

# SHAKESPEARE ASSOCIATION OF AMERICA

## JUNE 2011 BULLETIN

### DEADLINES

**15 September:** pay membership dues for the academic year 2011-2012 (page 10)

**15 September:** register for 2012 seminars and workshops (pages 3-9)

**1 October:** submit a paper for the 2012 Open Competition (page 8)

**15 October:** apply for a Research Travel Grant, for a Graduate Student Travel Grant, or for the new Bogliasco Residency Award (page 2)

**15 January:** enter a dissertation for the J. Leeds Barroll Prize (page 2)

**1 March:** propose a session or a seminar for the 2013 Meeting in Toronto (page 11)

SAA membership is payable on an academic-year basis. Pay 2011-12 membership dues now to register for seminars and workshops and receive other membership benefits. See page 10 or pay online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

For its Fortieth Anniversary Meeting on Easter weekend 2012, the Shakespeare Association of America returns to Boston for the first time since 1988. The conference opens on Thursday, 5 April and closes on Saturday, 7 April. Paper sessions include:

■ **Shakespeare and/in the Humanities**, the 2012 Plenary Session, with Marjorie Garber (Harvard University) and Peter Holland (University of Notre Dame)

■ **Academic Pressure and Theatrical Forms**, with Bridget Escolme (Queen Mary, University of London) and session organizers Jeremy Lopez (University of Toronto) and Paul Menzer (Mary Baldwin College)

■ **Affective Masculinities in Shakespeare's History Plays**, with Patricia Cahill (Emory University), session organizer Mario DiGangi (CUNY), and Jean E. Howard (Columbia University)

■ **The "Famous Ape": Shakespeare and Primatology**, with session organizer Holly Dugan (George Washington University), Kenneth Gouwens (University of Connecticut), and Scott Maisano (University of Massachusetts, Boston)

■ **Henslowe, Allyn, and the Invention of Theater**, with Julian Bowsher (Museum of London), session organizer Grace Ioppolo (University of Reading), and Sally-Beth MacLean (University of Toronto)

■ **Islam in the Shakespearean Imaginary**, with Jerry Brotton (Queen Mary, University of London), Matthew Dimmock (University of Sussex), and session organizer Jyotsna G. Singh (Michigan State University)

■ **The Once and Future Performance Archive**, with Tracy C. Davis (Northwestern University), session organizer Kate Dorney (Victoria and Albert), Sylvia Morris (Shakespeare Birthplace Trust), and Georgianna Ziegler (Folger Shakespeare Library)

■ **Shakespeare and the "Penalty of Adam,"** with Ewan Fernie (The Shakespeare Institute), session organizer John Gillies (University of Essex), and Peter Holbrook (University of Queensland)

■ **Shakespeare and the Political Aesthetic**, with Drew Daniel (Johns Hopkins University), session organizer Christopher Pye (Williams College), and Richard Wilson (Cardiff University)

■ **Shakespeare and the Romantics**, with session organizer Richard McCoy (CUNY), Edward Pechter (Concordia University), and Stuart Sillars (University of Bergen)

■ More speakers to be announced following the Fall 2012 Open Submission Competition





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## NEW SAA RESEARCH GRANT: LIGURIA STUDY CENTER RESIDENCY

The Shakespeare Association announces a new collaboration with the Bogliasco Foundation. The 2012-13 Bogliasco/SAA fellow will spend one month at the Foundation's study center outside Genoa, on the Italian Riviera, during the fall 2012 or spring 2013 academic term. Lodging, food, and a studio with computer equipment are provided, along with a \$1,000 grant for travel and incidental expenses. The Center welcomes a partner or spouse for all or part of the residency. Further information about the Liguria Study Center for the Arts and Humanities can be found at <http://www.bfn.org/>.

Applicants must be members in good standing of the Shakespeare Association of America and must submit (1) a description of the project to be conducted in Bogliasco, maximum 500 words; (2) an abbreviated *curriculum vitae*, maximum three pages; (3) a sample of work previously published, maximum 20 pages; and (4) three letters of reference. References should detail not only scholarly distinction but also social personality—important for the intensive experience of a small residential community. The application deadline is **15 October 2011**; for further information, go to <http://www.shakespeareassociation.org/about/awards.asp>.

## RESEARCH TRAVEL GRANTS

The SAA continues its program of research travel grants for adjunct and limited-term faculty, lecturers, instructors, independent scholars, non-tenure-track postdoctoral scholars, and untenured scholars who have received their degrees in the last five years. The grants are designed to fund travel for research in early modern studies. The deadline for 2012 grants is **15 October 2011**; for further information, go to <http://www.shakespeareassociation.org/about/awards.asp>.

## GRADUATE STUDENT TRAVEL AWARDS

Graduate students who are registered in an SAA seminar or workshop for 2012 are eligible to receive a travel grant of \$300 and a waiver of the conference registration fee. The application deadline is **15 October 2011**; for further information, go to <http://www.shakespeareassociation.org/meeting/travelawards.asp>.

## BARROLL DISSERTATION PRIZE

Dissertations with a significant Shakespeare component and that have been submitted and approved during the calendar year 2011 are eligible for consideration for the Leeds Barroll Dissertation Prize for 2012. The deadline for submissions is **15 January 2012**; for further information, go to <http://www.shakespeareassociation.org/member/dissertationprize.asp>.

## NEWS FROM THE SAA OFFICE

Michele Osherow, Associate Professor of English at the University of Maryland Baltimore County, will serve as Interim Director of the SAA for 2011-12, during Lena Orlin's sabbatical leave. Professor Osherow worked with the SAA between 2002 and 2007 as Assistant Director and Interim Executive Director. Bailey Yeager and Donna Even-Kesef continue as Publications and Memberships Managers at the SAA's Georgetown office.

## BUILD SAA ARCHIVES

During his luncheon address in Bellevue, Russ McDonald called upon the membership to help build multiform archives on the SAA website. This is to flesh out the history of the organization as it approaches its fortieth anniversary and to document the scholarly activities of its members.

The SAA seeks to build a bibliography of work published by SAA members that began life in SAA seminars or on SAA panels. Because the SAA does not have a house journal, it is not recognized by the American Council of Learned Societies as a scholarly organization. Professor McDonald stated that it is "vital that we undertake to record and make known the abundance, the excellence, and the availability of our members' productions."

The SAA website will also make space for personal documentation and observations, to preserve a sense of "the personal relations that the organization has fostered." The SAA's founder, Leeds Barroll, and its first executive director, Ann Jennalie Cook, have already contributed memoirs about the organization's earlier years.

Contributions to the archives and also suggestions for the form they might take are welcome at [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu).



