



# SHAKESPEARE ASSOCIATION OF AMERICA

## JANUARY 2010 BULLETIN

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INCLUDED WITH  
THIS BULLETIN

Ballot for SAA Officers  
Deadline: 22 February 2010

The SAA's Thirty-Eighth Annual Meeting will be held in Chicago, Illinois on Easter weekend 2010. Registration is now open for all conference events. Go to the SAA's redesigned website, [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), or to page 11 of this bulletin.

#### ■ THURSDAY, 1 APRIL

- 10:00 a.m. Registration opens.
- 10:00 a.m. Backstage Tour of the Chicago Shakespeare Theater.
- 12:00 noon Book Exhibits open.
- 1:30 p.m. Presentation Sessions: "Women and the Invention of Early Modern Law" and "Understanding the Work and Vitality of Chicago Shakespeare Theater's Art on the World's Stage."
- 3:30 p.m. Film Screening: *Othello: The Tragedy of the Moor*.
- 3:30 p.m. Sixteen Seminars and Two Workshops.
- 6:00 p.m. Opening Reception at the Chicago Cultural Center.

#### ■ FRIDAY, 2 APRIL

- 8:00 a.m. Continental Breakfast for Graduate Students.
- 9:00 a.m. Plenary Presentation: "Person, Property, and Entitlement."
- 11:00 a.m. Presentation Sessions: "Putting Philosophy on Stage: Thinking with Shakespeare" and "Early Modern Erotics."
- 1:00 p.m. Annual Luncheon.
- 3:30 p.m. Sixteen Seminars and One Workshop.
- 6:00 p.m. Performance by the Improvised Shakespeare Company.
- 8:30 p.m. Film Screening: *Mickey B*, with discussion after.

#### ■ SATURDAY, 3 APRIL

- 9:00 a.m. Presentation Sessions: "Feminism and Shakespearean Adaptation" and "Shakespeare and the Extended Mind."
- 11:00 a.m. Presentation Sessions: "Global and Temporal" and "Poetics of Song and Tapestry."
- 1:30 p.m. Presentation Sessions: "Market, Crisis, and Trauma" and "Reading in the Kitchen."
- 3:30 p.m. Film Screening: *Mickey B*.
- 3:30 p.m. Fifteen Seminars and Two Workshops.
- 6:00 p.m. *Shakespeare Encyclopedia* Reception.
- 9:00 p.m. Film Screening: *Othello: The Tragedy of the Moor*.
- 10:00 p.m. The Shakespeare Association / Malone Society Dance.



## LETTER FROM THE PRESIDENT



### OFFICERS OF THE SAA

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Georgetown University

I like to keep busy, but sometimes I get overextended. Last year for instance I was directing two large research projects, being chair of my department, implementing a new “Institute for the Public Life of Arts and Ideas” at my home university, teaching two new courses, writing three grant applications, traveling, presenting, and publishing my work. And there was the email-writing with the thinking taken out. Not even two hours each morning seemed able to stem the tide. I began to lose my zest and even to suffer from a certain malaise. In February, my wife Liane and I went to Havana—a week in the Caribbean sun supposed to bring some relief from the dark cloud I had imposed on myself. But Havana just didn’t do it for me at all. (By the way, I am Canadian, so allowed to holiday in Cuba.) The people were hospitable, good-looking, intelligent, the art and music abundant; but the streets were broken, the vehicles belching toxins, all the sad and emaciated dogs, and people’s houses so run-down and bereft of loveliness that I felt ashamed merely being there as a witness to the city’s poverty. I guess I was just feeling miserable and unable to attend to what was beautiful or worth interest. But one thing I saw did speak powerfully to me. In a storefront art exhibit, I saw a sculpture of a person’s head, the top of the skull excised, and thousands of wires of different colors issuing from the exposed brain and filling a large empty space with their ferocious entanglements. “That’s me!” I said to Liane, “that’s exactly how I feel!” “Let’s go back to the hotel,” she said, “you’ll have a mojito, we’ll look at the sea.”

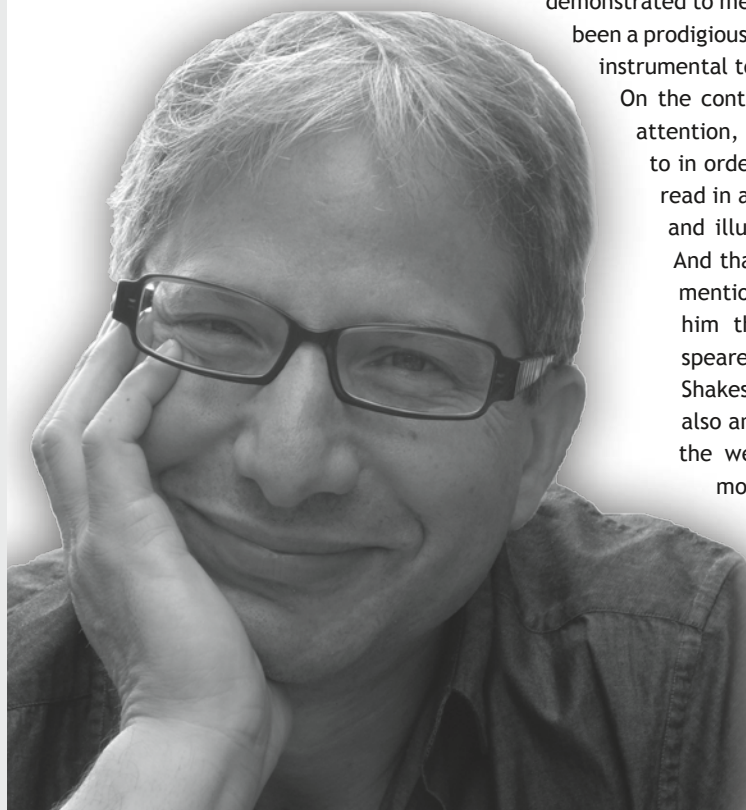
Of course, the busyness of my life is not entirely a bad thing. I have the great good fortune to collaborate with truly wonderful colleagues, and I teach and sometimes collaborate with gifted and committed students. I believe I am making a contribution to the knowledge of the past that will advance our understanding of where we are now. But still, a very high degree of overextension can be alienating and even self-alienating. The worst thing is that I have not been able to read for pleasure and instruction for at least the past seven years. I have to confess that I had come to regard books as instrumental to my research and publication rather than as a kind of conversation partner.

