

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2007

BULLETIN

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PLEASE NOTE: SAA membership is payable on an academic-year basis. Your 2007-08 membership fees are due at this time. Please see page 10, or renew online at www.ShakespeareAssociation.org.

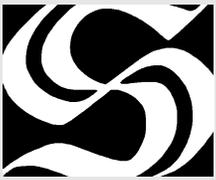
The Shakespeare Association of America will hold its Thirty-Sixth Annual Meeting at the Fairmont Hotel in Dallas, Texas, the city with the motto "Live Big, Think Big." The SAA program opens at noon on Thursday, 13 March and closes Saturday night, 15 March. Seminars and workshops are now open for registration.

SCHEDULED PAPER SESSIONS

- **Urban Economies and the New Theater History**, the 2008 Plenary Session with session organizer Amanda Bailey (University of Connecticut, Storrs), Mary Bly (Fordham University), and Natasha Korda (Wesleyan University).
- **Complete Authors?** with Martin Butler (University of Leeds), Eric Rasmussen (University of Nevada), and session organizer Gary Taylor (Florida State University.)
- **Making Theatrical Publics in Early Modern England**, with Kate McLuskie (Shakespeare Institute, University of Birmingham), Steven Mullaney (University of Michigan, Ann Arbor), and session organizer Paul Yachnin (McGill University).
- **New Electronic Shakespeares: Digital Archives, Synthetic Worlds**, with Richard Burt (University of Florida), Linda Charnes (Indiana University, Bloomington), and session organizer Peter Donaldson (Massachusetts Institute of Technology).
- **Shakespeare and Ecological Crisis**, with Gabriel Egan (Loughborough University), session organizer Steve Mentz (St. John's University), and Julian Yates (University of Delaware).
- **Shakespeare and the Question Concerning Technology: A Roundtable**, with Adam Cohen (University of Massachusetts at Dartmouth), session organizer Wendy Hyman (Ithaca College), Shankar Raman (Massachusetts Institute of Technology), session organizer Jonathan Sawday (University of Strathclyde) and Michael Witmore (Carnegie Mellon University).
- **Shakespearean Sexualities: Citation, Dislocation, Trace**, with Carla Freccero (University of California, Santa Cruz), Richard Rambuss (Emory University), Francesca Royster (DePaul University), and session organizer Kathryn Schwarz (Vanderbilt University).
- **Untimely**, with Sadia Abbass (Williams College), and session organizers Frances E. Dolan (University of California, Davis) and Jonathan Gil Harris (George Washington University).
- **When Manuscripts Go to the Playhouses**, with Susan Cerasano (Colgate University), James Purkis (University of Western Ontario), and session organizer Paul Werstine (King's College, University of Western Ontario).
- **World Enough and Time: Anti-Imperialism and Shakespeare Studies**, with Walter Cohen (Cornell University), Ania Loomba (University of Pennsylvania), and session organizer Crystal Bartolovich (Syracuse University).
- **The Open Submissions Session**, with speakers to be announced following the Fall 2007 Competition.



Photo courtesy of Dallas Convention and Visitors Bureau.



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THE THIRTY-FIFTH ANNUAL MEETING: REPORT FROM SAN DIEGO

San Diego holds a permanent place in SAA history as the host city for the best-attended Annual Meeting in thirty-five years. More than 750 members gathered at the Sheraton San Diego Hotel, with its stunning views of the Marina and accommodating staff. The registration tables opened for business at 10:00 a.m. on the morning of 5 April, and an impressive number of participants arrived by the 1:30 p.m. start of this year's program. The Association was pleased to welcome so many travelers from the U.S. and Canada and from Australia, China, Cyprus, France, Germany, Great Britain, Ireland, Italy, Israel, Japan, Lebanon, Mexico, the Netherlands, New Zealand, Singapore, South Africa, Spain, and Switzerland.

The paper session and roundtable which marked the start of this year's Meeting were extremely well-attended, and each closed with lively Q&As. Twelve research seminars met in the afternoon, including two that were so popular that they required double sessions. Afterwards, all boarded buses for San Diego's legendary Balboa Park. This year's Opening Reception was held at the award-winning Prado Restaurant where SAA members drank its signature Sangria and Mojitos in the Spanish-style courtyard. Following the reception, many members took advantage of discounted admission to the San Diego Museum of Art, also located in the park. Others returned to the conference hotel for a reading of Thomas Middleton's *No Wit, No Help Like a Woman's* hosted by *The Shakespeare Bulletin*.

Participants gathered Friday morning for the 2007 Plenary Session on "Historical Formalism in Shakespeare Studies," followed by two concurrent paper panels. At the Annual Luncheon, President Georgianna Ziegler spoke movingly of world events and the role of Shakespeare and Shakespeare studies as a social and communicative force. (Ms. Ziegler's luncheon address may be found on the SAA website at <www.ShakespeareAssociation.org>.) Incoming President Peter Holland then announced plans for the 2008 Annual Meeting in Dallas. For the coming year, seminar enrollments will be capped at fifteen in an attempt to ensure discussion time for all. (For more information on this policy see page 9 of this bulletin.) Friday afternoon saw the meetings of twelve research seminars and one workshop. In the evening, BBC radio broadcaster Lucie Skeaping delighted members with her performance of *The English Broadside Ballad: Street Songs of the Seventeenth Century*. Ms. Skeaping was accompanied by lutenist Robin Jeffrey. This event was sponsored by Stephen Booth and Bruce R. Smith.