Taiwan Bangzi Opera Skits at Bellevue Meeting

More than 770 SAA members attended the 39th Annual Meeting in Bellevue, Washington. A highlight of the conference was the appearance of the Taiwan Bangzi Opera Company (see above), made possible by the government of Taiwan and a grant from the Vandolsen Trust.

The SAA is grateful to the Head of Local Arrangements, Michael Shurgot of South Puget Sound Community College. Meeting sponsors were:

- The University of Washington
- The University of Oregon
- The University of British Columbia
- The Oregon Shakespeare Festival
- Vancouver Island University
- Western Washington University
- The University of British Columbia at Okanagan
- The University of Puget Sound
- Reed College
- Simon Fraser University
- The University of Victoria
- and Georgetown University

# S 2012

## SEMINARS AND

# WORKSHOPS

### 1. Annotating Shakespeare: Old Words, New Tools

**Seminar Leader:** Jennifer Roberts-Smith  
(University of Waterloo)

How do digital technologies affect the ways we historicize Shakespeare's words in annotations? What insights do they afford about the ways Shakespeare's words made meaning in their own time? What kinds of historical or historicizing arguments can digital annotation make? How does technology challenge scholarly practice? This seminar understands the terms "annotation" and "language" broadly. Approaches to the topic will be informed by participants' individual interests in, for example, lexis, grammar(s), editing, textual transmission, coding, performance history, historiography, mediatization, pedagogy.

### 2. Chronologies in Theater History

**Seminar Leader:** Roslyn Knutson  
(University of Arkansas, Little Rock)

Chronology is a vexed issue for theater historians, whose field relies on time lines, order, and coincidence. Dates seem set in stone, yet pressure reveals unstable foundations. Papers may assess established chronologies, external vs. internal evidence, recent studies in stylometrics, dates on documents, documents or play texts without dates, the assignment of dates in the absence of evidence, or the significance of chronology generally to the discipline of theater history. Jackhammers, as well as a chisel and mallet, are welcome.

### 3. Citizenship: From the Outside In

**Seminar Leader:** John Michael Archer  
(New York University)

This seminar welcomes historicist research and theoretical speculation on citizen and non-citizen ways of being: citizenship and notions of philosophical subjectivity; freedom and liberty as ethical concepts; sovereign subjects, denizens, aliens, foreigners; women in livery companies, citizen wives, poor working women; aristocrats as freemen; citizens of imagined cities and polities; the political theology of citizenship. The aim is to approach citizenship from its outsides, without reaffirming the citizen as symbolic center. Who or what comes after the citizen in Shakespeare?

### 4. Drama and the New World: Beyond *The Tempest*?

**Seminar Leader:** Gavin Hollis  
(Hunter College, CUNY)

This seminar examines the place of the Americas in English drama in the wake of the turn in early modern studies to "the East," Islam, and "the multicultural Mediterranean." It welcomes papers that explore the complex representations of New World peoples, places, and commodities in playhouse drama, civic pageants, and/or court masques, as well as papers that situate the Atlantic world in English cultural and imaginative life—in, for example, travel accounts, promotional tracts, religious writing, lyric, epic, balladry, romance.

### 5. Early Modern Institutional Drama

**Seminar Leader:** Sarah Knight  
(University of Leicester)

Jaques' schoolboy might creep "like snail/Unwillingly to school" but, like many early modern dramatists, Shakespeare was less reluctant to engage with educational institutions. This seminar will explore drama at schools, universities, and Inns of Court. Papers are invited on—but not limited to—institutional performance contexts and playing practice, pedagogy and drama, adolescence, institutional interactions with the court (e.g. on progress visits), amateur (schoolboys) vs. professional (boys' companies), staging scholarship in private and public theaters (e.g. Greene, Lyly, Marlowe, Shakespeare).

### 6. Early / Modern Queer Colonial Encounters

**Seminar Leader:** Carla Freccero  
(University of California, Santa Cruz)

How do sexuality, gender, affect, the non-human, disability, and temporal estrangement motivate and transform "encounters" in early modern colonialism? How do Shakespearean adaptations, citations, and translations in postmodern culture carry or efface the traces of coloniality, and how to understand

this as a queering (or a straightening of the queer)? What meta-encounters—theoretical, disciplinary, linguistic—shape and are shaped by the materiality of encounter? What can alternative temporalities contribute; what gets foreclosed in assertions of "the future that will be"?

### 7. Economic Criticisms: Old and New

**Seminar Leaders:** Ann Christensen  
(University of Houston) and Richmond Barbour  
(Oregon State University)

What does "the new economic criticism" inherit from "old" methods? How might these models inform or enrich one another? This seminar considers relations, agreements, contrasts, and antagonisms between earlier work on literature and culture (R. H. Tawney, L. C. Knights, Louis B. Wright) and newer approaches (postcolonial, ecocritical, transnational). Amid recent trends away from "theory" and towards the re-valorization of "close reading" and "literary" matters, why do economic concerns still matter? Papers might include reviews, appreciations, critical genealogies, acts of economic criticism.

### 8. Emotion in Shakespeare

**Seminar Leader:** Cora Fox  
(Arizona State University)

This seminar invites various theoretical and critical approaches to the increasingly complex study of emotion in Shakespeare and Renaissance literature. Work is welcome in the history of the passions, the senses, the humoral body, Renaissance rhetorical and theatrical manuals, stoicism and other philosophies of emotion, or theories of subjectivity, the social and the human. Also of particular interest are the intertextual constructions of emotion in Renaissance literature or the emotional scripts that are translated from other contemporary or classical sources.

### 9. Feeling Medieval: The Affects of the Past in Early Modern England

**Seminar Leader:** Holly A. Crocker  
(University of South Carolina)

This seminar invites papers exploring early modern conceptions of medieval feelings. How are passions that were associated with the Middle Ages invested with significance? Do they seem more legitimate as a consequence of historical continuity, or less authoritative because of their cultural belatedness? How does the "affective turn" in queer theory help us think about the social encodings of feelings? Do medieval affects imbue certain genres or traditions? Participants are encouraged to consider how early modern writers imagine "feeling medieval."

## 10. Foreign Policy in the Age of Shakespeare

**Seminar Leader:** Diana E. Henderson (Massachusetts Institute of Technology)

How political *is* Shakespearean drama, really? This seminar addresses an elusive topic by examining relationships between writing and larger-level events. What new can we learn by refocusing on political history and “foreign affairs” narrowly conceived: consolidating nation-states and violence in Europe, Asian encounters, American resources and European inflation, emergent empire? Studies of less predictable works—such as the comedies—are particularly welcome, as are well-grounded comparative analyses with works by other writers or with political documents such as State Papers.

