

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

VOLUME 9, NUMBER 2, JUNE 1986

SEATTLE MEETING FEATURES SEMINARS, WORKSHOPS

SAA members will have a choice of fifteen different seminar topics at the fifteenth annual meeting, set for 9-11 April 1987, in Seattle. All seminars and other sessions will be held at the Four Seasons Olympic Hotel. Charles Frey, of the University of Washington, is chairing a committee of Seattle area members who will arrange a series of performances, receptions, and other special events during the meeting.

NEW OFFERINGS

This year the Trustees of the Shakespeare Association of America, in consultation with the Program Committee, have expanded the variety of formats in which members may participate. In addition to the twelve research seminars to be offered, members have the following choices: a study seminar and two workshops. The study seminar provides a concentrated course in primary materials and their application in a specific area of criticism. This seminar is **not** designed for participation by experts, nor is it intended to advance the state of research in this field. Instead, it is an opportunity for those who would like some training in the area of psychological approaches to Shakespeare under the direction of Janet Adelman and Richard Wheeler. Should this kind of group prove useful, then future seminars on topics like editing, post-structuralism, cultural materialism, or feminism might be offered.

In each workshop, members will have the opportunity to improve their skills or expand their understanding of an area important to the practice of the profession as scholars and as teachers. Miriam Gilbert, an expert in the use of performance techniques in the classroom, will conduct the workshop on "What's Going on Here?" or, Exploring Shakespeare's Language." Jay Halio, using a panel of specialists, will raise questions about the shortcomings and the aims of graduate programs in the Renaissance.

Members may select **either** a workshop or a seminar. **NO ONE MAY PARTICIPATE IN BOTH.** As always, a formal letter of invitation will be sent to assist in securing funds for attendance, regardless of which group one chooses. Members are requested to list their first three choices on the registration form at the bottom of page 5. All registration forms must reach the SAA Administrative Offices **no later than 15 September.**

WORKSHOPS

- A. "What's Going on Here?" or, Exploring Shakespeare's Language." Leader, Miriam Gilbert (University of Iowa). Students frequently find the language of the plays the major barrier to understanding — and, as teachers, we often try to sneak around that barrier by assuming that it does not exist and moving immediately to questions of background, themes, characterization, images. In this workshop, we will try instead to confront the language directly and to look at strategies for making it accessible to our students. Participants will be asked to prepare a descriptive essay in which they discuss, in as much detail as possible, the specific problems with understanding the text that they have encountered. The workshop itself will consist of a series of exercises designed to help teachers (and students) with these problems.
- B. "Graduate Education in the Renaissance: A Critique and Suggestions." Leader, Jay Halio (University of Delaware). What's right and what's wrong with the education of our graduate students in Renaissance literature and particularly Shakespeare? What is it we want them to know? More particularly, what kind of scholars/teachers do we want them to become? Where should the emphasis lie: on primary texts, sources, secondary criticism, theories, bibliographical and textual criticism, or all of the above?

STUDY SEMINAR

1. "Psychological Interpretations of Shakespeare." Leaders, Janet Adelman (University of California, Berkeley) and Richard Wheeler (University of Illinois). This seminar will introduce issues fundamental to the psychoanalytic interpretation of Shakespeare. Reading will include basic texts by Freud; texts that represent important American, English, and French developments in post-Freudian psychoanalytic theory; and psychoanalytic readings of Shakespeare. An effort will be made to understand the relationship of psychoanalytic criticism to other modes of Shakespearean interpretation, e. g., formalist, historicist, feminist. Each participant will write a paper that explores the nature, the pertinence, and the limitations of a particular psychoanalytic reading of a Shakespearean text.

(Research Seminars are listed on page 2.)