The final day of the 2007 conference featured one roundtable and three paper sessions, including the 2007 open competition with papers by Harry Berger, Jr., Su Fang Ng, and Adam Rzepka. (A call for papers for the 2008 meeting appears on page 11 of this bulletin.) A program for area high school teachers was held on Saturday afternoon, along with twelve research seminars and one workshop. In the early evening, the SAA was pleased to host an advanced screening of Kenneth Branagh's *As You Like It*, courtesy of HBO films. The festivities continued thanks to the return of Tom Berger and The Hey Nonny Nonnies, who performed at the SAA and Malone Society Dance. The Board of Trustees extends a warm thanks to all of those who contributed to the success of the 2007 Annual Meeting.

Outgoing Trustees: William C. Carroll (Boston University), Marianne Novy (University of Pittsburgh), and Paul Yachnin (McGill University).

Program Committee for 2007: Chair Garrett A. Sullivan, Jr. (Pennsylvania State University), Margaret Jane Kidnie (University of Western Ontario), William H. Sherman (University of York), and Rebecca Lemon (University of Southern California).

Local Arrangements Directors: Peter C. Herman (San Diego State University) and Bruce R. Smith (University of Southern California).

Sponsors of the 2006 Meeting:

University of California, Davis; University of California, Irvine; University of California, Los Angeles; University of California, San Diego; California State University, Fullerton; California State Polytechnic University, Pomona; Chapman University; GEMS, the Group for Early Modern Studies at the University of Arizona; Occidental College; Pepperdine University; University of Southern California; Stanford University; and the University of Maryland, Baltimore County.

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

S 2008 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. London and Beyond: Foreign Traffic of the English Stage

Seminar Leaders: Richmond Barbour (Oregon State University) and Christopher Hodgkins (University of North Carolina, Greensboro)

This seminar interrogates the imaginative and literal transport of theater in Shakespeare's day. Public ostentation was vital to ceremonies of state and cross-cultural engagement, and playing companies mimicked such ceremonies before audiences who desired imaginative proximity to aristocratic circles and distant worlds. In and beyond London, the players popularized arts of self-presentation widely exported by traders and ambassadors. Papers are welcome on theater's mobility, intercultural traffic, the staging of alien worlds, and the theatricalism of travel, commerce, and diplomacy.

2. Shakespeare and Milton: The Reunion

Seminar Leader: Matthew Biberman (University of Louisville)

Why do we work to sever the vital connections between Milton and Shakespeare? How might a more substantive inclusion of both alter thought about the Renaissance, the Reformation and "the long seventeenth century"? How can the shift in mediums associated with Shakespeare and Milton (from stage to page, from drama to epic, from lyrics to political pamphlets) change theoretical discussions, especially those focused on sexuality and subjectivity? What happens to the discussion of religion and politics when it encompasses both authors?

3. Slubbering the Gloss: or, Much Ado About Noting

Seminar Leader: Timothy Billings (Middlebury College)

This seminar invites papers on any aspect of the glossing of Shakespeare's plays from theoretical, methodological, and ideological critiques of the tradition to new attempts at glossing passages or cruxes. How do glosses determine reading practices or provide the tools for "unediting"? Related topics might include: paradigms; popular vs. scholarly editions; tradition vs. innovation; translations; illustrations; and any feminist, queer, post-colonial, historicist, performance, or textual studies. Editors (current, past, and future) are especially encouraged to participate in this editor-friendly seminar.

4. Medieval Shakespeare

Seminar Leader: Joyce Boro (Université de Montréal)

Shakespeare's dialogue with the medieval past is sustained and pervasive. His medievalism may be characterized by alterity, continuity, or the slippage between these dichotomous modes of perception. Papers are welcome on the range of Shakespeare's negotiations with the medieval, including his activation and reformulation of the romance in the full generic range of his plays; his rewritings of Chaucer, Gower, the morality play, and medieval history and chronicle; and his deployment of familiar medieval narratives, characters, motifs, themes, and genres.

5. Shakespeare and Moral Agency

Seminar Leader: Michael Bristol (McGill University)

This seminar is concerned with Shakespeare's plays as models for some characteristic problems of moral agency. Participants will "leave their history at the door" to concentrate on moral action, using contemporary forms of philosophical inquiry. What makes Shakespeare's characters be moral agents is that they are faced with novel, unpredictable, and unprecedented situations that require evaluation and judgment. Topics to be considered include false witnessing, self-deception, akrasia, and the implications of "thick relationships," especially those involving family obligations.

6. Revenge in the Twenty-First Century

Seminar Leaders: Georgia Brown (Cambridge University) and Sara Deats (University of South Florida)

This seminar moves revenge tragedy into the twenty-first century and opens it to new approaches at a time when states and individuals seem to be increasingly motivated by vindictive energy. Issues for consideration include: the function of objects, images, and music; the representation of families, class, race, bodies, memory, history, or the bestial; Protestant and Catholic inflections of revenge; the possibility of revenge comedy; revenge in the light of new work on theater history, satire, classicism, the nature of performance.

