



SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2004 BULLETIN

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PLEASE NOTE: As of Fall 2003, SAA membership is payable on an academic-year basis. Your 2004-05 membership fees are due at this time. See page 10 of this bulletin for membership information.

Bermuda, an isle of enchantment in Shakespeare's day and our own, is the site of the Thirty-Third Annual Meeting of the Shakespeare Association of America. The Meeting will begin at noon on Thursday, 17 March and close Saturday night, 19 March. Seminars and workshops are now open for registration.

SCHEDULED PAPER SESSIONS

- **On Beauty**, the 2005 Plenary Session, with session organizer Dympna Callaghan (Syracuse University), Stephen Greenblatt (Harvard University), and Juliet Fleming (Cambridge University).
- **The Circum-Atlantic Early Modern World**, including Susan D. Amussen (Union Institute and University) and Andrew Hadfield (University of Sussex).
- **Critical Performances: Remembering Shakespeare**, with Barbara Hodgdon (University of Michigan), Ric Knowles (University of Guelph), and session organizer W. B. Worthen (University of California, Berkeley).
- **Filming Shakespeare in the Global Economy**, with session organizer Mark Thornton Burnett (Queen's University, Belfast), Peter S. Donaldson (Massachusetts Institute of Technology), and Courtney Lehmann (University of the Pacific).
- **Is *The Tempest* a New World Play? A Roundtable**, including David Scott Kastan (Columbia University) and Barbara Fuchs (University of Washington).
- **Natures and Norms in the English Renaissance**, with Julie Crawford (Columbia University), Laurie Shannon (Duke University), and session organizer Valerie Traub (University of Michigan).
- **Shakespeare And/In/On Motion**, with Michael R. Dobson (University of Surrey, Roehampton), session organizer P. A. Skantze (Rome, Italy), and Bruce R. Smith (University of Southern California).
- **Shakespeare's Literary Aspirations**, with Patrick Cheney (Pennsylvania State University), Katherine Duncan-Jones (University of Oxford), Richard Helgerson (University of California, Santa Barbara), and session organizer and chair Lukas Erne (University of Geneva).
- **The Shakespeare Effect: Invention/Reception/Reputation**, with Michael Bristol (McGill University), Diana E. Henderson (Massachusetts Institute of Technology), Peter Erickson (Williamstown, MA), and session organizer and chair Coppélia Kahn (Brown University).
- **What are the Futures of Feminism? A Roundtable**, with Heather James (University of Southern California), Natasha Korda (Wesleyan University), Ania Loomba (University of Pennsylvania), Jeffrey Masten (Northwestern University), and session organizer Carol Thomas Neely (University of Illinois).

Photo courtesy of the Bermuda Department of Tourism.





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THE THIRTY-SECOND ANNUAL MEETING: REPORT FROM NEW ORLEANS

New Orleans, Louisiana was a lively locale for Shakespeare Association members this year. The Thirty-Second Annual Meeting saw nearly 650 jazzed members gather at the Fairmont New Orleans Hotel. Talk of Shakespeare and early modern culture was heard throughout the French Quarter, at Café Du Monde tables, on the Riverfront, in jazz clubs, and bowling lanes.

The Annual Meeting began Thursday afternoon with two well-attended paper sessions followed by meetings of nine research seminars and four workshops. Participants had much to celebrate, and the Opening Reception at Blaine Kern's Mardi Gras World provided a most festive atmosphere. Surrounded by floats from Mardi Gras Parades past, SAA members greeted friends, indulged in local cuisine, enjoyed live music, and had their tarot cards read. (Our mystic was right at home with his doctorate in English.) It was here that SAA members began to gather the brightly colored Mardi Gras beads that would frequently adorn Meeting participants.

Friday morning activities featured the 2004 Plenary Session on "Postmodern Theory, Early Modern Belief" and two concurrent paper panels. At the Annual Luncheon, President Gail Kern Paster spoke unashamedly of what it means to be a lover of Shakespeare, especially amid the possibilities for research and education in a newly technological age. Following the luncheon, eleven seminars and workshops met and concluded in time for a staging of *Romeo and Juliet* produced by the Shakespeare Festival at Tulane. Performance enthusiasts also participated in a dramatic reading of Beaumont and Fletcher's *Love's Cure*. This event, held for the first time in New Orleans, was a great success and ran late into the evening.

On the final day of the conference Professor Shen Lin of the Central Academy of Drama, Beijing presented the paper originally scheduled for a "Shakespeare Across the Pacific" panel in Victoria (he was prevented from attending in 2003 due to international travel precautions). Many thanks to Stanford University, Patricia Parker, and those members who contributed to the travel fund for Professor Shen's participation in New Orleans. All in all, six paper sessions, eleven seminars, and two workshops were held on Saturday, along with a number of special programs. These included a workshop for area high school teachers and a master class on "Shakespeare on Film." The master class saw a terrific crossover in attendees from secondary and post-secondary institutions, a primary goal of the SAA Task Force that met last year in Victoria. The 2004 Meeting closed with the SAA and Malone Society Excursion to Mid-City Lanes Rock 'N' Bowl Dance Club and Bowling Alley, a local hot spot featuring the best in zydeco and dixieland funk. There was an SAA presence on the dance floor until the wee hours. The Board of Trustees extends a warm thanks to all of those who contributed to the success of the 2004 Annual Meeting.

Outgoing Trustees: Thomas Cartelli (Muhlenberg College), Katharine Eisaman Maus (University of Virginia), and Susanne Wofford (University of Wisconsin, Madison).

Program Committee for 2004: Chair Thomas Cartelli (Muhlenberg College), Heather James (University of Southern California), Katherine Rowe (Bryn Mawr College), and Bruce R. Smith (University of Southern California).

