



SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2008

BULLETIN

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PLEASE NOTE:

SAA membership is payable on an academic-year basis. Pay 2008-09 membership dues now to register for seminars and workshops and receive other membership benefits. See page 10 or pay online at www.ShakespeareAssociation.org.

The Shakespeare Association of America celebrates its new location at Georgetown University by holding its Thirty-Seventh Annual Meeting in Washington, D.C. Events begin at noon on Thursday, 9 April, at the Renaissance Washington Hotel and close Saturday, 11 April. Seminars and workshops are now open for registration.

■ **Directors from the World's Stage**, with Antoni Cimolino (Stratford Shakespeare Festival, Ontario) and Ong Keng Sen (TheatreWorks, Singapore).

■ **1594**, with Roslyn L. Knutson (University of Arkansas, Little Rock), Zachary Lesser (University of Pennsylvania), and session organizer Holger Schott Syme (University of Toronto).

■ **Epistemology of the Crux**, with Margreta de Grazia (University of Pennsylvania), Juliet Fleming (Cambridge University) and session organizer Jeffrey Masten (Northwestern University).

■ **Presentism: Shakespeare, Sexuality, and Gender Now**, with session organizer Evelyn Gajowski (University of Nevada, Las Vegas), Arthur L. Little, Jr. (University of California, Los Angeles), and Phyllis Rackin (University of Pennsylvania).

■ **Shakespeare and Cruelty**, with Lynn Enterline (Vanderbilt University), Bruce R. Smith (University of Southern California), and session organizer Douglas Trevor (University of Michigan).

■ **Shakespeare by the Numbers**, with Mary Thomas Crane (Boston College), Carla Mazzio (University of Chicago), and session organizer Shankar Raman (MIT).

■ **Shakespeare's History of Grace**, with session organizer Lowell Gallagher (University of California, Los Angeles), Ken Jackson (Wayne State University), Joseph Jenkins (University of California, Irvine), and Gary Kuchar (University of Victoria).

■ **Sleep and Dreams in Shakespeare's England**, with Carole Levin (University of Nebraska), William H. Sherman (University of York), and session organizer Garrett A. Sullivan, Jr. (Pennsylvania State University).

■ **Un-Mooring the Moor across Cultural Borders**, with Margaret Litvin (Yale University), session organizer Alfredo Michel Modenessi (Universidad Nacional Autónoma de México), and Ayanna Thompson (Arizona State University).

■ **Two Open Submissions Sessions**, with speakers to be announced following the Fall 2008 competition.





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The Nasher Sculpture Center was the site of the 2008 Opening Reception in Dallas, Texas. With perfect weather, SAA members were able to enjoy museum and garden exhibits. Sponsors of the 2008 conference were:

- Rice University
- Southern Methodist University
- University of Houston College of Liberal Arts and Social Sciences, Department of English, and the Houston Shakespeare Festival
- Baylor University
- University of Tulsa Department of English, Graduate School, and the College of Arts and Science
- Texas A & M University Department of English
- University of Texas at Austin
- University of Arkansas at Little Rock College of Arts, Humanities, and Social Sciences
- University of North Texas
- Trinity University

GRADUATE STUDENT TRAVEL AWARDS

Graduate-student members of the SAA are encouraged to apply for travel awards to attend the 2009 Meeting in Washington, D.C. Each award includes a \$300 USD contribution to expenses and remission of the conference registration fee. Applicants must be SAA members in good standing and are expected to attend the full conference. Students may not receive an award more than twice. Preference is given to dissertation-level students whose research will be most enhanced by seminar participation.

The following materials must be received in the SAA office under single cover by **1 November 2008**: (1) a letter, not to exceed 400 words, stating the seminar in which the student is enrolled and explaining how this seminar relates to the student's dissertation in progress; (2) an informational (not evaluative) letter from the student's Director of Graduate Studies or Department Chair providing date of approval of the student's dissertation topic; expected date of completion; date when all other degree requirements were completed; statement of departmental policy on travel support for graduate students; and amount of funding applicant will receive (if any) toward attendance of the 2009 SAA Meeting. Send to: The Shakespeare Association of America, Graduate Student Travel Awards, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131.

For a list of 2008 award recipients, go to www.ShakespeareAssociation.org.

J. LEEDS BARROLL DISSERTATION PRIZE

Dissertations brought forward for the 2009 J. Leeds Barroll Prize must have been submitted and approved during the calendar year 2008.

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 by **15 January 2009**. 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. The prize will be presented at the Luncheon of the 37th Annual Meeting of the SAA in Washington, D.C.

NEW! RESEARCH TRAVEL GRANTS

The SAA announces a new program of research travel grants for non-tenured scholars, including adjunct and limited-term faculty, lecturers, instructors, independent scholars, and non-tenure-track postdoctoral scholars who have received their degrees in the last five years. These grants are designed to fund travel to libraries and other appropriate sites for research work in the field of early modern studies. Applicants must be members in good standing of the SAA.

Applications should include: (1) a description of the research project, maximum 400 words; (2) an abbreviated *curriculum vitae*, maximum 400 words; (3) a proposed budget, maximum \$1,000 USD. Four hard copies of these materials should be sent to the SAA office along with (4) one letter of reference enclosed in a sealed envelope, signed across the flap by the author of the letter.

Applications must be received by **1 November 2008** at the following address: The Shakespeare Association of America, Research Travel Grants, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131.

