

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2006

BULLETIN

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PLEASE NOTE: SAA membership is payable on an academic-year basis. Your 2006-07 membership fees are due at this time. Please see page 10, or renew online at <www.ShakespeareAssociation.org>.

The Shakespeare Association of America celebrates an anniversary on Easter weekend of 2007. The Thirty-Fifth Annual Meeting will be held in sunny San Diego at the Sheraton Hotel and Marina. The SAA program opens at noon on Thursday, 5 April and closes Saturday night, 7 April. Seminars and workshops are now open for registration.

SCHEDULED PAPER SESSIONS

■ **Historical Formalism in Shakespeare Studies**, the 2007 Plenary Session with Lorna Hutson (University of St. Andrews), Heather James (University of Southern California), and session organizer Adam Zucker (University of Massachusetts, Amherst).

■ **Classical Associations**, with Rebecca Helfer (University of California, Irvine), session organizer Laurie Maguire (Magdalen College, University of Oxford), and Henry S. Turner (University of Wisconsin).

■ **Early Modern How-To Books**, with Rebecca Bushnell (University of Pennsylvania), Susie Phillips (Northwestern University), and session organizer Wendy Wall (Northwestern University).

■ **Embodiment, Sexuality, and Cognition in the Renaissance**, with Graham Hammill (University of Notre Dame), Elizabeth D. Harvey (University of Toronto), Gail Kern Paster (Folger Shakespeare Library), and chair Valerie Traub (University of Michigan).

■ **New Ways of Teaching Old Texts**, with Kevin LaGrandeur (New York Institute of Technology), Margaret Maurer (Colgate University), Russ McDonald (Goldsmiths College, University of London), Bruce R. Smith (University of Southern California), and chair and session organizer Jeremy Ehrlich (Folger Shakespeare Library).

■ **Shakespeare and the Trace of Theology**, with session organizer Brian Cummings (University of Sussex), Thomas Fulton (Rutgers University), and James Kearney (University of California, Santa Barbara).

■ **Shakespeare, Law, and Genre**, with session organizer Karen Cunningham (University of California, Los Angeles), Carolyn Sale (University of Alberta), and Luke Wilson (Ohio State University).

■ **Shakespeare's Audiences Now**, with Barbara Hodgdon (University of Michigan), Ellen MacKay (Indiana University), Katherine Rowe (Bryn Mawr College), W. B. Worthen (University of Michigan), and chair and session organizer Charles Joseph Del Dotto (Duke University).

■ **Trans-Shakespeare: Temporality and Identity**, with chair and session organizer Jonathan Goldberg (Johns Hopkins University), Marcie Frank (Concordia University), Madhavi Menon (American University), and Karen Newman (New York University).

■ **A Roundtable on Academic Publishing**, with participants to be announced.

■ **The Open Submissions Session**, with speakers to be announced following the Fall 2006 Competition.

Photo courtesy of San Diego Convention and Visitors Bureau





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THE THIRTY-FOURTH ANNUAL MEETING: REPORT FROM PHILADELPHIA

Philadelphia provided a warm welcome for Shakespeare Association members this year; the weather was perfect spring and the friendly staff of The Loews Philadelphia Hotel lived up to the city's reputation for congeniality. The Thirty-Fourth Annual Meeting saw nearly 650 members gather in the art-deco halls of Philadelphia's historic PSFS Building. This National Landmark, designed by George Howe and William Lescaze in 1932, cleverly displays many of the building's original fixtures, such as the old bank vault doors that line a wall in Millennium Hall and the original teller station that serves as the Loews reception desk. These items and the hotel's magnificent views of the Philadelphia Museum of Art, Logan Circle, and the Center City skyline were the backdrop to this year's Association exchanges. Conversations in Reading Terminal Market had never been quite so Shakespearean as they were Easter weekend.

The Annual Meeting began Thursday afternoon with two well-attended paper sessions, followed by meetings of eleven research seminars. Participants continued their discussions through the city on open air trolleys and tour buses en route to the Opening Reception at World Cafe Live, site of numerous NPR broadcasts of international music. The walls were decked with pop art depictions of music legends and works by local artists. The day's events concluded with a reading of Christopher Marlowe's *Doctor Faustus* hosted by *The Shakespeare Bulletin*.

Friday morning's activities featured the 2006 Plenary Session on "Educating Shakespeare: Early Modern Pedagogy and its Discontents," followed by two concurrent paper panels. At the Annual Luncheon, President William C. Carroll educated us all on early American stagings of Shakespeare and the key role Philadelphia played in theatre history (in spite of the first Continental Congress's resolution against such exhibitions). The city was the site of numerous productions of Shakespeare, including the first American production of *Hamlet* in 1759 presented by the touring company of David Douglass. It was oddly fitting that another touring *Hamlet* (of sorts) would be presented Saturday at the Annual Meeting by David Dalton's Quinnopolis Theatre Company. Friday afternoon's sessions concluded in time for SAA members to enjoy live jazz in the Loews SoleFood bar and restaurant. In the evening, a film screening of *Shakespeare Behind Bars* was hosted by Amy Scott-Douglass. The inspiring 90-minute documentary was a stirring account of prisoners' engagement with *The Tempest*. The post-screening discussion with film director Hank Rogerson and Curt L. Tofteland, director of Kentucky's Shakespeare Behind Bars Prison Program, lasted nearly as long as the film. SAA members expressed their admiration for both visitors' work and inquired about the future of the prison program and its participants.

