) Undegrads. need permission**
 S. Babb TBA

The Observer, November 11, 1989

Conference examines intellectual property

Are computer programmers authors? Does their software deserve copyright protection? Do film directors like Woody Allen have the legal or moral right to prevent their movies from being colorized? What about the widespread practice in the music industry of electronically sampling and recombining portions of another musician's recordings?

These are a few of the issues that will be addressed at a conference this weekend on "Intellectual Property and the Construction of Authorship."

Legal scholars, literary and cultural critics, historians and social scientists will discuss the concept of authorship and the legal protections due to authors through copyrights. Ralph Oman, register of copyrights with the U.S. Copyright Office, will be a commentator.

The conference is sponsored by the Society for Critical Exchange, a

national organization of literary theorists based at CWRU. Martha Woodmansee, CWRU assistant professor of English and executive director of the society, and Peter Jaszi, a law professor at the American University's Washington College of Law, organized the conference.

The conference's goal is to re-establish communication between legal and critical theorists about authorship, to re-examine orthodox ideas about authorship and to look at alternatives to these ideas.

"In our post-industrial world, ideas, information and other intangible goods are crucial items of commerce, and major policy issues depend upon how such property is understood and treated," said Woodmansee.

Teachers in schools and colleges frown on collaboration, plagiarism, and clichés. However, music writing is formulaic, and almost all doc-



Observer / Sex, Drugs and Rock 'n' Roll Committee
 Shirley Shah (left) and Susy Thomas learn about basic bartending skills and the responsibilities of being a bartender in a litigious society at the Sex, Drugs, and Rock 'n' Roll Conference last Saturday.

uments written outside of school-rooms are the products of diverse hands, Woodmansee said. "By current standards, Chaucer, Shakespeare and Poe—to say nothing of competent joke writers or comedians—are black-hearted plagiarists."

During the conference, about 75 scholars will present a panel discussion, lectures and seminars on top-

ics such as music and copyright law, authorship in science and film, the piracy of identity and crimes of writing.

Conference events will be restricted to CWRU faculty and graduate students, but two special sessions are free and open to the public.

A presentation on "The Inevita-

bility of Plagiarism: The Case of Helen Keller" will be held at 8 p.m. tonight in Gund Hall, room 159.

Tomorrow, scholars will examine "Authorship in International Perspective: Legal Reverberations East and West" at 7:30 p.m. in Gund Hall, room 159. For information, call 368-2340.

Safety

"In my 23 years here, I don't recall [an act of vengeance] ever happening," he said.

If you are attacked, Peppard

The Observer, April 19, 1991

Economic, literary theorists hold conference

While economic and literary theorists may not seem to have much in common, emerging thinkers in what may become a movement called "new economic criticism" believe the two share more than surface comparisons might indicate.

More than 100 economic and literary theorists will attend the Conference on New Economic Criticism, which CWRU hosts October 20-23 to discuss the potential of forming a new movement.

Martha Woodmansee, an English professor in the College of Arts and Sciences and director of the CWRU-based Society for Critical Exchange, is co-organizer of the conference. Other co-organizers are Marc Shell, from Harvard University's Center for the Study of Money and Culture, and Donald McCloskey, from the Project on Rhetoric of Inquiry at the University of Iowa.

Other notables in this area attending the conference and considered on the forefront of this new look at economics and literature are Jean-Joseph Goux of Rice University, Arjo Klamer of Erasmus University and George Washington University, and Barbara Herrnstein Smith of Duke University. McCloskey will conclude the conference with an examination of the issues raised

and what steps can be taken as a result of conference discussion.

While economics may have modeled itself after the predictive character of the natural sciences, Woodmansee said individuals have begun to question whether economics can be predicted — or "is it the rhetorical text, designed in such a manner that it compels us to do certain things and make one produce the economic results?"