Local Arrangements Committee: Chair Catherine Loomis (University of New Orleans), Darrell Bourque (University of Louisiana, Lafayette), Bruce Danner (Xavier University), John Ford (Delta State University), Eva Gold (Southeastern Louisiana University), James H. Lake (Louisiana State University, Shreveport), Susannah B. Monta (Louisiana State University, Baton Rouge), Richelle Munkhoff (Tulane University), Sharon O'Dair (University of Alabama, Tuscaloosa), W. R. Rampone (Louisiana State University, Eunice), and Geoffrey Rugege (Grambling State University).

Sponsors of the 2004 Meeting: University of Alabama, Tuscaloosa; Delta State University; Grambling State University; University of Louisiana, Lafayette; Louisiana State University, Baton Rouge; Louisiana State University, Eunice; Louisiana State University, Shreveport; University of Maryland, Baltimore County; University of New Orleans; Southeastern Louisiana University; Tulane University Center for Scholars of the Liberal Arts and Sciences; Tulane University Department of English; and Xavier University.

Conference Administration: Program Coordinator Lee Tydings, with Jackie Hopkins and Julie Morris.

S 2005 EMINARS AND W ORKSHOPS

Registrants in Shakespeare Association programs are expected to complete significant work in advance of the meeting: research papers, common readings, and bibliographic compilation, in the case of seminars; and pedagogic, scholarly, or theatrical exercises or exchanges, in the case of workshops. Seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.

WORKSHOPS

1. Histories of the Book: Marginal Practices in Early Print Culture

Workshop Leader: Holly A. Crocker
(University of Cincinnati)

This introductory workshop will investigate the ways that readers produce varied histories for books through their diverse usage. The focus will be on readers' handwritten interactions with books, especially marginal annotations, textual glossing, and flyleaf inscriptions. Facsimile pages of marked books will be provided so that participants can examine different modes of annotation and explore the distinction between a book as a material object and a text as a literary vehicle. More experienced participants may also share their own research projects and pedagogical strategies.

2. Teaching Sexuality in Shakespeare

Workshop Leader: Mario DiGangi
(Lehmann College and the Graduate Center, CUNY)

This workshop will explore strategies for introducing theoretically and historically informed understandings of sexuality into the Shakespeare classroom: which are most useful for mapping the divergences and continuities between early modern and modern sexualities? What does the category of "sexuality" include, and which Shakespeare texts best illuminate its various aspects? What other Renaissance texts or discourses might productively be taught alongside Shakespeare? How should matters of gender, class, religion, or race inform the teaching of sexuality? Participants will share sample syllabi, questions, ideas, and pedagogical strategies.

3. Using the Internet in the Shakespeare Classroom

Workshop Leader: Jeremy Ehrlich
(Folger Shakespeare Library)

This workshop will allow participants to share and learn teaching techniques for incorporating internet resources in their classrooms; to consider the variety of pedagogical and bureaucratic issues involved in so doing; to practice trouble-shooting for typical technological and equipment problems; and to develop plans for future use of such high-tech teaching resources as online concordances, primary sources, visual archives, hypertext, and specialized sites on performance history and film. The workshop aims to bring together participants with a wide range of experiences in virtual teaching.

4. Editing Non-Shakespearean Drama

Workshop Leader: Gordon McMullen
(King's College London)

Is editing a non-Shakespearean play a qualitatively different exercise from editing Shakespeare? What particular opportunities and problems arise in editing non-Shakespearean drama? For whom are we editing these plays and what difference does it make to what and how we edit? Participants will be invited to provide and address specific instances that offer points of access to general principles for the group to consider. Experienced and inexperienced editors—from general editors to those who have yet to edit but plan to—are alike welcome to participate.

RESEARCH SEMINARS

5. "Other" Muslims in Early Modern Literature

Seminar Leaders: Bernadette Andrea (University of Texas, San Antonio) and Bindu Malieckal (Saint Anselm College)

This seminar aims to explore representations of Muslims other than the Moors and Turks who form the focus of most literary and cultural studies of Islam. "Other" Muslims might include Persians, Scythians, Tartars, Arabs, Mughals, and Muslim women in Marlowe's *Tamburlaine*, Massinger's *The Renegado*, Coryat's "Greeting" from Agra, Wroth's *Urania*, and non-fictional narratives. How do "other" Muslims compare and contrast with Moors and Turks in the familiar Ottoman context? How does the Muslim woman become doubly "othered" in non-imperial early modern Islamic cultures?

6. Theorizing Global Shakespeare Pedagogy

Seminar Leader: Sharon A. Beehler (Montana State University, Bozeman)

Approaches to Shakespeare instruction have been numerous, valuable, and global. Now we must turn our attention to theorizing about those approaches. Drawing upon critical theories that explore social, political, and pedagogical concerns, the seminar will seek to articulate the issues and directions of global pedagogy. Discussion may be guided by questions such as these: What cultural and political constraints impinge upon the teaching of Shakespeare? How do global economies affect Shakespeare instruction? How do world events impact the practice of teaching Shakespeare?

7. Shakespeare, Montaigne, and After

Seminar Leaders: Tom Bishop (Case Western Reserve University) and Peter Holbrook (University of Queensland)

For this seminar exploring Shakespeare and Montaigne, contributions may address any aspect of their relation, in their own time and since: the *Essays* as source or context; traditions (political, social, psychological, philosophical, aesthetic) that trace, follow, or invoke them or their conjunction; identity and subjectivity; cultural difference and anthropology; skepticism, empiricism, naturalism, pragmatism; religious belief and unbelief; ethics; conceptualizations of philosophy and of politics; modernity and the uses of the past; the nature of a "source"; Shakespeare's reading/being read; issues of citation, co-optation, appropriation.

