

# SHAKESPEARE ASSOCIATION OF AMERICA

## JUNE 2010 BULLETIN

### DEADLINES

15 September: pay Membership Dues for 2010 (page 10)

15 September: register for 2011 Seminars and Workshops (page 9)

1 October: submit a paper for the 2011 Open Competition (page 8)

1 November: apply for Research Travel Grants and Graduate Student Travel Awards (page 2)

15 January: enter for J. Leeds Barroll Dissertation Prize (page 2)

1 March: propose sessions for the 2012 Meeting (page 8)

SAA membership is payable on an academic-year basis. Pay 2010-11 membership dues now to register for seminars and workshops and receive other membership benefits. See page 10 or pay online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

In 2011, the Shakespeare Association of America meets in the shadow of the Cascade Mountains and within range of Woodinville wine country, at the Hyatt Regency in Bellevue, Washington. Conference events open on Thursday, 7 April and close on Saturday, 9 April. Seminars and workshops are open for registration.

- **The Stories Texts Tell**, the 2011 Plenary Session, with Bradin Cormack (University of Chicago), Laurie Maguire (Magdalen College, Oxford), and session organizer Stephen Orgel (Stanford University).
- **Actors as Shakespeare Critics**, with Gail Marshall (University of Leicester), Denis Salter (McGill University), and session organizer Richard Schoch (Queen Mary, University of London).
- **Beyond Playbooks**, with session organizer Barbara Hodgdon (University of Michigan), James J. Marino (Cleveland State University), Richard Preiss (University of Utah), and Tiffany Stern (University College, Oxford).
- **Black Studies in the English Renaissance**, with session organizer Imtiaz Habib (Old Dominion University), Margo Hendricks (University of California, Santa Cruz), and Duncan Salkeld (University of Chichester).
- **Depicting the Subject in Early Modern Drama**, with Joel Altman (University of California, Berkeley), session organizer Leeds Barroll (University of Maryland Baltimore County), Harry Berger, Jr. (University of California, Santa Cruz), and Lorna Hutson (St. Andrews University).
- **Editing Shakespeare**, with A. R. Braunmuller (University of California, Los Angeles), Alan Galey (University of Toronto), and session organizers Barbara Mowat (Folger Shakespeare Library) and Paul Werstine (University of Western Ontario).
- **Experimental Shakespeare in Theory and Practice**, with Susan Bennett (University of Calgary), session organizer Thomas Cartelli (Muhlenberg College), and W. B. Worthen (Barnard College).
- **Marlowe's Vitality**, with Jeffrey Masten (Northwestern University), Lucy Munro (Keele University), and session organizer Garrett Sullivan (Pennsylvania State University).
- **Memorializing Shakespeare**, with session organizer Karen Newman (Brown University), Alan Stewart (Columbia University), and Ramie Targoff (Brandeis University).
- **Shakespeare and Ethical Skepticism**, with session organizer Lars Engle (University of Tulsa), David B. Goldstein (York University), and Douglas Trevor (University of Michigan).
- More papers to be announced following the Fall 2011 Open Submission competition.





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The 2010 Opening Reception at the Chicago Cultural Center. Photo courtesy of Anne O'Reilly.

## THE 2010 MEETING

More than 850 people attended the SAA's 38th Annual Meeting, with its rich program of sessions, seminars, and workshops. Enjoying sunny skies and unseasonably warm weather, they saw Chicago at its best.

At the Annual Luncheon, President Paul Yachnin announced the winner of the J. Leeds Barroll Dissertation Prize for 2010. Adam G. Hooks, now at the University of Iowa, wrote "Vendible Shakespeare" at Columbia University.

The SAA is grateful to the members of the 2010 Local Arrangements Committee, which was headed by Suzanne Gossett (Loyola University Chicago) and included David Bevington (University of Chicago), John D. Cox (Hope College), Bradley Greenburg (Northeastern Illinois University), Peter Holland (University of Notre Dame), Kenneth S. Jackson (Wayne State University), Carol Thomas Neely (University of Illinois, Urbana-Champaign), Curtis Perry (University of Illinois, Urbana-Champaign), Richard Strier (University of Chicago), Valerie Traub (University of Michigan), Wendy Wall (Northwestern University), and Michael Witmore (University of Wisconsin).

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and Georgetown University

## RESEARCH TRAVEL GRANTS

In 2008, the SAA inaugurated a program of research travel grants for adjunct and limited-term faculty, lecturers, instructors, independent scholars, non-tenure-track postdoctoral scholars, and untenured scholars who have received their degrees in the last five years. These grants are designed to fund travel for research in early modern studies.

For 2009, grants were awarded to Cary DiPietro (University of Toronto, Mississauga), for travel to the Victoria and Albert Theatre Museum and other archives in the U.K.; Allison Hobgood (Willamette University), for travel to the Huntington Library; Vin Nardizzi (University of British Columbia), for travel to the Wellcome and British Libraries; and J. Gavin Paul (Simon Fraser University), for travel to the Folger Library.

The deadline for 2011 grants is **1 November 2010**. Go to [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), look for the dropdown menu under "Membership," and click on "Research Travel Grants."

## GRADUATE STUDENT TRAVEL AWARDS

The SAA continues its program of travel grants for graduate-student participants at the annual conference. For 2011, the application deadline is **1 November 2010**. Go to [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), look for the dropdown menu under "Annual Meeting," and click on "Student Travel Awards."

## BARROLL DISSERTATION PRIZE

Dissertations brought forward for the 2011 prize must have been submitted and approved during the calendar year 2010. The deadline for submissions is **15 January 2011**. Go to [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), look for the dropdown menu under "Membership," and click on "Dissertation Prize."

# *S* 2011 EMINARS AND **RESEARCH SEMINARS**

# *W*ORKSHOPS

## 1. The Book on Stage

**Seminar Leader:** Charlotte Scott  
(Goldsmiths College London)

How do Shakespeare's books speak, perform, or enter into theatrical space? What is at stake in the silence of reading, the language of writing, and images of text? Examining the multiple discourses of representation, this seminar focuses on interrelations between the materiality of print and the semantic landscape it supports on stage. Topics might include props, intertextuality, the representation of writing, images and ideas of print, print in performance, reading bodies, thinking minds, textual silence, thought in motion, and memory.