This question will be asked near the close of the conference, after the scholars look at economics in literature from a wide range of topics — including economic rhetoric, libidinal economics, renaissance economies,

economies of collecting, the merchant and the mercantilism, language and money, modernism and macroeconomics, body economics, economic ethics, global capitalism, industrial capital, capital/crime, and "homo economicus."

Unlike most other conferences in literature, this will not consist of scholars reading from prepared papers. Instead, papers will be read in advance and participants will "come armed with questions, comments, and discussion topics," Woodmansee said. "As the society's name indicates, the aim is to foster genuine critical exchange — a suitably economic activity."

10-20-94



Amman, Jordan

Israel and Jordan signed a draft peace treaty on Tuesday opening a new era of peaceful diplomatic relations. In a region where water is just as valuable a commodity as oil, Israel has agreed to divert 13.2 billion gallons of water to Jordan each year. They have also agreed to build dams on the Yarmuk and Jordan rivers. Commerce and easier travel were also among the wide range of issues discussed.

Guatemala City, Guatemala

An American woman has been staging a hunger strike outside of Guatemala City's national palace for more than a week in an effort to find out information about her husband, a Guatemalan guerilla who is missing. Jennifer Harbury believes her husband has been held as a prisoner of conscience in a secret military prison since March 1992. The Guatemala army claims that her husband was killed in battle two years ago.

Berlin, Germany

Germany's former Communists, who now call themselves the Democratic Socialists, shook the political climate Sunday by winning four head-to-head parliamentary races, all in Eastern Berlin. These victories won them 30 seats in the 672-member Parliament. The party insisted that they have rejected their notorious past and are prepared to work within the framework of the existing political system.

United Nations

Rwanda's Foreign Minister, Jean Marie Vianney Ndagijimana, has disappeared with \$187,000 in cash designated to finance the

Literary scholars seek to tame "presumptuous" economists

By JEFF BLOCZYNSKI
Staff Writer

Literary scholars and economists from across the country will converge on campus this weekend for the Conference on New Economic Criticism, an event sponsored by the CWRU-based Society for Critical Exchange.

According to conference organizer Martha Woodmansee, associate professor of English and executive director of the Society for Critical Exchange, the purpose of the conference is to apply the concepts of critical theory, which have long been used in literary studies, to the field of economics.

"In every field you're taught to think a certain way. Critical theory stands back, looks at that, and questions whether it is too narrow a perspective to have," said Woodmansee.

She suggested that economics is a field that can use some critical treatment, a sentiment that is gaining momentum in academic circles.

"Economics is one of the most presumptuous of sciences in that it imagines it can predict human behavior in the same way physics

can predict physical occurrences," she said.

An alternate approach that will be explored during the conference is to view economics not as a number-crunching science, but as persuasive rhetoric, arguments for how society should be perceived to work, rather than pure explanations of how it does work.

Co-sponsored by Harvard's Center for the Study of Money and Culture and the Project on Rhetoric of Inquiry at the University of Iowa, the three-day conference will bring over 120 scholars to Cleveland, including some of the nation's most prominent critical theorists. Among the participants will be conference co-organizer Donald McCloskey of the University of Iowa, whose book, *The Rhetoric of Economics*, was among the first to critically examine traditional economic approaches.

While using literary techniques to analyze economic issues may seem unusual, Woodmansee views it as a natural marriage.

"In economics, you're just telling stories using a lot of metaphoric language. Stories are the domain of literary studies; we know more than anyone else about what stories are and how they

work," she said.

Gary Stonum, former co-director of the Society for Critical Exchange and professor and chair of the department of English, agrees.

"Both are symbolic systems, systems of representation. Words, in one case, commodities in the other. There's been a movement saying that economics is a matter of persuasion of beliefs, and literary theory has already developed tools for that kind of analysis," he contended.

The Society for Critical Exchange was founded in the 1970's at the University of Washington and has been headquartered at CWRU for the past five years. With approximately five hundred members at universities across the country, the organization consists primarily of scholars in literary and cultural fields. Its chief purpose is to promote multidisciplinary collaborations between groups that may not otherwise have come together.

