

BULLETIN OF THE SHAKESPEARE ASSOCIATION OF AMERICA

DEPARTMENT OF ENGLISH • SOUTHERN METHODIST UNIVERSITY • DALLAS, TEXAS 75275

VOLUME 17, NUMBER 2

JUNE 1993

ALBUQUERQUE WELCOMES SAA IN 1994

One workshop and twenty-three research seminars will be among the offerings at the twenty-second annual meeting of the Shakespeare Association of America, 14-16 April 1994, in Albuquerque, New Mexico. The Hyatt Regency will be the site of all workshops, seminars, and major sessions. Serving as chair of the local arrangements committee, Barry Gaines (*University of New Mexico*) will coordinate the efforts of members in New Mexico and surrounding states in preparing the special events during the meeting.

1994 WORKSHOPS AND SEMINARS

Members of the SAA have the choice of one workshop and twenty-three research seminars scheduled for Thursday and Friday afternoons in Albuquerque. Because an excursion to Santa Fe will preclude any sessions on Saturday afternoon, half of the seminars and workshops will take place on Thursday and half on Friday.

Every member of the SAA is entitled to participate in one workshop or research seminar. The Trustees ask that those who organize or speak in major sessions forego participation in a workshop or seminar. The SAA will send a formal letter of invitation to all individuals who wish to join one of the seminars or workshops.

On page 7 of the *Bulletin* members will find a registration form providing spaces for listing their first four choices. Please note that members who return registration forms without a range of choices may have to be assigned to a seminar or workshop at random. All registration forms must reach the SAA's administrative offices no later than 15 September.

WORKSHOP

1. **"Physicality of Shakespeare's Language."** Leader, Audrey Stanley (*Trinity College, University of California, Santa Cruz*). In two separate sessions on Thursday and Friday we shall explore the acting of selected speeches from scenes in *A Winter's Tale*. The first session will concentrate mainly on individual speeches; the second, on putting the speeches into the scenes. Each session will include physical and vocal exercises applied to the speeches. Prior preparation will include selecting and learning the passages, scansion, Folio punctuation and spelling, notes on the original meanings of words and images, and a close analysis of Shakespeare's language.

RESEARCH SEMINARS

2. **"'More Pregnantly than Words': Shakespeare and the Graphic Arts of his Time."** Leader, John Astington (*University of Toronto*). The open question of what kinds of imaginative stimulus Shakespeare may have received from visual art will be addressed in the light of recent research: on art patronage and

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Workshop and
Seminar Registration
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collecting in Shakespeare's lifetime, on the circulation of prints, on topoi shared by literary and graphic artists, on book illustrations, emblems, and iconography. Papers should stay as close as possible to Shakespeare's own writing, although it may occasionally be appropriate to consider what shared visual culture Shakespeare may have assumed his audiences to have known, hence raising the open question of the visual impoverishment of the English Renaissance.

3. "Troilus and Cressida." Leader, Thomas L. Berger (St. Lawrence University). *Troilus and Cressida* remains every bit as problematic today as it was decades ago when it was first categorized as a "problem play." As our knowledge of Shakespeare's craft, his theatre, and his England grows, so too do the problems surrounding this vexing play. The two texts of *Troilus* are as enigmatic as ever. The play's politics, particularly its sexual politics, may comment on Elizabeth and her court; they may not. The play's genre is everywhere and nowhere, as are its relationships to its sources. As with most good art, just when you've got a handle on it, you discover (if you're lucky) that you're on your own hobby horse, chasing, and running the risk of overtaking Tristram Shandy's Uncle Toby.