## 2. The Character of Reported Speech in Shakespeare

**Seminar Leaders:** Ruth Morse  
(Université Paris Diderot) and David Schalkwyk (Folger Shakespeare Library)

The play of evaluative-descriptive words about reported speeches offers readers and directors a rich vein for interpretation. A speaker who orders/demands/insists readily—if unconsciously—distinguishes himself from she who prays/wonders/begs leave. Reports of speech characterize the present speaker; the absent speaker whose language, acts, and behavior appear to be reported; and the play as a whole. Such reports suggest stage directions, even “notes” from the author about how speeches are to be played and received.

## 3. Cosmopolitans and Barbarians

**Seminar Leaders:** Barbara Fuchs  
(University of California, Los Angeles) and Catherine Nicolson (Yale University)

This seminar invites papers that take up the figures of the barbarian and the cosmopolitan to explore the fashioning of literary, political, religious, or cultural identities in the early modern world. How do writers construct—or resist—affiliations across linguistic or geographic boundaries? What value is placed on the homely or domestic, and what is attached to the unhoused and free? Finally, how might we rethink the geographic, linguistic, or temporal constraints that shape our scholarly engagements with these texts?

## 4. Delinquent Shakespeare

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

This seminar investigates delinquency as a social, theatrical, and analytical category in Shakespeare's England. How does drama of the period define delinquent bodies, subjects, or behaviors? What legal, cultural, or dramatic norms does the category of delinquency or the portrayal of delinquents interrogate? To what extent does Shakespearean drama challenge or help produce those norms? Papers that explore delinquency as either practice (e.g., prodigality, vagrancy, non-normative sexuality) or metaphor (e.g., delinquency of dramatic genres, theatrical performances, narrative structures) are welcome.

## 5. Diet and Identity in Shakespeare's England

**Seminar Leaders:** Kimberly Coles  
(University of Maryland) and Gitanjali Shahani (San Francisco State University)

This seminar invites participants to chart intersections between food studies and Shakespearean studies, exploring various perspectives on consumption. How are particular foods marked as foreign or threatening? What (frequently racialist) logic undergirds the kinds of humoral alterations they are believed to effect? How is the acquisition and preparation of food gendered? How do notions of diet and climate function in England's colonial economies? Papers might explore not only drama but receipt collections, bills of fare, treatises on health and medicine.

## 6. Drama and/of the Reformation

**Seminar Leader:** James D. Mardock  
(University of Nevada)

This seminar considers the role of the Reformation in making drama a dominant cultural form in the sixteenth and seventeenth centuries. From early touring companies' use in disseminating doctrine, stages were sites of encounter with Protestant ideology. Did plays revise, resist, and react against doctrine, or

did they reinforce? Papers might explore the relationship of plays to sermons, stagings of religious conflict, analogies between scripted players and predestined saints or sinners, the psychological effects of Calvinism as expressed in drama.

## 7. Early Modern Women and the Discourse of Death

**Seminar Leader:** Marion Wynne-Davies  
(University of Surrey)

This seminar explores ways in which early modern female identity was defined by mortality and memorialization in writing by both female authors and male: elegies, epitaphs, letters, funeral descriptions, grave inscriptions, scaffold speeches, wills, mother's legacies, auto/biographies, dramatized deathbed scenes. Papers might take into account shifting practices associated with the Reformation, self-fashioning, female spirituality. How was memorializing language reductive? How was it challenging? How did gender impact early modern discourses of death? How did death impact constructions of gender?

## 8. Figures of Speech

**Seminar Leaders:** Lara Bovilsky (University of Oregon) and Aaron Kunin (Pomona College)

This seminar takes up questions about imagery and trope in the early modern period and about the history of their interpretation, from Hobbes to the Tuke-Empson debate to White, de Man, and beyond. Possible subjects include: image-making faculties (wit, fancy, imagination); figurative modes in criticism; the literal content of figuration; figures as agents, à la Puttenham (the inserter; the changeling); the ethics or metaphysics of figuration. When contrary ideas are “yoked by violence together,” who are the victims? The beneficiaries?

## 9. Gender and Song in Early Modern England

**Seminar Leaders:** Leslie C. Dunn  
(Vassar College) and Katherine R. Larson  
(University of Toronto)

This seminar invites participants to consider how gender informs the production, performance, and reception of song in early modern England. Possible areas of exploration include song transmission and circulation; form, genre, and musical setting; acoustic and social spaces of song performance; women and early modern song culture; embodiment and affect; song in plays, masques, and other entertainments; song in manuscript and print culture; visual representations of singers; ballads and street songs; intersections among secular and sacred song; song and adaptation.

## **10. Green Scenes in Shakespeare**

**Seminar Leader:** Sharon O'Dair  
(University of Alabama)

This seminar on Shakespearean ecocriticism welcomes many approaches: historicist, presentist, formalist, performance-based. Green scenes might be landscapes, forms of pastoral, or arguments about nature, either in the period or the present. Particularly welcome are papers that address early modern landscapes as conjured in the plays or as existing places alluded to in the plays; that address how “green scenes” are realized today (or in the past) on stage and in film; or that “make a scene” about nature and humans.

## **11. Henry IV, Part Two**

**Seminar Leader:** James C. Bulman  
(Allegheny College)

Papers are welcome on any aspect of *Part Two*—considered in its own right, in relation to other plays, or in the context of wider cultural and theatrical concerns. Does its importance reside in its continuation of chronicle history, or in its anomalies—its discursive structure, embrace of different social groups, and anachronistic focus on Elizabethan material culture? How has its performance history shaped its reception today? And how does one account for differences between the Quarto and Folio texts?