If anything about the busyness of my life resonates with how you live your lives, you will appreciate how wonderful it must feel to me to be on sabbatical leave this year. It is like all those wires that bound me have been cast off and my braincase has been restored and made whole. For the first time in seven years I am able to attend to the books that I read: the writers have something to say and I have time to listen. I am at the Folger Shakespeare Library for part of the year, reading early modern historians, a group of talented and learned individuals (and one consortium) that happens to include Shakespeare. It’s odd to say it, but these drawn-out conversations with old books have given me the gift of a recovered intellectual youthfulness.

In light of this restoration of my zest I have resolved never again to lose sight of the paramount importance of reading, and always to take time to make my writing into a sustained critical dialogue with other

books. For one thing, my experience of reading Raphael Holinshed and his group, Edward Hall, Samuel Daniel, Shakespeare, and others, has demonstrated to me that Shakespeare, who must himself have been a prodigiously busy man, did not in fact regard books as instrumental to the production of new theatrical scripts.

On the contrary, he read with great and penetrating attention, he read far more than he would have had to in order to prepare plays for the theater, and he read in a fully interlocutory way, for both pleasure and illumination and for the voice of the other. And that is the way I resolve to read him, not to mention the books he read and the writings about him that are themselves attentive to Shakespeare’s voice (yes, and also the many voices in Shakespeare). So accordingly I enjoin myself and also anyone who might be too tightly bound into the webwork of the modern academy—have a mojito, look at the sea, and, to quote Shakespeare’s friends and fellow players John Heminge and Henry Condell, “read him therefore, and again, and again.”



*Paul Yachnin*

# CONFERENCE SCHEDULE

## THURSDAY, 1 APRIL

10:00 a.m. to 5:30 p.m.

### Registration

Buses Depart for Backstage Tour of the Chicago Shakespeare Theater  
Advance registration is necessary; numbers are strictly limited. See page 6 for further details.

12:00 noon to 5:30 p.m.

### Book Exhibits

1:30 to 3:00 p.m.

## PRESENTATIONS

■ **Understanding the Work and Vitality of Chicago Shakespeare Theater's Art on the World's Stage**  
Session Organizer: BARBARA GAINES  
Chair: STUART SHERMAN (Fordham University)

BARBARA GAINES (Chicago Shakespeare Theater) and REPRESENTATIVES OF THE CHICAGO SHAKESPEARE THEATER COMPANY

■ **Women and the Invention of Early Modern Law**  
Session Organizer: KAREN CUNNINGHAM  
Chair: SUZANNE GOSSETT (Loyola University Chicago)

KAREN CUNNINGHAM (University of California, Los Angeles)  
Mothers of the Law

THEODORA A. JANKOWSKI (Pennsylvania State University, Wilkes-Barre)  
Patriarchal Law and the Queering of Gender Roles

MIHOKO SUZUKI (University of Miami)  
Daughters of Coke: Brilliana Harley and the Female Levellers

3:30 to 5:30 p.m.

## FILM SCREENING

*Othello: The Tragedy of the Moor*  
Directed by ZAIB SHAIKH (2008)

## SEMINARS AND WORKSHOPS

**Artisanal Knowledge and the Stage**  
Seminar Leaders: DAVID J. BAKER (University of North Carolina) and MARY FLOYD-WILSON (University of North Carolina)

**Gendering Childhood in Shakespeare's England**  
Seminar Leader: JENNIFER HIGGINBOTHAM (Ohio State University)

**Genre and/as Culture**  
Seminar Leaders: MARTINE VAN ELK (California State University, Long Beach) and LLOYD KERMODE (California State University, Long Beach)

**Making History: Archives and Anecdotes**  
Seminar Leader: PAUL MENZER (Mary Baldwin College)

**New Approaches to *Hamlet***  
Seminar Leader: HUGH GRADY (Arcadia University)

**The Publics of the Public Stage, Part One**  
Seminar Leaders: PETER LAKE (Vanderbilt University) and ANDRÁS KISÉRY (City College, New York)

**Reading Faces and Bodies on the Early Modern Stage**  
Seminar Leaders: SIBYLLE BAUMBACH (Giessen University) and MICHAEL NEILL (University of Auckland)

**Shakespeare 2.0**  
Workshop Leader: KATHERINE ROWE (Bryn Mawr College)

**Shakespeare and Medieval Poetry**  
Seminar Leaders: STEELE NOWLIN (Hampden-Sydney College) and DAN BREEN (Ithaca College)

**Shakespeare and Race**  
Seminar Leaders: VIRGINIA MASON VAUGHAN (Clark University) and BRINDA CHARRY (Keene State College)

**Shakespeare and Social Neuroscience**  
Seminar Leaders: PAUL BUDRA (Simon Fraser University) and KIRSTEN USZKALO (Simon Fraser University)

**Shakespeare and the Perverse**  
Seminar Leader: ERIC S. MALLIN (University of Texas, Austin)

**Shakespeare without Chairs: Open-Space Pedagogies, Part One**  
Workshop Leaders: CAROL RUTTER (University of Warwick) and JONATHAN HERON (University of Warwick)

**Shakespearean Comedy: The Trade in Words**  
Seminar Leader: WES FOLKERTH (McGill University)

**The Shakespearean Immaterial**  
Seminar Leader: JAMES A. KNAPP (Eastern Michigan University)

**Shakespearean Theatrical Reconstructions**  
Seminar Leader: FARAH KARIM-COOPER (Shakespeare's Globe)

**Shakespeare's Female Icons**  
Seminar Leader: FRANCESCA ROYSTER (DePaul University)

**Textual Collection in Shakespeare's England**  
Seminar Leader: LEAH KNIGHT (Brock University)

6:00 to 8:00 p.m.

## OPENING RECEPTION

### The Chicago Cultural Center

Open to all registrants for the 38th Annual Meeting and their guests. For security reasons, each guest must have an SAA name tag; see page 11 of this bulletin.

# FRIDAY, 2 APRIL

8:00 a.m. to 6:00 p.m.

Registration

Book Exhibits

8:00 to 9:00 a.m.

Continental Breakfast for Graduate Students  
Hosted by the Trustees of the SAA.

9:00 to 10:30 a.m.

## PLENARY PRESENTATION

■ **Person, Property, and Entitlement**  
**Session Organizer:** AMANDA BAILEY  
(University of Connecticut)  
**Chair:** COPPÉLIA KAHN (Brown University)

KATHARINE EISAMAN MAUS (University of Virginia)  
Princes and Prodigals

LAURIE SHANNON (Northwestern University)  
The Law's First Subjects: Human Authority  
and Animal Entitlement in Early Modernity

LUKE WILSON (Ohio State University)  
When the Thing is the Use of the Thing, and  
When It's Not

11:00 a.m. to 12:30 p.m.