## 11. Forms of Service in Early Modern England

**Seminar Leaders:** Elizabeth Rivlin (Clemson University) and Paula McQuade (DePaul University)

This seminar welcomes papers, on Shakespeare and other authors, that address the intersection of literary form with categories of service, broadly understood. What formal innovations did service make available to early modern texts? Can we speak of generic strategies of service? How did print culture interact with service? How did early modern women writers adapt genres associated with service? Did authors’ service roles affect their representations of service? How might servant readers and auditors have understood various textual forms?

## 12. Is Shakespeare Our Only Contemporary?

**Seminar Leader:** Will Stockton (Clemson University)

Presentism has recently opened up new avenues of inquiry in Shakespeare studies. This seminar explores the promises and limitations of presentism, however, by asking participants to consider its purchase outside Shakespeare studies. Can we imagine Shakespeare’s contemporaries in presentist terms? Does presentism’s currently Shakespeare-centric focus preclude certain questions about temporality, about the relationship between past and present, and about variants of historicism? To what extent is presentism simply a Shakespearean-universalist wolf in sheep’s clothing?

*SAA seminars are intended for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation stage.*

## 13. Literature and History / Literature as History

**Seminar Leaders:** David Scott Kastan (Yale University) and Keith Wrightson (Yale University)

The seminar invites papers that address the relationship of literature and history in an effort better to understand the historical turn literary studies have taken (and in places have retreated from) as well as to investigate what kinds of historical claims literary studies are now making. What counts as evidence for historical claims? Do critical arguments and historical ones use evidence the same way? What does literature serve as evidence of? What does it mean to understand a work historically?

## 14. Literature and Theater as Skeptical Labs

**Seminar Leader:** Joseph Loewenstein (Washington University)

This seminar aims to expand our understanding of the renaissance in skepticism and of the function of the theater as a skeptical lab. Two challenges: first, to situate the skepticism of drama to the equally fervent skepticism of non-dramatic literature and, second, to work out working out the relation of literary skepticism, not only to the epistemological formalities of Cicero and Sextus, but to what might be called “vernacular skepticism,” those idioms of discredit that animate mockery, insult, and polemic.

## 15. “Love”? Affective Bonding and Kinship in Renaissance Drama

**Seminar Leader:** Frank Whigham (University of Texas, Austin)

We normally say *love* differs fundamentally, as a structure of feeling, from *use*, with its associations of distance and manipulation. Yet Pierre Bourdieu argues that kin relationships are something people *make*, with which they *do* something. This seminar invites triangulation among these views and the subject matter of Renaissance drama. How, taken together, do they unpack issues of instrumentalities and ends in early modern family formation: filial/sibling/spousal/same-sex relations, courtship, dowries, cuckoldry, bigamy, legitimacy, inheritance, wardship, service, dynastics?

## 16. Matter, Perception, and Cognition in the Renaissance

**Seminar Leader:** Elizabeth Spiller (Florida State University)

This seminar takes as its point of departure the assumption that early modern matter

theory influenced experiences of perception, cognition, and passion. In the most mundane acts—eating, seeing, thinking, and reading—the human body was understood to be involved in the transformation of physical matter. How did such transformations become important to the form and experience of literature? Papers might consider historical phenomenology, Galenism as a materialist psychology, atomism and mechanism, the staging of the body and its senses.

## 17. *The Merry Wives of Windsor*

**Seminar Leaders:** Evelyn Gajowski (University of Nevada, Las Vegas) and Phyllis Rackin (University of Pennsylvania)

Despite its earlier popularity, *The Merry Wives of Windsor* now occupies a relatively marginal position in the Shakespearean canon. This seminar is designed both to take a new look at the play and to explore the reasons for its devaluation. Participants may wish to compare the female protagonists in this play with those in Shakespeare’s other comedies, with the female protagonists in plays by Shakespeare’s contemporaries, and/or with accounts of the lives of real women in Shakespeare’s world.

## 18. Negotiating Confessional Conflict in Early Modern England

**Seminar Leaders:** Jonathan Baldo (University of Rochester) and Isabel Karremann (Munich University)

This seminar explores ways of discussing confessional conflict in post-Reformation England in terms of negotiation rather than dissent and escalation. Was it possible to sidestep religious controversies in textual and dramatic representations? How can we conceive of literature and drama as possible sites of de-escalation? Does dramatic practice in particular allow for a suspension of faith impossible in theological or polemical discourses? How do textual or dramatic works both reflect on and perform such an erasure, suspension, or displacement of confessional conflict?

## 19. No Respect: Re-theorizing Comic Theory for Shakespeare

**Seminar Leaders:** Pamela Allen Brown (University of Connecticut) and Kent Cartwright (University of Maryland)

Comedies were prime theatrical commodities, but they remain undervalued and under-theorized compared to tragedy. How did Shakespearean practice differ from the available theories of Aristotle, Horace, Scaliger? What are the uses and limitations of such modern theorists of comedy, laughter, and humor as Bergson, Bakhtin, Cixous? What aspects of Shakespearean comedy practice cry out for, or

seem resistant to, new theoretical treatment? Topics might include comic types, generic hybrids, the comic body, magic, gender, the politics of laughter, the accidental.

## 20. The Nonhuman Renaissance

**Seminar Leaders:** Andreas Höfele (Ludwig-Maximilians University) and Laurie Shannon (Northwestern University)

This seminar considers what lies beyond humanity in the age sometimes credited with “inventing” it for modernity. Instead of assuming Renaissance anthropocentrism, discussion will focus on perspectives from which nonhuman creatures or things (organic and inorganic) interact with humans in a larger ecology of culture, or in which humanness itself is either decentered or made the object of critique. Participants are invited to explore the various forms of nonhuman being that inhabit the material and imaginary worlds of the Renaissance.

## 21. Non-Shakespearean Drama and Performance

**Seminar Leaders:** Pascale Aebischer (University of Exeter) and Sarah Werner (Folger Shakespeare Library)

Shakespeare’s contemporaries have begun to compete with him for dominance in theaters, films, editions, and the study of Renaissance drama. This seminar explores how studying non-Shakespearean productions affects Renaissance performance studies, cultural studies, and editorial practices. What impact do such performances have on our understanding of Renaissance dramaturgies—including Shakespeare’s? Papers are also welcome that consider issues of methodology and terminology that arise in these studies. The aim is to explore new critical directions beyond a focus solely on Shakespeare.