Awards will be announced by 1 January 2009 and must be used during the calendar year 2009. At the conclusion of research travel, or by 1 January 2010 at the latest, award winners are asked to submit receipts and make a brief report of work completed in the grant period.

Travel grants are underwritten by the SAA's Annual Fund. To make a contribution, see page 10 of this bulletin.

S 2009

SEMINARS AND

WORKSHOPS

RESEARCH SEMINARS

1. Shakespeare's Boys

Seminar Leader: Gina Bloom
(University of California, Davis)

This seminar investigates representations of manhood and masculinity in Shakespearean drama and culture with a particular emphasis on the project's methodological and political challenges. What is at stake when scholars of gender shift attention away from the study of women? Papers may consider, for example, the physiology of maleness; the significance of boys to the theatrical production of masculinity; the homoerotics of male friendship; all-male educational institutions; the relationship between masculinity and patriarchy. Papers on female masculinity are also welcome.

2. High School Shakespeare

Seminar Leader: Jonathan Burton
(West Virginia University)

For more than a century Shakespeare has been a mainstay of secondary education in the United States. This seminar explores how Shakespeare ascended to this position, what maintains his place there, and the range of cultural work Shakespeare performs in high schools. Papers are invited on issues of canon formation, cultural capital, and histories of pedagogy, among other topics. Seminar members may also examine the relationships between high school and college Shakespeares, or Shakespeare in American and non-American high schools.

3. The Return of the Early Comedies in Shakespearean Scholarship

Seminar Leader: William C. Carroll
(Boston University)

This seminar considers how Shakespeare's comedies to 1595 (*Errors*, *TGV*, *Shrew*, *LLL*, *Dream*) are being (re-)explored—in editing

and scholarship—as the concept of “early” ceases to be simply pejorative or proleptic. Papers are invited that address one or more of these plays in terms of their place in Shakespeare's professional development; the growth of professional acting companies; their relation to and representations of the early modern court; their explorations of gender and heteronormative desire; other current cultural and theoretical concerns.

4. Experimental Shakespeare

Seminar Leader: Thomas Cartelli
(Muhlenberg College)

Avowedly adventurous Shakespeare productions are often venturesome only in terms of conceptual alterations that leave their host-play comparatively unchanged. This seminar focuses on more transformative stagings undertaken by expressly experimental theater companies (e.g., the recent *Wooster Group Hamlet*) as well as on radical remakings of the playtexts themselves that require experimental treatment to achieve theatrical realization (e.g., Heiner Müller's *Hamletmachine*). To develop a critical vocabulary equal to the subject, participants will explore recent trends in performance studies and international performance.

5. Sites of Memory / Sites of Performance

Seminar Leaders: Kate Chedgoy
(Newcastle University) and Julie Sanders
(University of Nottingham)

Blackfriars, inn yards, Apthorpe Hall, Dublin Castle, the Dragon anchored off Sierra Leone. . . . In what ways might such diverse sites of early modern performance also be sites of memory? What can we learn about the politics of place and memory in early modern Britain by studying their dramatic intersections on diverse public and private stages? This seminar investigates the relationships between landscape and place, remembering and forgetting, as they are staged by Shakespeare and his contemporaries.

6. *Hamlet* and Political Thought

Seminar Leaders: Conal Condren (University of New South Wales) and Shannon Stimson (University of California, Berkeley)

Bringing an interdisciplinary context of intellectual history to bear on political and religious issues in *Hamlet*, this seminar seeks to reconsider early modern “political thought” and its effect on interpretations of the play. Focus issues include political and religious influences on Shakespeare (Edward VI, James VI and I, Montaigne, Machiavelli, Hobbes), movements (casuistry, Protestantism, English Catholicism), topics (advice and counsel, justice public and private, tyranny and kingly prerogative), *Hamlet* on stage, page, and screen and in comparison with other plays.

7. Staging Philosophy

Seminar Leader: Christopher Crosbie
(Trinity University)

This seminar investigates how the early modern theater engages with philosophical traditions of various kinds. What strands of intellectual history—classical, medieval, or early modern—appear on the stage and to what purpose? How does the theater translate abstract philosophy into material performance? What can we deduce about audience familiarity with philosophy? The seminar welcomes papers that examine the stage's relation to key philosophical categories—ethics, metaphysics, aesthetics, and epistemology—or to particular traditions such as Aristotelianism, Platonism, or Epicureanism.

8. Staging the Natural: Non-Human and Human in the Early Modern Theater

Seminar Leaders: Anthony Dawson
(University of British Columbia) and Vin Nardizzi
(University of British Columbia)

How do philosophical ideas about humans, animals, plants, and the inanimate world play out in performance? This seminar focuses on “non-humans” on stage—flora, fauna, or minerals—and on the philosophical implications of species boundaries and the crossing of those boundaries. In what ways are such borders and crossings available to stage representation? What work does performance do to shape moments that resist standard taxonomies? How might staging be linked to debates about the unstable relations between “humans” and “non-humans”?

SAA seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.

9. “That monster, custom”

Seminar Leader: Meredith Evans
(Concordia University)

Early modern “custom” was both an index of shared identity and, in Shakespeare, a vehicle for critical engagements with common culture. As such, it poses a powerful alternative to current emphases on material culture. This seminar explores the “ambience” and ideology of custom, from common law to “common sense”: Reformation politics and the critique of custom; the rejection of custom (as by Hamlet or Edmund) as heralding an alternate moral economy; the generic conventions and common tropes associated with custom.

