

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

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VOLUME 20, NUMBER 2

JULY 1996

WASHINGTON, D.C., WELCOMES SAA IN 1997

One workshop and thirty-two research seminars will be among the offerings at the meeting of the Shakespeare Association of America, 27-29 March 1997, in Washington, D.C. The Mayflower Hotel will be the site of all workshops, seminars, and major sessions.

WORKSHOP

1. "Shakespeare for the Class of 2000." Leader, Robert N. Watson (*University of California, Los Angeles*). This workshop will allow Shakespeareans to converse intensely about past, present, and future pedagogies, and to solve collectively difficulties we have encountered individually. We will evaluate ways of: choosing texts, using student and video performances, using computers, using allusions to contemporary popular media, using elite scholarship, teaching historically alien or politically incorrect works, and teaching the works as aesthetics, morality, or politics. Participants will prepare brief statements summarizing their teaching philosophies, their most successful tactics, and their most disturbing problems.

RESEARCH SEMINARS

2. "O Treason of the Blood! Shakespeare and the Black Experience." Leader, Jim Andreas (*Clemson University*). After a long and revealing silence about the matter of race in the history of Shakespearean production, adaptation, and scholarship, a prodigious interest in the subject has developed. This seminar will explore one area that has not been sufficiently investigated—the adaptation of Shakespeare's plays in the full range of African American and African European literature and theater including the portrayal of black

Shakespearean characters in the production and film history of the plays.

3. "The Place of Marlowe." Leader, Emily Bartels (*Rutgers University*). Marlowe's works, despite all their anti-establishment posturing, have held a significant place in the literary canon. This seminar wants to explore that place, to consider what difference Marlowe's positions within the canon have made to studies of Marlowe and/or Shakespeare, as to the rise and fall of the canon itself and the assumptions about texts, authors, and criticism that have accompanied that rise and fall. Papers might take on Marlowe's life, works, or relation to others such as Shakespeare, Brecht, or Jarman.

4. "The English and the Scots." Leader, Rebecca Bushnell (*University of Pennsylvania*). When Shakespeare's *Henry V* calls the Scot "a giddy neighbor," he signals English ambivalence towards Scotland, an attitude divided between fear and admiration, disdain and a desire to join with the kingdom to the north. Papers are invited that address expressions of that ambivalence in early modern English culture, including Shakespeare's "Scottish" play and his histories, as well as any plays, poems, tracts, broadsides, and other cultural artifacts that are marked by the English desire to repel and domesticate the "noble," "vile," "proud," and "weasel" Scots and their politics and culture.

5. "Unpopular Shakespeare." Leader, Carol J. Carlisle (*University of South Carolina, Columbia*). *Titus Andronicus* and *Two Gentlemen of Verona* were once considered un-Shakespearean; *Troilus and Cressida* and *Love's Labour's Lost* were long ignored

theatrically. “Unpopular” immediately brings to mind such plays, with a low reputation either in particular periods or generally. But it can also suggest a play apparently intended to appeal to elite rather than popular spectators or one used by some “establishment” for anti-popular purposes. Papers using any interpretation are welcome, especially those with theatrical emphasis.

6. “The Learned and the Popular in the Drama of Shakespeare and His Contemporaries.” Leader, Kent Cartwright (*University of Maryland*) and Robert Knapp (*Reed College*).

Although critics in the second half of the twentieth century have emphasized popular elements in Shakespeare and Elizabethan drama, a new interest in humanistic and academic drama and culture has recently emerged. This seminar explores the relationship between those two domains. Can learned and popular elements in commercial drama be separated and distinguished from each other? How do the learned and the popular influence or critique one another? What features do popular and humanist plays share? This seminar invites contributions from any appropriate perspective.

7. “The New Shakespeare Films: Kenneth Branagh and his Contemporaries.” Leader, Samuel Crowl (*Ohio University*).