"It's primarily an intellectual broker, putting different people together for various research projects," Stonum said.

"It is a big deal. It's the kind of thing people may point to retroactively and say, 'That was important,'" concluded Stonum.

Seminar helps doctoral students to overcome dissertation 'drift'

Jesse Ballinger, a doctoral student in history, had finished his course work and passed his oral exams, but described himself as "paralyzed" when it came time to start writing his dissertation on "A Cultural History of Alzheimer's Disease."

Martha Woodmansee, professor of English and director of the Seminar in History and Literature, is not surprised. "This is the first time the students will be out there working at something no one else has done before," she said.

Woodmansee had a similar experience, spending the first two years after completing course work looking for someone with whom to discuss her dissertation ideas. She finally realized there was no one, because the work was original and "in front of her advisor intellectually," she said.

Most students are unprepared to work without the deadlines of the classroom and undertake an enor-

mous writing project of hundreds of pages, she added.

Working with Jonathan Sadowsky from the Department of History, Woodmansee will present the second Dissertation Seminar in History and Literature during the fall semester for 12 doctoral students. The seminar has received a second grant of \$43,000 from the Andrew W. Mellon Foundation.

Ballinger was among the first seminar participants in 1996. He said it helped him overcome "the phenomenon of drift" where he had done research, but could not get started writing.

He found the seminar particularly helpful in having a community to share ideas and break the isolation of working alone. He also had a deadline to complete a chapter of his work for presentation during the 15 weeks the group met.

At the time he joined the group,

Ballinger had not started his writing. He currently is in the process of completing his first draft and has approximately five chapters of work done.

Ballinger said the seminar helped him define what his chapters were and gave him the framework in which to work. The seminar also challenged him to think about his project in new ways.

A committee of Woodmansee, Sadowsky, Susannah Heschel (religion), Ellen Landau (art history), and Colin McLarty from (philosophy) chose this year's Mellon Fellows from doctoral students in the arts, humanities, and social sciences.

The following students are this year's fellows:

- Patrick Cable, art history, "Modernity and Social Tension in the Art of Gustave Cilebotte, an Impressionist Misfit"

continued on page 4

Campus news 11/6/97

A Meeting of Minds

A special seminar provides camaraderie and guidance to young scholars at a critical stage in their careers

FOR GRADUATE STUDENTS IN THE HUMANITIES or social sciences, there is no greater challenge than writing—and finishing—a dissertation. For the first time in their careers, they must produce a book-length work of scholarship that makes a significant contribution to their field. And all too often, they find this to be an isolating experience.

Unlike their peers in the natural sciences, they don't belong to research groups where everyone is investigating a set of related problems. Apart from an occasional check-in with their faculty advisor, they are mostly on their own. And during the years they typically spend on a dissertation, they may have trouble keeping up with emerging ideas in their disciplines and with larger developments in contemporary scholarship.

This is the predicament that **Martha Woodmansee**, professor of English and director of the Center for the Study of Writing, set out to address when she founded the Arts and Sciences Dissertation Seminar in 1995. The program brings together students from several disciplines and helps them build an intellectual community. During the past 16 years, more than 90 doctoral candidates have benefited from the structure and guidance the seminar provides.

"It was one of the most valuable experiences in all of my career as a student at Case Western Reserve," says **Alexander Bonus (GRS '10)**, a musicologist who took part in the seminar in fall 2007. A recent recipient of a New Faculty Fellowship from the American Council of Learned Societies, Bonus now teaches at Duke University.

"I got so many different ideas, and so many different points of view, on scholarship and critical thinking," Bonus explains. "Working with other people, getting advice on my writing as

well as instruction in advanced critical theory and scholarly methods, approaching problems from different vantage points—it was an ideal situation for me."

Discernment and Discipline

Woodmansee developed the seminar with a grant from the Andrew W. Mellon Foundation. Ever since, she has been its coordinator and champion, eliciting support from the college and active involvement by faculty colleagues in art history, English, history, religious studies and sociology.