10. Shakespeare at the Limits of the Human

Seminar Leaders: Jean Feerick
(Brown University) and Holly Tucker
(Vanderbilt University)

This seminar explores the porous boundary that divides humans from their plant and animal counterparts in early modern epistemologies. Papers may consider representations (dramatic, medical, legal, philosophical, political) of correspondence and transformation across species—both material and metaphorical. What impact does unstable morphology have for the conceptual production of the human? Are these boundaries loosened or tightened as a function of genre and discipline? Does the plasticity of species implicate other systems of difference like race, nation, and gender?

11. The Shakespearean Crux

Seminar Leaders: Stephen Merriam Foley
(Brown University) and Margaret Maurer
(Colgate University)

Seen one way, a crux is a difficulty; seen another, a fingerpost, a sign indicating more than one interpretive direction. Can a crux just be left standing? Isn't resolution inevitable for readers, actors, directors? Can the will to resolve be canceled theoretically? This seminar welcomes those interested in editing, theater or performance studies, and strategies of teaching Shakespeare. Papers might focus on a particular crux, a particular editor's crucial practices, or the history of the crux in editorial theory.

12. Reading Voyages and Travels

Seminar Leader: Mary C. Fuller
(Massachusetts Institute of Technology)

This seminar invites work on accounts of English travel beyond the boundaries of Europe. As well as engaging with one or more primary texts, papers might reflect on meth-

odology (possible approaches or potential problems); reading strategies (the kinds of questions and answers appropriate to these texts); contexts of production and consumption; and payoffs (why and on what terms particular texts are worth reading).

13. Shakespeare and the Organization of Knowledge

Seminar Leaders: William Germano
(Cooper Union) and Sarah Wall-Randell
(Wellesley College)

“I will give out divers schedules of my beauty,” offers Olivia: “as, item, two lips, indifferent red” This seminar considers knowledge-organization and idea-management techniques, such as “schedules,” calendars, lists, inventories, blazons, mnemonics, maps, and other cognitive shaping systems. How does information fit (and not) into mental and material containers? Might we view adaptation as another form of idea-management? Is “Shakespeare,” too, a kind of knowledge that is organized, and the organizer of something we embrace as knowledge?

14. “The Whole World is Become a Hodge-Podge”: Generic Change in Context

Seminar Leader: Ed Gieskes
(University of South Carolina)

This seminar invites papers that examine generic innovation in the light of historical, literary, and social change that, Bourdieu argues, can produce audiences disposed to appreciate new or altered forms. How were early modern developments refracted into generic change? How did generic change find—or fail to find—audiences? What is the reception history of generic innovation, the ways later audiences, performers, and scholars have understood such retrospective categories as the “problem plays,” “romances,” and other examples of generic hodge-podge?

15. Shakespeare and Medieval Drama

Seminar Leader: Bradley Greenburg
(Northeastern Illinois University)

What are the medieval dramatic forms and practices that inform Shakespeare's dramatic practice? To what mode of medieval drama do we look to find continuity or significant disruption between the working Elizabethan theatrical present and its past? If, for example, the *Henry IV* plays “secularize the psychomachia” (Bevington), how do they transform dramatic forms for generic ends? This seminar invites papers that explore Shakespearean connections to medieval drama, especially as this involves reconceptualizing the transmission of cultural practices over time.

16. Nashe With or Without Shakespeare

Seminar Leaders: Stephen Guy-Bray
(University of British Columbia) and Joan Pong Linton
(Indiana University)

Recent criticism on the connections between Nashe and Shakespeare has both revitalized and gone beyond source and authorship studies. In building on this scholarship, this session welcomes papers dealing with Nashe's writings (prose, poetry, fiction, drama) in relation to: authorship, literary careers, and the marketplace of print; urban culture and its discontents; satire and polemic; the politics of pornography and sexualities; theater, historiography, and performance. Papers may focus on Nashe alone or explore his connections to Shakespeare and/or other contemporaries.

17. Reading Bodies

Seminar Leader: Heidi Brayman Hackel
(University of California, Riverside)

This seminar explores connections between histories of the body and histories of reading. How was early modern reading experienced and represented through (gendered) bodies? How might studies of the senses and passions shape the future history of the book? How can we bring the *corpus* into our acts of reading? Participants might consider the animal bodies used in book and manuscript production, the hands in margins, optics and acoustics, onstage representations of reading, and the gendering of the reading subject.

18. Shakespeare and Performance Studies

Seminar Leader: Stuart Hampton-Reeves
(University of Central Lancashire)

This seminar explores the border territory between Shakespeare and performance studies. Papers might address questions such as: To what extent can studies of Shakespeare in performance incorporate key debates in performance (and theater) studies? How can a performance theory which rejects textual authority inform studies of Shakespeare in performance? What can we learn from “practice-as-research” projects? Can the work of Shakespeare-in-performance be treated as an aesthetic product in its own right, with its own peculiar demands on the performance critic?

Registrants in SAA programs are expected to complete significant work in advance of the meeting: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or theatrical exercises or exchanges, in the case of workshops.

19. *Henry V*: Interpretations in their Historical Contexts

Seminar Leader: Jonathan Hart
(University of Alberta)

What can we learn from going back to the text, stage history, film versions, and earlier criticism of *Henry V*? Interpretations by scholars, editors, directors, actors, and others are products of their time, but seminar members may find that they cast light on scenes, speeches, characters, themes, theoretical problems, and matters of staging that are subjects of current debate. The seminar aims both to tackle under-explored topics and to make the much-examined new by putting it in new contexts.