## 22. Oceanic Shakespeares

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

This seminar takes Shakespeare offshore, asking participants to stretch familiar scholarly boundaries by exploring the literary meanings of the early modern ocean. A wide variety of literary, historical, and theoretical approaches are welcome. Topics might include Shakespeare’s responses to the “transoceanic turn”; literary depictions of different oceans, especially the Mediterranean and the Atlantic; tropes of shipwreck, piracy, and homecoming; sailing ships as venues for cultural exchange; oceanic narratives and historical progression; and how an oceanic perspective might revise literary history.

## 23. *Othello*

**Seminar Leader:** Lena Cowen Orlin (Georgetown University)

With *Othello* we engage issues of race, ethnicity, nationality, and religion in the Renaissance; women, patriarchy, and domestic violence; sexual identity, sexual practice, and pornography; social distinction, occupational mobility, and class resentment; state aggression, imperialism, and surveillance. This seminar welcomes papers on the play in its own time and since. Was it racist then? Can it be anything other than racist now? Why are its sexual politics overshadowed by its racial politics? What new questions should be asked of *Othello*?

## 24. The Past, Present, and Future of Shakespeare Studies

**Seminar Leaders:** Emily Bartels (Rutgers University) and Mary Thomas Crane (Boston College)

This seminar considers the past, present, and future of Shakespearean scholarship. Papers might focus on important trends in Shakespearean criticism, groundbreaking scholars or approaches, critical or theoretical genealogies, or underplayed or overplayed interventions. How has the field been shaped by close reading, feminism, new historicism, Marxism, postcolonialism, cognitive theory, theater history, performance studies, or cross-textual mediation? Speculation about what’s next or what’s missing is also welcome.

## 25. Performing Age in Early Modern Drama

**Seminar Leader:** Edel Lamb (University of Sydney)

Aged figures—children, youths, the elderly—have gained prominence in recent criticism and performance. What does age mean to Shakespeare and his contemporaries? To what extent is it determined by chronology, physiology, economics, law, sex, or status? This seminar explores multiple categories of aged identity with a particular focus on theatrical representations. Papers might consider the significance of age in early modern performance cultures; modes of signifying age on stage; the methodological challenges for investigating age in Shakespeare’s theater.

## 26. Poetics of Possession

**Seminar Leader:** Amanda Bailey (University of Connecticut)

Property, crucial to people’s lives in early modern England, is also a battleground of contemporary political and social thought. This seminar asks how Shakespearean norms and narration shape how we understand what property is and why it matters. Papers may

explore: legal definitions of “personhood”; citizenship; the relevance of Hobbes, Locke, Marx, and Macpherson; proprietary logics; property rights/human rights; property as contract; liberty and bondage; possession and ownership; labor as property; gender and sexuality as property; global properties.

## 27. Q1 *Hamlet*

**Seminar Leader:** Zachary Lesser (University of Pennsylvania)

Given recent developments in book history, theater and performance studies, and editing, how should we now understand Q1 *Hamlet*? What are the relationships among the *Hamlets*, the *Ur-Hamlet*, *Der Bestrafte Brudermord*? How does Q1 shape narratives about Shakespeare and the Chamberlain’s/King’s Men? What can we learn from the history of scholarly and theatrical approaches to the “problem of Q1”? How can Q1 inform readings of other “bad quartos” and editorial cruces? This seminar welcomes critical readings, cultural histories, technical analyses.

## 28. Radical Romans and Shakespeare’s Politics

**Seminar Leaders:** Thomas P. Anderson (Mississippi State University) and Richard Cunningham (Acadia University)

This seminar reconsiders Shakespeare’s Roman plays in light of contemporary political theory, particularly the questions about justice, law, sovereignty, or empire that motivate the concepts of radical democracy initiated by Agamben, Schmitt, Laclau, Mouffe. How did Shakespeare’s Roman imagination re-conceptualize political and theological allegory? Is violence constitutive of the nation-state? Does Shakespeare’s radical Rome shed light on our own concepts of justice, democracy, empire? The seminar also welcomes papers on other playwrights who represent England’s investment in Roman political history.

## 29. Reading Shakespeare and the Bible

**Seminar Leader:** Thomas Fulton (Rutgers University)

A great deal has been written in recent years on Shakespeare and religion, often in the interest of identifying Shakespeare’s own confessional affiliation. Setting biography aside, and turning to a larger context of belief, this seminar approaches the question of religion in terms of how the plays and poems incorporate biblical and theological language. Participants are invited to explore ways in which Shakespeare’s systems of allusion respond to the methods of biblical reading that emerged from religious controversies and reformations.

### 30. Reading Shakespeare through Clothes

**Seminar Leader:** Patricia Lennox (New York University)

This seminar welcomes papers on any aspect of Shakespeare and clothing. Participants are encouraged to draw on an infinite variety of sources, reading Shakespeare through clothing that is material and/or metaphorical. Papers may address references to dress and adornment in plots, ideas, language, and images; costume and theoretical issues of gender, identity, age, power, and class; current work in material culture, textual studies, and fashion studies; the important if underexplored role of theater and film costumes in Shakespeare performance history.

### 31. Rethinking Shakespeare's Secularity

**Seminar Leaders:** Margreta de Grazia (University of Pennsylvania) and Brian Cummings (University of Sussex)

Secularization has been used to account for transitions from Middle Ages to modern and from medieval cultic mysteries to the London commercial stage—with Shakespeare playing a key role in both. In the face of the present “religious turn” in Shakespeare studies, can his central role be maintained? This seminar invites papers on the secularization thesis (and debate), medieval mystery plays, the Church, sacramental theater, political theology, the Pauline revival, Christian hermeneutics, and Shakespeare's relation to the worldly and otherworldly.

### 32. Shakespeare and Hollyworld

**Seminar Leader:** D. J. Hopkins (San Diego State University)

This seminar invites consideration of an international range of Shakespearean productions, both cinematic and theatrical. The global film industry, still strongly based in Los Angeles, relies on the construction of sameness; what film and stage productions counter the homogenizing forces of “Hollyworld”? How do contemporary adaptations trouble our understanding of authorship? of reception? our perspectives on the world? Participants are asked to enter into critical dialogue with theatrical and cinematic histories and with legacies of identity, politics, and economics.

*All registrants are required to list first, second, third, and fourth choices. Even those who meet the 15 September registration deadline are not guaranteed their first choices. Notifications of seminar assignments are made in early October.*

### 33. Shakespeare and Philosophy

**Seminar Leaders:** Paul Kottman (New School for Social Research) and Philip Lorenz (Cornell University)

The organizing principle of this seminar is that to engage Shakespeare philosophically is to engage the history of Shakespeare interpretation. Rather than “apply” theory to Shakespeare, the seminar aims to leverage Shakespeare's work to look anew at philosophical modernity. The seminar is keen to ask: How does Shakespeare's work shed new light on problems such as skepticism, self-consciousness, finitude, secular reason, autonomy, citizenship, biopolitics, terror, rights, or human dignity? How does Shakespeare complicate philosophy by making thought “dramatic”?

