

# SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 1997

# BULLETIN

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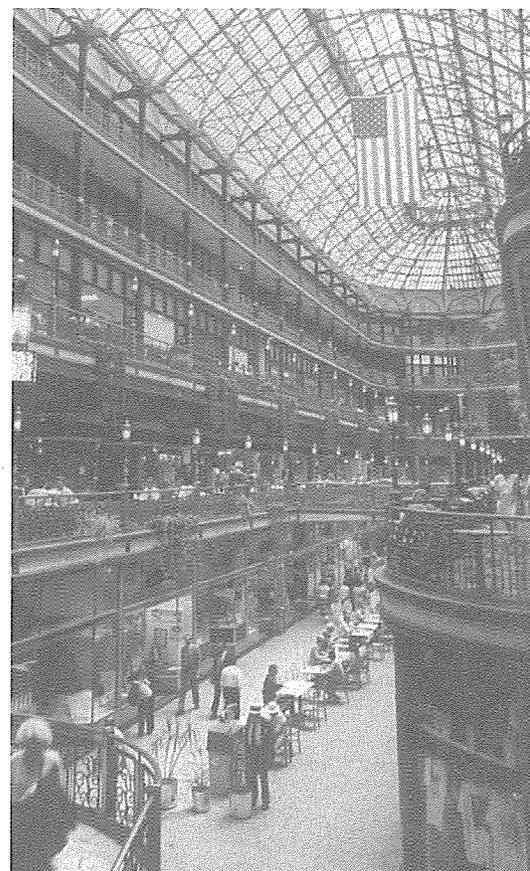
The twenty-sixth annual meeting of the Shakespeare Association of America will take place at the Renaissance Hotel in Cleveland, Ohio from the 19th through the 21st of March, 1998. SAA members may select from four workshops and thirty research seminars, each described inside this bulletin.

### PAPER SESSIONS WILL INCLUDE:

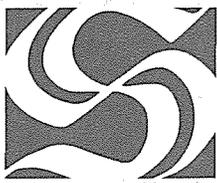
- "Beyond Foucault and Laqueur: The Uses of Early Modern Medical Texts," with Carol Thomas Neely (University of Illinois, Urbana-Champaign), Mary Fissell (Johns Hopkins University), and Valerie Traub (University of Michigan).
- "The Electronic Text as a Tool in Research and Teaching," with Michael Best (University of Victoria), Hardy M. Cook (Bowie State University), Ian Lancashire (University of Toronto), and Milla C. Riggio (Trinity College).
- "Seeing *Hamlet* Everywhere: Mapping a Paratext," with Linda Charnes (Indiana University), Catherine Belsey (University of Wales College of Cardiff), and Ned Lukacher (University of Illinois, Chicago).
- "Shakespeare and the Politics of the Curriculum," with Karen Cunningham (Florida State University), Thomas L. Berger (St. Lawrence University), Kim Hall (Georgetown University), and Martha Tuck Rozett (University at Albany).
- "The Text and the Stage," with Stephen Orgel (Stanford University) and Linda Gregerson (University of Michigan).
- "Biography in the Archives" with Susan Cerasano (Colgate University), Alan Nelson (University of California, Berkeley), and David Riggs (Stanford University).
- "Memory and the Making of History," with Stephen Greenblatt (Harvard University), Michael Neill (University of Auckland), and Jyotsna Singh (Southern Methodist University).
- "Cultural Materialism and Performance," with Douglas Lanier (University of New Hampshire), Laurie E. Osborne (Colby College), and William B. Worthen (University of California, Davis).
- "Shakespeare and the Culture of Rock and Roll," with Paul Budra (Simon Fraser University), David Linton (Marymount Manhattan College), and Marie Plasse (Merrimack College).

### ALSO ON THE SCHEDULE:

- The Cincinnati Shakespeare Festival production of *Coriolanus*.
- Julianne Baird and Ron McFarlane performing an evening of English Renaissance theatre songs.
- Open rehearsals of *Much Ado about Nothing*, with the Cincinnati Shakespeare Festival.
- A signed and spoken workshop on the Cleveland Sign Stage's *Comedy of Errors*.
- The Great Lakes Theater Festival's pre-conference workshop on Shakespeare-in-performance pedagogy for secondary-school teachers.
- Regular shuttles to the Cleveland Museum of Art.
- Expeditions to the Rock and Roll Hall of Fame.



The Cleveland Arcade, site of the Opening Reception.  
Photo: Nesnadny & Schwartz.



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## 1997: THE SAA IN DC

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Washington's signature cherry blossoms are notoriously unpredictable. The city's Cherry Blossom Festival is an event that must be scheduled months in advance, its administrators gambling on the arrival of spring. This year, the Festival was late by some weeks, the blossoms already having come and gone. They reached full bloom not for the Festival weekend but for the weekend of the twenty-fifth annual meeting of the Shakespeare Association of America.

The Mayflower Hotel was an ideal headquarters for the meeting, with many members enjoying the balmy weather on walks to the Tidal Basin, the Washington Monument, and a view of the cherry blossoms. A record number of registrants, about 700, gathered in the capital city. Many arrived early to squeeze in some research time at the Folger Shakespeare Library before the conference opened (the Library enjoyed a record readership, as well).

On Wednesday, 26 March, the Folger's Janet Field-Pickering led a workshop for area secondary-school teachers. The 1997 meeting formally began at noon the next day, with a performance of *Love's Labor's Lost* by the Shenandoah Shakespeare Express. The production was followed by a workshop led by members of the cast. Afternoon seminars covered a range of topics, from attribution studies, theatre history, and *Richard III* to film studies, legal history, and "The Islamic Other."

The Folger Shakespeare Library generously hosted the opening reception of the meeting on Thursday evening. Library Director Werner Gundersheimer greeted his guests from the balcony of the Old Reading Room, overlooking a lavish spread orchestrated by the Library's Head of Special Events, Anita Sperling. SAA members arrived in successive waves as a series of buses negotiated city traffic, the usual rush-hour crush made worse by those driving in for a view of the cherry blossoms. To the annals of travel disasters so lovingly recounted by SAA members will be added the story of one errant busload at the meeting of 1997. Long trapped in gridlock, the busdriver finally neared Capitol Hill only to pull haplessly into a blocked-off street and then to flatten a garbage can when trying to reverse out of it. The late arrivals still had time, though, to make their dinner at the reception before proceeding to a production of *As You Like It* at Washington's Shakespeare Theatre.