7. What Can Scholars Learn from Play Directors? / What Can Directors Learn from Scholars?

Seminar Leader: John Russell Brown (Middlesex University)

As directors bring a play to life on stage for an audience, they have a sustained and questioning interest in its text and theatrical possibilities. The seminar should be able to discuss how scholar and director can benefit from each other's knowledge and experience or whether they occupy separate territories with a "no-go area" between them. Papers should probably focus on one play in two or three productions, or on one director in a series of productions.

8. Shakespeare's Mental Life

Seminar Leaders: Douglas Bruster (University of Texas) and Nicholas Moschovakis

How should we understand Shakespeare's mental life—the play of intellect that pervades his works—after recent developments in the history of Renaissance humanism and pedagogy, biography and bibliography, authorship studies, stylometric analysis, and cognitive criticism, as well as cultural studies of memory and orality in relationship to performance, manuscript, and print? As changing perspectives on mental structures and processes change our own ideas about Shakespeare's plays and poems, how might this affect our classrooms, our criticism, even our theaters?

9. "Womanhood Denies My Tongue": *Lucrece* Revisited

Seminar Leaders: Sheila Cavanagh (Emory University) and Krystyna Kujawska Courtney (University of Łódź)

This seminar explores *The Rape of Lucrece* from the perspective of the twenty-first century, looking at the poem from historicist, modern, presentist, and gendered theoretical positions, including contemporary ideas about rape, ideas on masculinity and femininity, and representations of the poem's themes and motives in films, novels, and art. We welcome papers that treat any aspect of the poem and its afterlife, inviting a re-examination of *Lucrece* in the context of current cultural and theoretical concerns.

10. Shakespeare and the Court

Seminar Leaders: Kevin Curran (Washington and Jefferson College) and Richard Dutton (Ohio State University)

This seminar focuses on Shakespeare and his contemporaries as theater-poets to the courts of early modern England, on seeing them in relation to specific court-genres (masques, entertainments), and on considering how staging plays at court may have affected their surviving texts. We want to consider early modern theater's place in the era's complex culture of praise—including such issues as patronage, pageantry, dedications, eulogies—especially investigating how non-market forms of exchange continued to be important within the increasingly market-based economy.

11. Ephemeral Materials: Embodying Faith on the Early Modern Stage

Seminar Leaders: Jane Hwang Degenhardt (University of Massachusetts, Amherst) and Elizabeth Williamson (Evergreen State College)

This seminar probes the theater's representation of religious themes by exploring the innate tension between the material and the ephemeral that fueled both dramatic performances and religious practices. We welcome papers that address Catholic/Protestant tensions in the drama and also dramatizations of Islam, Judaism, paganism, and other religions. How were the material aspects of theatrical performance—such as props, costumes, and stage directions, but also generic conventions—used to explore the permeable boundary between the sacred and the secular?

12. Working Subjects in Early Modern Drama

Seminar Leader: Michelle M. Dowd (University of North Carolina, Greensboro)

This seminar considers the relationship between work and subjectivity on the early modern stage. In what ways did labor become a subject of inquiry in the drama? To what extent are dramatic representations of working men and women linked to discourses of identity? Papers may explore depictions of work in individual plays; labor networks associated with public theaters and the book trade; connections between work and authorship; relationships between discourses of work and religious, national, gendered, or racial identities.

13. Shakespeare and Sacrifice

Seminar Leaders: William Flesch (Brandeis University) and Christopher Pye (Williams College)

This seminar takes up the problem of sacrifice and self-sacrifice in early modern texts across an array of disciplinary manifestations: political theology; psychoanalysis; anthropology (the scapegoat); evolutionary psychology and game theory ("altruistic punishment"); histories of the subject; economic thought; theories of tragedy, mimesis, and the problem of the aesthetic. At issue will be the economy of sacrifice, the ways such texts may pass beyond such a logic, and what that might imply for conceptions of culture, politics, and representation.

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.

14. Detractors of Shakespeare

Seminar Leaders: Donald Foster (Vassar College) and Zoltán Márkus (Vassar College)

This seminar explores that “horrid crew” of detractors whose Shakespeare “wanted art,” “had no convictions,” “contained subversion,” “died a Papist”—i.e. representatives of a lively tradition of Barddamnation that extends from the 1592 *Groats-worth of Witte* to yesterday’s You-Tube parodies. We invite contributions on specific acts of Bardicide as well as on historical modes and trends of critical practice, therewith to chart Shakespeare’s ever-contested position as a cultural icon and a canonical reference point for our own academic discourse.

15. Shakespearean Scripture: Biblical Contexts for Reception and Transmission

Seminar Leaders: Alan Galey (University of Alberta) and Travis DeCook (University of Alberta)

This seminar investigates how biblical textuality informs the construction of the Shakespearean corpus, emphasizing questions of transmission and reception (rather than religious influences in Shakespeare’s life and works). How have Shakespeare’s cultural role and textual monumentality been conditioned by the Bible? We invite papers on scriptural contexts for Shakespearean reception, editing, and cultural authority. Topics include the influence of biblical editorial and critical traditions, responses to religious change in performance and criticism, and the function of paratext in both traditions.