### 34. Shakespeare and Renaissance Ethics

**Seminar Leader:** Robert S. Miola (Loyola University Maryland)

This seminar seeks to illuminate the underlying, often conflicting, value-systems that enable and define Shakespearean drama. Papers may examine Shakespeare in light of the Bible, Greek and Roman writers, Patristics, medieval traditions, contemporary homiletics, Catholic and Protestant teaching, legal and political imperatives. Participants may discuss classical and Christian texts and contexts and explore various ethical consonances and dissonances. The seminar stages an inquiry into the nature of virtue and vice on Shakespeare's stage.

### 35. Shakespeare and the Modes of Satire

**Seminar Leader:** William R. Jones (Murray State University)

This seminar explores Shakespeare's relationship to the range of poetic and dramatic satiric modes available to him: was he practitioner, detractor, or passive observer of the period's formal and ideological experimentation? What was the nature of his engagement with Juvenalian cynicism, Horatian didacticism, allegorical morality tales, Roman New Comedy, Lucianic Menippeanism? Essays addressing the influence and purposes of the conspicuous satirists of the period (Jonson, Nashe, Middleton, Marston, Dekker) are welcome, as are those employing Bakhtinian methodologies.

### 36. Shakespeare and the Plastic Arts

**Seminar Leader:** Kaara Peterson (Miami University)

Rather than focus on film or animation, this seminar invites papers that open new discussion of Shakespearean “afterlives” in the

visual arts. Papers may consider any plastic media—paintings, sculpture, installations, mixed-media, prints, photography—that re-imagine Shakespearean themes, characters, visual aesthetics. How do artworks render scenes, characters, objects, tableaux vivants, the unseen, the bard himself? What special reciprocities knit Shakespeare-focused arts and critical scholarship together? What do exhibitions—by galleries, museums, curators—indicate about producers and consumers of Shakespeare-themed art?

### 37. Shakespeare and the Power of the Face

**Seminar Leader:** James A. Knapp (Loyola University Chicago)

Inspired by James Elkins' provocative thesis that a face “is the place where the coherent mind becomes an image,” this seminar focuses on the power of the face in Shakespeare and Shakespeare studies broadly defined. Possible topics may include but are not limited to: the role of the face in the plays and poetry from any theoretical perspective, cultural fascination with the face of the author, the power of the face (and facial expression) in performance.

### 38. Shakespeare in Place

**Seminar Leader:** Julie Sanders (University of Nottingham)

“Shakespeare in Place” explores Shakespeare's presence (through performance and as cultural concept) in place making and meaning. The seminar encourages a range of geographically and historically diverse case studies to explore different kinds of place-based relationships. These may include the proliferation of contemporary global circulations and the utility of Shakespeare to emergent cultural economies but, equally, examples from more remote historical periods and less often cited geographies are welcome so as to better chart a trajectory for Shakespeare “in place.”

### 39. Shakespeare in Public

**Seminar Leader:** Denise Albanese (George Mason University)

This seminar aims to resume and reposition suspended conversations about “political Shakespeare.” What ideological functions does Shakespeare retain in the twenty-first century? Has “cultural capital” outlasted its explanatory utility, especially given the dominance of mass culture and newer media platforms? Has mass education made Shakespeare public property? Many approaches and objects are invited: from theatrical performances and institutions to reading and interpretive practices; from older media to new; from the role of culture in the public sphere to “public culture.”

## 40. Shakespeare on the Campus Stage

**Seminar Leader:** Andrew Hartley  
(University of North Carolina, Charlotte)

What versions of Shakespeare are being performed at our colleges, and where do those productions' defining impulses originate? What effects have political and economic upheavals had on student identity and priorities as manifested by their theatrical interests? Are campus productions more dramaturgically astute, more intellectually or formally adventurous than those staged by professionals or community players, and if not, why not? What is the place of the Shakespearean scholar in such activities; what might we have to learn from them?

## 41. Shakespearean Theater as Mass Entertainment

**Seminar Leader:** Jeffrey Knapp  
(University of California, Berkeley)

How did a "multitude," a "throng," a "swarm" of theatergoers affect the writing, acting, and reception of plays? How did arena theaters compare to other contemporary forms of mass entertainment (for example, preaching or bear-baiting)? If many commercial plays were also staged at court, what difference could mass audiences have made to those plays? What were the theories of mass entertainment then, and how do they relate to theories now? How dissimilar was the Shakespearean theater from modern mass entertainment?

## 42. Shakespeare's Errors

**Seminar Leader:** John Jowett  
(The Shakespeare Institute)

A word largely lost from recent textual criticism is "error." Papers are invited that consider its current application to Shakespeare. They might endorse or challenge the concept of "error" in relation to textual relativism, versions, authorial legitimation, authorial mistakes, transformations in early modern theater, transcription, print culture. They might present new work on textual cruxes, engaging with theoretical as well as practical issues. The seminar will debate what if anything can be characterized as "wrong" in the text of Shakespeare.

## 43. Shakespeare's Life Story

**Seminar Leader:** Jonathan Crewe  
(Dartmouth College)

Why Shakespeare biography, why now? What continues to impel the surprising revival of the genre? New knowledge or new sources? Newly

recognized historical contexts or dynamics? New fictional or biographical models? New ways of imagining the life of the artist? New ways of legitimizing Shakespearean biography as a scholarly enterprise? A new appreciation of critical biography as a genre? A newly felt necessity to "publicize" Shakespeare? New pressures on academic publishing? Papers addressing these or other related questions are welcome.

## 44. Shakespeare's Sentences

**Seminar Leader:** Jonathan Hope  
(Strathclyde University)

"The sentence" lies at the heart of Shakespeare's language. A key feature of his poetry is the deployment of unexpected word orders, and this seminar invites formal linguistic work on Shakespearean and early modern syntax and morphology. The notion of *sententiae* simultaneously opens the seminar to the topics of rhetoric and formal classical influence. Papers are also welcome on punctuation, textual transmission, and editing—that is, orthographic aspects of the sentence fixed by compositors and scribes rather than by Shakespeare.

## 45. Shakespeare's Theories of Translation

**Seminar Leader:** Jacques Lezra  
(New York University)

Do Shakespeare's works offer theorized approaches to translation? But also: do our theories of translation derive from his works? Claims to Shakespeare's "universality" are attached also to claims that his work is untranslatable. Do the works reflect upon the contradiction between universalism and untranslatability? Have theories of translation inherited from them this contradiction? The point is not to apply these theories to Shakespeare's works, but to ask how translation is conceptualized in the plays and poems, and with what consequences.