## **12. Hot Protestant Shakespeare**

**Seminar Leader:** Claire McEachern  
(University of California, Los Angeles)

The antipathy of the warmer Protestants towards theater has deflected inquiry from how reformist thought shaped playwriting and vice versa. Connections are understood to occur primarily in the contexts of lyric interiority/conscience. This seminar seeks papers on affiliations between intense Protestantism and theater that may include but ideally extend beyond character: what might playwrights have poached from Protestantism by way of plots, models of affect and action, experience and knowledge, understandings of rhetoric, staging practices, and ultimately belief itself?

## **13. Intertextuality, Audiences, and Memory**

**Seminar Leaders:** Allison Machlis Meyer  
(University of Illinois, Urbana-Champaign)  
and Lori Humphrey Newcomb  
(University of Illinois, Urbana-Champaign)

This seminar explores dramatic intertextuality as enabled by the diverse textual memories of audiences, rather than as produced by playwrights and performers. How does intertextual awareness draw on historically specific, embodied practices of orality,

visuality, hearing, reading, and remembering? How do various modes, genres, or media demand or elicit distinct intertextual engagements? Does dramatic intertextuality particularly reward hybrid literacies? Participants might consider intertextual memories linking any dramatic and non-dramatic texts, ranging from pre-Shakespearean plays through twenty-first-century appropriations.

## **14. Jests in Early Modern Culture**

**Seminar Leader:** Adam Smyth  
(Birkbeck College, University of London)

What is a Renaissance jest? What are the sites of jesting? How did jests move between manuscript, print, and performance? Do jests resist twenty-first-century expectations, and trouble the “modernity” of early modern England? What continuities and ruptures exist between medieval and Renaissance, and between Europe and England? What relationship do jestbooks have with later forms (biography; novel)? How helpful are recent theories of laughter (Freud; Bergson)? How might we respond to the experience of not finding Renaissance jokes funny?

## **15. Lacunae in Theater History**

**Seminar Leader:** Leslie Thomson  
(University of Toronto)

This seminar explores absent information—textual, archival, architectural, biographical—in the evidence we use when doing theater history. Papers might identify such gaps and speculate about what filled them; consider how to work around them; suggest how to use what we know to piece out what we don’t know; or ask “what if” we knew what we probably never will, what happens when information is found and lacunae disappear, or when information disappears or is questioned and lacunae are created.

## **16. Liberty and Bondage on the Early Modern Stage**

**Seminar Leaders:** Oliver Arnold  
(University of California, Berkeley) and  
Bernadette A. Meyler (Cornell University)

This seminar addresses servants, apprentices, wards, wives, and other persons with vexed relations to freedom; political liberty; freedom of conscience; slavery as a legal category; England under foreign yokes; England as enslaver; staging the carceral; staging liberation; and metaphoric freedom and slavery. Participants might also consider the afterlife of early modern representations of freedom and bondage. How do they pressure recent intellectual histories and philosophical constructions of freedom? How have they been enlisted in struggles for freedom or justifications of slavery?

## **17. Likeness in Shakespeare's England**

**Seminar Leader:** Marjorie Rubright  
(University of Toronto)

How did Shakespeare and his contemporaries conceive of similitude and resemblance? This seminar aims to reintroduce into discussions of difference the importance of attending to similarity, and in particular how proximity of nature, kind, or degree affirms or upsets identities and identifications. Papers might explore doppelgangers, impersonators, textual copies, adaptations, material counterfeits, double entendres, analogy, metaphor, the poetic couplet, theories of mimesis, or a poetics of sameness. How do dramatic representations of similarity challenge conceptions of authenticity or originality?

## **18. Macbeth: The State of Play**

**Seminar Leader:** Ann Thompson  
(King’s College London)

Powerful women are routinely compared to Lady Macbeth, but what else does the play mean to us today? Amid political and theoretical readings of *Hamlet*, *Othello*, *King Lear*, has *Macbeth* been overlooked? What puzzles are re-engaged by its inclusion in the collected Middleton? This seminar invites papers on any aspect of *Macbeth* in its time, our time, any time: the text and its authorship; Jacobean contexts; witches, magic, the supernatural; the play’s history on stage and screen; adaptations and appropriations.

## **19. Mary Wroth and Shakespeare**

**Seminar Leaders:** Ilona Bell  
(Williams College) and Mary Ellen Lamb  
(Southern Illinois University)

This seminar considers Wroth’s writings on their own or in relationship to Shakespeare, especially where they share themes, genre, and issues such as gender, race, class, and sexual norms. Participants might compare *Love’s Victory* and a Shakespearean romantic comedy; Rodomandro’s blackness in *Urania* to that of *Othello*; the roles played by jealousy, promiscuity, and unrequited love in “Pamphilia to Amphilanthus” and Shakespeare’s sonnets. Or they might explore the unprovable possibility that both Shakespeare and Wroth wrote sonnets to William Herbert.

## **20. Memory Culture in Shakespeare**

**Seminar Leaders:** J.K. Barret  
(University of Texas, Austin) and  
Lina Perkins Wilder (Connecticut College)

Whether staging “brief hours and weeks” or the instantaneous passing of sixteen years, Shakespeare scrutinizes time and time’s passage. The seminar invites papers on all

aspects of memory culture (memory itself, performance, history, futurity). Questions might include: Is memory the primary way of approaching Shakespeare's temporality? How does the representation of memory engage with the representation of time and history? How do notions of time shape notions of space, place, or nation; genre; cognition; materiality or immateriality; conceptions of performance?

## 21. The Politics of Female Alliance

**Seminar Leaders:** Elizabeth Zeman Kolkovich (Ohio State University, Mansfield) and Niamh J. O'Leary (Xavier University)

This seminar investigates the political dimensions of female alliances in early modern literature, broadly conceived. Papers might take up one of the following questions: How does drama stage women in groups? How are the political activities of women depicted in history plays? How do women's political alliances intersect with marriage or maternity in comedies and romances? How do non-dramatic genres, especially those authored by women, represent female political alliances? Papers are welcome on a range of texts and genres.