16. Politics and Bodily Life in Early Modern Drama

Seminar Leaders: Daniel Juan Gil (Texas Christian University) and David Glimp (University of Colorado, Boulder)

This seminar proposes to explore how representations of bodily life—including disease, the passions, eating and sexuality—enable us to rethink traditional accounts of politics. We invite contributions that address questions like: How does Shakespeare represent the political dimensions of bodily life? What happens when discourses of politics confront the non-discursive life of the body? Do early modern sexuality studies have implications for political theory? What is the status of animal life in the political process of defining human nature?

17. Originality and Technology

Seminar Leaders: David B. Goldstein (University of Tulsa) and James J. Marino (Cleveland State University)

This seminar explores links between literary innovation and the technical aspects of writing, printing and publishing, readership, and theatricality. Papers might address questions such as: What did it mean to create new work in the early modern period? How was newness recognized or constructed by Renaissance audiences and critics? How did the development of print and other technologies shape or respond to these issues? The seminar also welcomes considerations of originality and technology in relation to modern notions of innovation.

18. Shakespeare in the Home

Seminar Leaders: Susanne Greenhalgh (Rochester University) and Katherine Scheil (University of Minnesota)

This seminar explores how Shakespeare and his works have been absorbed into the familiar practices, emotional economies, and physical environments of both actual and fictional homes and families in different periods and societies. Papers might focus on the intersection of Shakespeare with ideas of home, family, children, or other domestic concerns, as well as on how Shakespeare’s own domestic and private settings have been constructed, appropriated, or refigured in biographies, novels, poems, plays, films, radio, television, art, and artifacts.

19. “Would I were satisfied!”

Seminar Leader: Heather Hirschfeld (University of Tennessee, Knoxville)

What is enough? What is satisfying? Shakespearean drama takes up the problems of defining fulfillment and commensurability in unique ways and with specific urgencies. Advances in systems of measurement, changes in legal practice, increases in the availability of consumer goods, revisions to theological principles of grace—these developments provide the backdrop for the rethinking in Shakespeare’s time of *satisfacere*: “to make enough.” Papers that address the dramatic representation of concepts of commensurability, compensation, excess, sufficiency, satisfaction, and desert are welcome.

20. Shakespeare and Twentieth-Century Poetry in English

Seminar Leaders: Peter Holbrook (University of Queensland) and Ruth Morse (University of Paris)

This seminar concentrates upon the range of twentieth-century poets writing in English who have engaged with Shakespeare, either as model, as antagonist, or as a subject of criticism. Papers might explore verse drama; or verse criticism; form and style; idelect and archaism; narrative poetry and characterization. At a higher level of abstraction: what have been the cultural politics in this period of poets’ engagement with, or avoidance of, Shakespearean modes, styles, preoccupations?

21. Religion and Economics in Early Modern England

Seminar Leaders: Blair Hoxby (Harvard University) and Aaron Kitch (Bowdoin College)

Early modern debates over currency valuation, foreign exchange, credit, foreign commerce, and the regulation of trade were embedded in religious beliefs and practices, and religious controversies often turned on economic questions about property rights or the “monopolistic” nature of Anglican church government. This seminar will explore the co-involvement of economic and religious discourse and praxis under the Tudors and Stuarts. We invite essays both literary and historical, especially those based on new archival research.

22. Histories and Methodologies

Seminar Leaders: Margaret Jane Kidnie (University of Western Ontario) and William Ingram (University of Michigan)

As editors, theater historians, and performance critics, we “do” history by recovering a fragment of an occasion, arranging it within our account of the past, and presenting it as historical evidence. Are our accounts of the past just an account of our present? Are they more than just rhetoric—or fiction? What are our underlying assumptions about historical method, and where have they come from? Are methodological debates among historians relevant to our work? Seminar members will share some initial reading.

23. Lady Macbeth's Children, Again; Or, The Return of Character Criticism

Seminar Leaders: Yu Jin Ko (Wellesley College) and Michael Shurgot (South Puget Sound Community College)

A century after Bradley, we are witnessing a resurgence of interest in character criticism. More critics of more diverse approaches are finding it relevant again to ask, for example, how many children Lady Macbeth may have had. What does this say about our situation and the state of criticism today? This seminar welcomes papers related to character criticism, from historical and theoretical meditations on the critical practice to essays on Shakespeare and his contemporaries that exemplify the practice.

24. Mediatizing Shakespeare

Seminar Leader: Douglas Lanier (University of New Hampshire)

Shakespearean performance has been profoundly reshaped to fit the protocols of modern mass media: new formats and also new agents in the production of Shakespeare, audiences and dynamics of reception, ideological demands, commercial viability, cross-cultural contact. This seminar addresses Shakespearean performances—on film, TV, radio, audio recordings, or video—in the context of this wider cultural shift. Especially welcome are papers that move beyond the reading of a single example to take a broader perspective on the mediatization of Shakespeare.