## PRESENTATIONS

■ **Putting Philosophy on Stage:  
Thinking with Shakespeare**  
**Session Organizer and Chair:**  
HENRY S. TURNER (Rutgers University)

PAUL A. KOTTMAN (The New School)  
Tragic Conditions in Shakespeare

MICHAEL WITMORE  
(University of Wisconsin, Madison)  
Shakespeare, Sensation, and Renaissance  
Existentialism

JULIA REINHARD LUPTON  
(University of California, Irvine)  
Hospitality and Risk in *The Winter's Tale*

■ **Early Modern Erotics**  
**Session Organizers:** WILL FISHER and  
VALERIE TRAUB  
**Chair:** JAMES KEARNEY  
(University of California, Santa Barbara)

JENNIFER PANEK (University of Ottawa)  
He-whores and the Masculinity of Sexual  
Performance

WILL FISHER (Lehman College CUNY)  
"Love's Wealthy Crope of Kisses": Tongue  
Kissing and the History of Sexuality

VALERIE TRAUB (University of Michigan)  
Shakespeare's Sex

1:00 to 3:00 p.m.

## ANNUAL LUNCHEON

Presiding: PAUL YACHNIN (McGill University)  
Open to all registrants for the 38th  
Annual Meeting. To purchase a ticket  
for your guest's luncheon, see page 11  
of this bulletin.

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

**Becoming Indian in  
Early Modern Writing**  
**Seminar Leader:** JONATHAN GIL HARRIS  
(George Washington University)

**Marlowe and Shakespeare**  
**Seminar Leaders:** SARAH K. SCOTT  
(Mount St. Mary's University)  
and M.L. STAPLETON (Indiana University-Purdue  
University, Fort Wayne)

**New Variations in Texts and Editing**  
**Seminar Leader:** GABRIEL EGAN  
(Loughborough University)

**Performance is History:  
Intertheatricality, Part One**  
**Seminar Leader:** WILLIAM N. WEST  
(Northwestern University)

**The Publics of the Public Stage,  
Part Two**  
**Seminar Leaders:** PETER LAKE  
(Vanderbilt University) and ANDRÁS KISÉRY  
(City College, New York)

**Resituating Romance:  
Comparative Contexts**  
**Seminar Leader:** LAUREN SHOHEIT  
(Villanova University)

**Shakespeare among the Professors**  
**Seminar Leader:** ANDREW MURPHY  
(University of St. Andrews)

**Shakespeare and Cheap Print**  
**Seminar Leader:** SIMONE CHES  
(Wayne State University)

**Shakespeare and Donne**  
**Seminar Leaders:** JUDITH H. ANDERSON  
(Indiana University) and JENNIFER C. VAUGHT  
(University of Louisiana, Lafayette)

**Shakespeare and Emotional  
Realism on the Modern Stage**  
**Seminar Leaders:** ROBERTA BARKER  
(Dalhousie University) and CARY M. MAZER  
(University of Pennsylvania)

**Shakespeare and Global Capitalism**  
**Seminar Leaders:** MARCELA KOSTIHOVÁ  
(Helsinki University) and NIKOLAI ZAKHAROV  
(Moscow Institute for the Humanities)

**Shakespeare and World Cinema**  
**Seminar Leader:** MARK THORNTON BURNETT  
(Queen's University, Belfast)

**Shakespeare, Language, and Change**  
**Seminar Leader:** ALYSIA KOLENTSIS  
(Stanford University)

**Shakespeare without Chairs:  
Open-Space Pedagogies, Part Two**  
**Workshop Leaders:** CAROL RUTTER  
(University of Warwick) and JONATHAN HERON  
(University of Warwick)

**Ties that Bind: Queering  
Shakespearean Social Contracts**  
**Seminar Leaders:** KATHERYN SCHWARZ  
(Vanderbilt University) and JULIE CRAWFORD  
(Columbia University)

**What is the History Play? Part One**  
**Seminar Leader:** BRIAN WALSH  
(Yale University)

**The Word against the Word:  
Shakespeare and Scripture**  
**Seminar Leader:** JOHN PARKER  
(University of Virginia)

6:00 to 7:00 p.m.

## PERFORMANCE

**The Improvised  
Shakespeare Company**  
See page 7 for further details.

8:30 to 10:30 p.m.

## FILM SCREENING

**Mickey B**  
Directed by TOM MAGILL for the EDUCATIONAL  
SHAKESPEARE COMPANY (2006)  
Post-Screening Discussion led by  
MARK THORNTON BURNETT (Queen's  
University, Belfast) and AMY SCOTT-DOUGLASS  
(Georgetown University)

# SATURDAY, 3 APRIL

9:00 to 10:30 a.m.

## PRESENTATIONS

### ■ Feminism and Shakespearean Adaptation

**Session Organizer:** CELIA R. DAILEADER

**Chair:** ANDREW JAMES HARTLEY  
(University of North Carolina, Charlotte)

CELIA R. DAILEADER (Florida State University)  
Kissing a Negress: Racial Hermaphroditism in Virginia Woolf's *Orlando*

JENNIFER DROUIN (University of Alabama)  
Nationalism, Feminism, and the Politics of Recognition in Normand Chaurette's *The Queens*

MELISSA J. JONES (Eastern Michigan University)  
Alter Egos/Alter Eros: Shakespeare and Henry VIII in Popular Culture

### ■ Shakespeare and the Extended Mind

**Session Organizer:** GAIL KERN PASTER

**Chair:** LINDA CHARNES (Indiana University)

JOHN SUTTON (Macquarie University)  
Embodied Cognition in the Time of Shakespeare: Ghost Gestures and Anachronic Traces

EVELYN TRIBBLE (University of Otago)  
Cognitive Ecologies and the Extended Mind in Early Modern England

GAIL KERN PASTER (Folger Shakespeare Library)  
Seeing the Spider: Cognition and Jealousy in *The Winter's Tale*

9:00 a.m. to 12:00 noon

## WORKSHOP FOR TEACHERS

**Workshop Leaders:** ROBERT YOUNG and MICHAEL LOMONICO (Folger Shakespeare Library)

Open to all registrants for the 38th Annual Meeting and their guests.