## 22. Prosthetics and Performance

**Seminar Leaders:** Genevieve Love (Colorado College) and Andrea Stevens (University of Illinois, Urbana-Champaign)

This seminar considers prosthetics, understood as substitutions, supplements, or additions, in the performance of early modern plays. How might theories of prosthesis help us reconceptualize the dynamics of performance, especially interactions amongst bodies, stage properties, costumes, and identity tokens? Papers might examine specific examples of stage prosthetics; the staged boundaries between subject and object; prosthetics in relation to rehearsal, stage time, and liveness; and the role of prosthetics in the performance of gender, race, ethnicity, wholeness, disability, being and non-being.

## 23. Queer Theory Now

**Seminar Leaders:** Stephen Guy-Bray (University of British Columbia) and David L. Orvis (Appalachian State University)

This seminar explores recent interventions in queer theory as they pertain to Shakespeare and early modern culture, exploiting the capaciousness of "queerness" to rethink

queer theory, its foundations and deployments, and its engagements with other forms of theory. Papers might evaluate the usefulness of recent work on theory and/or Shakespeare; advance new theoretical approaches to early modern texts; re-examine established work that continues to influence the way we do queer theory; address queer theory as a meaningful category of analysis.

## 24. Redefining Theatrical Culture: The Theater of the Streets

**Seminar Leader:** S. P. Cerasano (Colgate University)

To broaden the definition of theatrical culture, this seminar explores the "dramatic" contexts of everyday life by examining diverse historical, socio-political, religious, and commercial "situations," settings, spectacles, and personages, especially in London. Topics might include "alternative" settings (market fairs, Bedlam, the Royal Exchange, Westminster, the liberties), alternative entertainments (bearbaiting, May Day festivities, archery, wrestling, acrobatics), "theatrical" events (public executions, royal progresses, funeral processions, military exercises, Lord Mayors shows, royal entries, visits by foreign ambassadors), even "alternative" personages (outlaws, witches, mountebanks).

## 25. (Re)Imagining Europe through Shakespeare

**Seminar Leader:** Sabine Schütting (Freie Universität Berlin)

The seminar focuses on the relevance of Shakespeare for constructions of, or challenges to, European identity, culture, and history. Possible topics: Shakespeare and the invention of Europe; Shakespeare and the myth of a European Renaissance; Shakespeare and the divide between Old World and New (seen from either side of the Atlantic or Channel); Shakespeare and the "ghosts" of European history; Shakespeare and the "New Europe." Work on the ubiquity of Shakespeare in European political and philosophical discourse is also welcome.

## 26. Sanctity

**Seminar Leaders:** Alice Dailey (Villanova University) and Kristen Poole (University of Delaware)

This seminar explores the figure of the saint in the aftermath of the Reformation. What does holiness come to mean, and how is it represented? What relationships arise between discourses of sanctity and other states of perfection, whether political, domestic, or aesthetic? Potential topics include the afterlives of traditional saints; holy bodies and holy things; the politicized

rhetoric of sanctity; notions of secular sainthood; the poetic construction of holy voice; Protestant sanctity; and literary and dramatic ventriloquism of sacred figures.

## 27. Shakespeare and Classicism: Redux

**Seminar Leader:** Lynn Enterline (Vanderbilt University)

The seminar puts the retrospective "re-naissance" into productive tension with the proleptic "early modern," examining sixteenth-century classicism—in its linguistic, literary, rhetorical, textual, and/or aesthetic aspects—as a material as much as intellectual force. Theoretical, interpretive, or practical papers might address the relationship between Shakespearean classicism and material history: i.e., institutions (educational, juridical, political, religious, theatrical, commercial); experiences of sexuality, the body, the passions; the life of objects; new world enterprises; domestic spaces; literacy and the book trade; commercial marketplaces.

## 28. Shakespeare and Early Modern Pauline Discourses

**Seminar Leader:** Randall Martin (University of New Brunswick)

During the sixteenth century St. Paul underwent a "big bang," acquiring what Michel Foucault called a "generative grammar" capable of proliferating transgressive and contradictory disciplines of knowledge. This seminar explores Shakespeare's dramatic experiments with (neo-) Pauline rhetoric and meta-discourses in areas such as gender relations, pacifism, universalism, subjectivity, hospitality, equity, conversion, and slavery. It also welcomes papers that consider how early modern spectators understood Shakespeare's appropriation of multivalent Pauline social identities in the ethical and cultural conflicts of his plays.

## 29. Shakespeare and Opera

**Seminar Leader:** William Germano (Cooper Union)

This seminar invites a broad range of questions and explorations concerning the relationship of Shakespeare to opera and of opera to Shakespeare. How have librettists and composers responded to the challenges of these linguistically complex, dramatically kinetic texts? How have historical conditions (of performance, of censorship, of theatrical tradition) shaped operatic adaptations of Shakespeare and our responses to them? Can Shakespeare help us clarify what we mean by the cultural marker "operatic"? Is Shakespeare in some sense an "operatic" writer?

*SAA seminars and workshops are intended for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation stage. To monitor a policy of long standing, students must arrange for verification of their graduate standing.*

## **30. Shakespeare and Political Theology**

**Seminar Leaders:** Jennifer R. Rust (Saint Louis University) and Nichole E. Miller (Temple University)

“Political theology” traces affinities and antagonisms between politics and religion that may create states of exception, suspending traditional order, or spaces of possibility, allowing new modes of being to emerge. This seminar invites papers analyzing sacral metaphors and exegetical practices that articulate social, economic, and political groupings (scenes of sovereignty, moments of decision, states of emergency) in the work of Shakespeare and his contemporaries, or papers placing early modern texts in dialogue with modern political theological thought.

## **31. Shakespeare and Renaissance Ideas of a Life**

**Seminar Leader:** Stephen Greenblatt (Harvard University)

What did people during the English Renaissance, and preeminently Shakespeare, think that a “life” was? That is, what were the principal categories and underlying assumptions by which they organized their accounts of the shape of existence and how did they deploy, combine, complicate, or criticize these categories and assumptions? How did Shakespeare in particular explore the relationship between lived life and narrative coherence?

## **32. Shakespeare and Science**

**Seminar Leader:** Rebecca Lemon (University of Southern California)

The seminar investigates the encounter between early modern literature and scientific practices and philosophies, both contemporary (from alchemy to humoral theory to atomism) and current (from cognitive science to medicine). Papers are welcome on the science of reading, on science in the work of Shakespeare and his contemporaries, on literature interpreted through current scientific fields, as well as on any questions (be they methodological, thematic, or formal) raised by the study of literature through scientific lenses.

## **33. Shakespeare and the Actress**

**Seminar Leader:** Kathryn Prince (University of Ottawa)

The term “Shakespearean actress” implies a radical departure from early modern practice and has, since the Restoration, described a site of critical, artistic, and popular attention that is the subject of this seminar. Participants might choose to consider a particular Shakespearean actress; to theorize the function of the

Shakespearean actress in terms of historical or contemporary performance; to think metacritically about the cult of the Shakespearean actress, the impact of actresses on Shakespeare, or the impact of Shakespeare on actresses.

## **34. Shakespeare and the New Feminisms**

**Seminar Leader:** Deanne Williams (York University)

At the 2009 SAA, Phyllis Rackin observed that feminist work in Shakespeare has all but disappeared. This seminar seeks to redress Rackin’s concern by generating and pursuing new directions in feminist studies of Shakespeare and his contemporaries, and by developing new ways of engaging with existing paradigms. Possible topics include postcolonial, third world, and multiracial feminisms; post-Marxist feminisms; glbtq feminisms; girlhood, motherhood, and age studies; ecofeminism; feminist theology; women’s history, autobiography and life writing; women and law; feminist media studies.

## **35. Shakespeare and the Question of Theory**

**Seminar Leader:** Lisa Myobun Freinkel (University of Oregon)

The landmark collection *Shakespeare and the Question of Theory* was nearly utopian in its embrace of pluralism, its diverse essays united by a collective engagement with “theory” as a “definitive break with the pieties of ‘humanist’ criticism.” Twenty-five years later, amid slashed budgets and the persistent “crisis in the humanities,” are these so-called pieties reasserting their force? What assumptions or objectives, if any, unite the diverse engagements of today’s Shakespeareans? Who, or what, is Shakespeare for us in theory?

## **36. Shakespeare and the Rejection of Sexuality**

**Seminar Leader:** Ian Frederick Moulton (Arizona State University)

This seminar focuses on skeptical or negative attitudes toward romantic love and sexual pleasure in Shakespeare. They may have been rhetorical commonplaces in the period, but should they be dismissed as merely rhetorical? Papers might address ambivalent marriages in the comedies, misogyny in the tragedies, ironic visions of love and sexuality in the sonnets and narrative poems, the privileging of parental relations in the late plays, or other approaches to the question of whether sex in Shakespeare is something best avoided.

*Seminar papers should represent original work and engage directly with the announced topic.*

## **37. Shakespeare for Sale**

**Seminar Leader:** Adam G. Hooks (University of Iowa)

Accounting for the buying and selling of Shakespeare in the early modern world of print changes how we read his works and understand his cultural presence. This seminar considers how stationers marketed Shakespeare, what audiences they aimed to attract, and how readers responded. How can we rethink the relationship between the emergent categories of authorship and the “literary,” and emerging or established systems of value? Papers on any aspect of the production or reception of Shakespearean texts are welcome.

## **38. Shakespeare’s Poetry**

**Seminar Leaders:** Patrick Cheney (Pennsylvania State University) and Michael Schoenfeldt (University of Michigan)

While open to a wide range of interests and approaches, this seminar especially welcomes the following topics: 1) the relation between Shakespeare’s poetic and dramatic corpus, including the presence of poetry inside the plays; 2) Shakespeare’s role as a Renaissance poet, including classical, medieval, early modern, and modern matrices; 3) Shakespeare’s position as a poet in a world of manuscript and print; and 4) the complex status of pleasure in Shakespeare’s poetry.

## **39. Silenced Shakespeare Films**

**Seminar Leader:** Courtney Lehmann (University of the Pacific)

This seminar focuses on lesser-known screen Shakespeare: “indy” films circulated through non-traditional outlets, “shelved” projects like Taymor’s *Tempest*, and “docu-dramas” like *My Shakespeare*. How do we attend to films made from the margins of “culture”? How can we theorize the politics of inclusion/exclusion in both the films and their limited distribution and reception? What cultural work remains possible when a film is silenced by audiences, financiers, critical prejudices? How do such films have impact under historical conditions of erasure?

## **40. Staging Torture, Staging the World**

**Seminar Leader:** Ayanna Thompson (Arizona State University)

This seminar interrogates theatrical employments of torture in a global context. Shakespeare alludes to it; other seventeenth-century dramatists explicitly stage it. What connections can be made between theatrical torture and the expansion of the Renaissance

world (through trade, exploration, colonialism)? What role is played by racial depiction and theological debate? Papers might proceed from the frameworks of theater history, performance theory, legal history, race studies, religious studies, post-Foucauldian paradigms. Also welcome: work on modern productions of early modern torture plays.

## 41. Stratford

**Seminar Leader:** Katherine Scheil  
(University of Minnesota)

This seminar considers the location of Shakespeare's birth and death and its many manifestations in literature, art, theater history, tourism, and Bardolatry: how is "Stratford" constructed in various times and places, and for what ends? Papers might explore Stratford in biographies of Shakespeare; its influence on Shakespeare as a playwright; its absence from his works; as a site of literary pilgrimage, the home of the RSC and the Shakespeare Institute; non-Warwickshire Stratfords as extensions of English domesticity and nationalistic ideology.

## 42. The "Ungodly" in Shakespeare's England

**Seminar Leader:** Tiffany Werth  
(Simon Fraser University)

This seminar interrogates representations of the irreligious: those who were "neither Puritan, Nor Papist, Nor Protestant" (John Harington). How did negative categorization affect the perception of "non-entities"? How might metaphors of a human's relationship to God shape identity? What were the possible relations among Muslims, American Natives, Jews, pagans, and discourses of atheism? Especially welcome are papers that engage attempts to perform the "ungodly" or that explore wider philosophical debates about doubt and the contiguous nature of belief to being.

## 43. Violent Masculinities

**Seminar Leaders:** Catherine Thomas  
(College of Charleston) and Jennifer Feather  
(University of North Carolina, Greensboro)

How do displays of aggression define and trouble social assumptions about male behavior? This seminar interrogates the role drama played in constituting and contesting masculine selfhood as the rise of humanism, the decline of the armed knight, dueling prohibitions, and the rise of courtiership increasingly regulated and constrained male violence. Paper topics might include spectacles of violence with male agents or victims, the influence of violence on same- and opposite-sex relationships, male violence and vagrancy, racialized depictions of aggression.

## 44. *The Winter's Tale*

**Seminar Leaders:** Peter G. Platt  
(Barnard College) and Benedict S. Robinson  
(Stony Brook University)

This seminar seeks to assess ways of responding to *The Winter's Tale* now. A wide variety of approaches is encouraged, but participants might think about the following topics in connection with the play: politics and prerogative; gender and sexuality; law and its limits; early modern ethics and psychophysiology; religion, science, and magic; wonder and the marvelous; romance, tragicomedy, and the politics of genre; symbolic geography; "the poetics of incomprehensibility"; early modern painting and sculpture; stage history and recent productions.

# WORKSHOPS

## 45. Getting Published

**Workshop Leader:** Jerome Singerman  
(University of Pennsylvania Press)

This workshop is designed for first-time monograph authors and especially (though not exclusively) those in the process of reworking a dissertation into a book. What steps are involved in revising a text for submission, choosing and approaching a publisher, and successfully navigating the manuscript review process? What are the changing print and digital realities of scholarly publishing? Participants are asked to prepare a book prospectus, sample chapter, and additional materials for both group and one-on-one discussion and review.

## 46. Hear Here: Shakespeare's Sound and Collective Listening

**Workshop Leader:** P. A. Skantze  
(Roehampton University)

This workshop explores the "score" of Shakespeare's texts and offers practical experiments with cultures of listening. How do pitch, speed, meter, and collisions of prose and verse influence our sensory reception; how is aural reception integral to the making of meaning? Excerpts from the performance project "Get Thee to a Gallery," a durational version of *The Winter's Tale*, involve lines spoken forward, backwards, and around to produce new ways of thinking about how sound and motion collude in Shakespeare's texts.

## 47. Performing Shakespeare for Popular Audiences

**Workshop Leader:** Stephen Purcell  
(Southampton Solent University)

This performance workshop provides the opportunity to analyze the practical approaches of different professional theater companies,

whose representatives will compare notes about their experiences in offering live Shakespeare to American popular audiences. Discussion will alternate with demonstration, exploring such topics as verse delivery, the role of the director, the creative presence of the actor, and use of space. The session will also allow for the participation of workshop members.

## 48. The Shakespeare Quartos Archive

**Workshop Leaders:** Jim Kuhn (Folger Shakespeare Library) and Carter Hailey  
(College of William and Mary)

Launched in 2009, SQA ([www.quartos.org](http://www.quartos.org)) includes digitized images and transcriptions for thirty-two pre-1642 quarto copies of *Hamlet*. Among other things, SQA permits users to mark up texts, create individual actor parts, horizontally collate multiple copies of an edition, and vertically collate between editions. This workshop explores the various ways SQA can advance scholarly and theatrical work, considers the limits of variant collation based on digital imaging, and addresses the impact of digital resources on scholarly access to primary materials.

## 49. Shakespearean Fetish

**Workshop Leader:** Mark Johnston  
(University of Windsor)

This "key-word" workshop invites participants to consider and evaluate multiple theories of fetish—those of Freud, Marx, and others—and how the concept has been brought to bear in Shakespeare studies. Having completed a substantial reading list in advance, registrants will discuss the complex history and meaning of fetish, its application to topics as diverse as sex, gender, race, class, economics, politics, religion, semiotics, and performance, in order to promote more rigorous understanding and critical use of this key term.

## 50. Teaching Our Other Shakespeare (Middleton)

**Workshop Leader:** Gary Taylor  
(Florida State University)

What difference can Middleton make when taught alongside Shakespeare? This workshop focuses on practical methods and tools for integrating Middleton into the undergraduate and graduate curriculum, using old and new resources (editions and critical essays; film, television, and the internet; performance exercises) in a variety of circumstances (large surveys or Shakespeare and Renaissance drama courses). What happens when Shakespeare and Middleton texts appear with similar layouts and paratexts? When students are challenged to explain why Shakespeare is better than Middleton?

# HYATT REGENCY BELLEVUE

<http://bellevue.hyatt.com/hyatt/hotels/index.jsp>

Phone 425.462.1234

Fax 425.646.7567

In 2011, the SAA convenes at the Hyatt Regency Bellevue, nine miles from central Seattle on its Eastside. The hotel recently cut the ribbon on a \$185 million expansion and renovation that put design emphasis on natural woods and stones and on spectacular views of Mount Rainier and Lake Washington.

Guest-rooms have Asian-inspired decor, flat-screen HDTVs, iHome stereos with iPod docks, and safes that store and charge laptop computers. The hotel offers 24-hour access to its 7,000-square-foot gym. The SAA has negotiated free wired and wireless internet in all guest rooms.



The hotel is connected by sky bridge to the Bellevue Collection of 250 stores, 45 restaurants, a 16-screen cinema with IMAX, a billiards hall, bowling lanes, a video arcade, and a live comedy club. Also in easy reach is the Bravern, a shopping district with 35 upscale retailers. SAA members may wish to visit Bellevue's Arts Museum, its Botanical Gardens, the Microsoft Visitors Center, the Kirkland Waterfront, the Burke-Gilman Trail, and Marymoor Park. A circulating bus will take SAA members to downtown Seattle. Further afield are 40 vineyards and breweries.

Rooms are discounted to \$130 per night for single and double occupancy and \$155 per night for triple occupancy. Rates are guaranteed through **14 March 2011** on a space-available basis. The current sales and occupancy tax in the state of Washington is 14.4%.

## PLANNING FOR BELLEVUE

The 39th Annual Meeting of the Shakespeare Association of America opens on Thursday morning, 7 April 2011, and closes on Saturday evening, 9 April 2011. The January 2011 issue of the SAA bulletin will provide a detailed schedule of events and information about hotel registration. The meeting registration fee is payable in January 2011: \$110 for faculty, \$75.00 for graduate students.



Aerial sunset photo of downtown Bellevue. Photo courtesy of David Johanson Vasquez/Big Picture.

## GET ON THE 2011 PROGRAM

### Register for a Seminar or Workshop

SAA seminars and workshops are filled by means of an open enrollment process. They are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation level.

Graduate students are registered in SAA seminars only when their thesis supervisors have verified their status by means of a confirming e-mail to the SAA office. The message should be sent from the advisor's university e-mail address, should not be evaluative, and should give the title of the student's dissertation project. For students in programs with a terminal degree other than the Ph.D., advisors should explain the program as well as the student's status.

Only members in good standing (having paid 2010-2011 membership dues) are eligible to register for 2011 programs. The registration deadline is **15 September 2010**. Enrollments are confirmed with a letter of invitation in early October.

### Submit a Paper in the Open Competition

For the 2011 conference, one session is held open for papers selected in a blind competition. Papers must be short (maximum 12 pages) for a reading time of no more than 20 minutes. Authors of papers selected by the Selection Committee are asked to withdraw from other commitments on the program, including membership of seminars and workshops.

Five hard copies should be sent to the SAA office by conventional mail, with the identification of the author given only in a cover letter (not on the paper). Submissions must be received in the SAA office by **1 October 2010**.

## GET ON THE 2012 PROGRAM

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Proposals are accepted only from SAA members in good standing. No one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive conferences.

### Propose a Seminar or Workshop

A 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 lead seminars and workshops. Deadline: **1 March 2011**.

### Propose a Paper Panel

A 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. Presentation sessions may have three twenty-minute papers, or they may be roundtables, debates, or sessions with more or fewer speakers or with respondents. Sessions may include graduate students. Where the proposer is a paper presenter, the Trustees reserve the right to appoint session chairs. Deadline: **1 March 2011**.

### The 2012 Program Planning Committee

James R. Siemon, Chair  
[jsiemon@bu.edu](mailto:jsiemon@bu.edu)

Lynn Enterline  
[lynn.enterline@vanderbilt.edu](mailto:lynn.enterline@vanderbilt.edu)

Barbara Hodgdon  
[hodgdonb@umich.edu](mailto:hodgdonb@umich.edu)

Tiffany Stern  
[tiffany.stern@univ.ox.ac.uk](mailto:tiffany.stern@univ.ox.ac.uk)

Henry Turner  
[henry.turner@rutgers.edu](mailto:henry.turner@rutgers.edu)

# *S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2010

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 2010.** As shown overleaf, dues are graduated according to annual income. Dues are also payable on the Association website, [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

SAA seminars and workshops are designed to serve as forums for fresh research, shared investigation, and pedagogical experimentation among members with specialized interests and areas of expertise. All involve significant work circulated and read in advance of the conference: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or performance exercises, in the case of workshops.

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

Newcomers to the SAA and students in the earlier stages of graduate work may wish to familiarize themselves with the Association's proceedings by attending a meeting's paper sessions and auditing seminars and workshops. 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.

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 2010:** (1) Return this form to The Shakespeare Association of America, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. (2) Fax this form to 202.687.5445. (3) Register online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).



# *M*EMBERSHIP DUES FORM

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Academic Year 2010-2011

Membership dues are charged on an academic-year basis. All who paid dues during the academic year 2009-2010, including those who attended the 2010 meeting in Chicago, Illinois, should now submit payments (unless membership is covered by the discounted three-year option). Membership dues may also be paid online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

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

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

Credit-Card Number

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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.

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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 22, \$65.00 \_\_\_\_\_

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

*Shakespeare Studies*, Volume 38, \$55.00 \_\_\_\_\_

*Shakespeare Survey*, Volume 62, \$65.00 \_\_\_\_\_

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 \_\_\_\_\_

## MEMBERSHIP BENEFITS: BOOKS

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

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

## MEMBERSHIP BENEFITS: JOURNALS

■ *Medieval and Renaissance Drama in England*: list price \$72.50, SAA price \$65.00, a discount of 9%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

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

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

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

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

■ *Shakespeare Survey*: list price \$99.00, SAA price \$65.00, a discount of 34%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

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

■ **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 \$155.00, SAA price \$108.50.

## IN MEMORIAM

CAROLYN ASP died on 20 December 2009, aged 74. She entered the Religious of the Sacred Heart at 18 (and was a member for twenty years), joining the English faculty at Marquette University in 1971. In retirement, she taught Shakespeare for the Renesan Institute of Lifelong Learning. She published a volume on Middleton's tragicomedies (1974) and essays on *Macbeth*, *Troilus and Cressida*, and *Titus Andronicus*, among others.

ADAM MAX COHEN died of a brain tumor at age 38 on 2 January 2010. He taught at the University of Massachusetts at Dartmouth and was author of *Shakespeare and Technology: Dramatizing Early Modern Technological Revolutions* (2006), *Technology and the Early Modern Self* (2009), and the forthcoming *Wonder in Shakespeare*. Cohen was a sportsman and world traveler who golfed, had climbed Mount Kilimanjaro, and enjoyed “Daddy Days” with his two daughters.

JANET ADELMAN died of cancer on 6 April 2010, aged 69. Her work on psychoanalytic and feminist approaches to Shakespeare included *Blood Relations: Christian and Jew in The Merchant of Venice* (2008), *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays* (1992), and *Common Liar: An Essay on Antony and Cleopatra* (1973). Nancy Chodorow praised Adelman’s ability “to bring the immediate experience of a text to life, to show you how word and affect and sound and tone and meaning and communication are all wrapped up together.”