Since the release of Branagh’s *Henry V* in 1989 there has been a renaissance of interest in Shakespeare as material for films. The 70s and 80s were a long dry season for the genre but the end of the BBC television Shakespeare series and the surprise success of Branagh’s *Henry V* suddenly brought together renewed creative and commercial interest in Shakespeare’s possibilities on the big screen. During the same period there has been an explosion of critical interest in Shakespeare in Performance, particularly in the work of Buchman, Charnes, Coursen, Davies, Donaldson, and Hodgdon, linking new approaches to Shakespeare—from feminism to psychoanalysis to new historicism to cultural studies—to issues of performance on stage and screen. Our seminar will focus on the new Shakespeare films: Branagh’s *Henry V*, *Much Ado*, and *Hamlet* (scheduled for release in December of 1996), Zeffirelli’s *Hamlet*, Greenaway’s *Prospero’s Books*, Parker’s *Othello*, Loncraine’s *Richard III*, and, if they have been released in time for our consideration, Noble’s *Dream*, Nunn’s *Twelfth Night*, and Luhrmann’s *Romeo and Juliet*. Papers and the seminar’s discussion will concentrate on these films and their intertextual conversations with previous Shakespeare films and with contemporary critical theory.

8. “A Good Play Needs No Epilogue”: Critical Contexts for *As You Like It*.” Leader, Christy Desmet (*University of Georgia*).

Rosalind’s assertion seems prophetic of *As You Like It*’s fortunes. Although valorized as a “mature comedy,” it has been displaced by other comedies from the center of critical discourse. This seminar seeks additional contexts—a

collective epilogue—for this play. Papers welcomed on a variety of topics, including: cultural contexts and practices; rhetoric, poetics, textual studies; Shakespeare and other arts; Shakespeare and other writers; Shakespearean reception and appropriation; productions, film, video; literary theory (e.g., feminism, gender studies, queer theory).

9. “Renaissance Drama and the Problem of Agency.” Leader, Lars Engle (*University of Tulsa*).

A seminar on all aspects of agency in drama, including race, gender, status, birth, breeding, temperament, sexuality, or luck as factors in individual agency; the scripted agency of actors; the imagined agency of characters; the collaborative agency of companies; the critically reconstructed agency of plays and playwrights in the social order. I hope the topic will elicit papers written in a variety of critical and philosophical vocabularies.

10. “Mourning and Memorialization.” Leader, Lynn Enterline (*Yale University*).

“Remember me.” The seminar will explore connections between mourning, representation, subjectivity, and sexuality in Shakespeare’s texts. What do various modes of representing loss tell us about the conditions of subjectivity in Shakespeare? of gender, class, or race? Can one discern a libidinal economy of grief in his texts? Does the Shakespearean subject of loss tell us anything new about debates within psychoanalytic theory? Papers might also consider what moments of forgetting or repetition reveal about the desire to commemorate. Finally, papers might explore connections between the work of mourning and other material and discursive practices (including the theater). For instance, does the language of grief tell us anything new about the transpersonal terrain of the marketplace? Various methodological approaches welcome.

11. “Writing About Performances.” Leader, Michael D. Friedman (*University of Scranton*).

This seminar will discuss how evidence from stage productions may be incorporated into the scholarly analysis of Shakespeare’s plays. We will consider the challenges posed to stage-centered criticism by the use of material from performance editions, promptbooks, reviews, and productions personally witnessed by the critic. What sorts of conclusions about the plays themselves can be drawn from information about the ways in which they have been performed? Given the protean nature of theatrical events, how reliable is this evidence?

12. “Travel Writing.” Leader, Mary Fuller (*Massachusetts Institute of Technology*).

What happens when literary critics read accounts of English travel? This seminar invites scholars working with primary sources on travel (military, colonial, commercial, diplomatic, recreational) to reflect on methodologies; research programs; theories; and particularly, the re-

sults of working with this material. Papers articulating problems (for individual research or the field more generally) are welcome as well as those detailing achievements or advancing arguments.

13. "Whither Attribution Studies?" Leader, Hugh Grady (*Beaver College*). The Shakespearean canon, tightly sealed for much of the twentieth century, has now become permeable: "Elegy by W. S." is the latest in a series of recent claimants to canonical status—all of them controversial. This seminar invites papers towards a multi-faceted investigation and discussion of problems of attribution in Shakespeare scholarship. Papers proposing or discussing such attributions, discussing and criticizing the scholarly methodology of attribution, analyzing the history of Shakespearean attribution controversies, and discussing the cultural politics of such studies are all solicited.