On the final day of the conference were four paper sessions, including the 2006 Open Paper Session featuring papers by Valerie Forman and Patricia Cahill. (A call for papers for the 2007 meeting appears on page 12 of this bulletin.) Saturday also saw the meeting of ten seminars and one workshop, along with two special programs. These included a workshop for area high school teachers and a workshop on performance led by local theater director Aaron Posner. Assisted by two professional actors, Posner introduced members to his directorial strategies of "Active Amazement" and "Actually, Actually" in approaching Shakespeare's texts. The skills of SAA members were featured from beginning to end of this year's meeting: Tom Berger and The Hey Nonny Nonnies provided stellar tunes for the SAA and Malone Society Dance.

Outgoing Trustees: Frances E. Dolan (University of California, Davis), Kim F. Hall (Fordham University), and Roslyn L. Knutson (University of Arkansas at Little Rock).

Program Committee for 2006: Chair Paul Yachnin (McGill University), Natasha Korda (Wesleyan University), Jeremy Lopez (University of Toronto), and Valerie Wayne (University of Hawai'i).

Local Arrangements Directors: Rebecca Bushnell (University of Pennsylvania) and Margreta de Grazia (University of Pennsylvania).

Sponsors of the 2006 Meeting: Allegheny College, Arcadia University, Bryn Mawr College, Chatham College, City College of New York Theatre Department, Columbia University, University of Delaware, Duquesne University, Lehigh University, Muhlenberg College, New York University, University of Pennsylvania, Pennsylvania State University Department of English, Pennsylvania State University's Institute for the Arts and Humanities, Pittsburgh Consortium of Medieval and Renaissance Studies, Literature Program in the English Department of the University of Pittsburgh, Princeton University Department of English, Princeton University Council of the Humanities, Rutgers University, Temple University, Villanova University, University of Maryland, Baltimore County, and the University of Maryland, Baltimore County Department of English.

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

S 2007 EMINARS AND WORKSHOPS

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.

RESEARCH SEMINARS

1. Beyond the Metropolis: Regional and Continental Contexts for English Theater

Seminar Leaders: Karen Britland (Keele University) and Clare McManus (Roehampton University)

This seminar will reinterpret English theater by reading England itself as open to continental and regional influences. Papers are invited on topics including local or marginal figures such as mummers or traveling players; women players; civic and other patrons; foreign players and poets; forms such as school or church plays, ceremony, and pageantry; the role of cultural geography in the legitimation of theater-going. The aim is a more nuanced understanding of the transmission of ideas, dialects, playtexts, stories, and theatrical forms in London and throughout England.

2. Shakespeare and Southern Italy

Seminar Leaders: Catherine Canino (University of South Carolina Upstate) and Ian Frederick Moulton (Arizona State University)

The kingdoms of Naples and Sicily were powerful cultural centers in the Renaissance, yet they have been overshadowed in scholarship by northern Italian states such as Venice and Florence. This seminar invites papers dealing with any aspect of the representation of southern Italy in the literature of early modern England. A Catholic stronghold, a mixing place of Italian, Spanish, Greek, and Muslim traditions, how did southern Italy affect English notions of travel, religion, gender, and ethnicity? How does it affect our reading of Shakespeare?

3. Shakespeare and Early Modern Textual Culture

Seminar Leaders: Patrick Cheney (Pennsylvania State University) and Lukas Erne (University of Geneva)

This seminar investigates the complex position Shakespeare occupies within early modern textual culture, as evidenced by both the intertextual awareness of his poems and plays and their early dissemination in print and manuscript. Papers are invited on all aspects of "Shakespeare and early modern textual culture," including Shakespearean authorship (but not "the authorship question"), the early life of his texts on the page, Shakespearean paratext, the role of lyric poetry in his dramatic texts, and specific textual models relating the literary and the theatrical.

4. Re-Sounding Shakespeare

Seminar Leaders: Leslie Dunn (Vassar College) and Wes Folkerth (McGill University)

This seminar will consider how the "acoustic world" of Shakespeare and his contemporaries has been re-imagined for the voices, instruments, spaces, and media of subsequent eras, as well as through critical studies of music and sound on the early modern stage. Papers might address experiments with period pronunciation or music; the acoustic effects of the New Globe; Shakespearean film soundtracks; radio Shakespeare; recordings of famous actors; transnational re-soundings; pseudo-Shakespearean language in popular culture; the incorporation of voice, music, and sound in teaching early modern literature.

5. The Presence of Shakespeare and War

Seminar Leader: Evelyn Gajowski
(University of Nevada, Las Vegas)

Military conflict is a subject Shakespeare dramatized time and again, particularly in the histories and the tragedies. How do his representations of war strike us—embedded, as we are, in the twenty-first century? How do contemporary lived experience and representations of war shape the meanings we construct in Shakespeare? How does he gender military experience? How do we? All theoretical perspectives are welcome, especially those interrogating how our moment (in)forms Shakespeare, as well as how his moment (in)forms us.