11:00 a.m. to 12:00 noon

## PRESENTATIONS

### ■ Global and Temporal

**Session Organizers:** MEMBERS OF THE OPEN SUBMISSIONS COMMITTEE FOR 2010

**Chair:** RUTH MORSE (University of Paris)

BARBARA SEBEK (Colorado State University)  
"Wine and sugar of the best and fairest": Canary and the Canaries in Windsor

ERIC V. SPENCER (College of Idaho)  
Faith, Finitude, and Philosophy:  
A Hermeneutic *Winter's Tale*

■ Poetics of Song and Tapestry  
**Session Organizers:** MEMBERS OF THE OPEN SUBMISSIONS COMMITTEE FOR 2010  
**Chair:** MARION O'CONNOR  
(University of Kent, Canterbury)

JOHN H. ASTINGTON (University of Toronto)  
Venus in Silks

ANDREW MATTISON (University of Toledo)  
Literary Listening: Shakespeare, Pater, and Poetic Song

1:30 to 3:00 p.m.

## PRESENTATIONS

### ■ Market, Crisis, and Trauma

**Session Organizer:** DONALD HEDRICK

**Chair:** JEAN E. HOWARD (Columbia University)

DOUGLAS BRUSTER (University of Texas, Austin)  
Shakespeare and Representational Inflation

VALERIE FORMAN  
(University of Colorado, Boulder)  
Developing New Worlds: Crises of Neoliberalism in the Seventeenth Century?

DONALD HEDRICK (Kansas State University)  
Something for Nothing/Nothing for Something: Theater, Market Trauma, and the Cultural Logic of Early Modern Entertainment Value

### ■ Reading in the Kitchen

**Session Organizer:** DIANE PURKISS

**Chair:** NINA LEVINE  
(University of South Carolina)

JOAN FITZPATRICK (Loughborough University)  
Shakespeare and the Language of Food: Discoveries and Conclusions

DIANE PURKISS (Keble College Oxford)  
Why is Bread so Distressful?

KEN ALBALA (University of the Pacific)  
The Tudor Kitchen as Theater: Translating Cooking Texts into Food Performance

3:30 to 5:30 p.m.

## FILM SCREENING

### *Mickey B*

Directed by TOM MAGILL for the EDUCATIONAL SHAKESPEARE COMPANY (2006)

## SEMINARS AND WORKSHOPS

### Close Reading without Readings

**Workshop Leader:** STEPHEN BOOTH  
(University of California, Berkeley)

### The Common

**Seminar Leader:** CAROLYN SALE  
(University of Alberta)

### Developing Performance Activities for Teaching *Measure for Measure*

**Workshop Leader:** EDWARD L. ROCKLIN  
(California State Polytechnic University, Pomona)

### The Great Critics?

**Seminar Leader:** RICHARD STRIER  
(University of Chicago)

### Law and Marriage

**Seminar Leader:** LOREEN L. GIESE  
(Ohio University)

### *A Midsummer Night's Dream:* Early Modern Contexts

**Seminar Leader:** PETER HOLLAND  
(University of Notre Dame)

### Performance is History:

*Intertheatricality, Part Two*  
**Seminar Leader:** WILLIAM N. WEST  
(Northwestern University)

### Renaissance Posthumanism

**Seminar Leaders:** JOSEPH CAMPANA  
(Rice University) and SCOTT MAISANO  
(University of Massachusetts, Boston)

### Shakespeare and Systems of Rehearsal

**Seminar Leaders:** CHRISTIAN M. BILLING  
(University of Hull) and ADAM J. LEDGER  
(University of Hull)

### Shakespeare and the Cultures of Commemoration

**Seminar Leaders:** TON HOENSELAARS  
(Utrecht University) and CLARA CALVO  
(University of Murcia)

## Shakespeare and the New Media

**Seminar Leaders:** DAVID LEE MILLER  
(University of South Carolina) and DOUG RESIDE  
(Maryland Institute of Technology in the  
Humanities)

## Shakespeare: Immigrants and Aliens

**Seminar Leaders:** RUBEN ESPINOSA  
(University of Texas, El Paso) and DAVID RUITER  
(University of Texas, El Paso)

## Shakespeare in Transit

**Seminar Leader:** ROBERT SHAUGHNESSY  
(University of Kent)

## Shakespeare's Sonnets in Context

**Seminar Leader:** DYMUNA CALLAGHAN  
(Syracuse University)

## Staging the Blazon

**Seminar Leaders:** DEBORAH UMAN  
(St. John Fisher College) and SARA MORRISON  
(William Jewell College)

## Who Hears? Shakespeare's Stage and Screen Audiences

**Seminar Leaders:** LAURY MAGNUS  
(United States Merchant Marine Academy)

## What is the History Play? Part Two

**Seminar Leader:** BRIAN WALSH  
(Yale University)

**6:00 to 7:00 p.m.**

## RECEPTION

Sponsored by *The Shakespeare Encyclopedia:  
Life, Words, World, and Legacy*

**9:00 to 11:00 p.m.**

## FILM SCREENING

*Othello: The Tragedy of the Moor*  
Directed by ZAIB SHAIKH (2008)

**10:00 p.m. to 1:00 a.m.**

## THE SAA / MALONE SOCIETY DANCE

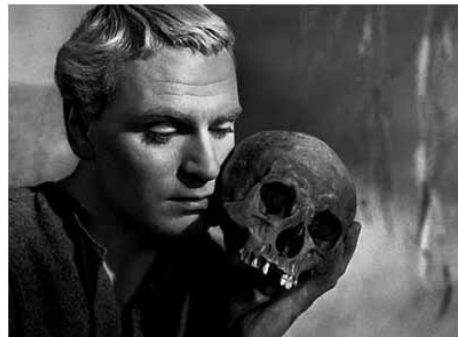
Open to all registrants for the 38th Annual Meeting and their guests. Tickets may be reserved on page 11 of this bulletin or may be purchased at the door.



Above: The Newberry Library of Chicago

**Wednesday, 7:30 to 10:30 p.m.**  
**Play Reading: Q1 *Hamlet***

*Shakespeare Bulletin* is pleased once again to host a pre-conference event. Early arrivers are welcome to gather at Timothy O'Tooles Pub (622 North Fairbanks Court; see <http://www.timothytooles.com/map.html>). Light refreshments will be provided, and there will be a cash bar. All in attendance will be invited to join in an informal reading of the first (1603) quarto of *Hamlet*.