## 46. Sprezzatura

**Seminar Leader:** Elisa Oh (Howard University)

This seminar invites papers investigating the early modern English discourses, practices, and gendering of *sprezzatura*. Papers may consider the illusion or realization of effortless mastery—written, verbal, or physical—in the works of Shakespeare and his contemporaries. Was *sprezzatura* the sole domain of the (male, noble) courtier or could women, commoners, and racial others achieve its effects? Could subordinate subjects raise their status by performing successful acts of *sprezzatura* in poetry, music, riding, fencing, athletic contests, dancing, translation, expressive silences?

## 47. Theater and Geography: Comparative Perspectives

**Seminar Leader:** Anston Bosman  
(Amherst College)

How do the territories and trajectories of early modern English theater compare with those of European vernaculars? What aspects of geography shaped or threatened the places and networks of performance? This seminar explores theater's intellectual geography by scrutinizing actors, stages, and texts within spatial environments and processes. Participants interested in drama, translation, book history, and mapping are welcome. Topics include cultural mobility; political conflict and diplomacy; ecology, ethnography, and epidemiology; and the recent emergence of the "spatial humanities."

## 48. Thomas Heywood and the Theater

**Seminar Leader:** Barry Gaines  
(University of New Mexico)

Acting, playwriting, translating, collaborating, revising others' scripts, working with many companies and playhouses, describing social and political effects of theater in his *Apology for Actors*—Thomas Heywood had a varied and influential career. How did acting inform his drama and his relationships with actors? What do his dedications, prefaces, and prologues suggest about the printing and performance of his plays? What insights into gender and culture do his plays provide? This seminar investigates all aspects of Heywood's life and afterlife.

## 49. Tropes of Turning, Conversion, and Translation in Early Modern Drama

**Seminar Leaders:** Michael Neill  
(University of Auckland) and  
Jean Feerick (Brown University)

This seminar will consider representations of "turnings" in early modern drama—whether religious, political, ethnic, geo-humoral, passionate, cognitive, or linguistic. Do the social valences of turning vary according to context and discursive frame? When is "the turn" deplorable, and when laudable? What generic modes enable such tropes, and how do staging practices shape them? How can they enlarge the understanding of early modern conceptions of mind, body, and subjectivity? With what political, economic, and social projects do they intersect?

## 50. The “University Wits” and the Late-Elizabethan Culture of Writing

**Seminar Leaders:** Kirk Melnikoff (University of North Carolina, Charlotte) and Edward Gieskes (University of South Carolina)

The “University Wits” (Lyly, Marlowe, Peele, Greene, Lodge, Nashe) were first assembled by George Saintsbury in 1887 as harbingers of Shakespeare’s genius. This seminar invites work on this energetic group: their role in London’s diverse profession of writing, intersections between their dramatic output and Shakespeare’s, their formal and poetic innovations, their contribution to an emergent canon of vernacular literature at the end of Elizabeth’s reign. Particularly welcome are ruminations upon the effects of Saintsbury’s long-lived agglomeration on early modern scholarship.

## 51. Visual Studies and Early Modern Drama

**Seminar Leaders:** Tamara Goeglein (Franklin & Marshall College) and Frederick Kiefer (University of Arizona)

The field of visual studies analyzes images, image making, perception, and the consequences of vision itself. This seminar invites papers that explore the relationship between the visual and the verbal in early modern drama. How does language enter into the visual, and vice versa? How does the dynamic of visuality and textuality influence the conditions of spectatorship, staging and stage directions, and characterization? How do the workings of dramatic media interact with other art forms (such as dance, emblematics, masques)?

## 52. Voluntary Sector Shakespeare

**Seminar Leader:** Michael Dobson (The Shakespeare Institute)

This seminar invites papers exploring all aspects of non-professional and semi-professional live Shakespeare across time. Topics might include: the origins, uses, and demographics of amateur and summer-stock Shakespeare in North America; domestic performances of Shakespeare; Shakespeare and military theatricals; Shakespearean pageants; Shakespeare’s own representations of unpaid performance and their significance for real-life amateurs; the relations between voluntary Shakespeare and subsidized Shakespeare as forms of non-commercial theater; kinds of early modern recreational theater and their influence on professional dramatists.

## 53. Women as Creators and Consumers of Early Modern Plays

**Seminar Leader:** Elizabeth H. Hageman (University of New Hampshire)

An investigation of women’s participation in dramatic and cultural history—as creators (devisors, writers, translators, actors, singers, dancers, and publishers) of plays and as consumers (audience members and also owners, readers, transcribers, and annotators of manuscript and printed copies). Papers may focus on British women such as Mary Sidney, Anne Maxwell, Anne Bracegirdle, or Elizabeth Puckering; on women whose names are presently unknown; and/or on women from the Continent or other parts of the early modern world.

# WORKSHOPS

## 54. iShakespeare: New Media in Research and Pedagogy

**Workshop Leaders:** Sheila Cavanaugh (Emory University) and Kevin Quarmby (Shakespeare’s Globe)

This workshop explores the invigorating possibilities and understandable concerns of Shakespearean forays into the digital domains of iPads, Twitter, Dipity, Digital Storytelling, Skype, and Vidyo. The workshop leaders will demonstrate their digital teaching partnership, which links the U.S., the U.K., and India; will offer practical advice on implementation; and will facilitate discussion of the philosophical, social, cognitive, and financial aspects of electronic Shakespearean research and pedagogy. They will welcome reports of other new-media initiatives, including for technologies new to 2012.

## 55. The Physicality of Shakespeare’s Language

**Workshop Leader:** Audrey Stanley (University of California, Santa Cruz)

Performing simple acting exercises, participants will examine the physical experience of reverberations and interactions among sound and meaning in speaking, interpreting, and teaching Shakespeare’s plays. Preparation will include readings, memorization of both roles in one brief two-person scene, and one set speech. Book discussion and etymological research will be shared in advance of the session. Open enrollment in the workshop is limited to ten people who have not taken part in workshops conducted by this leader at earlier SAA meetings.

## 56. Pitiful Goers-Between: Teaching Intertextually

**Workshop Leader:** Timothy Billings (Middlebury College)

This workshop is devoted to developing and sharing concrete methods for teaching Shakespeare’s work in dialogue with other texts, including but not limited to: sources, analogues, pamphlets, treatises, histories, sermons, theatrical records, paratextual matter, intratextual collaboration, theory, performance, and adaptation. All pairings and approaches are welcome, but each must involve texts that can be assigned to students and discussed in the classroom. Pairings need not be original, but must result in clear insights and be fully articulated for adoption.