6. Shakespeare and the Question of Time

Seminar Leader: Lowell Gallagher
(University of California, Los Angeles)

This seminar will consider the compatibility and productive friction that can be found in the diverse ways of marking or apprehending time in Shakespeare's plays. Possible frames of reference include: theological, political, and materialist considerations of sacred vs. ordinary time, depictions of messianic temporality, arrested time, time as an economic system, agrarian time, the relation between time, affect, and gender. The seminar also welcomes methodological considerations of time in Shakespeare studies—e.g., presentist, neo-formalist, phenomenological, philosophical approaches. Is there a Shakespearean history of time?

7. (Beaumont &) Fletcher & Colleagues & Collaborators

Seminar Leader: Suzanne Gossett
(Loyola University Chicago)

This seminar invites new approaches to the relations of Fletcher, his collaborators (including Shakespeare), and his colleagues broadly conceived. Topics might include the place of Beaumont and Fletcher in the repertoires of theaters and companies; friendship and competition in the theaters; generational change in the drama and on the stage; redefinitions of Fletcherian tragicomedy and tragedy; relations between contemporary dramatic and prose forms; the collaborators and their political contemporaries; delayed and posthumous collegiality (e.g., Walkley's quartos, the 1647 and 1679 folios, Restoration revivals).

8. Talking About Sex

Seminar Leader: Stephen Guy-Bray
(University of British Columbia)

Research on sex in Renaissance literature has constantly come up against the question of terminology and methodology: how do we describe the sorts of sexuality we see in these texts? What counts as sex? What is the role of biography? How do we distinguish between friendship and sexuality (if at all)? For this seminar, two kinds of papers are especially welcome: those that look at sexuality in Renaissance texts and those that look at critical assessments of Renaissance sexuality. Or, indeed, papers that do both.

9. The Varied Politics of Early Modern Historiography

Seminar Leader: Peter Herman
(San Diego State University)

While earlier treatments of early modern historical writing depicted these texts as essentially conservative and elitist, recent scholarship has opened up this model considerably. This seminar intends to collect work on early modern historical writing that explicitly engages the chronicle tradition as multivocal, ideologically capacious, and sympathetic to "instances of active social protest." Papers are welcome on specific historical works (e.g., Hall and Holinshed), as well as on how dramatists, including but not exclusively Shakespeare, engaged and adapted the chronicle tradition to their own purposes.

10. Shakespeare, Appropriation, and the Ethical

Seminar Leaders: Ton Hoenselaars (Utrecht University) and Alexander C.Y. Huang
(Pennsylvania State University)

In what ways have the fields of Shakespearean interpretation, appropriation, translation, performance (film, theater, online, TV, in English and worldwide, then and now) been informed by ethical questions? Are there patterns in the invocation of ethical concerns? What resources are available in critical theory that we might bring to bear on ethics and questions of authority, authenticity, and aesthetics? Participants may address these theoretical and other relevant questions, or problematize the ethical presumptions of all modes of confrontations, including literary criticism as an act of appropriation.

Seminar and workshop registrations may now be submitted online at
<www.ShakespeareAssociation.org>.

Registrations may also be transmitted by fax or by conventional mail.

The registration deadline is 15 September.

See page 9 for more information.

11. Shakespeare Between Religion and Philosophy

Seminar Leaders: Ken Jackson (Wayne State University) and James A. Knapp
(Eastern Michigan University)

The recent "turn to ethics" in continental philosophy and literary studies has contributed to a reassessment of the category of religion (or the sacred). This seminar will explore Shakespeare's negotiation of the often fraught middle space between institutional religion and western philosophy. How do Shakespeare's works refuse the dichotomy? How does the religious exceed philosophical explanation, or philosophy reject the sacred as a valid object of inquiry? Papers are welcome on these and other ways of advancing the current conversation concerning religion and critical thought.

12. Biography and the Early Modern Stage

Seminar Leader: David Kathman
(Chicago, Illinois)

The early modern theater required many people to operate smoothly: actors, playwrights, musicians, bookkeepers, wardrobe keepers, scribes, gatherers, playhouse owners, playgoers, patrons, and various others. Who were these people? Where did they come from, how did they live, and how did they interact with each other? This seminar will explore biographical questions relating to the early modern stage. Papers may range from examinations of primary documents, to biographical treatments of particular people or playing companies, to musings on the place of biography in theater history.

13. Shakespeare's Antique Disposition: The Classical Tradition in Renaissance England

Seminar Leader: Sean Keilen
(University of Pennsylvania)

The seminar will address the importance of the Classical Tradition to the development of England's vernacular literature and Shakespearean writing. Papers are welcome on Shakespeare and the full range of classical genres, including prose genres; Shakespeare's Latinity, especially in regards to the linguistic and rhetorical curriculum of the humanist grammar school; notions of poetic authority, imitation, influence, and tradition; and the tension between the prestige of pagan literature and the imperatives of a Reformation culture that was hostile to Rome and inclined toward anti-classicism.