14. "Center and Margins in Theatre History: London and the Provinces." Leader, Peter Greenfield (*The University of Puget Sound*). London has dominated theatre history, but recent research in provincial records has taught us a great deal about theatrical activity outside the capital. The seminar will address the dramatic traditions of city and country, exploring both continuities and alternatives in the makeup and practices of acting companies, playing places and staging, patronage, the economics of playing, repertories, etc. Papers making explicit comparisons or examining connections through touring are especially welcome.

15. "Teaching Judith Shakespeare: Early Modern Women Writers and the Bard." Leaders, Elizabeth H. Hageman (*University of New Hampshire*) and Sara Jayne Steen (*Montana State University-Bozeman*). A seminar on methods and implications of teaching sixteenth- and seventeenth-century women's writing (British, American, and/or Continental) in conjunction with Shakespeare. Participants might discuss specific assignments, new course configurations, or entirely new courses taught as writers such as Anne Askew, Isabella Whitney, Margaret Cavendish, and Mary Wroth have joined the canon of early modern writers; participants might discuss expanding and/or refining the term "women's writing" in light of recent scholars' critique of terms such as "author" and "literature" and of renewed attention to oral and manuscript production of texts.

16. "Measure for Measure." Leader, Victoria Hayne (*University of San Diego*). *Measure for Measure* speaks powerfully to concerns—about, for example, sexuality and authority—of both the early seventeenth and the late twentieth centuries. But the play "says" different things in and to the two different historical contexts. This seminar welcomes papers on *Measure for Measure* in any context—that of the 17th, the 20th, or any intervening century. By providing

multiple perspectives on the play, the confluences and contrasts of our work may lead us also to consider questions about the stance of the critic, the practices of interpretation, and the methodologies of historical criticism.

17. "The Politics of the Electronic Text." Leader, Peter Holland (*Cambridge University*). The forms of electronic publication and the dissemination of information through electronic processes is transforming Shakespeare scholarship. On Internet and in cd-rom form, new kinds of databases and new software are changing both pedagogy and research. The new circumstances demand attention both to the form of the work of the individual scholar/ researcher/teacher, to the nature of the new technology's interaction with the forms of conventional publication and to the possibilities of newly collaborative modes of distribution of information. This seminar will explore the politics (understood in its widest sense) of the changes as they affect the study of Shakespeare.

18. "Dreadful Marches and Delightful Measures: Dancing and Dumb-show in the Plays of Shakespeare and His Contemporaries." Leader, Skiles Howard (*Irvington, New York*). How do we imagine, study, and stage the movements of dancing, masque, and dumb-show? What kind of social work did dramatic representations of festive custom and narrative action perform? What was the relation of kinetic and linguistic text? In this seminar, we will examine dancing and other kinds of formal movement in relation to some of the recent discussions in Shakespeare studies on the construction of gender, rank, and national identity; bodily regimes and erotics; kindred spatial practices such as painting, architecture, and cartography; court and civic iconography; censorship, religious conflict, and anti-theatricality.

19. "Borrowed Robes: Clothes and the Renaissance Theatre." Leaders, Ann Rosalind Jones (*Smith College*) and Peter Stallybrass (*University of Pennsylvania*). Renaissance England was a cloth society in which people were paid and exchanged gifts in the form of clothes, materials, and jewels, objects which were richly absorbent of symbolic meaning and which literally embodied memories and social relations. In this seminar, we will consider the extent to which clothes have a life of their own both as material presences and as the encoders of other material and immaterial forms. Questions to address might include: the trade in second-hand clothes and the establishment of the professional theatre; the relation between the theater and the cloth and clothing guilds; the circulation of clothes between the court, the church, the city, and the theater; the different uses and meanings of clothes in different theatrical genres; the cultural and theatrical significance of specific items of clothing (e.g. gloves, rings, shoes, caps); clothes and the production of class, gender, and race.

20. "Gender in Early Modern Law and Literature."

Leader, M. Lindsay Kaplan (*Georgetown University*). Participants in this seminar will be asked to consider the construction of gender in early modern English law (common, ecclesiastical, statute, etc.) as registered in contemporary legal and literary texts. How do fictional texts comment on gender and law? In what ways do legal theory and practice adjudicate problems of gender? By examining representations of gender in the discourses of literature and the law, we hope to produce a mutual interrogation of both, extending our understanding of early modern constructions of gender.