20. Shakespeare and Usury

Seminar Leader: David Hawkes
(Arizona State University)

Although most small-scale economic transactions in early modern London were conducted through the medium of credit, traditional ethical and religious structures against money-lending remained in place. Thus, usury became more than an economic matter. It affected every aspect of psychology and social interaction, with profound implications for literary practice. Shakespeare and Milton, both the sons of usurers, devoted considerable attention to the subject. This seminar studies the mutual influence of usury and literature in the age of Shakespeare and Milton.

21. Shakespeare and the Bounded Self

Seminar Leader: David Hillman
(University of Cambridge)

Recent scholarship depicts a broad shift in the dominant construction of the early modern body, toward a newly bounded notion of the individual (and a gradual disembodiment of the human subject). Is this a valid prototype or a nostalgic construct? What effects might the notion have had on Shakespeare and others: on the ways characters are able (or unable) to interact; on notions of the (in)accessibility of knowledge; on the architecture, place, and methods of drama in early modern culture?

22. Disabled Shakespeare

Seminar Leaders: Allison Hobgood
(Spelman College) and David Wood
(Northern Michigan University)

Shakespeare engages the issue of disability to moral, emotional, and political ends. This seminar invites discussion from historicist, modern, presentist, and gendered perspectives. How does early modern conversation about the “able” body construct the disabled

body as its oppositional term? How were disabled persons represented in their respective cultures, both real and fictional? How do Shakespeare and his contemporaries suggest disabled persons imagined themselves? What traditions relating to disability did Shakespeare inherit? What early modern views inform our contemporary moment?

23. Shakespeare’s Europe / Europe’s Shakespeare

Seminar Leader: Andreas Höfele
(University of Munich)

This seminar looks at Shakespeare and Europe from two perspectives: it is concerned with how Shakespeare absorbs, appropriates, and represents the variety of cultures that constitute Europe; and it examines the impact which Shakespeare, in turn, has had on European cultures and identities. Papers are also invited to address possible connections between these two perspectives, in particular by comparing the processes of intercultural exchange behind a European Shakespeare and a Shakespearean Europe.

24. Ethics and Economics in Shakespeare

Seminar Leader: Jim Kearney
(University of California, Santa Barbara)

How do ethical concerns shape the ways in which economic issues are addressed in the early modern world generally and in Shakespeare’s works specifically? This seminar defines “ethics” and “economics” broadly, inviting papers ranging from Aristotle to Agamben and from the commodity form to coin-clipping. Possible topics include poverty and ethical obligations to the other, debt and its forgiveness, hospitality, generosity, labor and value, economic logics of redemption and sacrifice, gender and the economic body, sex and money, gift theory.

25. Rethinking Religion and Shakespeare

Seminar Leaders: Erin E. Kelly
(University of Georgia) and Mark Rankin
(James Madison University)

This seminar engages questions that remain from recent research on Shakespeare and the religious discourses of his time: What issues, sources, and influences have been overlooked? How did plays reveal complexities and multiplicities in early modern religion? Are Shakespeare’s plays typical or aberrant dramatic explorations of religious controversies? Papers are invited from those who have already addressed this subject, those who work on other dramatists, and even those who view religion as a relatively minor influence on the public theater.

Papers submitted in Shakespeare Association seminars are expected to represent original work and to engage directly with the topic and scholarly objectives announced by the seminar leader.

26. Shakespearean Keening: Dramatic Uses of Poetic Complaint

Seminar Leader: William Kerwin
(University of Missouri, Columbia)

What work does complaint poetry do in Renaissance drama? This seminar addresses uses of complaint within the plays of Shakespeare and his contemporaries. How did poet-playwrights engage with complaint ballads, elegies, and monologues (in, e.g., *The Mirror for Magistrates*)? What questions of memory do complaints embody? How do they enrich our ideas of Ovidianism? Do complaints complicate the gender politics of plays? Do they express particular forms of embodiment? Do they voice personal perspectives in contrast to the public realm?

27. Theatrical Law

Seminar Leader: Barbara Kreps
(University of Pisa)

The moral and social questions superintended by the various systems of law available in England frequently provide the issues dramatized in early modern plays. Dramatists often borrowed the language and rhetorical patterns of legal discourse; from both historical writings and contemporary news, they also took suggestions for staging real legal events. This seminar welcomes comparisons across legal systems, as well as papers seeking to locate the relevance (real or imagined) of the law in staged representations of legal problems.

28. Audience and Audiences

Seminar Leader: Jennifer Low
(Florida Atlantic University)

How do we define the relationships between performance and audience? Playwrights imagine their audiences; actors address them; the audience actually in attendance is another entity. We tend to picture audiences facing the actors, but early modern audience members could sit on the stage or even above it. This seminar welcomes work on audiences—on how they were constituted, on how those involved in early modern productions conceived of them, on audiences as spatial entities or as responders to specific performances.

29. England and the Islamic World: A Reassessment

Seminar Leaders: Linda McJannet (Bentley College) and Bernadette Andrea (University of Texas, San Antonio)

Studies of early modern England and the Islamic world have provided increasingly nuanced understandings of Anglo-Muslim relations, political, economic, cultural, and imaginative. These include the influence of eastern travel and trade on literature and on everyday life. Enhanced historical and cultural knowledge has been brought to bear on dramas, histories, travel narratives, romances, and women's writing. This seminar digests recent findings, explores new archival material, and re-visits representations of the Islamic world in canonical or newly familiar texts.