14. Drama and the Making of National Identity in Early Modern England

Seminar Leader: Lloyd Edward Kermode (California State University, Long Beach)

How did dramatic texts and performances—intentionally or unintentionally—help formulate and construct English concepts of “race,” ethnicity, identity, and international relations in the early modern period? What are the critical, pedagogical, and theatrical legacies of those effects? In what ways did drama contribute to shaping the cosmopolitanism, segregation, or exclusivity of English religious and secular culture? Does such a study of “Englishness” necessitate a “British studies” approach? Papers that address genre and gender and less-read Shakespearean and non-Shakespearean plays are particularly welcome.

15. The Semiotics of Stage Properties

Seminar Leader: Arthur F. Kinney (University of Massachusetts, Amherst)

Shakespeare introduces properties which are seen but not necessarily described—the mirror in *Richard II*; the map in *Lear*—as well as those unseen—the crown in *Julius Caesar*; Leah’s ring in *Merchant*—or those that may or may not be seen—the asp in *Antony and Cleopatra*—and yet all carry significant weight. They influence character and scene interpretation, advance themes and ideas, and direct audience response. Papers are invited that address these issues or that theorize the semiotics and cognition of properties.

16. Shakespeare and the Supernatural

Seminar Leader: Jesse M. Lander (University of Notre Dame)

This seminar will take up and extend recent work on religion in early modern England by turning to the category of the supernatural. As classical theories of secularization and disenchantment have fallen into disrepute, arguments for the postsecular and re-enchantment have emerged. These developments make a return to the early modern supernatural—in all its vexed complexity—especially timely. Contributors might address supernatural entities and operations in the plays or take up the theoretical questions raised by a focus on the category of the supernatural.

17. Shakespeare’s Comedy on Screen

Seminar Leader: Patricia Lennox (New York University)

From the earliest silent films to the current Kenneth Branagh *As You Like It*, Shakespeare’s comedies have made it to the screen—though not always in expected ways. This film/television seminar invites discussions of the full range of Shakespeare’s comedy, including comedies and comic characters in tragedies and histories. The scope of the seminar will include parodies, pastiches, and updated adaptations, as well as versions that claim to offer a “faithful” rendering of the plays.

18. Readings in Early Modern Book History

Seminar Leaders: Zachary Lesser (University of Pennsylvania) and Alan B. Farmer (Ohio State University)

What is the relationship between book history and the more traditional literary-critical “reading”? How can we negotiate the shifts in scale—common in book history—between mass and particular, typical and idiosyncratic, quantitative and qualitative, historical and literary? How do these shifts enable or interfere with various forms of literary criticism, history, and theory? Papers are welcome across a range of topics and theoretical questions, including ones related to drama, poetry, women’s writing, religious writing, cheap print, manuscript, and the structure of the book trade.

19. Performance Criticism: The State of the Art

Seminar Leader: Jeremy Lopez (University of Toronto)

Performance criticism has become so much a part of the discourse in Shakespeare studies that we now take it for granted. Is this a good thing? What are we learning from modern performances and criticism of them, and where is that learning valuable? This seminar invites papers dealing with topics such as: the relationship between theater history and performance criticism, the enterprise of theater reviewing, the pedagogical utility of the modern performance tradition, the effect of the “original practices” movement on performance criticism and theory.

20. Richard Brome and Caroline Drama

Seminar Leaders: Eleanor Lowe (Royal Holloway, University of London) and Lucy Munro (Keele University)

In the context of recent interest in the work of Richard Brome, including a forthcoming complete edition of his plays, this seminar will explore his work and its theatrical, social, cultural, and political environments. Suggested topics include: gender and kinship; travel and race; country, city, and court; current events and topicality; patronage and intellectual exchange; print, manuscript, and authorship; editorial processes and product; performance and dramaturgy; language and dialect; theatrical contexts (repertories, companies, actors, etc.), and literary contexts (use of sources, genres, etc.).

21. Letterwriting in Early Modern England

Seminar Leaders: Lynne Magnusson (University of Toronto) and Alan Stewart (Columbia University)

As the most common textual transaction between individuals, the early modern letter played a significant role in both everyday life and the drama. This seminar welcomes papers on letters—their rhetoric, contexts, material practices, circulation, and literary affiliations—and on letters in plays by Shakespeare and others. How do English letters relate to classical and humanistic models? What happens when a letter appears on stage? When a stage letter is printed? What roles are played by scribes and letter-bearers? Did letters open opportunities for women?

22. Shakespeare and Chaucer

Seminar Leader: Dieter Mehl (University of Bonn)

Chaucer was, for Shakespeare, perhaps the most important and influential British author, but, mainly due to our strict dividing line between “Medieval” and “Renaissance” literature, and despite important work by Talbot Donaldson and Ann Thompson, many Shakespeareans are not as familiar with Chaucer and his time as would seem desirable. This seminar invites fresh investigations of relevant texts and questions about the direct and indirect impact of Chaucer’s writings on Shakespeare, in terms of story material, literary traditions, techniques of presentation, and ideas of authorship.

23. Influence Studies after Post-Structuralist Theory

Seminar Leader: Shannon Miller (Temple University)

Traditionally, literary criticism considered literary influences as an important approach for interpreting Renaissance texts. Yet central tenets within post-structuralist theory, particularly those critiquing the notion of authorial control, agency, and the notion of an “author,” have challenged the theoretical and methodological premises upon which studies of influence rested. What does it mean to undertake a study of influence after post-structuralist theory? This seminar will consider this question in papers focused on methodological issues or papers employing influence as a central component in interpreting texts.