21. "Editing and Culture: Shakespeare from Rowe to Furness."

Leader, Richard A. Knowles (*University of Wisconsin, Madison*). Papers will explore how text, apparatus, and commentary in editions may reflect general cultural concerns. Some possible emphases are editions by women (Inchbald, Mary Clarke, Porter & Clarke), by early Americans (Peabody, Verplanck, Duyckinck, Hudson), by Germans (Delius, Schmidt); theater editions (Bell's, Cumberland's, French's), school editions (Hunter, Clark & Wright, Verity, Rolfe), illustrated editions (Boydell, Knight, Cassell's), family editions (Bowdler, Hudson); editions featuring biography (Rowe, Malone, Knight), documents (Capell, Malone), scholarly rivalry (Stevens, Collier, Dyce), "beauties" (Dodd, Red-Letter Shakespeare), actors' insights (Furness), etc.

22. "Early Modern English Economies: Theatrical and Dramatic."

Leader, Theodore Leinwand (*University of Maryland*). Work-in-progress that examines economic issues (in their social, political, cultural, and more strictly monetary forms) as they arise in particular plays, in the work of particular dramatists, and as they impinge on acting companies as well as theatrical enterprises. Papers on credit, debt, barter, venture capital, hazard, money, mortgages, inheritance, etc. as represented on stage and experienced in the course of the business of playing. Arguments distinct from foundational work already done on "the market" and on usury.

23. "The London Theatre of the 1620s."

Leader, Ted McGee (*University of St. Jerome's College*). This seminar will examine the London theatre as a site for the engagement of social controversy and the production of value in a decade marked by international war fuelled by religious zeal, debate about the role of women, challenges to the monopolistic economics of the ruling elite, and, given the death of James and the accession (and marriage) of Charles, political change.

24. "Reformation Shakespeare."

Leader, Claire McEachern (*University of California, Los Angeles*). What does it matter, and how, that Shakespeare is a Reformation writer, whose work belongs to a

period when the forms of public and private religious identity had not only been renegotiated within recent memory, but continued subject to the pressures of the Counter-Reformation and domestic sectarian presences? Papers might consider the ways in which representations of the church, ritual, political and religious authority, the national past, community, interiority, and representation itself are conditioned by the cultural location of the Reformation and its consequences. Why is it that we so rarely consider Shakespeare in this context anyway?

25. "Shakespeare's Greece."

Leader, Robert Miola (*Loyola College in Maryland*). This seminar on Shakespeare's construction of ancient Greece welcomes papers that explore the dynamic and contradictory legacy of poets, playwrights, philosophers, historians (especially Plutarch), and rhetoricians. It will also examine the representation of such figures in edition, translation, and adaptation, as well as the variety of Hellenic representations in Shakespeare: the anglicized Athens of *Dream*; the democratic nightmare of *Timon*; the medievalized and satiric treatment of *Troilus and Cressida*; the transformations of Helen, Achilles, Medea, Persephone, and Penelope. Both conventional source studies and work on intercultural poetics are welcome.

26. "Public and Private Spaces in Early Modern England."

Leaders, Simon Morgan-Russell (*Bowling Green State University*) and Mario DiGangi (*Indiana University*). How does seventeenth-century drama articulate and negotiate between public and private spaces? Topics to be addressed might include: the representation of public and private spaces in the drama and other cultural productions (letters, diaries, household inventories, architecture, rural and urban landscape); the public spectator-ship of private life and of marginalized sexualities and unlicensed "private acts" (sodomy, adultery, murder, domestic violence); the intersection of various discourses and ideologies—of sexuality, gender, subjectivity, nationalism—in the construction of public and private spaces.

27. "Servants and Friends: Considering Female Hierarchies/Female Relationships."

Leaders, Helen Ostovich (*McMaster University*) and Jan Stirn (*University of California, Los Angeles*). Considering recent criticism's complications of gender, class, and historicity, this seminar will investigate women's relationships, focusing on hierarchy, power, and erotics. Is female bonding in early modern drama represented as hierachal or antihierachal, whether mistress/household, mother/daughter, or nurse/child? Are there essential inconsistencies in different genres between the representation of women's networks and men's? How does non-dramatic evidence affect our readings of women's friendships in plays?"