25. Flora's Court

Seminar Leaders: Rebecca Laroche (University of Colorado) and Jennifer Munroe (University of North Carolina, Charlotte)

Until recently, the Plant Kingdom has received little consideration in Shakespeare and Renaissance studies outside of symbologies and catalogues. Ecocriticism and cultural materialism have taught us that there is much matter in plants, however, and we must now re-examine the places where botanical material and metaphor meet—on the stage and on the page (frequently between pages). Seminar participants will consider the things that grow in Flora's court and articulate the cultural implications of early modern literary language about plants.

26. "Forms of Life" in Shakespearean Drama

Seminar Leaders: Jacques Lezra (University of Wisconsin, Madison) and Philip Lorenz (Cornell University)

Shakespeare's drama, wrote Samuel Johnson, "exhibit[s] various forms of life"—like the "weary," "dear," "singular," "peculiar," and "calamitous" life found in *Hamlet*. What "forms" govern "life" in Shakespeare's plays? And conversely: What is "life" in Shakespeare, if it is subject to "form"? How must we rethink early modern and contemporary models of sovereignty, politics, persuasion, and epistemology when "life" represented in drama, and the "life" that drama allows us to imagine, are understood as bio-political, theo-political, aesthetic and/or technological productions?

27. Representing Selves: Archive, Theory, Stage

Seminar Leaders: Kathleen Lynch (Folger Shakespeare Library) and Adam Smyth (University of Reading)

Scholarly conclusions about the early modern self are as disparate as the materials and methods of investigation. New sources of autobiographical writing have been recovered while the idea of a unified, stable self has been challenged. Can we bring these strands of investigation into dialogue? What, today, is the status of that conception of the early modern as the period when a new spirit of individualism and introspection was born? Is there a new history of the self to be written?

28. Theatrical Conventions and Conventions of Theater History

Seminar Leader: Lawrence Manley (Yale University)

An exploration of the ways in which conventions, rules, and "normal practices" contributed to interaction, order, creativity, choice, and change in the early modern theater. The seminar welcomes papers on conventions of performance (including conventions of acting and staging), conventions of playhouse practice (including company organization and repertory), conventions that defined the place of theater in English society, and scholarly conventions within the current practice of theater history.

29. Gender and Instruction in Early Modern England

Seminar Leaders: Kathryn R. McPherson (Utah Valley State College) and Kathryn M. Moncrief (Washington College)

This seminar investigates the construction and performance of education both on stage and off. How did early modern documents addressing pedagogical theory and practice (guides, educational tracts, household manuals, life writing, etc.) intersect with gender (of both parent/teacher and child), class, and national identity? In what ways were cultural narratives of parental schooling under pressure? What models of childhood (particularly girls') educability were applied in domestic, religious, and school settings or rehearsed in dramas by Shakespeare and his contemporaries?

30. Shakespearean Procedure

Seminar Leader: Bernadette Meyler (Cornell Law School)

Work on Shakespeare and the law is flourishing, but little research has focused on procedure, the subject of this seminar. Do Shakespearean depictions of procedure represent part of a Habermasian democratization of the public sphere? Do they suggest shared transformations in dramatic and legal epistemologies? Do they carry implications for the relationship between legal and literary form? Participants may consider these and other questions in the context of procedures such as pardoning, deposition, petition, jury trial, testimony, consent, and appeal.

31. Romance on the Early Modern Stage

Seminar Leader: Melissa E. Sanchez (University of Pennsylvania)

This seminar invites papers that analyze the relation between a play's generic strategies and its social, political, aesthetic, and cultural investments. What does it mean to read plays as "romances" as opposed to "tragicomedies" or "problem plays"? How do depictions of women and gender relations change when romance is put on stage? How do allusions to Greek, medieval, or Continental romances shape and signal a play's responses to the emergence of imperialism, colonization, or mercantilism in the early modern period?

32. Shakespeare's "Creation" of Language: Poetry in the World of Play

Seminar Leader: David Schalkwyk
(University of Cape Town)

This seminar uses Wittgenstein's remark that Shakespeare "was perhaps a creator of language rather than a poet" to reconsider Shakespeare's language, poetry, and its work in the theater. It seeks to reconceptualize the relationship between poetic creativity, the givenness of language and its relation to history, and the place that Shakespeare occupies between the early modern period and the place of reading in the wake of the twentieth-century "linguistic turn."

33. *Richard III* Now

Seminar Leaders: James R. Siemon (Boston University) and Jean E. Howard (Columbia University)

Jasper Fforde's imaginary audiences chant, "When is the winter of our discontent?" to provoke *The Richard Show's* beginning: "Now. . . ." How might such relevance square with *Richard III's* vice-like protagonist, *de casibus* plot, melodramatic dramaturgy, Tudor politics; how engage us *now*? Papers may consider the play and its appropriations from any angle and on film, stage, and TV. Some topics: national trauma, religion and politics, embodiment, disability and identity, political voice and silence, bureaucratic violence, performance of gender and class.