8. Liminal Subjects: Children and Early Modern Drama

Seminar Leaders: Gina Bloom (Lawrence University) and Michael Witmore (Carnegie Mellon University)

This seminar will examine children as "subjects" of literary and social history in an effort to theorize how the child's liminal status as agent complicates models of performance, social exchange, and subjectivity in early modern studies. Papers may consider the economic status of children in playing companies; the aesthetic and cultural work of mimesis; changing conceptions of the family; the relation between patriarchy and gerontocracy; children as a site for philosophical contemplation about the nature of reason; the dramatic function of child characters in particular plays.

9. Theater Across Nations

Seminar Leaders: Anston Bosman (Amherst College) and Pamela Allen Brown (University of Connecticut)

This seminar will examine Renaissance theater in an intercultural frame by focusing on the migration of players, printed books, dramatic theories, and theatergrams across linguistic and cultural borders. Welcome subjects include itinerant companies; the aesthetics of transnational performance; traveling themes, devices, or traditions; the vernacular deployment of classical texts; English vs. Continental antitheatricalist writings; the internationalization of indigenous knowledges; comparative homoerotics; commedia dell'arte as lingua franca; the transformations of metropolitan stages in colonial contexts; and cultural go-betweens, such as the actress, translator, prostitute, and spy.

10. Shakespeare Studies and the Definition of Culture

Seminar Leader: Douglas Bruster (University of Texas, Austin)

This seminar will examine representations and refractions of the cultural in Shakespeare's works. What portraits of culture do we find there? How do these relate to what we encounter in the works of his contemporaries, or in modern accounts of his time and place? How do his works represent other cultures, and cultural conflict or mingling? In what way might our definitions of culture and our teaching of Shakespeare need to be modified to encompass notions of tradition and custom in early modern England?

11. *The Comedy of Errors*: New Perspectives

Seminar Leader: Kent Cartwright (University of Maryland, College Park)

Recent approaches to *The Comedy of Errors* emphasize the play's religious and New Testament dimensions, appeal to the uncanny, focus on the fashioning of characters through words, imagery of disease and medicine, epochal movement from a biblical to a mercantile world-view, performance at Gray's Inn, and textual provenance, as well as the perennial issues of its relation to Plautus and other early Shakespeare plays. This seminar welcomes contributions from any point of view—textual, editorial, formalistic, cultural, historical, biographical, contextual, performance-oriented, or gender-based.

12. Shakespeare and the Meanings of Romance

Seminar Leader: Jonathan V. Crewe (Dartmouth College)

This seminar will consider the meanings of "romance" as a generic term that applies, or fails to apply, to Shakespeare. The quiet revolution of recent decades may enable investigations of the "genealogies" of romance from late antiquity onwards; studies of romances as narratives of gendered desire and identity, as political discourse, and as modes of signification; new ways of aligning Shakespearean "romance" with that of his contemporaries; considerations of romance in and as performance; and work on romance in plays other than the so-called Romances.

13. Shakespeare's Computer

Seminar Leaders: Robert F. Darcy (University of Nebraska, Omaha) and Rebecca Lemon (University of Southern California)

This seminar asks how the Shakespearean text exemplifies an early technological form of collation, compilation, and distribution that anticipates the uses of the modern computer. Papers are invited that analyze various epistemologies and textual communities shaped by the computer's early analogues. How might the notion of hypertext, for example, help us understand allusion or exegesis? How might technological innovation influence the circulation of certain forms of knowledge—a question frequently posed of internet pornography, for example, but here asked of theatrical performances and texts?

14. Marlowe as Maker

Seminar Leaders: Sara Munson Deats (University of South Florida) and Georgia E. Brown (Queen's College, Cambridge)

This seminar will examine Marlowe's polysemous influence from multiple perspectives: theatrical, aesthetic, thematic, cultural/historical. Topics may include the impact of Marlowe's commercial successes on repertory choice and play production and the influence of Marlowe's style on the poetic, linguistic, and dramaturgical development of his contemporaries, as well as the broader influence of Marlowe on the cultural consciousness of the period. The seminar will attempt to "place" Marlowe in terms of the invention of English drama, development of English poetry, and construction of the professional writer.

15. Shakespeare, Gender, and Sexual Orientation in the Present

Seminar Leaders: Evelyn Gajowski (University of Nevada, Las Vegas) and Adrian Kiernander (University of New England, Australia)

This seminar will explore the implications of presentism for gender and sexual orientation. How might a heightened awareness of our "situatedness" in the twenty-first century intervene on transgendered, feminine, and masculine gender performance in early modern English society and texts? How might viewing the present as an experience with which we actively engage inform early modern bi-, homo-, and heterosexualities? What new directions might gender, feminist, and GLBT studies take under the influence of presentism? Papers may be broadly theoretical or particularized readings.

16. The Future of Presentism and the End of History

Seminar Leader: Hugh Grady (Arcadia University)

"Presentism" is "the new kid on the Shakespearean block," wrote Helen Moore (*TLS*, 15 August 2003), using a term which has developed to designate criticism consciously situated in the present historical moment as an alternative to historicism. Papers are invited in both critical and supportive modes, to examine and to exemplify the possibilities of presentist criticism in both theoretical and pragmatic modes. The seminar title highlights what can be seen as an opening within contemporary Shakespeare studies at the beginning of the twenty-first century.