(seminars continued on page 7)

SIXTH WORLD SHAKESPEARE CONGRESS DOES LOS ANGELES

During the week of April 7-14, nearly eight hundred delegates, spouses, guests, and aides gathered in downtown Los Angeles for the sixth World Shakespeare Congress. Meeting jointly with the Shakespeare Association of America, the International Shakespeare Association's 1996 theme of "Shakespeare and the Twentieth Century" drew delegates from forty-four countries, the largest number yet present at a World Shakespeare Congress. Headquartered at the Hollywoodesque Biltmore Hotel, the meeting's delegates and their guests chose from a week's offerings of sessions, seminars, workshops, theatrical and musical performances, and receptions sufficient to exhaust even the most energetic.

During Sunday evening's opening ceremonies, over which Ann Jennalie Cook (Chair of the International Shakespeare Association) presided, Rudolf Habenicht, founder of the first World Shakespeare Congress, spoke of the inspiration for and the events leading to the first World Congress (Vancouver, 1991).

Jane Smiley, Stanley Cavell, Barbara Everett, Christopher Ricks, and Janet Suzman delivered the week's five plenary addresses. Four workshops and thirty-three seminars took place on Tuesday, Wednesday, and Thursday afternoons, and involved over five hundred of the attendees.

Short paper sessions and forums throughout the week featured the work of more than one hundred moderators and speakers. Workshops offered by ACTER and *A Noise Within* gave delegates an opportunity to experiment with and challenge theater techniques. The following performances gave delegates immediate experience with some of the experimentation and challenge evident in theatrical encounters with Shakespeare and the Shakespeare texts in the twentieth century: *Alms for Oblivion* (Greg Bell); *Macbeth* (ACTER); *Hand in Hand to Hell - An Actor's Perspective on Richard III and Macbeth* (Gareth Armstrong); *Shakespeare Does Hollywood* (assorted luminaries); *Venus and Adonis* (Ben Stewart); *A Midsummer Night's Dream* (Will and Company); C. Bernard Jackson's *Iago* (Inner City Cultural Center); *Measure for Measure* (Oasis Theatre Company); *Twelfth Night* (Cornerstone

Theatre Company); *A Will of One's Own/Broads With Swords* (Los Angeles Women's Shakespeare Company); *Will and Testament (a life after death comedy)* (Fred Stone).

On Tuesday, Wednesday, and Saturday, delegates could attend showings of the twenty-one films Kenneth Rothwell (University of Vermont) brought together for "A Century of Shakespeare on Screen," a festival held in the Mark Taper Auditorium of the Los Angeles Public Library.

The first reception of the week, an outing to the Huntington Library on Monday afternoon, allowed members to stroll the grounds and galleries between servings of tea goodies. The second, a cocktail buffet at the Biltmore following the *Shakespeare Does Hollywood Gala* on Tuesday evening, was distinguished by the socializing of hungry delegates and performers to the piano accompaniment of lively show tunes. The Congress Closing Reception on Saturday evening at the Watercourt at California Plaza and the Museum of Contemporary Art featured an international menu of alleged finger foods and a continuation of the quakefree and cloudfree weather distinguishing the week.

Light Fantastic IX, the SAA/Malone Society dance, drew well over two hundred riotous celebrants. To the funky tunes of the LA Hey Nonny Nonnies, an international and gender neutral comitatus formed, distinguished by writhing forms and uncertain, though pronounced, rhythmic impulses.

In addition to major grants by the International Shakespeare Association and the Shakespeare Association of America, funding for the meeting was provided by the Houghton Mifflin Company, the British Council, the Shakespeare Birthplace Trust, and a friend of the Shakespeare Association of America. Generous support for the meeting was provided by the Folger Institute and the Huntington Library. Sponsorship of the meeting was provided by California State Polytechnic University; Claremont College; Georgetown University; George Washington University; Harper Collins Publishers; W. W. Norton & Company, Inc.; Lafayette College; Joseph & Gail Larson; Kenneth S. Rothwell; University of California, Berkeley; University of Califor-