24. Catholic Aesthetics and Early Modern Drama

Seminar Leader: Susannah Brietz Monta (Louisiana State University)

This seminar will focus on representations of Catholicism and on what has been called the “aesthetics” of Catholic dramatic culture as they are present—or challenged—on the early modern stage. Where might we locate continuities and ruptures between late medieval religious drama and early modern drama? Does the theater resist or enable the Reformation project of relegating Catholicism to England’s past? How might we characterize the evolving, still intensely contested relationship between “Protestant” and “Catholic” dramatic practices—in terms of rivalry, reform, amalgamation?

25. Shakespeare and the Invention of a Mass Audience

Seminar Leader: Andrew Murphy (University of St. Andrews)

This seminar will focus on the reception history of Shakespeare’s text and, in particular, on the emergence of a mass audience in the nineteenth and twentieth centuries (though papers addressing earlier versions of popular Shakespeare would also be welcomed). General issues pertinent to the session will include: Shakespeare and popular publishing; Shakespeare and class; Shakespeare and popular culture (broadly defined); Shakespeare in contemporary media (particularly film). The seminar will also consider the gradual erosion of Shakespeare’s mass audience as the twentieth century progressed.

26. Shakespeare and the Satiric Voice

Seminar Leaders: Tom Bishop (University of Auckland) and Michael Neill (University of Auckland)

Unlike some of his prominent contemporaries, Shakespeare is not a dramatist who is often associated with the satiric tradition. Yet two of his most remarkable plays, *Troilus and Cressida* and *Timon of Athens*, have strong affinities with Jacobean satire, and there are individual scenes and characters throughout his oeuvre which exploit satiric conventions. This seminar invites papers from scholars interested in exploring this aspect of his work and its relationship with the wider satiric tradition.



Photo courtesy of San Diego Convention and Visitors Bureau

27. Shakespearean Attachments

Seminar Leaders: Kristen Poole (University of Delaware) and Douglas Trevor (University of Iowa)

Recent literary scholarship on subjectivity has tended to analyze a “self” that is conceived as a more or less autonomous unit. In contrast to this approach, this seminar invites papers addressing the notion of “attachment” in early modern culture—that is, the ways in which early modern individuals perceived themselves as inhabiting a world of connections and connectivity. We welcome essays that consider such modes of connectivity in a variety of discourses that interpenetrate the literary and dramaturgical, including religious, philosophical, cosmological, and medical.

28. Representing Space on the Stage

Seminar Leader: Catherine Richardson (Shakespeare Institute, University of Birmingham)

Ways of understanding the textual, physical, and imaginative manifestations of a sense of space on the stage have been changing in relation to spatial theories that encourage interest in, for instance, its symbolic construction, its use and its boundedness. This seminar explores modern and early modern ways of staging space, encouraging theoretical and more practical and descriptive contributions. Issues to be considered might include the influence of genre; the impact of theater buildings; the spatial imagination of audiences; the typicality or otherwise of Shakespeare’s practice.

29. Foreign Objects

Seminar Leaders: Benedict S. Robinson (SUNY, Stonybrook) and Daniel Vitkus (Florida State University)

Early modern England witnessed an influx of imported goods such as tobacco, tulips, currants, sugar, feathers, and silk, all of which helped transform English material culture and English tastes. This seminar will consider imported objects and the cultures of consumption that evolved around them. Papers might explore the staging of foreign objects in drama or the elaboration of various discourses—literary, economic, technical, religious, racial—around these strange new things and the systems of trade and consumption that brought them into England.

30. Representing the Renaissance in Modern Popular Culture

Seminar Leader: Gregory M. Colón Semenza (University of Connecticut)

A seminar exploring how the concept of the Renaissance is adapted, appropriated, or transformed by modern popular culture. How is London depicted, for instance, in films like *Shakespeare in Love* or *Elizabeth*? How are concepts like “Reformation” or “humanism” communicated visually or musically? In what ways have adaptations of Shakespeare’s plays informed or infected ideas about what the period was like, and how have they impacted our teaching? Participants should consider how the “Renaissance” is represented in film, television, music, advertising, popular literature, and the visual arts.

31. Locating Performance

Seminar Leader: Robert Shaughnessy
(University of Kent)

This seminar will investigate relationships between Shakespearean performances and the environments in which they take place. It will invite participants to consider how Shakespeare is made in contingent and specific local circumstances, in the context of, for example, particular architectures, communities, built or natural environments, institutions and market-places. It will explore the ways in which performance configures the shifting relations between the local, the national, the intercultural and the global; and how the meanings of performed Shakespeare are shaped by its various locations.

32. *Twelfth Night*

Seminar Leaders: Peter J. Smith (Nottingham Trent University) and Greg Walker (University of Leicester)

Papers may address any aspect of *Twelfth Night*. They could be about its text or performance history (stage or film), its themes and concerns, its theatrical relevance or canonical significance. Such topics might include sad and merry madness; identity; gender and sexuality; domestic spaces; social status; the sea and location; the variety of the play's languages; music and singing; the title and subtitle. The seminar will offer a forum in which to explore one of Shakespeare's most lyrical and entertaining comedies.