Friday opened with a continental breakfast for graduate-student members of the Association, hosted by the Trustees. At 9:00 a.m., the plenary session on "Staging History" featured papers by Phyllis Rackin (University of Pennsylvania), Lois Potter (University of Delaware), and Michael MacDonald (University of Michigan). Following two other blockbuster sessions, the full membership gathered for the Annual Luncheon in the Mayflower's Grand Ballroom. Jo Ann E. Argersinger, Provost of the University of Maryland, Baltimore County, graciously welcomed the membership on behalf of its sponsoring institution, UMBC. Outgoing President Barbara Mowat (Folger Shakespeare Library) delivered a warmly received luncheon address and thanked outgoing Trustees David Bevington (University of Chicago), Coppélia Kahn (Brown University), and Paul Werstine (King's College, University of Western Ontario). Because the 1996 meeting had been held jointly with the International Shakespeare Association, there had been little opportunity for SAA business at that meeting. Thus, Trustees who had retired in 1996 also merited thanks in 1997: Bruce R. Smith (Georgetown University), David Bergeron (University of Kansas), and Georgianna Ziegler (Folger Shakespeare Library). A special debt of gratitude was expressed to retired Executive Director Nancy Elizabeth Hodge (Southern Methodist University), so creative and accomplished a custodian of the Association's fortunes for nine years.

Incoming President for 1997-98 Mary Beth Rose (Newberry Library) announced the results of the recent election: as Vice-President, James C. Bulman (Allegheny College), and as Trustees, Frances E. Dolan (Miami University) and Russ McDonald (University of North Carolina, Greensboro). Professor Rose looked forward to the meeting of 1998 in Cleveland, Ohio.

Afternoon programs included a pedagogic workshop and seminars on *As You Like It*, contemporary performance writing, early modern travel writing, and religion, gender, ritual, and the material culture of Renaissance England, among other topics. A reception hosted by W. W. Norton & Company rounded off the day, with performances of both the Shakespeare Theatre's *As You Like It* and the Folger Consort's *The Lark* on the evening schedule.

Saturday morning's paper sessions were followed in the afternoon by another group of seminar meetings, with race, women writers, dance, the classical heritage, poverty and vagrancy, space and place, and *Measure for Measure* on the agenda. SAA members had another opportunity to attend *The Lark* before joining the Shakespeare Association / Malone Society Dance, where about 175 revelers enjoyed the music of Retrospect and the Hey Nonny Nonnies in the fabulous Colonial Room of the Mayflower. As usual, the Motown Sound inaugurated an attack of happy feet that lasted 'till 1:30 a.m.

A coalition of universities sponsored the meeting: American University; University of Delaware; George Washington University; Georgetown University; Hampden-Sydney College; Howard University; James Madison University; The Johns Hopkins University; Loyola College in Maryland; University of Maryland, Baltimore County; University of Maryland, College Park; University of Virginia; Virginia Polytechnic Institute and State University; and Virginia Wesleyan University. For especially generous support of the annual reception, the Association also thanks The Folger Shakespeare Library, Washington Square Press, and Cambridge University Press.

Fund-raising and a number of other arrangements were handled by a dedicated local committee consisting of Gail Kern Paster (George Washington University), Bruce R. Smith (Georgetown University), and Georgianna Ziegler (Folger Shakespeare Library). The Program Committee for 1997 was headed by Trustee A. R. Braummuller (UCLA) and included John Astington (University of Toronto), Naomi J. Miller (University of Arizona), and Karen Newman (Brown University). The Nominating Committee was chaired by Trustee Arthur F. Kinney (University of Massachusetts, Amherst) and numbered also G. B. Shand (York University), Barbara Traister (Lehigh University), and Valerie Traub (University of Michigan). Registration and many other duties were coordinated by Terry Aylsworth (University of Maryland, Baltimore County) with her crack team of Patty Hoke, Jackie Hopkins, Julie Morris, and a group of graduate-student assistants.

On the occasion of her inaugural meeting, the Executive Director would like to express personal thanks to all those mentioned above; to the entire Board of Trustees; to those who delivered papers, led seminars, and chaired sessions; to the staff of the Mayflower Hotel; to the many members of the Association who offered a welcome and good wishes; and, for her generous advice and support, to Nancy Elizabeth Hodge, a tough act to follow.

# S 1998 EMINARS AND WORKSHOPS

Every member in good standing of the Shakespeare Association of America is encouraged to participate in one workshop or research seminar. (The Trustees ask that those who organize or speak in a paper session forego participation in a workshop or seminar, however.) The workshops are designed to develop or enhance the skills of SAA members as teachers, scholars, and participants in theatrical enterprises. Research seminars offer members an opportunity to share their scholarship and writing with others with similar interests. All seminars are open to auditors; at the request of the leader, some workshops may be limited to registered participants.

## WORKSHOPS

### W1. Teaching Shakespeare with Technology

**Leader:** Kathleen Campbell (Austin College)

With computer and networking resources becoming increasingly available, many teachers are experimenting with these technologies in their courses. In this workshop, participants interested in the pedagogical use of computer resources will share experiences with using electronic technologies (such as CD-Roms, Internet resources, interactive programs) and discuss their effect on student learning. While the emphasis of the workshop will be on sharing projects already developed or in progress, participants with little experience in this area are also encouraged to apply.

### W2. Contexts for Teaching Shakespeare and Contemporaries

**Leaders:** Ann C. Christensen (University of Houston) and Barbara Sebek (Colorado State University)

This workshop provides a forum for assessing the impact of recent contextual/historicist scholarship on teaching editions and companion guides (Norton, Bedford) and an opportunity to exchange practical advice (syllabi, classroom activities, writing projects, bibliographies, reviews) about using such materials in the classroom. To what extent does an edition inform, limit, or expand text selections and approaches to them? How do contextualizing apparatuses challenge, complement, or improve "textual" or formal study? Must coverage of plays be sacrificed to contextual materials? How do students respond to these materials?

### W3. Acting and Meaning in Shakespeare Performance

**Leaders:** Kurt Daw (Kennesaw State University), Julia Matthews (Kennesaw State University), and David Sauer (Spring Hill College)

This workshop invites participants to interrogate two major North American approaches to acting Shakespeare: psychologically based (Stanislavski) and vocally based (Linklater and Berry). Having read about these systems before the conference, participants will experiment with alternative approaches to acting scenes, using example material from *The Winter's Tale*. In what we hope will be a free-wheeling discussion, the group will then problematize "Shakespeare in performance" in the contemporary North American theatre. Acting experience is not necessary to participate in this workshop.

### W4. Preparation and Reading of *Measure for Measure*

**Leader:** Audrey Stanley (University of California, Santa Cruz)

In preparation for reading the complete play at the SAA meeting, participants will be expected to circulate in advance a brief discussion of what the play is about and ideas on casting, costuming, setting, and music, together with a visual chart of the structure of the play and suggestions for possible doublings. Each participant will make vocal preparations to read two pre-assigned roles, one major and one minor, with a brief character and scene analysis. The workshop is limited to twelve, but auditors are welcome.