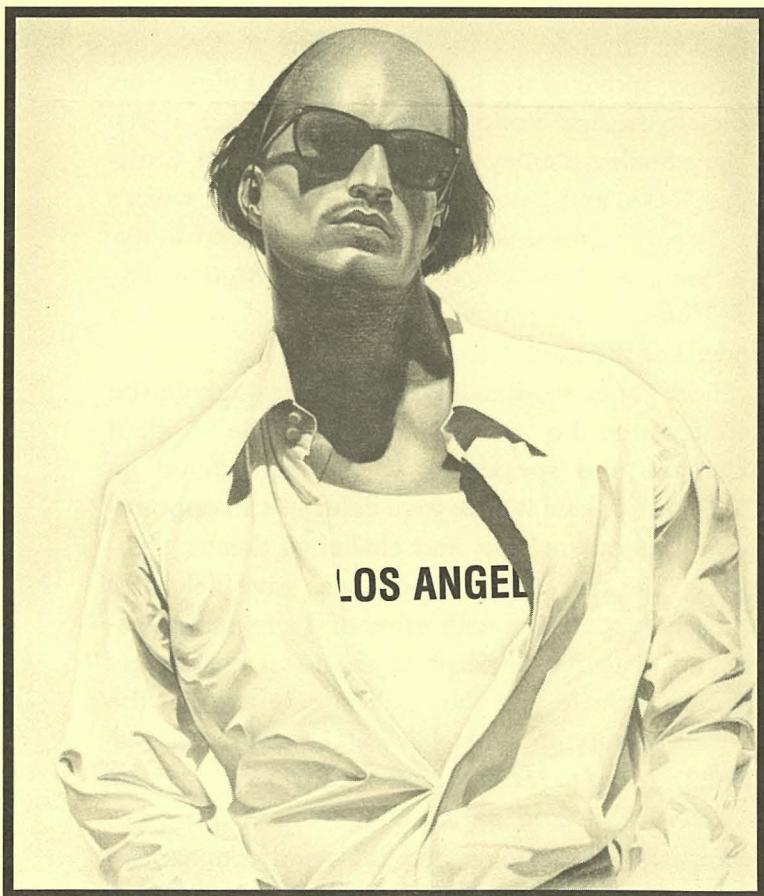
nia, Irvine; University of California, Los Angeles; University of California, Santa Cruz; University of Southern California; University of Minnesota, and Vanderbilt University. Contributions were made by Baruch College; California State University, Fullerton; California State University, San Bernardino; College of the Holy Cross; Drake University; Hope College; Montclair State University; Queens University; San Diego State University; San Francisco State University; San Jose State University; Stanford University; St. Lawrence University; The Shakespeare Guild; UCLA Center for Renaissance and Baroque Studies; University of British Columbia; University of California, Santa Barbara; University of Chicago; University of Colorado; University of Missouri; University of New Mexico; University of North Carolina, Chapel Hill; University of South Carolina, Columbia; University of Oregon; University of Pennsylvania; University of Western Ontario; World Shakespeare Bibliography, and Yeshiva University. Individual members of the Shakespeare Association of America made significant contributions of both financial resources and time.

For her tireless efforts in the four years of program planning represented at the Los Angeles Congress, particular thanks are due to Jill Levenson, Chair of the SAA Congress Committee, (*University of Toronto*). Her committee members included Thomas Berger, (*St. Lawrence University*), David Bevington (*University of Chicago*), A.R. Braunmuller (*University of California, Los Angeles*), William Carroll (*Boston University*), Kim Hall (*Georgetown University*), Barbara Hodgdon (*Drake University*), Nancy Elizabeth Hodge (*Southern Methodist University*), Russ McDonald (*University of North Carolina, Greensboro*), Barbara Mowat (*Folger Shakespeare Library*), Lena Cowen Orlin (*Folger Shakespeare Library*), Jeanne Roberts (*The American University*), Bruce Smith (*Georgetown University*), and Michael Warren (*University of California, Santa Cruz*). Barry Gaines, Head of Fundraising (*University of New Mexico*), directed the effective 1995 campaign to raise SAA members' awareness of and commitment to the success of the Los Angeles Congress.