33. Tudor and Jacobean Women's Religious Writing

Seminar Leader: Micheline White
(Carleton University)

Papers on any aspect of Tudor and Jacobean women's religious writing are welcome, but participants may wish to address one of the following questions: How did women's writing participate in regional, national, or international debates about theology, liturgy, private devotion, or ecclesiastical government? How do Catholic women's activities complicate our understanding of Reformation history? How is gender related to genres such as psalm versifications, translations, prose prayers, or diaries? What theoretical or methodological difficulties are inherent in the study of women's religious experience and writing?

WORKSHOPS

34. ShakespeareWiki: A New Internet Tool for Teaching

Workshop Leader: Robin Farabaugh
(University of Maryland, Baltimore County)

For new media-raised students, early modern English and its contexts can seem unfathomable. Online tools, used to bridge the gap, are often overly structured, interfering with the connections the reader and text develop. In this workshop, participants will explore a *wiki*, a collaborative discussion webpage that offers versatility for posting various visual and aural materials as well as the capacity for short intensive writing assignments. Self-made hyperlinks enable users to create their own connections and to shape their own relationship to Shakespeare's work.

35. Editorial Theory and Practice in the Shakespeare Classroom

Workshop Leader: M. L. Stapleton (Indiana University/Purdue University, Fort Wayne)

This workshop will explore the relationship between textual editing and pedagogy. Experienced editors are welcome, as are non-editors concerned to include editing issues in classroom discussion. Should textual matters play as large a role in the Shakespeare class as poststructuralist criticism and performance theory? On what basis should instructors choose from the many editions available for course selection? How does one approach annotations that seem arcane to students? Participants are encouraged to write short essays, share syllabi and handouts, and describe relevant classroom exercises.

2007 CALL FOR PAPERS

Submit a paper in the SAA's Annual Open Competition. Each year an open competition is held for at least two paper presentations. Paper submissions for the 2007 meeting must be received in the Shakespeare Association offices by **1 October 2006**. Authors of selected papers will be asked to withdraw from other commitments on the program, including seminars and workshops. See page 11 of this bulletin for more information.

2007 Graduate Student Travel Awards

Graduate student members of the SAA are encouraged to apply for \$300 travel subventions. Twenty-five awards will be made to support graduate student participation in the 2007 Annual Meeting in San Diego. Preference will be given to dissertation-level students whose research will be most enhanced by seminar participation. Students should submit the following materials to the SAA office by **15 November 2006**:

1. A letter, not to exceed two pages, stating the seminar in which the student is enrolled, and how this seminar relates to the student's dissertation in progress.
2. A letter from the Director of Graduate Studies or Chair of the student's department providing the following information: date of approval of the student's dissertation topic; expected date of dissertation completion; date when all other degree requirements were completed; statement of departmental policy on granting travel support to graduate students and amount of funding applicant will receive (if any) toward the 2007 Annual Meeting.

Materials should be submitted together to:

The Shakespeare Association of America
Graduate Student Travel Awards
University of Maryland, Baltimore County
1000 Hilltop Circle
Baltimore, Maryland 21250

Awards will be announced by 1 March 2007. Students may not receive the award more than twice and are expected to attend the full conference. Only members in good standing are encouraged to apply. For more information, contact the SAA offices at 410.455.6788 or <saa@umbc.edu>.

The 2006 Awards were underwritten by
the Department of English
at the University of Maryland,
Baltimore County.

Congratulations to the 2006 Recipients:

Jennifer Ailles (University of Rochester), David K. Anderson (McGill University), Gefen Bar-On (McGill University), Anupam Basu (University of Wisconsin, Madison), James M. Bromley (Loyola University), Joanne Diaz (Northwestern University), Vernon Guy Dickson (Arizona State University), Allison Hobbard (Emory University), Lisa Klotz (University of North Carolina, Chapel Hill), Jean Lambert (Anglia Ruskin University), David T. Long (UCLA), Lynsey McCulloch (Anglia Ruskin University), Vin Nardizzi (Duke University), Joseph Navitsky (Boston University), Mark Rankin (Ohio State University), Thomas Rooney (Eotvos Lorand Tudományegyetem, Budapest), and Emily Winerock (University of Toronto).

Sheraton San Diego

HOTEL & MARINA

The Sheraton San Diego Hotel and Marina, site of the 2007 Annual Meeting of the Shakespeare Association of America, is located right on San Diego Bay, offering stunning views of the bay and city skyline. The hotel houses guests in two towers and offers a variety of fine restaurants, three swimming pools (one especially for children), tennis courts, a spa and health club, jogging trails, and bicycle rentals. All guest rooms are equipped with Internet access (a charge of \$11.95 per day applies), as well as speaker phone, coffee maker, ironing board, iron, and hairdryer. The hotel provides free shuttle service from tower to tower as well as free service to and from the San Diego International Airport.



Rooms are discounted to \$120 per night for a single or double, with a \$20 charge per additional occupant per day. Rates are guaranteed through 5 March 2007. The current sales and occupancy tax in the city of San Diego is 10.545% per room per night. Deluxe rooms, club rooms, and a variety of suites are also available. Hotel reservation materials will be included in the January 2007 bulletin.