**S1. Early Modern Women Writers and Genre**

**Leader:** Elaine Beilin (Framingham State College)

A seminar exploring the variety and vitality of genre in the works of early modern women writers. How did they use and develop available genres, mix and match, or create new genres? Participants may consider the connections between genre and material circumstances, textual circulation, and reception; or pair texts to illuminate issues of gender and genre. Participants may also discuss genre in currently prominent writers and less well-known poets, pamphleteers, polemicists, diarists, and translators, with a view to examining the ongoing process of canonization.

**S2. Citing Shakespeare in American Popular Culture**

**Leaders:** Richard Burt (University of Massachusetts, Amherst) and Lynda Boose (Dartmouth College)

Participants in this seminar are invited to consider Shakespeare's citation across a range of media and genres in American popular culture, including film, TV, video, animated cartoons, comics, rock music, musicals, censorship, *Cliff Notes*, pornography, the Internet, and CD-Roms. What does Shakespeare enable American popular culture to do that it otherwise couldn't? Topics may include, among others: the electronic archive, Hollywood, pedagogy, Shakespeare and national fantasy (the U.S. as cultural imperialist and as post-colonial), and comparisons with British and other national popular cultures.

**S3. The "Bad" Quartos: Text into Performance**

**Leaders:** Dale Churchward (Upper Canada College) and G. B. Shand (Glendon College, York University)

There is a growing opinion that all the "bad" quartos are *good* theatre texts, whether records of, or pre-texts for, performance. This seminar invites close theatrical reading, exploring performative options and obligations of the short quartos, as well as attendant practical and theoretical issues. How (if at all) do individual quartos inscribe performances of character, dramatic moment, spoken language, the visual, and so on? How do they (did they) play into the material theatre? Textually focused reports on the implications of actual performance (from classroom workshop to full production) are particularly welcome.

**S4. Writing for the Private Theatre: Shakespeare's Non-Dramatic Poems**

**Leader:** Katherine Duncan-Jones (Somerville College, Oxford)

Addressing the body of Shakespeare's non-dramatic poems, *Venus and Adonis* (1593), *Lucrece* (1594), and *Shakespeare's Sonnets* (1609), this seminar seeks to explore some of the features that most strongly differentiate these works, directed towards the "private theatre" of one-to-one reading, from the plays: their preoccupation with interiority, including the interiority of women; their deployment of sustained and complex rhetorical patterning and numerological structure; their interest in mutable and unconventional sexual/social desires; and their forging of subtle relationships between reader and print-published text.

**S5. Shakespeare and the Ethics of Historiography**

**Leader:** Lowell Gallagher (University of California, Los Angeles)

This seminar welcomes papers addressing ways Shakespeare can be used to explore relations between early modern and postmodern ethics and writing (of and in) history. Possible topics: Shakespearean appropriations of Aristotelian or reformist thought concerning ethical action, choice, and judgment, and the afterlife of such categories in postmodern ethics (materialist ethics, feminist ethics, queer ethics, etc.); interrogations of the ethical dimensions of temporality (time vs. timing); the scope of categories like "event," "experience," and "witness" in post-New-Historicist Shakespeare studies via Benjamin, Levinas, or de Certeau.

**S6. Early Modern Print Culture: From "Riffe-raffe" Books to Crown Paper**

**Leader:** Heidi Brayman Hackel (Center for the Humanities, Oregon State University)

Thomas Bodley dismissed English printed plays as "riffe-raffe," and William Prynne lamented the use of fine paper in their production. This seminar will consider the place of drama in early modern print culture as it addresses a set of questions that extend beyond playbooks to other printed texts (from broadsides to folios). Papers may explore the book trade, books as props on stage and in portraits, print as a marker of class or gender, and intersections with manuscript and oral culture.

**S7. Writing about Performance**

**Leader:** Miranda Johnson-Haddad (Folger Shakespeare Library; The Shakespeare Theatre)

What do we write about when we write about Shakespeare in performance: text, script, production,

director's choices, performance choices, or something else entirely? What is the role of performance criticism in Shakespeare studies today? Participants are encouraged to explore any aspect of performance criticism, including casting choices (colorblind, genderblind, nontraditional); the role of the audience; topicality; the performativity of certain Shakespearean texts or moments; performance traditions; "production" and "performance"; performance criticism in the classroom; theatrical context (festival, repertory, Broadway); performance criticism and "reviewing"; and theory.

**S8. New Perspectives and Contexts for the First Tetralogy and *Edward III***

**Leader:** Michael Hattaway (University of Sheffield)

Attention paid to *1-3 Henry VI* continues to be preoccupied with authorship and dating. Although *Edward III* may well be canonical, it was not included in the Oxford edition. This seminar will welcome more contributions of a quantitative nature, but as this kind of analysis has not yet generated any proven conclusions, participants will also consider how it might be supplemented or modified by studies of narrative patterns, structure and dramaturgy, historiography and ideology, etc.

**S9. Shakespeare on Film: Issues of Gender**

**Leader:** Diana Henderson (Massachusetts Institute of Technology)

What can feminist theory contribute to the study of Shakespeare on film? How do the films adopt, adapt, or critique the representations of gender and sexuality found in the play texts? How are women's parts altered to fit modern film conventions? What shifts occur in gendered representation from silent film to the present, between commercial and experimental films, in different cultures? Essays exploring the interrelationships among gender, sexuality, media, and performance history in the filming of Shakespeare are welcome.

**S10. Shakespeare's Verse**

**Leader:** Maurice Hunt (Baylor University)

Seminar participants may explore any aspect of Shakespeare's versification, e.g., the relationship between Shakespeare's verse and his prose artistry; the manner by which his versification (including metrics) characterizes speakers and their topics; a new description of the stages and types of Shakespeare's versification; a new reconstruction of Shakespearean verse from the playwright's poetry and/or prose; the limits of Shakespeare's versification; the relationship between Shakespeare's versification and that of another poet of the early modern or another age; a new, postmodernist analysis of Shakespeare's verse.

## **S11. Shakespeare and Children's Literature**

**Leader:** Megan L. Isaac (Youngstown State University)

This seminar will explore adaptations and revisions of Shakespeare created for young readers. Participants are invited to consider texts like the Lambs' *Tales*, Garfield's prose adaptations, Von's full-text comic books, children's novels which include significant revisions of the plays (as Smiley and Naylor do in adult fiction), picture-book versions, and similar works. More importantly, the seminar will explore why Shakespeare is adapted for children; what interpretive choices children's texts make; and what these choices reveal about changing social and political visions of Shakespeare.