## 57. Sovereignty

**Workshop Leader:** Scott C. Shershow (University of California, Davis)

This key-word workshop interrogates the question of sovereignty as a fundamental axiom of political thought, referring to the supreme power *inside* any state and to the “independence” with which states confront one another *outside* their borders. Participants will read and discuss classical theories of sovereignty (Bodin, Hobbes, Rousseau, Hegel), as well as Schmitt, Agamben, Foucault, Derrida. The goal is a more rigorous understanding of sovereignty, brought to bear on Shakespeare and on urgent political dilemmas of our own era.

### HOW TO GET ON THE 2012 PROGRAM

#### Register for a Seminar or Workshop

SAA seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation level. Graduate students are registered only when their thesis supervisors have verified their status by means of a confirming e-mail to [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu). The message should be sent from the advisor’s university e-mail address, should not be evaluative, and should give the title of the student’s dissertation project.

#### Submit a Paper in the Open Competition

For 2012, one session is held open for papers selected in a blind competition. Papers must be short (maximum 12 pages) for a reading time of no more than 20 minutes. They should be sent as e-mail attachments to [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu), with the identification of the author given only in the cover message, not on the paper. Submissions must be received in the SAA office by 1 October 2011.

# *S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2011

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. **The new dues year commences on 1 June 2011.** As shown overleaf, dues are graduated according to annual income. Dues are also payable on the Association website, [www.ShakespeareAssociation.org](http://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 significant work circulated and read in advance of the conference: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or performance exercises, in the case of workshops.

Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students in the later stages of their doctoral work. **Graduate students are registered in SAA seminars only when their thesis supervisors have verified their status by means of a confirming e-mail to the SAA office ([shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu)).** The message should be sent from the advisor's university e-mail address, should not be evaluative, and should give the title of the student's dissertation project. For students in programs with a terminal degree other than the Ph.D., advisors should explain the program as well as the student's status.

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. Attendance and auditing privileges are not extended to undergraduate students. M.A. candidates planning to attend as auditors should not submit a seminar pre-registration form now. Conference registrations 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.

By registering for a seminar or workshop, each SAA member agrees to produce original work, to engage directly with the topic and scholarly objectives announced by the seminar or workshop leader, and to attend the seminar meeting at the annual convention.

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.

Notifications of seminar assignments are made 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 2011**: (1) Return this form to The Shakespeare Association of America, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. (2) Fax this form to 202.687.5445. (3) Register online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).



SHAKESPEARE  
ASSOCIATION  
OF AMERICA

# M

## EMBERSHIP DUES FORM

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### Academic Year 2011-2012

Membership dues are charged on an academic-year basis. All who paid dues during the academic year 2010-2011, including those who attended the 2011 meeting in Bellevue, Washington, should now submit payments (unless membership is covered by the discounted three-year option). Membership dues may also be paid online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

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

Check enclosed (drawn on a U.S. bank only, please). Or, please charge my  VISA  MasterCard  American Express.

Credit-Card Number

\_\_\_\_\_

Expiration Date \_\_\_\_\_

This form and check (if applicable) should be returned to The Shakespeare Association of America, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. For credit-card payments, the form may be faxed to the SAA office at 202.687.5445. A receipt will be returned to you. Membership dues are non-refundable.

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

Institutional Affiliation (if any): \_\_\_\_\_

Academic Rank (if any): \_\_\_\_\_

Preferred Mailing Address:  Home  Office PLEASE TICK ONE BOX.

\_\_\_\_\_

\_\_\_\_\_

Home Phone: \_\_\_\_\_ Office Phone: \_\_\_\_\_

Home Fax: \_\_\_\_\_ Office Fax: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

### ANNUAL DUES:

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 between \$90,000 and \$114,999, dues are \$110.00 \_\_\_\_\_

For income \$115,000 and above, dues are \$125.00 \_\_\_\_\_

My three-year renewal entitles me to a 10% discount (not available to those in the \$25.00 dues category) \_\_\_\_\_

### ANNUAL FUND:

I would like to make a contribution to the SAA Annual Fund, to support conference travel grants for graduate students and research grants for non-tenured scholars \_\_\_\_\_

### OPTIONAL SUBSCRIPTIONS:

*Medieval and Renaissance Drama in England*, Volume 23, \$65.00 \_\_\_\_\_

*Shakespeare Newsletter* ( new  renewal), \$15.00 \_\_\_\_\_

*Shakespeare Studies*, Volume 39, \$55.00 \_\_\_\_\_

*Shakespeare Survey*, Volume 63, \$55.00 \_\_\_\_\_

For discounted subscriptions to *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, payable directly to Johns Hopkins University Press, phone 1.800.548.1784.

TOTAL FOR DUES, CONTRIBUTIONS, AND SUBSCRIPTIONS \_\_\_\_\_

## HOW TO GET ON THE 2013 PROGRAM

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Proposals are accepted only from SAA members in good standing. No one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive conferences. Graduate students are eligible to speak in public sessions but not to lead seminars or workshops.

### Propose a Seminar or Workshop

SAA seminars should open up a number of pathways into a subject, recognizing that a seminar meeting is an occasion for focused but open discussion of written work completed in advance. Advance work in SAA workshops may involve readings, online discussions, shared syllabi, performance and pedagogical exercises, or other assignments.

Proposals should include: (1) the name of the seminar or workshop leader(s), with university affiliation(s) as applicable and e-mail address(es); (2) a short biographical statement or statements, including a description of previous experience with the SAA (maximum 100 words per person); (3) the title of the proposed seminar or workshop; (4) a description of the objectives of the seminar or workshop, including potential issues to be raised or practices to be modeled (maximum 300 words).

Descriptions of seminars and workshops from previous years are available on any June bulletin posted on the SAA website.

### Propose a Paper Panel

Paper panels, roundtables, and other formats for public discussion should engage topics of current interest and general appeal for the SAA membership. While the traditional format has been three 20-minute papers, the SAA invites proposals for other formats for engaging important ideas and issues.

Proposals should include: (1) the name of the session organizer, with university affiliation as applicable and e-mail address; (2) the title of the proposed session; (3) a description of the objectives of the session (maximum 300 words); (4) the names of each presenter or participant, with university affiliations as applicable and e-mail addresses; (5) the title for and a brief description of each presentation or paper (maximum 200 words each); (6) short biographical statements for the organizer and each presenter or participant (maximum 100 words each).

Session moderators are appointed by the SAA Board of Trustees.