The Los Angeles Local Arrangements Committee included Nancy Elizabeth Hodge (*Southern Methodist University*) (Chair); A.R. Braunmuller (*University of California, Los Angeles*), Ernest Dilahay (*Los Angeles Theater Center*), Louis Fantasia (*Western Region, The Shakespeare Globe Centre [USA], Inc.*), David Rodes (*Armand Hammer Museum, UCLA*), Kay Stanton (*California State University, Fullerton*), Joseph Stodder (*California State Polytechnic Institute*), Lee Sweet (*Los Angeles Theater Center*), and Nancy Vickers (*University of Southern California*).

For envisioning and producing his remarkable festival, "A Century of Shakespeare on Film," Kenneth Rothwell deserves the recognition and thanks of all the SAA's Trustees and delegates to the Congress.

For the generous and imaginative support provided by California Plaza *Presents*, the Los Angeles Department of Cultural Affairs, the Los Angeles Public Library, the Los Angeles Philharmonic, the Museum of Contemporary Art, and, most especially, the Western Region, the Shakespeare Globe Centre (USA), Inc., and the Los Angeles Theater Center, the members of the SAA wish to express particular gratitude.



(One of two World Congress posters by Kevin Chadwick which will be available for sale at the Washington meeting.)

28. "Revisiting the New Bibliography." Leader, Eric Rasmussen (*University of Nevada*). The central tenets of the New Bibliography have come under such serious attack in the last decade that it is no longer possible to refer to "bad quartos," "foul papers," or even "prompt-books" without concessive quotation marks. Paradoxically, for many editors and textual critics, the theories first advanced by Pollard, McKerrow, and Greg continue to provide the most useful framework for discussing the possible manuscripts behind Shakespeare's printed texts. Participants are invited to defend or challenge the New Bibliography's narratives of production ("foul papers") and reproduction ("memorial reconstruction," "prompt-books"). Specifically, can these time-honored textual categories be substantiated by empirical evidence or do they indeed represent idealized formulations of the editorial imagination?

29. "New Views on Richard III." Leader, Michael Shapiro (*University of Illinois, Urbana-Champaign*). The seminar is open to any perspectives the members wish to adopt. In addition to offering fresh critical readings, members might explore the play as another of Shakespeare's multext works, or study sources and analogues, intellectual background; social, political, and theatrical contexts; stage history (including films).

30. "Shakespearean Properties." Leader, Garrett A. Sullivan, Jr. (*Pennsylvania State University*). Property can refer not only to "that which one owns" or the theatrical prop, but also to "propriety" or "the characteristic quality of a person or thing"; objects marked as property are linked in a complex fashion with a range of cultural assumptions and beliefs. Papers will take up texts in relation to an array of properties — clothing, land, stage props, attributes or gestures — in order to consider how the meanings of these texts are inflected by broader cultural conceptions of property.

31. "The Islamic Other in English Renaissance Drama: Moors, Turks, and Saracens on the London Stage." Leader, Daniel J. Vitkus (*American University, Cairo*). Intense anxiety about and fascination with Ottoman expansion was important for the representation of wealth, power, and evil in plays like *Othello*, *Tamburlaine*, *The Jew of Malta*, *Selimus*, *The Fair Maid of the West*, *Captain Thomas Stukeley*, *The Knight of Malta*, *Alphonsus, King of Aragon*, *The Renegado*, and *A Christian Turned Turk*. This seminar will seek to bring the Islamic Other back into focus in our accounts of early modern English culture, Christian identity, and European capitalism, and to develop a post-Saidian history of premodern orientalism.

32. "Early-Modern Poverty and Vagrancy." Leader, Linda Woodbridge (*Pennsylvania State University*). Participants are invited to consider historical and/or literary representations of poverty and va-

grancy. Materials may include "rogue" literature, sermons, legislation such as Poor Laws, writings by theologians, humanists, or agents of government, or canonical literary texts such as Shakespeare's *2 Henry VI* or *King Lear*, Brome's *A Joyful Crew* or Fletcher and Massinger's *Beggar's Bush*. Everyone will write a paper; no respondents will take part. Pre-conference exchange of papers and ideas will be conducted by e-mail as far as possible.