4. "Shakespeare and Sidney." Leader, Edward Berry (University of Victoria). When Shakespeare began his career, Sidney's posthumous career as a major cultural force was already well underway. For an aspiring poet and playwright, especially one with inclinations towards social advancement, both the works and the life of this aristocratic icon must have provoked considerable interest. This seminar will encourage participants to explore Shakespeare's relationship to Sidney from a variety of perspectives. Merely as a starting point, I would suggest the following questions: To what extent did Shakespeare imitate Sidney? To what extent did he share similar thematic, generic, linguistic, or ideological preoccupations? To what extent do his works constitute a critique of Sidney, either explicit or implicit? To what extent might the popular image of Sidney's life have affected Shakespeare's imagination? To what extent do the differences between the two writers reflect class, generational, or ideological divisions in Elizabethan society?

5. "The Dramatic Origins of the English Revolution." Leader, Barbara J. Bono (SUNY, Buffalo). From *Gorbodoc* to *Lear* to Beaumont and Fletcher, Elizabethan and Stuart drama arguably performs what Franco Moretti has called the "deconsecration of sovereignty"—or, put more positively, the emergence of alternative constructions of political power that anticipate the English Revolution. This seminar proposes to examine the emergence of these alterna-

tive constructions of political power—Machiavellian, republican, utopian, antinomian, alchemical/hermetic, etc.—in the drama of this period, and to link this phenomenon, when appropriate, to alternative constructions of political power today.

6. "The Politics of Pleasure and Renaissance Drama." Leader, Dympna Callaghan (Syracuse University). Structured around sharply different accounts of the role of pleasure in political transformation, this seminar addresses recent endeavors in feminist and queer criticism to recover historically and psychically repressed desires and sexual pleasures, versus a more strictly Marxist focus on their complex production and exclusion. We will examine issues such as whether erotic practice is material practice, whether the erotic is a site of resistance, as well as the implications of these issues for our readings of the Renaissance.

7. "For trespass of thine eye': Pornographic Representation in Early Modern England." Leader, Sheila T. Cavanagh (Emory University). "Pornography" is a nineteenth-century term, but many early modern works contain "pornographic" images or text. In relations to these works, we will consider questions such as: are these texts designed to arouse, give pleasure, educate, shock, or repulse? how can we theorize terms such "bawdy," "obscene," and "pornographic"? how are class and gender situated? can we differentiate between "vulgar" writers and canonical authors in this context? who is the intended audience? Papers on specific texts or on cultural production will be welcomed.

8. "Shakespeare's Sonnets: Mapping Uncertainty." Lars Engle (University of Tulsa). Papers are invited on all aspects of the sonnets, including their usefulness for social, erotic, theoretical, or political purposes (Renaissance, 20th century, or in between), their meaning, beauty, or power, the circumstances of their publication, the order of their composition, the history of their reception, the identities of persons mentioned in them, plots which can be mapped on to them, kinds of critical projection they invite, and so on.

9. "Nationalist and Intercultural Aspects of Shakespeare Reception." Werner Habicht (Universität Würzburg). Critical involvement with and performances of Shakespeare's plays, and also the cult of the Bard in general, have, ever since the eighteenth century, been paradigmatically tied up with quests for national literatures, national theatres and national cultures. Admiring appropriation as well as critical rejection of the Shakespearean model have been instrumental in defining national identities on the one hand and in initiating cross-cultural contacts on the other. This seminar proposes to discuss -- if possible from various national points of view (British, European, American, Eastern, etc.) -- aesthetic and political

contexts of such processes. Papers could either outline tendencies in one or several national areas or else address more specific topics and test cases (individual authors; issues of historical debates; reinterpretations, adaptations, stage histories of individual plays, etc.).

10. “Commodities and Capital: The Publishing of Renaissance Literature.” Margo Hendricks (*University of California, Santa Cruz*) and Joan Pong-Linton (*Indiana University*). The seminar’s focus is the early modern literary market in relation to authorship, subjectivity and the role of the reader: how does Marx’s discussion of labor, value and commodities enable us to reflect on this market? Are literary genres and texts transcendent of their material process of production, or do they acquire a certain autonomy as cultural objects even while circulating as commodities? To what degree does the literary economy become central to the circulation of ideologies of gender, race, class and sexuality?