## **S12. Women and Early Modern Theatrical Production**

**Leader:** Natasha Korda (Wesleyan University)

This seminar will attempt to reassess the many roles women played in early modern theatrical production and the social and economic networks that lent it support. Papers are invited addressing any aspect of female participation in theatrical production: female playwrights, patrons, investors, entrepreneurs, shareholders, gatherers, performers (actors, musicians, dancers, masquers), artificers (sempstresses, lacemakers, propertymakers), tradespeople (pawnbrokers, moneylenders, grocers, mercers, alewives, brothelkeepers, prostitutes, vendors, confectioners), and spectators, etc. What are the broader implications of such participation for our understanding of early modern stage history? For our interpretation of particular plays?

## **S13. Lost Documents**

**Leader:** Anne Lancashire (University College, Toronto)

Theatre historians build up detailed theories of matters practical (e.g., playhouse construction), political (e.g., drama censorship), social (e.g., theatre audiences), and theoretical, usually from incomplete documentary and textual evidence, but sometimes specifically from or around documents we know to have originally existed but which are no longer extant. Seminar members are invited to write papers focusing on one or more of the particular problems involved, for medieval and Renaissance theatre historians, in the use of "lost documents."

## **S14. WonderWoman: The Female Tragic Hero in the Plays of Shakespeare and his Contemporaries**

**Leader:** Naomi C. Liebler (Montclair State University)

This seminar focuses specifically on the *heroic* design of women in Renaissance tragedy, rather than on

their well-explored representations as victims, villains, or foils to their masculine counterparts. Is there a "female tragic hero" or is such a figure necessarily a naturalized or misappropriated version of a masculine category? Who owns the "heroic" in tragedy? Whereas Shakespeare's titular female protagonists only share top billing, those of many of his contemporaries stand alone. Is Shakespeare's refusal to isolate a female tragic hero anomalous rather than normative?

## **S15. "A world elsewhere?": Canadian Shakespeare**

**Leaders:** Irena Makaryk (University of Ottawa) and Diana Brydon (University of Guelph)

Is there a distinctly Canadian Shakespeare? Or does the theatrical and scholarly scene merely replicate the Shakespeares of its more visible Anglo-American associates? What is the position/status of Shakespeare in the theatres? universities? schools? popular Canadian culture? What is the place of Canadian scholarship in Shakespearean criticism? To what uses has Canadian Shakespeare been put? How does Shakespeare affect discourses of nationalism? sovereignty? Papers on any aspect of Canadian Shakespeare are welcome; American and British responses are encouraged.

## **S16. Queer Philologies**

**Leader:** Jeffrey Masten (Harvard University)

*Homosexual, sodomite, tribade, friend*—the investigation of these and other words (and their rhetorical surroundings) has become central to the study of early modern eroticisms. What can the study of *languages* of queerness, or the queer study of languages, tell us about the emergence of recognizably modern modes of sexuality? What are the implications of queer language study for other methodologies: psychoanalysis, historicism, post-structuralism, close reading, traditional philology, and editing? Can we trace a relation between "philologies" of erotic desires and practices, and "philogenies" that connect early modern and modern sexual identities?

## **S17. Narratives and Narrativity in Elizabethan Chronicle History Plays**

**Leader:** David L. Middleton (Trinity University)

This seminar invites papers that discuss the objective facts of narrative structure as well as the more ambiguous concept of narrativity. The latter term will be understood to include such things as the reader's role in the creation and management of story, the possibility of distinguishing one narrative from another on the presence of "narrativity," the material's self-conscious concern with investigating the very nature of narrative. Treatments of non-Shakespearean dramatic narratives are welcome, as are discussions of the deepest narrative needs of culture and nation.

## **S18. *Cymbeline* and the State of the Art**

**Leader:** Jodi Mikalachki (Wellesley College)

*Cymbeline* raises questions about the "state of the art" in several ways: as an explicitly political drama that illuminates the "art of the state" in Jacobean England; as one of the late plays in which Shakespeare reflects on the state of his own dramatic art; and as a work that has figured in the development of new critical approaches to Shakespeare. This seminar will explore connections among critical approaches to *Cymbeline*, including historicist and nationalist projects, psychoanalytic and gender studies, and considerations of genre and the late plays.

## **S19. Addressing the Envelope: More on Shakespeare and Address**

**Leaders:** Paul D. Nelsen (Marlboro College) and Ellen Summers (Hiram College)

To whom is Malvolio reading his letter? Does Hamlet direct "we will have no more marriages" to Ophelia, Claudius, the audience, or himself—and what difference does it make? Seminar members will examine how "address," the dynamic transaction implicating both speaker and addressee(s), works as a key element in staged and filmed Shakespeare. Papers may concern text-based ambiguities, cruxes of performance interpretation, historical/cultural questions, or theoretical issues. At the meeting, participants will stage alternative modes of address as well as discuss issues raised in papers.

## **S20. Speculations in Shakespeare: Appropriations and Audiences, 1623-1800**

**Leader:** Lori Newcomb (University of Illinois, Urbana)

Seventeenth- and eighteenth-century appropriations of Shakespeare were less social currency drawing on acknowledged cultural capital than speculative ventures, materially varied for volatile audiences. We will speculate: whom do pre-1800 re-productions address and attract, what needs do they meet, and what sociocultural work do they perform? Do they consolidate or differentiate audiences by advancing particular moral, political, class, gender, or racial agendas? Audience-centered analyses of any Shakespearean manifestations are welcome: stage adaptations, drolls, editions, criticism, biography, allusions, offshoots, clubs, music, prints, souvenirs.

## **S21. Shakespeare and China, from Hakluyt's Cathay to Deng Xiaoping's China**

**Leaders:** Daryl W. Palmer (University of Akron) and Yupei Zhou (University of Akron)

How has Shakespeare mattered to China? China to Shakespeare and early modern England? Papers exploring the early modern construction of "Cathay" are invited, as are those linking English and Chinese cultures and focusing on Chinese pedagogy, politics, and/or performance practices. Also welcome are bibliographical studies of Chinese scholarship on Shakespeare and studies of the influential translator Sheng-hao Zhu or current translation projects. Since political change has often shaped the study of Shakespeare in China, the death of Deng Xiaoping makes this course of inquiry urgent.

## **S22. Shakespeare and Skepticism**

**Leader:** Lawrence F. Rhu (University of South Carolina)

Standard accounts of skepticism associate its mitigated forms with Shakespeare's era and forge links between Shakespearean drama and the thought of figures like Montaigne and Erasmus. Stanley Cavell maintains that the precipitous onset and absolute consequences of crises of doubt in several plays constitute early manifestations of the more drastic skepticism that characterizes the modern age. Testing these rival accounts will be the central work of this seminar, which invites contributions that find in skepticism illuminating perspectives upon Shakespearean drama.