PLANNING FOR SAN DIEGO

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

The 35th Annual Meeting of the Shakespeare Association of America begins at noon on Thursday, 5 April, 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, 7 April, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2007 issue of the SAA 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 \$100.00, \$75.00 for graduate students.



Photo courtesy of San Diego Convention and Visitors Bureau

San Diego Highlights

San Diego is California's second-largest city and boasts over 70 miles of beaches. The average temperature in April is 67 degrees Fahrenheit, and we're told to expect sun.

SAN DIEGO'S WORLD-FAMOUS ZOO is 100 acres of land dedicated to the reproduction, protection, and exhibition of animals, plants, and their habitats. The Zoo is home to 4,000 rare and endangered animals representing more than 800 species and subspecies, and a prominent botanical collection with more than 700,000 exotic plants. It is located just north of downtown San Diego in Balboa Park (about ten minutes from the conference hotel).

WILD ANIMAL PARK

Part of the Zoological Society of San Diego, the Wild Animal Park is an expansive wildlife sanctuary that is home to more than 3,500 animals representing more than 400 species. Its renowned botanical collection represents 3,500 species and 1.5 million specimens. Over half of the park's 1,800 acres have been set aside as protected native species habitat. The park is located 35 miles north of downtown San Diego in the San Pasqual Valley near Escondido, California.

SEAWORLD SAN DIEGO

What began as a graduate student project in 1964 has evolved into one of the largest and most respected marine zoological collections in the world. SeaWorld is a unique combination of adventure park and marine zoo, featuring animal exhibits and shows, educational presentations, and waterpark rides. Featured attractions include penguin and shark encounters, the manatee rescue, a tide pool, and the forbidden reef. Shows include *Cirque de la Mer*, *Dolphin Discovery*, and the latest Shamu feature *Believe*. (Eager for a pre-conference glimpse of Shamu? Visit <shamu.com/ca/shamu-cam/index.htm>.)

3-for-1 Pass

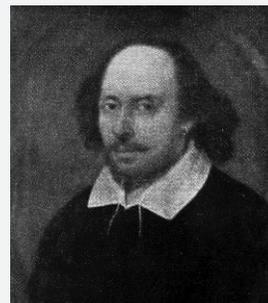
The San Diego 3-for-1 Pass offers unlimited admission to the San Diego Zoo, the San Diego Wild Animal Park, and SeaWorld for up to five consecutive days. Visit <www.sandiegozoo.org>.

Searching for Shakespeare A major exhibition at the Yale Center for British Art

23 June-17 September 2006

The National Portrait Gallery in London is celebrating its 150th anniversary with an exhibition of 150 objects contextualizing the Gallery's first acquisition (in 1856), the "Chandos" portrait of Shakespeare. On display will be "contender" portraits of Shakespeare, portraits of his contemporaries and patrons (including Richard Burbage, the Earl of Southampton, Ben Jonson, and Francis Bacon), documents from his life (including his will), first editions of his plays and poems, rare Elizabethan theatrical costumes, and manuscript and print materials relating to the Elizabethan stage. Other lending institutions include the Victoria and Albert Museum, the Shakespeare Birthplace Trust, the Royal Shakespeare Company, the Museum of London, the Folger Shakespeare Library, the Yale Center for British Art, the Yale Elizabethan Club, and the Beinecke Rare Book and Manuscript Library.

The Yale Center for British Art is the only U.S. venue to present "Searching for Shakespeare." The Center has arranged for a reduced rate of \$139 per night at the New Haven Omni Hotel for SAA members in good standing. To take advantage of the SAA discount, please mention the "Searching for Shakespeare" exhibition title when reserving a room at 203.772.6664.



The Yale Center for British Art
1080 Chapel Street
New Haven, Connecticut 06520-8280
Website: www.yale.edu/ycba
E-mail: ycba.info@yale.edu
Phone: 203.432.2800

*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. Membership may also be renewed on the Association website at <www.ShakespeareAssociation.org>.

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 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 may be completed and mailed or faxed to the SAA offices. E-mailed registrations cannot be accepted, but registrations may now be submitted on the SAA website at <www.ShakespeareAssociation.org>.

Name: _____

Affiliation (if any): _____

Identify a total of four program choices in order of preference, by program number.

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

PLEASE NOTE: SAA membership fees are payable now. Expired membership may 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 2006** to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250; fax 410.455.1063; or register online at <www.ShakespeareAssociation.org>. Registrations will be confirmed by conventional mail in early October.



**SHAKESPEARE
ASSOCIATION
OF AMERICA**

M EMBERSHIP DUES FORM Academic Year 2006-2007

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 Philadelphia should submit membership payments at this time, unless membership is covered by the discounted three-year renewal plan. Members who renew for three years receive a 10% discount on membership dues. Membership status may be checked on the SAA website at <www.ShakespeareAssociation.org>. Membership may be renewed or initiated online.

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 paying 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 _____

* Please note: 3-year renewal discount is not available for this dues category.