17. Global Trade: Discourses and Practices

Seminar Leaders: Roze Hentschell (Colorado State University) and Barbara Sebek (Colorado State University)

This seminar will consider global trade in early modern literature and culture. Papers are welcome on the broad issues that representations of international commerce engender, but so are those that attend to particularities of context, commodity, and locale. What issues arise from attending to specific commodities or markets (cloth, sugar, tobacco, imports/ exports), trading organizations (joint stocks, regulated companies, privateers), or regions, both at home and abroad? Of special interest are papers addressing the "portability" of particular methodologies or arguments from one locale or context to another.

18. Cloistering the English Woman: Shakespeare and Beyond

Seminar Leader: Elizabeth Hodgson (University of British Columbia)

Isabella's fierce celibacy, the privileging of masculine seclusion in *Love's Labour's Lost*, and Hamlet's advice to go "to a nunnery" all suggest Shakespeare's complicated gendering of monasticism. Many other post-Reformation English writers likewise reinvented, domesticated, and demonized the cloister. Papers may consider how sexual roles and cloistering correspond in English drama, poetry, and prose; how women writers reformulate the ideals of monastic life; how monastic texts are translated for English domestic life; how texts reinvent cloistered space for religious, social, poetic, or political use.

19. Acting and Authorship

Seminar Leader: Nora Johnson (Swarthmore College)

Scholars often argue that the early modern stage resisted constructing authorship "as we know it"—as an individualistic, self-expressive enterprise. Actors, as improvisers, sometime-entrepreneurs, and collaborators, have been at the center of our reading of the theater as inimical to authorship. But working with, or indeed as, actors also offered powerful new opportunities for writers to negotiate factors like celebrity, audience, print, and patronage. This seminar invites work on any aspect of actor-playwright relations, ranging from contracts and economics to affective bonds and staged (self?) representations.

20. Sovereigns, Citizens, and Saints

Seminar Leaders: Julia Reinhard Lupton (University of California, Irvine) and Graham Hammill (University of Notre Dame)

This seminar convenes the Sovereign, the Saint, and the Citizen in a virtual covenant that links diverse discourses and historical moments around the corpus of Shakespearean drama. By what set of operations in the political and theological imaginary did sovereigns yield to citizens? How did the figure of the tyrant-martyr mark his or her entries and exits from the scene of sovereignty? How did "the people" (as demos, multitude, or nation) become a political actor in modernity, and according to what narrative types?

21. Wartime Shakespeare

Seminar Leader: Irena R. Makaryk (University of Ottawa)

War places special pressures and demands on literary/dramatic work, testing and repositioning canonical texts, foregrounding new interpretations while displacing others. Seminar participants may consider the ways that Shakespeare has been performed and interpreted in wartime conditions (e.g. revolutionary, civil, world war, etc.) in order to discover what overtly ideological conditions can tell us about Shakespeare's plays and their uses, as well as about the interactions of theater, ideology, and power. Papers on any aspect of Shakespeare's cultural/ideological "work" (including the use of film) are welcome.

22. Shakespeare and Science: New Directions

Seminar Leader: Carla Mazzio (University of Chicago)

How might investigative models and creative practices integral to early modern science enable us to rethink Shakespearean drama? This seminar will explore relations between Shakespeare and the development of early modern scientific lexicons, discourses, and practices. Papers may focus on Shakespeare in terms of one aspect of "science," which can range from anatomy, physiology, cartography, astronomy, music, and optics, to other discourses and practices less central to the history of Shakespearean drama as we know it: navigation, surveying, militarism, ballistics, physics, and chemistry (alchemy), etc.

23. The Principle of Pleasure

Seminar Leaders: Madhavi Menon (American University) and Stephen Guy-Bray (University of British Columbia)

This seminar seeks to reinsert the principle of pleasure in relation to Shakespeare. What are the ways in which we derive pleasure from reading and writing about Shakespeare? How can we analyze both the pleasure of studying Shakespeare and the study of pleasure in Shakespeare? Theoretical musings on the mechanics of pleasure might excavate the relationship between Shakespeare on the one hand and, on the other, pleasure defined variously as erotic, academic, principled, pornographic, punning, sadistic, aesthetic, pedagogical, or theatrical.

24. Maritime Cultures, Piracy, and Shipwreck in Early Modern England

Seminar Leader: Steve Mentz (St. John's University)

What did maritime events, from piracy to shipwreck to landfalls on "still-vex'd" islands, mean in early modern England? How can these events reveal different aspects of early modern literary, historical, economic, political, religious, or philosophical discourses? Representations of maritime events highlight the interpenetration of history and literature, stagecraft and narrative, philosophy and religion. This seminar welcomes papers in any seaworthy critical idiom on the maritime in early modern plays, lyric poetry, narrative fiction, sermons, humanist commentaries, classical texts, biblical passages, historical records, or the emblem tradition.

25. Shakespearean Catholicities

Seminar Leader: Robert S. Miola (Loyola College, Maryland)

This seminar examines Shakespeare's place in a culture of religious struggle and redefinition. Papers may explore (or deny) Shakespeare's biographical Catholicity (family connections, Stratford schoolteachers, Lancaster connections), literary Catholicity (portraits of clerics and Roman rituals in the plays and poems), and cultural Catholicity (response to inherited beliefs, controversies, and practices). We hope to hear again Catholic writers (Continental and English) of the period, silenced then and largely voiceless thereafter. The seminar welcomes all approaches to the topic and seeks to open familiar works to new interpretations.