## **S23. The Epistemology of Place in Early Modern Culture**

**Leaders:** Lauren Shohet (Villanova University) and Julian Yates (University of Delaware)

A seminar on the relationships between physical place and the production of knowledge: Where and how is knowledge created? Who has access to it? What are the qualifications for speaking "truth," and where can it be spoken/witnessed? Papers may address how early modern transformations in concepts of place and knowledge are mutually defining and/or contradictory; how sittings inflect what it means to know and how one comes to knowledge; how places are inscribed on knowledge they produce. Possible "sites": country houses, cities, universities, maps, Inns of Court, seaways, theatres, laboratories.

## **S24. Reconsidering *Henry IV, Part Two***

**Leader:** Edmund M. Taft (Marshall University)

This seminar invites papers on *2 Henry IV* in any relevant context and welcomes all methodologies, traditional and postmodern. The aim is to generate multiple perspectives on many aspects of the play, including evaluations of neglected scenes (e.g., Gloucestershire, Gaultree Forest), and new approaches to old problems (e.g., the relationship between *Part One* and *Part Two*).

## **S25. Domesticities/Sexualities/Work**

**Leader:** Wendy Wall (Northwestern University)

Working with the premise that the early modern household was more than the site of marriage, this seminar will investigate the role of domesticity in cultural debates about community formation, nationalism, privacy, erotics, gender, economics, and affiliations amongst status groups. Papers may address: material objects, servant-master relations, housewifery (wetnursing, cookery, physic), husbandry (accounting, farming), the physical space of the home, the home/shop. What kind of cultural work did representations of the household perform? How did the household structure sexuality, gender, and/or work relations?

## **S26. The '60s and '70s Revisited**

**Leader:** Herb Weil (University of Manitoba)

Why are many exciting innovative critic-scholars of 1960–80 absent from the dominant discourse—and most student papers? Not surprisingly, after years of praise and rebellion, a lull sets in. Except for precursors of (alleged) special-interest groups and performance critics, even the most lucid writers infrequently reach committed younger students. This seminar will emphasize connections, bridges, points of departure. Some might argue that certain approaches and vocabularies deserve our neglect. Younger scholars are especially invited.

## **S27. Editing Performance Decisions/Performing Editorial Decisions**

**Leaders:** Sarah Werner (University of Pennsylvania) and Gordon McMullan (King's College, London)

Shakespearean editors are increasingly paying attention to early modern stage practices in their textual work. But what sort of performances are they (re)constructing? Does this emphasis on "original" practice devalue modern/postmodern productions? And if we acknowledge past theatrical practice as legitimate editorial information, should we also treat eighteenth- and nineteenth-century promptbooks, say, as "editions"? This seminar will consider the cross-fertilization of performance criticism and bibliographical work, hoping to reassess the implications that each has for the other.

## **S28. Kinship and Renaissance Drama**

**Leader:** Frank Whigham (University of Texas, Austin)

Pierre Bourdieu argues that "kin relationships [are] something people *make*, and with which they *do something*." This seminar will consider how

Right: The Cleveland Museum of Art. Photo: Joan Tiefel.

## 25 YEARS OF THE SHAKESPEARE ASSOCIATION OF AMERICA

Bourdieu's proposition can help us read Renaissance dramatic and historical engagements with the issues of kinship: parent-child and sibling relations (gender and birth-order), legitimacy, inheritance, courtship, dowries and jointures, marriage, spousal relations, extended kinship (aunts/uncles, cousinage), affines and agnates, fostering, service relations, wardship, widows, remarriage and step-families, extra-familial communities (friendship, workshop fraternity, cuck-ol-dry). Do Renaissance engagements with the topic vary by genre, author (think of Shakespeare's fascination with the father-daughter bond, or Webster's with brother and sister), date, or social setting?

### S29. Convention and Invention: The Filmed *Hamlets*

**Leader:** Robert F. Willson, Jr. (University of Missouri, Kansas City)

The seminar will discuss the filmed *Hamlets* of Kenneth Branagh, Franco Zeffirelli, Tony Richardson, Grigori Kozintsez, Franz Peter Wirth, and Sir Laurence Olivier. Papers on films that use *Hamlet* material, such as *To Be or Not To Be*, *LA Story*, etc., are also invited. Some of the questions to be considered are the filmic quality of the play, the relationship between stage and film versions, the significance of cuts and additions, the films' cultural and historical contexts, and the intertextual tradition of *Hamlet* on film.

### S30. Shakespeare and the Victorians

**Leaders:** Georgianna Ziegler (Folger Shakespeare Library) and Ann Thompson (Roehampton Institute)

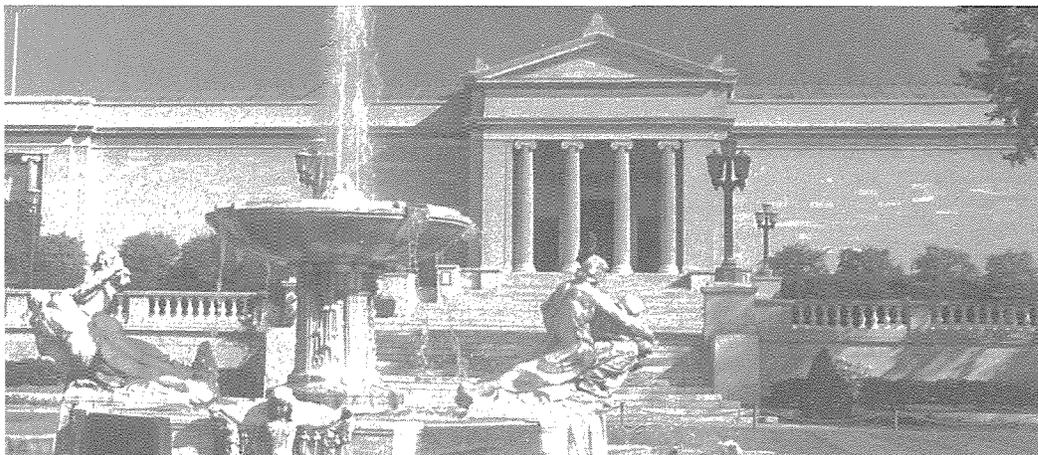
For this seminar on nineteenth-century fascination with Shakespeare, papers are welcome on: Shakespeare as a moral example in education; Shakespeare societies, periodicals, and festivals; Shakespeare and the spread of empire; and Darwinianism; and politics; and the Crystal Palace exhibition; and other Victorian literature; in art, illustration, and cartoon; biography and antiquarianism; the development of Stratford as a "tourist" site; criticism and editing (including "bowdlerization"); staging (including Shakespeare at Windsor Castle); adaptations; and Shakespeare in Germany and France (criticism, the Meiningen troupe, the English Company in Paris).

