

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 STATION B • VANDERBILT UNIVERSITY • NASHVILLE, TENNESSEE 37235

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1989 MEETING SCHEDULED IN AUSTIN

Nineteen workshops, study seminars, and research seminars will be offered at the Shakespeare Association of America's seventeenth annual meeting, 13-15 April 1989, in Austin, Texas. All workshops and seminars will take place at the Four Seasons Hotel on Austin's Town Lake. John Velz (*University of Texas, Austin*) is chairing a committee of members from throughout the Southwest who are coordinating receptions and other special outings during the meeting.

STUDY SEMINARS, RESEARCH SEMINARS, WORKSHOPS

Members may choose from two workshops, two study seminars, and fifteen research seminars scheduled for Thursday, Friday, and Saturday afternoons in Austin.

Study seminars and workshops, two relatively new formats, differ somewhat from the research seminar, a staple of SAA meetings since the 1970s. Study seminars offer members the chance to receive training in or concentrate on a set course of primary materials, often with direct application in a particular area of criticism. Workshops offer members an opportunity to tailor existing skills or develop new abilities in their academic careers both as teachers and scholars. Both study seminars and workshops may be closed to auditors at the request of the leader.

Each SAA member is entitled to participate in a study seminar, a research seminar, or a workshop. The SAA will send a formal letter of invitation to all who wish to join one of these sessions. The registration form on page 5 provides spaces to list a member's first four choices. Please note that registration forms returned without a range of choices may have to be assigned to a seminar or workshop at random. All registration forms must reach the SAA administrative offices no later than 15 September.

STUDY SEMINARS

1. "The Meters of Shakespeare's Plays." Leader, George Wright (*University of Minnesota*). I would hope that members of the seminar might (1) become broadly knowledgeable about the various modern schools of metrical criticism and their different approaches to the meters of a Shakespearean play; (2) develop a more detailed understanding of the numerous ways in which Shakespeare's meters can be expressive and of just what they express; (3) become aware of and grapple with some theoretical issues that are important to the analysis of meter in plays—in particular, the crucial facts that in the theater poetic lines are heard, not seen, and that the enjambment of the middle and later plays, plus the frequency of short and long lines, helps to obscure our hearing of the metrical line; and perhaps (4) get some sense of the differences between Shakespeare's usual ways of handling dramatic meter and those of other contemporary playwrights.

2. "Renaissance Paleography." Leader, Laetitia Yeandle (*Folger Shakespeare Library*). This study seminar will provide a brief introduction to the different handwritings of the period with slides of documents illustrative of different kinds of handwriting and transcriptions of them. Members and the leader will then go over transcriptions of about six manuscripts representative of different types of documents of which participants will have received xerox copies ahead of time. Participants will comment on difficulties they find in the manuscripts as though they were going to edit them. In addition, participants will discuss any handwriting-related difficulties they may have come across in their own research and wish to share with others.

WORKSHOPS

3. "O, What Learning Is!": Strategies for Teaching *Romeo and Juliet*." Leader, Joan Ozark Holmer (*Georgetown University*). Participants will contribute to a general search for effective methods, approaches, programs, productions, activities, research, and questions that will enhance students' experience of *Romeo and Juliet*. We might consider such questions as: What are the most intriguing "problems" we encounter in teaching this play? Are these problems changing over time? If so, how do we adapt to these changes, and how do we account for what they might tell us? If not, what do we find essentially transcendent? How and why do we adjust our teaching techniques for different audiences of students? Does our teaching and the responses this play engenders for students accord with the criticism we read on the play? Why do we as teachers envision this play to be important for our students? After examining our resources, we might conclude by evaluating the state of the art in teaching Shakespeare, using *Romeo and Juliet* as our touchstone.

4. "Shakespearean Improvisation." Leaders, Michael Shapiro (*University of Illinois, Urbana*) and Petrea Burchard (*Chicago, Illinois*). Many of us who teach Shakespeare through performance have also sought economical ways to help our students bring increased vitality and understanding to their in-class productions. Improvisational techniques, long known to actors, can be adapted to encourage students to explore the physical and emotional dimensions of their scenes. Participants in this session will learn to use a variety of such techniques through direct experience.