34. Domestic Shakespeare

Seminar Leader: Jessica Slights
(Acadia University)

This seminar invites participants to explore the domestic as it relates to drama. How do Shakespeare's plays employ the domestic as a way of knowing the world? How does non-Shakespearean drama engage the domestic as a social or epistemological practice? Have recent studies on sexuality, religious controversy, and material culture changed the way we understand the concept of domesticity in history and in the plays? All approaches to the interplay of drama and the domestic in the period are welcome.

35. Figure, Form, and Color: Race and Genre in Early Modern Literature

Seminar Leader: Elizabeth Spiller
(Florida State University)

How do identity categories intersect with the aesthetic forms representing those categories? This seminar considers how changes in the meanings of racial identity contribute to new forms of literary expression in the visually-oriented culture of early modern Europe. Papers considering the meanings of "kind," "race," and "complexion," historic shifts from genealogy to racialism, and purity and admixture, whether generic or ethnographic, are welcome, as are those emphasizing developments in visual arts, natural philosophy, sciences of the body, and ethnography.

36. Shakespeare's Stationers

Seminar Leader: Marta Straznicky
(Queen's University)

Recent work on the early modern book trade has led to a major reassessment of stationers as agents in the transmission of Shakespeare. Papers are invited on the printers, publishers, and booksellers involved in this process. Beyond the fundamental questions of who published Shakespeare and why, the seminar seeks to explore whether stationers might constitute a new interpretive framework for understanding Shakespeare. All approaches are welcome, including publishing history, editorial theory, cultural studies, book arts, labor history, and materialist criticism.

37. A Plague on Both Your Houses

Seminar Leader: Rebecca Totaro
(Florida Gulf Coast University)

The bubonic plague regularly disrupted literary life in Shakespeare's London. It dictated playhouse schedules and the itineraries of patrons who fled from the city. In response, writers altered their own repertoires; experimented with genres; represented plague literally in plays, poetry, and pamphlets; and used it metaphorically to grapple with issues of contagion and cure, chaos and control, natural disaster and sin. This seminar welcomes broadly theoretical or particularized examinations of these and other aspects of plague-time literature, production, and representation.

38. "Original Practices" in Shakespearean Performance

Seminar Leader: Don Weingust
(Tufts University)

"Original practices" refer to approaches for performing early modern plays that seek to recapture some of the ways of working of Shakespeare and his theatrical contemporaries. They include the use of early modern spaces (or attempted reconstructions), music, costuming, rehearsal approaches, texts, lighting, and expected actor-audience interaction. This seminar seeks to assess the current state of "original practices" performance, to situate "original practices" within their historical and theoretical contexts, and to explore their import for performance and audience reception.

39. Shakespeare's Girls

Seminar Leader: Deanne Williams
(York University)

Where are the girls in Shakespeare? While most of Shakespeare's plays mark the transition from girlhood to womanhood, many scholars contend that girlhood is a modern invention. This seminar examines Shakespeare's representations of girlhood, as well as the importance of girls and constructions of girlhood in Shakespeare performance and criticism. Possible paper topics also include girl actors of Shakespeare; the notion of reading, editing, or re-writing Shakespeare for girls; and girls as the audience (or consumers) of Shakespeare on film.

WORKSHOP

40. Close Reading without Readings

Workshop Leader: Stephen Booth
(University of California, Berkeley)

This workshop invites participants (1) to give meticulous attention to the minute particulars of particular examples of passages from Shakespeare; (2) to analyze those passages without insisting on limiting—or even attempting to limit—their range of consideration to elements that might be useful in formulating an interpretation of—a reading of—the play in question; and (3) to consider the possible value of such analysis to an understanding of why the culture values Shakespeare so highly.

2008 CALL FOR PAPERS

Submit a paper in the SAA's Annual Open Competition. Each year an open competition is held for three paper presentations. Paper submissions for the 2008 meeting must be received in the Shakespeare Association offices by **1 October 2007**. 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.

THE Fairmont DALLAS

The Fairmont Dallas Hotel, dubbed “the Arts District Hotel,” is located in the historic West End District of “Big D.” It first opened its doors in 1969 and, at the time of its completion, was the tallest building in the city. The elegantly furnished guest rooms and suites feature classic Italian style décor. All rooms are equipped with Internet access (a charge of \$12.95 per day applies), two phone lines, coffee maker, ironing board, iron, and hairdryer. (Wireless high speed Internet access is also available on the Lobby Level.) Fairmont guests enjoy Health Club and Spa privileges at the Metropolitan Fitness Center across the street from the hotel. The Fairmont’s premiere restaurant, The Pyramid Grill, is winner of the Travel/Holiday award for fine dining.



Rooms are discounted to \$125 per night for a single or double, with a \$20 charge per additional occupant per day. Rates are guaranteed through 10 February 2008. The current sales and occupancy tax in the city of Dallas is 15% per room per night. A variety of suites is also available. Hotel reservation materials will be included in the January 2008 bulletin.

PLANNING FOR DALLAS

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

The 36th Annual Meeting of the Shakespeare Association of America begins at noon on Thursday, 13 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, 15 March, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2008 issue of the SAA bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and special events. The meeting registration fee of \$100.00, \$75.00 for graduate students, is payable in January, when further information about the conference is published in the next SAA bulletin and on the Association website.