**Thursday, 10:00 a.m. to 1:00 p.m.**  
**Backstage at the Chicago Shakespeare Theater**

In honor of our visit, the Chicago Shakespeare Theater offers SAA members the chance for a behind-the-scenes look. Buses depart the SAA conference hotel at 10:00 a.m. for a tour of the 500-seat thrust-stage theater, the 200-seat black box theater, backstage areas, and the rehearsal hall. A question-and-answer session with such key company members as the production manager, the casting

director, and the director of education follows. After a sneak peek at a tech rehearsal, SAAers will be returned to the hotel in time for the 1:30 p.m. presentation sessions (one featuring CST artistic director Barbara Gaines). The Chicago Shakespeare Theater won the 2008 Tony Award for Regional Theater.

Attendance is strictly limited. The ticket price of \$15.00 covers bus transportation and a box lunch; see the conference registration form on page 11.

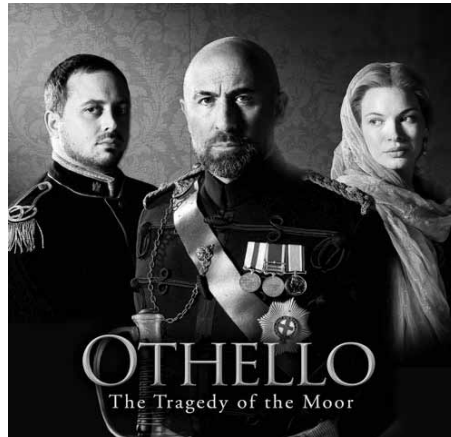
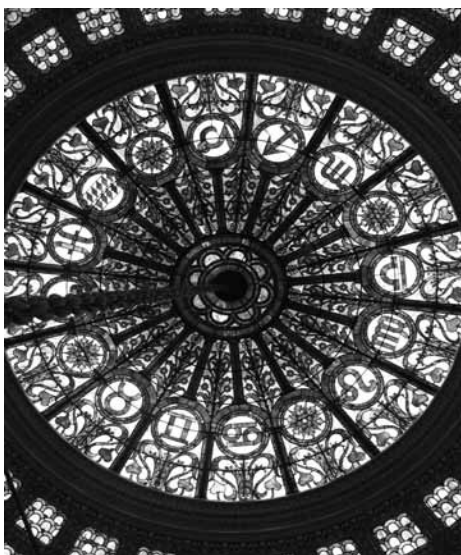


# ASSOCIATED EVENTS

*Thursday, 6:00 to 8:00 p.m.*  
**Opening Reception at the  
Chicago Cultural Center**

Chicago's first circulating library of 300 volumes was established in 1834. In 1871 the city collection, grown to 30,000 books, was destroyed by fire. British authors and statesmen were among those who sent replacements, and in 1872 the Chicago Public Library was founded with 8,000 books stored in an old water tank. Many volumes had been autographed by their donors: Queen Victoria, John Stuart Mill, Charles Darwin, Robert Browning, John Ruskin, and Alfred Lloyd Tennyson. By 1891, Chicago had the largest library system in the United States. When ground was broken for a new home for the collection, prominent rabbi Emil G. Hirsch likened Chicagoans to ancient Egyptians who, after years of wandering, had finally reached the promised land. The beaux-arts building, designed by the Boston firm of Shepley, Rutan, and Coolidge, opened in 1897. In 1977 the library was relocated but the building was saved. Now listed on the National Register of Historic Places, it features rare marbles and mosaics and the world's largest Tiffany stained-glass dome (see below), valued at \$35 million.

The Center's Preston Bradley Hall is the site of the Opening Reception for the 2010 SAA meeting. The reception is open to all registrants and their guests. For security reasons, each registrant and each guest must have an SAA name tag; see page 11 of this bulletin.



*Thursday, 3:30 to 5:30 p.m.*  
*Saturday, 9:00 to 11:00 p.m.*  
**Screening: *Othello:  
The Tragedy of the Moor***

This adaptation, written by Zaib Shaikh and Matthew Edison and directed by Shaikh, features an all-Canadian cast, with Carlo Rota as Othello, Matthew Deslippe as Iago, and Christine Horne as Desdemona (see above). Many of the actors have worked with the Stratford Festival of Canada. The film was originally shown on the CBC in 2008.



*Friday, 6:00 to 7:00 p.m.*  
**The Improvised Shakespeare  
Company**

Members of this improv troupe make new Shakespeare every night they perform. They will canvas the audience of SAA members for the play title that will inspire an hour of power struggles, star-crossed lovers, disguised rulers, mischievous sprites, energetic sword-play, and off-the-cuff poetry—rhyming couplets and all. Open to all registrants for the Thirty-Eighth Annual Meeting and their guests.

*Friday, 8:30 to 10:30 p.m.*  
*Saturday, 3:30 to 5:00 p.m.*  
**Screening: *Mickey B***

This adaptation of *Macbeth*, directed by Tom Magill for the Educational Shakespeare Company in 2006, stars inmates of Northern Ireland's Maghaberry Prison (see below). It is the first-ever feature film made by and starring prisoners in a maximum-security facility. In the wake of protests by victims' rights groups, the film was embargoed for three years.



## Shakespeare at the Newberry

To welcome the SAA, the Newberry Library (see left, above) will mount a spotlight exhibit focusing on Shakespeare onstage. Early quartos and folios will not be on display; they will remain available for consultation in the Newberry reading rooms. To make best use of a research visit to the Newberry, consult their new online catalogue via [www.newberry.org](http://www.newberry.org). With more than 1.5 million books on the history and culture of western Europe and the Americas, with 5 million manuscript pages that include illuminated medieval works, and with 500,000 rare early maps, the Newberry Library is an important resource for SAA members. Reading Rooms are open Tuesday through Friday 9:00 a.m. to 5:00 p.m. and Saturday from 9:00 a.m. to 1:00 p.m. The Exhibit Gallery is open Monday, Friday, and Saturday from 8:15 a.m. to 5:00 p.m.; Tuesday, Wednesday, and Thursday from 8:15 a.m. to 7:30 p.m.

## THE HYATT REGENCY CHICAGO

The Four Diamond Hyatt Regency Chicago is located on the Chicago River, just a mile-and-a-half from the famous Sears Tower (new home of the Skydeck, the largest observatory in Chicago), at the south end of the "Magnificent Mile" of shopping along Michigan Avenue, and near the fabulous new Millennium Park. The "Magnificent Mile" features Macy's, Bloomingdale's, Neiman Marcus, Saks Fifth Avenue and 450 other shops. Millennium Park is home to Frank Gehry-designed Jay Pritzker Pavilion.