Adelman was Berkeley’s first female faculty member to have children while teaching full-time. She joined the faculty in 1968, won a Distinguished Teaching Award in 1986, and was recognized for Outstanding Mentorship of Graduate Student Instructors in 2006. Taking a course with Adelman was listed in a student guide as one of “Ten Things You Must Do Before Graduating from Berkeley.” She judged her own teaching “by the extent to which I can imagine myself as having vanished into thin air at the end, leaving each student fully able to carry on teaching him/herself.”

CYRUS HOY died on 27 April 2010. He was author of *The Hyacinth Room: An Investigation into the Nature of Comedy, Tragedy, and Tragicomedy* (1964) and contributor of commentary notes to the four-volume Cambridge edition of *The Dramatic Works of Thomas Dekker* (1980). He edited six plays for the Cambridge Beaumont and Fletcher (1966-96) and, in seven issues of *Studies in Bibliography*, applied stylometric analysis to the problem of collaborative authorship in the Beaumont and Fletcher canon. He also edited the Norton Critical *Hamlet* (1963) and was general editor of the Regents Renaissance Drama Series. Hoy was a Guggenheim Fellow and had retired as the John B. Trevor Professor of English at the University of Rochester in 1994.

## NINTH WORLD SHAKESPEARE CONGRESS PRAGUE 17-22 July 2011

The International Shakespeare Association has extended the deadline to register for a World Congress seminar to 30 September 2011. For further information: <http://www.shakespeare.org.uk/content/view/442/446>. Seminars include:

1. Shakespeare on the Arab Stage
2. Four Hundred Years of *The Tempest*
3. Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition
4. Shakespeare's Plays in Print Outside Britain
5. Magic and the Occult in Shakespeare
6. The Ocean in the Age of Shakespeare
7. Shakespeare's Sonnets
8. Culinary Shakespeare
9. Shakespeare and the Visual Arts
10. Shakespeare's Romantic Comedies
11. Shakespeare and Early Modern Popular Culture
12. Shakespeare, War, and the Conditions of Performance
13. Shakespeare on the International Screen: *Macbeth*
14. Trauma and Memory in Early Modern England
15. Global Spin-Offs
16. Shakespeare and Crime
17. Shakespearean Players in Early Modern Europe
18. The Body-Mind in Shakespeare's Theatre
19. Expectations, Experience, and Experimentation in Shakespeare's Theatre
20. “Glocalizing” *Hamlet* in Performance: Geo-politics and Media-discourses in New Millennium Europe
21. Civil War in Shakespeare
22. Global Shakespeare
23. Shakespeare and Renaissance Forms
24. Shakespearean Metamorphoses: Intermedial Transactions
25. *Venus and Adonis* and *The Rape of Lucrece*
26. Performing the “Jacobean” Today
27. 2000-2009: A Decade of Shakespeare in Performance
28. Shakespeare and the Quotidian: Transcending Times, Transcending Cultures
29. Shakespeare's Ireland, Ireland's Shakespeare
30. Shakespearean Practice, Shakespeare Industry and Indigeneity
31. Post-Reformation Legal Thinking and Theatrical Representation
32. What was Shakespeare Really Like? A Renaissance in Shakespearean Biography
33. Shakespeare and Children's Literature
34. Shakespearean Stagings in Post-Communist Europe
35. International Perspectives on Shakespearean Theatre Reviewing
36. Shakespeare after REED
37. Plants and Gender in Early Modern Literatures
38. Shakespeare as Intertext

Queries should be directed to the offices of the International Shakespeare Association.

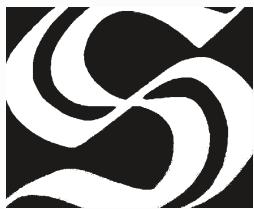


Photo: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

## *G*REENING THE SAA

With the January 2011 Bulletin, SAA members can opt out of receiving hard copies by conventional mail. When updating your annual dues at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), indicate if instead you prefer to receive an e-mail reminder when the bulletin is posted on the SAA website. The bulletin will appear in its familiar form for easy downloading and printing. It will contain the program, schedule of events, and registration information for the 2011 conference.

## *C*ASCADE MOUNTAINS ON THE HORIZON

For the 2011 meeting in Bellevue, Head of Local Arrangements is Michael Shurgot of South Puget Sound Community College. Our local hosts include the University of British Columbia, the University of British Columbia at Okanagan, the Oregon Shakespeare Festival, the University of Puget Sound, Vancouver Island University, the University of Victoria, the University of Washington, and Western Washington University.

## *N*EW SEMINAR PROCEDURES FOR STUDENTS

Announced in this bulletin are a record number of seminars and workshops for the Bellevue meeting. For the description of all 50, see pages 3 through 7. SAA seminars and workshops are open to college and university faculty, independent postdoctoral scholars, and students at the dissertation stage of their graduate work. Graduate students are registered in SAA seminars only when their thesis supervisors have verified their status by means of a confirming e-mail to the SAA office, [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu). The message should be sent from the advisor's university e-mail address, should not be evaluative, and should give the title of the student's dissertation project. The registration deadline is **15 September 2010**.

## *B*OSTON IN 2012

The SAA celebrates its Fortieth Anniversary on 5-7 April 2012. The Easter-weekend meeting will be held at the Westin Copley Place Hotel in downtown Boston. Head of Local Arrangements is William C. Carroll of Boston University. Trustee James R. Siemon, also of Boston University, is now accepting program proposals for the 2012 conference (for more information on proposing seminars, workshops, and panels, see page 8).

## *G*RANTS FOR UNTENURED SCHOLARS

The SAA's program of travel grants enters its third year in 2010. Funding is available to adjunct and limited-term faculty, lecturers, instructors, independent scholars, and non-tenure-track postdoctoral scholars. To meet the 1 November application deadline, see page 2. To support the program with a gift to the SAA's Annual Fund, see page 10.

THE SHAKESPEARE ASSOCIATION OF AMERICA  
Department of English, Georgetown University  
37th and O Streets, N.W., Washington, D.C. 20057-1131  
[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)

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