26. Fragments/Margins/Archives

Seminar Leaders: Richelle Munkhoff (Tulane University) and Cristine Varholy (John Jay College, CUNY)

Recent interest in "the archive" has expanded and complicated our understanding of early modern literature, as well as accepted historical narratives and concepts. This seminar explores the practical benefits and difficulties of engaging in archival projects (broadly defined). How can such study provide new insights into previously studied texts and vocabulary? How does literary analysis enable us to unearth symbolic meaning in fragmentary or marginal texts that elude obvious interpretation? Especially welcome are papers that theorize these issues and practices, in addition to discussing particular projects.

27. Histories of Sources

Seminar Leader: Lori Humphrey Newcomb (University of Illinois, Urbana-Champaign)

In the history of Shakespeare criticism, how has the category of "source" underwritten the plays' claims to textual and cultural primacy? If the "source" is now re-imagined as a subspecies of intertextuality, what is its particularity? Do new understandings of period reading practices help us to historicize Shakespearean intertextuality? Instead of the "source" model, can we imagine the history plays in historiographic conversation with the chronicles, the Roman plays debating their origins with epic, or the late plays joining the international traffic in vernacular romance?

28. Shakespeare Remains

Seminar Leader: Karen Newman (Brown University)

This seminar will address the question of remains, from the "literal" textual remains of Shakespeare's corpus and "life" to the social history and representation of waste, expenditure, refuse, detritus, the leftover, surplus, remainders, ruins, relics, remnants, vestiges, the remains of the dead (corporeal, architectural, onomastic, intertextual, mnemonic) in the plays and/or poems. Participants may consider what remains in Shakespeare? What remains of Shakespeare studies? What remains of Shakespeare as cultural capital?

29. Historicizing Trauma on the Early Modern Stage

Seminar Leader: Louise Noble (University of New England, Australia)

If we imagine the early modern stage as mediating collective and individual histories of trauma, as performing the past and its losses that surface from devastating experiences, what kind of assumptions do we, as historical critics, make when we envision the influence of cultural memory and the trauma of loss on dramatic production? This seminar invites papers that explore staging trauma and the historical critical practice from a variety of perspectives that might include religious reform; war; colonization; domestic violence; revenge; disease, etc.

30. Shakespearean Film Theory

Seminar Leader: Katherine Rowe (Bryn Mawr College)

This seminar will take stock of the critical tool-kits we use with Shakespeare on screen. Is there a critical vocabulary particular to audio-visual Shakespeare, beyond the basics of film studies? What theoretical concerns, historical narratives, and formal issues are specific to this sub-genre? Conversely, how has Shakespeare figured in the history and theory of film and video? Speculative essays addressing any of these questions are welcome. Participants may also identify critical resources and suggest what remains to be theorized, historicized, or formally accounted for.

31. Political Sonnets

Seminar Leader: James Schiffer (Northern Michigan University)

This seminar invites political approaches to Shakespeare's sonnets. Possible topics include, but are not exhausted by, any of the following: historicist or new historicist analyses of explicitly political sonnets (for example, 90, 107, or 125); queer theory readings of the Sonnets and identity politics; feminist readings of the Sonnets' misogyny; Marxist (or other) interpretations of the political economy of love, poetry, and patronage; the reception history of the Sonnets and the politics of Shakespearean biography.



Seminar registrations should be transmitted by fax or by conventional mail. See page 9 for seminar and workshop registration information.

32. Altering the Past, Directing the Present: Adaptations and Appropriations of the Early Modern Canon

Seminar Leader: Lauren Shohet
(Villanova University)

How might Shakespearean adaptation look different in comparative contexts, cross-read with, say, Cindy Sherman on da Vinci or Philip Pullman on Milton? Should adaptation criticism engage Eliot's notion that new artworks retroactively transform canonical ones? (What does *Scotland, PA* do not only with *Macbeth*, but to it?) Can adaptation change the precedent work of art's context (religious, political)? Papers may consider individual texts and adaptations, models of adaptation at play in a given cultural moment, or the purchase adaptation yields on questions of form and history.

33. Plots, Playhouses, and Players

Seminar Leader: Tiffany Stern
(Oxford Brookes University)

The theme of the seminar is "plots" in the broadest sense. 2005 will be the 400th anniversary of the Gunpowder Plot and the 74th anniversary of Greg's publication of surviving playhouse "plots." Seminar members are invited to address contemporary political schemes, or theatrical ground-plans, or play outlines, or to consider "mapping" as a current theoretical interest. How did plots relate to the structure of theatrical buildings, of action, of narrative? Were theatrical plots ever, like the Gunpowder Plot, bad in intent or result?

34. Tagging Shakespeare

Seminar Leader: Paul Werstine
(University of Western Ontario)

Where are we in the digitization of our texts? How close is the docuverse of websites heralded in the 1990s? What is the quality of electronic databases, texts, and images? How can the capabilities unique to the digital be exploited in the humanities? This seminar invites contributions that address these questions or any other related to the digital: accounts of work-in-progress, comparisons of resources in different media, evaluations of currently available electronic tools, applications of the digital in research or teaching or theatrical production.

IN MEMORIAM

Inga-Stina Ewbank, a member of the board of *Shakespeare Survey* and of the International Shakespeare Conference, died at home on June 7. She was born in Sweden and spoke only Swedish until the age of nineteen. She studied in Gothenburg, graduated from the University of Carleton, and then pursued further study at Sheffield, Liverpool. She served as Hildred Carlile Professor at Bedford College, London and moved to Leeds in 1985, ostensibly retiring in 1997. Professor Ewbank was a remarkable linguist and held visiting posts in Europe as well as in the United States. Her public service included participation in the University Grants Committee for Hong Kong, for which she was awarded the Bauhina Silver Star. Though Professor Ewbank's early research centered on Elizabethan drama, her first major publication was *Their Proper Sphere: a Study of the Brontë Sisters as Early Victorian Female Novelists* (1966). Inga-Stina Ewbank published extensively on Shakespeare and his contemporaries and on the art of translation. She translated plays by Ibsen and Strindberg with a keen sense of both their poetic and theatrical values. At the time of her death she had almost completed an edition of *Catiline* for the Cambridge Jonson edition.