Photo courtesy of Dallas Convention and Visitors Bureau.

Dallas Highlights

Dallas is home to the largest urban arts district in the country. The 2008 conference facility is located near a cluster of shops, Tex-Mex eateries, and nightclubs. Dallas boasts a number of successful professional sports teams as well as a variety of public parks. You can visit Southfork Ranch and quite a few museums, some with uncommon themes.

CONSPIRACY MUSEUM has exhibits on high-profile assassinations and conspiracies surrounding presidents from Lincoln to John F. Kennedy.

CROW COLLECTION OF ASIAN ART contains more than 700 scrolls, paintings, objects of metal and stone, and large architectural pieces from China, Japan, India, and Southeast Asia. Over 300 works are on display in the galleries, including precious jade ornaments, Japanese scrolls, and an eighteenth century sandstone facade.

DALLAS MUSEUM OF ART houses the most extensive collection of African art in the United States. The museum is also home to an extraordinary collection of works by impressionists and other European painters. This museum is one and a half blocks from the conference hotel.

MARY KAY MUSEUM explores the 30-year history of this international company and displays the lavish rewards Mary Kay is known to bestow—diamond bar pins, diamond rings, cars, and the ultimate prize: the Pink Cadillac. Reservations required.

NASHER SCULPTURE CENTER is the first institution in the world dedicated exclusively to the exhibition of modern and contemporary sculpture. Its collection includes more than 300 pieces including works by Calder, de Kooning, Kelly, Matisse, Miro, Picasso, Rodin, and Serra. This museum is one block from the conference hotel.

2008 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 2008 Annual Meeting in Dallas. 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 2007**:

1. A letter, not to exceed two pages, stating the seminar in which the student is enrolled and explaining 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 travel support for graduate students; and amount of funding applicant will receive (if any) toward attendance of the 2008 Annual Meeting.

Letters should be submitted under single cover 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 2008. Students may not receive the award more than twice and are expected to attend the full conference. Only members in good standing are eligible to apply. For more information, contact the SAA offices at 410.455.6788 or <saa@umbc.edu>.

Congratulations to the 2007 Recipients:

Cassandra Amundson (University of New Mexico), Simon Benson (University of Hull), Jason Cohen (University of Wisconsin, Madison), Marisa Rose Cull (The Ohio State University), Tania Demetriou (Cambridge University), Jeff Doty (University of Iowa), Erin Ellerbeck (University of Toronto), Rubin Espinosa (University of Colorado, Boulder), Lara Hansen (University of Nevada, Reno), Unhae Langis (University of Southern California), Katherine R. Larson (University of Toronto), John Miles (Royal Holloway, University of London), Gavin Paul (University of British Columbia), Jami Rogers (University of Birmingham), Virginia Strain (University of Toronto), Gabrielle Sugar (York University), and Elizabeth Zeman (University of Illinois, Urbana-Champaign).

*S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2007

Seminar and workshop registrations are open only to members of the Shakespeare Association of America. SAA membership dues are charged on an academic-year basis, payable now. As shown overleaf, dues are graduated according to annual income. Dues are also payable on the Association website, <www.ShakespeareAssociation.org>.

SAA seminars and workshops are designed to serve as forums for fresh research, shared investigation, and pedagogical experimentation among members with specialized interests and areas of expertise. All involve work circulated and read in advance of the conference. **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 workshops. Those planning to attend as auditors should not submit a seminar pre-registration form now. Conference registration opens in January.

Seminar and workshop enrollments are made on a first-received, first-registered basis, with all registrants required to list first, second, third, and fourth choices. Even those who meet the 15 September registration deadline are not guaranteed their first choices. **Only those members listing four different choices can be assured that their registrations will be processed.** No member may enroll in more than one seminar or workshop. Those who are presenting papers at the meeting may not also hold places in seminars or workshops.

New for 2008: In recent years, the attempt to give as many people as possible their first-choice placements has led to some seminars with twenty-one participants. This can make full participation by all members difficult. **In order to preserve the seminar experience as a forum in which time is available for every member to take part and for all advance work to be discussed, seminar sizes will be capped at fifteen participants.** This change is made on an experimental basis for the 36th Annual Meeting in Dallas.

Seminar and workshop registrations may be completed in three ways: by hard copy detached from this bulletin and mailed to the SAA office; by hard copy faxed to the SAA office; or online at the SAA website. E-mailed registrations cannot be accepted. **Registrants are notified of their seminar assignments in early October by conventional mail.**

Name: _____

Affiliation (if any): _____

Identify four different program choices by program number. Listing fewer than four choices does not result in preferential treatment and will delay processing until October, after initial registrations are completed.

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

Register by **15 September 2007**: (1) Return this form to The Shakespeare Association of America, UMBC, 1000 Hilltop Circle, Baltimore, Maryland 21250. (2) Fax this form to 410.455.1063. (3) Members may complete the online registration form at <www.ShakespeareAssociation.org>.