RESEARCH SEMINARS FOR SEATTLE MEETING, *continued*

2. "Shakespeare and Elizabethan Ritual." Leader, Edward Berry (University of Victoria). The aim of this seminar is to explore a variety of ways in which Shakespeare's plays might be related to ritual practices in Elizabethan society. Participants are invited to consider any aspect of the topic from any critical perspective. Among the possibilities are connections between particular rituals, such as initiations, funerals, or May games, and Shakespearean characters, themes, images, or stage effects; connections between ritual and dramatic structures; and connections between ritual and theatrical experiences.
3. "Let Proof Speak": Evidence for the History of the Renaissance Theater." Leader, Susan Cerasano (Colgate University). The seminar will focus on the use, and misuse, of evidence in reconstructing various aspects of the Renaissance theater, the outcome of which will be to suggest ways of writing a revisionist history. Participants should define their topics specifically, rather than generally.
4. "Shakespearean Tragedy and Gender." Leader, Shirley Nelson Garner (University of Minnesota). The seminar will explore the way gender figures in Shakespearean tragedy and how it affects our notion of the tragic. Participants will write papers on any topic relevant to the subject. Possibilities might include discussions of tragedies in which gender is obviously relevant – *Hamlet*, *Romeo and Juliet*, *Othello*, *King Lear*, *Antony and Cleopatra*; or consideration of the ways various critical perspectives on tragedy take gender into account or might be changed if they did so.
5. "Rethinking *Titus Andronicus*." Leader, Duncan Harris (University of Wyoming). While the complex questions of authorship, date, and sources continue to stimulate first-rate scholarship on *Titus*, the seminar will emphasize contemporary critical and theatrical reinterpretations of the text and its traditions. Why do we teach (occasionally), attend (rarely), and study (increasingly often) the play? How are we to attend to the radical violence of the text? Is it more useful to think of the play as aristocratic entertainment rather than as savage spectacle? What can the fluctuating reputation of the play reveal about the critical endeavor or the always shifting faces of its author? What do the newer critical perspectives offer to the interpretation of the play? What can recent productions (BBC, 1985; Ashland, 1986) tell us? The goal of the seminar will be to range as widely as possible over new maps of the play.
6. "Shakespeare and Modes of Symbolic Geography." Leader, Joan Hutton Landis (The Curtis Institute of Music). This seminar invites explorations of the ways in which geographical places are inscribed in both the drama and poetry and how they contribute to interpretation. How, for example, does place function as structure, help to form character, stand for psychological process, accrue value? If place is defined by architectural imagery, name, and described landscape, what are Shakespeare's methods for larger kinds of realm-building? How are place and gender or genre linked? Can we locate sacred spaces? In the interest of cohesion, the seminar will not focus on theatrical setting or stage design; rather, on the way in which language creates the geographical and spatial backgrounds and analogs that make a represented world.
7. "Shakespeare's Stagecraft: The Poetics of Stage Business." Leader, Ellen J. O'Brien (Guilford College). The wealth of recent work on Shakespeare's stage business invites reflection on an emerging set of methodologies: what are the assumptions underlying this work? what other approaches might shed light on the poetics of stage business? what role do the Quarto and Folio texts play in such study? what is the role of performance history? what else constitutes our evidence and how can it be soundly handled? what are the promises and limits of study in this area? The seminar will examine these and related questions in an effort to assess the present state of scholarship and the potential for future development. The topic invites a wide range of approaches: seminar papers might examine the methodology of recent studies, articulate the participant's own methodology, or present studies of individual plays, groups of plays, early texts, or performance history which demonstrate particular methodologies.
8. "Harley Granville-Barker, Shakespeare Producer and Critic." Leader, Douglas Paschall (The University of the South). The purpose of this seminar is to assess the contribution of Granville-Barker to the study and production of Shakespeare plays during this century. Papers may concentrate on Barker's innovative productions (ranging from *Two Gentlemen of Verona* in 1904 to *King Lear* in 1940), on the *Prefaces to Shakespeare* (initial publication in 1927), on other of Barker's Shakespearean and theatrical criticism, on the Shakespearean elements in Barker's own plays, and on the influence Barker has exerted on other Shakespearean producers, actors, and critics. Participants may wish to consider certain general topics – the feasibility of specifically "theatrical" criticism of Shakespeare, the changing role of the director – in addition to considering Barker's own writing or particular productions.
9. "Shakespeare and Oral Culture." Leader, Alan W. Powers (Bristol Community College). The primary purpose of the seminar is to inquire into the relationship between Shakespeare's plays and elements of oral culture such as proverbs, tokens, vows, wagers, verbal taunts (quasi-"dozens"), etc. A larger intention will be to explore the interconnections between oral and written Renaissance culture, and the relationship of Shakespeare and his audience to both.
10. "Shakespeare's English Histories and Renaissance Historiography." Leader, Phyllis Rackin (University of Pennsylvania). This seminar will examine Shakespeare's English history plays in the context of Renaissance historiography – its practice in Shakespeare's chronicle sources and its rapidly evolving theory in the writings of his predecessors and contemporaries. To what extent and in what ways do the plays show the effects of new attitudes towards historiographic texts, new approaches to the problem of historical causation, a new awareness of anachronism, a new sense of alienation from the past? Papers can address these issues in a variety of ways: by examining individual plays in relation to their chronicle sources, by discussing the generic features that distinguish the history plays as a group, by examining the plays in sequence to show the development of Shakespeare's own concepts of history and historical drama.