30. Booking Shakespeare: The Bard in the Codex

Seminar Leaders: Gretchen E. Minton (Montana State University) and A. E. B. Coldiron (Florida State University)

As book formats, book aesthetics, and codicological habits have changed over time, they have reshaped the meaning and value of the Shakespearean canon. This seminar explores the interpretive impact of the material production of Shakespeare's codices: folios/quartos, book size/format, visual features, paratexts, *mise-en-page*, mixed media elements, the materiality of books as part of McKenzie's "sociology of texts," and the importance of the physical book as a flexible, expressive vehicle for presenting Shakespeare's works to readers in any historical period.

31. The Marprelate Effect

Seminar Leaders: Joseph Navitsky (University of Southern Mississippi) and Joseph Black (University of Massachusetts, Amherst)

The scandalously anti-episcopal Martin Marprelate tracts (1588-89) provoked the most famous pamphlet war of the English Renaissance. But the effects of Martin's colloquial voice, satirical aggression, and self-reflexive play were felt as much in the cultural as the ecclesiastical sphere. This seminar explores issues of persona, style, polemical strategies, authorship, the popular voice, the public sphere, the literary marketplace, censorship, and connections between pamphlet warfare and the dramatic and non-dramatic work of such figures as Nashe, Lyly, Munday, Greene, and Shakespeare.

32. Shakespeare and Cultural Value

Seminar Leaders: Sharon O'Dair (University of Alabama) and Kate Rumbold (Shakespeare Institute)

This seminar addresses tensions between the "Shakespeare" who is the iconic locus of cultural value and the "Shakespeare" whose location in mediatized culture calls aesthetic and ethical value into question. Do synergies exist between historical and modern Shakespeares? What are the strengths and weaknesses of considering Shakespeare as a synecdoche for traditional culture? In what ways does the dominance of "Shakespeare" impede or empower new forms of creative activity? Is dialogue possible between Shakespeare in commercial culture and in academe?

33. Shakespearean Cinetextuality

Seminar Leader: Laurie Osborne (Colby College)

In a year of enforced technological shift to digital TV, this seminar explores how digital reproduction of performance, HDTV, and streaming internet video recast the relationship between Shakespearean text and performance. How can and should we best use digitized performance archives, DVD films, and film citation systems like iMovie or the MIT XMAS film sharing system? Using the work of Philip Auslander, Thomas Elsaesser, and others, seminar participants will examine Shakespeare's place in digital cinema and television.

34. The Queen's Men's Theatrical Influence: Repertory, Dramaturgy, Performance

Seminar Leader: Helen Ostovich (McMaster University)

How does the repertory of the Queen's Men—arguably the most influential company of its time—inform our approaches to plays and companies active during their career (1583-1603) and beyond? Participants may consider emerging generic distinctions; dramaturgical structure; theatrical language; single or collaborative authorship; performance issues; and/or cross-pollination with other companies and/or plays. Archival performances by the "Shakespeare and the Queen's Men" project will be available on a password-protected website; participants may also attend a related conference workshop (see page 8).

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.

35. "Jog on, jog on": Mobility in Shakespeare's England

Seminar Leader: Barbara D. Palmer (University of Mary Washington)

Challenging assumptions of cultural and dramatic stasis, this broadly interdisciplinary seminar explores historical evidence of Elizabethan-Jacobean cultural and dramatic mobility. Topics may include the mobility of texts, professional troupes, material culture, and travel infrastructure—maps, transport, regulations, economics. Papers on textual characterizations of travelers, the value of travel, and the process of travel, including representations of multiple stage locales, are appropriate, as are studies of contemporary travel accounts insofar as these accounts further implications for the writing of theater history.

36. Shakespeare Spin-offs

Seminar Leader: Amy Scott-Douglass (Denison University)

This seminar attends to texts based on, inspired or infuriated by Shakespeare and/or his contemporaries—derivatives on stage, film, television, and the internet, and in print and music. Papers may focus on the ideological assumptions of spin-offs; theories of adaptation; the author/auteur function in the process of revision; revolutionary casting choices and textual changes; satire; new media, institutional uses of derivatives (prison, military, school, government programming); the YouTube phenomenon; youth culture; marketing and commerciality of spin-offs; audience reception or resistance.

37. Shakespeare and the Postcolonial Condition

Seminar Leaders: Jyotsna G. Singh (Michigan State University) and Gitanjali Shahani (San Francisco State University)

Postcolonial approaches to Shakespeare do not suggest simply a dethroning of the canonical bard; rather, they have opened up the works to competing histories of nation, "race," gender, and class within a plurality of socio-political contexts—the marks of the postcolonial condition. Participants are invited to look afresh at these histories within the linked trajectories of Shakespearean and postcolonial studies, while exploring the valences of such terms as "early colonial," "pre-colonial," "proto-colonial," "neo-colonial," and their implications for Shakespearean critical practice.

38. The 1590s Style

Seminar Leader: Goran Stanivukovic (Saint Mary's University)

This seminar explores the literary purpose of tropes and figures in Shakespeare's early style. Topics may include Shakespeare's dialogues with other playwrights, humanist rhetoricians, and classical authors; the power (and limitations) of individualism; the impact of the Reformation, mercantile travels, and material culture; bombast as a way to manipulate and deceive, to shape and question new realities, to develop representational protocols for courtship, beauty, gender, sexuality. Is this a moment to re-interpret Shakespeare's early style and re-examine the early canon?