RESEARCH SEMINARS

5. "Henry VIII: History, Historiography, and Theater." Leader, Iska Alter (*Hofstra University*). Given the increased attention devoted to the experimentalism of Shakespeare's last plays, it is about time to reconsider the playwright's last effort in a seemingly moribund genre—*Henry VIII*. Questions of authorship aside, this seminar will encourage papers on its relationships to other late history plays, the authorial use of historical materials, the ways in which *Henry VIII* reflects generic and historiographic changes, and the influence of performance history on the critical perception of the play.

6. "Casting Shakespeare's Plays: The Doubling of Actors in Shakespearean Drama: Evidence, Problems, Prospects." Leader, Thomas Berger (*St. Lawrence University*). Studying the casting of Shakespeare's plays challenges the assumptions of illusionist theater. Actors doubled, even tripled, roles, but can we assume that playwrights took advantage of the restrictions imposed by the

sizes of theatrical companies? Will members of the audience see an actor in one role, see him in a second role, and make connections—thematic, ironic, aesthetic—between the two roles? Teachers, critics, stage historians, and bibliographers are invited to join in this survey of existing studies and the methodology behind them. How does casting affect and effect the texts of Shakespeare's plays? How does doubling contribute to the metadramatic qualities of the plays? What can casting tell us about scenic design and the possibilities of a revising playwright?

7. "Shakespeare's Aliens." Leader, Edward Berry (*University of Victoria*). This seminar will explore issues raised by characters who, like Shylock, Othello, and Caliban, are presented as aliens within the imaginative worlds of their plays. Papers on any kind of alien are welcome; those that focus on the critical history, stage history, or original cultural contexts for such figures are particularly encouraged.

8. "Legal Institutions and Practices in Shakespeare's Drama and Age." Leader, A. R. Braunmuller (*University of California, Los Angeles*). This seminar will address the following capacious question: How may the common (not canon, not Roman) law—its operation, writing, and interpretation—be related to (1) Shakespeare's drama and/or (2) elite, popular, or non-aesthetic culture in early modern England? Discussion of specific cases is welcome, as are discussions of legal aspects of theatrical operations and their control by the state. Reviews of legal or dramatico-legal scholarship, criticism, and bibliography would also be welcome. Participants will wish to avoid re-harrowing certain ground, e.g., how much statute law Shakespeare might have known, or his putative biographical connections with the law.

9. "The Application of Film Theory to Shakespeare on Screen." Leader, Lorne Buchman (*University of California, Berkeley*). The seminar will address the question of how theoretical discussions of the film medium inform the study of Shakespeare on screen and the ways in which current theory participates in the scholarship in this area. Participants in the seminar are encouraged to investigate any connection between the theory of film and its specific application to Shakespeare on the screen or between an individual theorist (or school of thought) and the films/videos. The range of possible paper topics is extensive, but the ultimate goal should be to explore how theory can broaden the scope of our investigation and lead to new kinds of questions in the study of Shakespeare on screen.

10. "Teaching Shakespeare's Late Plays." Leader, Judith Dunbar (*Santa Clara University*). This seminar will focus on the particular problems and opportunities we meet when teaching *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*. How can we help students become aware

of what is distinctive about these plays as a group or as individual plays? Varied approaches are welcome; among these might be: classroom performance work; production; exploration of stagecraft; dramatic construction; stage history; questions of genre and/or of gender; philosophic, religious, literary, iconographic, historical, or social contexts or meanings; teaching problems and opportunities given available television and film versions.

11. "Renaissance Sexualities." Leader, Donald Foster (*Vassar College*). This seminar will examine representations of sexuality in Shakespeare, and in contemporaneous texts both literary and historical, in an attempt to situate the discourse on sexuality in the contexts of a rich discursive field: puritanism, the rise of venereal disease, women's cross-dressing, prostitution (both male and female). What constitutes sexuality in the early modern period? Is it defined by the explicitly genital? What are the connections between homoeroticism, homosociality, homophobia, and misogyny in the period? Is there a stable notion of heterosexuality? of homosexuality? of a "proper" or "healthy" object of sexual desire? How can Shakespearean representations of sexuality be distinguished from those of his principal contemporaries?