Guest rooms are equipped with irons and ironing boards, hairdryers, coffee makers, and 37-inch plasma televisions with cable and movie channels. The hotel's state-of-the-art fitness center is available to Hyatt guests exclusively twenty-four hours a day. The hotel also has complimentary wireless internet in the lobby, gift shop, and valet parking.

Rooms are discounted to \$129.00 per night for a single or double; these rates are guaranteed through 2 March on a space-available basis. The current sales and occupancy tax in Chicago is 15.4%.

Please make your reservation directly with the hotel at 312.565.1234 or visit the direct link to Hyatt for our event at [https://resweb.passkey.com/Resweb.do?mode=welcomе\\_gi\\_new&groupID=1512836](https://resweb.passkey.com/Resweb.do?mode=welcomе_gi_new&groupID=1512836). Or visit our website at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org) for more information about booking a room for our event at the Hyatt.

For more information about the Hyatt Regency Chicago, please visit [www.chicagoregency.hyatt.com](http://www.chicagoregency.hyatt.com).

## ■ GETTING THERE

Chicago is served by two airports, Chicago O'Hare International Airport (ORD) and Chicago Midway Airport (MDW). Driving directions, parking information, and ground transportation details, including prices, can be found at <http://www.chicagoregency.hyatt.com/hyatt/hotels/services/index.jsp>. The hotel does not provide shuttle service to any of the airports. For shuttle service to and from the hotel and airport contact GO Airport Express at 888.284.3826 or online at [www.airportexpress.com](http://www.airportexpress.com).

## ■ CHILD CARE

The Concierge of the Hyatt Regency Chicago recommends American Childcare Providers; to arrange babysitting during the conference call 312.644.7300.

## ■ ROOM SHARE

To help reduce lodging expenses, the SAA assists members seeking roommates at the conference facility. Please send an e-mail to [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu) with your dates and requirements.

## ■ DINING

Restaurants in the Hyatt Regency include Stetson's Chop House, an upscale restaurant reminiscent of turn-of-the-century Chicago open Monday through Saturday for dinner; The BISTRO at 151, open for breakfast and lunch featuring a daily breakfast buffet of American and Mediterranean cuisine; an Irish pub, Daddy O's Pub, open for dinner; the larger than life bar, BIG Bar, open for lunch and dinner; and a coffee shop, J's Express, open 24 hours a day. For information about popular local restaurants visit <http://chicago.menupages.com/>.

## ■ OTHER ATTRACTIONS

### SEARS TOWER SKYDECK

Known as one of Chicago's biggest attractions, the Skydeck at the Willis Tower will be open to the public between 9:00 a.m. and 10:00 p.m. At 1,353 feet, the Skydeck is the highest observatory in Chicago. For more information please visit <http://www.theskydeck.com/hours.asp>.

### THE ART INSTITUTE OF CHICAGO

The Modern Wing of the Art Institute of Chicago opened on 16 May 2009 (see below). It provides a home for the museum's collection of modern European painting and sculpture, contemporary art, architecture and design, and photography.

While the SAA conference is being held in Chicago there will be three exhibits on display at the Art Institute of Chicago, "Modern in America: Works on Paper, 1900-1950s," "The Books of Mikhail Karasik," and "Matisse: Radical Invention, 1913-1917." For more information please visit <http://www.artic.edu/aic/>.

### THEATER EVENTS

The Steppenwolf Theater will be presenting Samuel Beckett's *Endgame* beginning 1 April and being performed through the conference weekend. For more information please visit <http://www.steppenwolf.org/boxoffice>. The Goodman Theatre will be showing the world premiere of *A True History of the Johnstown Flood*. For more information visit <http://www.goodmantheatre.org/ticketing/calendar/index.aspx>.

For other events and attractions, consult [www.choosechicago.com](http://www.choosechicago.com)

Below, the Chicago Art Institute's new Modern Wing.





# MEETING PROTOCOLS

## Program Planning for SAA 2011

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Program Planning for the 39th Annual Meeting will take place during the Chicago conference. Proposals are now welcome for panels, seminars, and workshops. Only members in good standing for 2009-10 are eligible to submit proposals for 2011. No one may take a major role as a paper presenter, seminar leader, or workshop leader at two consecutive meetings.

### Conference Participation

#### For Seminars and Workshops

SAA seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical and technological experimentation among members with specialized interests and areas of expertise. Each program requires advance work on the part of its members, and this work, which may include papers, bibliographies, exercises, and other exchanges, must be duplicated and circulated to the program's full membership for receipt by 19 February 2010.

It is assumed that seminars and workshops will be conducted as gatherings of professional colleagues, in an atmosphere of shared respect, and with balanced concern for both individual contributions and corporate endeavors. SAA policy is that all seminar and workshop members are entitled to receive comments on and discussion of their work, assuming that work has been submitted by the deadline and has been circulated to other members of the group. Every member of a seminar or workshop should be given a chance to speak, and no one should be allowed to monopolize the conversation. Auditors are permitted to join the discussion only when invited to do so by the seminar or workshop leader(s), and then only for the last twenty or thirty minutes of the session, at the discretion of the leader(s).

Meeting participants should treat all work-in-progress with the utmost respect. No paper should be circulated outside the seminar membership without the author's permission. In future publication, acknowledgment of another participant's paper is incumbent upon its user, whether or not the paper has subsequently been published. Permission must be secured for any quoted material.

#### For Paper Sessions

SAA paper sessions are intended to present new research, discoveries, interpretations, and analyses to the membership at large. SAA policy provides time at the conclusion of each session for brief comments and questions from the audience. As a general rule, the chair of a session will speak for no longer than five minutes. In a three-paper session, each presenter will speak no longer than twenty minutes.

### Conference Registration

#### For SAA Members

All current members of the Shakespeare Association are welcome to register for the 38th Annual Meeting in Chicago.

SAA membership dues are assessed by the academic year and were payable in Fall, 2009. Membership may be renewed or initiated online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org). Only those who are members in good standing—i.e., paid members for 2009-10—may subscribe to journals at the SAA's discounted rates, vote in the 2010 election, and register for and attend the 2010 Meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in Chicago, as well as book exhibits, the Opening Reception on Thursday evening, the Annual Luncheon on Friday, the Improvised Shakespeare performance on Friday, the *Shakespeare Encyclopedia* reception on Saturday, film screenings, and coffee breaks.

The Meeting Registration Form should be either (1) completed online at our website, [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org) or (2) detached from this bulletin, completed, and mailed or faxed to the SAA office.