OPTIONAL SUBSCRIPTIONS:

Medieval and Renaissance Drama in England, Volume 18, \$65.00 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 34, \$48.00 _____

Shakespeare Survey, Volume 58, \$55.00 _____

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. Membership dues are non-refundable. Membership may also be renewed or initiated on the SAA website at <www.ShakespeareAssociation.org>.



HOW TO GET ON THE PROGRAM

For SAA 2007

1. Submit a Paper in the Open Competition

Each year an open competition is held for at least two paper presentations. Papers submissions for the 2007 meeting must be received in the SAA offices by **1 October 2006**. 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 2007 seminars and workshops is **15 September 2006**. Only members in good standing (i.e. those who have paid their 2006-07 membership dues) are eligible to register for 2007 sessions. Enrollments are confirmed with a formal letter of invitation in early October. To register, see page 9.

For SAA 2008

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 2007**. Only members in good standing are eligible to propose paper sessions, seminars, and workshops for the 2008 Annual Meeting.

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 San Diego in 2007 are ineligible for the program in 2008).

AT THE SAA

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.

Contact Information

for the 2008 Program Planning Committee

Proposals may be submitted to any member of the 2008 Program Planning Committee for a **28 February 2007** deadline.

Lars Engle, Chair

E-Mail lars-engle@utulsa.edu

Phone 918.631.2807

Fax 918.631.3033

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Durham, NC 27708

IN MEMORIAM

Herbert B. Berry, Professor Emeritus of English at the University of Saskatchewan, died suddenly in his home on March 11. Berry received his B.A. from Furman University and his M.A. and Ph.D. from the University of Nebraska. From 1967 to 1989 Berry taught at Saskatchewan, where he served as Head of English and Acting Head of Drama; prior to that he was a faculty member at the Universities of Ontario and Western Ontario. He is the author of *The Boar's Head Playhouse* (1986), *Shakespeare's Playhouses* (1985), *The Noble Science* (1991), and other texts. His numerous articles have appeared in *Shakespeare Quarterly*, *Shakespeare Bulletin*, *Modern Philology*, *Medieval and Renaissance Drama in England*, and *English Literary Review*. He is survived by his wife Elizabeth, their four children, and twelve grandchildren.

Peggy Endel, Associate Professor of English at Florida International University, died of cancer on December 17. She received her B.A. magna cum laude from Smith College, and an M.A. and Ph.D. from Cornell University. Endel began her career at FIU in 1982 teaching Shakespeare, Marlowe, and other English Renaissance dramatists and poets. She won FIU's TIP award for teaching in 1994. Endel's writing and research have been sponsored by fellowships from the American Council of Learned Societies, the Woodrow Wilson Foundation, and the National Endowment for the Humanities. She has published articles in *Shakespeare Studies*, *Shakespeare Quarterly*, and *The Shakespeare Newsletter*. SAA members will recall her outstanding service as co-chair of the local arrangements committee for the Annual Meeting in Miami in 2001; she was responsible for the splendid reception at Vizcaya. Endel is survived by her husband Barnett Guttenberg and daughters Lisa Orfaly and Anne Lord.

Harvey Scott McMillin, Jr., Professor of English at Cornell University, died March 29. McMillin received his M.A. from George Washington University and his Ph.D. from Stanford. During his twenty-two years at Cornell, McMillin twice received the Clark Distinguished Teaching Award and was co-recipient of the Sohmer-Hall Prize for his work *The Queen's Men and Their Plays, 1583-1603* (1998). He also authored *Shakespeare in Performance: Henry IV, Part One* (1991) and *The Elizabethan Theatre and the Book of Sir Thomas More* (1987). In recent years McMillin's areas of research extended beyond Elizabethan and modern drama to American musical theater. His *The Musical as Drama* will appear in fall 2006. McMillin served as a Trustee of the SAA from 1988 to 1991. He is survived by his wife Sally, three sons, and three grandchildren.



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

CALL FOR PAPERS

One session on the 2007 Annual Meeting program is 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 2006.**

ONLINE REGISTRATION

SAA members may submit seminar and workshop registrations online at <www.ShakespeareAssociation.org>. Seminars and workshops are filled by open enrollment, on a first-received, first-registered basis. Your SAA membership must be current in order to register for a workshop or seminar on our website, by fax, or by conventional mail. Please submit your first *four choices* on your registration materials. See page 9 of this bulletin for a registration form and for more information. **Registration deadline is 15 September 2006.**

NOMINATIONS TO OFFICE

The 2007 Nominating Committee is chaired by Trustee Garrett A. Sullivan, Jr., who welcomes suggestions at <gas11@psu.edu>. 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 2006**. Nominations will be presented for a general vote in January 2007.

GRADUATE STUDENT TRAVEL AWARDS

Graduate-student members of the SAA are encouraged to apply for \$300 travel subventions for the 2007 Annual Meeting. Twenty-five awards will be made to support graduate-student participation in San Diego. Preference will be given to dissertation-level students whose research will be most enhanced by seminar participation. Students may not receive this award more than twice and are expected to attend the full conference. The deadline for submissions is **15 November 2006**. See page 7 for more information and for the names of graduate student winners in 2006.

SAA IN 2008

To submit proposals for the 2008 program, see guidelines on page 11. **All proposals must be submitted by 28 February 2007.**

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 <saa@umbc.edu>