12. "Phenomenology of Revenge." Leader, Harry Keyishian (*Fairleigh Dickinson University*). This seminar will address the phenomenon of revenge in Shakespeare as it appears throughout the canon, in the poems, comedies, romances, history plays, and tragedies. Participants will be asked to be aware of the full range of historical, social, and psychological functions of revenge, not excluding its affirmative and regenerative aspects; of the connection of revenge to legal punishment; and of the continuities between revenges which are public and private, social and personal, national and factional, just and vindictive, regenerative and destructive, benign and cruel, subtle and violent. This seminar aims to develop a deeper understanding of the revenge motif than can be gained by focusing on "revenge tragedy" alone.

13. "Theater Historians as Storytellers." Leader, Roslyn Knutson (*University of Arkansas, Little Rock*). In this seminar participants will consider the uses of narration as a strategy for writing histories of the playhouse enterprise in Shakespeare's time. A narrative strategy has the appeal of producing a good story, but it has inherent dangers: it may lead the narrator to exaggerate characters, imply causality in a coincidence of events, and make moral judgements. Participants may address the use of narrative discourse in theater history from any angle. They may point out myths that have arisen because of the stories historians have told, analyze elements of narration, defend the strategy as a means of presenting evidence, or recommend an alternative form of discourse.

14. "Shakespeare and the American Actor." Leader, Cary Mazer (*University of Pennsylvania*). This seminar examines the position of the Shakespearean repertoire in the training and careers of American actors in the twentieth century. What is characteristically "American" about American Shakespearean acting? What training do American actors receive to prepare them to tackle Shakespearean roles? Can American actors build their careers on their Shakespearean performances? Contributions to the seminar might focus on individual actors, careers and performances (including notable Shakespearean performances by actors not normally associated with Shakespeare); on particular training programs or theater companies; or on larger issues of the artistic and institutional organization of the theater industry.

15. "Shakespeare's Soliloquies and Their Audiences." Leader, Barbara Palmer (*Chatham College*). This session will examine Shakespeare's soliloquies and the various audiences to which those soliloquies seem to be directed during performance, including the speaker himself or herself, other actors, and the lay audience. We might consider the soliloquy's function and location within a play's structure; possible categories of soliloquies and their speakers; the organization and language of these speeches; and their space and stage demands. This seminar welcomes working papers both on individual soliloquies and also on useful groupings of soliloquies.

16. "Shakespeare for an Age: The Eighteenth Century." Leader Joseph G. Price (*Pennsylvania State University*). The paradox implicit in Jonson's tribute, "not of an age, but for all time," is that each age refashions Shakespeare to mirror itself. The seminar will focus upon the image of Shakespeare which the eighteenth century etched in its criticism, theatre, arts, and popular culture. Participants will be asked to submit brief papers which illuminate that image: reassessments of critics, studies of performance and acting editions, analyses of Shakespearean representations in art and music, accounts of the popular acceptance of Shakespeare. Ideally, the seminar will develop a tension between current critical perspectives of Shakespeare and those of the eighteenth century.

17. "Rethinking the *Henry VI* Plays." Leader, Phyllis Rackin (*University of Pennsylvania*). The *Henry VI* plays have often been neglected, even in studies of Shakespeare's English histories, and what scholarly attention they have received has tended to focus on questions of authorship, date, and sources. Apparently popular in their own time, devalued in subsequent years, these earliest of Shakespeare's history plays offer a promising subject for new critical approaches and for scholars engaged in rethinking the Shakespearean canon and scrutinizing the forces that produced it. How can new methodologies—historicist, theatrical, textual, feminist—help us to reassess the *Henry*

VI plays? How can the plays help us to reassess Shakespeare's conceptions of history and historical drama? How can their devaluation help us to understand the process of Shakespearean canon formation?

18. "New Variorum Shakespeare." Leader, Robert Turner (*University of Wisconsin, Milwaukee*). The seminar on the New Variorum Shakespeare will be a forum for editors of volumes and for critics who share their interests. Both theoretical and practical subjects may be introduced. Papers on virtually any broad topic are welcome, including textual history, commentary and explication, critical history, stage history, sources and Shakespeare's use of them, dates of composition, and the nature and location of information of interest to Shakespeareans. Critical interpretation, on the other hand, would probably be too narrow a subject. Detailed suggestions concerning the improvement of the Variorum series will be welcome.