(continued on page 3)

RESEARCH SEMINARS, *continued*

11. "Shakespeare and the Medieval Drama: Contexts and Continuities." Leader, Alan Somerset (University of Western Ontario). The careful investigation of performance records of medieval drama by *Records of Early English Drama* in recent years has been matched by research into surviving manuscripts, theaters and stages, dramaturgy, etc. The seminar will explore how these findings enable us to think anew about the survival of earlier traditions and Shakespeare's response to them.
12. "Shakespeare and Jonson." Leader, Barbara Traister (Lehigh University). This seminar will consider ways in which Jonson's work — dramatic, poetic, or critical — illuminates Shakespearean dramatic practice. Generic studies, thematic comparisons, rhetorical studies, questions of influence, applications of Jonsonian theory to Shakespearean plays, and comparisons of the way both dramatists design their plays for the physical stage are appropriate areas of inquiry. A broad range of approaches is encouraged in order to examine fully the relationship between these two dramatists, frequently seen as exemplifying opposed ends of the range of Renaissance dramatic technique.
13. "Tournaments, Pageants, Progresses and Renaissance Drama." Leader, Alan R. Young (Acadia University). This seminar will explore aspects of the relationship between English Renaissance drama and contemporary tournaments, pageants, and progresses. Although considerable recent scholarship has addressed the nature and development of pageants and progresses, there is still considerable scope for further exploration, while the spectacle, role-playing, and texts associated with Elizabethan and Jacobean tournaments have to date received comparatively little attention. This seminar will offer participants an opportunity to examine both the value of studying the "dramatic" art forms contemporary with the drama and the state of our current knowledge and understanding of them.

A REGISTRATION FORM IS ON PAGE 5.

CALL FOR PAPERS

Any SAA member may submit a paper to be considered for presentation at the 1987 annual meeting in Seattle. Papers may be on any topic, since the aim is to feature the best work currently in progress. However, members may offer only one paper, and those selected to speak last year are not eligible to offer a manuscript for 1987.

Two copies of each manuscript, suitable for 20 minutes of reading time (10-12 pages), should be sent to the Shakespeare Association of America, 6328 Vanderbilt Station B, Nashville, Tennessee 37235. Deadline for receipt of all papers is **15 September 1986**.

NOMINATIONS WELCOMED

Trustee Anne Lancashire (University of Toronto), chairing the Nominating Committee, will be happy to receive any suggestions from the membership for 1987-88 officers. A President and two Trustees, all of whom will serve a three-year term, will be elected next spring. A slate of nominees will be presented in the January *Bulletin*.

The Constitution also provides for nomination to any office by a signed petition from 25 members. Such petitions must reach the Executive Secretary no later than 1 January 1987.