33. "Gardens in the Time of Shakespeare." Leader, James J. Yoch (*University of Oklahoma*). This seminar will explore visual-verbal connections between garden and other dramatic plots, including pageants, progresses, processions, entertainments and plays. Approaches might consider the power of social class, gender, religion as well as narrative, metadrama, and pictorial patterns and commentaries about them. Relating the function of gardens to other methods of establishing national and personal identity, of marking real and imaginary geographies with monuments, will focus this seminar.

OPEN SUBMISSION PAPERS FOR WASHINGTON, D.C.

Short papers (10-12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1997 program in Washington, D.C.

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 1996**. Notification of those selected will take place by mid-December.

DELAWARE PRESS COMPETITION

The University of Delaware Press announces a new \$1,000 award for the best book-length manuscript submitted in the field of Shakespearean Literature. Manuscripts must be submitted on or before December 31, 1996. For details and an entry form, write: Jay L. Halio, Chair, Board of Editors, University of Delaware Press, 326 Hullihen Hall, Newark, DE 19716. Tel. 302-831-1149.

THE SHAKESPEARE ASSOCIATION OF AMERICA

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CALENDAR YEAR 1996

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1997 WASHINGTON, D.C., MEETING SPECIFICS

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

The meeting, 27-29 March, coincides with Easter. Room rates at the Stouffer Mayflower Hotel will be \$99 for a single or a double room. **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 **\$70 in advance and \$90 at the meeting.**

The Mayflower Hotel is located at 1127 Connecticut Avenue, N.W.), and offers easy access to shopping, restaurants, and museums.

1996 DUES REMINDER

Members are urged to pay their dues for the 1996 calendar year **by 30 September.** Those who have paid dues for 1996 will find a "96" on their *Bulletin* address labels.

1998 PROGRAM IDEAS REQUESTED

The Program Committee welcomes members' suggestions about workshops, seminars, or public sessions for the 1998 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 during the 1997 Washington meeting.

Members should mail any comments or proposals to Lena Cowen Orlin, Executive Director, at the SAA's administrative offices, Albin O. Kuhn Library, Room 216 H, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21228-5398; FAX: 410-455-1063; e-mail saa@umbc.edu or to Paul Werstine, Chair of the Program Committee, King's College, University of Western Ontario, 266 Epworth Avenue, London, Ontario N6A 2M3 Canada; FAX: 519-433-2227; e-mail werstine@bosshog.arts.uwo.ca

Materials must be postmarked no later than **1 April 1997.**

NOMINATIONS FOR THE 1997 ELECTION

Arthur F. Kinney, 25 Hunter Hill Drive, Amherst, MA 01002, head of the Nominating Committee, will be pleased to receive any suggestions concerning the slate of 1997-98 officers. The January 1997 *Bulletin* will list these nominees.

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, Lena Cowen Orlin, **no later than 1 December 1996.**

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.

Name (please print) _____

Institutional Affiliation _____

Mailing Address _____

Telephone Number (H) _____

(W) _____

Fax Number _____ e-mail _____

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

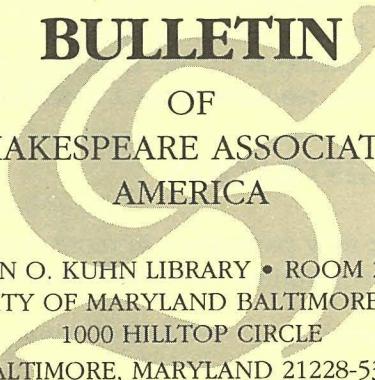
Return this form **by 15 September 1996** to the Shakespeare Association of America, Albin O. Kuhn Library, Room 216 H, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21228-5398.

SAA Moves to University of Maryland Baltimore County

The Trustees of the Association have appointed Lena Cowen Orlin executive director, effective 1 September 1996. Dr. Orlin will leave the Folger Shakespeare Library, where she has served as executive director of the Folger Institute, to become Research Professor of English at the University of Maryland Baltimore County, where the Association offices will now be housed. UMBC is providing generous sponsorship of the Association. As of 1 August, all Association business and inquiries should be directed to:

The Shakespeare Association of America
Albin O. Kuhn Library, Room 216 H
University of Maryland Baltimore County
1000 Hilltop Circle
Baltimore, Maryland 21228-5398
Phone: 410-455-6788
FAX: 410-455-1063
e-mail: [saa@umbc.edu.](mailto:saa@umbc.edu)

BULLETIN



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