19. "Materialist-Feminist Criticism of Shakespeare." Leader, Valerie Wayne (*University of Hawaii, Manoa*). While the current debate between feminists, new historicists, and cultural materialists raises some issues in an older dispute between feminists and marxists, materialist-feminist criticism proceeds on an assumption that those two political movements are not entirely incompatible but have many shared aims and assumptions. As a way of continuing that debate and shifting its focus to the more explicitly political criticisms of feminists and materialists, we will try in this seminar to articulate further what materialist-feminist criticism is, what its theoretical assumptions are, how it negotiates the difference between materialist and feminist priorities, and what happens when we read Shakespeare's texts in light of these concerns.

CALL FOR PAPERS

Short papers (10-12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1989 program in Austin.

All papers so submitted will undergo a blind reading by a committee led by a Trustee selected by the President.

To be included in the open submission competition, members are asked to send three copies of their papers to the SAA administrative offices no later than 30 September.

1990 PROGRAM IDEAS REQUESTED

The 1990 Program Committee welcomes members' suggestions about workshops, seminars, or public sessions. Ideas about speakers, topics for plenary sessions and forums, or possible changes in format comprise only a few of the many avenues in which the SAA's members can shape future programs.

Please send any comments or proposals to the Executive Secretary, Nancy Hodge, or to a member of the Program Committee: Scott McMillin, leader (*Cornell University*),

Heather Dubrow (*Carlton College*), Mary Judith Dunbar (*University of Santa Clara*), Carol Neely (*Illinois State University*), and George Walton Williams (*Duke University*). All such materials should be in the hands of the committee no later than 1 April 1989.

ANNUAL PLANNING OF THE PROGRAM

Each year many individuals work to plan and organize the following year's annual meeting. The President designates a Trustee to head the Program Committee, coordinating and evaluating the proposals received. Anne Lancashire has asked Scott McMillin to handle this assignment for the 1990 meeting.

The Program Committee leader selects representatives from the membership to join with the Board of Trustees and the Executive Secretary in obtaining members' recommendations and proposals about the program.

On Thursday and Friday mornings the Program Committee convenes, formulating a list of proposed topics, leaders, and speakers from those submitted prior to the meeting and those generated by committee members. On Friday and Saturday the Trustees evaluate, modify, and add to the proposals they receive.

The Executive Secretary then begins securing commitments from the individuals selected by the Trustees. Because some who are invited to participate simply cannot do so, whether because of prior obligations or the press of academic obligations, the Executive Secretary must necessarily work from a list of approved topics longer than that actually necessary to fill the program at a given meeting. Those approved topics not used one year will be considered for inclusion in the following year's program.

The mid-summer publication of seminar and workshop listings in the *Bulletin* each year requires that the Executive Secretary organize these sessions first. By late summer or early fall, those who have been asked to lead or speak in a session other than a seminar or workshop have begun work on their own assignments. The selection of open submission papers is completed by the fall as well.

The Trustees are committed to attempting to achieve a balance of age, sex, and geographic distribution in conjunction with scholarly excellence and a broad selection of stimulating topics. They envision the SAA's annual meeting as an occasion for a free exchange of ideas and a forum in which the proponents of those ideas may meet, debate, and agree or disagree. In the interests of fairness the Trustees refrain from speaking in major sessions or serving as seminar and workshop leaders. In addition, they wish to avoid the circumstance in which an individual member serves in these capacities for consecutive years except in very unusual circumstances.

Members' thoughts or recommendations regarding any aspect of the program planning process are encouraged and welcomed. To insure their careful consideration, please submit them to any Trustee or the Executive Secretary.

1988 BOSTON MEETING

More than five hundred and twenty-five members, spouses, guests, and aides attended the sixteenth annual meeting of the SAA. The Copley Plaza was filled to capacity with Shakespearians whose time in Boston could be spent investigating the widest choice of seminars and workshops ever scheduled at an SAA meeting. Those in attendance could choose from "primetime" discussions of critical theory and related controversies, consideration of "1588 and all that," explorations of Shakespeare and colonialism, and a wealth of other panels, lectures, and discussions.

The Rotunda and Tapestry Hall of the Museum of Fine Arts were the site of Thursday evening's reception hosted by a consortium of area institutions. Many members and their guests visited the museum's featured exhibit, "Masters of Seventeenth Century Dutch Landscape Painting."