## DEADLINE FOR PROPOSALS FOR 2013 1 MARCH 2012

Proposals for the 2013 conference should be submitted to the members of the Program Planning Committee for 2013:

Valerie Traub, Chair  
traubv@umich.edu  
Elizabeth Harvey  
elizabeth.harvey@utoronto.ca

Carla Mazzio  
cjmazzio@buffalo.edu

Ian Smith  
smithi@lafayette.edu

William B. Worthen  
wworthen@barnard.edu

## SAA MEMBERSHIP BENEFITS

SAA members enjoy deep discounts on such publications as *Medieval and Renaissance Drama in England* (9%), *Shakespeare Bulletin* (15%), *Shakespeare Newsletter* (\$15.00), *Shakespeare Quarterly* (15%), *Shakespeare Studies* (8%), *Shakespeare Survey* (34%), *World Shakespeare Bibliography* (15%). Bundled subscriptions to *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography* are discounted by 30% for all three.

For discounts on frontlist titles at Oxford University Press and Ashgate Press, go to [http://www.shakespeareassociation.org/links/presses\\_publishers.asp](http://www.shakespeareassociation.org/links/presses_publishers.asp).

## IN MEMORIAM

**ELIZABETH KETTERER** died suddenly, at age 31, of complications from a diabetic seizure. She studied at the University of Texas at Austin and at Carnegie Mellon University, took part in the Shakespeare at Winedale program, and received the Ph.D. at The Shakespeare Institute, University of Birmingham. There, she acted in and directed student productions and became president of the Shakespeare Institute Players. Her dissertation was on the musical repertory of the Admiral's Men, and she contributed work on this subject to the Oxford Middleton. At the time of her death on 19 February, she was teaching at the University of New Mexico.

**MARSHALL GROSSMAN** died on 29 March, aged 63, of cancer. He received his Ph.D. at New York University and taught at Fordham University before taking up a post at the University of Maryland. He was the author of the Milton Society Book of the Year for 1987, *Authors to Themselves: Milton and the Revelation of Meaning*, as well as *The Story of All Things: Writing the Self in English Renaissance Narrative Poetry* (1998), and *Reading Renaissance Ethics* (2007). He edited *Aemilia Lanyer: Gender, Genre, and the Canon* (2007) and blogged on political subjects for the Huffington Post.

## PLANNING FOR BOSTON

The Fortieth Anniversary Meeting of the Shakespeare Association of America takes place at the Westin Copley Place. The hotel is a winner of the AAA Four Diamond Award. All rooms are nonsmoking and all feature the Westin's signature "Heavenly Bed." The hotel overlooks the Back Bay and the Charles River.

Rooms are discounted to \$129 per night for single and double occupancy, \$149 per night for triple occupancy, and \$169 per night for quadruple occupancy. Sales and occupancy taxes will be added at the current rate of 14.45%. The SAA has negotiated for the rate to include free in-room internet access.

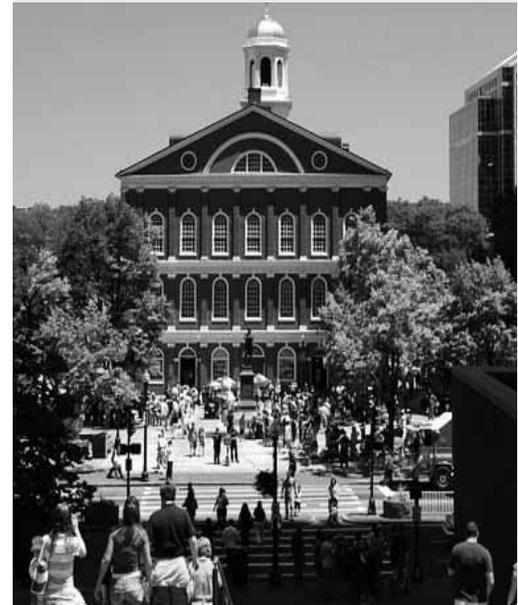


Photo of Fanueil Hall

The 2012 conference opens on Thursday morning, 5 April, and closes on Saturday evening, 7 April. The January 2012 issue of the SAA bulletin will provide a detailed schedule of events and information about hotel registration. The meeting registration fee is payable in January 2012: \$110 for faculty, \$75 for graduate students.

The MIT HyperStudio, the lab behind the *Global Shakespeares* open-access archive, will hold an open house for SAA members. Harvard's Houghton Library will offer a private display of books and manuscripts related to the Shakespeare forger William Henry Ireland.

Also on the schedule will be two screenings followed by talk-back discussions. *The History of Harold "King" Henry IV: Crabs in a Barrel*, directed by Paul Quinn and Dwayne Perry and executive-produced by Harry J. Lennix, is based on a screenplay by SAAer Ayanna Thompson. For *Playing Pericles*, directed by Alan Kreizenbeck and using the resources of the UMBC Imaging Research Center, the dramaturg was SAA Interim Director Michele Osherow.



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

## *T*HE LAST PAPER BULLETIN

The June 2011 SAA bulletin is the last that will be printed in hard copy and distributed by conventional mail. Future bulletins will be posted on the SAA website only. They will appear in their familiar form, with information collected in a single document that is easily consulted, downloaded, and printed. All SAA members in good standing will be notified by e-mail when bulletins are posted.

## *W*ELCOME TO BOSTON

Local Arrangements for the 2012 meeting are coordinated by William C. Carroll of Boston University. Our host universities include Boston University; Boston College; Harvard University; Brown University; University of Massachusetts, Amherst; Tufts University; University of New Hampshire; Brandeis University; and Bentley University.

## *S*HAKESPEARE ON THE RIVIERA

The Shakespeare Association announces a new collaboration with the Bogliasco Foundation: the joint sponsorship of a one-month scholarly residency at the Liguria Study Center, outside Genoa, with lodgings and food provided and a \$1,000 stipend for travel and other expenses. For application procedures, see page 2 of this bulletin and <http://www.shakespeareassociation.org/member/researchgrants.asp>.

## *C*ALL TO BUILD SAA ARCHIVES

The SAA seeks to build two new web-based archives: a database for published work previewed at SAA conferences and a collection of conference reminiscences. For further information, see page 2 of this bulletin and <http://www.shakespeareassociation.org/meeting/call-for-archives.asp>.

## *F*UTURE MEETINGS

The SAA's Forty-First Annual Meeting will take place at the Fairmont Royal York Hotel in Toronto on Easter weekend, 28-30 March 2013. The Forty-Second Annual Meeting will take place at the Hyatt Regency St. Louis at the Arch on 10-12 April 2014. Program proposals are now welcome for the 2013 Meeting; see page 11.

## *M*EMBERSHIP DIRECTORY

The SAA introduces its new online Membership Directory at <http://saa.memberclicks.net/mc/directory/viewallmembers.do>.

THE SHAKESPEARE ASSOCIATION OF AMERICA  
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