#### For Guests of SAA Members

Guests or registered members are welcome at all paper sessions, film screenings, the Improvised Shakespeare performance, coffee breaks, and receptions. To attend the Opening Reception, each guest must have an SAA name tag, available without charge. To attend the Annual Luncheon, guests must purchase luncheon tickets. To register a guest with the SAA, see page 11 of this bulletin.

#### The Conference Hotel

Reservations for the Hyatt Regency Chicago Hotel cannot be made with the SAA office. They must be made with the hotel directly. See the facing page of this bulletin for more information.

#### For Paper Sessions

Session proposals may come from potential speakers or session chairs and should include a roster of speakers; their brief biographies; and titles and descriptions for all papers. Papers must represent original work. Most panels have three twenty-minute speakers, but variations on this format are also welcome. Paper panels may include graduate students. Where the session proposer is a paper presenter, the Trustees reserve the right to appoint session chairs.

#### For Seminars and Workshops

Seminars 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) and should include: a program title; an 80-word paragraph modeled on the brief announcements in past bulletins (archived on the SAA website); further description of the objectives, issues, topics, and questions that will be addressed; 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.

#### Deadline for Proposals: 1 March 2010

Only SAA members in good standing are eligible to submit proposals. These should be sent to a member of the Program Committee:

HEATHER JAMES (Chair; University of Southern California) [hjames@usc.edu](mailto:hjames@usc.edu)

MICHAEL DOBSON (Birkbeck College, University of London) [m.dobson@bbk.ac.uk](mailto:m.dobson@bbk.ac.uk)

HEIDI BRAYMAN HACKEL (University of California, Riverside) [heidib@ucr.edu](mailto:heidib@ucr.edu)

VALERIE WAYNE (University of Hawai'i) [vwayne@hawaii.edu](mailto:vwayne@hawaii.edu)

ADAM ZUCKER (University of Massachusetts, Amherst) [azucker@english.umass.edu](mailto:azucker@english.umass.edu)

## IN MEMORIAM

**Camille Wells Slight**s was born in Omaha, Nebraska and received her B.A. and M.A. from the University of Nebraska at Omaha. She completed the Ph.D. at Cornell University in 1967. She taught at the University of Illinois, New York University, and Carroll College before joining the faculty of the University of Saskatchewan in 1973. Her publications include *The Casuistical Tradition in Shakespeare, Donne, Herbert, and Milton* (1981) and *Shakespeare's Comic Commonwealths* (1993). In 1993 she won the John Donne Society Award for Distinguished Publication in Donne Studies. The study of Shakespeare was a family affair for her; she is survived by her husband William W.E. Slight, who also taught Renaissance literature at the University of Saskatchewan, and by her daughter Jessica Slight, a Shakespearean at Acadia University. Camille Wells Slight died on 8 July 2009 in Wolfville, Nova Scotia.

**Barbara D. Palmer** was born in Pittsburgh, Pennsylvania, taught at Chatham College in Pennsylvania, and then was appointed Dean of the Faculty at the University of Mary Washington. After retirement, she was affiliated with Mary Baldwin College. An influential member of the executive board of the Records of Early English Drama project, Barbara Palmer founded REED-USA at Mary Baldwin. The REED volumes on Derbyshire and Yorkshire West Reading, which she co-edited with her husband John M. Wasson, were in an advanced state of research at her death and will be completed as she planned. She was a loyal member of the SAA's theater archives group and led an SAA seminar ("Jog on, jog on") at the 2009 conference. She died of lung cancer on 15 September.

A prize for the best new essay in early drama studies has been established in her name: the Barbara D. Palmer Award, administered through the Medieval and Renaissance Drama Society.

**Richard Louis Levin**, Professor Emeritus of English at Stony Brook University, taught at Stony Brook for 37 years. In retirement he remained prodigiously prolific. His many publications include *The Multiple Plot in English Renaissance Drama* (1971), which won the Explicator Award for the "best book published" that year "in the field of English or American Literature"; *New Readings vs. Old Plays: Recent Trends in the Interpretation of English Renaissance Drama* (1982); and *Looking for an Argument: Critical Encounters with the New Approaches to the Criticism of Shakespeare and his Contemporaries* (2003). He held Guggenheim and National Humanities Center fellowships, as well as a Fulbright award to teach at Tel Aviv University. Richard Levin died of pancreatic cancer on 30 October at the age of 87.

## MEMBERSHIP BENEFITS: BOOKS

*Oxford University Press* maintains a dedicated site for the SAA that highlights OUP books of special interest to SAA members. It also provides deep discounts on purchase prices: 30% off the list price for frontlist titles and up to 80% off for backlist titles. Click on the link "Academic Press Discounts" under the "Membership" tab at the SAA website, [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

**New Variorum Shakespeare Editions:** SAA members receive a 20% discount on all New Variorum Shakespeare editions. Go to [www.mla.org/store/CID38](http://www.mla.org/store/CID38). Enter promotional code AVON at checkout.

## MEMBERSHIP BENEFITS: JOURNALS

**Medieval and Renaissance Drama in England:** list price \$80.00, SAA price \$65.00 (a discount of 19%). To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

**Shakespeare Bulletin:** list price \$35.00, SAA price \$29.75, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at [www.press.jhu.edu/journals/special\\_offers.html](http://www.press.jhu.edu/journals/special_offers.html); by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

**Shakespeare Newsletter:** Subscriptions are \$15.00 per year. To subscribe to this quarterly journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

**Shakespeare Quarterly:** list price \$40.00, SAA price \$34.00, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at [www.press.jhu.edu/journals/special\\_offers.html](http://www.press.jhu.edu/journals/special_offers.html); by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

**Shakespeare Studies:** list price \$60.00, SAA price \$55.00, a discount of 8%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

**Shakespeare Survey:** list price \$95.00, SAA price \$55.00, a discount of 42%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

**The World Shakespeare Bibliography Online:** list price \$80.00, SAA price \$68.00, a discount of 15%. Subscription orders should be placed directly with The Johns Hopkins University Press, online at [www.press.jhu.edu/journals/special\\_offers.html](http://www.press.jhu.edu/journals/special_offers.html); by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

Bundle *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, and receive a 30% discount on all three. List price \$155.00, SAA price \$108.50.

## GRADUATE STUDENT MEMBERS

The Shakespeare Association of America takes pleasure in welcoming advanced graduate students to its membership. Seminars and workshops are appropriate for those in the later stages of their doctoral work. At earlier stages, students may wish to familiarize themselves with the Association's proceedings by attending paper sessions and auditing seminars and workshops.