At the conclusion of Friday's luncheon, President Maurice Charney (*Rutgers University*) announced the election of his successor Anne Lancashire (*University of Toronto*). The first Vice President of the SAA, Carol Neely (*Illinois State University*), will succeed to the Presidency at next year's meeting. Scott McMillin (*Cornell University*) is the new Trustee. President Charney also thanked outgoing Trustees Leeds Barroll (*University of Maryland, Baltimore County*), Jean Howard (*Syracuse University*), and Michael Warren (*University of California, Santa Cruz*) for their

efforts on behalf of the Association.

The Trustees also took this occasion to present Anne Jennalie Cook, the Association's former Executive Secretary, with a facsimile of a holograph letter from Princess Elizabeth to James I, dated 1611. The original of the letter has been placed in the Folger Shakespeare Library in honor of Ann Cook. Werner Gundersheimer, Director of the Folger, accepted the gift on behalf of the library.

Friday evening more than one hundred and twenty-five revelers gathered to dance and listen to the tunes of "Steppin' Up." Few who attended are likely to forget the remarkable movements this opportunity occasioned.

Hosts of the 1988 meeting included Boston College, Boston University, Brandeis University, Clark University, College of the Holy Cross, *English Literary Renaissance*, Harvard University, Massachusetts Institute of Technology, Northeastern University, Tufts University, University of Massachusetts at Amherst, and Wellesley College. Special thanks are due to the leaders of the Local Arrangements Committee, William Carroll (*Boston University*) and Marjorie Garber (*Harvard University*), for their coordination of events and aides. The size of this year's meeting, the largest yet, proved the continuing attraction of Boston's cultural, historic, and academic offerings.

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, 3rd, and 4th choices. Those registration forms submitted without a range of choices may have to be assigned to a session at random.

Name _____

Institutional Affiliation _____

Mailing Address _____

Telephone number _____

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

Return this form to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, TN 37235.

REGISTRATION FORMS MUST BE RECEIVED BY 15 SEPTEMBER 1988

NEW ISA CHAIRMAN NAMED

Members of the Executive Committee of the International Shakespeare Association have selected Ann Jennalie Cook (*Vanderbilt University*) to succeed Kenneth Muir (*University of Liverpool*) as Chairman of the organization.

S. Schoenbaum (*University of Maryland*) and Kenneth Muir follow Maynard Mack (*Yale University*) in the position of Vice President while Sir John Gielgud continues as President and Dr. Levi Fox (*The Shakespeare Birthplace*) as Vice Chairman. Roger Pringle is Secretary-Treasurer.

The Executive Committee and the 1991 Program Committee will be meeting in August in Stratford. Members of the SAA with concerns relating to the Tokyo World Congress or the ISA in general are urged to send these questions or observations to Ann Cook in care of the SAA Administrative Offices, 6328 Station B, Vanderbilt University, Nashville, Tennessee 37235.

NOMINATIONS FOR 1989

Trustee Barbara Mowat (*Folger Shakespeare Library*), head of the Nominating Committee, will be pleased to receive any suggestions the members may wish to make concerning the slate of 1989-90 officers. The January *Bulletin* will list the nominees designated by this committee. The constitution stipulates a candidate's nomination may also result from a petition signed by twenty-five members in good standing. Please mail such petitions to the Executive Secretary no later than 1 December 1988.

NEH ANNUAL REPORT AVAILABLE

The 22nd Annual Report of the National Endowment for the Humanities is now available. Those wishing a free copy should write to Joy Evans, NEH Annual Report, Room 406, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506.

IFTR TO MEET IN STOCKHOLM

The sixteenth World Congress of the International Federation for Theatre Research will be held 29 May-4 June 1989 in Stockholm. A call for papers has been issued, stressing that the aim of the Congress is to explore recent developments in theatre research. Those who wish to contribute should submit an abstract (no more than 500 words) by November 1988 to the Institutionen For Teater-Och Filmvetenskap, Box 27062, Stockholms Universitet, S-102 51, Stockholm, Sweden.

DUES REMINDER

Members are urged to pay their 1988 dues of \$30.00 as soon as possible. Your mailing label will indicate whether you have paid 1988 dues. The Association will respond promptly to those who have questions about their membership status.

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