Robert Ornstein, former SAA President and Oviatt Professor Emeritus of English at Case Western Reserve University, died on February 9 at the age of 78. Ornstein began teaching at Case in 1966 and served as chair of the English department and later acting chair of the Theater Department before retiring in 1988. He is remembered as an internationally respected Shakespeare scholar, award-winning filmmaker, and humanitarian. His critical works include *The Moral Vision of Jacobean Tragedy* (1960), *A Kingdom for a Stage: The Achievement of Shakespeare's History Plays* (1972), and *Shakespeare's Comedies: From Roman Farce to Romantic Mystery* (1986). He applied his knowledge to considerations for performance and made an instructional film on the staging of Shakespeare's plays. Ornstein won both Gold and Silver Awards at the International Film and TV Festival of New York, the latter in 1977 for a film on "The Poetry of Robert Frost." It was also at this time that he served as SAA president (1977-78). University of Delaware Press recently published *Re-Visions of Shakespeare: Essays in Honor of Robert Ornstein* in February, 2004. Professor Ornstein is survived by his children Suzanne, Lisa, and Adam, and three grandchildren.



*"the isle is full of noises,
sounds and sweet airs,
that give delight"*

Bermuda has a remarkably mild climate that seldom sees extremes of either hot or cold. In March when the SAA will gather on the island, temperatures average 70 degrees Fahrenheit.

BERMUDA HISTORY AND CULTURE is easily enjoyed by visits to the Bermuda Aquarium, Museum, and Zoo, the Bermuda Maritime Museum, the Bermuda National Gallery, the Bermuda National Trust Vermont Historic House Museum, and the Bermuda Underwater Exploration Institute. A "Heritage Bermuda Passport" entitles visitors to unlimited admission to all these cultural attractions within a seven-day period. The cost of the passport is \$25 for adults, \$15, children 6-16. Those under 5 are free.

SWIM WITH THE DOLPHINS Dolphin Quest at the Bermuda Maritime Museum offers programs in which visitors may interact with dolphins from shallow water platforms or by swimming alongside them in deep Bermuda waters. Get up close and personal with the dolphins while learning about the environment and how you can contribute to marine mammal conservation.

DIVING AND WATERSPORTS Some of Bermuda's most impressive views lie beneath the ocean surface. Bermuda is surrounded by the world's most Northern living coral reef, and over 350 wreck sites surround the island. Most of these wrecks are situated in relatively shallow depths of 30-50 feet, allowing for extended bottom times and short boat trips. These factors have contributed to Bermuda consistently being voted one of the World's Premiere Wreck Diving Sites. Other water-based sports include snorkeling, kayaking, aqua cycling, and boogie boarding.

CONFERENCE REGISTRATION FEE

Since 1999, the SAA conference registration fee has been \$75 (\$95 for late registrants). For 2005, the Board of Trustees of the Shakespeare Association announce a new schedule of fees: \$100 for faculty, teachers, retired faculty, and independent scholars, and \$75 for graduate students (\$125 for late registrants).

Where does your conference registration fee go? In New Orleans, the lunch on Friday cost \$46.10 a plate (and more for some special-diet meals). For each registered member at the conference there were charges of \$16.20 for audio-visual equipment and \$12.78 for coffee breaks. This totals \$75.08 without taking into account the conference program, registration materials, other printing and photocopying, facilities charges, mailing and shipping, and similar expenses. No decision to raise fees is taken easily, but rising costs have made it necessary for next year. Conference registration fees are payable in January.

CRUISES The most popular water excursions that do not require wetsuits include glass-bottom boat tours, champagne sails, undersea nightlife cruises, sunset cruises, and island party cruises.

SAFARIS AND WALKING TOURS Enjoy real life geology, botany, habitats, and Bermuda species in safaris led by local naturalists. Walking tours are frequent in St. George's, the oldest Colonial town in the Western hemisphere. The front of the Town Hall was a former ducking stool site for punishing witches.

LAND SPORTS include cycling, mountain biking, and horseback riding along the beach, trails, and dunes of Bermuda's South Shore. With eight or more people, you might book a hayride. And of course, there's golf. The Fairmont Southampton Princess has one of the finest courses on the island.

Photo courtesy of the Bermuda Department of Tourism.



The Fairmont Southampton Princess, site of the 2005 Meeting of the Shakespeare Association of America, is an elegant facility located on the highest point on the island's famous South Shore. The 100-acre resort offers a private beach, diving and snorkeling facilities, golf course, tennis courts, swimming pools, and a world-class spa. There is also an Explorers Camp for younger guests.

Fairmont rooms are \$110 per night for a single or double, with a \$30 charge for each additional occupant. Deluxe rooms are \$120 per night, and a variety of suites is available from \$325 to \$565 per night. All guests are required to pay a resort levy of \$5 per night, and a nightly gratuity and government tax which vary according to room type and number of occupants. (The gratuity for a Fairmont Room is \$9 per night, per occupant; the government tax is 7.2%.) Hotel reservation materials will be included in the January bulletin.

MAKING PLANS FOR BERMUDA

The following information is provided to those making requests for funding support to attend the Bermuda meeting.