1. 1973 Washington, DC
2. 1974 Pasadena
3. 1975 New Haven
4. 1976 Washington, DC \*
5. 1977 New Orleans
6. 1978 Toronto
7. 1979 San Francisco
8. 1980 Cambridge, Mass
9. 1981 Stratford-upon-Avon \*
10. 1982 Minneapolis
11. 1983 Ashland
12. 1984 Cambridge, Mass
13. 1985 Nashville
14. 1986 Montreal
15. 1987 Seattle
16. 1988 Boston
17. 1989 Austin
18. 1990 Philadelphia
19. 1991 Vancouver
20. 1992 Kansas City
21. 1993 Atlanta
22. 1994 Albuquerque
23. 1995 Chicago
24. 1996 Los Angeles \*
25. 1997 Washington, DC

\* Joint Meetings of the Shakespeare Association of America and the World Shakespeare Congress.

### REGISTRATION DEADLINE

Registrations for 1998 seminars and workshops must be received in the SAA offices by 15 September 1997. Preferences must be registered on the form included in this bulletin (page 9); faxed and e-mailed registrations cannot be accepted.



# MAKING YOUR PLANS FOR 1998

# How TO GET ON THE PROGRAM AT THE SAA

Requests for university funding to attend the 1998 meeting of the Shakespeare Association may require the following information:

The meeting will open at noon on Thursday, 19 March, with the first group of seminars and workshops convening later that day. Formally scheduled events will come to a close on Saturday, 21 March, at 6:00 p.m., with the last group of seminars and workshops. There will be a cultural event on Saturday night, however, as well as the SAA / Malone Society Dance. (Details of performances and theatrical workshops are still being arranged and will be announced in the January bulletin.)

The meeting registration fee will be \$70 in advance of the meeting, \$90 at the meeting, payable in U.S. dollars. The fee covers participation in all sessions, the Opening Reception on Thursday evening, and the Annual Luncheon on Friday afternoon.

The meeting site is the Renaissance Cleveland Hotel at Tower City Center in Cleveland, Ohio. Rates will be \$105 for a single room, \$112 for a double. Applicable local taxes are 14.5% at present. Hotel reservation materials will be included in the January bulletin.

## 1. Propose a Seminar, Workshop, or Paper Session.

A substantial proportion of each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Nominations and self-nominations are welcomed for leading roles in paper sessions, seminars, and workshops. A session proposal may come from either a potential speaker or session chair and ideally includes a suggested roster of speakers, as well as a title and brief description of content. A seminar or workshop proposal should come from the intended leader(s) with a title and description of focus, aim, and potential audience. Proposals for the 1999 meeting should be submitted by 1 March 1998. (See page 12.)

## 2. Be Invited by the Trustees to Lead a Seminar or Workshop or Give a Paper.

A certain proportion of each year's program is originated by the Trustees. There are generally fewer approved proposals than are needed for the program. And the Trustees review the submitted proposals with an eye to important topics and approaches that have not been addressed.

## 3. Register for a Seminar or Workshop.

Every member of the Association is entitled to participate in a seminar or workshop. Seminars and workshops are filled by open enrollment, on a first-received, first-registered basis. The SAA operates as a collegial enterprise and depends upon the good will and cooperation of its members. Each registrant is therefore requested to identify first, second, third, and fourth choices; no one can be assured of receiving first choice. As a firm policy, no member can hold more than one position on the program; paper givers, for example, will not be given places in seminars or workshops. Each registrant in a seminar or workshop receives a formal letter of invitation from the Association offices. The deadline for 1998 seminar and workshop registrations is 15 September 1997.

## 4. Submit a Paper in the Annual Open Competition.

Each year an open competition is held for at least two paper sessions. Short papers for 1998 (ten to twelve pages long, for a twenty-minute reading time) must be received in the SAA offices by 1 October 1997. The essay should be submitted in four copies with no indication of authorship on the paper but with an identifying cover letter. Blind readings are undertaken by a committee headed by a member of the Board of Trustees. Authors of papers selected by this committee will be asked to withdraw from other commitments on the program.

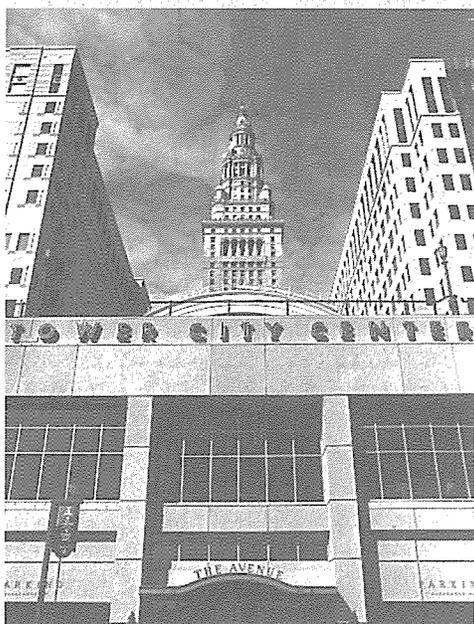
The SAA program is developed over the course of at least two years. At each annual meeting, the Incoming President appoints from among the body of the Trustees a Chair of the Program Committee for the meeting two years in the future. At the 1997 meeting in Washington, D.C., for example, as Mary Beth Rose began her 1997-98 term as President, she asked Trustee Fran Dolan to serve as Program Chair for 1999. Professor Dolan has assembled a committee that will spend 1997-98 receiving, soliciting, and evaluating proposals for the 1999 meeting. At the 1998 meeting in Cleveland, the proposals gathered by the Program Committee will be reviewed by the full Board of Trustees, who will vet, modify, and add to them.

Not all proposals are endorsed. The Trustees are concerned with the significance and broad appeal of each topic and are committed to achieve a program with a balance of gender, age, and geographic distribution as well as scholarly excellence. They also review proposals to ensure that no one person is represented on the program twice (presenting a paper in both a session and a seminar, for example), that no one person assumes a major role in two consecutive years (whether presenting a paper or leading a seminar or workshop), and that no member of the Board of Trustees appears on the program during his or her term in office.

At the conclusion of each meeting, the approved program is referred to the Executive Director, who notifies those whose proposals have been accepted and who invites those who have been nominated by the Trustees. Because not all of those who are invited are able to accept in a given year, the Executive Director necessarily works from a list of approved topics and leaders longer than that required for the program. Projects that do not go forward in one year are referred to the Program Chair for the following year.