39. Intimacy and Interiority

Seminar Leaders: Will Stockton (Ball State University) and James Bromley (Miami University of Ohio)

Shakespeare's drama and poetry thematize a connection between intimacy and interiority on psychological, somatic, historical, performative, erotic, and semiotic levels. This seminar welcomes papers that investigate the presence or absence of such connections in the work of Shakespeare and his contemporaries. Papers may also bring other terms to bear on these relationships in order to trouble or complicate this "coupling" in early modern literature or address the influence of this connection on modern understandings of the history of affection.

40. *The Art of English Poesy*: Rhetoric, Poetics, and Renaissance Celebrity

Seminar Leaders: Frank Whigham (University of Texas at Austin) and Wayne A. Rebhorn (University of Texas at Austin)

George Puttenham's core text of Renaissance literary theory, *The Art of English Poesy*, is also a rhetoric handbook, a conduct manual, and an archive of celebrity stories. This seminar will explore links between Puttenham and the literature, drama, and conduct of his culture. Possible subjects include self-italicizing rhetoric, role-playing at court and onstage, the wooing of Elizabeth, relations between verse and verse drama, the Italianate/Frenchified Englishman, the culture of Renaissance celebrity, and (given Puttenham's dark personal life) author/text relations.

41. *The Merry Wives of Windsor*

Seminar Leaders: Adam Zucker (University of Massachusetts, Amherst) and Mary Ellen Lamb (Southern Illinois University)

This seminar welcomes a wide range of interests. Topics may include constructions of Englishness in language and setting; forms of distinction generated by the middling sort; genre; economic relations; gender roles; housewifery and material culture; popular culture and social discipline; the monarchy and the Order of the Garter; theatrical fashions of Shakespeare's day and our own; questions of dating and publication history; the afterlife of Falstaff; and production history, including the 2006 RSC musical version (available on their website).

WORKSHOPS

42. Performing Shakespeare Now and Then

Workshop Leaders: Bridget Escolme (Queen Mary, University of London) and Rob Conkie (University of Winchester)

This practical workshop juxtaposes dominant modes of twentieth- (and twenty-first) century psychologized performance with recent explorations of "original practices" staging of Shakespeare. In particular, the performance of madness will focus examination of the historically dis/continuous relationship between acting and selfhood. The session is aimed at those interested in theater practice as the basis for research and pedagogy in Shakespeare studies. Participants will receive documentation of the workshop exercises and an annotated bibliography.

43. Presenting Shakespeare: Making Public Sessions Work

Workshop Leader: Kirk Hendershott-Kraetzer (Olivet College)

Shakespeareans often engage with their subject in circumstances that are smaller or shorter-term than semester-long classes: one-week units in survey courses, lectures or talks for enthusiasts, or talk-backs after dramatic performances. This workshop addresses the design and presentation of "small" Shakespeare offerings which reach out to the non-specialist, including effective practices, avoiding pitfalls, and "audience-driven" and interactive sessions. Participants will share past experiences and develop or revise materials for future presentations on any aspect of Shakespearean writing, reading, and performance.

44. The "Fierce Particularities" of Early Dramatic Manuscripts

Workshop Leaders: Mary Polito (University of Calgary) and Jacqueline Jenkins (University of Calgary)

This workshop invites investigation of a family of anonymous, unpublished dramatic manuscripts held at Arbury Hall and the University of Calgary, from which excerpts will be made accessible to participants digitally. What do these amateur works owe to printed playbooks? What do their idiosyncrasies teach us about literary production and textual transmission? Do they imply performance history? From one Arbury play which also exists in fair copy at Calgary, what can be learned about revision, collaboration, the author function?

45. Reviewing Reviewed

Workshop Leader: Lois Potter (University of Delaware)

Many academics review Shakespeare plays; many have students review them for course assessment. This workshop examines the reviewing process, ways of improving it, and its implications for the teaching and study of Shakespeare. Participants will circulate their reviews (1-2 pages) of a recent Shakespeare production, along with notes on the experience of watching and writing about it. Other reviews may also be assigned for advance reading. During the conference, workshop members will watch a production and work communally on reviewing it.

CALL FOR PAPERS

Each year an open competition is held for paper presentations. Papers must be short (twelve pages) for a reading time of no more than twenty minutes. Blind readings are undertaken by a committee headed by a member of the Board of Trustees. Authors of papers that are selected by this committee are asked to withdraw from other commitments on the program, including seminars and workshops.

Five hard copies of the paper should be submitted by conventional mail with identification of the author provided *only* in a cover letter (not on the paper). Submissions for the 2009 meeting must be received in the SAA offices by **1 October 2008**.

Mail to:
Shakespeare Association of America
Department of English
Georgetown University
37th and O Streets, N.W.
Washington, D.C. 20057-1131

RENAISSANCE

WASHINGTON, DC HOTEL

The Renaissance is located in the heart of a pulsing, revitalized downtown neighborhood known as “Penn Quarter,” one block from the Gallery Place / Chinatown Metro station. Guest rooms are equipped with coffee makers, cable TV, internet browsers/web tv, iron and ironing board, hair dryers, and bathrobes. The hotel’s 10,000-square-foot fitness center features a 60-foot indoor heated pool. On-site parking is \$22 per day, or \$9 per hour; off-site options are also available. Hotel restaurants include Fifteen Squares, an upscale bistro open for breakfast, lunch, and dinner; Liberty Market, open for lunch and dinner and featuring sandwiches and gourmet “grab and go foods”; a Lobby Bar and President’s Sports Bar, both open for dinner; and a Starbucks, open for breakfast and lunch. Some of the city’s trendiest restaurants are also located within walking distance of the hotel.



Rooms are discounted to \$130 per night for a single or double; these rates are guaranteed through March 18 on a space-available basis. The current sales and occupancy tax in the District of Columbia is 14.5%. Hotel reservation materials will be included in the January 2009 bulletin. For further information, see: <http://www.marriott.com/hotels/travel/wasrb-renaissance-washington-dc-hotel/>

PLANNING FOR WASHINGTON

The following information is provided to those making requests for funding support to attend the Washington meeting. The 37th Annual Meeting of the Shakespeare Association of America begins at noon on Thursday, 9 April, with paper sessions, a first group of seminars and workshops, and the traditional Opening Reception. Formally scheduled programs conclude with a group of seminars and workshops on Saturday, 11 April, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2009 issue of the SAA bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and special events. The meeting registration fee of \$100.00, \$75.00 for graduate students, is payable in January, when further information about the conference is published in the next SAA bulletin and on the Association website.

IN WASHINGTON

Washington is a manageable city with lots to see, and the Metro system makes it easy to get around. Some of the newest and most intriguing attractions of the city are within steps of the Renaissance Hotel. These include the National Portrait Gallery and the Museum of American Art, known collectively as the Donald W. Reynolds Center for American Art and Portraiture, and connected by a spectacular curved glass canopy (shown in the photo at the left); the National Building Museum, which examines America’s architecture, design, engineering, construction, and urban planning, housed in an 1887 building that is itself recognized as a marvel of architectural engineering; and the new International Spy Museum, the only one of its kind in the U.S. The Shakespeare Theater is two blocks away, and the Folger Shakespeare Library, a long walk or short cab/Metro ride. The National Gallery of Art is also a manageable walk for the more robust.

Further afield are the National Mall, anchored by the U.S. Capitol and the Washington Monument. Favorite stops include the Vietnam Veterans Memorial and the National Archives, with guided tours offered at the White House, the Capitol, and the FBI Building. Information about exhibits and programs scheduled for April 2009 at these sites will be included in the January 2009 Bulletin. Meanwhile, consult the following websites: www.culturaltourismdc.org and www.washington.org.

THE FOLGER SHAKESPEARE LIBRARY

Those planning a visit to the Folger Library (shown above) in connection with the SAA conference are requested to send particular book orders ahead so that the Folger’s librarians can have them waiting for your arrival.

OPEN WORKSHOP: 9 APRIL 2009

The Queen’s Men’s Theatrical Influence: Studio Experiments

On Thursday evening, after the Opening Reception, Jennifer Roberts-Smith of the University of Waterloo will lead a workshop bringing studio experimentation, documentary research, performance theory, and dramaturgical analysis to bear upon plays in the Queen’s Men’s repertory (1583-1603). At issue: Queen’s Men’s plays and emerging generic distinctions (morality, city comedy, farce, clown, romance, history, or tragedy); dramaturgical structure; theatrical language; single or collaborative authorship; performance (direct address, casting/doubling, actor celebrity or specialization, space, props, costuming, spectacle); and/or cross-pollination with other companies’ plays. Participants will perform short scenes from the Queen’s Men’s repertoire, evaluate their findings, and contribute to discussion about methodologies for and other potential applications of studio research. The workshop is open to all conference attendees; no pre-registration is required.

*S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2008

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 2008. As shown overleaf, dues are graduated according to annual income. Dues are also payable on the Association website, www.ShakespeareAssociation.org.

SAA seminars and workshops are designed to serve as forums for fresh research, shared investigation, and pedagogical experimentation among members with specialized interests and areas of expertise. All involve work circulated and read in advance of the conference. **Seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.** Newcomers to the SAA and students in the earlier stages of graduate work may wish to familiarize themselves with the Association's proceedings by attending a meeting's paper sessions and auditing seminars and workshops. Those planning to attend as auditors should not submit a seminar pre-registration form now. Conference registration opens in January.

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

In recent years, the attempt to give as many people as possible their first-choice placements has led to large groups. In order to preserve the seminar experience as a forum in which time is available for every member to take part and for all advance work to be discussed, seminar sizes are strictly capped at fifteen participants.

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

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.

Notification 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 2008**: (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.



**SHAKESPEARE
ASSOCIATION
OF AMERICA**

*M*EMBERSHIP DUES FORM

Academic Year 2008-2009

Membership dues are charged on an academic-year basis. All who paid dues during the academic year 2007-2008, including those who attended the 2008 Meeting in Dallas, 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.

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: _____
PLEASE PRINT LEGIBLY, AS THIS INFORMATION IS USED IN THE 2008 DIRECTORY OF MEMBERS.

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 20, \$65.00 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 36, \$55.00 _____

Shakespeare Survey, Volume 60, \$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 PROGRAM

For SAA 2009

1. Submit a Paper in the Open Competition

This year two sessions are held open for the annual submission competition. Papers for the 2009 meeting must be received in the SAA offices by **1 October 2008**. Papers must be short (12 pages) for a reading time of no more than 20 minutes. Five copies should be sent with identification of the author given only in a cover letter (not on the paper). Blind readings are undertaken by a committee headed by an SAA Trustee. Authors of papers selected by this committee are asked to withdraw from other commitments on the program, including seminars and workshops.

2. Register for a Seminar or Workshop

Every member of the Association is entitled to participate in a seminar or workshop, programs filled on a first-received, first-registered basis. No member can hold more than one position on the program; paper presenters, for example, are not given places in seminars or workshops. For 2009 seminars and workshops the registration deadline is **15 September 2008**. Only members in good standing (who have paid their 2008-09 membership dues) are eligible to register for 2009 sessions. Enrollments are confirmed with a letter of invitation in early October. To register, see page 9.

For SAA 2010

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Nominations and self-nominations for lead roles in paper sessions, seminars, and workshops must be received by **1 March 2009**. Only members in good standing are eligible to propose paper sessions, seminars, and workshops for the 2010 Annual Meeting.

1. Propose a Seminar or Workshop

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

AT THE SAA

2. Propose a Paper Panel

A session proposal may come from a potential speaker or session chair and should include a roster of speakers; their brief biographies; and titles and descriptions for all papers. Papers should represent original work. Most panels have three twenty-minute papers, but variations on this format are also welcome. Paper panels may include graduate students. Where the proposer is a paper presenter, the Trustees reserve the right to appoint session chairs. The "two-year" rule (see above under seminars and workshops) applies.

Contact Information

for the 2010 Program Planning Committee
Only members in good standing may submit seminar, workshop, or panel proposals for the 2010 program.

Rebecca Bushnell bushnell@sas.upenn.edu
Linda Charnes lcharnes@indiana.edu
Andrew Hartley ajhrtle@unc.edu
James Kearney kearney@english.ucsb.edu

IN MEMORIAM

Richard Helgerson died on 26 April. He had taught at the University of California, Santa Barbara since 1970 and was the author of six important books and more than sixty articles and reviews. *Forms of Nationhood: The Elizabethan Writing of England* (1993) established his international reputation as one of the leading Renaissance scholars of his generation, winning the British Council Prize for the best book in any area of British studies and the Modern Language Association James Russell Lowell prize for the best book in any area of literary studies. Helgerson was the recipient of numerous other awards, among them the Lifetime Achievement Award from the International Spenser Society. Diagnosed with pancreatic cancer in 2005, Helgerson immediately launched a new scholarly project and within a year completed *A Sonnet from Carthage* (2007).

Helgerson was recalled by colleagues Patricia Fumerton and Michael O'Connell for "humility, generosity, and grace" and for the "deep humanity" of his scholarship. Harry Berger, Jr., wrote that "I belong to a very large cohort of scholars whose intellectual careers have been changed by Richard's work, and whose address toward our profession has been changed by something else: the example of profound decency."

MEMBERSHIP BENEFITS: BOOKS

Oxford University Press is pleased to announce a dedicated site for the SAA that will highlight OUP books of special interest to SAA members. It will also provide 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 for Members" at the SAA website, www.ShakespeareAssociation.org.

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 \$29.00, SAA price \$24.65, 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; 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.

■ *Shakespeare Quarterly*: list price \$38.00, SAA price \$32.30, 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; 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 \$75.00, SAA price \$63.75, 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; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

■ *Exclusive offer for SAA Members*: Bundle *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, and receive a 30% discount on all three. List price \$142.00, SAA price \$99.40.

Consider a contribution to the SAA Annual Fund, which underwrites research travel grants and student travel awards.



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

NEW: RESEARCH TRAVEL GRANTS

The SAA announces a new program of research travel grants for non-tenured scholars, including adjunct and limited-term faculty, lecturers, instructors, independent scholars, and non-tenure-track postdoctoral scholars who have received their degrees in the last five years. These grants are designed to fund travel to libraries and other appropriate sites for research work in the field of early modern studies. Grants are supported by contributions to the SAA's Annual Fund. For further information about grants, see page 2 of this bulletin. To contribute to the fund, see page 10.

TRAVEL TO JADAVPUR THIS DECEMBER

SAA members are invited to take part in the SAA's first collaborative undertaking in Asia, a conference in Jadavpur, India, 18-20 December 2008. Participants must be able to fund their own travel, but conference fees are waived and some housing is available. The initiative is launched in collaboration with Sukanta Chaudhuri of Jadavpur University and Chee Seng Lim of the University of Malaya. For further information, contact the SAA office by e-mail at shakespeare@georgetown.edu.

FIRST ANNUAL DISSERTATION PRIZE

At the 2008 Annual Luncheon, President Peter Holland announced the winner of the first J. Leeds Barroll Dissertation Prize. Christopher Crosbie of Trinity University in San Antonio was honored for his work on "Philosophies of Retribution: Kyd, Shakespeare, Webster, and the Revenge Tragedy Genre" (Rutgers University, 2007). The award was named in honor of the founder of the Shakespeare Association of America and was presented by him. To submit a dissertation for the 2009 Prize, see page 2 of this bulletin.

TWO OPEN SUBMISSION SESSIONS IN 2009

Each year, a competition is held for papers to be presented in an "Open Submissions" session at the SAA. For the Washington meeting, there will be two Open Submissions sessions. For further information on submitting a paper, see page 7 of this bulletin.

ANNUAL FUND OF THE SAA

Research travel grants and graduate-student travel awards are underwritten by the SAA Annual Fund. Each year, the number of awards made depends upon the amount of funds contributed. To contribute, see page 10 of this bulletin.

THE SHAKESPEARE ASSOCIATION OF AMERICA
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