11. “Eventful and Uneventful Histories.” William Ingram (*University of Michigan*). Most histories of the Elizabethan theatre describe its development in terms of a succession of key events or crucial moments, traditionally located in such years as 1576, 1587, 1592-94, 1597, 1603, 1608, 1613, 1625, and so on. Members of this seminar will explore the pros and cons of such an event-centered approach by focusing either upon a traditional “key event” of their choice (not restricted to the above dates) or upon a set of historical materials that is not structured as an event. In either case, participants will explore how alternative scriptings of their chosen subjects might play themselves out in the larger narratives upon which our common discipline is currently based.

12. “Revision and Adaptation in Shakespeare’s Two- and Three-text plays.” Kathleen Irace (*Whittier College*). By-passing questions of provenance, this seminar will focus on evidence supporting authorial revision or theatrical adaptation in plays that exist in more than one substantive version. Participants might examine alternate features in quarto and Folio texts of a single play, or in two or more plays. By bringing together evidence suggesting revision or adaptation, we will be able to consider whether we can distinguish between revision and adaptation—and how our findings relate to the origins of these early texts.

13. “Shakespeare and the Law.” Leader, Constance Jordan (*Claremont Graduate School*). This seminar will focus on the representation of the law and legal problems in Shakespeare’s plays and poems. It will address topics as specific as concepts of contract, and as general as the place of divine or natural law in a national state. Participants will be encouraged to situate their discussions of law in relation to contemporary ideas of the best kind of government, the proper

use of the prerogative, the subject’s right to property, and the conditions of legitimate resistance to authority.

14. “Material Girls: Women’s Texts in the Seventeenth Century.” Leaders, Gwynne Kennedy (*University of Wisconsin, Milwaukee*) and Kim Hall (*Georgetown University*). We invite papers on a broad range of women’s texts (domestic, literary, scientific, religious, colonial, etc.) that chart women’s encounters with material culture throughout the seventeenth century. Papers might focus on objects such as fabrics, tea services, sugar, jewelry, rugs, and portraits. How do women writers represent objects, either new or newly valued? In what ways do women’s texts help create the social meaning of goods? How are they novel goods themselves, needing to have meanings made for them?

15. “Editing Shakespeare in the Eighteenth Century: Territoriality, Anonymity and Erasure.” Leader, Bernice W. Kliman (*Nassau Community College*). In the eighteenth century, the first illustrated Shakespeare editions appeared, the first multi-volume texts, and the first single-play duodecimos that playgoers could consult while watching a performance. Shakespeareans established their preeminence through their editing or through their responses (usually critical, often satiric and even vicious) to the editions. They erased the work of predecessors—by theft, attack, or silence—to highlight their own achievements. I invite participants to select an area of special concern, write a short paper and respond to the papers of others.

16. “Shakespeare and the Subject of Ethics.” Leader, Robert S. Knapp (*Reed College*). This seminar will address the question of how an ethical criticism is still possible, given contemporary understandings of the rhetorically constructed nature of the subject. Character criticism in the Bradleyan tradition still thrives and philosophical criticism in Stanley Cavell’s vein excites our interest, even though it has become a theoretical truism that the selves of Shakespeare’s plays lack coherence and stability, being mere effects of various textualities and material processes. How can we reconcile our theoretical understanding of the rhetorical construction of subjectivity effects with our response to Shakespearean character as worthy of praise and blame? How can we avoid the pitfalls of essentialist humanism while still understanding Shakespearean drama as—among other things—a practice of ethical inquiry transcending its own time and place?