The Thirty-Third Annual Meeting of the Shakespeare Association of America opens at noon on Thursday, 17 March, with paper sessions, a first group of seminars and workshops, and the traditional Opening Reception. Formally scheduled programs conclude with a group of seminars and workshops on Saturday, 19 March, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The next issue of the bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and special events. The meeting registration fee, payable upon receipt of the January bulletin, is \$100, \$75 for graduate students.

*S*EMINAR AND WORKSHOP REGISTRATION

SAA membership must be current in order to register for seminars or workshops. SAA membership fees are charged on an academic-year basis, payable now. See page 10 of this bulletin for a membership form, with dues assessed according to yearly income.

SAA seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical experimentation among members with specialized interests and areas of expertise. The seminar or workshop leaders are empowered by the Trustees of the Association to determine the nature and extent of the work to be completed in preparation for these sessions. Papers, common readings, compilations of bibliographies, and other exercises or exchanges may be assigned by the leader(s). All written materials are to be duplicated, circulated, and read in advance of the meeting. It is assumed that all participants in a workshop or seminar will be familiar with one another's work by the time the meeting begins, so that the session can be devoted to fruitful discussion, provocative interchange, and shared discovery.

Inevitably, some programs are more popular than others. While every effort is made to honor individual preferences in registration, each member is requested to add a second, third, and fourth choice to his or her preferred selection. Enrollments are determined on a first-received, first-registered basis, and even those who meet the 15 September deadline cannot always be assured of securing their first choices. The SAA operates cooperatively and relies on the good will of its members in seminar and workshop registrations. Any registrant submitting a form without a range of choices may have to be assigned to a seminar at random.

It is assumed that seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work. Newcomers to the SAA and students in the earlier stages of graduate work may wish to familiarize themselves with the Association's proceedings by attending a meeting's paper sessions and auditing seminars and such workshops as are open to the membership (some workshops are closed at the request of their leaders). No member may enroll in more than one of these programs, and those who are presenting papers at the meeting may not also hold places in the seminars or workshops.

To facilitate the registration process, hard copy detached from this bulletin must be completed and mailed or faxed to the SAA offices. E-mailed registrations cannot be accepted.

Name: _____

Affiliation (if any): _____

Identify program choices in order of preference, by program number.

1st _____ 2nd _____ 3rd _____ 4th _____

PLEASE NOTE: Because we have converted to an academic-year membership, your SAA membership fees are payable now. Expired membership will delay processing of your seminar or workshop registration. See page 10 of this bulletin for information on the SAA academic-year membership, and for a membership form.

Return this form by **15 September 2004** to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250; fax 410-455-1063. **Registrations will be confirmed by conventional mail in early October.**



**SHAKESPEARE
ASSOCIATION
OF AMERICA**

M EMBERSHIP DUES FORM Academic Year 2004-05

SAA membership fees are charged on an academic-year basis, payable now. All members who paid dues prior to or while attending the SAA Annual Meeting in New Orleans should submit membership payments at this time.

PLEASE PRINT LEGIBLY. THIS INFORMATION WILL BE USED IN THE DIRECTORY OF MEMBERS.

Name: _____

Institutional Affiliation (if any): _____

Academic Rank (if any): _____

Preferred Mailing Address: Home Office

Home Phone: _____ Office Phone: _____

Home Fax: _____ Office Fax: _____

E-mail Address: _____

ANNUAL DUES: The dues structure is based on the American dollar. Those paid in other currencies should make conversions as appropriate.

- For income below \$15,000, dues are \$25.00 _____
- For income between \$15,000 and \$24,999, dues are \$45.00 _____
- For income between \$25,000 and \$39,999, dues are \$60.00 _____
- For income between \$40,000 and \$54,999, dues are \$75.00 _____
- For income between \$55,000 and \$69,999, dues are \$85.00 _____
- For income between \$70,000 and \$89,999, dues are \$95.00 _____
- For income \$90,000 and above, dues are \$110.00 _____

I wish to renew for 1 year 3 years AMOUNT DUE _____
 My 3-year renewal entitles me to a 10% discount. DISCOUNT _____
TOTAL MEMBERSHIP DUES PAYMENT _____

OPTIONAL SUBSCRIPTIONS:

- Medieval and Renaissance Drama in England*, Volume 16, \$72.50 _____
- Shakespeare Newsletter* (new renewal), \$15.00 _____
- Shakespeare Studies*, Volume 32, \$48.00 _____
- Shakespeare Survey*, Volume 56, \$48.00 _____

For a discounted subscription to *Shakespeare Quarterly*, payable directly to Johns Hopkins University Press, phone 1-800-548-1784.
TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS _____

Check enclosed (drawn on a U.S. bank only, please)
 Please charge my Mastercard Visa American Express

Credit-Card Number: _____ Exp Date: _____

Please return this form and your check (if applicable) to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250. Credit card payments may be sent by fax to the SAA offices at 410-455-1063. A receipt will be returned to you.



HOW TO GET ON THE PROGRAM

AT THE SAA

For SAA 2005

1. Submit a Paper in the Open Competition

Each year an open competition is held for at least three paper presentations. Paper submissions for the 2005 meeting must be received in the SAA offices by **1 October 2004**. Papers must be short (twelve pages) for a reading time of no more than twenty minutes. Five copies should be submitted with identification of the author provided only in a cover letter (not on the paper). Blind readings are undertaken by a committee headed by a member of the Board of Trustees. Authors of papers selected by this committee will be asked to withdraw from other commitments on the program, including seminars and workshops.

2. Register for a Seminar or Workshop

Every member of the Association is entitled to participate in a seminar or workshop. Seminars and workshops are filled by open enrollment, on a first-received, first-registered basis. No member can hold more than one position on the program; paper presenters, for example, will not be given places in seminars or workshops. The registration deadline for 2005 seminars and workshops is 15 September 2004. Only members in good standing (i.e. those who have paid their 2004-05 membership dues) are eligible to register for 2005 sessions. Enrollments are confirmed with a formal letter of invitation in early October. To register, see page 9.