All SAA members are encouraged to share ideas and recommendations regarding any aspect of the meeting—its content, formats, and policies—in addition to program proposals. The Trustees solicit advice on what's missing in a given program, what works and what doesn't, and what might be done differently. Suggestions may be directed to any member of the Board of Trustees or to the Executive Director.

Bulletin designer, Suzanne Stanton Chadwick.



Above: Tower City Center. Photo: Nesnadny & Schwartz.

# *S*EMINAR AND WORKSHOP REGISTRATION

SAA members in good standing are eligible to register for either a workshop or research seminar. (Members in good standing have paid their membership dues for 1997.) No member may participate in more than one of these programs; those who are presenting papers at the meeting may not also hold places in the seminars and workshops.

The seminars and workshops are designed to serve as fora for fresh research, mutual criticism, and pedagogical experimentation among members with specialized interests and areas of expertise. The seminar or workshop leaders are empowered by the Trustees of the Association to determine the nature and extent of the work to be completed in preparation for these sessions. Papers, common readings, compilations of bibliographies, and other exercises or exchanges may be assigned by the leader(s). Papers and other written materials are to be duplicated, circulated, and read in advance of the meeting. It is assumed that all participants will be familiar with one another's work by the time the meeting begins, so that the session can be devoted to fruitful discussion, provocative interchange, and shared discovery.

Inevitably, some programs are more popular than others. While every effort is made to honor individual preferences in registration, each member is requested to add a second, third, and fourth choice to his or her preferred selection. Enrollments are determined on a first-received, first registered basis, and even those who meet the 15 September deadline cannot always be assured of securing their first choices. The SAA operates cooperatively and relies upon the good will of its members in seminar and workshop registrations. Those registration forms submitted without a range of choices may be assigned to a session at random.

To facilitate the registration process, hard copy detached from this bulletin must be completed and mailed to the SAA offices. Faxed and e-mailed registrations cannot be accepted.

**PLEASE PRINT LEGIBLY:**

Name: \_\_\_\_\_

Institutional Affiliation: \_\_\_\_\_

Academic Rank, if any: \_\_\_\_\_

Preferred Mailing Address:  Home  Office

\_\_\_\_\_

\_\_\_\_\_

Home Phone: \_\_\_\_\_ Office Phone: \_\_\_\_\_

Fax Number: \_\_\_\_\_

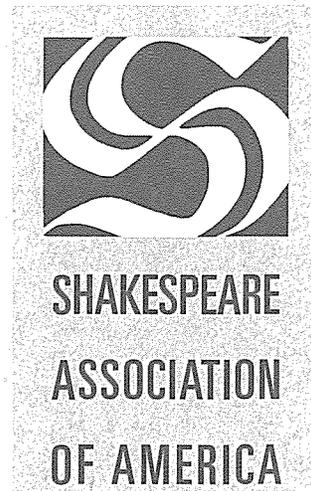
E-mail Address: \_\_\_\_\_

Please record your e-mail address with particular care, distinguishing between the letter O and the number 0, the letter L and the number 1, the letter S and the number 5, for example.

Program choices in order of preference (please give the number of the seminar or workshop, remembering to indicate whether it is a seminar [S] or workshop [W]):

1st \_\_\_\_\_ 2nd \_\_\_\_\_ 3rd \_\_\_\_\_ 4th \_\_\_\_\_

Return this form by 15 September 1997 to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.



# MEMBERSHIP DUES FORM

## Calendar Year 1997

If your mailing label bears a "97" in the upper right-hand corner, then you have already paid membership dues for 1997. Dues are assessed by the calendar, not the academic year. If your mailing label does **not** read "97," your dues are now payable. All registrants for the 1998 meeting must pay dues for 1997. Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter*, *Shakespeare Studies*, and *Shakespeare Survey* are optional.

**PLEASE PRINT LEGIBLY:**

Name: \_\_\_\_\_

Institutional Affiliation: \_\_\_\_\_

Academic Rank, if any: \_\_\_\_\_

Preferred Mailing Address:  Home  Office

\_\_\_\_\_  
 \_\_\_\_\_

Home Phone: \_\_\_\_\_ Office Phone: \_\_\_\_\_

Fax Number: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Please record your e-mail address with particular care, distinguishing between the letter O and the number 0, the letter L and the number 1, the letter S and the number 5, for example.

**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 \$70.00	_____
For income between \$55,000 and \$69,999, dues are \$80.00	_____
For income \$70,000 and above, dues are \$90.00	_____

This is a  renewal  new membership.

**OPTIONAL SUBSCRIPTIONS:**

<i>Shakespeare Newsletter</i> ( <input type="checkbox"/> new <input type="checkbox"/> renewal ), \$12.00	_____
<i>Shakespeare Studies</i> , Volume 25, \$48.00	_____
<i>Shakespeare Survey</i> , Volume 49, \$48.00	_____

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS \_\_\_\_\_

Please enclose payment in the total amount indicated above.

Check enclosed (U.S. funds only, please) \_\_\_\_\_

Charge to Master Card / VISA (circle one, please)

Credit-Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Please return this form and your check (if applicable) to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.

# W HILE IN

# CLEVELAND

## ■ AT TOWER CITY CENTER

### THE RENAISSANCE CLEVELAND HOTEL

Site of the Shakespeare Association meeting, the Renaissance Cleveland Hotel is a member of the National Trust for Historic Preservation. The hotel offers complimentary coffee and a weekday paper delivered to your room in the morning; a heated indoor pool and health club; a four-star Mediterranean restaurant, Sans Souci; and twenty-four-hour room service.

### THE AVENUE AT TOWER CITY CENTER

The Renaissance Cleveland Hotel is connected to Cleveland's historic railroad station, which has been converted into a shopping and entertainment center featuring boutiques, restaurants, cinemas, and signature fountains.

### THE CLEVELAND INTERNATIONAL FILM FESTIVAL

Held in Tower City Center, next to the hotel, the film festival is scheduled for 19-29 March 1998. On the roster: the 1912 silent *Richard III*.

### WITHIN WALKING DISTANCE OF TOWER CITY CENTER

### THE ROCK AND ROLL HALL OF FAME

Designed by I.M. Pei, the Rock Hall of Fame features interactive databases on the roots of rock and roll and on rock artists: their shaping influences, biographies, and discographies. Permanent exhibits include the legendary Memphis Recording Service Studio, a working broadcasting studio, the Hall of Fame, costumes, instruments, memorabilia, and the hall of "One Hit Wonders." Also accessible by light rail from the Tower City Center.

### THE GREAT LAKES SCIENCE CENTER

Just opened in 1996 on the lakeside and near the Rock Hall of Fame, the Science Center houses an Omnimax Theatre with the world's largest screen and projection system. It boasts 400 interactive exhibits. Also accessible by light rail.

## THE FLATS

On both banks of the Cuyahoga River, an old industrial area has been revitalized as a downtown entertainment area, with dozens of bars, nightclubs, restaurants, and riverside cafes, accessible by water taxis, lift bridges, excursion boats, and a boardwalk. The Nautica Entertainment Complex on the west bank includes the landmark Powerhouse, which provided for Cleveland's historic electric railway and streetcar system. The Flats are also the site of the 22 July 1796 landing of the surveying party of Moses Cleaveland, who proclaimed this the Capital Town of the Western Reserve. Also accessible by light rail.

## THE WAREHOUSE DISTRICT

Antique shops, art galleries, boutiques, upscale restaurants, and bars have revived Cleveland's original downtown. This is the center of Cleveland's gay scene, and clubs feature live blues, jazz, and comedy. The district is on the National Register of Historic Places, with outstanding architecture from the seven decades 1850 to 1920.

## GATEWAY SPORTS COMPLEX

This new sports and entertainment complex is connected to Tower City Center (and the Renaissance Hotel) by an enclosed walkway. The Gund Arena is home to the Cleveland Lumberjacks (hockey) and the Cleveland Cavaliers (basketball); Jacobs Field, to the Cleveland Indians (baseball). The baseball season won't have opened, but there are tours of the new (1994) stadium on weekends and a good view of the park from its northwest gate.

## THE CLEVELAND ARCADE

Designed by Eisemann Smith, the glass-enclosed historic building connecting two major city streets opened on Memorial Day in 1890. Its Opening Day slogan was, "Everything under one roof." This architectural landmark, still the largest arcade in the U.S., was thus the country's first indoor "shopping center." Today, the Arcade is home to 112 shops and offices and offers free noontime concerts on weekdays. In 1998 it will host the Shakespeare Association's Opening Reception on 19 March.

## ■ THE UNIVERSITY CIRCLE AREA

### THE CLEVELAND MUSEUM OF ART

The Museum has excellent European holdings, with many of its medieval and Renaissance paintings, tapestries, and objects housed in a spectacular wing designed by Mies van der Rohe. The Asian collection is world renowned. Local-area students will provide a continuous shuttle service between Tower City Center and the art museum for the duration of the SAA meeting.

### SEVERANCE HALL

Home of the internationally acclaimed Cleveland Orchestra, Severance Hall is located near the art museum. During the SAA meeting, the orchestra will be playing its popular week of children's programs.

### THE CLEVELAND MUSEUM OF NATURAL HISTORY

Dedicated to natural science, conservation, and environmental education, the museum is the U.S. home of that famous australopithecine, Lucy. Also on exhibit is the world's only known specimen of the Pygmy Tyrant dinosaur, *Nanotyrannus*.

## ■ ELSEWHERE IN CLEVELAND

### THE CLEVELAND METRO PARKS ZOO

The fifth oldest zoo in the country covers 165 acres and features bears, big cats, and a new exhibit on wolves. The Cleveland Zoo is especially known for its two-acre, two-level Tropical RainForest, with more than 600 animals and 10,000 plants from the jungles of Africa, Asia, and the Americas.

### THE NATIONAL CLEVELAND-STYLE POLKA HALL OF FAME

While other major-league ballparks play "Take Me Out to the Ballgame" or "The Macarena" during the seventh-inning stretch, the crowds at Jacobs Field stand up and polka.

### THE HEALTH MUSEUM

Although the Giant Tooth, the Giant Eyeball, and exhibits on AIDS and the history of medicine are intended primarily for children, members of the SAA may be interested in the Sexuality Theatre (a teacher-training facility) and in a rare example of the Visible Woman, here named Juno.

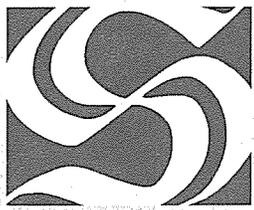


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

## PROGRAM IDEAS WELCOME

The SAA Program Committee is now gathering suggestions and proposals for seminars, workshops, and paper sessions for 1999 (see "How to Get on the Program at the SAA," p. 8, for more information on the planning process). The Committee is chaired by Trustee Frances E. Dolan and includes Laurie E. Maguire (University of Ottawa), Kathleen E. McLuskie (University of Southampton), and Mario DiGangi (Indiana University). Program suggestions will be considered at the meetings of the Program Committee and the Board of Trustees in Cleveland in March 1998.

Members should send comments, ideas, recommendations, or fully developed proposals to Professor Dolan at the Department of English, Miami University, Oxford, Ohio 45056. She can also be reached by fax at 513-529-1392, by e-mail at <dolanfe@aol.com>, or at her home phone, 513-681-6283. In addition, suggestions can be sent to the Executive Director at the SAA offices.

The deadline for receipt of program suggestions is 1 March 1998.

## NOMINATIONS UNDERWAY

Trustee William C. Carroll chairs this year's Nominating Committee. Suggestions should be mailed to him at the Department of English, Boston University, 236 Bay State Road, Boston, Massachusetts 02215. He can be reached by fax at 617-353-3653 or by e-mail at <wcarroll@bu.edu>. As stipulated in the Constitution of the Shakespeare Association, the Nominating Committee will bring forward the names of at least two candidates for the vice-presidency and at least four candidates for the two open trusteeships.

The Constitution also mandates that a candidate's nomination may result from a petition signed by twenty SAA members in good standing. Such petitions should be mailed to the Executive Director no later than 15 November 1997.

All nominations will be presented for a general vote in the January 1998 bulletin of the Association.

## CLEVELAND OPEN SUBMISSION PAPERS

Some slots on each year's program are reserved for papers submitted for a blind reading by a committee headed by a member of the Board of Trustees. Papers should be short (ten to twelve pages) for a reading time of twenty minutes. Those submitting papers should send four copies. Identification of the author (name, address, and phone number) should be provided only on a cover letter, so that the anonymity of the paper itself can be preserved. Those who wish their papers to be returned should also include a stamped, self-addressed envelope. The authors of papers that are selected will be asked to withdraw from all other commitments to the program, including seminar and workshop participation.

Papers must be received at the SAA offices no later than 1 October 1997. Members of the review committee will complete their deliberations by mid-December.

## MEMBERSHIP DIRECTORY

Later this summer, the Shakespeare Association will issue a Directory of Members. Included will be all those who have paid their membership dues for 1997. Anyone who has had a change of name, postal address, phone number, fax number, or e-mail address since paying dues should contact the SAA offices to update our records.

SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County  
1000 Hilltop Circle, Baltimore, Maryland 21250  
410-455-6788 Telephone ■ 410-455-1063 Facsimile ■ saa@umbc.edu E-Mail Address