**Graduate Student Breakfast:** Each year the Trustees of the SAA host a Continental Breakfast for all graduate students attending the conference. They welcome the opportunity to meet their future colleagues and to learn of any special concerns graduate students bring to the SAA. The breakfast is scheduled for Friday morning at 8:00 a.m., directly before the Plenary Paper Session.

**Graduate Student Travel Awards:** Travel subsidies of \$300 are available to support dissertation-level students whose research will be enhanced by seminar participation. Awards have already been made for the 2010 conference. The application deadline for the 2011 conference is 1 November 2010; application information will appear in the June 2010 Bulletin.

**Graduate Student Fee Waivers:** For winners of Travel Awards, the conference registration fee is waived. Others can receive fee waivers by assisting for eight to ten hours either at the registration tables or during special events. Positions are awarded on a first-come, first-recruited basis. Those interested should contact the SAA office.

**The J. Leeds Barroll Dissertation Prize:** In honor of the founder of the Shakespeare Association of America, the Trustees of the SAA have created a dissertation prize to recognize outstanding work in Shakespeare studies each year. Dissertations brought forward for the 2010 prize must have been submitted and approved at the candidate's university during the calendar year 2009.

The competition is open to SAA members in good standing. Applicants should send (1) a cover letter of no more than two pages, providing an abstract of the dissertation and giving context for the writing sample; and (2) twenty pages from the introduction or any chapter of the applicant's choice. These materials should be sent as e-mail attachments to [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu) by 15 January 2010. They will be used for an initial screening, with selected applicants then encouraged to forward full copies of the dissertation and also hard-copy letters from the applicant's chair or director of graduate studies, confirming approval of the dissertation. Submissions will be reviewed by a committee consisting of the President and Vice-President of the SAA together with two of the organization's members at large.

The prize will be presented at the Luncheon of the 38th Annual Meeting of the SAA in Chicago, Illinois, on 3 April 2010.

**Submission deadline: 15 January 2010.**

# 38<sup>th</sup>

## MEETING REGISTRATION FORM

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### ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

1-3 April 2010 ■ Hyatt Regency Chicago

Please print your name and affiliation (or place of residence) as you wish them to appear on your meeting name tag.

Name: \_\_\_\_\_

Institutional Affiliation  
Or Place of Residence: \_\_\_\_\_

I will be accompanied by a guest named \_\_\_\_\_  
In order to attend the Opening Reception, all guests must have name tags.

Please note any special dietary or physical requirements (dietary requests may result in additional charges).

\_\_\_\_\_  
\_\_\_\_\_

Please note if you are attending an SAA meeting for the first time. \_\_\_\_\_

Only those who are members in good standing—i.e., paid members for 2009/10—may register for and attend the 2010 Meeting. You may check your membership status on the SAA website at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), or on the mailing label of the bulletin envelope. You may also e-mail our offices at [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu).

**REQUIRED FEES:** Those members who remit Registration Fees before 22 February will enjoy a speedier registration process at the meeting and will be listed as participants in the convention program.

**Meeting Registration Fee:** \$100.00 before 22 February \_\_\_\_\_  
\$125.00 after 22 February \_\_\_\_\_

**Graduate Student Registration Fee:** \$75.00 before 22 February \_\_\_\_\_  
\$100.00 after 22 February \_\_\_\_\_  
No advance registrations are accepted after 26 March.

#### OPTIONAL EXPENSES:

1. Backstage Tour of the Chicago Shakespeare Theater:  
Thursday morning, \$15.00. Price covers transportation and box lunch.  
Numbers are strictly limited, with reservations on a first-received,  
first-registered basis. \_\_\_\_\_

2. Guest's Luncheon: Friday afternoon, \$45.00 \_\_\_\_\_  
Please note that members' lunches are included in their registration fees.

3. The SAA/Malone Society Dance: Saturday evening, \$15.00 \_\_\_\_\_

**TOTAL PAYMENT DUE** \_\_\_\_\_

Check enclosed (Checks drawn on U.S. banks only, please) \_\_\_\_\_

Charge to MasterCard / VISA / AmEx (Circle one, please)

Credit-Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

**Pre-Registration Deadline: Friday, 22 February 2010.**

Registration may also be completed online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).  
This form and your check (if applicable) may be returned to The Shakespeare Association of America,  
Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131.

Registration will be acknowledged by hard-copy receipt if received by the deadline of 22 February.

Registration fees and optional expenses are non-refundable after 22 February 2010.

Please note that the SAA offices will close on Friday, 26 March for transport to the conference hotel.



Photo at right: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

## *C* HICAGO SPONSORS

The SAA thanks its sponsors for the 38th Annual Meeting: University of Notre Dame, Loyola University of Chicago (Graduate School, School of Arts and Sciences, and Department of English), Northwestern University, University of Chicago, University of Illinois, Urbana-Champaign, University of Michigan, Wayne State University, Northeastern University, and Hope College. Head of Local Arrangements is Suzanne Gossett (Loyola University Chicago).

## *T* HE PACIFIC NORTHWEST IN 2011

The SAA's Thirty-Ninth Annual Meeting will be held at the Hyatt Regency Bellevue on 7-9 April 2011. Located on Seattle's Eastside, Bellevue offers destination shopping and dining, all in the shadow of the Cascade Mountain Range. Head of Local Arrangements is Michael Shurgot of South Puget Sound Community College.

## *S* AA WEBSITE

The SAA website was updated as of November 2009. New to the website's design are dynamic dropdowns, a member login, and a redesigned banner. The website's new design reflects our goal to better provide information to our growing membership.

## *R* ESEARCH TRAVEL GRANTS

The SAA launched a new program of research travel grants for non-tenured scholars in 2009; since then four scholars have been awarded grants. These grants have funded visits to the Folger Library in Washington, D.C., the Huntington Library in San Marino and the Wellcome Library and British Library in London. For further information and application procedures, go to [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org) and, under "About SAA," see "Awards, Grants, and Prizes."

## *S* AA'S ANNUAL FUND

Research Travel Grants for untenured scholars and Graduate Student Travel Awards for attendance of the annual conference are funded by the contributions of the SAA membership to the Annual Fund. To contribute to the SAA Annual Fund please visit our website at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org) and under the tab "About SAA" you will find "Give to the SAA."

## *P* ROPOSALS WELCOME FOR 2011

The Program Committee for Bellevue, headed by Heather James of the University of Southern California, solicits proposals for seminars, workshops, and paper sessions. For more information, see page 9.

THE SHAKESPEARE ASSOCIATION OF AMERICA  
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[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)

Phone 202.687.6315 ■ Fax 202.687.5445 ■ E-Mail [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu)