

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2009

BULLETIN

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PLEASE NOTE:

SAA membership is payable on an academic-year basis. Pay 2009-10 membership dues now to register for seminars and workshops and receive other membership benefits. See page 10 or pay online at www.ShakespeareAssociation.org.

For its Thirty-Eighth Annual Meeting, the Shakespeare Association of America returns to the City of the Big Shoulders, Chicago. The conference is held on Easter weekend 2010 at the Hyatt Regency Hotel, with events commencing the morning of Thursday, 1 April, and closing late Saturday, 3 April. Seminars and workshops are open for registration (see page 9); paper submissions are welcome for an open competition (see page 11).

■ **Person, Property, and Entitlement**, the 2010 Plenary Session, organized by Amanda Bailey (University of Connecticut), with Katherine Maus (University of Virginia), Laurie Shannon (Northwestern University), and Luke Wilson (Ohio State University).

■ **Early Modern Erotics**, with Jennifer Panek (University of Ottawa), session organizer Valerie Traub (University of Michigan), and session organizer Will Fisher (Lehman College, CUNY).

■ **Feminism and Shakespearean Adaptation**, with session organizer Celia R. Daileader (Florida State University), Jennifer Drouin (University of Alabama), and Melissa Jones (Eastern Michigan University).

■ **Market, Crisis, and Trauma**, with Douglas Bruster (University of Texas), Valerie Forman (University of Colorado), and session organizer Donald Hedrick (Kansas State University).

■ **Putting Philosophy on Stage: Thinking with Shakespeare**, with Paul Kottman (New School), Julia Reinhard Lupton (University of California, Irvine), session organizer Henry S. Turner (Rutgers University), and Michael Witmore (University of Wisconsin).

■ **Reading in the Kitchen**, with Ken Albala (University of the Pacific), Joan Fitzpatrick (Loughborough University), and session organizer Diane Purkiss (Oxford University).

■ **Shakespeare and the Extended Mind**, with session organizer Gail Kern Paster (Folger Shakespeare Library), John Sutton (Macquarie University), and Evelyn Tribble (University of Otago).

■ **Understanding the Work and Vitality of Chicago Shakespeare Theater's Art on the World's Stage**, with Barbara Gaines (Chicago Shakespeare Theater) and representatives of the Chicago Shakespeare Theater company.

■ **Women and the Invention of Early Modern Law**, with session organizer Karen Cunningham (University of California, Los Angeles), Theodora Jankowski (Pennsylvania State University, Wilkes-Barre), and Mihoko Suzuki (University of Miami).

■ **Two Open Submissions Sessions**, with speakers to be announced following the Fall 2009 competition.



The Observatory at the John Hancock Tower offers panoramic views of Chicago. Photo courtesy of Natalie Hankins.



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The 2009 Opening Reception at the National Building Museum.

RECORD-SETTING MEETING IN D.C.

The Thirty-Seventh Annual Meeting was our largest ever. There were 941 registered conference participants. They brought 155 guests. There were in addition the local high-school teachers who attended the SAA's pedagogic workshop, representatives from university presses, and a crew of graduate students who assisted at the registration tables.

WHAT THE CONFERENCE COST

Each conference registrant paid a registration fee. The fee for those who met the registration deadline was \$100 for faculty, \$75 for graduate students. Faculty who registered late paid \$125; students, \$100.

These fees covered real costs at the conference. For each registered participant, lunch was \$62 (this included the hotel's charges for service). The coffee breaks on Friday and Saturday were \$18 per conference-goer. Audio-visual equipment for the paper sessions and film screenings averaged out to \$17 per person. The cost of the conference program, \$5 per copy, was offset by fees paid by university presses for advertising.

The other major expense of the conference was the Opening Reception. In 2009, the reception was held in one of Washington's most distinguished structures, the National Building Museum. Catering costs of \$58 per registrant were underwritten by our local hosts:

Georgetown University
The Folger Shakespeare Library
The University of Maryland
George Washington University
The University of Virginia
George Mason University
American University
The University of Maryland Baltimore County
The University of Delaware

SAA CONFERENCE LOCATION

The SAA generally follows a geographical rotation for conference sites, attempting in every three- or four-year period to meet on the east coast, the west coast, and in the middle of the continent (thus, San Diego in 2007, Dallas in 2008, Washington in 2009, Chicago in 2010).

Two years out of three, the conference is held on Easter weekend. Because Easter is a slow time in the hotel business, we are able to secure room rates as much as \$100 per guest room per night below standard group rates. This makes it possible for the SAA to meet in top-tier cities for bargain-basement prices. The SAA also looks for a city with colleges that will help underwrite conference expenses.

CONFERENCE HOTELS

How does the SAA choose a conference hotel? The most important criterion is a hotel with the right combination of meeting spaces: a ballroom large enough for our plenary session and banquet luncheon, but also a number of smaller rooms for seminars. With more people coming to the conference, the SAA has enlarged the seminar program—and, thus, increased its need for seminar rooms. In Washington, we have now outgrown the Mayflower Hotel, where we met in 1997. In 2009 we met in the Renaissance Hotel instead. We no longer fit in hotels we used as recently as two and three years ago.

The next priority in hotel selection is room rate. The SAA works hard to maintain its history of affordable housing. In 2007, for example, we chose a San Diego marina hotel that offered the best rate and free shuttle service from the airport. To have met in downtown San Diego would have cost each conference participant an extra \$20 per guest room per night (plus taxes). Room rates are an even more urgent concern for the immediate future, as universities cut back on travel support.

S 2010

SEMINARS AND

WORKSHOPS

RESEARCH SEMINARS

1. Artisanal Knowledge and the Stage

Seminar Leaders: David J. Baker (University of North Carolina) and Mary Floyd-Wilson (University of North Carolina)

This seminar explores how the early modern theater stages knowledge gained through practice and considers how it is related to more theoretical understandings. Under what circumstances does experiential, artisanal, or craft know-how anticipate, rival, or outstrip bookish theory and experimental science? When and how do playwrights represent diverse populations interpreting the natural world? Where do we see ordinary citizens developing theories on the basis of observation or direct experience in medicine, household economy, farming, navigation, and so on?

2. Becoming Indian in Early Modern Writing

Seminar Leader: Jonathan Gil Harris (George Washington University)

This seminar invites papers that consider how, in the sixteenth and seventeenth centuries, an extraordinarily diverse array of peoples from around the world—the Americas, the Indian subcontinent, Indonesia, the Pacific, Ethiopia—suddenly became “Indian”; how Europeans understood “Indians” in relation to time, religion, and geohumoralism; how some Europeans—merchants, mercenaries, religious dissidents—“became Indian” by “going native”; the provenance of Shakespeare’s “men of Ind”; and the theoretical frameworks in which we might best understand such Indian becomings.

3. The Common

Seminar Leader: Carolyn Sale (University of Alberta)

This seminar entertains the lexicon of the “common” in all its inflections—theatrical, legal, political, religious, ontological, rhetorical, material, and critical—and invites its participants to consider Shakespeare’s work for and on “common stages” with “common players” in relation to the common law, the common peace, the commonweal, the common good, the book of common prayer, being-in-common and common sense, commonplaces and commonplacing, forms of social organization, property held in common, and the common ground between presentism and historicism.

4. Gendering Childhood in Shakespeare’s England

Seminar Leader: Jennifer Higginbotham (Ohio State University)

This seminar interrogates the claim that boys were “the first specialized children” (Ariès). Did early modern girls have a “childhood”? Did boys? When and how were children gendered, when ungendered? How do gender differences rewrite the history of childhood, and what implications does this history have for our understanding of the early modern sex-gender system? Papers are welcome on any aspect of gender and childhood in drama, poetry, and prose—especially those that consider whether different discourses represent childhood differently.

5. Genre and/as Culture

Seminar Leaders: Martine Van Elk (California State University, Long Beach) and Lloyd Kermode (California State University, Long Beach)

This seminar investigates the relationship between genre and historical, social, cultural, and political contexts. How are literary forms both informed by and a contribution to the period’s debates on gender, class, subjectivity, and nationality? How can we use the work of Shakespeare and others to theorize early modern genre in all its complexity? Should we redefine genre so that we can consider genres of period, place, or profession? Especially welcome are papers arguing for fundamental shifts in assumptions about genre.

6. The Great Critics?

Seminar Leader: Richard Strier (University of Chicago)

Who are the “great” Shakespeare critics? Is this a term that makes sense? What makes X one of them? Are the figures from the past who are often mentioned in this category—Johnson, Coleridge, Bradley—still usable by us as working critics? Are figures like G. W. Knight, Jan Kott, Northrop Frye, or C. L. Barber candidates? Are there any “great critics” among our contemporaries? This seminar welcomes meditations on individual critics and on the issue of critical “greatness.”

7. Law and Marriage

Seminar Leader: Loreen L. Giese (Ohio University)

This seminar welcomes a broad range of critical approaches to the subject of marriage as represented in early modern plays and in early modern law. Considerations include constructions of marriage in legal discourse; the use of legal texts for understanding marital contracts, neglect, violence, adultery, portions, property, desertion, divorce, alimony; ways in which the type of legal source (letter of the law, courtesy books discussing legal issues, court records, etc.) influences our understanding of marriage in Shakespearean and non-Shakespearean dramas.

8. Making History: Archives and Anecdotes

Seminar Leader: Paul Menzer (Mary Baldwin College)

What fictions lurk in the theater archives, and what fictions have scholars made of archival material? This seminar invites papers that examine the role of fictions and narratives in primary sources and in the presentation of research. Papers might explore forgeries, false witness, and errant records; half-truths and subterfuge; anecdotes, gossip, and accounts of performance; shady textual transactions; and literary representations of theatrical practice. The aim is to enhance our understanding of early English theatrical performance and textual history.

9. Marlowe and Shakespeare

Seminar Leaders: Sarah K. Scott (Mount St. Mary’s University) and M. L. Stapleton (Indiana University-Purdue University, Fort Wayne)

The critical tradition linking the two writers incorporates a mythology of influence and rivalry. Shakespeare scholarship has largely determined Marlowe’s reception; was this inevitable? How have Marlowe studies reciprocally framed the reception of Shakespeare? Why has “value” been privileged, with Shakespeare as Marlowe’s “superior,” Marlowe as Shakespeare’s “equal”? This seminar does not engage authorship studies (whether Marlowe wrote Shakespeare or Shakespeare wrote Marlowe); its subjects are conceptions of influence, evidence for influence, influence as not an end but a process.

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.

10. *A Midsummer Night's Dream*: Early Modern Contexts

Seminar Leader: Peter Holland
(University of Notre Dame)

It can often seem as if *A Midsummer Night's Dream* is a text across which especially wide ranges of early modern cultural contexts play out. This seminar will explore early modern contexts for the play: from concepts of race to the possibilities of its performance at an aristocratic wedding, from Plutarch to Chaucer, from learned emblems to popular cultural festivities, from fairies to St. Paul, from Elizabethan tradesmen to classical mythologies, from amateur theatricals to professional song and dance.

11. New Approaches to *Hamlet*

Seminar Leader: Hugh Grady
(Arcadia University)

Hamlet has been a central text in the age of postmodernism, with major interpretations by Lacan and Derrida and new insights from deconstructive, new historicist, feminist, and presentist critics. Now, as we transition out of that period, this seminar proposes to assess recent *Hamlet* criticism and explore new possibilities for the future. Papers assessing the state of the art of interpreting *Hamlet* c. 2010 are welcome, as are papers building on the recent past or employing developing critical methodologies.

12. New Variations in Texts and Editing

Seminar Leader: Gabriel Egan
(Loughborough University)

Today's editors of Shakespeare differ greatly in editorial philosophy. Some argue the impossibility of editing "the play" as a mental construct and counsel fidelity to material witnesses. Others apply knowledge and imagination to undo inferred interference (such as posthumous adaptation) to recover a text far removed from its sole surviving witness. This seminar welcomes textual scholars and editors who wish to debate these variations in the theory and practice of text editing and to consider how the field may develop.

13. Performance is History: Intertheatricality

Seminar Leader: William N. West
(Northwestern University)

How do plays invent a performative history for themselves by re-playing the particular gestures or positions of the ranting tyrants of the moralities, the expressive formalism of the Queen's Men, the Marlovian bombast of Edward Alleyn, or Shakespearean personation? This seminar's subject is intertheatricality, not intertextuality: how actors' movements, gestures, and verbal delivery recall or project

a history of playing. Papers are welcome on stage directions, acting conventions, reception history, theatrical quotation, parodies, evidence for performance inscribed in texts.

14. The Publics of the Public Stage

Seminar Leaders: Peter Lake
(Vanderbilt University) and András Kiséry
(City College, New York)

This seminar explores the connections between early modern commercial drama and its publics—the "general public" as well as the plurality of more specific social and political communities drama addresses or calls into being. Papers are welcome on the public political uses of drama, on the role of drama in the public sphere, on the various publics produced by the stage and print circulation of drama, as well as on the difference these publics make to readings of individual plays.

15. Reading Faces and Bodies on the Early Modern Stage

Seminar Leaders: Sibylle Baumbach
(Giessen University) and Michael Neill
(University of Auckland)

"The heart of a man changeth his countenance," wrote Thomas Wright in *The Passions of the Minde in Generall* (1604): Shakespeare's contemporaries were encouraged—not only by physiognomic companions, but also by theories concerning the "universal" language of gesture—to treat both faces and bodies as "texts" to be "read" and studied. Contributors are asked to present papers exploring the implications of the rhetoric of the human face and body for an understanding of plays and theatrical practice in the early modern period.

16. Renaissance Posthumanism

Seminar Leaders: Joseph Campana
(Rice University) and Scott Maisano
(University of Massachusetts, Boston)

This seminar welcomes papers on Shakespeare and all aspects of early modern literature and culture examined through the notion of the "posthuman." What is "posthumanism" and why should it matter to Shakespeareans and scholars of "Renaissance humanism"? How is the human entangled with and defined by the nonhuman (companion species, biopolitics, environment/ecology, artificial life, technology, and other systems) in Shakespeare or his contemporaries? Which Renaissance texts or things provoke, as a supplement to more historicized approaches, a turn to posthumanism?

17. Resituating Romance: Comparative Contexts

Seminar Leader: Lauren Shohet
(Villanova University)

What conversations emerge when we put

Shakespearean studies of tragicomedies into dialogue with Hellenistic and Continental romance studies? How might political readings of romance fruitfully address literary-historical "sittings" of romance? Papers are welcome either to address connections explicitly or to take up individual threads that can be woven into collective explorations: studies of individual plays, constitutions of genre ("romance" versus "tragicomedies"), romance and popularity, theatrical staging of prose romance, tragicomedies and opera, en-gendering romance, thematizing the genre on Shakespearean stages.

18. Shakespeare among the Professors

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

A striking aspect of Shakespeare studies in the nineteenth century is the extent to which criticism (and editing) move from the province of enthusiastic amateurs to that of academic professionals. This seminar explores the amateur/professional divide. Questions to be addressed include: What circumstances contributed to the emergence and development of this divide? What are the long-term consequences of the professionalization of Shakespearean discourse? How does the professionalization of Shakespeare studies intersect with the politics of culture more generally?

19. Shakespeare and Cheap Print

Seminar Leader: Simone Chess
(Wayne State University)

This seminar explores the connections between Shakespeare's canon and early modern "cheap print," including ballads/broadsides, pamphlets, and chapbooks. Some of these material texts offer possible sources for Shakespeare; others provide companion pieces to Shakespeare's work. Cheap print can reveal popular counterpoints, debates, or historical perspectives on topics related to Shakespeare, while Shakespeare's own references to print media may provide clues to how we might approach and understand these irregular sources. Does cheap print matter for Shakespeare studies, and why?

20. Shakespeare and Donne

Seminar Leaders: Judith H. Anderson
(Indiana University) and Jennifer C. Vaught
(University of Louisiana, Lafayette)

This seminar invites papers exploring connections of any kind between the writings of Shakespeare and Donne: language and rhetoric (e.g., punning); perspective and symbolism; significant forms such as lyric, pastoral, and dramatic monologue; performance, whether by *dramatis personae* or through the dramatized personae of poems and sermons; satire and skepticism. Other thematic and cultural

connections might include the body and the passions; the economic and politic body; acts of memory, mourning, or celebration; identity and subjectivity; religion, philosophy, and ethics.

21. Shakespeare and Emotional Realism on the Modern Stage

Seminar Leaders: Roberta Barker (Dalhousie University) and Cary M. Mazer (University of Pennsylvania)

Recent academic scholarship has addressed early modern subjectivity and the passions, new theories about performativity and identity, and developments in postmodern staging. Yet Stanislavski's methods remain the basis of most professional actor training, the lingua franca of mainstream Shakespearean performance. This seminar interrogates the relationship between performance and emotional realism. Papers might track the origins of character-based acting, theorize current manifestations of emotionally realistic acting on the Shakespearean stage, or explore tensions between such approaches and historicist and postmodern theories.

22. Shakespeare and Global Capitalism

Seminar Leaders: Marcela Kostihová (Hamline University) and Nikolai Zakharov (Moscow Institute for the Humanities)

How does Shakespeare engage global economic practices? This seminar seeks to explore the intersections of Shakespeare's cultural capital with global capitalism, particularly (but not limited to) the cultural, social, and political aftermath of the late global economic crisis. Papers are welcome that address the questions of Shakespeare (in production, translation, scholarship, or theory) and neoliberalism, free markets, deregulation, international trade, cross-national politics, privatization of the public sphere, neoliberal subjectivity, citizenship, and other relevant areas.

23. Shakespeare and Medieval Poetry

Seminar Leaders: Steele Nowlin (Hampden-Sydney College) and Dan Breen (Ithaca College)

This seminar explores the ways Shakespeare and other early modern writers appropriated, transformed, and repositioned medieval poets and their work. How did they use medieval authors to shape literary genealogies? How did medieval texts inform their own representations of authorship? How do these literary continuities challenge received notions about period boundaries, the preeminence of classical texts in the Renaissance, historical narratives of political and social rupture? Papers are welcome on specific

appropriations, periodization, anachronism, the cultural status of the author.

24. Shakespeare and Race

Seminar Leaders: Virginia Mason Vaughan (Clark University) and Brinda Cherry (Keene State College)

Need we still argue the relevance of race to Shakespeare studies? How does the study of race contribute to understandings of the Renaissance and its literature? Has scholarly work on the history of race impacted modern-day engagements with race? This seminar welcomes papers on early modern contingencies that shaped race (gender, religion, geopolitics, climate theory, colonialism, class, language), England's emergent sense of "whiteness" as a racial category, the dynamics of racialized performance, the challenges of addressing race in today's classrooms.

25. Shakespeare and Social Neuroscience

Seminar Leaders: Paul Budra (Simon Fraser University) and Kirsten Uszkalo (Simon Fraser University)

This seminar explores ways in which cognitive science, especially concepts such as embodied cognition and social neuroscience, helps us understand the ways in which theatrical meaning and experience are linguistically, conceptually, and physically embodied in individual audience members and the social body. Possible topics include affective priming, empathy and imitation, social presence in the theater, emotional contagion. Participants are invited to apply these theories to early modern and modern Shakespearean theater as a way of understanding its enduring affective power.

26. Shakespeare and Systems of Rehearsal

Seminar Leaders: Christian M. Billing (University of Hull) and Adam J. Ledger (University of Hull)

This seminar interrogates actor training and rehearsal systems that offer alternatives to normative, psychologically-based modes of character preparation and performance. The principal aim is to re-define the spectrum of practices that encounter the Shakespearean canon. These might include somatic or vocal practices, non-Western approaches, original staging practices, Brechtian Epic, biomechanics, or Viewpoints. What do such approaches bring to the Shakespearean text and performance practice? And how useful is Shakespeare in developing the possibilities offered by such alternative systems?

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(s).

27. Shakespeare and the Cultures of Commemoration

Seminar Leaders: Ton Hoenselaars (Utrecht University) and Clara Calvo (University of Murcia)

Over the centuries, Shakespeare and his work have become part of a dynamics of commemoration. From a diachronic perspective, this seminar aims to understand phenomena manifesting themselves at particular junctures in history (anniversaries, coronations, war and peace, birthdays, festivals, seasonal traditions). How and when did Shakespeare become part of our cultures of memory? Is Shakespeare commemorated differently in wartime? May we discern different local, national, or continental traditions? How are these practices affected by the globalizing tendencies shaping Shakespeare's afterlives?

28. Shakespeare and the New Media

Seminar Leaders: David Lee Miller (University of South Carolina) and Doug Reside (Maryland Institute of Technology in the Humanities)

This seminar asks how Shakespeare—as a text, as a scholarly industry, as a field of cultural production—is being carried over into a new digital age. What kinds of decisions have editors of online Shakespeare editions made in assembling their projects? What are the dynamics and the aesthetics of performances that take place in the reconstruction of Shakespeare's Globe on Second Life, or of hybrid performances that incorporate digital puppetry into live performance using projections and motion-capture technology?

29. Shakespeare and the Perverse

Seminar Leader: Eric S. Mallin (University of Texas, Austin)

Perversity is everywhere in Shakespeare. This seminar explores his canon to uncover desires, acts, and philosophies that include not merely the rebelliously willful or the wicked—two standard meanings of perversity—but also the irresistibly unhelpful impulse. This latter sense, from Poe's "The Imp of the Perverse," describes an urge that ever runs counter to self-interest. Such desire resists standard notions of ethics and even intelligibility. Religion, erotics, rhetoric, and theatrical practice are welcome topics for investigation.

30. Shakespeare and World Cinema

Seminar Leader: Mark Thornton Burnett
(Queen's University, Belfast)

Recently, non-Anglophone Shakespeare films have been produced in Brazil, China, France, Germany, India, Japan, Malaysia, Sweden, Tibet, and Venezuela. How can we complicate existing understandings so as to inscribe a more representative Shakespeare canon? In what ways do templates for the filmed Shakespeare agree/disagree across national boundaries? What construction of Shakespeare emerges when an international sense of filmic interpretation is provided? Participants may wish to examine Shakespeare films from these nation-states or to consider earlier interventions in the genre.

31. Shakespeare: Immigrants and Aliens

Seminar Leaders: Ruben Espinosa
(University of Texas, El Paso) and
David Ruitter (University of Texas, El Paso)

This seminar examines the role of, and reaction to, immigrants and aliens in Shakespearean drama and culture. How do immigration and its literary depictions shape perceptions of identity, and what is at stake in staging the anxieties and opportunities associated with foreigners? Papers might consider the immigrant experience; strangers and strangeness; values of hospitality in relationship to the foreigner; the idea of a host society; religious refugees; legal views of inclusion and exclusion; structures of xenophobia; early modern homeland security.

32. Shakespeare in Transit

Seminar Leader: Robert Shaughnessy
(University of Kent)

This seminar considers Shakespeare's circulation within technologies, cultural practices, and metaphors of transport and travel. Contributors are encouraged to consider journeys taken to and from performances and journeys that performances themselves undertake. Papers might address the impact of travel, touring, and tourism (and of transportation systems, planes, trains, and automobiles) upon repertoires and the construction of local, regional, national, and international Shakespeares; the itinerant performer; performance itineraries; the portage of performances across cultures; ideas of transit, transition, and the transitory.

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.

33. Shakespeare, Language, and Change

Seminar Leader: Alysia Kolentsis
(Stanford University)

This seminar invites participants to explore various perspectives on change in Shakespeare's language. Possible areas of investigation include ways in which Shakespeare exploits language change or variation within and among his plays and poetry; changes in Shakespeare's language over the course of his career; Shakespeare's responses to changing attitudes toward rhetoric and language use; his engagement with the changing linguistic terrain of early modern England and early modern English; the effects of changes between Shakespeare's linguistic climate and our own.

34. Shakespearean Comedy: The Trade in Words

Seminar Leader: Wes Folkerth
(McGill University)

This seminar attends to Shakespeare's orchestration of speech genres and social languages in the comedies. How are commercial languages, courtly language, legalese, amorous language, religious language, and other idioms juxtaposed and placed into dialogue with each other in these works? What are the effects of specific interconnections? What kinds of complex tonalities result from these hybrids? Especially welcome are papers focused on individual words that activate connections between social languages.

35. The Shakespearean Immaterial

Seminar Leader: James A. Knapp
(Eastern Michigan University)

This seminar focuses on the immaterial in Shakespeare, that which is "not material; not consisting of matter; incorporeal; spiritual" (*OED*). How might looking from the other side add to what we have learned from recent studies of material culture? Papers might address the immaterial broadly defined (Falstaff's "honor," Bottom's dream). Other possible topics include the role of nothingness or voids; the immaterial quality of dreams, spirits, ghosts; the material absence of God; literary treatments of the intangible or insensible.

36. Shakespearean Theatrical Reconstructions

Seminar Leader: Farah Karim-Cooper
(Shakespeare's Globe)

The success of reconstructed Shakespearean theaters on London's Bankside and in Staunton (Virginia) suggests that contemporary audiences place a fundamental value upon the historical conditions of Shakespearean performance. This seminar explores the relationship between

contemporary Shakespearean production and theatrical reconstruction and welcomes papers that consider: aspects of performance in such venues; audiences (how fully informed are their responses to "authenticity"? should it matter?); new critical models and responses to reconstruction; limitations of or tensions between modern performance and historical theaters.

37. Shakespeare's Female Icons

Seminar Leader: Francesca Royster
(DePaul University)

From Lady Macbeth to Ophelia to Cleopatra, Shakespeare's women are used to explore highly charged forms of femininity in particular cultural moments, "explaining," justifying, and interrupting dominant notions of gender. This seminar explores the iconic infamy of Shakespeare's heroines, their continued appeal as career-making (or breaking) performances, and their appropriation and/or revision in novels, plays, songs, and films. Critical approaches might include but are not limited to performance studies, theater history, visual and film studies, critical race theory, cultural studies.

38. Shakespeare's Sonnets in Context

Seminar Leader: Dymna Callaghan
(Syracuse University)

What does it mean to contextualize the sonnets? Is contextualizing the same as historicizing, and is it best achieved by editorial gloss or critical argument? Or is "context" just another distraction from the poems themselves and from their specifically literary nature? Papers might consider theoretical and methodological questions provoked by the idea of "context" or might focus on contexts for these poems, including the sonnet craze, the non-Shakespearean sonnet; the history of objects; printing, commonplacing; political events, early modern sexuality.

39. Staging the Blazon

Seminar Leaders: Deborah Uman
(St. John Fisher College) and Sara Morrison
(William Jewell College)

Early modern literature is crowded with images of dismembered bodies. Petrarchan conventions and myths of transformation provide platforms from which early modern writers can explore bodily fragmentation. Poetic blazons remain theoretical, since the bodies aren't "real" or visible. On stage, however, the presence of actors draws uncomfortable attention to such metaphors of dismemberment. This seminar explores challenges of embodying the blazon, considering topics such as tropes of fragmentation, effects of genre, references to myth, and gestures toward authorial immortality.

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

40. Textual Collection in Shakespeare's England

Seminar Leader: Leah Knight
(Brock University)

Early modern textual collections proliferated in distinctive forms, sites, and artifacts that provide lenses on their literary and intellectual milieus. This seminar explores the rhetorics, experiences, and cultural consequences of collecting early modern texts. Papers might consider individual textual collections (in commonplace books, sonnet sequences, anthologies, or an author's works, for example) and their shaping genres; collections of printed books and manuscripts (in libraries, catalogues, and inventories); or literary representations of material collections (in museum catalogues and letters, for instance).

41. Ties that Bind: Queering Shakespearean Social Contracts

Seminar Leaders: Kathryn Schwarz
(Vanderbilt University) and Julie Crawford
(Columbia University)

In discussions of Shakespearean identities and relationships, the term "queer" often identifies a disruption of normative sociality. This seminar proposes instead to consider ways in which queerness might be constitutive of social contracts. Marriage provides a focal point for this proposition: claims that marriage is the end of queerness, that queerness disrupts the norm, and that the norm is dyadic heterosexuality remain central in Shakespearean criticism. Papers are invited that revisit these assumptions, reflecting on the queerness of social bonds.

42. What is the History Play?

Seminar Leader: Brian Walsh
(Yale University)

This seminar reassesses the "history play" as it was established by the First Folio: aristocratic contests over kingship in medieval England. Papers are invited that reflect on what is gained by reconsidering as "history plays" a range of early modern plays that make claims on the documented past—Shakespearean (e.g., *Macbeth* and *Cymbeline*) and non-Shakespearean (e.g., *Arden of Faversham* and *The Roaring Girl*). Also welcome are papers that argue for a more traditional or restricted sense of the genre.

43. Who Hears? Shakespeare's Stage and Screen Audiences

Seminar Leader: Laury Magnus
(United States Merchant Marine Academy)

This seminar explores how spoken words in Shakespeare's oeuvre create multiple "audiences" of hearers and eavesdroppers, onstage and off. Complexly orchestrated hearing and metatheatrical mirror-hearing, sometimes engineered by characters and their language, sometimes the result of textual/staging indeterminacies, raise questions about who precisely has heard and may be reacting to given lines and passages. Participants might also consider the effects of directors' constructs of hearing/overhearing and how staging resources or such filmic resources as reaction shots convey auditory information visually.

44. The Word against the Word: Shakespeare and Scripture

Seminar Leader: John Parker
(University of Virginia)

Participants are invited to consider the role of scripture in Shakespeare's plays as a way of describing his connection to Christian drama, to the Reformation, and to processes of modern secularization or Enlightenment. What uses of the Bible persist between medieval and Shakespearean drama? To what extent is Shakespeare's secularism, or perhaps his modernity, evident in his handling of sacred texts? Does Shakespeare's engagement with the Bible prefigure the later construction of his drama as a quasi-transcendent body of writing?

WORKSHOPS

45. Close Reading without Readings

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

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

46. Developing Performance Activities for Teaching *Measure for Measure*

Workshop Leader: Edward L. Rocklin
(California State Polytechnic University, Pomona)

The features that make *Measure for Measure* challenging—tragic dilemmas resolved by an intrigue plot, the complex use of discrepant awarenesses, seven different types of comic figures, an ambiguous ending—also provide openings for rich classroom performance activities. In this workshop, "performance" will range from staging scenes to considering how editorial decisions perform the text. Participants will share their teaching designs and develop new ones, crafting assignments that use Shakespeare's script as the cue for pedagogic invention and student discovery.

47. Shakespeare 2.0

Workshop Leader: Katherine Rowe
(Bryn Mawr College)

Shakespeareans are entering a second phase of digital innovation, marked by the global reach and interactivity of online media and by significant challenges of scale as archives for performance and adaptation, bibliographies, editions, and a wealth of historical documents come online. Participants in this workshop will evaluate these developments in relation to the traditional intellectual practices at the heart of our disciplines, share information about projects in development, deepen their understanding of the digital humanities, and project future needs.

48. Shakespeare without Chairs: Open-Space Pedagogies

Workshop Leaders: Carol Rutter
(University of Warwick) and Jonathan Heron
(University of Warwick)

Registrants will meet for two afternoons to explore two models for undergraduate teaching. One session focuses on storytelling in *Othello*, using rehearsal techniques of warm-up, improvisation, and close-reading to make contact with Shakespeare's "big ideas" by examining objects and bodies in space and time. The second session attends to the witches in *Macbeth*, using archival materials such as the Folio facsimile and digitized production photographs to demonstrate how different "solutions" to theater challenges can open up the learning process as a "history of possibilities."

CALL FOR PAPERS

Two panel sessions at the 2010 conference are reserved for papers chosen in a blind competition. To submit a paper for the 1 October 2009 deadline, see page 11 of this bulletin.

HYATT REGENCY CHICAGO

151 East Wacker Drive,
Chicago, Illinois, USA 60601
Phone 312.565.1234
Fax 312.239.4414

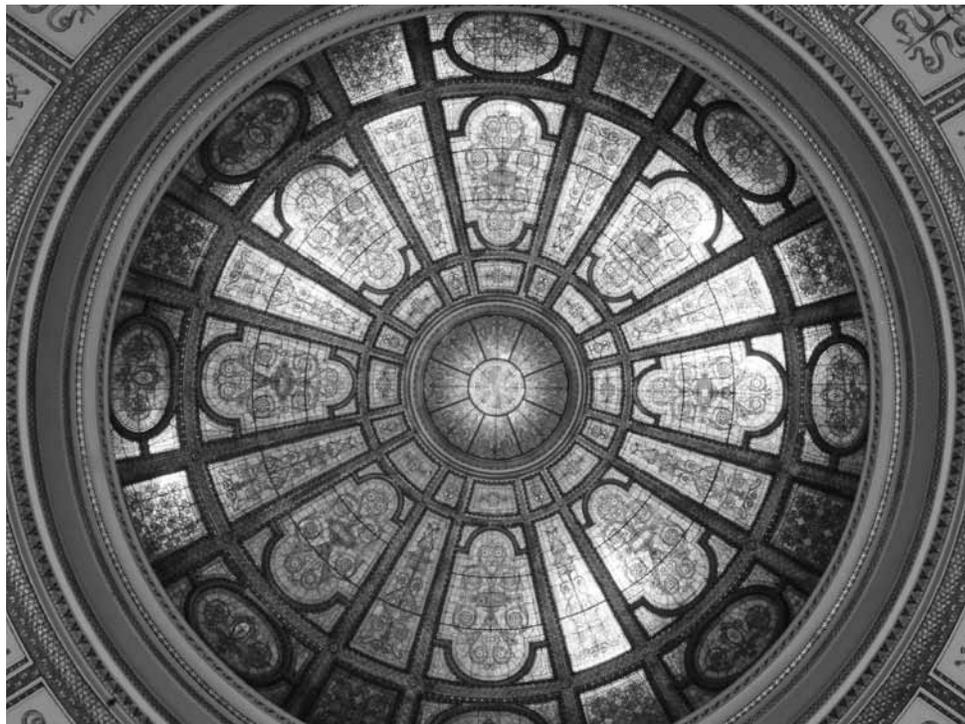
This Four-Diamond downtown Chicago hotel is ideally situated within the Magnificent Mile, just off Michigan Avenue and fronting on the Chicago River. All guest rooms have plasma TVs, wireless internet access, hair-dryers, irons, and ironing boards. The hotel's state-of-the-art fitness center is available to Hyatt guests exclusively twenty-four hours a day, and the more sybaritically inclined can indulge themselves at the nearby Spa Di La Fronza, with its full-service salon. The hotel's restaurants include the award-winning Stetson's, the Bistro at 151, Pronto Mama's Italian Kitchen, and the BIG bar (serving martinis in 48-ounce glasses). For further information, go to www.chicagoregency.hyatt.com/hyatt/hotels/index.jsp.

The conference rate for SAA members is \$129 per night for single or double rooms. Applicable taxes are 15.4%. Hotel reservation information will be included in the SAA's January 2010 Bulletin.



PLANNING FOR CHICAGO

The following information is provided to those making requests for funding support to attend the Chicago conference. Registration for the 38th Annual Meeting opens at 10:00 a.m. on Thursday, 1 April, with an optional visit to the Chicago Shakespeare Theater at 10:30 a.m. and the first paper sessions at 1:30 p.m. These are followed by a first group of seminars and workshops, and then the traditional Opening Reception. Formally scheduled programs conclude with a group of seminars and workshops on Saturday, 3 April, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2010 issue of the SAA bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and special events, as will the Association website. The meeting registration fee of \$100, \$75 for graduate students, is payable in January 2010.



©City of Chicago

IN CHICAGO

From the Hyatt you can stroll the exclusive northern half of Michigan Avenue, home to elegant boutiques, department stores, and shops. Or venture further afield to the Art Institute, with its world-renowned collection of Impressionist and Post-Impressionist works. Also worth visiting are the Adler Planetarium and Science Museum, Grant Park, and Millennium Park. For panoramic views of the magnificent Chicago architecture and the Lake Michigan shoreline, go to the observation decks at the John Hancock Center Observatory or the Sears Tower Skydeck.

The "Obama Trail" is a city-sponsored tour of the Hyde Park neighborhood. It includes the barbershop once frequented by our forty-fourth president and the basketball court where Michelle Robinson asked her big brother to check out her new boyfriend's moves. The Obama Trail also leads you to Frank Lloyd Wright's Robie House and the University of Chicago.

THE 2010 OPENING RECEPTION

The Opening Reception on 1 April will be held in the glorious Chicago Cultural Center (see photo above). Completed in 1897 and dedicated as the city's original Public Library, this remarkable building was designed in the beaux-arts style by the Boston firm of Shepley, Rutan, and Coolidge and was inspired by the neo-classical style of the World's Columbia Exposition held in Chicago in 1893. The sumptuous materials used in the design include rare imported marbles, fine hardwoods, polished brass, and mosaics of Favrite iridescent glass, colored stone, and mother-of-pearl. The Center's most notable feature is its glasswork; it boasts the world's largest Tiffany stained-glass dome, valued at

\$35 million. A designated Chicago landmark, listed on the National Register of Historic Places, the building was reborn as the Chicago Cultural Center in 1991 and is now the home of the Chicago Department of Cultural Affairs.

CHICAGO SHAKESPEARE THEATER

Winner of the 2008 Regional Theater Tony Award, the Chicago Shakespeare Theater is dark for Easter weekend 2010. However, CST welcomes the Shakespeare Association to Chicago with a tour of its facility on Navy Pier, including a 500-seat thrust-stage auditorium inspired by the Swan Theatre in Stratford-upon-Avon, a 200-seat black box, and backstage areas. A discussion session with theater staffers will conclude with a boxed lunch for all participants. Buses will leave the Chicago Hyatt Regency at 10:30 a.m. on Thursday, 1 April, and return in time for the afternoon's paper sessions and seminars.

Numbers are limited for this exclusive event. Registration will be conducted on a first-received, first-reserved basis in January, with the publication of the conference bulletin.

CALL FOR PAPERS

Two of the 2010 paper sessions are reserved for the winners of an open competition. The submission deadline is **1 October 2009**. For submission requirements, see page 11.

SAA 2009 T-SHIRTS

T-shirts designed especially for the SAA's 2009 meeting in Washington, D.C. are available in limited quantities and can be purchased for \$15. To see the T-shirt go to www.ShakespeareAssociation.org; to purchase, write shakespeare@georgetown.edu.

*S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2009

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 2009. 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 sixteen 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.

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 2009**: (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 2009-2010

Membership dues are charged on an academic-year basis. All who paid dues during the academic year 2008-2009, including those who attended the 2009 Meeting in Washington, D.C., 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 SAA 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 21, \$65.00 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 37, \$55.00 _____

Shakespeare Survey, Volume 61, \$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 _____

IN MEMORIAM

KATHY M. HOWLETT DePREE, 54, died suddenly of complications from mitral valve prolapse on 1 January. Associate Professor of English at Northeastern University, Co-Director of the Cinema Studies Program, and Faculty Advisor to the Northeastern University chapter of the Golden Key International Honour Society, Howlett was also the author of *Framing Shakespeare on Film* (2000) and of numerous articles and professional papers on Shakespeare, film, and the rise of the novel. For the St. Botolph Club, she helped organize the forthcoming "Birth of English" series.

DOUGLAS A. BROOKS, 52, died of cancer on 27 January. He was Professor of English at Texas A&M University, faculty advisor for the Texas A&M Shakespeare Festival, and recipient of two university teaching awards. His publications include *From Playhouse to Printing House: Drama and Authorship in Early Modern England* (2000) and *Milton and the Jews* (2008). He was general editor of the *Shakespeare Yearbook*. Having taught in Saudi Arabia and Pakistan, he was fluent in Arabic and Urdu; he had also been a rabbinical student at the Jewish Theological Seminary.

GIORGIO MELCHIORI, 88, died on 7 February. He was a Commander of the British Empire (CBE), Professor Emeritus of English Literature at the "Rome Three" University, Life-Trustee of the Shakespeare Birthplace Trust, Honorary Trustee of the International James Joyce Foundation, and a Fellow of the British Academy (FBA), the Accademia dei Lincei, and the Accademia delle Scienze (Turin). Among his most important works published outside Italy are *Shakespeare's Dramatic Meditations: An Experiment in Criticism* (1976) and *Shakespeare's Garter Plays* (1994). As a textual scholar, he edited *King Edward III* (1998), *The Second Part of King Henry IV* (2007), and *The Merry Wives of Windsor* (2000), as well as a nine-volume bilingual edition of Shakespeare's plays, with Italian translations by different scholars.

THE SAA'S ANNUAL FUND

Gifts to the SAA's Annual Fund support travel grants to the conference for graduate students and determine the number of research travel grants made to untenured scholars. For more on these awards, see page 12 of this bulletin. The Shakespeare Association of America is a 501(c)3 organization, and all gifts are fully tax-deductible.

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.

■ **NEW!** For a limited time, SAA members receive a 20% discount on all New Variorum Shakespeare editions. Go to www.mla.org/store/CID38. Enter the promotional code AVON at checkout.

MEMBERSHIP BENEFITS: JOURNALS

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

■ **Shakespeare Bulletin**: list price \$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.

GET ON THE SAA PROGRAM

2010

ENTER THE 2010 PAPER COMPETITION

This year two sessions are held open for the annual submission competition. Papers for the 2010 meeting must be received in the SAA offices by **1 October 2009**. 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.

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 2010 seminars and workshops the registration deadline is **15 September 2009**. Only members in good standing (who have paid their 2009-10 membership dues) are eligible to register for 2010 sessions. Enrollments are confirmed with a letter of invitation in early October. To register, see page 9.

2011

PROPOSE A PANEL OR SEMINAR

Each year's program originates in proposals submitted by SAA members. For further information about how to propose a paper panel or a seminar, go to the tab for Annual Meeting at www.ShakespeareAssociation.org and click on Program Proposals. The Program Planning Committee for 2011 includes:

Heather James, Chair
hjames@usc.edu

Michael Dobson
m.dobson@english.bbk.ac.uk

Heidi Brayman Hackel
heidib@ucr.edu

Valerie Wayne
wwayne@hawaii.edu

Adam Zucker
azucker@english.umass.edu



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

*S*HAKESPEARE UNDER GLASS

Thanks to Suzanne Gossett of Loyola University Chicago, who is Coordinator of Local Arrangements for the 2010 conference, plans are well advanced for a spectacular meeting in Chicago. The Opening Reception will be held under the world's largest Tiffany glass dome, in the Chicago Cultural Center. Support for the conference is provided by the University of Notre Dame, Loyola University Chicago, the University of Chicago, the University of Illinois at Urbana-Champaign, the University of Michigan, Northwestern University, Wayne State University, Northeastern Illinois University, and Hope College.

*R*ESearch TRAVEL GRANTS

This year, the SAA made four inaugural grants in its new program sponsoring research travel. For 2010, support is again available to non-tenured, postdoctoral scholars. Applications from adjunct and limited-term faculty, lecturers, instructors, and independent scholars are especially welcome. Each grant is for \$1,000 USD. The application deadline is **1 November 2009**; for full details about application procedures, go to the tab for "Membership" at www.ShakespeareAssociation.org and click on "Research Grants."

*G*RADUATE STUDENT TRAVEL AWARDS

Graduate students who register for seminars at the 2010 conference are eligible to receive \$300 USD subventions of their conference expenses. The award includes a waiver of the conference registration fee. Preference is given to dissertation-level students whose research will be most enhanced by seminar participation; no student may receive this award more than twice. For application procedures for the **1 November 2009** deadline, go to the tab for "Annual Meeting" at www.ShakespeareAssociation.org and click on "Student Travel Awards."

*L*EEDS BARROLL DISSERTATION PRIZE

Dissertations brought forward for the 2010 J. Leeds Barroll Prize must have been submitted and approved during the calendar year 2009. For further information about materials to be received in the SAA office by **15 January 2010**, go to "Membership" at www.ShakespeareAssociation.org and click on "Dissertation Prize."

THE SHAKESPEARE ASSOCIATION OF AMERICA
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