17. “Shakespeare on Film and the Continuity of Ideas.” Leader, James H. Lake (*Louisiana State University in Shreveport*). This seminar will investigate how screen versions of Shakespeare’s plays treat, reflect, distort, or otherwise influence popular understanding of Elizabethan cultural concepts. Participants will consider, in watching films, the continuity/discon-

tinuity of Renaissance ideas of aesthetics, artistic reflexivity, love, family, state, honor, gender, ethnicity, or ideology. Participants will submit short abstracts early on and exchange papers well in advance of the conference. Intertextual interpretations are encouraged. Any current methodology may be applied to any accessible cinematic treatment of any play.

18. "Shakespeare and the Morality of Warfare."

Leader, John S. Mebane (University of Alabama in Huntsville). This seminar invites papers on the manner in which Shakespearean plays reflect and/or question the values of the European warrior classes and address issues relating to the morality of warfare. To what extent was Shakespeare aware of traditional "just war" doctrine? How do the plays treat the use of religion to justify bloodshed? Do they distinguish between "just war" and the Machiavellian use of religion to rationalize conquest? The seminar will provide an occasion to explore these and related questions through a variety of theoretical perspectives.

19. "Perturbations of Mind: The History of the Psyche in Early Modern Drama and Culture."

Leaders, Carol Thomas Neely (University of Illinois at Urbana-Champaign) and Michael MacDonald (University of Michigan at Ann Arbor). This seminar will ask how the psyche was experienced, represented, theorized, and managed in early modern England and how today we can learn to historicize and theorize that subjectivity. We invite papers examining the psyche's volatility and permeability (for example, desires, dreams, illness, bewitchment, despair, madness); and/or those analyzing how categories (such as class, gender, race, sexuality, bodily states) or social discourses (such as medicine, law, theology, the family, the state) shape and perturb subjectivity.

20. "Domestic Interventions." Leader, Lena Cowen Orlin (Folger Shakespeare Library).

This seminar will deal less with domestic tragedies, *Othello*, and *Merry Wives* than with the household structures, economies, and anxieties that enter such notionally extradomestic realms as orthodox tragedies, chronicle histories, romantic comedies, *Macbeth*, and *Merchant*. What were the dramatic, characterologic, and ideologic uses of domestic interventions? One starting point is how household themes were introduced: through issues of service? shelter? provision? hospitality? Another, how domestic settings were theatrically implied: through properties? costume? activities? How were interior settings gendered? how marked for class? status? region? nation? race? Were these markers the meanings? Reference to non-dramatic sources is also welcome.

21. "Nineteenth-Century Shakespeare." Leaders, Laurie E. Osborne (Colby College) and Michael D. Friedman (University of Scranton). This seminar

will examine the enormous influence of the nineteenth century in Shakespearean interpretation and performance. We will explore the creation of Shakespeare's cultural position, performance and interpretative solutions to the difficulties perceived in the plays, and the development of ideas about Shakespearean character(s). Potential areas of discussion include: the cultural values ascribed to Shakespeare's works, the significant textual alterations in performance editions, the popularity of particular plays, the process of making Shakespeare acceptable and accessible through expurgated texts, breviates, artwork, etc., and the treatment of specific characters, as in Anna Jameson's work. This seminar aims to examine how nineteenth-century culture and interests influence their productions of Shakespeare in print, in art and on stage, and thus to understand better the concerns which precede and underlie our own explorations of Shakespeare.

22. "Slaves and Slavery in English Renaissance Drama." Leader, Judith Weil (University of Manitoba).

Although chattel slavery was viewed as illegal in early modern England, specific forms of servitude and discipline resembled slavery. This seminar will examine the role of plays in producing a discourse of slavery. Do dramatic slaves reflect English conditions as well as varieties of bondage practiced abroad? How do Shakespeare and his contemporaries modify representations of slavery from classical and medieval sources? What effects do enslaved characters have upon the dynamics of subordination or interdependency within plays?

23. "Playing with Theory: Playhouse Practices and Theoretical Criticism." Leader, Paul Yachnin (University of British Columbia).

This seminar invites work that attempts to give equal weight to early modern theatre and contemporary theory. In particular, work is invited that is at the intersection of theatre history on the one side and theoretical/materialist approaches on the other. Papers should theorize playhouse practices and early modern performance and/or re-read theoretical criticism through theatre history. Papers should attempt to complicate, fuse, confront, enrich both theatre history and theoretical criticism. Possible areas of interest include (1) the phenomenology of playing and playgoing and constructions of the subject, (2) theatre companies, boy actors and gender formation, (3) theatre design (sight lines, seating/standing patterns) and looking relations, (4) the power to move the audience and the political power of theatre, (5) bodies of actors and auditors and constructions of the body, (6) costume, make-up, gesture, stage properties and the early modern "history of manners."

24. "Over the Top: Horror in the Drama of Shakespeare and His Contemporaries." Leader, Susan Zimmerman (Queens College, CUNY). This seminar will problematize the representation of horror

in Renaissance drama, especially in relation to representations of sex and death. Useful conceptual frameworks might include: Mary Douglas on the "impure" as the crossing of cultural categories; Freud on the *unheimlich*; Bakhtin on the grotesque; and Bataille on the interdependence of horror and sensuality. The theatrical representation of horror may also be historicized: what are its cultural coordinates and their relation to the stage? what does the fetishization of convention, such as the emphasis on the ornate in revenge tragedy, signify?

NOMINATIONS FOR THE 1994 ELECTION

David Bergeron (*University of Kansas*), head of the Nominating Committee, will be pleased to receive any suggestions concerning the slate of 1994-95 officers. The January 1994 *Bulletin* will list the nominees designated by this committee.

The Constitution of the SAA stipulates that a candidate's nomination may also result from a petition signed by twenty members in good standing. Please mail such petitions to the Executive Director, Nancy Hodge, no later than 1 December 1993.

SAA JOURNEYS TO ATLANTA IN 1993

More than 600 members, spouses, guests, and aides took part in the twenty-first Annual Meeting of the SAA, the largest gathering ever. The Ritz-Carlton Buckhead served as headquarters for the many planned activities. Delegates chose from sessions as varied as considerations of Shakespeare and the Jews, demonstrations of the computer and the study of Shakespeare in performance, and interrogations of the course of a man's life in early modern England.

Following a moving recollection by Nico Kiasashvili of Tbilisi State University, "Shakespeare in our Mind: A Century of Literary and Theatrical Impact on Georgian Culture," and Thursday's seminars, SAA members enjoyed a reception sponsored by area colleges and universities at the High Museum of Art. Afterward, courtesy of Samuel Goldwyn and Company, members attended the North American premiere of Kenneth Branagh's *Much Ado About Nothing*.

At Friday's luncheon, delegates were welcomed by Dr. James T. Laney, President of Emory University. Then President Linda Woodbridge (*University of Alberta*) announced the election of next year's Vice President, Bruce Smith (*Georgetown University*). This year's Vice President, Phyllis Rackin (*University of Pennsylvania*), succeeded to the Presidency for 1993-94. Those elected to serve as Trustees for the next three years were David Bergeron (*University of Kansas*) and Georgianna Ziegler (*Folger Shakespeare Library*). President Woodbridge also thanked outgoing Trustees Lynda Boose (*Dartmouth College*), Jill Levenson (*University of Toronto*), and Mary Beth Rose (*Newberry Library*).

In her brief Presidential remarks, President Woodbridge shared the results of her request for information about how continuity can be fostered "between high school and college/ university teaching of Shakespeare."

Friday evening, delegates experienced the strains of hugo A GOGO and his hey NONNY NONNIES in a rare mid-conference Malone Society/SAA annual dance — an experience not likely to be repeated in the

members' lifetime.

Emory University served as Host of the 1993 meeting. Additional support came from the Shakespeare Association of America, University of Alabama, Hudson Strode Program in Renaissance Studies, Carol J. Carlisle (*University of South Carolina*), Virginia Brown Curlee (*Lubbock, Texas*), K.C. Eapen (*Clark Atlanta University*), Furman University, Georgetown University, Georgia Institute of Technology, Georgia State University, University of Georgia Drama Department, University of Georgia English Department, Kennesaw State College, Morehouse College, University of North Carolina-Chapel Hill, Rhodes College, University of the South, Frances Teague (*University of Georgia*), University of Tennessee-Knoxville, Vanderbilt University, and George Walton Williams (*Duke University*).

Local Arrangements Committee members were the following: Susan Anderson (*Emory University*), Alice Benston (*Emory University*), JoAllen Bradham (*Kennesaw State College*), William Cocke (*University of the South*), Michael Collins (*Georgetown University*), Ann Jennalie Cook (*Vanderbilt University*), John Crabtree (*Furman University*), Judith Curlee (*Emory University*), Alan Dessen (*University of North Carolina, Chapel Hill*), Wayne Erickson (*Georgia State University*), Franklin Hildy (*University of Georgia*), James Hirsh (*Georgia State University*), Cynthia Marshall (*Rhodes College*), David Lee Miller (*University of Alabama, Tuscaloosa*), Norman Sanders (*University of Tennessee, Knoxville*), Gretchen Schultz (*Oxford College, Emory University*), William Sessions (*Georgia State University*), Delores Stephens (*Morehouse College*), Frances Teague (*University of Georgia*), Cheryl Thrash (*Emory University*), Robert Wood (*Georgia Institute of Technology*).

For her organizational skills, patience, and perseverance, the Trustees, the Executive Director, and the delegates wish to express their warmest thanks to Local Arrangements Committee leader Sheila Cavanagh (*Emory University*).

THE SHAKESPEARE ASSOCIATION OF AMERICA
Department of English • Southern Methodist University • Dallas, TX 75275

CALENDAR YEAR 1993
MEMBERSHIP DUES FORM

Please fill in the appropriate blanks below, noting the annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter* and *Shakespeare Survey* are optional. **Membership dues are assessed by the calendar, not the academic, year.** Check the date on your mailing label to see if you have paid for this year.

PLEASE PRINT:

Name: _____

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Annual Dues		
Below \$15,000	(\$20.00)	_____
\$15,000-\$24,999	(\$40.00)	_____
\$25,000-\$39,999	(\$50.00)	_____
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\$55,000 and above	(\$70.00)	_____
<i>Shakespeare Newsletter</i> ___new ___renewal?	(\$12.00)	_____
<i>Shakespeare Survey, Vol. 45</i>	(\$40.00)	_____
Contribution to 1996 World Congress, Los Angeles (See "1996 World Congress Plans" on Page 7)		_____

TOTAL PAYMENT DUE _____

Payment is enclosed (U.S. funds or credit cards only). _____

I wish to charge the above sum to one of the credit cards listed below:

MasterCard/VISA Card number: _____/exp.date: _____

This is a ___renewal ___new membership.

Please return to The Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.

1995 PROGRAM IDEAS REQUESTED

The Program Committee welcomes members' suggestions about workshops, seminars, or public sessions for the 1995 meeting. All recommendations concerning speakers, topics for the plenary session and forums, or possible changes in format will receive consideration at the Program Committee's deliberations at the annual meeting.

Members should mail any comments or proposals to Nancy Hodge, Executive Director, at the SAA's administrative offices, Department of English, Southern Methodist University, Dallas, Texas 75275, or to Georgianna Ziegler, Chair of the Program Committee, Folger Shakespeare Library, 201 East Capitol Street SE, Washington, DC 20003.

Materials must be postmarked no later than **1 April 1994**.

1996 WORLD CONGRESS PLANS

In July, Jill Levenson, leader of the SAA's Congress Committee will present the committee's seminar proposals to the ISA's Congress Committee, of which she and Nancy Hodge, Executive Director, are members. By year's end, the ISA will have made its decisions concerning these proposals and others offered by non-North American scholars.

The SAA continues to ask its members for contributions to the Congress fund (see dues form) so that it can be demonstrated to funding institutions, foundations, corporations, and individuals that the SAA's commitment to the success of the World Congress is supported by a high percentage of its members. As of 1 June, 53 members of the SAA have contributed to this fund.

OPEN SUBMISSION PAPERS FOR ALBUQUERQUE

Short papers (10-12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1994 program in Albuquerque.

All papers submitted will undergo a blind reading by a committee headed by a Trustee of the SAA; four papers will be selected for presentation.

To be included in the open submission competition, members are asked to send a cover letter providing the paper's title, a complete address, and phone number(s). Three copies of the paper must be included. Those who submit essays are asked to omit any identification on the essays themselves and to include a stamped, self-addressed envelope if they wish their papers to be returned. Winners of the open submission competition will be asked to withdraw from other commitments on the program.

All papers for the competition must reach the SAA's administrative offices **no later than 1 October 1993**. Notification of those selected will take place by mid-December.

See Workshop and
Seminar
Descriptions on pages 1-5
of the *Bulletin*

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 first, second, third, and fourth choices. Those registration forms submitted without a range of choices may have to be assigned to a session at random. (The workshop offering requires attendance both Thursday and Friday afternoons.)

Name (please print) _____

Institutional Affiliation _____

Mailing Address _____

Telephone Number (H) _____ (W) _____

Workshop/Seminar choices in order of preference: 1st ____ 2nd ____ 3rd ____ 4th ____

Return this form **by 15 September 1993** to the Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.

1994 ALBUQUERQUE MEETING SPECIFICS

For those members who need to submit requests for departmental funding prior to the arrival of the January *Bulletin*, the following information is provided.

The meeting, 14-16 April, coincides with neither Easter nor Passover. Room rates at the Hyatt Regency Albuquerque will be \$79 for a single or a double room. The rate will be in effect from Wednesday, 13 April to Monday, 18 April. **Reservation cards will be included in the January mailing.** Meeting registration, as always, will be calculated and paid in U.S. dollars and will be set at \$65 in advance and \$70 at the meeting.

Thursday evening's opening reception will be held at Albuquerque's Indian Pueblo Cultural Center and will feature regional foods, craft demonstrations, Native American dances, plus access to the Center's museum and gift shop featuring crafts (offered at a 50% discount) from many of New Mexico's pueblos.

On Saturday afternoon an excursion for all members is planned. Buses will take SAA members along the Turquoise Trail to Santa Fe, where members will have time for sightseeing and will enjoy a reception at the Palace of the Governors. Members will be free to plan a dinner at one of Santa Fe's many restaurants and then catch the buses back to Albuquerque for the annual SAA/Malone Society Dance on Saturday evening.

8TH ANNUAL GENERAL MEDIEVALISM CONFERENCE

The Eighth International General Conference on Medievalism will be held at the University of Leeds, England, September 22-25, 1993. Papers or sessions on all aspects on medievalism from the end of the Middle Ages to the present are invited. Inquiries, abstracts, and proposals for sessions should be directed to Leslie J. Workman, Editor, *Studies in Medievalism*, Dept. of English, Hope College, Holland, MI 49423 (tel. 616-394-7626; fax 616-394-7922).

1993 DUES REMINDER

Members are urged to pay their dues for this year as soon as possible. For their convenience, a copy of the membership form is included in this Bulletin. Members and prospective members are asked to remember that the SAA files its memberships on a calendar, not an academic, year. Those who have paid dues for 1993 will find a "93" indicated on their Bulletin mailing addresses (see below). There is an additional space on the form for those who have paid this year's dues but wish to take this opportunity to make a 1993 contribution to the Los Angeles World Congress.

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF
AMERICA

Department of English • Southern Methodist University
Dallas, Texas 75275

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DATED MATERIALS ENCLOSED