The seminar convenes every other year, with up to 12 students and two faculty supervisors from different departments. To be accepted into the program, students must be far enough along in their research to begin writing, and each participant commits to a deadline for finishing a chapter and presenting it to the group.

Part of the seminar's appeal is that it combines lively intellectual exchanges with practical advice about making headway on the dissertation. Students learn how to stick to a production schedule, organize their proliferating sources and stay motivated. The faculty supervisors share strategies that worked for them as they began their scholarly careers.

"We talk about how you excise chapters to publish, how you bracket interesting inquiries that have to be ignored until later," says **Kenneth Ledford**, associate professor of history, who co-directed the seminar with Woodmansee last spring. "You can return to them for your next project, for an article or for a book-length publication. It's a question of discernment and discipline. Keep your eye on the prize of finishing the dissertation."

To help the students advance toward their goal, the seminar provides a \$3,000 stipend. Such support, which is all too rare for doctoral candidates in the humanities and social sciences, allows those who are teaching to forgo a course and spend more time writing. Others use their stipends for research trips they might not otherwise be able to afford.

Multiple Perspectives

Last spring, the seminar welcomed students from anthropology, art history, English, history, music and sociology. To Woodmansee, such diversity is one of the program's most important features. An expert on the history and theory of intellectual property, Woodmansee is also a faculty member at the law school, and her research crosses disciplinary lines. Similarly, many students in the seminar explore topics that invite analysis from multiple perspectives.

Tiffany Washington, for instance, is an art historian whose work incorporates economics and social history. She is writing about an innovative firm that marketed lithographs by American regionalist artists during the 1930s and 1940s. In addition to operating a New York gallery, the firm published mail order catalogues to sell these works to buyers around the country.

"People would get the catalogues sent to them for free, pick out what they wanted and send for the artwork. Five dollars and a couple of weeks later, they would have their signed, limited-edition lithograph," Washington explains. No one had sold art this way before.

Gradually, however, Washington realized she didn't want to focus solely on the firm or the better-known artists, such as Grant Wood and Thomas Hart Benton, it represented. She was just as intrigued by the buyers, many of whom were middle-class consumers purchasing art for the first time. Her peers in the seminar found this line of inquiry as promising as she did.

"They encouraged me to think about what it meant for people to own these lithographs, not only as works of art, but as objects of social status," Washington says. Her seminar colleagues also prompted her to consider why these particular works appealed to Americans during a difficult time in their history.

"The core group of artists who signed on when the firm was founded were all very interested in promoting American scenes and ideals within their artwork," she explains. "And Americans in most circles really preferred a kind of positive,



SUSAN HOLDERNESS

Twelve graduate students and two faculty members participated in last spring's Arts and Sciences Dissertation Seminar. Clockwise from top left: Tiffany Washington (art history), seminar supervisors Martha Woodmansee (English) and Kenneth Ledford (history), Emily Hess (history), Kelly St. Pierre (music), Wells Addington (English), Danny Anderson (English), Joshua Terchek (sociology), Sarah Tomaszewski (music), Indra Lacin (art history), Nadia El-Shaarawi (anthropology), Rebecca Siders (sociology) and Dana Cowen (art history).



In her dissertation, art history doctoral student Tiffany Washington is examining the marketing of lithographs by Associated American Artists, a firm that made fine art available to middle-class consumers for the first time.

almost utopian imagery. They were coming out of the Depression; things were not looking good in most parts of the country. And looking at this American art made them feel better and joined people together in these common ideals.”

Finally, seminar members asked about the firm’s place in the history of American advertising. “I had thought about advertising before, but I got a lot of really helpful ideas and some very specific directions I have turned in,” Washington says.

A Wider Audience

This fall, Washington was one of three seminar participants who gave public talks during a Dissertation Showcase lecture series—another of Woodmansee’s initiatives. Her fellow presenters were **Joshua Terchek** (sociology) and **Sarah Tomasewski** (music).