For SAA 2006

A substantial proportion of each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Nominations and self-nominations for lead roles in paper sessions, seminars, and workshops must be received by **28 February 2005**.

1. Propose a Seminar or Workshop

Seminar and workshop proposals should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused but open discussion among junior and senior scholars and advanced graduate students. The proposal should come from the potential leader(s) with a program title; description of objectives, issues, and potential audiences; and a brief academic biography of the leader(s) that indicates previous experience of SAA seminars and workshops. Graduate students are ineligible to direct seminars and workshops, and no one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive meetings (i.e., those who play such a part in Bermuda in 2005 are ineligible for Philadelphia in 2006).

2. Propose a Paper Panel

A session proposal may come from either a potential speaker or session chair and should include a roster of speakers; their brief biographies; and titles and descriptions for all papers. Most panels have three twenty-minute papers, but larger roundtable panels are also welcome. Paper panels may include graduate students. The "two-year" rule (see above under seminars and workshops) applies.

3. Accept an Invitation from the SAA Trustees to Take a Leading Role

The Trustees work to achieve a program with a range of topics and approaches, as well as a balance of gender, age, and geography among paper presenters and seminar and workshop leaders. For this reason they sometimes supplement proposals received by issuing invitations to fill gaps in the program.

Information

for the 2006 Program Planning Committee

Proposals may be submitted to any member of the 2006 Program Planning Committee for a **28 February 2005** deadline.

Paul Yachnin, Chair

E-Mail paul.yachnin@mcgill.ca

Phone 514-398-6549

Fax 514-398-8146

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Honolulu, HI 96822

World Shakespeare Congress 2006 Call for Papers

Proposals are now invited for plenary lectures and short paper sessions for The Eighth World Shakespeare Congress, arranged by the International Shakespeare Association (ISA) and the University of Queensland (UQ) in association with the Australia and New Zealand Shakespeare Association (ANZSA).

The Congress will take place in Brisbane, Australia from 16 to 21 July 2006 and will reflect the theme "Shakespeare's World/World Shakespeares."

Preference will be given to proposals which in their subject matter reflect the international nature of the Congress. Those submitting proposals should ensure that their memberships in the ISA are current.

1. Plenary Speakers

The World Shakespeare Congress seeks five (possibly six) plenary speakers of outstanding distinction. Speakers should be capable of engaging a large multi-national audience, and need not necessarily come from within the world of Shakespeare academia.

2. Short Paper Sessions (panels)

The usual format of these sessions is for three speakers to address a common subject for about twenty minutes each, followed by comments from the floor. Proposals should be as detailed as possible within a 200-word limit, and should include a rationale as well as list of problems or questions that the panel seeks to explore. They should also include brief academic biographies of the contributors. Geographical diversity is actively encouraged, and as such consideration should be given to international representation and gender balance. Proposals may consider other models, such as roundtable sessions involving up to six speakers.

Proposals should be sent by e-mail to

Dr. Nick Walton

ISA Secretary

isa@shakespeare.org.uk

or to

The Shakespeare Centre

Henley Street

Stratford-upon-Avon

Warwickshire

CV37 6QW UK

to arrive by 1 July 2004.

All proposals will be carefully considered by members of the ISA Programme Committee.



Photo at right: The Albin O. Kuhn Library,
home of the SAA office on the campus of the
University of Maryland Baltimore County.

TIME TO RENEW YOUR MEMBERSHIP

Your SAA membership dues are payable now. In 2003, the SAA converted its membership calendar to an academic year with dues payable in September and conference registration due in January. Individuals must be current members in order to register for seminars and workshops, to submit a paper in the open competition, or to propose a session for the 2006 program. Because our website is currently being upgraded to accommodate increased membership usage, we ask that your membership be renewed by fax or conventional mail. See page 10 of this bulletin for a membership form and for more information.

SAA MEMBERSHIP SAVINGS

Members who opt for a three-year membership renewal save 10% on their total dues. See page 10 of this bulletin for a membership form and for savings information.

OPEN PAPER SUBMISSIONS

Three slots on the 2005 Annual Meeting program are reserved for papers selected, in a blind competition, by a committee headed by a member of the Board of Trustees. Papers must be short (twelve pages) for a reading time of no more than twenty minutes. Five copies should be submitted with identification of the author provided only in a cover letter (not on the paper). See guidelines on page 11 of this bulletin.

Papers must be received in the SAA office by 1 October 2004.

NOMINATIONS TO OFFICE

The 2005 Nominating Committee is chaired by Trustee Kim F. Hall, who welcomes suggestions at <mullarkeychair@yahoo.com>. The Nominating Committee is charged to bring forward the names of at least two candidates for the vice-presidency and at least four candidates for the two open trusteeships. The Constitution of the SAA also provides that a candidate's nomination may result from a petition signed by twenty SAA members in good standing, submitted to the Executive Director no later than **1 October 2004**. Nominations will be presented for a general vote in January 2005.

PHILADELPHIA IN 2006

The 2006 Annual Meeting will be held in Philadelphia at the Loews Hotel on 13-15 April. To submit proposals for the Philadelphia program, see guidelines on page 11. **All proposals must be submitted by 28 February 2005.**

SHAKESPEARE ASSOCIATION OF AMERICA <www.ShakespeareAssociation.org>
University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250
Telephone 410-455-6788 ■ Fax 410-455-1063 ■ E-Mail Address <saa@umbc.edu>