SHAKESPEARE
ASSOCIATION
OF AMERICA

M EMBERSHIP DUES FORM Academic Year 2007-2008

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 San Diego 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 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 _____

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

OPTIONAL SUBSCRIPTIONS:

- Medieval and Renaissance Drama in England*, Volume 19, \$65.00 _____
- Shakespeare Newsletter* (new renewal), \$15.00 _____
- Shakespeare Studies*, Volume 35, \$55.00 _____
- Shakespeare Survey*, Volume 59, \$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 2008

1. Submit a Paper in the Open Competition
Each year an open competition is held for three paper presentations. Papers submissions for the 2008 meeting must be received in the SAA offices by **1 October 2007**. 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

Members of the Association are 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 2008 seminars and workshops is **15 September 2007**. Only members in good standing (i.e. those who have paid their 2007-08 membership dues) are eligible to register for 2008 sessions. Enrollments are confirmed with a formal letter of invitation in early October. To register, see page 9.

For SAA 2009

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 **18 January 2008**. Only members in good standing are eligible to propose paper sessions, seminars, and workshops for the 2009 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 Dallas in 2008 are ineligible for the program in 2009).

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 2009 Program Planning Committee

Proposals may be submitted to any member of the 2009 Program Planning Committee for an **18 January 2008** deadline. Electronic submissions are preferred.

Diana E. Henderson, Chair

E-Mail dianah@mit.edu

Post Department of Literature
Massachusetts Institute of Technology

Emily C. Bartels

E-Mail emily.bartels@rutgers.edu

Post Department of English
Rutgers University

Elizabeth Hanson

E-Mail hanson@queensu.ca

Post Department of English
Queen's University

Ian Munro

E-Mail imunro@uci.edu

Post Department of Drama
University of California, Irvine

Only members in good standing may submit seminar, workshop, or panel proposals for the 2009 program.

Membership may be renewed on the SAA website at <www.ShakespeareAssociation.org>.

IN MEMORIAM

Gregory W. Bredbeck, Associate Professor of English at the University of California, Riverside, died on 6 February. Bredbeck received his BA from Ohio State University and his PhD from the University of Pennsylvania. At UC Riverside, he taught Renaissance Literature and Queer Studies and served as chair of the Program in Lesbian, Gay, Bisexual, Intersexual, and Transgender Studies. He was the author of *Sodomy and Interpretation: Marlowe to Milton* (1991) and numerous essays on Shakespeare, Marlowe, Milton, Oscar Wilde, 19th century sexologists, E.M. Forster, and 1970s Disco. He was a passionate gay activist throughout his career and in recent years devoted himself to animal rescue and the "culture of the dog." UC Riverside English Department and the Program in LGBT Studies have established the annual Bredbeck Memorial Lecture in Queer Studies. Donations in his memory can be made at <www.development.ucr.edu>. (Please note that gifts must be designated to the Bredbeck Memorial Lecture.)

Don Selwyn, Maori actor and filmmaker, died on 13 April after a long illness. SAA members will recall that Mr. Selwyn screened his film *The Maori Merchant of Venice* at the 2003 Annual Meeting in Victoria. This *Merchant* (2001) marked the first Maori language feature film with English subtitles. Mr. Selwyn was a leading proponent of Maori drama and was a prime mover in encouraging respect for Maori viewpoints and culture in mainstream New Zealand film and television. He received an honorary degree from Massey University in 2002. At the 2003 New Zealand film awards Mr. Selwyn was given a lifetime achievement award, and this year he received an Icon Award from the Arts Foundation of New Zealand. Mr. Selwyn was a founding member of the New Zealand Maori Theatre Trust, created to provide greater opportunities for Maori artists.

JOURNAL DISCOUNTS

SAA members receive deep discounts to the annual journals *Shakespeare Studies*, *Shakespeare Survey*, and *Medieval and Renaissance Drama in England*. To subscribe to these journals or to *Shakespeare Newsletter*, please consult the Membership Dues Form on page 10 of this bulletin or see the SAA website.

from the Johns Hopkins University Press

In 2008, the Johns Hopkins University Press will offer SAA members special subscription discounts to *Shakespeare Quarterly*, the *Shakespeare Bulletin*, and the World Shakespeare Bibliography Online. Information on new discounts and ordering will be available in Fall 2007. For more information please call JHU Press at 1.800.548.1784 or 410.516.6987 (international).



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 2008 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 2007.**

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 2007.**

NEW REGISTRATION POLICY FOR 2008

In recent years, the attempt to place as many people as possible in their first-choice seminars has led to some seminars with twenty-one participants. This can make full participation by all members difficult. In order to preserve the seminar experience as a forum in which time is available for every member to take part and for all advance work to be discussed, seminar sizes will be capped at fifteen participants this year. This change is made on an experimental basis for the 36th Annual Meeting in Dallas. Please submit your registration choices as soon as possible. For more information on seminar and workshop registration, see page 9 of this bulletin.

NOMINATIONS TO OFFICE

The 2008 Nominating Committee is chaired by Trustee Mary Ellen Lamb, who welcomes suggestions at <maryelamb@aol.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 2007**. Nominations will be presented for a general vote in January 2008.

SAA in 2009

To submit proposals for the 2009 program, see guidelines on page 11. **All proposals must be submitted by 18 January 2008.**

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>