For his dissertation, Terchek interviewed people who have sought treatment for attention deficit/hyperactivity disorder (ADHD) as adults. ADHD is usually diagnosed in children, and Terchek wondered what led the participants in his study to think they might have it. In his talk, he discussed their struggles to meet the demands of a multitasking, competitive society, and he presented evidence that social factors, rather than physiological ones, explain many of the problems they have experienced.

Tomasewski introduced her audience to a woman who remains largely absent from 19th-century cultural history. For nearly 50 years, Anne C. L. Botta welcomed famous musicians, writers, artists and intellectuals into her Manhattan home

for weekly *conversazione*—evenings devoted to intellectual discussions, poetry readings and lectures, and sometimes singing and dancing. Tomasewski is exploring the role of music at these gatherings and the influence of Botta’s salon on American cultural life.

The students’ public talks were a natural extension of the seminar, where they first presented their work to people outside their fields. The more practice they get at this, the better, Woodmansee says. After all, once they finish their dissertations and enter the job market, they will need to make their scholarship compelling to prospective colleagues with widely varying interests.

The students welcome these opportunities for another reason as well. Before Tomasewski circulated her chapter, no one in the seminar had ever heard of Anne Botta. But once the discussion began, they had all sorts of questions and ideas. “People were really excited,” Tomasewski recalls. “And I realized that I was working on something relevant and interesting to fields outside of musicology.”

Above all, Tomasewski appreciates the camaraderie the seminar inspired. “Through the friendships we developed, we have been able to support and motivate each other,” she explains. “This is one of the many things that set this seminar apart. It was an invaluable experience.” ■

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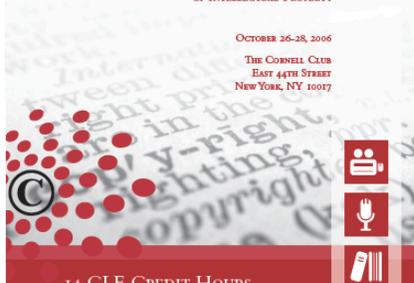
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CONFERENCE PROGRAM