PROGRAM PLANNING PROCESS

Planning every SAA annual meeting takes the efforts of many people working for over a year. Each spring the President appoints one of the Trustees to chair the Program Committee. For the 1988 meeting, Jeanne Roberts has asked Michael Warren to assume the task.

Besides the Chairman, members of the Program Committee include representatives from the SAA membership, the incoming and outgoing Presidents, and the Executive Secretary. The committee solicits colleagues' suggestions about topics, possible improvements, and effective speakers. In addition to this method of securing program recommendations, members are urged to send their suggestions directly to the executive offices of the SAA so they may be added to other ideas under consideration.

The committee confers for the first time at the annual meeting, usually on Thursday afternoon and again Friday at breakfast. At these meetings the committee formulates a list of proposed topics, leaders, and changes, including those submitted prior to the meeting, those offered during the meeting, and those generated by the Program Committee itself. Upon receiving the list of proposals, the Trustees evaluate, modify, and add to the proposed sessions during a lengthy Saturday meeting.

After the Trustees have made their decisions clear regarding the speakers, subjects, and format of the next year's meeting, the Executive Secretary begins the work of securing commitments from the individuals selected by the Trustees. Although a phone call may suffice to insure a person's leadership of a workshop, seminar, or session, it is often necessary to allow weeks of organization and discussion for cementing the details. On occasion, a very promising session simply cannot be arranged. For this reason, the Executive Secretary works from a list of proposed topics longer than those needed to fill the sessions available. Those approved topics not used one year are often deferred to the following year.

Because seminars must be announced in the summer *Bulletin*, these sessions are the first to be worked out. Once the seminars are set, the Executive Secretary turns to the task of organizing the other sessions. By late summer or early fall, those scholars responsible for a session with an assigned subject or one left to that individual's discretion have begun the work their topics require. The Trustees often have suggested persons suitable for inclusion in these sessions, but the final choices are up to the individual who directs the work.

Open submissions from the membership result in papers featured in one or more sessions on the program. Selected by a committee chaired by a Trustee, these papers feature some of the best work currently in progress among our members. For this reason, no topic or number of papers is arbitrarily set in advance.

The final shape of the program is governed by several principles. The Trustees aim at a balance of age, sex, geographical representation, and professional experience with scholarly excellence, liveliness, and an array of challenging topics. Dialogue, debate, and occasional spirited controversy distinguish SAA meetings. The Trustees continue to encourage the membership to perceive these gatherings as a forum in which a broad spectrum of opinions can be heard. In the interest of fairness, Trustees do not serve as major speakers or seminar leaders, nor do they feature others in these capacities during consecutive years except in very unusual circumstances.

Members' recommendations regarding any aspect of the program are always welcome. To insure they receive full consideration, they should be sent to any Trustee or to the Executive Secretary.

SAA SUBSCRIPTIONS

Any member who paid for *Shakespeare Studies*, Volume 17 (listed on the 1984 dues form), should be receiving the publication shortly, if it has not already arrived. The publisher has assured us that Volume 18 (listed on the 1986 dues form) should be available near the end of the year. *Shakespeare Survey*, Volume 38 (listed on the 1985 dues form), should be arriving shortly also.

In addition, those members who subscribe to *Shakespeare Quarterly* through the SAA are asked to ignore subscription notices mailed directly from the *SQ* offices.

JOINT MEETING OF SAA-MILTON SOCIETY PROPOSED FOR 1987

A proposal for a joint meeting of the Milton Society and the SAA at MLA in 1987 has been approved by the Trustees. Members with specific ideas for an appropriate topic should forward them to President Jeanne Roberts (Department of Literature, American University, Washington, DC 20016) for consideration by the Miltonist and Shakespearean representatives. All SAA members in attendance at the 1987 MLA meeting will of course be welcome at this special session. If initially successful, a series of joint functions may well develop in future years.

FOLGER FELLOWSHIPS AVAILABLE

The Folger announces independent research fellowships for 1987-88. Short-term post-doctoral fellowships with stipends up to \$1500 per month for a term of one to three months will be available during the period of June 1987 to May 1988. The deadline for application is 1 March 1987. A limited number of NEH Senior Resident Fellowship and Folger Senior Fellowships will be available to senior scholars who have made substantial contributions in their field of research and who are pursuing research projects appropriate to the collections of the Folger. These Fellowships are for a period of six to nine months to be used between September 1987 and August 1988. They carry stipends of \$13,750 and \$20,625 respectively.

For applications and further information, write Fellowship Committee, Folger Shakespeare Library, 201 E. Capitol Street, SE, Washington, DC 20003.

DELAWARE PRESS COMPETITION

The University of Delaware Press announces a competition for the best book-length manuscript submitted in the field of Shakespearean literature. A \$1000 prize will be awarded the winner.

Manuscripts must be received before 31 December 1986. For details and entry form, write Elizabeth B. Reynolds, Associate Editor, University of Delaware Press, 326 Hullen Hall, Newark, Delaware 19716 (tel. 302-451-1149).

MANUSCRIPTS SOLICITED

Susquehanna University Studies is devoting its 50th anniversary edition to the subject of Shakespeare. Short manuscripts suitable for publication should be sent to Ronald L. Dotterer, Editor, Susquehanna University Press, Selinsgrove, Pennsylvania 17870, by 1 August 1986.

MONTREAL MEETING

More than 400 members spouses, guests, and aides attended the SAA's fourteenth annual meeting in Montreal, 27-29 March 1986. A performance, lectures, seminars, forums, and exhibits featured at the meeting covered a plethora of subjects, including topics as diverse as Shakespeare's knowledge of Venice and the Veneto, discussed in a slide-lecture by Douglas Lewis, Curator of Sculpture at the National Gallery of Art, and Shakespeare's place at the center of a burgeoning international industry, analysed by Mavor Moore, former Chairman of the Canada Council for the Arts.

At the Friday luncheon, President Leeds Barroll announced the election of Jeanne Roberts as his successor for 1986-87 and of Trustees Barbara Mowat and Alexander Leggatt. Retiring Trustees Marjorie Garber, O. B. Hardison, and Marion Trousdale received thanks for their service on the Board of the SAA.

The gracious atmosphere of the Montreal meeting was established at once as delegates gathered for a reception at McGill University's Redpath Hall Thursday evening. Another gala reception took place Friday night at the Art Gallery of the University of Quebec at Montreal. Following the reception, delegates proceeded to the Bibliotheque Nationale for a performance of "That Shakespearean Rag" by Nicholas Pennell, a renowned member of the Stratford Shakespeare Company. Saturday evening, through the generosity of Mayor Jean Drapeau and the City of Montreal, SAA delegates enjoyed another reception while viewing Montreal's lush Botanical Gardens. Each evening, members and their guests took advantage of Montreal's varied culinary offerings, seeking out restaurants in the university area, the French District, and Old Montreal. On Sunday, besides admiring the chocolate Easter confections on display in the lobby of the Ritz-Carlton, many delegates took a bus tour of the city and attended services at Notre-Dame.

In addition to the sponsorship provided by Mayor Drapeau and the city of Montreal, academic institutions serving as hosts included McGill University, Concordia University, the University of Quebec at Montreal, John Abbott College, Bishops University Theatre Department, Dawson College, Marianapolis College, the University of Montreal, the University of Quebec at Chicoutimi, and Vanier College. Special thanks are also due to Catherine Shaw and the members of the Local Arrangements Committee for their outstanding efforts in organizing the generous hospitality which made the Montreal meeting so memorable.

BERLIN WORLD CONGRESS

More than 150 delegates from the SAA took part in the World Shakespeare Congress, 1-6 April 1986, in West Berlin. The Congress theme, "Images of Shakespeare," provided the basis for sessions ranging from "Iconographical Approaches to Shakespeare" to John Barton's analysis of "Shakespeare in Performance." The seminars were particularly well attended, sparking numerous lively exchanges, and providing grounds for combats yet unscheduled.

Members of the SAA took a special tour of East Berlin, an experience few are likely to forget. In addition to the sessions, receptions at Amerika Haus and the Reichstag, and a tour of West Berlin, most participants took advantage of the wide array of theater, opera, and symphonic offerings each evening on both sides of the Wall.

No locale has yet been determined for the next Congress in 1991. However, among the International Shakespeare Association officers who will plan for this Congress are the newly-elected Vice-Presidents, S. Schoenbaum and Kenneth Muir. Sir John Gielgud continues as honorary President, and a new Chairman will be chosen by the Executive Committee in August.

MEMBERS WHO HAVE NOT YET PAID 1986 DUES ARE REMINDED TO DO SO.

QUESTIONNAIRE

The Trustees have prepared the following questionnaire so that members can express preferences and make recommendations about the SAA's Annual Meetings. Please take time to respond and mail the completed form to the Administrative Offices, 6328 Vanderbilt Station B, Nashville, Tennessee 37235.

1. Of the last 5 Annual Meetings, how many have you attended? _____
2. In years when you do not attend, what is the reason? _____

3. Does the Annual Meeting meet your professional needs and expectations? _____
4. Please comment as specifically as possible about your likes and dislikes in this regard. _____

5. In order to get the most favorable hotel rates, we meet on Easter weekend in alternate years, with the dates ranging from 23 March to 23 April. Previous response indicates that this arrangement meets the needs of most members. Are you satisfied with the timing of the Annual Meeting? If not, what would you prefer? _____

6. Please indicate your level of satisfaction (on a scale of 1 to 5) with each of the following session formats:
 - A. Major Session (Moderator with 1 or 2 speakers _____ [a] with respondents _____ [b] without respondents _____)
 - B. Forum (Moderator with panel and audience discussion) _____
 - C. Plenary Speaker _____
 - D. Plenary Session _____
 - E. Seminar _____
 - F. Short Paper Session (20-minute submitted, juried papers) _____

(continued over)

SEMINAR AND WORKSHOP REGISTRATION

Members may select *either* a workshop or a seminar session. No one may participate in more than one of these sessions. Please list your 1st, 2nd, and 3rd choices.

NAME _____

Institutional Affiliation (as it should appear on the program) _____

Mailing Address (if different from the label on the other side) _____

Workshop or Seminar choices in order of preference: 1st _____ 2nd _____ 3rd _____

Return this registration form to the SAA Administrative Offices, 6328 Vanderbilt Station B, Nashville, Tennessee 37235.

FORMS MUST BE RECEIVED BY 15 SEPTEMBER 1986.

7. Comment as specifically as you can about your satisfaction or dissatisfaction with any of the above. Are they informative? useful? interesting?

8. Would you favor a few seminars that do not require papers, but are issue-oriented or problem-centered, designed to explore a body of existing critical material? _____
9. Would you favor incorporating Workshop Sessions that do not require papers but are participatory and pedagogical?
10. If yes, would you like them to deal with (a) teaching _____, (b) performing _____, (c) reviewing _____, (d) other (please specify) _____
11. Should SAA meetings explore the intersection between Shakespeare studies and other areas of literary and related non-literary investigation? _____
12. If yes, what areas? _____

13. Further suggestions for program design:
 - A. Other types of activities you would like to see included on a regular or occasional basis

 - B. Scheduling of daily events (e. g., length of sessions, placement of plenary or major sessions, break times, length of conference, Trustees luncheon, etc.)

 - C. Social events (receptions, performances, open nights, tours, optional dinners)

14. Further suggestions on specific topics or featured participants (e. g., speakers, moderators, seminar leaders, workshop directors):

Return to Shakespeare Association of America, 6328 Vanderbilt Station B. Nashville, Tennessee 37235

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ADDRESS CORRECTION REQUESTED

DATED MATERIALS ENCLOSED