<p>THURSDAY, OCTOBER 26, 2006</p> <p>12:00PM Registration</p> <p>1:00PM The Normative Role of Copyright Law: Rethinking the Purpose of Copyright Law in Light of Technological Change Digital technology and the Internet have raised the problem of dissonance between the laws protecting intellectual property and behavior, much of which is directed toward encumbering those laws. It is appropriate to consider, or to reconsider, the fundamental basis for protection and the way in which that dissonance may be ameliorated. Such an inquiry involves examination of the societal, artistic, cultural, and economic factors involved in the creation, dissemination, and exploitation of intellectual property as well as the emerging paradigm of access limitation as an alternative protective device.</p> <p>5:30PM Reception for all conference registrants and participants</p> <p>FRIDAY, OCTOBER 27, 2006</p> <p>8:30AM Continental Breakfast</p> <p>9:00AM Globalization and Harmonization: Jurisdiction, Dispute Resolution, and Enforcement Issues With so much intellectual property activity crossing or ignoring traditional national borders, what mechanisms are available or need to be devised to deal with problems of personal jurisdiction? More broadly, we will explore the use of various alternative dispute resolution techniques and processes in dealing with transnational and international intellectual property disputes. Concomitantly, consideration must be given to how judgments in the international contexts will be meaningfully enforced.</p> <p>12:30PM Luncheon for all conference registrants and participants</p> <p>2:00PM Beyond Berne: Toward Formulation of General Principles of Protection and Permissible Use As the impetus of technological change creates an intellectual property world in which national borders are increasingly insignificant, it may be time to formulate specific and enforceable general principles of substantive law with respect both to the scope of protection of intellectual property and the nature of permissible uses. Such inquiry raises issues such as whether, on the one hand, the United States system of exemption, with its broad and controversial doctrine of fair use, can provide a universal model of permissible use and, on the other, whether such a "safety valve" must generally be abandoned in favor of more detailed, specific and generally accepted statutory exemptions. Similarly, we need to consider alternative devices, such as expanded compulsory licenses, and realistic ways to value intellectual property.</p> <p>5:30PM Reception for all conference registrants and participants, hosted by Patterson Belknap Webb & Tyler LLP</p> <p>SATURDAY, OCTOBER 28, 2006</p> <p>8:30AM Continental Breakfast</p> <p>9:00AM Moral Right, Right of Publicity, and Performers' Rights This session will consider the array of "neighbouring rights" affected by changes in digital technology.</p> <p>11:00AM Implementing Change The session will be devoted to finding and articulating consensus and to developing an action plan to have meaningful implementation of proposed change. The focus will be on how to continue and to build on the interdisciplinary dialogue fostered by the Conference.</p> <p>1:00PM Adjourn</p>	<p>CONFERENCE SPEAKERS</p> <p>JONATHAN BAKER Jonathan Baker, PLLC, Washington, DC</p> <p>PAULA BATES Prof. Victoria University, Wellington, New Zealand</p> <p>ANN BARTHO Prof. University of South Carolina School of Law</p> <p>JOHN BARRACLOUGH Partner, Proskauer, Rose, Washington, DC</p> <p>ANDREW BENTLEY Partner, Winston & Strawn, San Francisco</p> <p>MICHAEL CANOZZI Prof. Villanova University School of Law</p> <p>KEVINIA CHEN Samuel Rosen Prof. of Law, Indiana Univ. School of Law-Indianapolis</p> <p>KEVINIA CHEN-SUNDA Assoc. Prof. of Law, University of Technology, Sydney, Australia</p> <p>KEVINIA CHEN Prof., Monash Institute of Technology</p> <p>LARA GARDNER Prof. & Director of Library, University of North Carolina School of Law</p> <p>JAMES T. GARDNER Assoc. George E. 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SOROKIN Senior Counsel, Time Warner, Inc.</p> <p>BRYAN WEAVER International Foundation for Art Research; former general counsel, Museum of Modern Art, New York</p> <p>MARLENE WOODMAN Prof., Case Western</p> <p>ALPHEA C. YEN Prof. & Director, Emerging Enterprises & Business Law, Boston College Law School</p> <p>DANIEL L. ZIMMERMAN Samuel Tilden Professor, New York University School of Law</p> <p>CONFERENCE DIRECTOR: SARAH M. PETERSON Hon. Harold R. Tyler Chair in Law & Technology, Albany Law School</p>
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CLE ACCREDITATION
 Albany Law School's Institute of Legal Studies has been certified by the New York State Continuing Legal Education Board as an Accredited Provider of Continuing Legal Education in the State of New York. This program has been accredited as a source of Continuing Legal Education credits for all attorneys in the State of New York. For financial hardship guidelines, please call the Institute of Legal Studies at (518) 472-5888.

SPECIAL NEEDS INFORMATION
 Should you have special needs due to disability, please contact Albany Law School's Institute of Legal Studies at (518) 472-5888 at least one week prior to the program to discuss your requirements.

NOTE
 The New York State Continuing Legal Education Board regulations state that attendees may no longer receive partial credit if they arrive after session has begun. Please allow enough time to arrive prior to the beginning of the program so that we are not precluded from awarding you Continuing Legal Education credit.

HOTEL ACCOMMODATIONS
 For your convenience, the following is a list of nearby hotels within walking distance to the conference site. Please note: Conference participants are responsible for their own accommodations, subject to availability.

- Conference Site:**
 The Cornell Club
 6 East 44th Street
 (212) 986-0300
 www.cornellclubnyc.com
- The Algonquin Hotel**
 59 West 44th St.
 (888) 304-2047
 www.algonquinhotel.com
- Courtyard Marriott**
 866 3rd Ave, also 114 West 40th St
East Side Marriott
 525 Lexington Ave
 Marriott Marquis/Times Square at 45th St
 (888) 236-2427
 www.marriott.com
- The Roosevelt Hotel**
 45 East 45th St at Vanderbilt Avenue
 (212) 661-9600
- For questions on the conference, please contact Tammy Weinman at twein@albanylaw.edu or (518) 445-3210



12th Annual ISHTIP Workshop

Landmarks of Intellectual Property

Bournemouth University, UK, 13–17 July 2020

Landmark noun, often attributive

land·mark | \ land-märk \

1. An object (such as a stone or tree) that marks the boundary of land
2. A conspicuous object on land that marks a locality (*originally* and *esp.* as a guide to sailors in navigation)
3. An event or development that marks a turning point or a stage
4. A structure (such as a building) of unusual historical and usually aesthetic interest
especially: one that is officially designated and set aside for preservation

After hosting its annual workshop in 2019 in the location that is home to the *largest* natural harbour in the world, Sydney, the International Society for the History and Theory of Intellectual Property will host its 12th annual workshop from 13–17 July 2020 in the *second largest* natural harbour in the world: Poole, UK—home to Bournemouth University. This year's theme, **Landmarks of Intellectual Property**, is inspired by its county Dorset, which is known for the Jurassic Coast, World Heritage Site on the English Channel southern coast of England, which stretches across 95 miles, and which features the natural limestone landmark Durdle Door.

The 2020 workshop will explore the contemporary relevance of the landmarks of intellectual property. Proposals are invited to consider the different ways in which a place, a time, a personality, a case, or a particular year has become a landmark of IP. These might include challenging or questioning (the idea of) certain landmarks of IP; proposing new ones; or highlighting unsung ones, be they milestones, vantage points, beacons, breakthroughs, events, turning points, or anniversaries. Contributions may also critique dominant frameworks or theories, thus putting into perspective the significance of such turning points by highlighting the role of historical contingencies, discontinuities and cultural difference.

Proposals that address this call from a historical or theoretical perspective are welcomed from scholars working across the disciplines. We also encourage proposals for 'non-traditional' outputs, such as a video essay, a documentary, a song, a poem, a painting, a piece of performing arts, etc. (on the condition that it can be fixed and submitted). Proposers should be aware that authors (except for doctoral students, who will present in a separate dedicated session) do not present their own work at ISHTIP workshops. Rather, a discussant presents a brief summary and critique of the contribution to facilitate a more general discussion. To accommodate this, final contributions must be submitted ahead of the workshop.

The doctoral-student panel will be dedicated to the work of Prof Martha Woodmansee who founded ISHTIP in 2008, and who will be retiring. She has published widely at the intersection of aesthetics, cultural history, and copyright law; we therefore particularly encourage proposals that pursue this intersection further.

Proposals for contributions (please see submission form for details) should be sent by email to Claudy Op den Kamp at copdenkamp@bournemouth.ac.uk.

Date for submission of proposals: **Friday 17 January 2020**

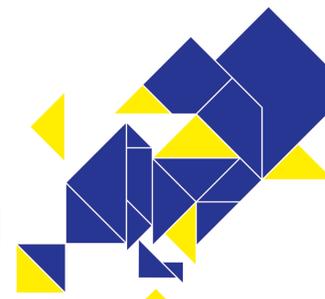
Expected date for notification of acceptance: **Friday 7 February 2020**

Date for submission of final contributions: **Monday 1 June 2020**

The workshop is hosted by CIPPM / Jean Monnet Centre of Excellence for European Intellectual Property and Information Rights, co-funded by the Erasmus+ Programme of the European Commission. Organising Committee: Maurizio Borghi, Claudy Op den Kamp, and Ruth Towse



Co-funded by the Erasmus+ Programme of the European Union



This document has been set in the
Microsoft Word font “Baskerville,” based
on the typeface designed in the 1750s by
John Baskerville (1706-1775).